

*Subjective Monuments* features a new set of paintings by Miller, the *Profile* series. An extension of his *Everything is Said* series, which depicted crying participants of reality television shows, the *Profile* series removes the image from the constraints of the two-dimensional picture plane, lending the works a sense of physicality within the gallery space. The *Profile* series features Miller's signature muted pallet that serves to remove the images from the glitz of mass media and renders them as hand-painted artifacts. With its ability to enact trauma – both real and fake -- for consumers, reality television has turned the capacity to emote into a viable career option, even a path to celebrity. The consumer, in turn, now watches human degradation and alienation as a form of entertainment.

Also featured in the exhibition is a new sculptural work, *Monument*. With this Miller presents a continuous image of a middle-class apartment complex obscured behind a public park. Mounted on a plinth, the image is a bitmap print taken from the artist's ongoing series *Middle of the Day* (1996-present), comprising photographs shot between noon and 2PM. Recognizing it as an ill-defined time of day, potentially devoted to either work or rest, Miller mines this daily time period for imagery that resists the spectacular, even when enlarged to grand proportions. In conjunction with the paintings, the sculpture indexes a type of bifurcated space, at once both public and domestic.

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