

GARRY FABIAN MILLER

Garry Fabian Miller was born in Bristol in 1957. His earliest photographic works made at the age of sixteen form part of the documentary tradition which dominated British photography in the post war period. In 1973 he was commissioned by the housing charity Shelter to photograph homelessness, and the condition of rental property in Bristol and Gloucestershire.

In the summer of 1974, he undertook a walking journey across the Shetland Isles in the far north of Britain. These isolated communities were on the cusp of a radical change with the imminent arrival of the North Sea oil industry. The pictures established his interest in people who chose to make a life at the edge, living with the weather and a larger sense of space and time. The importance of place has since become a predominant theme throughout Miller's work and was at the heart of his first major body of work *Sections of England: The Sea Horizon* in 1976–77.

In 1980, 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 on to light-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, Miller's work tends towards long exposures lasting anywhere between one and 20 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 for 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 Contemporary Art, Tokyo, Japan 2002; *Becoming Magma*, exhibited Victoria and Albert Museum, London, 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 materials by the digital age — specifically the demise of light sensitive Cibachrome paper and chemistry — 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. Elements of *Year One* and *Year 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 Gimpel-Muller Gallery, Paris 2011. These have 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, and suggests an evolutionary moment in Miller's career: sharing the values of historical knowledge with the potential of the future technologies. They were shown for the first time in the exhibitions *The Colours* at Ingleby Gallery, Edinburgh and *The Colour of Time* at HackelBury Fine Art in London in 2010. In 2010/11 they were placed in the wider context of Miller's work in the exhibition *Shadow Catchers* at the Victoria and Albert Museum, London. Recent exhibitions include 2011 *Rayons de Couleurs*, Gimpel + Muller, Paris. *That I Might See*, HackelBury Fine art, London. 2013 *The Middle Place*, Ingleby Gallery, Edinburgh. *Voyage*, HackelBury Fine Art, London. *Circles*, Gimpel + Muller, Paris. *Uncommon*

ground: Land Art in Britain 1966-1979. A touring exhibition from The Arts Council Collection, Southbank Centre, London. 2014 Spectures: Galeria Nara Roesler, San Paulo, Brazil. 2015, Dwelling, Dovecot Studios Edinburgh, a two person exhibition with Winifred Nicholson. Bliss, HackelBury Fine Art, London, and the group show White, Royal Academy of Arts, London.

His work is held in many private and public collections including Bibliotheque Nationale, Paris, France; Cleveland Museum of Art, Ohio, USA; Deutsche Morgan Grenfell; Fidelity, London, 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, Pier Arts Centre, Stromness, Orkney, UK; Museum Ritter, Waldenbuch, Germany; University of Warwick, UK; Usher Gallery, Lincoln, UK; Victoria & Albert Museum, UK.

The Victoria & Albert Museum have the largest holdings of the artist's work having collected pieces for over 25 years, the most recent acquisition the 2006 *Year One* cabinet which is on permanent display within the Museums Print Room.

In 1976 Garry Fabian Miller made his first dye destruction print (cibachrome) with the series *Sections of England: The Sea Horizon*. He has worked exclusively with this material ever since. Since 2005 the material has been under threat, ceasing production for a period. This prompting the Year One and Year Two cycles. In Switzerland during the autumn of 2011 the final sheets of paper were coated and processing chemistry mixed. Fabian Miller now holds his last materials stored in a cool, dark place; with care they will survive five years. In 2016 the final print will be made, the darkroom becoming inactive, a sealed and closed space.

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

Selected Solo Exhibitions

2015 Bliss, HackelBury Fine Art, London, UK

2013 Voyage, HackelBury Fine Art, London, UK

The Middle Place, Ingleby Gallery, Edinburgh, UK

2011 Rayons de couleurs, Galerie Gimpel & Müller, Paris, France

That I May See, HackelBury Fine Art, London, UK

2010 Garry Fabian Miller, HackelBury Fine Art, London, UK

2009 The Colours, Ingleby Gallery, Edinburgh UK. Time Passage, Abbot Hall, Kendall, UK

2008 Authentic Tidings of Invisible Things, An Tobar, Isle of Mull, UK . The Years, Nichido Contemporary Art, Tokyo, Japan

Year One, Newlyn Art Gallery, Newlyn, UK

2007-8 Year One, New Art Centre, Salisbury, UK

2007 Garry Fabian Miller and Edmund de Waal, Ingleby Gallery, Edinburgh, UK

2006 Garry Fabian Miller, Goss Gallery, Dallas, USA

2005 Becoming Magma, Victoria and Albert Museum, London, UK. Real in the World, Mead Gallery, University of Warwick (touring)

Galerie Nichido, Paris, France. Exposure, Ingleby Gallery, Edinburgh, UK. Rencontres d'Arles, International Festival of Photography, Arles, France

2004 Tracing Light, The Cleveland Museum of Arts, USA. Northern Suns Golden Storms, Nichido Contemporary Art, Tokyo, Japan

Blue, Gold, Hamiltons, London, UK. Imagined, Portfolio Group, Santa Fe, New Mexico, USA

2003 Golden Storms, Ingleby Gallery, Edinburgh, UK. Burning, Thought of a Night Sea, Valentina Moncada, Rome, Italy

2002 Flair, Tokyo Design Centre, Nichido Contemporary Art, Tokyo, Japan. Golden Burning, Night Cities, Purdy Hicks, London, UK
 Graves Art Gallery, Sheffield, UK
 2001 Petworth Windows, Purdy Hicks, London, UK. Gallery Camera Work, Berlin, Germany
 2000 Thought of a Night Sea, Ingleby Gallery, Edinburgh, UK. Solar Eclipse, Bernard Toale Gallery, Boston, USA
 Six Chapel row Contemporary Art, Bath, UK
 1999 Towards a Solar Eclipse, Tate, St Ives, UK. Tracing Light, Petworth House, Sussex, UK
 1998 In the Shadow of the Sun, Hamiltons Gallery, London, UK. Sections of England: The Sea Horizon, Valentina Moncada, Rome, Italy
 1997 De La War Pavilion, Bexhill-on-Sea, Sussex, UK. Sections of England: The Sea Horizon, Arnolfini, Bristol, UK
 Sections of England: The Sea Horizon, Michael Hue Williams Fine Art, London, UK
 1996 Elective Affinities, Michael Hue Williams Fine Art, London, UK. Of Sons and Angels, Museet for Fotokunst, Odense, Denmark
 1995 Observances, The Pier Gallery, Orkney, UK
 1994 Dawn, Yokohama Museum of Art, Japan. Natural Mechanics, Laurence Miller Gallery, New York, USA
 1993 Home Land, Rebecca Hossack, St James's, London, UK. Illumine, The Photographers Gallery, London (touring)
 1991/3 The Gatherer, John Hansard Gallery, Southampton, UK (touring) – Newlyn Art Gallery, Penzance; Mead Gallery, University of Warwick, Cambridge Darkroom; Stills Gallery, Edinburgh, UK
 1988 A Gathering in for the Healing, Natural History Museum, London, UK
 1987 The Tree: A Return to Grace, Usher Gallery, Lincoln, UK
 1986 Man from Hunter to Gatherer, Axiom, Cheltenham, UK [touring] - Impressions, York, UK; Watershed, Bristol, UK
 1985 Untitled Gallery, Sheffield, UK
 1984 Festival Gallery, Bath, Usher Gallery, Arnolfini, Bristol, UK

Selected Group Exhibitions

2014 Spectres, Nara Roesler Gallery, Sao Paulo, Brazil
 2010 Shadow Catchers, Victoria and Albert Museum, London, UK.
 Photography Now: vision, devotion, revelation, HackelBury Fine Art, London, UK
 2009 Photography Now, HackelBury Fine Art, London, UK
 2008 Photography Now, HackelBury Fine Art, London, UK
 2007-8 The Long View: Garry Fabian Miller, Edmund de Waal, Michael Kenna; New Art Centre, Roche Court, UK.
 2007 Photography Now, HackelBury Fine Art, London, UK
 2006-7 Alchemy, Harewood House, Leeds (touring)
 2005 Rencontres d'Arles, International Festival of Photography, Arles, France
 2004 Lightfall, Philips Gallery, Taunton, UK. From Here to Eternity: Vija Celmins, Susan Derges, Richard Long, Garry Fabian Miller, James Turrell; Ingleby Gallery, Edinburgh, UK
 Seeing Salvation Now, North Light Gallery, Huddersfield, UK
 2003 Optic Nerve, Abstract Colour Photographer, Wolsey Art Gallery, UK; Christchurch Mansion, Ipswich; Photofusion, London, UK
 2002 Four Photographers, Ingleby Gallery, Edinburgh, UK
 2001 At Sea, Tate Liverpool, UK. Planet Earth, City Art Gallery, Leicester, UK
 2000 Unique Photographers, Paul Kasmin Gallery, New York, USA. Chorus of Light: Photographs from the Sir Elton John Collection, The High Museum of Art, Atlanta, USA. Breathless: Photography and Time, Victoria & Albert Museum, London, UK
 1999 Revelation, Purdy Hicks Gallery, London, UK. A Focus for Prayer, Six Chapel Row Contemporary Art, Bath, UK
 1998 Several Exceptionally Good Recently Acquired Pictures XII, Fraenkel Gallery, San Francisco, USA
 1997 Several Exceptionally Good Recently Acquired Pictures XI, Fraenkel Gallery, San Francisco, USA
 1996-7 The Inner Eye, South Bank Centre, London, UK
 1996 Under the Sun, Fraenkel Gallery, USA
 1995 Heaven's Embroidered Cloths, National Museum of Film, Photography & Television, Bradford, UK. 20 Modern

British Photographers, Victoria and Albert Museum, London, UK. Context and Continuity, Newlyn Art Gallery, Penzance, UK

1994 Illumine, The Verula Monastery, Tarrazona, Spain

1993 New Inhabitants, Royal Albert Memorial Museum, Exeter, UK. An Undiscovered Country, Rebecca Hossack Gallery, London, UK

1992-4 Special Collections, The Photographic Order from Pop to Now, International Centre of Photography, New York, (touring)

1990 The Journey, Lincoln Cathedral, UK. Collecting for the Future: A Decade of Contemporary Acquisitions, Victoria & Albert

Museum, London, UK

1989-93 Anima Mundi, Canadian Museum of Contemporary Photography, Canada

1989-90 New Icons, Mead Gallery, University of Warwick, UK. The Tree of Life, South Bank Centre, London (touring)

1989 Out of the Wood, Crafts Council of Great Britain (touring). Towards a Bigger Picture, Tate, Liverpool, UK. Artists in National Parks, Victoria & Albert Museum, London, UK. Photo Sculpture, Watershed, Bristol, UK

1987-8 Knowing Your Place, Artists; Parish Maps, Common Ground (touring)

1987 Towards a Bigger Picture, Victoria and Albert Museum, London, UK

1986-7 Image and Exploration, The Photographers Gallery, London (touring)

Land Matters, (touring), The Elements, Milton Keynes Exhibition Gallery, UK

Selected public collections

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

Louis Vuitton, Paris

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

Queen Alice Aqua

University of Warwick, UK

Usher Gallery, Lincoln, UK

Victoria & Albert Museum, London, UK

Bibliography

2015 Bliss, HackelBury Fine Art, London and Filtow, Newton Abbott

2012 Home Dartmoor, Filtow, Newton Abbott

2010 The Colour of Time, Black Dog Publishing, London

2008 Time Passage, Garry Fabian Miller, James Hyman Fine Art, London
2007 Year One, Ingleby Gallery, Edinburgh
2006 Exposure, Ingleby Gallery, Edinburgh
2005 Illumine, Martin Barnes, Merrell Publishers Ltd, London
2003 Thoughts of a Night Sea: Photographs by Garry Fabian Miller, Lavinia Greenlaw, Merrel Publishers Ltd
2001 Tracing Light, David Alan Mellor, Garry Fabian Miller, Photo Works
1997 Under the Sun, Christopher Bucklow, Susan Derges, Garry Fabian Miller, Adam Fuss, Fraenkel Gallery, San Francisco
1991 The Gatherer - Garry Fabian Miller, Rupert Martin, John Hansard Gallery, Southampton