

Miles Neidinger

- American, b. 1976
- Lives and works in Kansas City
- 2000 BFA, Kansas City Art Institute
- www.milesneidinger.org



Body of Work

Neidinger primarily creates found object installations, utilizing objects such as bicycles, twist-ties, hangers, pages of local newspapers, and plastic straws, as in his 2004 installation *Flexinestraw* at Cochise College in Sierra Vista, Arizona. In 2003 he had a solo exhibition at Your Face in Kansas City called *Disindistinguished*, and he has participated in numerous group exhibitions in the Kansas City area.

“I want to make you fall in love with toilet paper,” Neidinger admits, exuberantly but with some apprehension that he might be cornered, too easily categorized as an artist playing a purely aesthetic game of everyday-material manipulation. Neidinger does succeed, time and time again, in creating striking, spatially oriented works generated through the repetitive use of a single given unit. Yet Neidinger is not solely concerned with mining the beauty in the mundane, though that is part of it. As this emerging artist’s body of work develops, a more personal and expansive vision is becoming evident in a practice that encompasses drawing, sculpture, installation, and recently, even photography.

Ever the keen observer, Neidinger has lately been paying close attention to the way his cat navigates the corner of a room—stretching up the wall, sprawling into the confined space with its entire being. In addition to his cat, Neidinger watches and takes inspiration from his children, interested in the systems and logics that underlie their decision-making processes. He questions the way things are routinely ordered, then posits alternate systems, informed by other concerns and privileging a different sort of outcome. Cleaning the house, Neidinger notes, is really just moving stuff around, informed by some deeply ingrained conception of what clean or organized or virtuous looks like.

There is nothing arbitrary about Neidinger’s choice of materials—they tend to be things firmly wedded to middle-class suburban domesticity, such that rewriting their function embodies a cathartic retort to the confinements of consumer culture and everyday routine. Ultimately, Neidinger may be arguing, quietly but adamantly, for a new world order, where rooms are constructed of coat hangers and toys are never relegated to the toy box.



Kate Hackman, Charlotte Street Foundation tenth anniversary catalogue, 2007

(2005, *Maelstrom of Reflection*, aluminum foil and thumbtacks, JCCC Gallery of Art)

February 2017 Weinberger Fine Art, solo exhibition

Neidinger has worked in the commercial and industrial electrical industry since 2001, and his artistic visualization has been informed by his experience in the workplace. As an electrician he has found real life functions for color-coding, tape, conduit bending, and installations, the utilization of trigonometry, algebraic equations, and geometric functions. All these experiences have drastically informed his artistic practices and continue to do so.

Statement

The world surrounding us is an endless sheet of categorically synthesized matter that drapes over our environmental landscape. Through a series of collective projections we participate in the grand performance that systematically ranks, categorizes and assigns value to objects, materials, and images.

Living several months of my youth in a home remodeling project has had a great influence on my work. Being surrounded by clusters of debris, living in, a partially deconstructed home was influential to my methods of perception. For months I witnessed the tearing out of walls, exposing the raw studs, plumbing pipes, and electrical wiring. My home had an infrastructure, and I was helping my parents to expose its inner design.

Employing insipid images and materials that are collectively charged with social signifiers, and class identity; this work is a sinister response to a cultural drive to categorically rank material, organize our surroundings, and infuse our machines and structures with a hierarchical system of order. Although this work insists on formal purity, it never remains solely dependent upon the materials and imagery employed. Reversals are staged between banality and beauty, synthetic and organic, repulsion and attraction. By attempting to hold a mirror up for the public to see themselves, I reveal my own proclivities.