

The background is a complex, abstract composition of warm colors, primarily oranges and reds. It features a series of overlapping, wavy, organic shapes that create a sense of depth and movement. A central vertical column is highlighted with a bright, golden-yellow glow, which tapers and brightens towards the top and bottom. The overall texture is reminiscent of marbled paper or a liquid surface with light reflecting off it.

text + work

text + work

David Miller + Ian McKeever

11 November - 4 December 2003

Ian McKeever + David Miller

Ian McKeever is an internationally-acclaimed artist and is contributing a selection of paintings and etchings from his 'Four Quartet Series' which were formerly exhibited in the Horsens Kunstmuseum, Denmark in 2002. Ian has been actively involved in the redefining of the gallery's mission and has been instrumental in the development of its progressive new policy.

David Miller is a writer whose work encompasses poetry, short fiction and essays. It is the former for which he has received most recognition and the prose he has written in response to David's paintings represents the text element of this first exhibition under the new concept of 'text + work'.

Ian McKeever, who was awarded an Honorary Fellowship by the Arts Institute in 2002, is proud to be one half of the pair involved in the launch of the new concept stating, "The concept of 'text + work' is extremely exciting because it has so much potential – its strength is that it is still open to interpretation and it will continue to evolve with input from those who visit the gallery, either in person at the Wallisdown campus or virtually through the website.

**Wild Poignancy:
Notes and Fragments
(for Ian McKeever)**

The clusters of twisted branches comforted me with the small splendour of their erratic design.

Searching for a face, through what occurs... In distress: the doorframe a refuge.

wild poignancy

Frederick Edwin Church: sunrise in the wilderness and a moonrise over the ocean (as allegories of his children's death from diphtheria).

genesis / destruction
life / death
beginning / end

but:

death / resurrection
end / new and eternal life

House of light / house of darkness // house of darkness /
house of light.

Waking to the night sky
(desert house)

Waking: a figure of stars seen through a glass wall.

Waking / stars waking

stellar

lustration

lustrated

glimpsing

...pouring out of spirit – dreams / prophecies / visions.

(Think of Jay DeFeo's painting **The Rose**, at times titled **The White Rose** or **The Death Rose**. Six years of painting and re-painting, building up and scraping back and building up, gluing pieces of wood and bits of jewellery to the surface and painting over them.... Vision realising itself through extraordinary persistence. When her friend Bruce Connor filmed the removal of this very large and extremely heavy artwork from DeFeo's studio, he called the film **The White Rose: Jay DeFeo's painting removed by Angelic Hosts**.

(The artist Wallace Berman photographed DeFeo standing in front of *The Rose*, naked and with arms outstretched and feet apart... the lines of her body echoing the lines of the painting.

(In another photograph DeFeo holds a partly shattered wineglass, filled with red rose petals.)

“But we all, with open face beholding as in a glass the glory of the Lord, are changed into the same image from glory to glory, *even* as by the Spirit of the Lord.”

(*2 Corinthians*, 3:18; King James version.)

Interpretation (dreams, memories, texts)
and the exhaustion / surpassing
of interpretation (understanding).

a spike fiddle
passionate outpouring
its sounds scattering stars

Glory – fire – cloud

Glory – Shekinah

Glory – goodness / grace / mercy

...I write, rewrite – for the sake of what remains invisible in the showing-forth.

Tracings, crossings, re-crossings / entrances, exits. Passing through / passing over.

Oskar Fischinger: “look into your eye, go down into your own eye – and going – .” Patterns of light. Going **into** the eye – or going **out** from the eye. Light threaded through, each to each. Eyes / face // eye-to-eye / face-to-face. (**Kenosis** in relation to a **going-out – other-directed**).

threading light
an envelope

gloriolate

A note on these notes: Having collaborated with Ian McKeever in the past, and having admired his work for many years, it feels both appropriate and also a privilege to present my writing alongside his art in this manner. I should explain that this text is mostly composed from drafts and notes, from an ongoing project entitled **Spiritual Letters**. A few lines from my published texts have entered this present work verbatim; I thus need to acknowledge **Oasis, Swansea Review** and **Spiritual Letters (Series 2, #1-5)** (Nyx Press, Sydney).

David Miller



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text + work

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