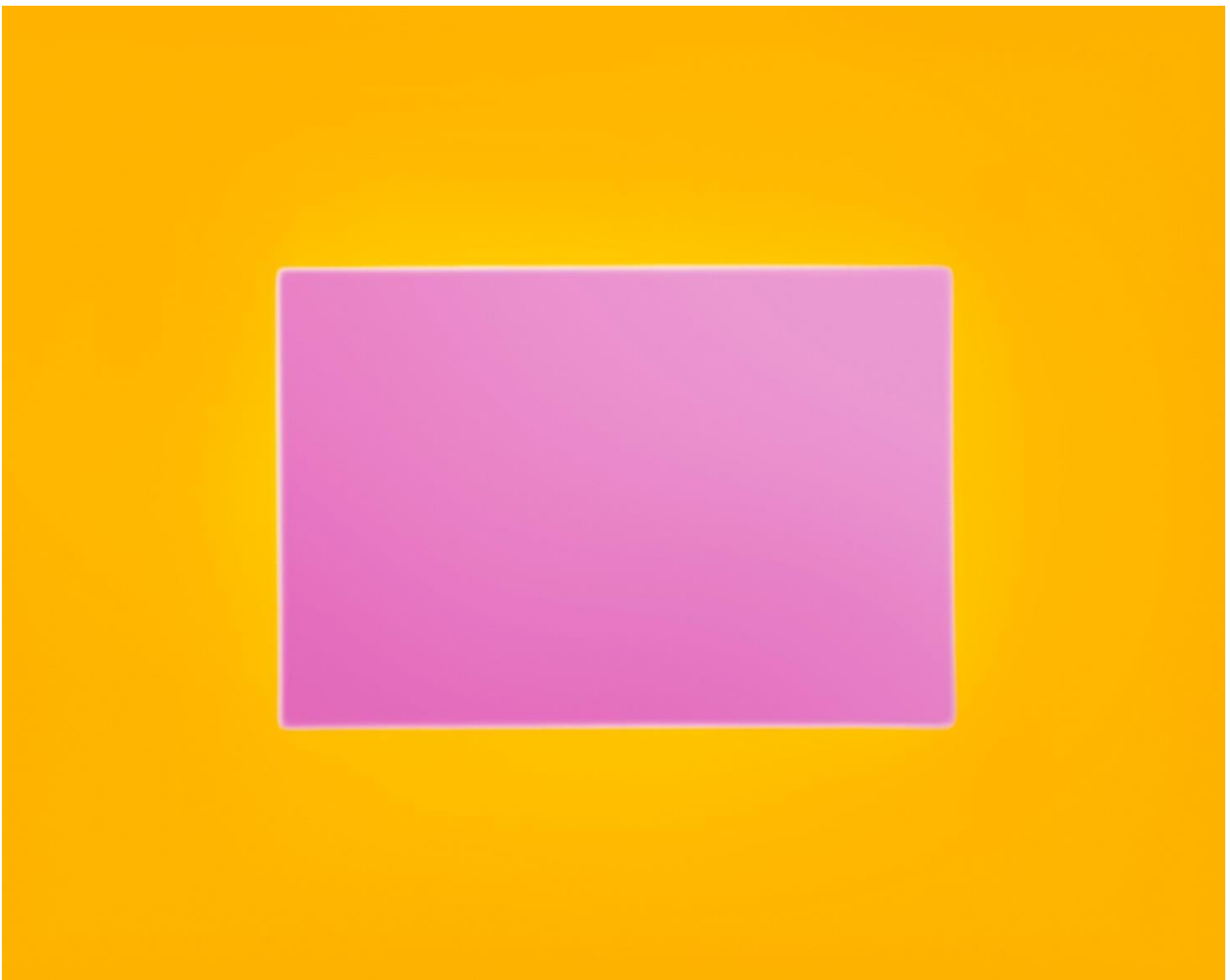


Press Release: December 2022

## **GARRY FABIAN MILLER : ADORE**

**EXHIBITION DATES 18 FEBRUARY TO 28 MAY 2023**



*The Colour Fields, Golden Yellow Encloses the Softest Pink, 2021*

Garry Fabian Miller

light, water, lambda c-type print

Courtesy the Artist and Ingleby Gallery

© Garry Fabian Miller

Garry Fabian Miller, one of the most progressive figures in fine art photography, makes a welcome return to Arnolfini in February 2023 to present *ADORE*, a major exhibition celebrating a lifetime of practice.

With a deep understanding of darkness and light, Fabian Miller has committed his life to the inherent romanticism of the darkroom, exploring both the dawn and the dusk in a constant pursuit to create 'something that wouldn't have existed before'. *ADORE* invites audiences on this journey, exploring the artist's 'camera-less' practice and weaving in work by the artists, writers and thinkers that have inspired him across the years.

Arranged around different elements of Fabian Miller's practice, *ADORE* reveals an artist of immense patience – returning to capture the same grove of hawthorn trees throughout the seasons, year after year – and for whom the slowing of time has taken on a deep-rooted importance.

Beginning with images from *Sections of England: The Sea Horizon (1976-77)* – originally shown at Arnolfini in 1979 in Fabian Miller's first ever solo exhibition when he was just 21 years old – the artist's deep affinity with nature is established. Followed by early examples of his pre-abstract practice, *ADORE* introduces audiences to just some of the recurring characters, such as the hawthorn tree and the plants and flowers that align his garden and stretch out into the surrounding hedgerows.

Laying the foundations for the key artistic concerns of light and darkness, sunrise and sunset, and birth and death, *ADORE* will explore the artist's spirituality, encompassing autobiographical aspects and exploring the philosophical beliefs that underpin Fabian Miller's practice from romanticism to the pastoral.

Introducing a myriad of 'artists and makers, gardeners and Quakers, thinkers, and writers' *ADORE* also celebrates the notion of craft and making, placing Fabian Miller within a craft tradition, and revisiting ideas and practitioners – such as Ethel Mairet and Robin Tanner – included in *Making Thinking Living* (curated by Fabian Miller at the Craft Study Centre, 2016), by drawing links between the craftsmanship of the

darkroom and key 'pioneers of the craft revival' from the previous century. A domestically envisaged space will feature new tapestries and rugs created with Dash + Miller, alongside a rich array of pottery, printmaking, archive material and textiles.

*ADORE* then moves firmly into the light (and colour) exploring the dual concerns of light and time that run throughout Fabian Miller's practice, as his work moves out of the darkroom and into a new stage of development, organised around key works from the illuminative *Colour Field* series, including foundational works such as *The Ark* (2020).

Finally, the narrative winds its way back home, returning to the artist's habitat of Dartmoor - the place in which the artist has made his home and found endless inspiration - featuring a collaborative project with photographer Nicholas J R White, and revisiting just some of the places that have been the inspiration for earlier works in the exhibition.

*ADORE* will also stretch beyond the gallery walls, with a celebratory 'festival', encompassing the musicians, filmmakers, writers, poets, and collaborators who have contributed to Fabian Miller's extraordinary practice, culminating in a rich programme of live events and engagement activity, welcoming Arnolfini's communities to share the artist's affirmation of a 'life well lived'.

*ADORE* will be Garry Fabian Miller's third exhibition at Arnolfini, in his home city of Bristol, and will run from 18 February to 28 May 2023, Tuesday to Sunday, 11am to 6pm, admission is free. *ADORE* has been made possible through the generous donations of a Supporters Circle.

The exhibition is accompanied by a new publication *ADORE* from Arnolfini, featuring images of works in the show and beyond, exploring the many inspirational artists,

makers, writers and thinkers that have influenced Garry Fabian Miller's lengthy career. *ADORE* contains images of Fabian Miller's alchemical darkroom and studio nestled in the Dartmoor landscape, including words from, Arnolfini Director Gary Topp, Fabian Miller and more, his intimate world is brought to life in this hand-held book. Designed by Hingston Studio, the book will be available for review in February 2023, and to purchase from the Arnolfini bookshop.

From 18 February to 10 September, the National Museum Cardiff hosts *The Sea Horizon*, an exhibition featuring 40 photographs by Garry Fabian Miller, all made between 1976 to 1977 from the rooftop of the artist's home in Clevedon, North Somerset. Overlooking the waters of the Severn Estuary towards Wales, the photographs were taken from the same place but at different times of day and under different weather conditions and were part of Fabian Miller's first solo exhibition at Arnolfini in 1979. More information can be found on their website, [www.museum.wales/TheSeaHorizon](http://www.museum.wales/TheSeaHorizon)

In January 2022, Garry Fabian Miller, was awarded an Honorary Fellowship with the Bodleian Libraries at Oxford University. Garry's Fellowship came as part of the libraries' increasing commitment to enhancing both the study of photography at the University and public engagement with the field, especially where it relates to material practices. Garry took part in a lecture series in 2022 and authored an associated publication entitled *Dark Room: A Memoir*, featuring an essay by celebrated artist and writer Edmund de Waal, to be published in 2023. More details at [www.bodleian.ox.ac.uk/about/media/garry-fabian-miller](http://www.bodleian.ox.ac.uk/about/media/garry-fabian-miller)

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For further information please contact Sara Blair [sara.blair@arnolfini.org.uk](mailto:sara.blair@arnolfini.org.uk)

Additional images are available at <https://bit.ly/GarryFabianMiller>

Twitter / Facebook / Instagram / [www.arnolfini.org.uk](http://www.arnolfini.org.uk)

## LISTING

**Garry Fabian Miller : ADORE | 18 February to 28 May 2023**

Garry Fabian Miller, one of the most progressive figures in fine art photography, makes a welcome return to Arnolfini to present *ADORE*, a major exhibition celebrating a lifetime of practice. With works originally shown at the artist's first ever solo exhibition held at Arnolfini in 1979, *ADORE* invites audiences to explore the artist's 'camera-less' practice, weaving in work by the artists, writers and thinkers that have inspired him, with a celebratory 'festival', encompassing the musicians, filmmakers, writers, poets, and collaborators who have contributed to Fabian Miller's extraordinary practice.

**Arnolfini, 16 Narrow Quay, Bristol BS1 4QA, [arnolfini.org.uk](http://arnolfini.org.uk) @ArnolfiniArts**

**Tuesday to Sunday, 11am to 6pm, free entry.**

**[arnolfini.org.uk/whatson/garryfabianmiller](http://arnolfini.org.uk/whatson/garryfabianmiller)**

**#GarryFabianMiller #Adore #Arnolfini @garryfabianmiller**

**Images at <https://bit.ly/GarryFabianMiller>**

## NOTES TO EDITORS

### About Garry Fabian Miller

Garry Fabian Miller (born 1957, Bristol) is one of the most progressive figures in contemporary fine art photography. He lives with his family on Dartmoor, where his work has evolved out of the cycle of daily walks that has been at the heart of his practice since the winter of 1989.

He gained international acclaim in the 1970s for photographs of sky, land and sea, most notably for the series *Sections of England: The Sea Horizon* (1975-1976), which were first shown at the Arnolfini in Bristol in 1979 and positioned his work in the context of the English Land Art movement. Since the mid-1980s, he has worked without a camera to experiment with the possibilities of light as both medium and subject.

The Victoria and Albert Museum (V&A), London, holds the largest collection of his work, acquired over the last thirty years. His series *Year One* – with a print made every day over the course of a year – is on permanent display in the Museum. In the autumn of 2018, the V&A premiered Fabian Miller's first film *Last evenings*, a re-invention of the magic lantern slide performances of the early 1800s, in collaboration with composer and musician Oliver Coates.

Such collaborations are increasingly a part of Fabian Miller's working practice as he explores ways of re-imagining and repurposing his photographic exposures in a world beyond the darkroom, and without the materials of analogue photography. He is also engaged in a series of on-going performances and publications with the poet Alice Oswald. Further recent collaborations have included wool-woven rugs and a tapestry with Dovecot Tapestry Studios, Edinburgh, and an ongoing series of tapestries in Shetland wool, Italian mohair and Japanese silk with Dash + Miller.

As Fabian Miller looks to the future, research has begun into a new kind of colour production which looks to Ethel Mairet's 1916 publication *A Book on Vegetable Dyes*. Bringing his work back into the context of land art, in which he first started, the project *Three Acres of Colour* is a proposal to grow the primary colours in the English landscape over the coming years, in an unfolding story which honours Mairet's view that 'strong and beautiful colour is an essential to the full joy of life'.

Alongside his major exhibition *ADORE* at the Arnolfini, celebrating five decades of his work in the context of the artists and makers with whom he has shared a path, the spring of 2023 also sees Fabian Miller exhibit the full sequence of *Sea Horizons* under the title *Morwellian* at the National Museum of Wales in Cardiff. Running concurrently is the culmination of *The Light Gatherers*, a series of six lectures, delivered between March 2022 and October 2023, exploring the history of the darkroom and a lifetime of very personal picture-making. The series forms part of Fabian Miller's Honorary fellowship with Bodleian Libraries, at the University of Oxford, who will publish his memoir *Dark Room* in 2023.

His work is held in private and public collections including Cleveland Museum of Art, Ohio, USA; Museum of Contemporary Art, Bangkok, China; The Gillman Collection, Metropolitan Museum of Art, New York, USA; Government Art Collection, London, UK; Houston Museum of Fine Arts, Houston, USA; Sir Elton John Collection, UK; Museet for Fotokunst, Odense, Denmark; Kasama Nichido Museum of Art, Tokyo, Japan; National Museum of Art, Florida, USA; Pier Arts Centre, Orkney, Scotland, and the Museum Ritter, Waldenbuch, Germany.

Garry Fabian Miller was awarded an honorary fellowship of the Royal Photographic Society in 2017.

[www.garryfabianmiller.com](http://www.garryfabianmiller.com)    @garryfabianmiller

## About Arnolfini

Woven into the fabric of Bristol since 1961, Arnolfini is an international centre of interdisciplinary contemporary arts, presenting an ambitious and wide-ranging programme of visual art, performance, dance, film, and music.

Housed in a prominent Grade II listed accessible building (Bush House) on the city's harbourside, Arnolfini is a pioneering, inspiring public space for arts and learning, offering an innovative, inclusive and engaging experience for all. Bush House is also part of the University of the West of England, Bristol's City Campus with over 300 students and tutors onsite.

Arnolfini has welcomed artists from around world throughout its history – sharing works by Paula Rego, Jannis Kounellis, Grayson Perry, Rachel Whiteread, Peter Doig, Richard Long, Chantal Joffe, Sonia Boyce and Frank Bowling, to name just a few - as well as supporting talent from in and around Bristol.

Alongside its exhibition programme, Arnolfini is a centre of everyday creativity and learning, working with a wide range of community and artistic partners, while continuing to explore and develop new opportunities across the city and beyond. Spaces are used regularly by families, schools and colleges, health and wellbeing groups.

Through sharing a 60-year archive of exhibition slides, publications and an extensive artist book collection, Arnolfini celebrates its heritage and the wide-reaching impact the organisation has had since its foundation.

Since 2019, Director Gary Topp and team have sought to honour Arnolfini's founder Jeremy Rees' principle to 'Enjoy Yourself', welcoming everyone into the space, and inviting engagement, in any number of ways.

Arnolfini is an independent charity (CIO) and part of the University of the West of England, Bristol, supported by Arts Council England and the Ashley Clinton Barker-Mills Trust.



## **About UWE**

University of the West of England (UWE Bristol) has a global and inclusive outlook, with approximately 36,000 students and strong industry networks and connections with over 1,000 employers. Research at UWE Bristol focuses on real world problems and the University plays a pivotal role in the regional economy. With over £300 million invested in infrastructure, buildings and facilities across all Campuses, UWE Bristol is creating a place for learning that is innovative, ambitious, connected, enabling and inclusive. UWE Bristol is ranked 36th in the Guardian university league table, as well as 4th in the South West of England for student satisfaction. [www.uwe.ac.uk](http://www.uwe.ac.uk)

## **About Arts Council England**

Arts Council England is the national development agency for creativity and culture. By 2030 we want England to be a country in which the creativity of each of us is valued and given the chance to flourish and where everyone of us has access to a remarkable range of high-quality cultural experiences. Between 2018 and 2022, we will invest £1.45 billion of public money from government and an estimated £860 million from the National Lottery to help deliver this vision. [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

## **About Ashley Clinton Barker-Mills Trust**

Arnolfini has been supported by a linked charity, the Ashley Clinton Barker Mills Trust (ACBMT) for almost 60 years.

Arnolfini founders Jeremy and Annabel Rees were first introduced to the artists and benefactors Peter and Caroline Barker-Mill in 1963, by the London gallerist Lesley Waddington. It was a fortuitous meeting that was the catalyst in allowing Arnolfini to develop from a small volunteer-run private gallery into a major international arts centre.

The Ashley Clinton Barker-Mills Trust (ACBMT) principle is to work with Arnolfini, primarily by making annual grants from the income earned on its investments, as well as funding modest, one-off capital grants to help the Arnolfini transition to its current

financial model. In more recent years members of the ACMBT have become more involved working with Arnolfini to help plan its future.

[www.arnolfini.org.uk/about/ashley-clinton-barker-mills-trust](http://www.arnolfini.org.uk/about/ashley-clinton-barker-mills-trust)