

Mitch Miller



Dialectograms and why I make them

Engagement

CRAFTSMANSHIP

curated by Tomas Ooms

Faculty of Architecture GOING PUBLIC Lecture series #10

KU LEUVEN

Coming lectures, also on ZOOM

Wednesday 29/04 - 20:00

Ole Bouman – Designing Distance
(Engagement: Mediating Tactics)

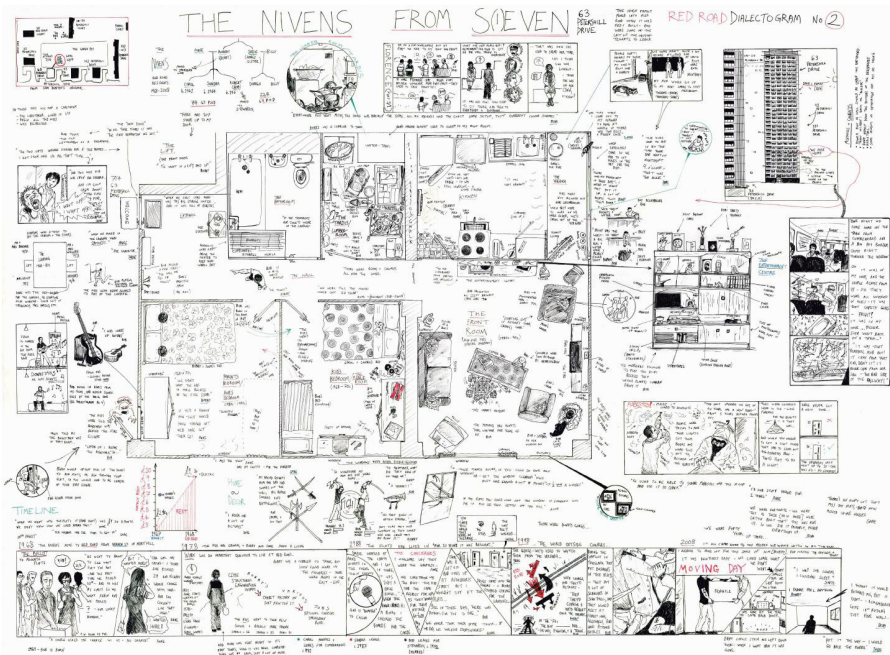
Wednesday 06/05 - 17:30

Lidia Gasperoni – The practice of being a humanist today
(Engagement: Craftsmanship)

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The GOING PUBLIC program of the Faculty of Architecture is a series of lectures, exhibitions and publications organized throughout the year highlighting certain themes and topics that are important within each of the 4+1 Engagements: Urban Cultures, Mediating Tactics, Craftsmanship, Legacy and the Brussels Way.



“The nivens from S(i)even” ©Mitch Miller



“Art Factory Trip to studio of Mitch Miller” - Platform

Mitch Miller is an artist and researcher. His ‘dialectograms’ have engaged with the post-industrial landscape of Central Scotland - travellers’ yards, tower blocks, student protests and music venues, to name just a few. Recent projects include the ‘Inner City’ exhibition at the Glasgow Museum of Modern Art, work with the Warzone Collective in Belfast and his current role as Artist in Residence for Glasgow City Council. He lectures at Glasgow School of Art and the University of Glasgow.

A dialectogram a “big complicated drawing that shows the stories of a place according to the people who live or work there”. In these drawings, Mitch Miller uses a range of cartography, ethnography, architecture and sequential art in an attempt to map a place, or even more: a sense of place. Miller likes to work in places that are often badly portrayed, misunderstood: non-places, inbetween spaces, marginal spaces as well as spaces under threat.

“It’s as much their work as it is mine.”

To do so, he spends months working within the local community. The amount of time immersing himself in the place is vital to the process, both for the detail of the sketches and the relationships with the people he meets.

Working in Glasgow, where there’s a constant regeneration process of the city, he has found it interesting to work closely with the communities. He’s not encouraging or condemning regeneration but trying to understand the effect it has on the people living there. “I think that the most common story that I come across when talking to communities across Glasgow, is that they are seeing new things and licks of paint here and there, but the long-standing issues are not being addressed.”