

Garry Fabian Miller

BLAZE

PRESS RELEASE:

Ingleby Gallery is pleased to announce a series of autumn events celebrating the recent work of the internationally renowned, camera-less photographer Garry Fabian Miller.

A new book *BLAZE*, introduced by internationally acclaimed artist and writer Edmund De Waal and closed with a new poem by Alice Oswald (published by Ingleby in October 2019) will document the end of an era as the artist battles with the extinction of the analogue materials in a digital age. Dwindling supplies of paper and chemistry and the increasingly fugitive nature of his life-learned methods see Miller embracing the perversity of his position in a final blaze of picture-making glory.

As De Waal comments:

Blaze is the word for manifesto – words and ideas to start a fire with. Blake’s Songs of Innocence and Experience. Malevich’s writings. Kandinsky on colour. I think of the blaze of “Die Fackel”, the Torch, a blaze of red to set light to Vienna in the early part of the last century. Blaze is anger. And tenderness. And loyalty too: those emotions that are tinder-dry, unpredictable, unsearched-for and costly. The latest body of work by Garry Fabian Miller blazes.

For the past thirty-five years Miller has worked without a camera using the techniques of early nineteenth century photographic exploration to experiment with the possibilities of light as both medium and subject. The journey from his earliest camera-less photographs (looking back to the pioneers of photography in the 1830s by passing light through leaves onto light-sensitive paper) to these final searing abstractions ends in an explosion of radiant and luminous brilliance, bringing to a close one of the most distinctive bodies of photographic work of recent years.

These late works will be the subject of an exhibition at Ingleby, Edinburgh from 12 October – 20 December 2019. Garry Fabian Miller will give the annual lecture of the Scottish Society for the History of Photography on Friday 15th November at the National Galleries of Scotland.

BLAZE

140pp, 51 colour illustrations

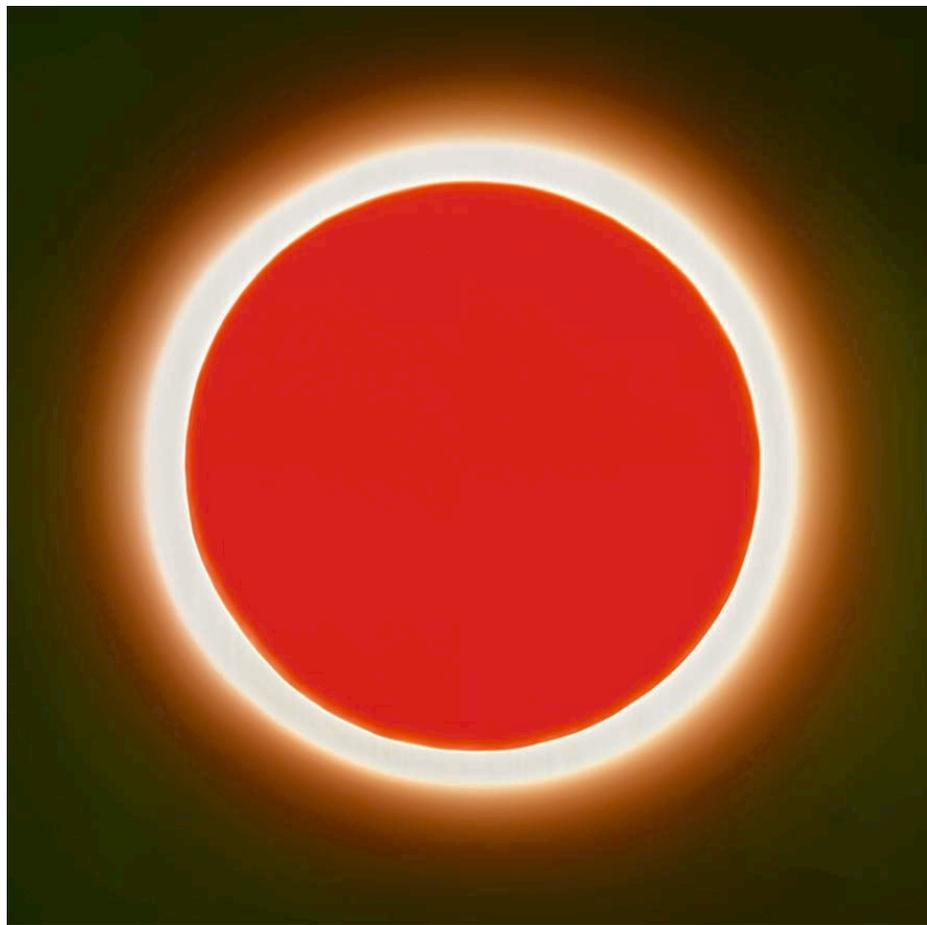
Texts by Edmund De Waal and Alice Oswald

312 x 280 mm portrait

published by Ingleby, October 2019

GBP £45.00





- Garry Fabian Miller, *Come Into This Red Rock*, 2016. Light, oil, Lambda C-print from dye destruction print. Edition of 3. 127 x 127 cm (print size)

Notes to editors:

MIDWINTER BLAZE

12 October - 20 December

Solo exhibition

Ingleby

33 Barony Street

Edinburgh EH7 5QJ

Annual Photographer's Lecture

Scottish Society for the History of Photography
(SSHoP)

Friday 15th November, 6.00pm

Hawthornden Lecture Theatre

National Galleries of Scotland, The Mound,
Edinburgh

Garry Fabian Miller was born in 1957 in Bristol and lives and works in Dartmoor. He has a reputation as one of the most progressive artists working with photography today. He gained international acclaim in the 1970's for his photographs of sky, land and sea, particularly for his series titled *Sections of England: The Sea Horizon* that were the first shown at the Arnolfini Gallery in 1979. Since 1985 he has made cameraless images, essentially abstract photography without camera or film, exploring the possibilities of image-making in works that continue to acknowledge the rhythms of nature and passing of the seasons. His work is held in many important collections internationally including Victoria & Albert Museum, London, UK; Kasama Nichido Museum of Art, Tokyo, Japan and Metropolitan Museum of Art, New York, USA. Recent projects include collaboration with Dovecot Studios, Edinburgh resulting in a tapestry made from his exposure *Voyage to the deepest darkest blue; white*, (curated by Edmund de Waal) Royal Academy of Arts, London and in spring 2020 his work features in the Grand Palais, Paris exhibition *The Meaning of Colours*.

Edmund de Waal is an internationally acclaimed artist and writer, best known for his large-scale installations of porcelain vessels, often created in response to collections and archives or the history of a particular place. His interventions and artworks have been made for diverse historic spaces and museums

including the Schindler House, Los Angeles; the Kunsthistorisches Museum, Vienna; the V&A Museum, London; the Rijksmuseum, Amsterdam and the Royal Academy of Arts, London. This year, his exhibition psalm opened in Venice to coincide with the Biennale Arte 2019; in New York at the Frick Collection, he presented a temporary installation of new work, *Elective Affinities*. As a writer, de Waal is best known for his family memoir, *The Hare with Amber Eyes*, which has won many literary prizes. Other titles include *The White Road*, *The Pot Book* and *20th Century Ceramics*. He was made an OBE for his services to art in 2011. In 2015 he was awarded the Windham-Campbell Prize for non-fiction by Yale University. Born in Nottingham in 1964, he lives and works in London.

Alice Oswald's longer Homeric poems underpin her growing interest in cross-artform experiment and performance. Among the most recent, *Last Evenings* with Garry Fabian Miller and cellist Oliver Coates was part of the celebrations associated with the opening in 2018 of the London V&A Museum's Photography Centre. Her 2016 collection *Falling Awake* won the Griffin Prize for Poetry. Her latest long poem, *Nobody*, published in September 2019 by Jonathan Cape, began life as a collaboration with the painter William Tillyer commissioned by the Bernard Jacobson Gallery. A performance version of *Memorial*, her excavation of the Iliad, which won the Warwick Prize for Writing in 2013, was given its UK premiere at The Barbican in 2018. In June 2019 she was elected University of Oxford Professor of Poetry. As part of her inaugural lecture programme in November 2019 a performance and film collaboration with Garry Fabian Miller will be staged on the work of the 17th century lyric poet Robert Herrick.