



SAM ORLANDO MILLER

SELECTED WORKS 2012 - 2016

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Included in this catalogue are brief extracts and passages from Sam Orlando Miller's notes and writings made during the years he was creating these works.

British artist SAM ORLANDO MILLER divides his time between London and a remote part of central Italy. Working alone, making all his work by hand, his reputation for creating mesmerizing sculptures with metal and mirror was established in 2009 when he made the first *Untitled Mirror 1*.

He grew up surrounded by silver in the family silversmithing workshop in London, learning an exceptional level of skills and approach from the English craftsmen who worked there. Taking these skills with him, he followed his heart's desire to become an artist, graduating in Fine Art from Falmouth School of Art in 1987. His graduation exhibition was an eloquent installation of forged steel sculptures and suspended words on paper.

Miller continued to work in steel, unconsciously refusing to work in silver or reflective metals. Then one day he found a stack of discarded mirrors and was drawn to them because the silver was flaking off. The disintegrating mirrors marked a turning point, silver was back in his life and he instinctively knew what to do with it.

*' Knowing how to work with silver is understanding the language of reflection.
You are seeing the world around the object as much as the object itself. '*

He is attracted to material and form on an emotional and psychological level. Over the years he has developed a visual language, often reflective and poetic, that is distinct and always evolving.

Sam Orlando Miller's work is in private collections worldwide.



During the making a quiet dialogue emerged between me and the mirror, between my eyes and all those greens, between the shapes and my hands, between the numbers and my memory. It was an intangible but clear conversation that became familiar.

Untitled Mirror 5

Shades of silver and emerald green mirror patinated with numbers

H x 54 x W 75 x D 5 cm (opposite), H 160 x 220 cm x 8 cm (above)

Unique

2012

Private collections





I wanted to make a mirror that was connected to all the things made of gold and bronze that I look at and love. The important thing for me was that I collected the ingredients and smelted the bronze myself here on the mountain. Like going back to the first time someone ever cast something in bronze and what a miracle that must have been ..!

Untitled Mirror 7

Turquoise (opposite) and olive green (above) patinated mirror and gold bronze
H 40 x W 54 x D 5 cm (opposite), H 40 x W 54 x D 5 cm (above)
Limited editions
2012
Private collections

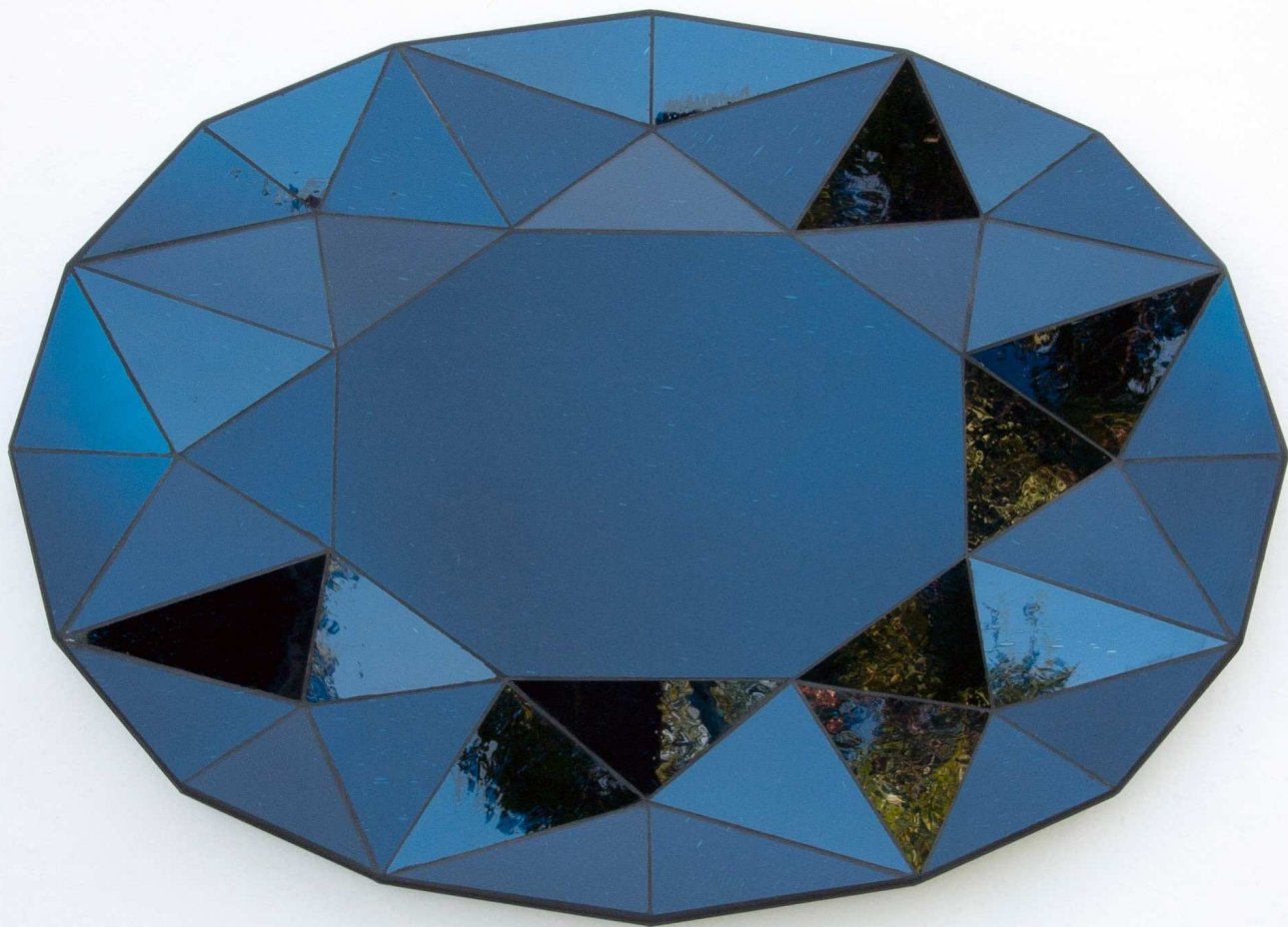




What preoccupies me the most with my work is the constant shifting between the imagined world and the real one. Making this series of sculptures is an attempt to reconcile these seemingly incompatible worlds. Cutting out pieces of sky to hang on the wall .. I thought, how could I do that?

Untitled Mirror 1

Midnight blue mirror
H 54 x W 75 x D 5 cm
Unique
2012
Private collection





I wanted to make something that was as compelling as the landscape and forests around me where I live, that somehow contained the essence and energy, complexity and vibration of this wild place, but at the same time included the forms and geometry that are my own language.

Untitled Mirror 17 and Untitled Mirror 18

Shades of silver and amber mirror

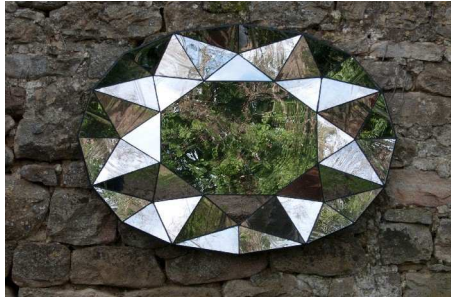
Each H 68 x W 76 x D 10.5 cm

Unique

2013

Private collection

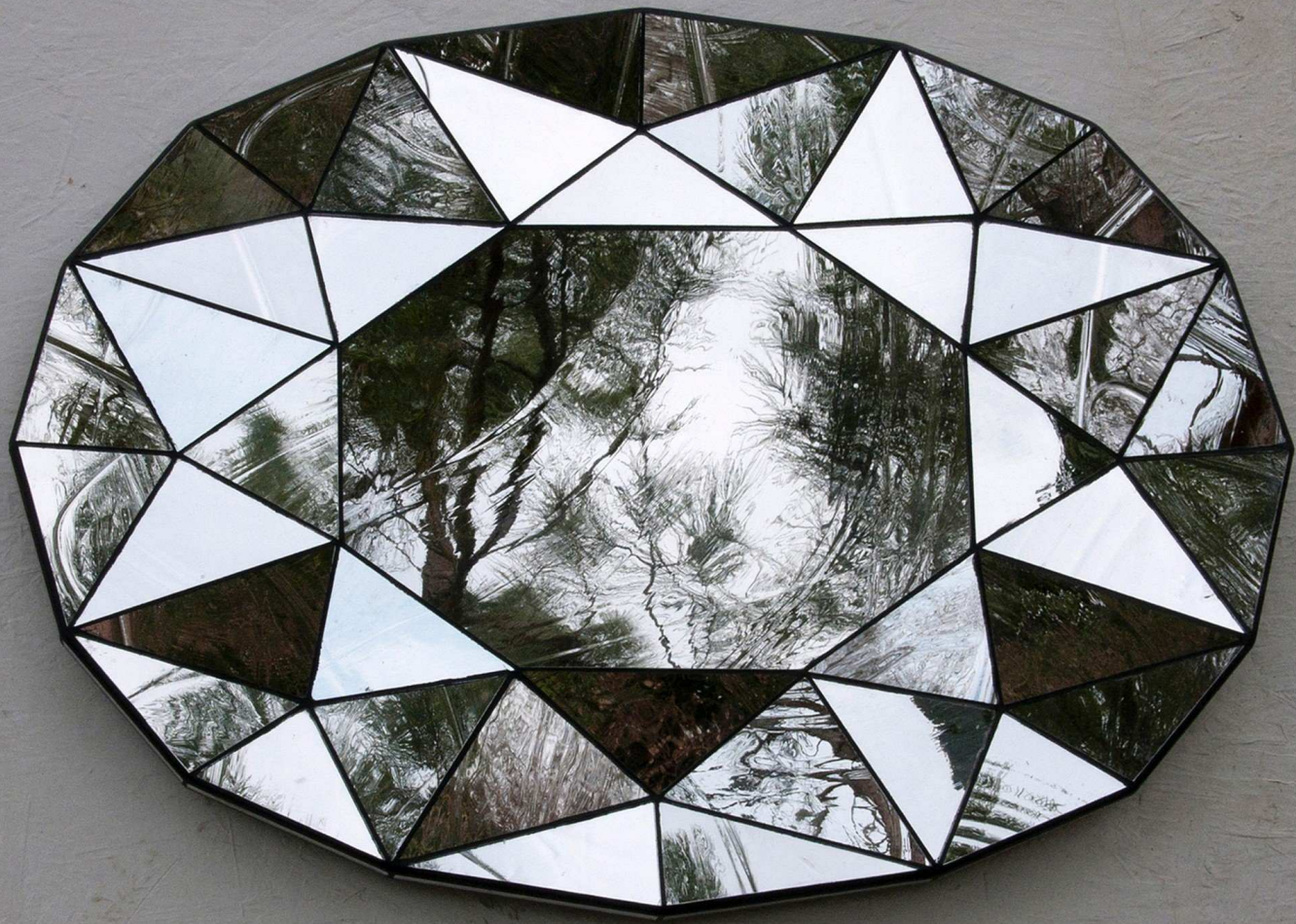


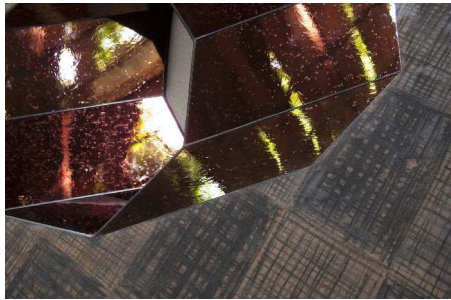


In my mind there is no hierarchy of one material over another, be it a diamond or charcoal. Part of growing up with silver made me realise it was just a substance that happens to be wonderful to work with because of its physical qualities, not it's status or worth. The skill of working with silver is the understanding of reflection. When you make an object in silver you need to know how it captures the world around it.

Untitled Mirror 1

Silver striated mirror
H 54 x W 75 x D 5 cm
Unique
2013
Private collection





There is not really a precise beginning, but let us say I start with drawings, which come from things I see around me, things I collect and things I see in my mind. And then I've got a collection of processes and materials that I am intrigued by at any one time. So really I just start making something and these three elements, drawing, material and process come together and the object is guided by the drawing, but is not a literal translation of it.

Untitled Mirror 16

Garnet pink mirror, earth pigment, charcoal and lacquer

H 89 x W 117 x D 10 cm

Unique

2014





A faceted glass absentmindedly turned in the light. We might see momentary reflections, transparency, shadow, distortion, solidity and emptiness .. all of these transient hints and glints at once the property of the glass itself and the mobile world around it.

Untitled Light 4 and Untitled Light 5

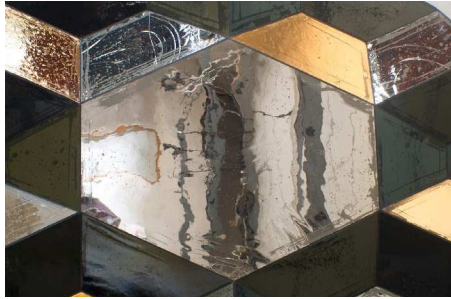
Amber, garnet pink and obsidian grey mirror

Each H 75 x W 29 x D 22 cm

Unique

2014





In my work I am trying to find a certain feeling; something reassuring, something with edges, something definite and at the same time elusive. There is a feeling of stillness, everything is organised, yet it is momentary; an instant and an eternity that allows your mind to roam.

Untitled Mirror 10

Shades of obsidian grey, chestnut and silver patinated mirror

H 131 x W 99 x D 5 cm

Unique

2015

Private collection





In the studio, the mirrored surfaces transform the hard reality into a world of softness and ambiguity. Looking in the mirror, the activity of making is thrown into question and the meaning becomes uncertain.

Costellazione 4X8X2÷X~D

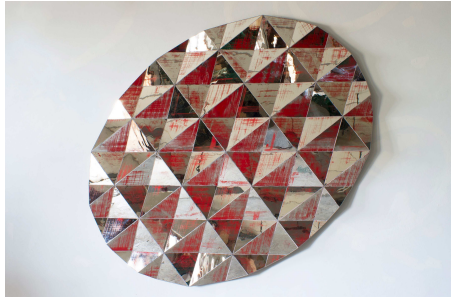
Shades of sky blue, olivine and amber patinated mirror

H 115 x W 113 x D 3 cm

Unique

2015





I am drawn to all things silver, silver in all its guises. I'm interested in what silver means in our ancient and modern cultures because it's part of my history and part of who I am.

Rete Corralina 6x6÷4

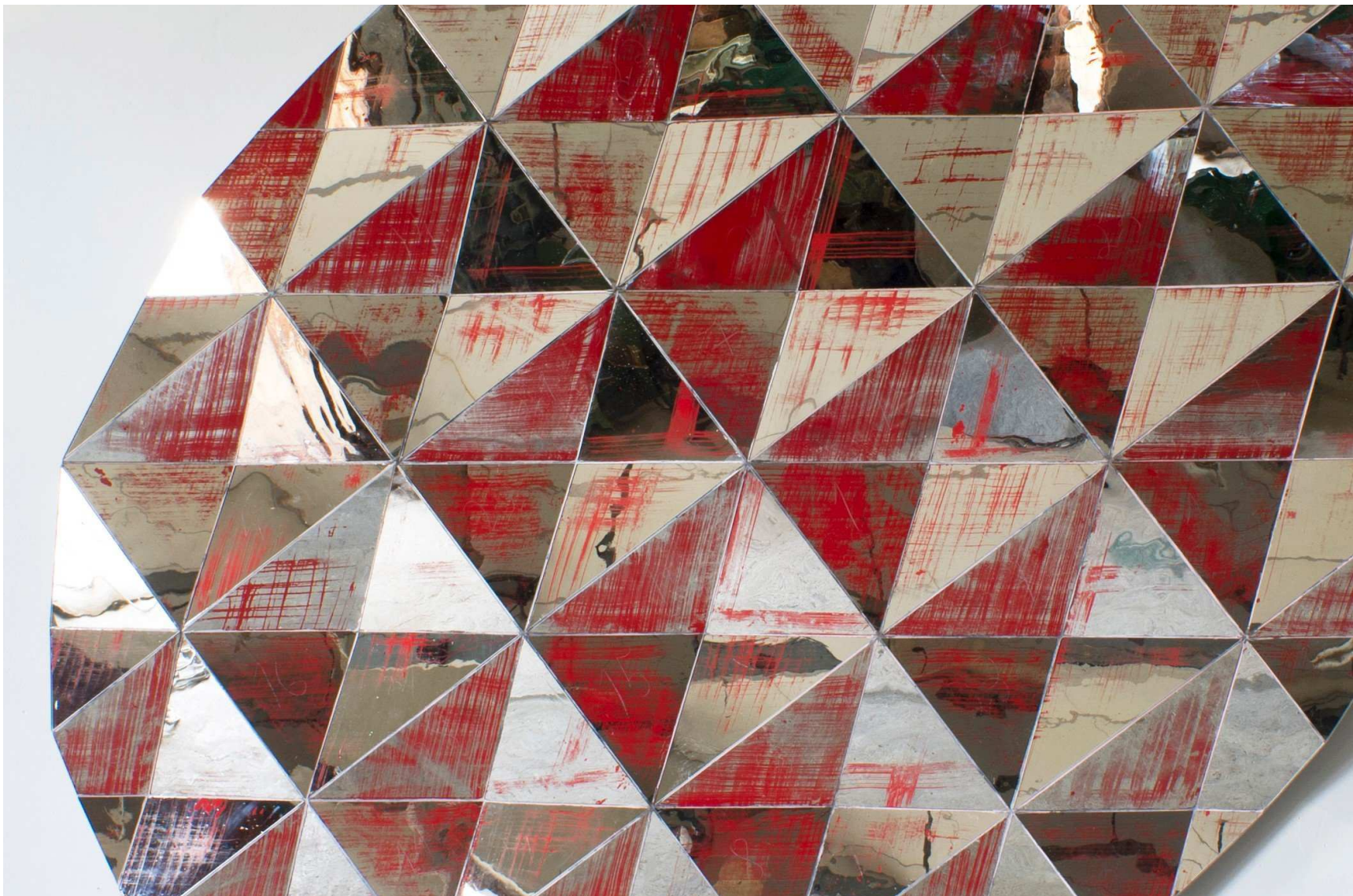
Silver mirror with coral pink patina

H 116 x W 214 x D 8 cm

Unique

2015

Private collection





When light is low or fading, when the quantity of visual information is reduced and a point of uncertainty is reached, like when you are standing in a field and can no longer make out the leaves of a tree, a fleeting moment can occur when you suddenly understand the entire landscape and yourself standing there with time stretching out around you in all directions. It is as if, momentarily, there is an uplifting place between your mind and your body. It is this elusive moment that is the subject of the works.

Nostalgia Futuro 1

Mixed media on panel and amber mirror

H 100 x W 100 x D 2 cm

Unique

2016





And there is the crux of what I am exploring with this work; the difference between what we know from physical experience and what we know in our minds, and where the boundary might be between the two, if it exists at all.

Sedile Obliquo

Amber and garnet pink mirror and paint on panel

Each H 90 x W 49 x D 49 cm

Unique

2016



Sam Orlando Miller is represented by

Gallery Fumi, London
Hedge Gallery, San Francisco
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