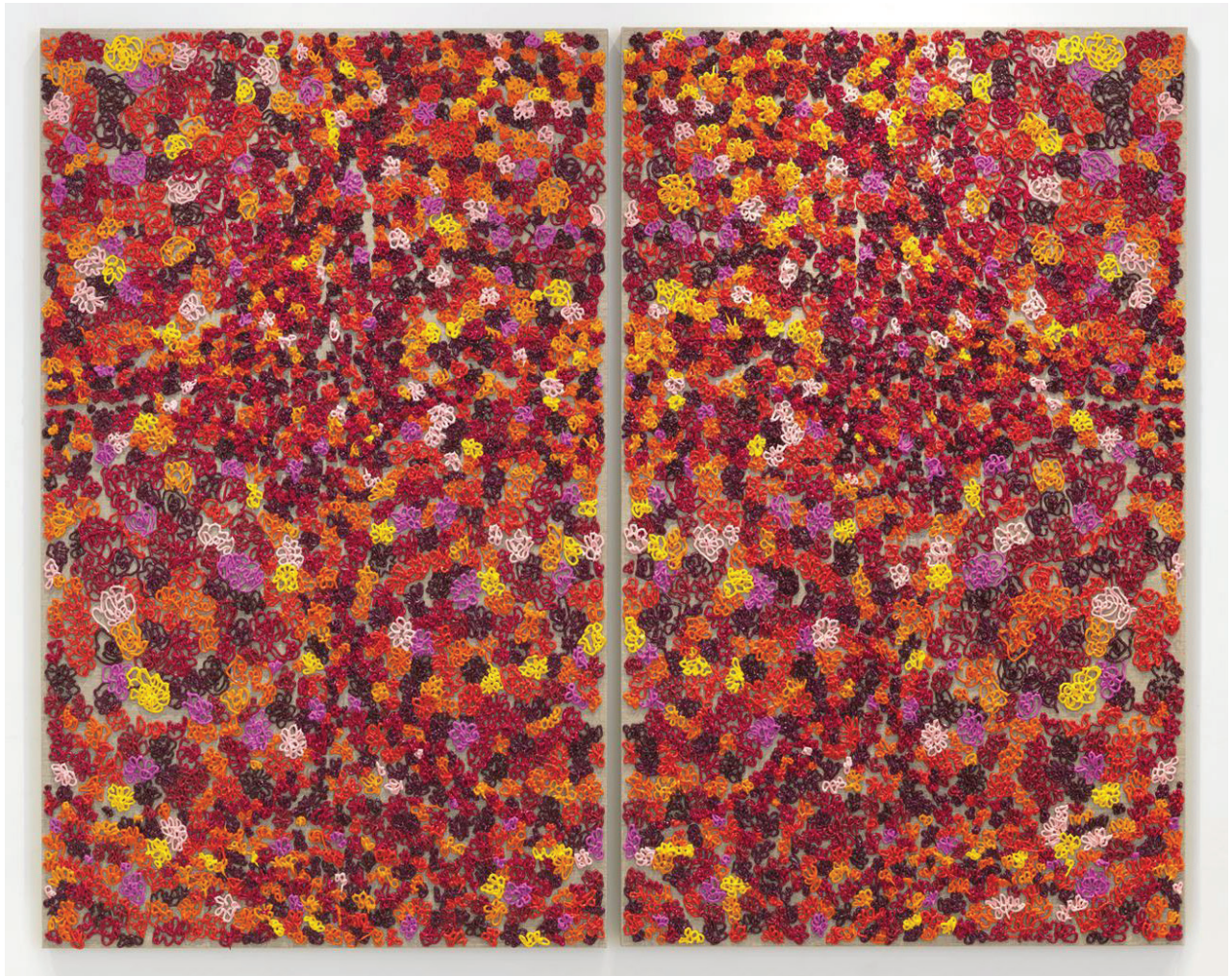


Andrew Millner



Rose Parade



Andrew Millner

*Rose Parade Paintings*

*Bouquet Paintings*

*Lightjet Prints*

William Shearburn Gallery



Andrew Millner : Rose Pa  
September 25 - November



rade  
9, 2015



*Rose is a rose is a rose is a rose:  
The Poetry of Repetition*

A Rorschach inkblot. A toxic cloud. A massive chandelier dripping thick magenta. When we look at Andrew Millner's work, its figurative language stirs and distorts. Fractal-like florals pile on canvas; foreground and background conflate, compress. A pattern of roses shifts to a semblance more stark, foreign, looming. What was utterly two dimensions in the artist's earlier work—digitized drawings of plants and trees presented in mindbendingly meticulous detail—become tactile here in dense acrylic. Around each lustrous conundrum of paint, naked canvas quietly spreads. Technically, these paintings resemble street graffiti as much as baroque wallhangings. They are majestic yet sprawling, deep while delicate, robust even though a little bit sad.

The eye struggles to make sense of it all. Is it pretty or disquieting? Flat or fantastic? But dichotomy serves to bolster the work, intensifying affect. Using drawings of rosebushes previously composed with a digital pen and graphics tablet, the artist projects the image onto raw linen canvas. He then carefully squeezes paint over the slender, winding lines, allowing it to pool at their intersections. What results can appear static from a distance, but up close calls attention to the vagaries of chance. For as much as the artist controls the paint, gravity controls the distance it falls. But unlike the iconic drips that come from the "action painting" of the mid-20th century, Millner's fall with precision. They are nearly parallel, yet eerily not, as each one plummets down by itself. Some drips bleed to the edge of the canvas, while others hover a few inches above. Some resemble Christmas tinsel hanging from a lampshade; others drop like earrings from the ends of stems.

Gertrude Stein famously claimed "Rose is a rose is a rose is a rose" in her 1913 poem "Sacred Emily." To Stein, whose creative and theoretical work anticipated postmodernism, language referenced itself as much as it did the tangible universe. A "rose" in a poem written during the modernist era (and, arguably, even more so today) reminds one not just of the bloom, but of the rich history of verse in which the proud flower was valorized.

So, too, do Millner's voluptuous figures reference multiple layers of information—mimetic and imagined, digital and "real"—to which we cannot have full access. Like Stein, he engages the law of identity, "A is A," but Millner moves away from the rhetoric of thricefold repetition ("is a rose is a rose is a rose") in his art-making process. His depicted roses do not chiefly reference a type of familiar flower, or even the digital photograph taken of the flower as the artist's initial step. Millner's "rose," not unlike Stein's, means more for what it could be than for what it surely is. What our eyes struggle to make sense of gains its own distinctive lyricism—an exercise in repetition that blurs the divide between technology, chance, and the artist's hand.

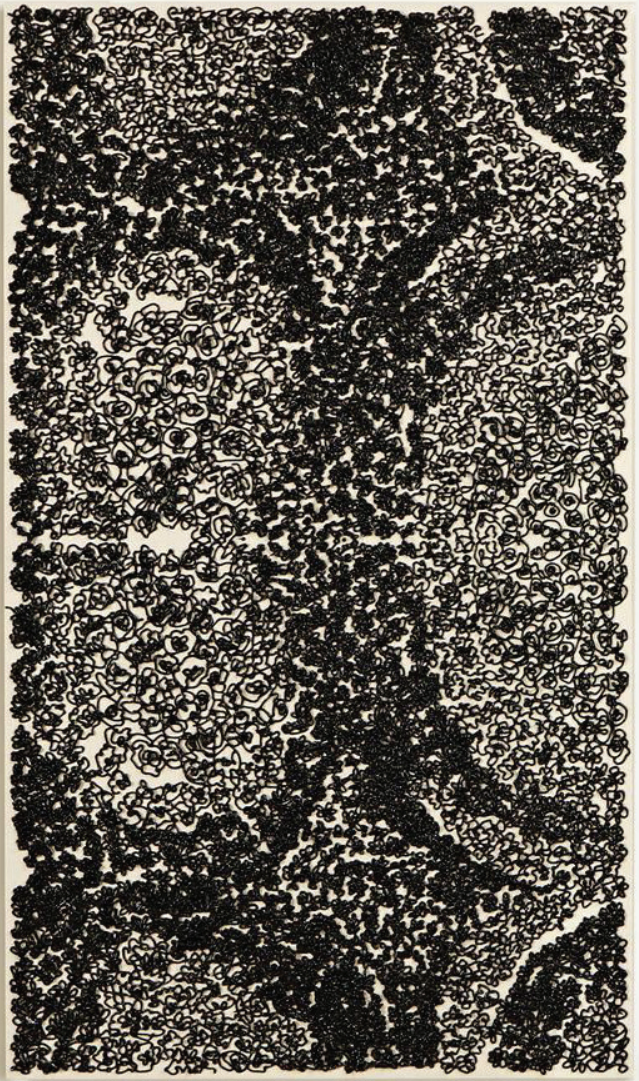
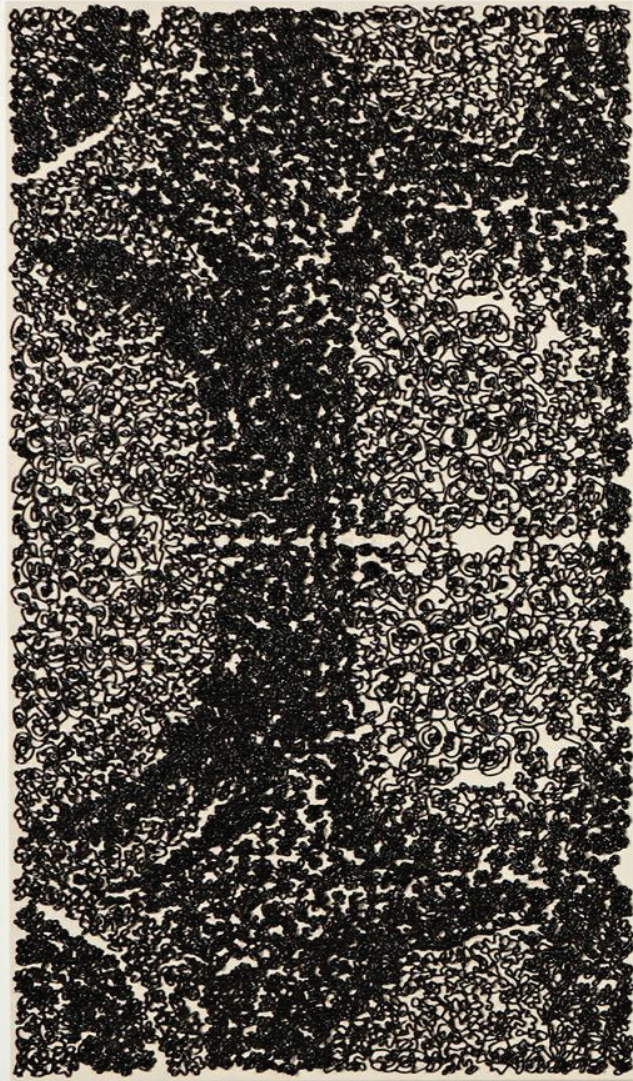
-Eileen G'Sell



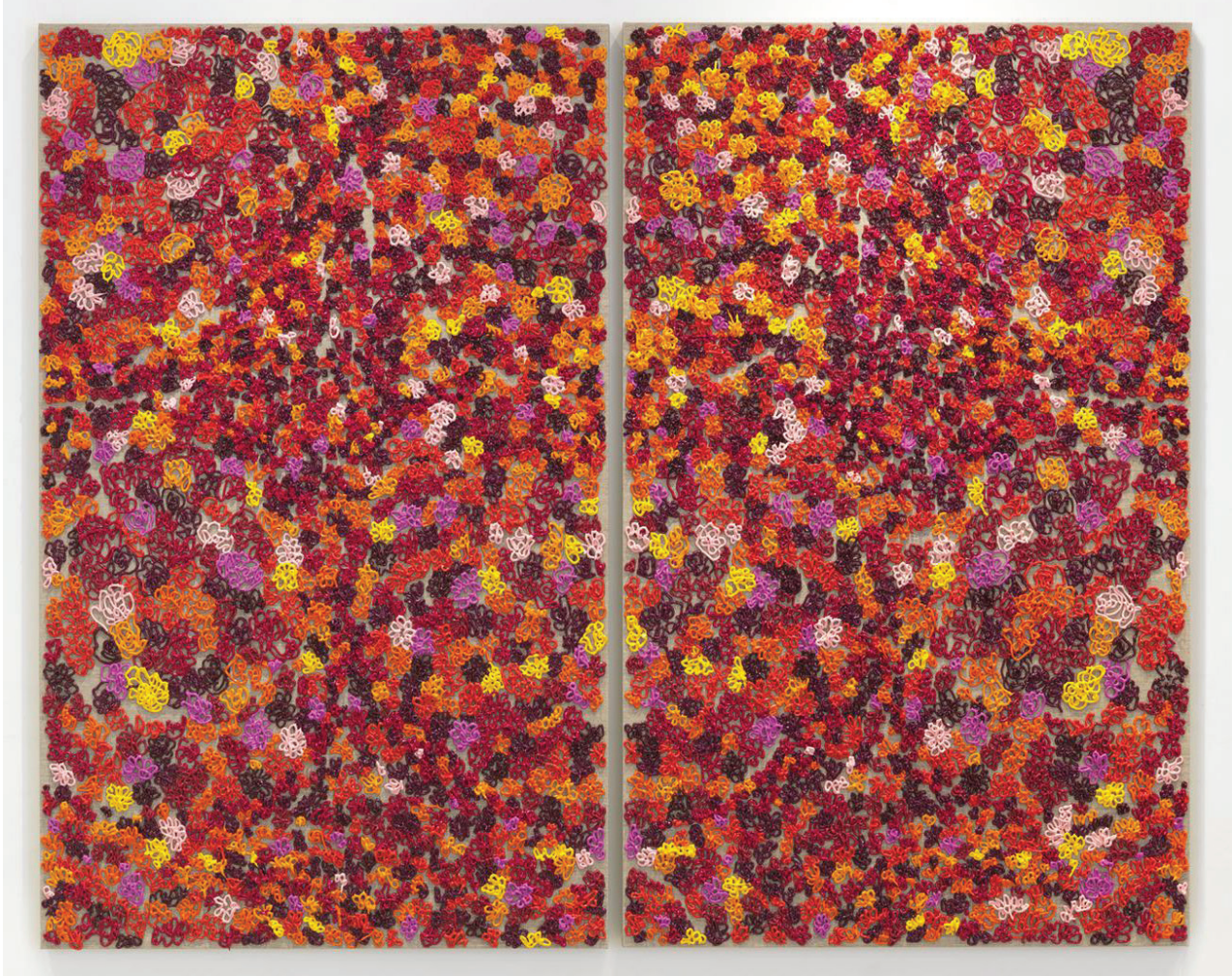


*Paintings on Linen*

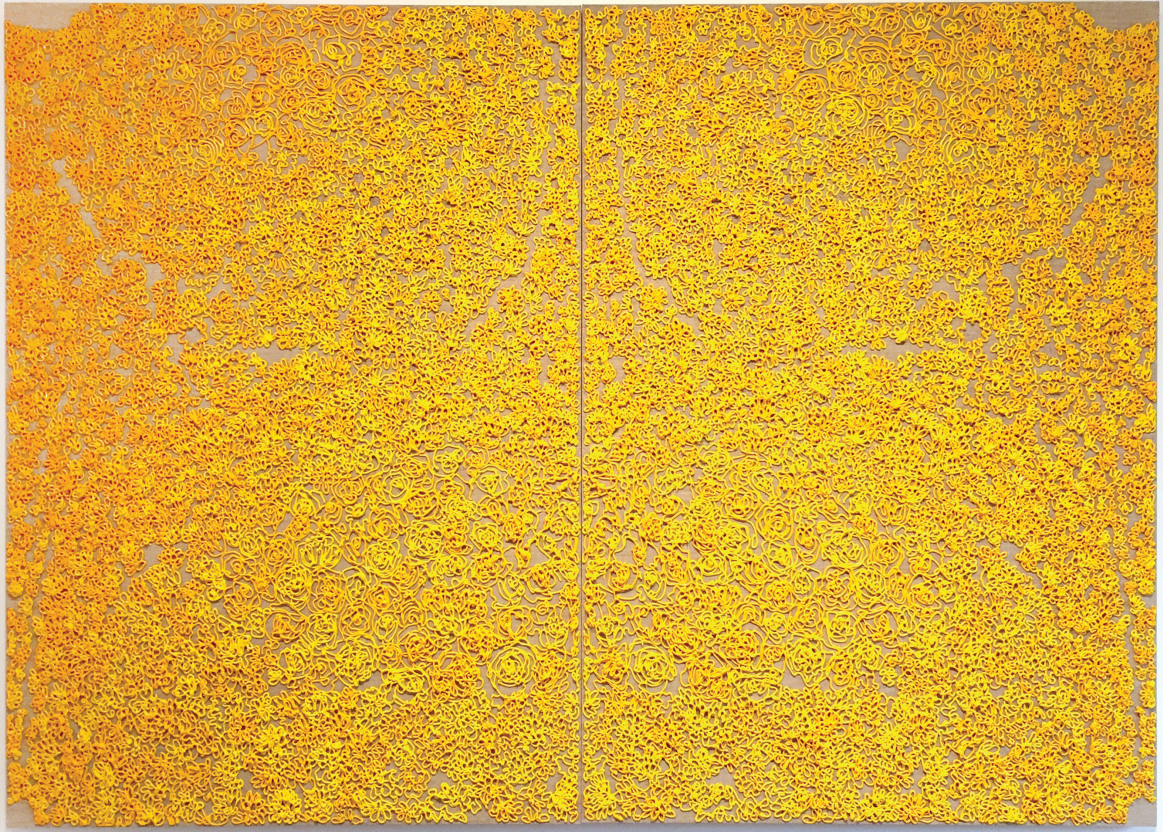
*Black Rose Parade*, 2016  
Acrylic on linen, diptych  
72 x 84 inches



*Red Rose Parade*, 2015  
Acrylic, UV print on linen  
65 x 80 inches

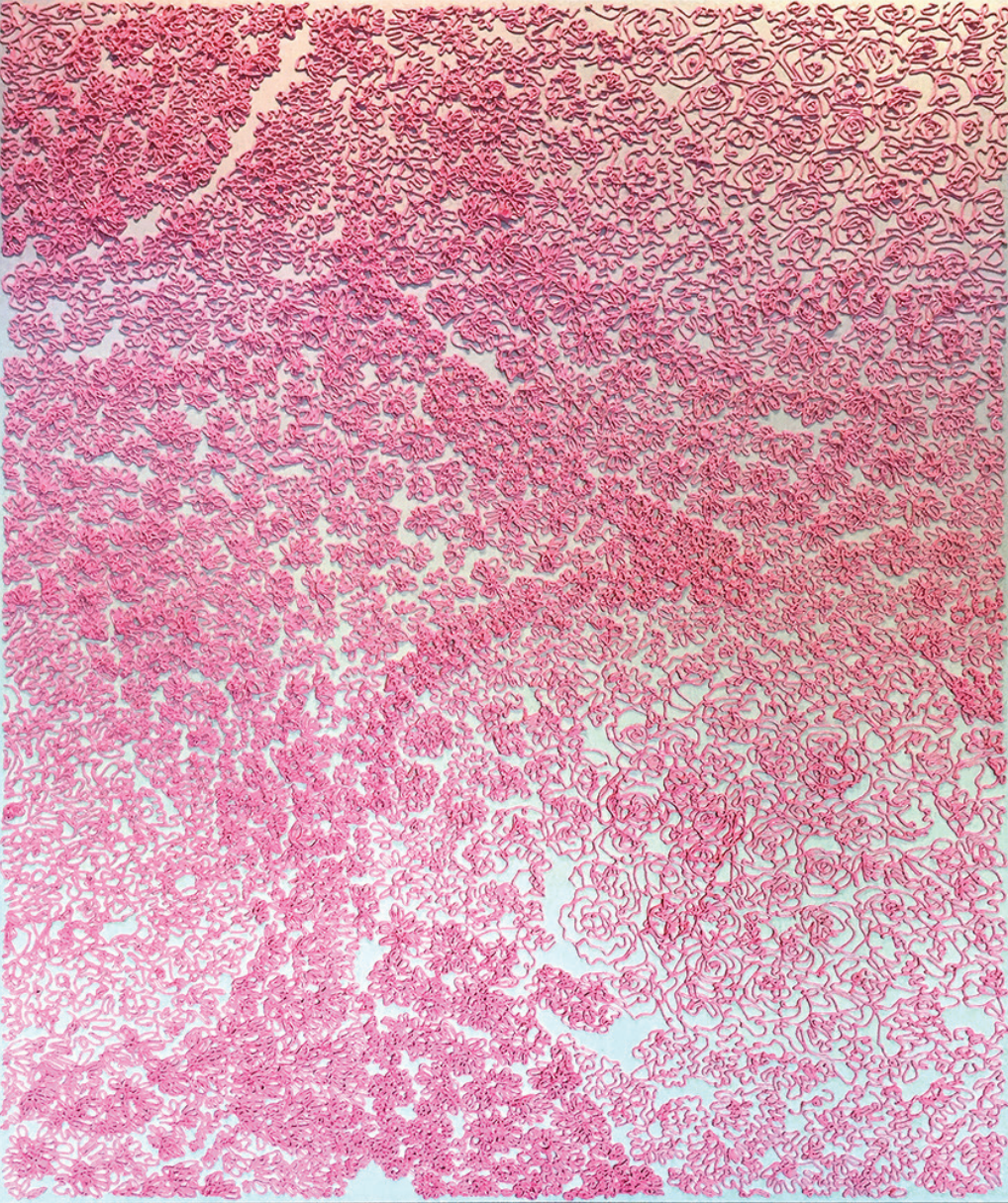


*Yellow Rose Parade*, 2015  
Acrylic on linen  
60 x 84 inches



*Pink Rose Parade*, 2015  
Acrylic on linen  
72 x 60 inches







*Paintings on Paper*

*White Rose*, 2016  
Acrylic and pigment print on kozo paper  
40 x 28 inches



*Black Rose*, 2016  
Acrylic and pigment print on kozo paper  
40 x 28 inches



*Art in Bloom*, 2015  
Acrylic and pigment print on kozo paper  
43 x 45 inches

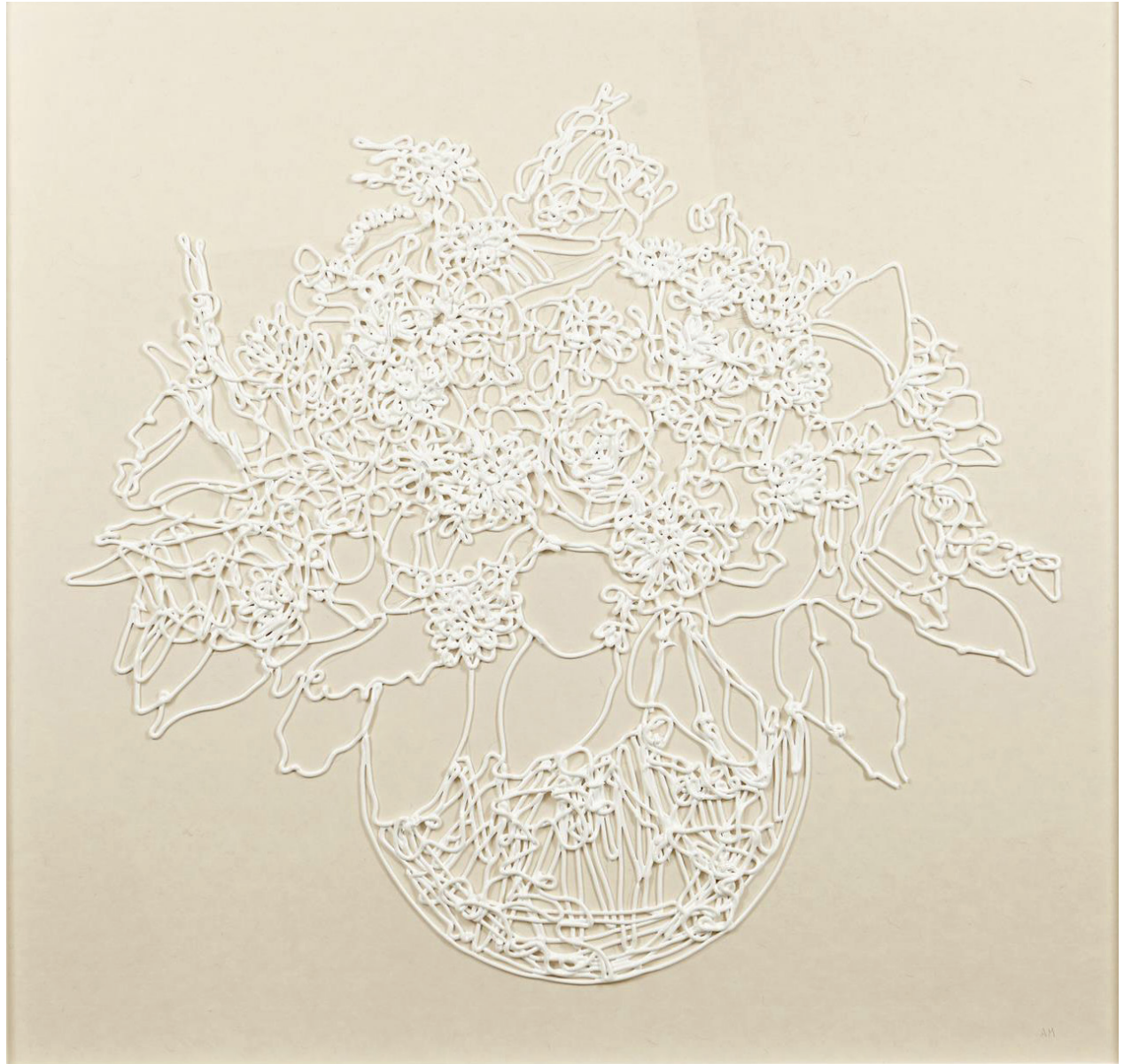




*Tony Buds*, 2015  
Acrylic and pigment print on kozo paper  
43 x 45 inches



*Mother's Day*, 2015  
Acrylic and pigment print on kozo paper  
43 x 45 inches



*15th Anniversary, 2015*  
Acrylic and pigment print on kozo paper  
43 x 45 inches







*Lightjet Prints*

*39° 12' 3.25"N, 106° 50' 46.8"W (black poppy)*, 2016  
Lightjet print mounted to Plexi  
36 x 76 inches



*38° 39' 8.5" N 90° 18' 46.9" W (dogwood), 2016*  
Lightjet print mounted to Plexi  
48 x 51 inches





*Echinacea*, 2014  
Lightjet print mounted to plex  
48 x 96 inches



*Black Roses, Blue Roses II*, 2012  
Lightjet print on plex  
36 x 71 1/2 inches





*38° 39' 16.66"N, 90° 18' 43.6"W (Red Bud), 2008*  
Lightjet print mounted on plex  
45 1/2 x 76 inches





Andrew Millner (b. 1967) is a visual artist based in St. Louis. He spent the first decade of his career as a scenic artist at The Muny, Opera Theatre of Saint Louis and The Repertory Theatre of St. Louis. Millner is a graduate of Ladue High School and received his BFA from the University of Michigan. Millner exhibits his work throughout the country and is represented by multiple galleries nationwide. He has had more than 15 solo exhibitions since 1995 and 56 group exhibitions since 1987. His work can be found in dozens of public and private collections.

*Solo exhibitions*

- 2015  
ROSE PARADE, Miller Yezerki Gallery, Boston, Massachusetts
- 2012  
ROSE IS A ROSE IS A ROSE IS A ROSE, Ellen Miller Gallery, Boston, Massachusetts
- 2011  
ROSE IS A ROSE IS A ROSE IS A ROSE, William Shearburn Gallery, St. Louis, Missouri
- 2009  
ANDREW MILLNER, Miller/Block Gallery, Boston, Massachusetts
- 2008  
HOTHOUSE, CCA, Santa Fe, New Mexico
- 2008  
DIGITAL DRAWINGS, Richard Levy Gallery, Albuquerque, NM
- 2008  
BIOPHILIA, Tria Gallery, New York City, New York
- 2007  
TREE DRAWINGS, David Floria Gallery, Aspen, Colorado
- 2006  
BIOPHILIA, William Shearburn Gallery, St. Louis, Missouri
- 2001  
RIVERRUN, Richard Levy Gallery, Albuquerque, New Mexico
- 2001  
IDIOGRAPHS, Sheldon Art Gallery, St. Louis, Missouri
- 2000  
FLOWERS, William Shearburn Gallery, St. Louis, Missouri
- 1998  
TEACUPS, William Shearburn Gallery, St. Louis, Missouri
- 1998  
TEACUPS, St. Louis Community College At Forest Park, St. Louis
- 1995  
RABBIT RUN, Sunflower Cafe, St. Louis, Missouri

## *Selected Group Exhibitions*

2016

BLACK | WHITE, William Shearburn Gallery, St. Louis, Missouri

2015

PULSE MIAMI, Miller Yezerksi Gallery, Miami, FL

ART MIAMI, William Shearburn Gallery, Miami, FL

2014

ART MIAMI, William Shearburn Gallery, Miami, FL

DOWNTOWN ART FAIR, William Shearburn Gallery, NY, NY

INAUGURAL EXHIBITION, William Shearburn Gallery, St. Louis, MO

DALLAS ART FAIR, William Shearburn Gallery, Dallas, TX

2013

MATERIALIZED Robischon Gallery, Denver, Colorado

DALLAS ART FAIR, William Shearburn Gallery, Dallas, TX

FLORA, Tayloe Piggott Gallery, Jackson, WY

2012

MEDIA MATTERS: Foster White Gallery, Seattle, Washington

PULSE MIAMI, Ellen Miller Gallery, Miami, FL

ART MIAMI, William Shearburn Gallery, Miami, FL

2011

ART MIAMI, William Shearburn Gallery, Miami, FL

AQUA, Ellen Miller Gallery, Miami, FL

DAVID FLORIA GALLERY: Summer show

UCROSS FOUNDATION: In the Presence of Trees, Ucross, Wyoming

2010

UCROSS: TWENTY-SEVEN YEARS OF VISUAL ARTS RESIDENCIES,  
The Nicolaysen Art Museum, Casper, WY

CEDARHURST CENTER FOR THE ARTS, Mount Vernon, IL

ARBORESQUE-ART, Daum Museum, Sedalia, MO

COLLECTED NATURE, Miller/Block Gallery, Boston, MA

APPROPRIATE MANIPULATE DUPLICATE, Gallery Joe, Philadelphia

GROUP SHOW, Shearburn Gallery, Santa Fe, NM

SPEAK FOR THE TREES, Friesen Gallery, Seattle, WA

2009

COLD BEER BEAUTIFUL GIRLS, Shearburn Gallery, Santa Fe, NM

Arbores Venerabiles, Wavehill, Bronx, NY

2008

NO ART LEFT BEHIND, Miller/Block Gallery Boston, MA

Collectors Contemporary, Singapore

EXPOSURE 11, Gallery 210, University of Missouri St. Louis

SOLSTICE, David Floria Gallery, Aspen, Colorado

A TREE IS NICE, Julie Baker Gallery, Nevada City, California

2007  
IFPDA, William Shearburn Gallery, New York, New York  
Selections from the Flat Files, Contemporary Museum St. Louis

2006  
IFPDA, William Shearburn Gallery, New York, New York  
ART212, Richard Levy Gallery, New York, New York  
FLAT FILES, Contemporary Museum St. Louis, St. Louis, Missouri  
ART LA, Richard Levy Gallery, Los Angeles, California

2005  
ARTS' DESIRE, Contemporary Museum St. Louis, St. Louis, Missouri  
TANDEM PRESS, William Shearburn Gallery, St. Louis, Missouri  
SCHMIDT'S PICKS, Phil Slein Gallery, St. Louis, Missouri

2004  
SAINT LOUIS SHOWCASE, Sheldon Art Gallery, St. Louis, Missouri  
AFFORDABLE ART FAIR, Richard Levy Gallery, New York, New York

2003  
AFFORDABLE ART FAIR, Richard Levy Gallery, New York, New York  
SAN FRANCISCO ART EXPO, Richard Levy Gallery, San Francisco

2002  
ART CHICAGO, Richard Levy Gallery, Chicago, Illinois  
ART CACHE', Contemporary Museum St. Louis, St. Louis, Missouri  
PRINT SHOW, William Shearburn Gallery, St. Louis, Missouri

2001  
SAN FRANCISCO ART EXPO, Richard Levy Gallery, San Francisco  
GROUP SHOW, Dolphin Gallery, Kansas City, Missouri

2000  
SIX ARTISTS, William Shearburn Gallery, St. Louis, Missouri  
LANDSCAPE, Des Lee Gallery, St. Louis, Missouri

1997  
EXTIRPATE, Artloft, St. Louis, Missouri

1996  
NEW IDEAS, Pierce Arrow Building, St. Louis, Missouri  
AUTOBIOGRAPHY, Art St. Louis, St. Louis, Missouri

1995  
FIRST NIGHT, St. Louis, Missouri

1994  
FIRST NIGHT, St. Louis, Missouri

1991  
ART AT TAYLOR/OLIVE, St. Louis, Missouri

1989  
UNIVESITY OF MICHIGAN , Ann Arbor, Michigan

1987  
VILLA ROSA, Syracuse University, Florence, Italy





Catalog design by Catalina Ouyang

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William Shearburn *Gallery*