

HOERLE-GUGGENHEIM



McALPINE MILLER

Boom! and Bust, by Estelle Lovatt

McAlpine Miller captures such a sense of light in his paintings, so illuminated they make Times Square's iconic giant animated billboards look dull. And makes a usually mirror-like surface of a Jeff Koons sculpture appear in need of a good polish.

When I was invited to write this foreword, I tried imagining what McAlpine Miller's new portfolio of artwork might look like. But so inventive is he, I couldn't. Still, like a child at Christmas, I was eagerly waiting to open presents under the tree. In order to release, embrace and believe McAlpine Miller's (un)imagined (im)possibilities, he retains an almost child-like gaze and joy of the world; to capture the zeal of childhood, that, when looking at his art, I feel like I'm Lewis Carroll's 'Alice', and his canvases entertain me; as the Queen of Hearts says in Wonderland, *"Sometimes I've believed as many as six impossible things before breakfast!"* It's hallucinations without drugs. Or, as Picasso said, *"Everything you can imagine is real."*

Looking at McAlpine Miller's paintings it's hard to believe the canvases are painted by hand -- using oil paints. Multi-layered, with a translucent quality, sharply drawn, each looks like it's been computer generated, contrasted, linked together, photographed and scanned. And then again re-photographed and re-scanned, doing a diktat commenting about the globalisation of our consumer image culture. McAlpine Miller has one of the most creative minds in art today, and he's established a process that follows no Masters. Creating his own genre -- let me call it *"Supernatural-Realism"*.

A doyen behind the easel, affecting change and changing affect, he challenges 2D space towards a 4D Magic-Realism reality, where (dis)ordered fanciful goings-on show values philosophically, by juxtaposition of the real with the cartoon. Looking at his canvas is like watching a video game featuring Peter Max scuffling with Basquiat and Keith Haring scrapping with Ed Ruscha. Move over Thomas Kinkade, McAlpine Miller is today's Master of Light. Notice the brightness of your backlit computer screen, tablet, cell phone and smart watch. Compare it to McAlpine Miller's veiled multi-layers of paint in his canvas. His high-tech look is contemporary, vintage and retro. Revealing, in more ways than one, that which is see-through, enlightening and illuminating. I see new details in it every time I look at it. So I keep returning to it, as I do a favourite book.

Accomplished with technical genius, his attention to detail shows off his skill of illusion, hooked on a perspective, so curious in pattern, that his compositions are geometrically

balanced in the abstract Divine Proportions of Fibonacci's Golden Mean. What look like simple compositions are sophisticated, erudite, intricate and multifaceted. Technically skilled, his craftsmanship is phenomenal. Appearing like a collage photomontage. Relatively flat, overall realistic, highly detailed, precise transparency imitating technology; make the invisible visible and the see-through seen through layers, mimicking your Social Media, the illusions of distorted fact detached from reality. It's sheer quality.

Strong drawing underpins his illusionist optical perspective. Old Master's Classical draughtsmanship with an avant-garde Fauvist's sagacity for hue, and a Futurists design, make McAlpine Miller timeless as he changes, adapts and produces imagery that goes back and forth in time as the pictorial space of his background, middle ground and foreground blend. Surreal in fabric, we are sucked in to his canvas as he incorporates the three qualities of the universe: time, space and material. With the three qualities of existence; the past, present and future.

McAlpine Miller is a Post-Modern picture maker of our dot com age. With roots in the Renaissance and the Dutch Golden Age, right up to Dadaism, Cubism, Op art and photography, his never-seen-before painting techniques create something beyond representational portraiture. And every time you look at a picture of his it works to make you feel like you're a participant in the frame. His signature style is highly distinctive.

Through McAlpine Miller's multi-layering of paint he creates extraordinary paintings inspired by 1950s America. Full of adventurous characters, based on the real-world of American comic imagery that we grew up with. Iconic 1950s Americana blended with European Romanticism. It speaks of American imperialism, politics, economy, military and its many cultural influences across the Pond of the Atlantic Ocean, flooding Europe. Keeping our mind on the American ways of American Exceptionalism and America's place in the world.

Curious about this transatlantic world of ours, McAlpine Miller is part magician, part mathematician and part scientist. Working with the precision and clarity of a physicist, he's the Richard Feynman of the art world. Not an artist, but one of the world's greatest scientists, American, Feynman, a theoretical physicist and Nobel Prize winner, said, that he drew dancing girls to, *"Explore the world! Nearly everything is really interesting if you go deeply enough. What I cannot create, I do not understand."* By the same physical laws of, what cannot be understood cannot be created, the natural mathematical beauty of aesthetics, in McAlpine Miller's compositions, are (dis)covered with formulae. **BOOM!** – McAlpine Miller creates a feeling of (scientific) awe as he styles that which is impossible in science, as possible in art.

Absorbed by the muscle of outline and shape, intricately capturing and magnifying the world as inventively experimental, a patchwork of seemingly cut-and-paste layering - with oil paint and paintbrush, not Photoshop - of fictional superheroes from Marvel Comics and Hanna-Barbera to Walt Disney, that inspire us to be the best we can

be, while playing a game of 'doctors-and-nurses' with your imagination. Take all this and mix it with a dose of Hugh Hefner's Playboy Bunny. In his canvas I always see something new I hadn't seen before. Let us look: 'She' might wear an American Apparel t-shirt, Hollister panties, and sport a fashionable French-nail manicure. She is today's Mary. As the artist believes, *"Religion exists as a guideline. We disregard the science in favour of fantastical stories. And that's what makes us human."*

Just as a Vermeer woman isn't any particular woman, but any woman and indeed all women, so McAlpine Miller's highly stylised, fashion(ed) Supermodel-types aren't anyone, but they are everyone. Smiling as today's Mona Lisa. Flirting with Rubenesque fantasies and desires. Her inner radiance glowing like she's on fire, while she stands, high-heeled, revealing her midriff, while her bust, cleavage and underside of her breasts are exposed. Not objectified. Not weak. She is powerful. Aware of her sexuality highlighting her curves. The perfect girl, with natural sex appeal, that is open, and vulnerable, to suggestion. And in *'The Right to Remain Silent'*, much in the same way that Warhol's film, *'Blow Job'*, shows details of voyeurism that might be pornographic, if this is what you see, then this is what you see. Botticelli did when eyeing up his beauty in *'the Birth of Venus'*.

But McAlpine Miller takes the gorgeous Cheerleader who lives next door and makes her more Flying Girl and 'Darlin' Doll' of the U.S. air force troops. Particularly in *'Drop Dead Gorgeous'* (is that an order, or compliment?), which could pay reference to the first woman to fly around the world, American, Jerrie Mock, with hints of Duchamp's 'Readymade' rods, cylinders, spokes and wheels, with Dastardly and Muttley in their flying machines.

The king of today's art world, McAlpine Miller is an extremely rare kind of artist, belonging to all generations, and balancing all art movements since the beginnings of western art, saving the Renaissance and challenging Abstraction. This is one of the reasons McAlpine Miller's picture is open to so many different (re)interpretations. Paint is poetry and poetry is music and music is magic, and a McAlpine Miller picture reminds me of Walt Disney's *'Fantasia'* – the 'classic' film consists of different segments, edited together, producing a live-action concept of timeless action that's so all-encompassing of all our senses, it reminds me of looking at a McAlpine Miller painting. He gets the adrenalin running a marathon, so I wouldn't be surprised to see him designing theme parks next, for the thrill of it – for him, and us. There has to be references to the movies because every great artist has been influenced by the moving picture, even Degas, whose dancing ballerinas are inspired by the frames and long shots of early cinema. Here, McAlpine Miller, employs moths, linked with the omen of death, from Thomas Harris's film, *'The Silence of the Lambs'*, with Hannibal Lecter, against the butterflies, signifying beauty, fragility of life, the resurrection, regeneration, fortune and love from Christian symbolism. That even Donald Duck might be seen as one of Jesus's early disciples, a fisherman showing his family Huey, Dewey and Louie, to accent a Christian life, intoning to his family to, as Christ said, *"come, follow me"*. While two Popeye's play

with his conscience suggesting we have two sides to our personality; the good one people see and the bad one we hide. And two nurses double the fantasy.

Then, like an unexpected curveball in baseball, thrown off to the side, in some of his canvases, down a strip on one edge, there's an asymmetrical reference to De Stijl, and the New York of Mondrian's *'Broadway Boogie-Woogie'*.

I never get bored of looking at McAlpine Miller's artwork. And neither will you. As he catches your memories and dreams faster than Cupid's bow shoots his arrow of love. The 20th century had Norman Rockwell's all-American girls, the 21st century has McAlpine Miller's. From American, Charles Dana Gibson's, *'Gibson Girl'* to today's cheer-leader babe asking if a superheroine 'Wonder Woman' will be in the White House in 2016? Depending on what side of the political white picket fence you're on, the woman in the painting is, to you, a Hillary Clinton or a Carly Fiorina. Only sexier. Slimmer. Fitter. A Boadicea or Betsy Ross sewing the American flag, in white underwear.

In *'Cake Free II'*, visions could be turning Biblical in our consumer society as drama is painted over a Caravaggio-esque *'Doubting Thomas'* table – but look closer, as McAlpine Miller suggests, *"when all around there is joy and fun we can somehow feel isolated and alone."* He continues, *"This is another element of humanity which seems to survive with greater power today than at any other time, as we drift deep into our own thoughts; thoughts which have no real regard to the reality which we live. This can create disillusioned individuals; people unhappy with their lot and perhaps prepared to alter their natural path in life."*

Look behind *'Iron Woman'*, see Dali's, *'Christ of Saint John of the Cross'*, with a Church stained-glass look to its surface breaking through to the suggestion of a Christian altar painting. Suggesting He died to save you/us, gives you the sense that as you recognise each motif in each image you are also recognising the reflection of yourself in it as well. In *'Bath Time Selling Point'*, the Christian religious rite symbol of Baptism is there as a life-saving command, if you want it to be, as McAlpine Miller shows, *"the cleaning process. If something of a ritual. And we create unhappy situations and attempt to eradicate these 'stains' by 'bathing our souls'. We have all done things which we later regret! And gradually forget, only to replace with another episode."*

The US-UK special relationship is explored in *'Space Invader'*, as a European-looking girl is wearing a British gentleman's bowler hat and braces (suspenders in American English). Across the foreground are the title lyrics of the song, *'Don't Stand So Close to Me'*, written by Sting, of The Police. Dealing with mixed feelings of lust, fear, guilt and inappropriateness leading to confrontation of a *'Lolita'* mixed with Gary Puckett's (& The Union Gap) *'Young Girl'*.

McAlpine Miller's compassion for Americana, and 'The Land of the Free and the Home of the Brave', speaks the commonplace language of everyday people, and reminds me

of Shakespeare's *'Richard II'* - when King Richard says, *"throw away respect, tradition, form and ceremonious duty, for you have but mistook me all this while: I live with bread like you, feel want, taste grief, need friends: subjected thus, how can you say to me, I am a king?"* In other words, it's all about fitting in and belonging. As we all hope to. With two kinds of light in his paintings; day light and your internal, spiritual, light - the one that allows you to dream.

McAlpine Miller uses the Stars and Stripes and Union Jack and, just as we question whether a Jasper Johns *'Flag'* is a flag, or a painting of a flag, or simply an image of a common, instantly recognisable symbol, McAlpine Miller looks at, *"the flag as a symbol of relationships and friendships, in a similar way to how the models and comic characters relate."* So, in eye-catching, overlapping graphics, the integrated intertwined flag is a new motif internalising height, width and depth.

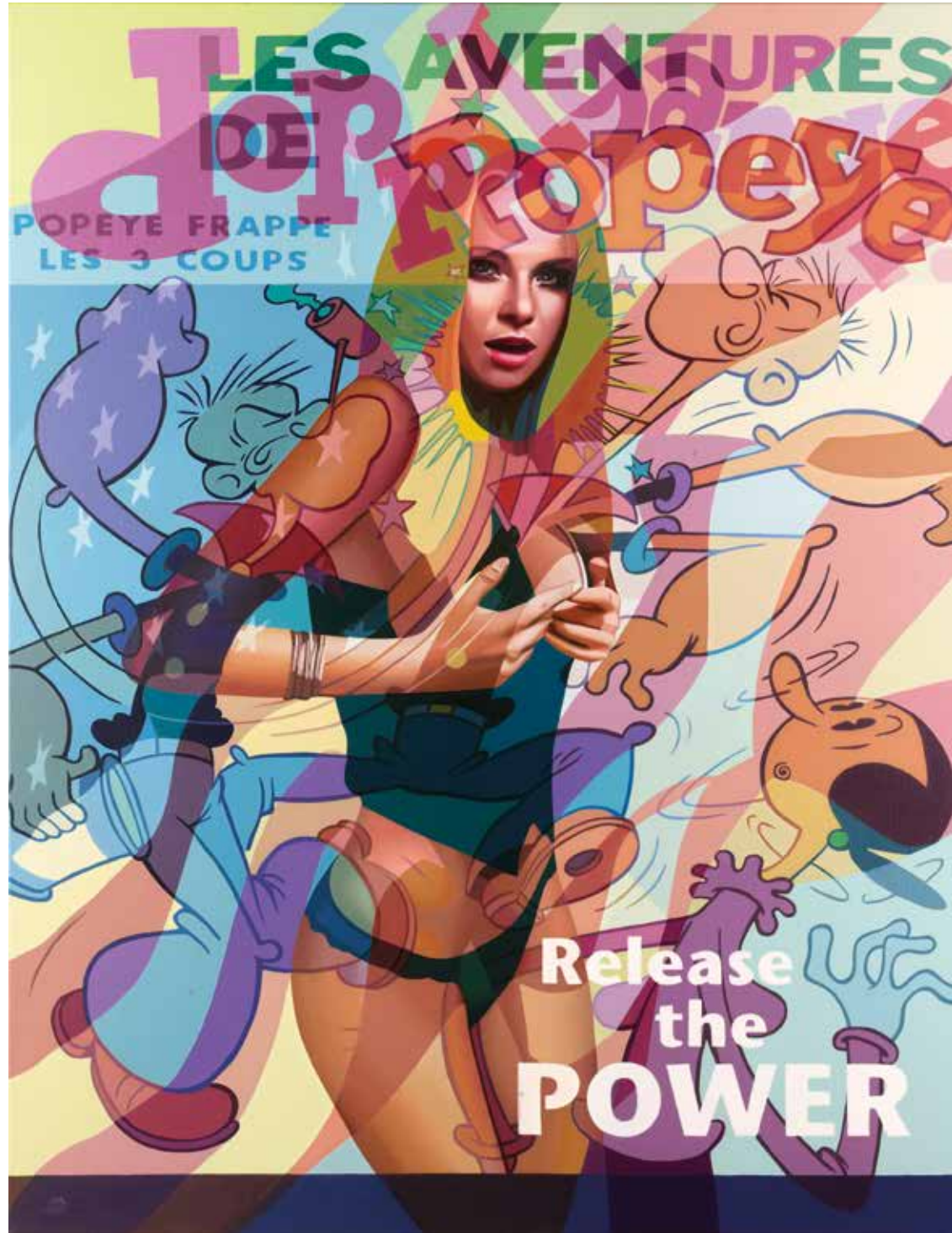
In to his typically Renaissance Chiaroscuro palette he mixes today's Pantone neons producing glazes from flesh pink to taxicab yellow, burnt sienna brown to soda pop orange, chromium of oxide green to Blue's Clue blue. Or innocent sex-bomb-red like Betty Boop, who, as small as she is, projects a huge amount of self-confidence. As does Maid Marian, the love interest to the English hero Robin Hood, giving him his horn, while robbing from the rich and giving to the poor. As we know, rooted in the glamour of Pop art, from Warhol to Lichtenstein, intellectually and emotionally, there are issues with the commercial commodity of capitalism. Bang! A Genesis-like beginning, abstruseness and semiotics of meaning are pictorially interpreted, to shuttle between the American and the European culture, political discourse and symbolic totems.

A comical reflection of society, with not one focal point, but many, the energy in McAlpine Miller's artwork is both believable and unbelievable simultaneously. Now, to help society, instead of having him paint on a canvas, he should be painting a huge mural on the exterior of a building in NYC, celebrating President Roosevelt's Works Progress Administration (WPA) that helped lift people's mood during the Great Depression. After all, we are in another.

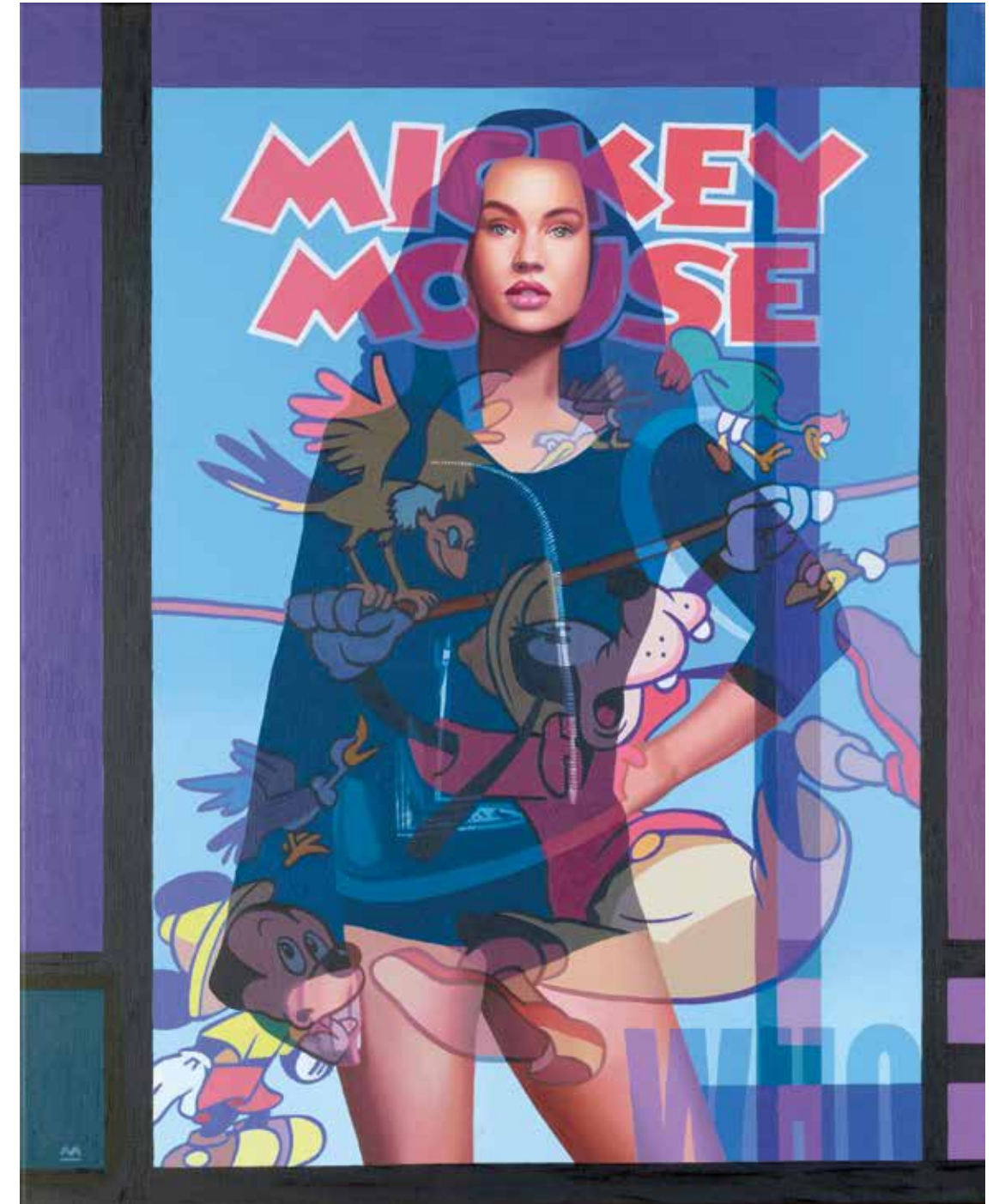
As a modern day art-deity McAlpine Miller is an Old Master-in-Waiting.

© Estelle Lovatt, FRSA

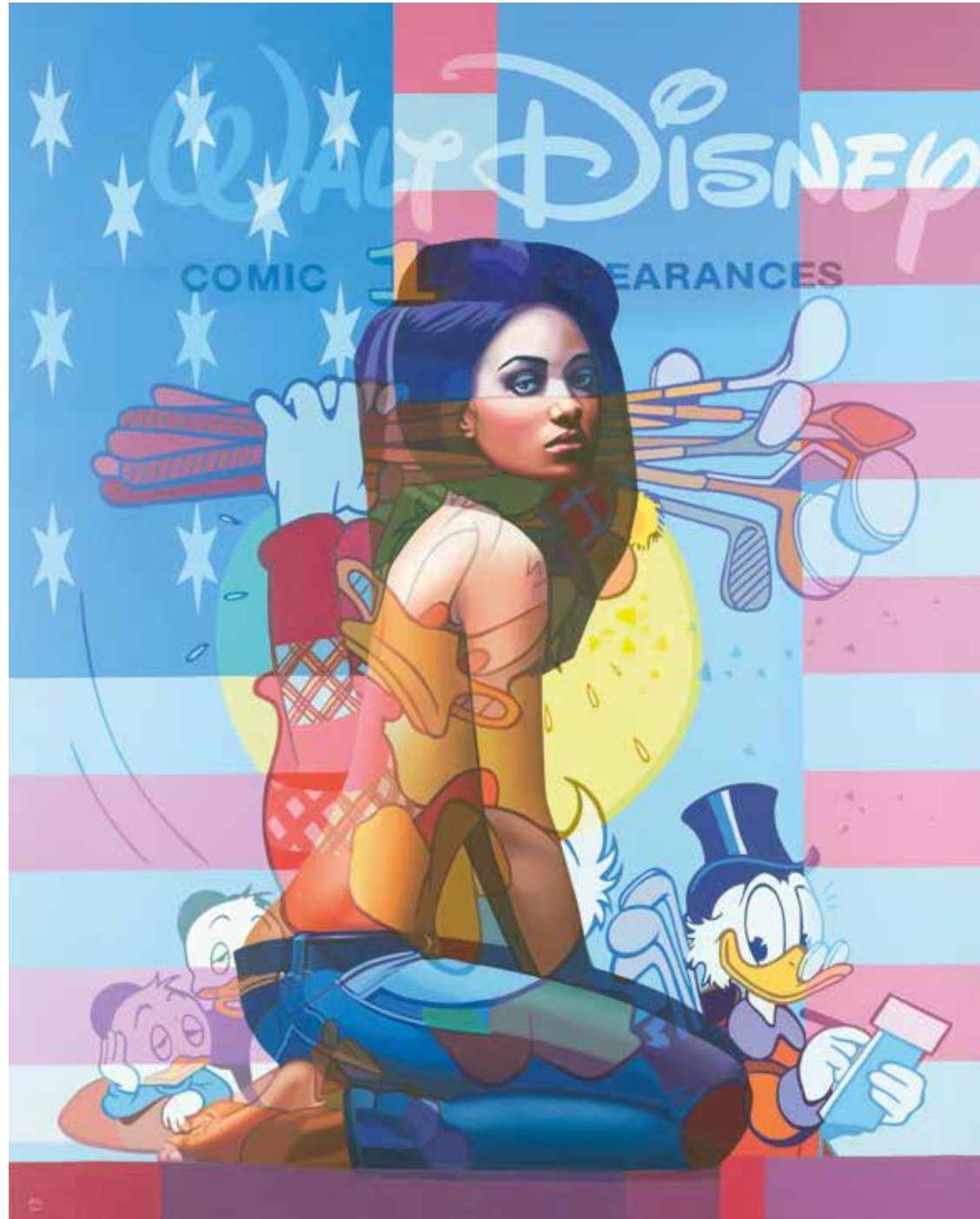
ARTWORKS |



Just Hold Tight
 Original Oil on Canvas | 112 cm x 86 cm
 10 | STUART McALPINE MILLER



Mickey Who?
 Original Oil on Canvas | 76 cm x 61 cm
 STUART McALPINE MILLER | 11



Land Of The Brave
Original Oil on Canvas | 127 cm x 102 cm



Playing The Field Too
Original Oil on Canvas | 127 cm x 101 cm



The Right To Remain Silent
Original Oil on Canvas | 101 cm x 82 cm



Star Struck
Original Oil on Canvas | 92 cm x 66 cm



A Shadow Of My Former Self
Original Oil on Canvas | 112 cm x 92 cm



Face Of The Future
Original Oil on Canvas | 101 cm x 82 cm



A Matter Of Tone
Original Oil on Canvas | 102 cm x 87 cm



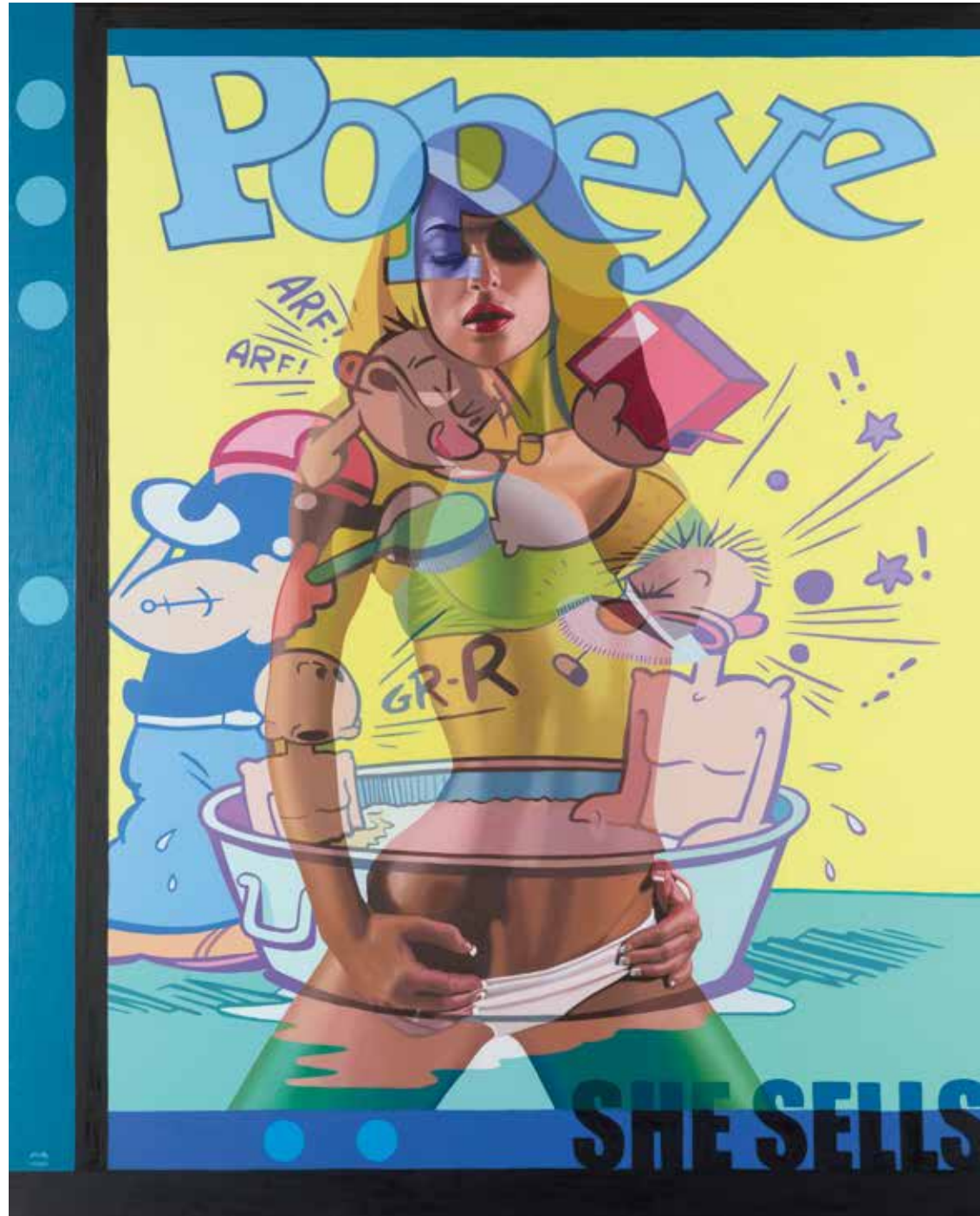
It's Raining In My Heart
Original Oil on Canvas | 101 cm x 82 cm



Save Me From This Feeling
 Original Oil on Canvas | 112 cm x 86 cm
 20 | STUART McALPINE MILLER



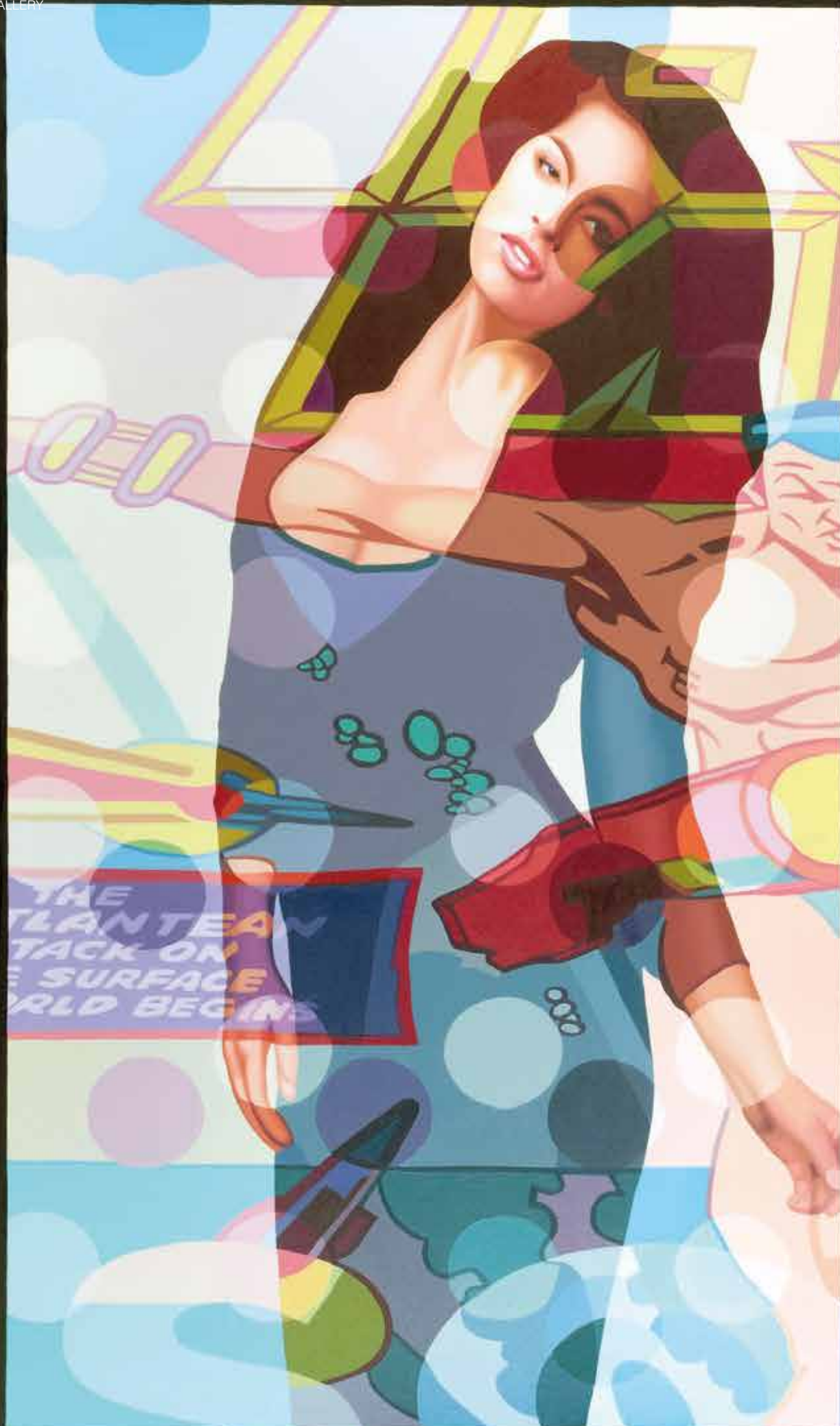
Making The Cut
 Original Oil on Canvas | 92 cm x 71 cm
 STUART McALPINE MILLER | 21



Bath Time Selling Point
Original Oil on Canvas | 101 cm x 82 cm



Battling Ones Demons
Original Oil on Canvas | 112 cm x 86 cm



Interview with Philippe Hoerle-Guggenheim

Q. In his first exhibition stateside, what do you feel McAlpine Miller has to offer the US art scene?

I think McAlpine Miller has a great deal to offer the US art scene. He is unique, the paintings are explosive, loud, yet at the time very refined; a symmetry between pop-art and fine art that is rarely seen. He brings a unique perspective to the art world. His work is complete and his style is very bold, both of which are refreshing for anyone viewing his art in the gallery. And last but not least, anything British is well received in the US and brings an underlining sense of sophistication with it.

Q. What are your thoughts on McAlpine Miller's acknowledged social commentary, as conveyed through his choice of subject matter?

I think it's visionary - a brilliant way of introducing his own commentary. By creating a painting that clearly demonstrates what the artist is trying to represent, McAlpine Miller doesn't confuse the viewer or produce work that is intentionally ambiguous. It's obvious enough that one can decipher the message behind the art, but subtle enough that it doesn't intrude on the experience of viewing each piece. Visitors to the gallery have commented that they appreciate the fine balance he strikes by enabling them to understand his message without sacrificing the artistic skill behind it. I think he is incredibly talented to achieve this sort of equilibrium between the social commentary, the creativity, and the skill level behind the work he creates.

Q. How does McAlpine Miller fit into your gallery's portfolio?

McAlpine Miller is a perfect fit for the style of our gallery. We gravitate towards artists whose works are very distinct, meaning that they stand well on their own, but equally amalgamate beautifully to form an eclectically curated collection. We intentionally seek artists whose sense of style is matched only by their skill in bringing that very style to life. The multi-layering of McAlpine Miller's work, the fine lines, the knowledge, the process and the vision, make it incredibly exciting. Our gallery portfolio features many artists who are doing highly original and unique things in the context of what is being featured throughout the art scene currently.

Q. If you had to draw comparisons between McAlpine Miller and any other artist(s), whom would you choose?

If I had to draw a comparison between McAlpine Miller and an artist in our collection, I would say that he is most similar to RETNA. Even though their works are aesthetically very different, both artists have a certain unquestionable appeal. Sometimes viewers

are left wondering how the artists achieve this, but that is exactly the reason why people are drawn to their pieces. Both artists have something to say and represent, and do so successfully through their work. Then I would like to draw a comparison to Liu Bolin, who is known for his photography in which he can be found hiding within the composition, camouflaged with paint. Whilst perhaps only symbolically, I do get the sense that McAlpine Miller is also very present in the soul of his paintings.

Q. Which pieces from this collection speak loudest to you, and why?

I particularly enjoy the piece 'The Right to Remain Silent'. There is something oddly intriguing about the dragonfly on the girl's mouth; a fragile creature exerting dominance. This is a wonderful example of the ways that McAlpine Miller is able to get his point of view across to the audience. I also enjoy how the background of the piece allows room for interpretation, but ultimately the viewer is left in no doubt as to the meaning of the piece through McAlpine Miller's use of symbolism. It's a hint of what is unexpected, but it works to create something meaningful.

Q. Where does McAlpine Miller's work sit in the context of today's contemporary art scene?

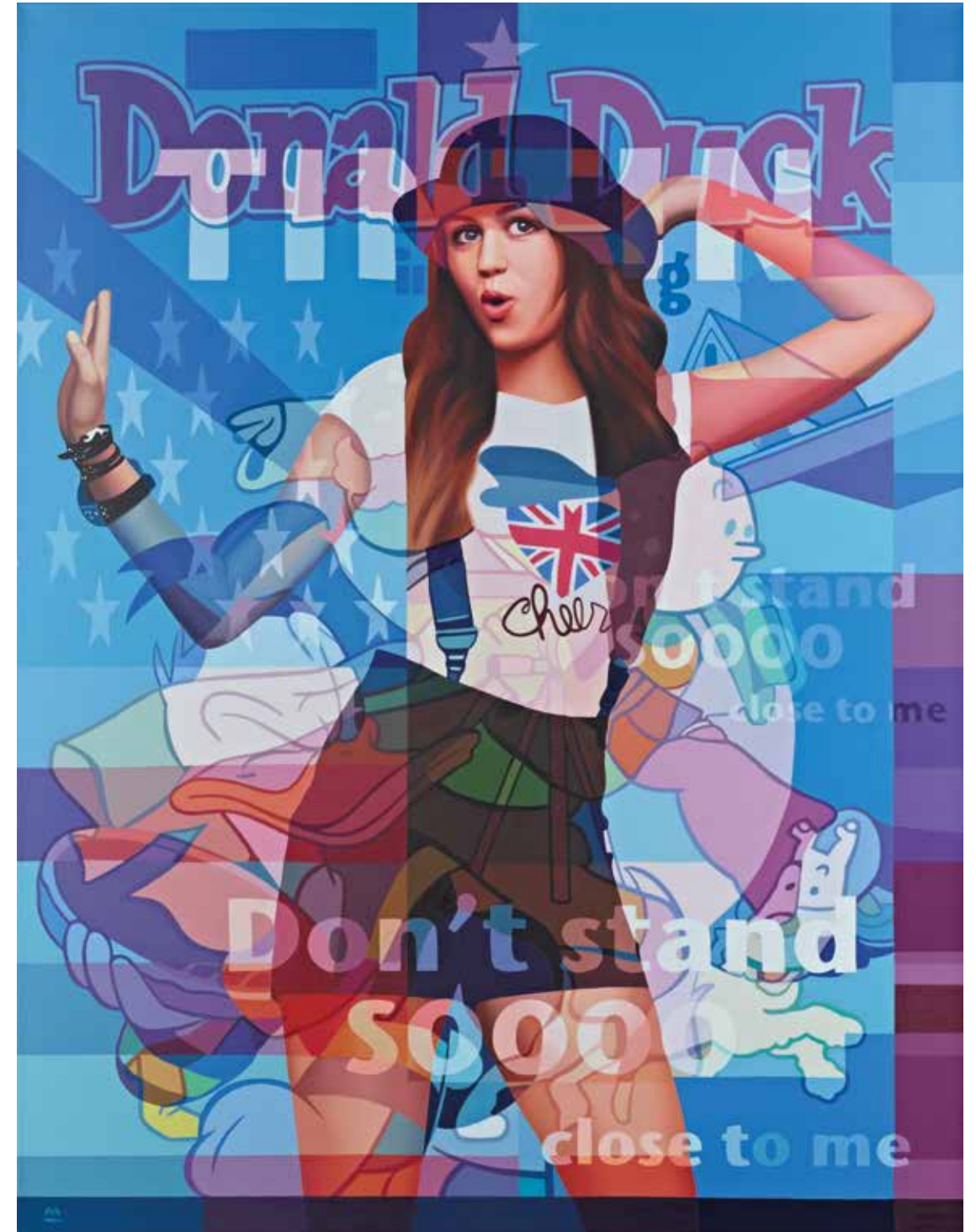
It would be hard to say that his work is doing something "new" in the contemporary art scene, because it's constantly evolving and everything seems to be "new," but that is exactly what he is doing. He is defining himself in a time where it can be hard to define things, but this is what I think makes him stand out as an artist and what is important to the growth of his work.

Q. What do you see McAlpine Miller having the potential to achieve in the future as an artist?

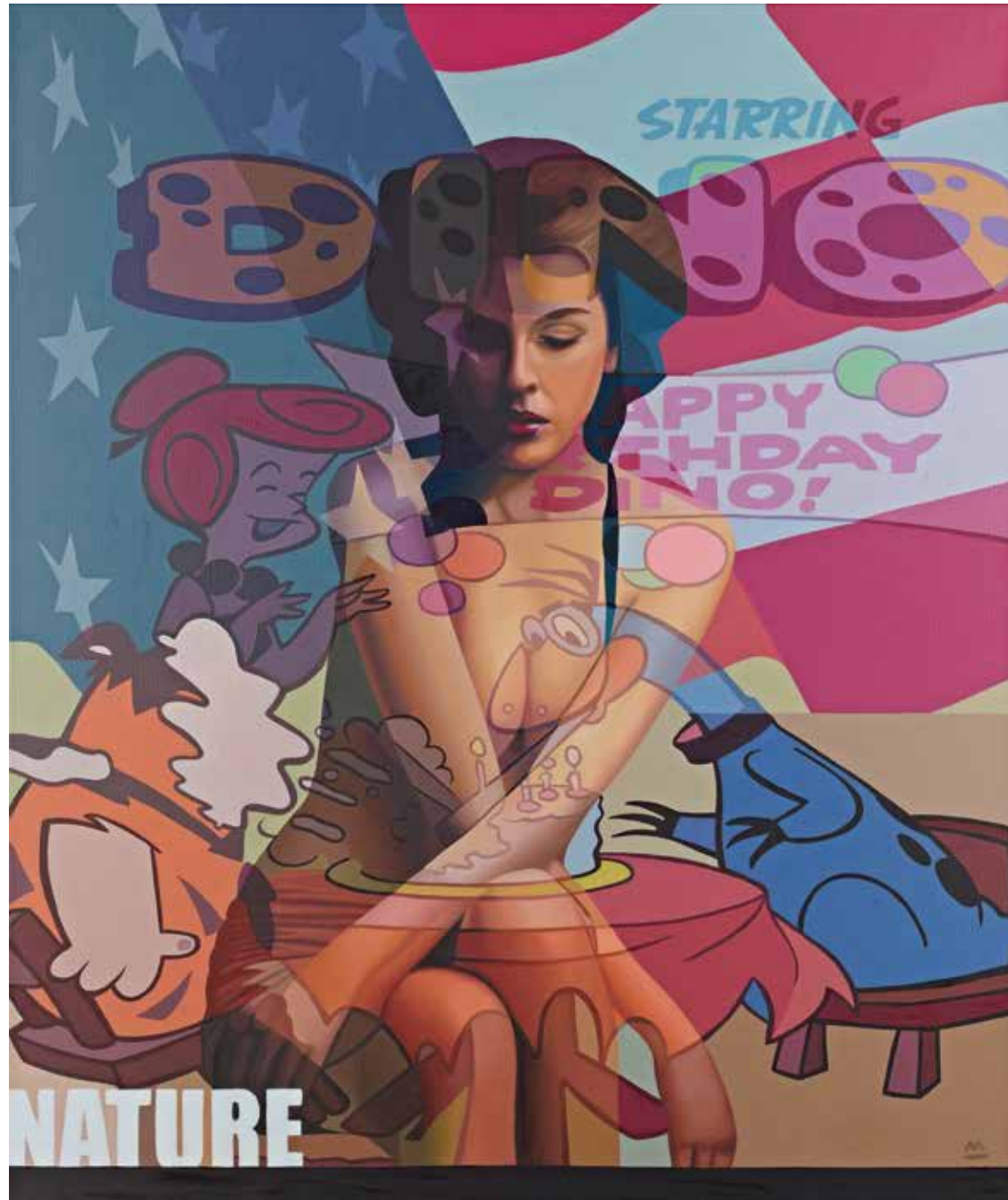
I think he has the potential to grow exponentially, and that his determination to create something outside of the bounds of established artistic practice will take him to new places and ultimately help him to accomplish the goals that he as an artist sets out to achieve.



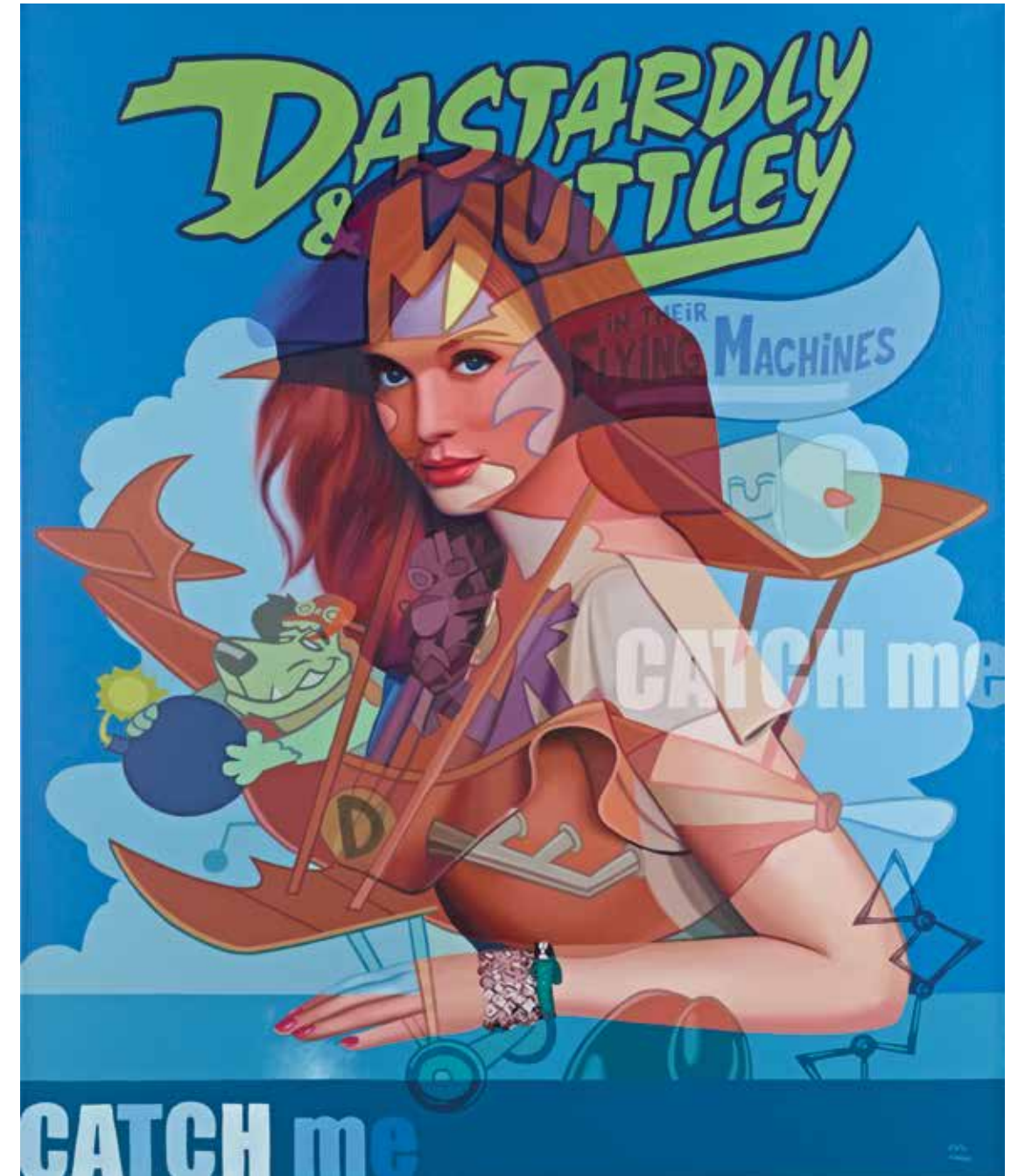
Best Medicine
Original Oil on Canvas | 122 cm x 102 cm
28 | STUART McALPINE MILLER



Space Invader
Original Oil on Canvas | 112 cm x 87 cm
STUART McALPINE MILLER | 29



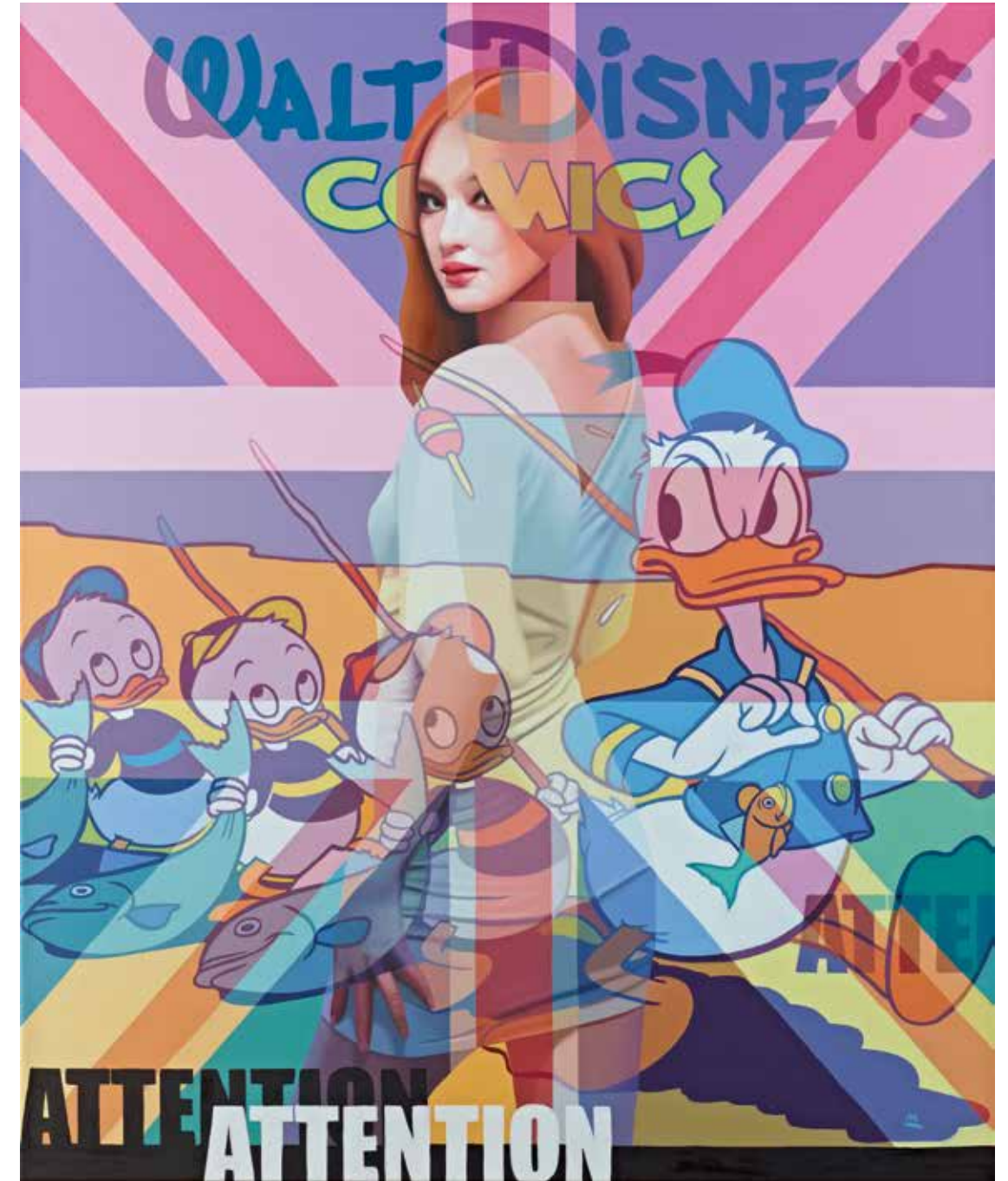
Cakefree II / Sweet Thing
Original Oil on Canvas | 97 cm x 82 cm



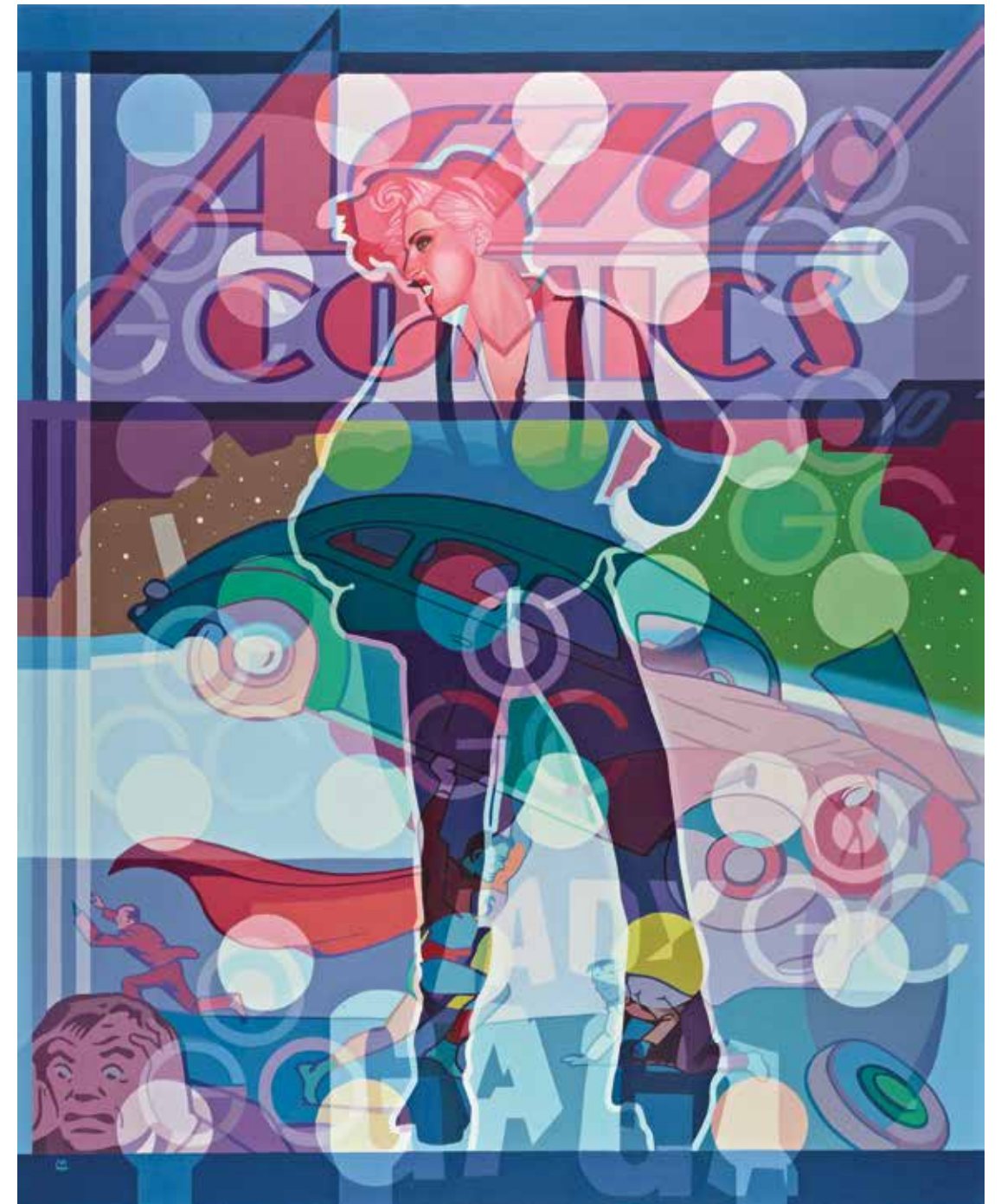
Drop Dead Gorgeous
Original Oil on Canvas | 97 cm x 82 cm



Seeing Is Believing
Original Oil on Canvas | 92 cm x 66 cm

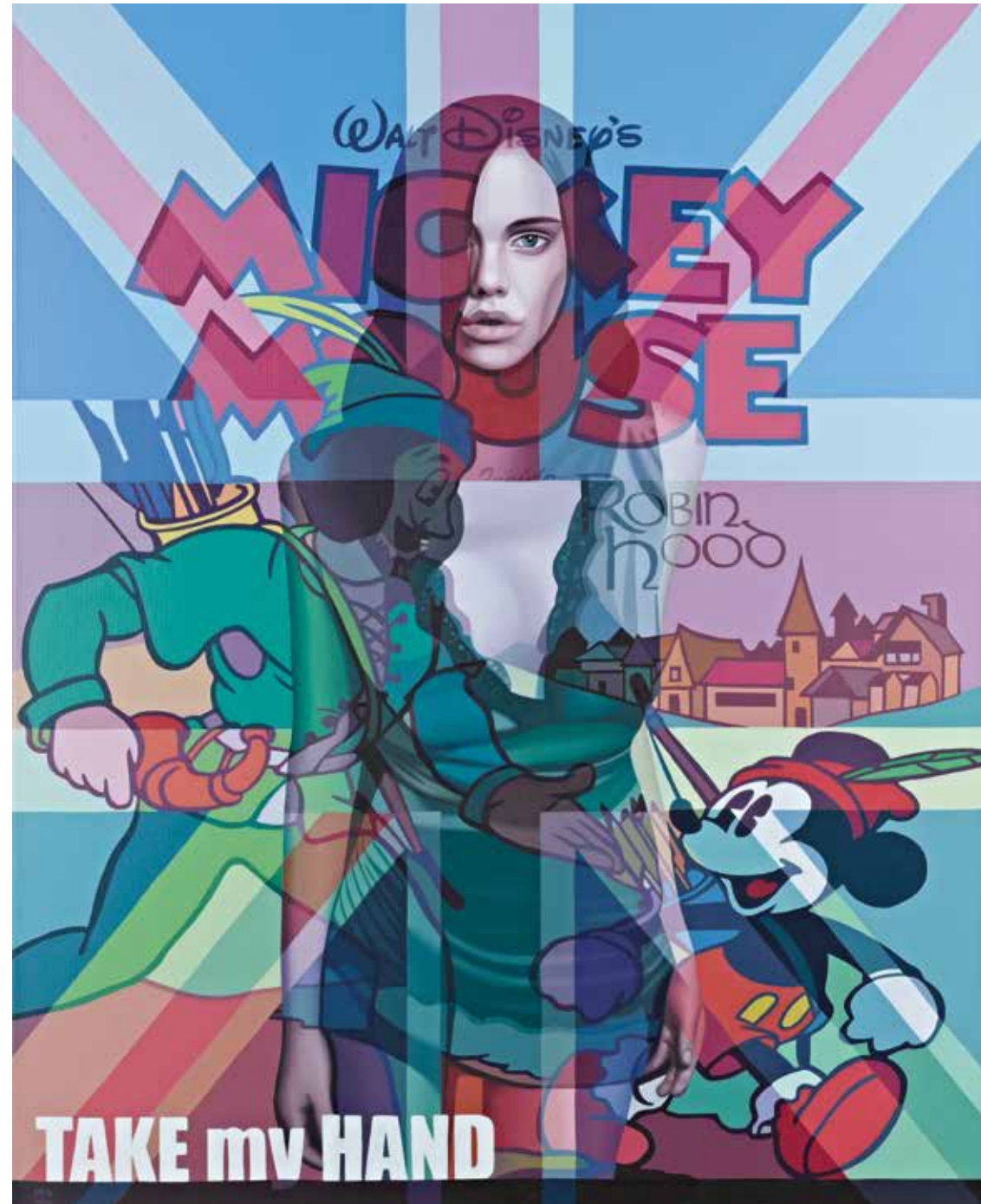


The Focus Of My Attention
Original Oil on Canvas | 92 cm x 77 cm



My Sweet Valentine
Original Oil on Canvas | 122 cm x 97 cm

Space Race Diva
Original Oil on Canvas | 153 cm x 122.5 cm



LIMITED EDITION ARTWORKS

Maid In The UK
Original Oil on Canvas | 102 cm x 82 cm



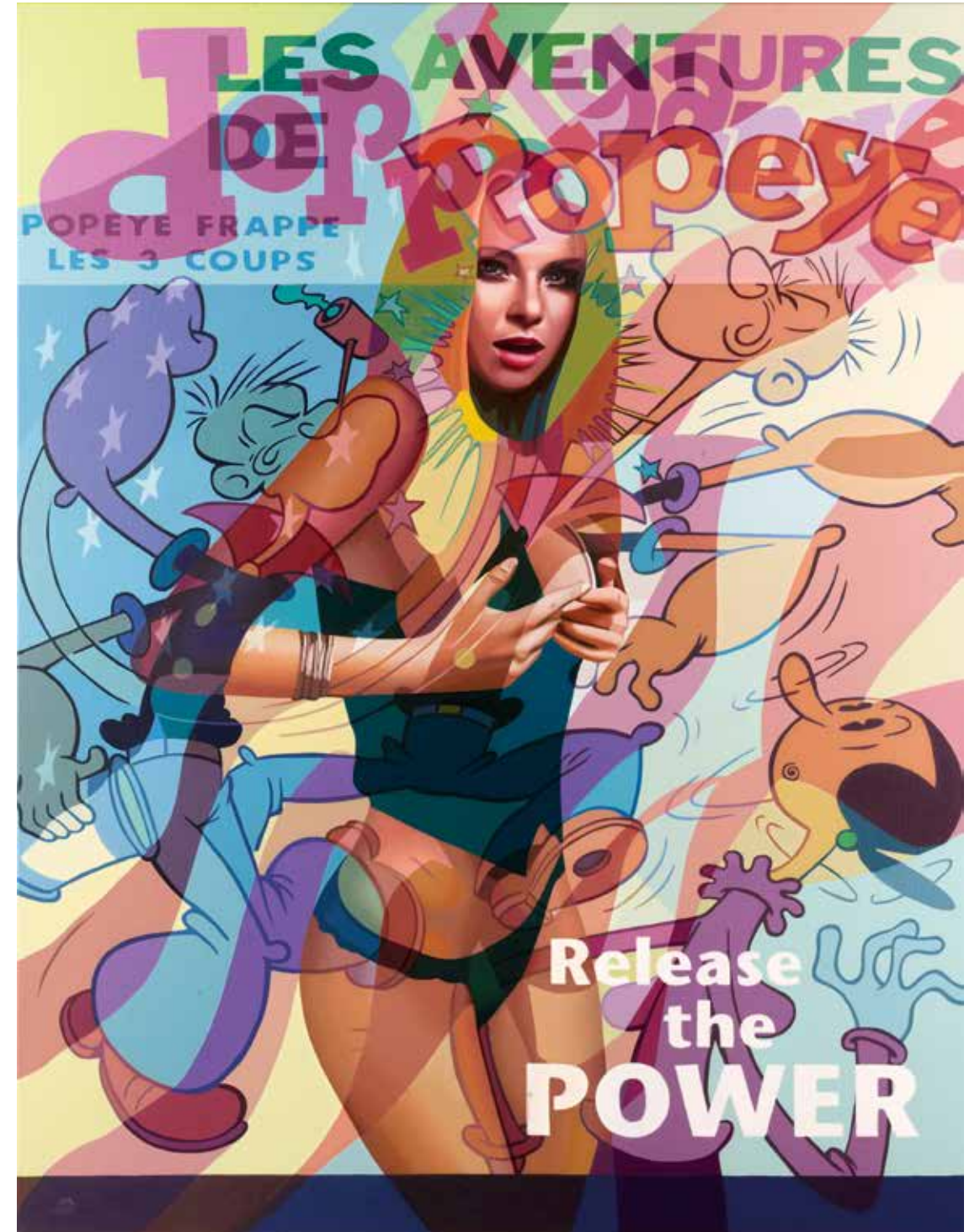
Save Me From This Feeling
 Limited Edition Boxed Canvas of 9 | 40" x 32"



Batling One's Demons
 Limited Edition Boxed Canvas of 9 | 40" x 32"



Playing The Field Too
 Limited Edition Boxed Canvas of 9 | 40" x 32"



Just Hold Tight
 Limited Edition Boxed Canvas of 9 | 40" x 32"

Biographical Highlights

2016

A solo exhibition at Hoerle-Guggenheim, Chelsea, New York in March

2015

An exhibition of paintings celebrating Pele's 75th birthday, 'Art, Life, Football' at Halcyon Gallery, Mayfair, London - September

2014

Artist in Residence at: The Savoy Hotel, London. McAlpine Miller continues his residency and is currently working on new paintings for the renowned five-star hotel.

December 2014 - solo exhibition of 30 paintings 'Mirror Mirror' at Castle Fine Art, 24 Bruton Street, Mayfair, London

2013

Exhibition at: Castle Fine Art, Mayfair. The sold out solo show, 'Altered Images'.

Collaboration with: London Fashion House, Lulu & Co.

Commissioned by: Luxure Magazine to create the front cover of this exclusive luxury style magazine. The original painting was unveiled and sold at a star studded event at The Ivy, Leicester Square.

2012

Artist in Residence at: The Savoy Hotel, London

Various exhibitions at: The Hay Hill Gallery, London

Exhibition at: State of the Arts Gallery, Hong Kong

Confirmed worldwide publishing deal with: Washington Green Fine Art

2011

Various Solo and Group Exhibitions at:

Art & Escape, London

Exhibition at: The Hay Hill Gallery, London

Exhibition at: State of the Arts Gallery, Hong Kong

2010

Exhibition at: The Hay Hill Gallery, London

Exhibition at: Cross My Art, London

2009

Co-founded art gallery: Art & Escape, London

Exhibition at: Kings Road Gallery, London

Exhibition at: Affordable Art Fair, London

2008

Private sale: 10 works to British collector

2007

Commissioned by: Decoratum Gallery

Exhibition at: Charlotte Street Gallery, London

Exhibition at: Catto Gallery, London

Exhibition at: Glasgow Art Fair

Exhibition at: Dublin Art Fair

2004

Commissioned by: Paul McCartney 2004

European Tour

Exhibition at: Glasgow Art Fair

Exhibition at: Dublin Art Fair

2003

Exhibition at: Rebecca Hossack Gallery, London

2002

Exhibition at: Glasgow Art Fair

Exhibition at: Dublin Art Fair

Exhibition at: New Contemporaries, Business Design Centre, London

Exhibition at: Catto Gallery, London

2000

Exhibition at: Catto Gallery, London

1999

Exhibition at: Catto Gallery, London

Exhibition at: Duncan Miller Fine Art

Exhibition at: Glasgow Art Fair

1998

Commissioned by: BBC, Bravissimo, McVities, Persil, Renault, Virgin

1997

Commissioned by BBC

Exhibition at: Gagliardi Gallery, London

1996

Shortlisted for: Provost Award at Kelvingrove Art Galleries & Museums

1995

Exhibition at: Connought Brown, London

Exhibition at: Duncan Miller Fine Art, New York

Exhibition at: Chicago Art Fair

Exhibition at: Gagliardi Gallery

1994

Exhibition at: Connought Brown, London

Exhibition at: Duncan Miller Fine Art, New York

Exhibition at: Ruth O'Hara Gallery, New York

1993

Exhibition at: Art Bank, Glasgow

Exhibition at: Connought Brown, London

1992

Exhibition at: Art Bank, Glasgow

1991

Exhibition at: Trinity Gallery, London

Exhibition at: Poleski Gallery, Italy

1990

BA Honours: Painting and Drawing, Glasgow School of Art

A series of Limited Edition Prints will continue to be published throughout the year. Please visit Castle Galleries to view collections.