

Meliksetian MB Briggs

John Miller

Do it Again!

October 25 - December 20, 2014

Opening Reception:

Saturday, October 25th 6-8pm



Anna Meliksetian and Michael Briggs are pleased to present *Do It Again!*, a selection of 1980s-era work by New York-based artist John Miller, now shown for the first time.

The exhibition title is a play on 1960's radical Jerry Rubin's Yippie manifesto "Do It!" calling for social revolution. Closely related to Miller's 1986 exhibition at Metro Pictures, *Do It Again!* consists of five works, two abstract paintings and a wall sculpture, which the artist refers to as "pseudo-abstractions", along with two "pseudo-socialist realist" figurative paintings. The latter reference a Black Power rally and a fictional rock band, *The Carrie Nations*, from

Russ Meyers' film *Beyond the Valley of the Dolls*. This band took its name from the radical 19th century abolitionist Carrie Nation.

Miller cites Sherrie Levine's 1984 exhibition entitled *1917* as an influence on this body of work. In that show, Levine appropriated from paintings by Egon Schiele and Kazimir Malevich. Notably, these ostensibly opposed works were all produced in the same year. This idea led Miller to juxtapose works in seemingly incongruous (yet perhaps only superficially) styles. This opposition of the figurative and abstract, inversions of each other, creates a dialectical relationship; the discourse between the ostensibly transcendent abstracts and the ostensibly transparent realist images. This dialectic qualifies normative authorship, challenging the notion of a "signature style." Nonetheless, these abstract paintings mark the onset of what Peter Schejldahl dubbed "John Miller Brown," a visual trope Miller likens to an unwanted trademark. With its excremental connotations, Miller's use of brown impasto was initially greeted with chagrin – or even revulsion. Yet, through gradual acceptance, by the 1990's, it had begun to function like an ordinary trademark.

John Miller (b.1954, Cleveland OH) has exhibited extensively since his first solo show at *White Columns, New York* in 1982. Major solo exhibitions include a 2011 exhibition at the *Museum Ludwig, Cologne* in conjunction with his being awarded the *Wolfgang Hahn Prize*; *A Refusal to Accept Limits, a mid-career retrospective* at the *Kunsthalle Zurich* curated by *Beatrix Ruf*, (catalogue), *Consolation Prize* at the *Morris and Helen Belkin Gallery, University of British Columbia, Vancouver* (with *Mike Kelley*) (cat.), *Parallel Economies*, *Le Magasin, Centre National d'Art Contemporain de Grenoble* (cat.), *Kunst-Werke, Berlin* (with *Richard Hoeck*) and *MoMA PS1, Long Island City, NY*.

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Miller's more recent group exhibitions include Take it or Leave it at the Hammer Museum, Los Angeles, Gold at the Bass Museum, Miami Beach, Expo 1, New York: Dark Optimism, MoMA PS 1, NYC 1993: Experimental Jet Set Trash and No Star at the New Museum, New York, Painting Forever, Kunst-Werke Berlin, Carte Blanche, Palais de Tokyo, Paris, and American Exuberance, Rubell Family Collection, Miami (cat.).

Miller is a prolific writer and critic, published in Artforum, BOMB magazine, and Texte zur Kunst as well in monographs on Mike Kelley, Christopher Williams, Dan Graham, Martha Rosler and Adrian Piper. In 2013, JRP Ringier, Zurich and the Consortium in Dijon published a collection of essays, titled The Ruin of Exchange. In 2015, Afterall Books will publish Mike Kelley: Educational Complex, a full-length study of that work. Next year, Miller also has upcoming solo exhibitions at Metro Pictures and Mary Boone Gallery in New York.

Miller lives and works in New York and Berlin and his extensive exhibition and artwork archive can be found online at www.lownoon.com.

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