

For further information, please contact:

Dani Freeman or Jessica Gulliver
Midas PR – T: 020 7361 7866
Daniel.freeman@midaspr.co.uk
Jessica.gulliver@midaspr.co.uk

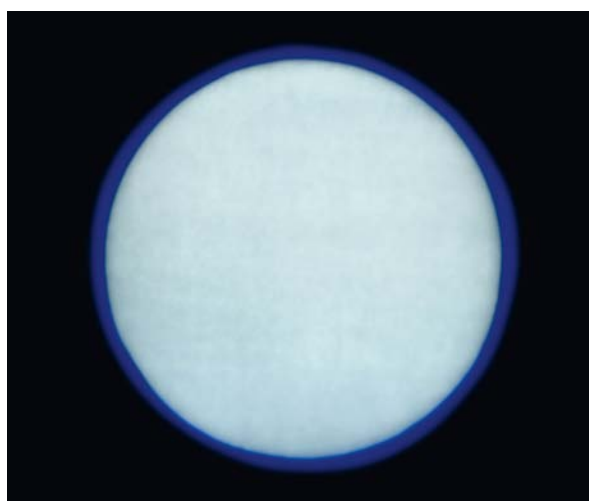


PRESS RELEASE

Garry Fabian Miller: *The Colour of Time*

HackelBury Fine Art, 4 Launceston Place, London W8 5RL

1st October 2010 – 29th January 2011



"The Beckoning I and II, 2009-10"

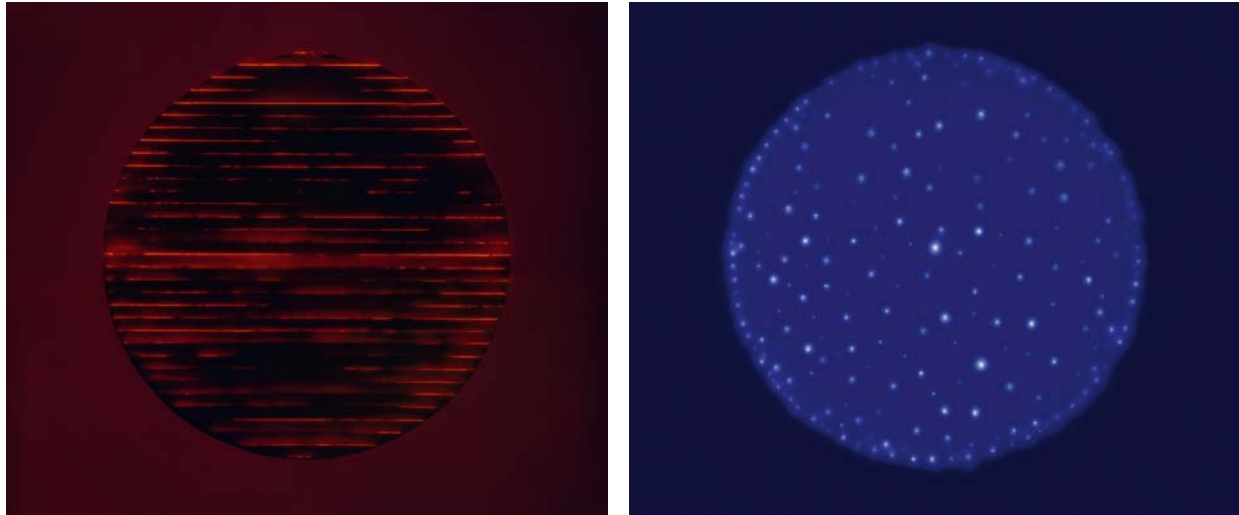
'When I enter the gravitational field of Garry Fabian Miller's images, at first I can keep hold of familiar coordinates, recognising the phenomena through language and visual memories. But all the gorgeous chromatic lexicon of the blues – indigo, ultramarine, cobalt, lapis lazuli, cerulean, cyan, porphyry, azure; all the blazing glory of the reds and yellows – scarlet, cinnabar, crimson, ruby, saffron, jasper, and orpiment - fall away before the thing itself, the unfurled depths and subtlety of luminous colour as it happens for real in Fabian Miller's light-writing of time, sun, and moon.' Marina Warner, *The Colour of Time*, Black Dog, September 2010

Garry Fabian Miller, one of the UK's most progressive artists, has created a series of spectacular new work, presented for the first time in London this autumn in *The Colour of Time*, at HackelBury Fine Art, Kensington. Widely perceived as Fabian Miller's most ambitious and engaging work to date, the monumental scale of works such as *The Beckoning I and II* shown above marks a significant advance in his unique visual language, formed over a 30 year career.

Concurrently *Shadow Catchers: Camera-less Photography* opens at the nearby Victoria & Albert Museum, the first UK museum exhibition of contemporary camera-less photographs, including a retrospective selection of work by Garry Fabian Miller and a further two new large-scale pieces.

HackelBury Fine Art represents a small stable of leading international artists, with an emphasis on photography as it inspires and informs contemporary art practice. Kate Stevens, Gallery Director comments that 'whilst walking on the moor close to Garry Fabian Miller's home and studio in Devon, he pointed out the distant circle of an early settlement ingrained in the hillside; an ancient reminder of the very first marks made by man. The desire to describe ourselves, our place in the world and our relationship to the forces of the sun, moon and Earth has been a constant of human existence; no image forgets this history. The cumulative knowledge of a life's work is reflected in the clarity and strength of these striking new works, directly connected to that history. Fabian Miller achieves here his aspiration that "the object which appears should come with a grace and simplicity, as if it has always been there, just like breathing".

As Nigel Warburton has written these works are 'moments of rarefied perception that take you beyond the mundane, but which remain within the world of human beings, nature and light – the extraordinary in the everyday'.



"Enclosure" and "The Night Cell" 2009-10

'If understanding is in fact a process of unforgetting, then to consider the otherworldly is a process of unclogging the mind, suspending the worldliness that you have acquired, giving truth some room to make itself clear. The making of beauty is an act of redemption. It pulls back into consciousness things which consciousness would otherwise deny. The suggestiveness of the almost seen, which is the realm in which Fabian Miller thrives, is a dramatisation of that clawing back into the half-forgotten world' Adam Nicolson, *The Colour of Time*, Black Dog, September 2010

Abstract art, like music, can occupy a place outside and beyond language. When two colours meet, a place exists between them that is unique to each individual's perception and experience. The colours pulse and resonate, encouraging us to engage viscerally rather than intellectually. The centre of each picture is particularly important, often creating a window, suggesting the idea of a way through to another place or way of seeing. The direct route of light from imagination to paper confounds the 'idea' of photography, in that these 'places' do not exist in any tangible form in the physical world.

Fabian Miller has created places of rest, places in which to disappear, perhaps to that 'other reality' that we all search for; a physical presence that envelopes us, draws us in, and surrounds us in fields of colour and light.

A new monograph *The Colour of Time*, containing many works from the gallery exhibition will be published in hardback this September by Black Dog. A special edition limited to twenty copies will be available with a choice of two framed images, shown above.

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Notes to editors

Garry Fabian Miller: *The Colour of Time* takes place at Hackelbury Fine Art, 4 Launceston Place, London W8 5RL www.hackelbury.co.uk
T: +44 207 937 8688 E: gallery@hackelbury.co.uk

Exhibition runs from 1st October 2010 – 29th January 2011.
Opening hours are 10am-5pm, Tuesday-Saturday.

Press preview September 23rd, 2010 10am-2pm by appt. Interviews available upon request, either in London or at the artists home and studio in Devon.

Extracts from new essays by Marina Warner, Nigel Warburton, Adam Nicolson (from *The Colour of Time*, Black Dog) available on request, along with quotes from Martin Barnes, Senior Curator of Photographs, V&A, London.

Biography



Garry Fabian Miller was born in Bristol in 1957. His earliest photographic works were socially engaged portraits in the mode of their time. In 1974 he undertook an intensive study of the remote island community of the Shetlands, an experience that strengthened his interest in rural communities, and his developing ideas about the potential of an artist's life lived outside the mainstream of metropolitan culture.

The importance of place has since become a predominant theme throughout Fabian Miller's work and was at the heart of his first major body of work *Sections of England: The Sea Horizon* in 1976: forty photographs taken from a fixed point on the roof of his home overlooking the Severn Estuary in which the photographic elements of lens and film and exposure remained constant so that the only change from frame to frame was in the time of day and the weather.

The cumulative series presents a powerful study of time and place and were first shown as part of the Midland Open Exhibition at London's Serpentine Gallery in 1977 and in a fuller form in his first solo exhibition at the Arnolfini Gallery in Bristol in 1979.

In 1980, Fabian Miller moved to Lowfield Farm in a remote corner of Lincolnshire and since 1984 he has worked without a camera, using the techniques of early nineteenth century photographic exploration to experiment with the nature and possibilities of light as both medium and subject. His earliest camera-less photographs were made by inserting translucent objects, principally leaves, seedpods and flower heads, into an enlarger and using them as transparencies through which light passed onto photo-sensitive paper.

Since 1992 he has explored a more abstract form of picture-making by passing light through coloured glass and liquid and cut paper forms. In parallel he has explored the ideas of *exposure*, the quantities of light that are required to make things visible, or invisible, in the making of a picture. In sharp contrast to the photographic norm of exposures that last for a fragment of a second, Fabian Miller's work tends towards long exposures lasting anywhere between one and fifteen hours. These unusual methods create alternative, luminous realities that shift from pure abstraction to imagined landscapes of the mind and the resulting pictures have tended to appear from the studio in series, each image leading to the next.

Amongst the most notable of these series are *Sons & Angels*, exhibited at Yokohama Museum of Art, Japan 1995, and Museet fur Fotokunst, Odense, Denmark, 1996; *Petworth Windows*, exhibited Petworth House, West Sussex, 1999 and Cleveland Museum and Art Gallery, Ohio, USA, 2004; *Toward a Solar Eclipse*, exhibited Tate St Ives, 1999; *Thoughts of a Night Sea*, exhibited Tate Liverpool, 2001; *Burning*, exhibited Graves Art Gallery, Sheffield, 2002; *Night Towers*, exhibited Nichido Contemporart Art, Tokyo, Japan 2002; *Becoming Magma*, exhibited Victoria and Albert Museum, London, 2005; and *Exposure*, exhibited Ingleby Gallery, Edinburgh 2005.

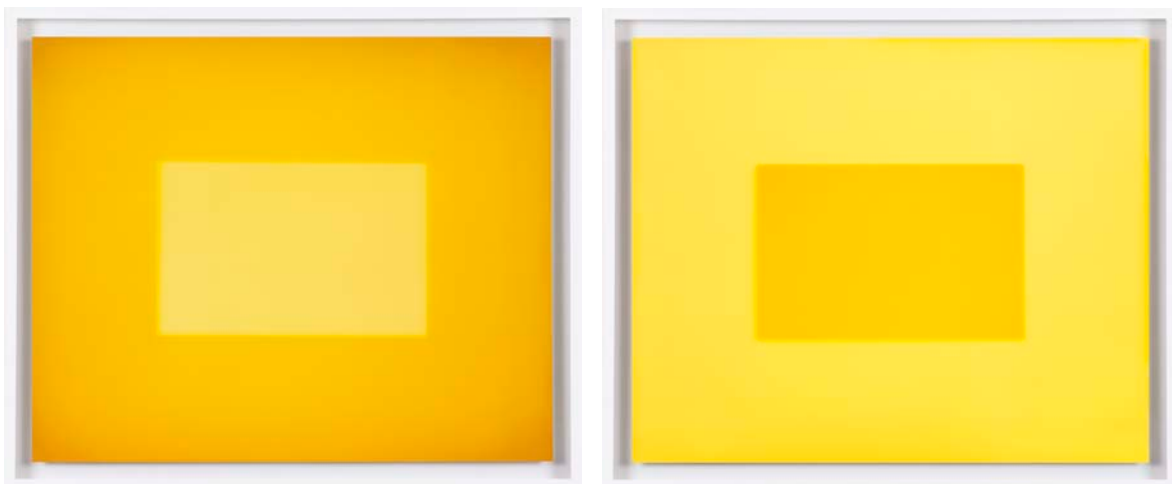
As these various series evolved so did their scale and complexity: the finished pictures often forming large grids made up of several connected elements. In 2006, partly as a reaction against the physical and technical challenges of these composite works, and partly in response to the threat posed to his methods by the digital age (specifically the demise of light sensitive *Cibachrome* paper) Miller began an intense period of working on a smaller scale. Referred to as *Year One* and *Year Two* – this period of free experiment collated his accumulated knowledge into a body of work that presented a pattern book of ideas for the future.

Years One and Two formed the basis of exhibitions at the New Art Centre, Salisbury in 2007; Newlyn Art Gallery, 2008 and Abbot Hall Art Gallery in 2009, and paved the way for Miller's most recent experiments with large format images. These newest works use new printing processes to restore the balance of solid and liquid colour that defined those first experiments in *Cibachrome* of thirty years ago, and suggest an evolutionary moment in Miller's career: sharing the values of historical knowledge with the potential of the future. Two unseen new large-scale works will be shown in *The Colour of Time* at HackelBury Fine Art, London in the Autumn of 2010, along with a further two in *Shadow Catchers: Camera-less Photography* at the Victoria & Albert Museum, London.

Work by Miller is held in many collections worldwide including the Bibliotheque Nationale, Paris, France; British Land Company, London, UK; Cleveland Museum of Art, Ohio, USA; Conoco PLC; Deutsche Morgan Grenfell; Devon Country Art Collection, UK; The Fogg Art Museum, Boston, USA; The Gillman Collection, Metropolitan Museum of Art, New York, USA; Goldman Sachs; Goss-Michael Foundation; Government Art Collection, UK; Graves Art Gallery, Sheffield, UK; Hiscox PLC; Houston Museum of Fine Arts, USA; Sir Elton John Collection; Museet for Fotokunst, Odense, Denmark; Kasama Nichido Museum of Art, Tokyo, USA; National Museum of Film, Photography & Television, Bradford, UK; National Trust Foundation for Art, UK; National Westminster Bank Collection, London, UK; Pier Arts Centre, Stromness, Orkney, UK; Prendimi, Japan; University of Warwick, UK; Usher Gallery, Lincoln, UK; Victoria & Albert Museum, London, UK.

Recent publications of note include *Tracing Light* by David Alan Mellor (Photo Works, 2001) *Thoughts of a Night Sea* by Lavinia Greenlaw (Merrell 2002); *Illumine* by Martin Barnes (Merrell, 2005); *Exposure* by Ian Warrell (Ingleby Gallery 2005) and *Year One* by Edmund de Waal (Ingleby Gallery 2007). The latest monograph is *The Colour of Time* (Black Dog, 2010) with essays by Marina Warner, Adam Nicolson and Nigel Warburton.

Since 1989 Garry Fabian Miller has lived with his family at Homeland on the edge of Dartmoor in the South West of England.



"Year 2, Quartz, no. 4 and No.6, 2007"