

Miller exhibits his game show paintings (begun in 1998) and two series of relief portrait paintings: reality tv personalities (started 2009) and the more recent pedestrian paintings (started 2013), which are presented as a frieze of figures in the gallery's first room. Additionally, Miller presents a wallpaper mural and a digital animation made with longtime collaborator Takuji Kogo under the name Robot.

Miller is an artist, writer, teacher and musician, whose work has both utilized and undermined the rigid strategies of conceptual art since the early 1980s. The subsequent framework for Miller's work results in mundane and familiar constructs. This exhibition continues and reconsiders his investigation into the exchange between art and the everyday – and the absorption of each into the other.

In each series of paintings Miller selects images of people in supposedly uncontrived poses and paints them in a realist manner. Like the wallpaper mural, the pedestrian paintings use images from the Middle of the Day series, an ongoing project he began in 1994 in which he takes a photograph every day between 12 and 2 pm. These images of unwittingly photographed pedestrians reflect what clothing, hairstyle, and other personal articles communicate in what Miller refers to as the “presentation of self” that occurs in public space. Where the pedestrian paintings depict public groups, Miller's reality tv paintings focus on the ostensibly private or intimate moments in which cast members, usually alone, breakdown and cry in front of the camera and in turn the show's audience. Precursors to this series, Miller's game show paintings anticipated the packaging of real life that emerged with the ascendancy of reality tv and social media. These paintings present either the impossibly jubilant contestants or the stage sets for popular shows such as *The Price is Right* and *Let's Make a Deal*.

Much in the same way Miller's game show paintings anticipated the ascent of reality tv and social media, Robot's videos forecasted the evolution of dating services from discreet, marginalized personal ads to the prevalence of highly commodified online dating. Initially using text from personal ads found in periodicals, Miller and Kogo now rely on dating websites for lyrics to their digitally generated (MIDI Musical Instrument Digital Interface) scores. In their song *I Love to Make People Laugh* the discomfiting lyrics are emphasized with running text and in this instance combined with images of an empty theatre. Likewise, Miller's wallpaper mural doubles an unremarkable loading dock in New

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