

Artist's Statement

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The focus of my current work is an examination into the act of viewing. Beginning with the mass production of small viewing devices, the piece is created on site, with each installation being specific to the size and shape of the exhibit space. The objects are arranged to actively involve one in the viewing process when encountering the work. The initial encounter might be a bit overwhelming, as some installations involve hundreds of small cubes massed on the wall or floor. Upon closer examination, however, patterns begin to emerge out of the apparent chaos. The individual forms each possess their own special placement and function among the group. Some forms act as points of entry into deep passageways created as the angle of the mirrored surfaces precisely reflect into each other. An ordered network of reflected pathways becomes visible to those who search among the network of pieces.

The materials for each series of forms is chosen for metaphorical meaning as well as functional qualities. The clarity of glass is sometimes obscured by layers of amber shellac or an etched surface. Cement, cardboard, or wood contradicts the transparency and fragility of the glass and mirror. Memory is evoked through surfaces that are scorched, burnished with beeswax or gilded. Although mass produced, each individual form retains details to recall its individually handcrafted construction.

As each installation is created on the wall, I choose forms made of certain materials much like a painter chooses colors from a palette. The main focus while installing the work, however, is the reflected connections made between the individual forms. Before the installation begins, rules are established, so as each piece is hung on the wall or placed on the floor, it conforms to the predetermined parameters, like moving pieces on a chess board. Each reflected passageway usually begins with some point of entry: an opening or etched glass frame. The view then travels from mirror to mirror, sometimes through magnifying lenses or chambers that hold small found objects. The passages can end in a variety of ways. Sometimes the viewer can discover an image that is hidden from view; other times the gaze comes back out from the wall at a different location. As the pathways begin to weave and forms populate the wall, it is the interior architecture that determines the exterior arrangement. I am reminded of maps or city plans as the work approaches completion. The open space shrinks and becomes surrounded by densely populated areas. Eventually no more forms can be added without blocking an existing pathway. The work is completed.

As my work continues to evolve, I also have begun to work with additional viewing phenomena such as two-way mirror glass, lenses, anamorphic images and fiber optics. As each exhibit takes shape I discover unexplored avenues to investigate when I return to the studio, much like viewers encounter when they search among the labyrinth of pieces in the completed installation.