



**The Pit**  
LOS ANGELES • PALM SPRINGS  
Erik Frydenborg and Anthony Miler  
November 12, 2022- January 21, 2023  
The Pit Palm Springs, CA

The Pit is delighted to present a two-person exhibition of paintings by Anthony Miler and a sculpture by Erik Frydenborg, artists based in New York City and Los Angeles respectively. The exhibition will be on view at the gallery's Palm Springs location from November 12, 2022 - January 21, 2023 with an opening reception on Saturday November 12 from 5-7PM.

Miler and Frydenborg are artists whose work telegraphs backward and forward through time. Though working with distinct sets of reference points and individual concerns, they share a commitment to abstraction as a means to pry open a space of strangeness, of temporal and representational dislocation, but also of reflection and contemplation.

Anthony Miler's pensive, atmospheric paintings emerge from his thoughtful engagement with the history and conventions of picture-making. Are they landscapes, figures, or faces? Ornithological art? Non-objective abstractions? In truth, Miler has invented his own pictorial category, which draws from all of the above but falls neatly into none. Miler has described his early works in this series – semi-abstract paintings featuring a single, simplified eyeball – as “facial landscapes.” The face is conceived as a landscape and, conversely, the landscape is conceived as a subject with autonomy and agency, gazing back at the viewer. As we stand in front of Miler's paintings, watching them unfold into planes of solidity and ethereality, figure and ground, we are pinned in place by the returned gaze of those solitary eyeballs. There is a sense in which they hold us to account, make us feel responsible to the artwork. Miler has said that he aims to convey a kind of meditative peacefulness through these paintings. They are as much about our looking inwards at ourselves as looking into the painting.

At first glance, Erik Frydenborg's sculpture X-Ordiiinnnaaa appears to project a dauntless confidence in its status as a fantastical, future-facing object. It evokes high-end sports' equipment or weaponry, or, as the artist has written, “the buoyant and hyperbolic technical design” of sneakers and toothbrushes. But something is not quite right in Frydenborg's work. One might expect an object such as this to be mass produced, perhaps molded from polyurethane plastic or foam rubber. It evinces inconsistencies, however: subtle dents and doughy areas of softness. In fact, it is hand carved and sanded from sections of basswood and poplar, then painted with a brush. Despite its high standard of craftsmanship, it remains undeniably handmade.