

MATT MILEY



Freedom of information, and access to it, is a fundamental human right. My series entitled “The Realignment; Skeptical Series” is partially about the search for truth.

In my view, faith is belief without evidence. I seek answers that are supported by evidence in science. At some point, I decided finding truth was the most important thing to me, not what made me feel good, such as holding on to outdated traditions. Once we all realize we don’t have to rely on iron age mythologies, then we can value poetry in art, consolation and morality in philosophy, truth in the scientific method, and awe in observing the impersonal universe.

My work is a reflection of my journey to find a higher awareness of my moment-to-moment experience in life, a venture traditionally confined to and referenced by rigid and crumbling institutions. I intend for my work to signify psychological change that dismantles and rebuilds recurrently, using willed introspection and mythological propositions to guide me, as schema, through this journey.

In a transparent landscape, perhaps in the landscape of one’s self, my work depicts uncertainty through images of humans and animals in a state of becoming or becoming undone. The lines may coalesce or fray, confine or release. Like a nest of neurons, the lines provide paths for activity; leading one’s eyes through the artwork and forcing themselves into one’s body. The lines visually and conceptually pulse to simulate a transformation of consciousness that is occurring in the forms represented.

THE DISINTEGRATING BODY

2009

The Realignment;
Skeptical Series
Pen, ink and gouache
on heavy watercolor paper
183 × 115 cm