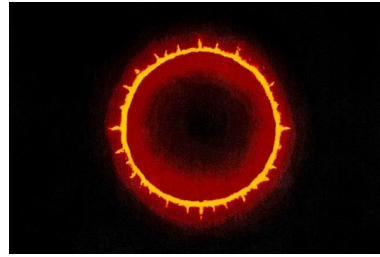




Dovecot
Gallery



Press Release

Garry Fabian Miller | DWELLING

Dwelling at Dovecot Gallery from 15 May to 4 July 2015 highlights the importance of home and its landscape to the work of Garry Fabian Miller. Alongside recent works by Fabian Miller, the exhibition will feature two new hearth rugs produced by Dovecot Tapestry Studio in collaboration with the artist, as well as explorations of the artist's influences including important paintings by Winifred Nicholson.

Winifred Nicholson's life of making, especially the strong relationship between art and home in the work she produced, has been of long-term interest to Fabian Miller. *Dwelling* offers new perspectives on the work of both artists by exploring, from Fabian Miller's very personal standpoint, new and unexpected connections between them. Both artists have sought to express epic and transcendent ideas through their use of light and share a fine appreciation of craft. For Fabian Miller, light, particularly the light that flows in and out of his home and emanating from fire and hearth, has formed the focus of his recent work.

A key focus of *Dwelling* is Fabian Miller's two new gun-tufted hearth rugs, *Hearth Rug, The Golden Light* and *Hearth Rug, The Ruby Embers*, both tufted by Dennis Reinmüller at Dovecot Tapestry Studio. Initial conversations between Dovecot Weaver Jonathan Cleaver and Fabian Miller in 2014 explored interests shared by the artist and Studio; craft processes, the textures of their materials, and the impact of colour. Following discussion of the how Fabian Miller's photographs would evolve in their translation into textile objects, samples were made to develop colour ranges and an approach to rendering the chosen images. *Dwelling* shows the diverse influences that have informed the design and creation of the hearth rugs and also marks the beginning of an on-going relationship with Dovecot - a larger tapestry project on the theme of the horizon is planned. Tapestry samples woven by Jonathan Cleaver from designs by Fabian Miller are also included in the exhibition.

Amongst works and objects of significance in *Dwelling*, is a 'hooky rug' titled *Two Cats by the Fire* made by Margaret Warwick in 1923 from the collection of Winifred Nicholson. Oil paintings by Nicholson are also exhibited; *Consciousness* painted in 1980 and an early work from 1927 titled *Fire and Water*. In *Consciousness*, light emanates from a central point just as in the circular forms represented in Fabian Miller's displayed body of dye destruction photographic print works including *Gaze* and *Exposure*.

One of the most experimental and progressive figures in fine art photography, Fabian Miller has created large scale camera-less photographs since the mid-1980s. His pure pictures of light are as spiritually and emotionally profound as they are technically brilliant. With the coming of the digital age in photography, and the consequent discontinuation of Cibachrome paper essential to his photographic practice, Fabian Miller has taken the bold step to reach out from photography to explore new ways of making work. At a time of rapid change within photographic practice, *Dwelling* points to the influences that have shaped his past whilst also anticipating exciting new directions.

-Ends-

Exhibition open: 15 May to 4 July 2015

Private view: Thursday 14 May 2015 6-8pm

This exhibition is supported by Creative Scotland and Dovecot Foundation.



ALBA | CHRUTHACHAIL



**Dovecot
Foundation**

Check website for opening times www.dovecotstudios.com

Exhibition open to the public:

Mon-Sat 10.30am – 6.30pm

Book for associated events at www.dovecotstudios.com

Garry Fabian Miller also showing *Bliss* at Hackelbury Gallery, London 2 May – 4 July 2015:

Bliss features over fifty unique dye-destruction prints transformed as editioned objects on a monumental scale; the culmination of almost forty years practice using this material. The making of dye-destruction prints will reach a necessary end in 2016; the unique objects of the past transitioning into a repository for the future.

For more details: http://www.hackelbury.co.uk/imprint_bliss.html

Press release image credit:

Garry Fabian Miller, *Hearth Rug, The Golden Light*, 2014, gun-tufted hearth rug, tufted by Dennis Reinmüller, Dovecot Tapestry Studio, Edinburgh, photo credit: Jim Cowan

More images here (credits in file names):

<https://www.dropbox.com/sh/ahig8ji4ajgn6ys/AAB7ZDtj4H9GKaXRMNGgH-pqa?dl=0>

About Garry Fabian Miller

Garry Fabian Miller was born in Bristol in 1957 and since 1989 has lived with his family on Dartmoor. In the early 1970s his photography included documenting the living conditions of the homeless in Bristol and Gloucestershire and the isolated communities of the Shetland Isles. The sense of place was also central to his significant body of work created 1976/77 titled *Sections of England – The Sea Horizon* using the light sensitive Cibachrome paper which ceased production in 2011. In 1980 Miller relocated to Lincolnshire and from 1984 ceased to use his camera to create images, instead using early 19th century techniques whereby light was a source of both medium and subject. In 1992 he began making more abstracted pictures by passing light through different forms and experimenting with exposure. Luminous series' of works shifting from pure abstraction to imagined landscapes emerged from his studio. Among the most notable of these have included *Toward a Solar Eclipse*, exhibited Tate St Ives, 1999, and *Becoming Magma*, exhibited Victoria and Albert Museum, London, 2005. Amongst many private and public collections, the Victoria and Albert Museum have the largest

holdings of the Fabian Miller'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 Museum's Prints and Drawings study room. From 2005, knowing that Cibachrome would soon be obsolete, Fabian Miller began working in new ways after which a period of experiment titled *Year 1 and Year 2* ensued. New works incorporating different printing processes and new media shared traditional methods with future technologies. These new prints 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 Fabian Miller's work in the exhibition *Shadow Catchers: Camera-less Photographers* at the Victoria and Albert Museum, London. Other recent exhibitions include *Rayons de Couleurs*, Gimpel + Muller, Paris 2011; *Middle Place*, Ingleby Gallery, Edinburgh 2013 and *Spectres*: Galeria Nara Roesler, San Paulo, Brazil 2014; *Bliss*, Hackelbury Gallery, London 2 May-4 July 2015.

About Winifred Nicholson

Winifred Nicholson (1893-1981) was a British painter whose works focused on domestic settings and landscapes, often combined in paintings depicting the view from her window featuring flowers in a vessel. Nicholson was born in Oxford to politician Charles Roberts and Lady Cecilia, the daughter of the politician George Howard, Lord Carlisle. Lord Carlisle was himself an accomplished artist and patron of many others, including the Pre-Raphaelites and members of the Etruscan school. Nicholson began painting with her grandfather when she was a child. In 1920, Nicholson married the artist Ben Nicholson and they had three children. She became a Christian Scientist, and whilst she never permanently lived there with her husband, is attributed for forming the colony of artists at St Ives, Cornwall. Although she painted less in the abstract style than in the representational, she did experiment with her own form of abstraction in the 1930s. Influences between her and Ben were mutual, Ben often admitting he learnt much about colour from his first wife. After they separated, she lived half of each year during the 1930s in Paris. After her divorce from Ben Nicholson in 1938, she spent most of the rest of her long life in Cumberland, at Boothby where her father lived, and at Bankshead, both near Lanercost. She painted prolifically throughout her life, largely at home but also on trips to Greece and Scotland, among other places. Many of her works are still in private collections, but a number are in the Kettle's Yard art gallery, Cambridge, and several key works belong to Tate. She had a lifelong fascination for rainbow and spectrum colours and in the 1970s she made particularly strong, innovative use of such colours in many of her paintings. She left some written accounts of her thoughts on colour. Significant exhibitions of her works have taken place at the Tate Gallery (1987), at the Tullie House Museum and Art Gallery in Carlisle, Cumbria, at Kettle's Yard in Cambridge and at the Dean Gallery in Edinburgh.

About Dovecot Studios

Dovecot Gallery

Dovecot Gallery is a landmark centre for contemporary art, craft and design built around a leading international tapestry studio. Occupying an extraordinary building in the heart of Edinburgh, the Gallery works to programme, commission and produce exhibitions and events for audiences and clients who share Dovecot's passion for making and the creative arts.

Dovecot Tapestry Studio

Dovecot Tapestry Studio is a world-renowned producer of hand-woven tapestry and gun-tufted rugs. Continuing a century-long heritage of making and collaboration with leading international contemporary artists, the Studio weavers are dedicated to producing extraordinary and engaging works of art by commission from private and public collectors from across the globe.

Dovecot Foundation

Dovecot Foundation exists to champion Dovecot Tapestry Studio and its place in the world of contemporary art, design and making. The Foundation puts the Studio at the heart of this mission in supporting the Dovecot Apprenticeship Programme, collaborations with leading artists from around the world and development of cultural and educational partnerships. Ultimately, the Foundation seeks to bring the innovative work of contemporary artists and makers to a wider audience.

History

Dovecot Studios was founded in 1912 by the Marquess of Bute, a patron of the arts. The first weavers at Dovecot, Gordon Berry and John Glassbrook, came from the renowned William Morris Studios at Merton Abbey in Wimbledon. Dovecot's first commission was for a series of monumental tapestries for the Marquess' own home at Mount Stuart on the Isle of Bute.

In 1946, the Studios were incorporated as The Edinburgh Tapestry Company. Dovecot soon became established as a leading contemporary fine art tapestry studio, with works commissioned for major public, corporate and academic institutions worldwide. As a key player in the renaissance of tapestry in the 20th century, Dovecot's Master Weavers worked with many leading contemporary artists including David Hockney, Henry Moore, Frank Stella and RB Kitaj.

Dovecot's weavers continue to work to commission, producing tapestry and tufted rugs for private and public collectors. Major tapestry projects include Alison Watt's *Butterfly* for Scottish Opera's new Theatre Royal, Peter Saville's *Monarch of the Glen* and Magne Furuholmen's *Glass Onion*. Working with artists such as Ron Arad, Linder Sterling and Garry Fabian Miller on recent rug commissions have further tested the boundaries of creativity and play with what the process allows.

For press information and further images:

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