

# MILLER-HAVENS CATALOGUE:

## AVAILABLE WORKS

9 JFK Street  
Cambridge, MA 02138  
[www.millerhavens.com](http://www.millerhavens.com)  
617.576.2206

Miller-Havens Gallery

ARTIST STATEMENT

My painting is an emotional response to color, light, and human experience.

From a very early age I found my reaction to the world around me divided between a fascination with the inner workings of the mind and the aesthetic beauty of nature.

Pursuits of both these interests are reflected in my career as I moved back and forth between the two over time.

My understanding of nature and human nature came together in visual expression through painting.

I set up for solution artistic problems that combine images and painting techniques from the past with those of the present, that define space through unexpected uses of color and line, that generate for the viewer a sense of psychological ambiguity and timelessness that comment on human interaction.

I represent light using both 16th and 20th century techniques, either under-painting with glazes or applying pigment and wax directly on the canvas. For example, I attempt to combine the techniques of Durer with those of Manet and to add my own inventions.

Cezanne said that he hoped to forge a link with the past. I am trying to do the same by combining painting techniques and understandings of human nature from the past with what I have come to perceive in the present.

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## ARTIST'S STATEMENT:

### "WE ARE NOT PRIVY"

My representation of the figure has been informed by studio life drawing and by a knowledge of anatomy and psychology gained through careers in surgical and psychological fields. I want the viewer to see what I have seen, to think about the person and their situation rather than let pure representational poses close down possibilities.

Gestures, body language.... a moment in time are meant to remind the viewer of some of the subtleties in life. Placing the image in a space defined by color but void of background objects presses the viewer to focus on the person or his/her situation.

Previously, the contemporary combats played out between men in athletic competition previously lent themselves to my goal of using art to remark publicly on the some of the complexities of life and our culture. The body of work, "Women's Best Friends", concerned itself with the relationships between women and their often beloved dogs. This series was the extension of The Women's Best Friends its source was a piazza in Venice Italy where Sunday crowds were gathered.

Rendered in the same palette as my earlier paintings, once again the viewer is invited to reflect on the person and his or her situation through the immediacy of the images.

The subtlety of human nature, psychological ambiguity, and a sense of timelessness continue to be the inspiration for this series.

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Miller-Havens Fine Arts Studio



*Remembering Filene's Basement*

Oil on board

17.5 x 17.5 Inches

23.5 X 23.5 Inches Framed

\$3,700 Framed

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*We Are Not Privy #9*  
Oil on board  
17.5 x 17.5 Inches,  
23.5 x 23.5 x 1 Inches Framed  
\$4,500 Framed

Miller-Havens Fine Arts Studio



*We Are Not Privy #10*  
Oil on board  
17.5 x 17.5 Inches,  
23.5 x 23.5 x 1 Inches Framed  
\$4,500 Framed



*We Are Not Privy #3*  
Oil on board  
24 x 24 x 2 Inches  
\$6,500

Miller-Havens Fine Arts Studio



*We Are Not Privy #5*

Oil on board

24 x 24 x 2 Inches

\$6,500





*We Are Not Privy #6*  
Oil on board  
24 x 24 x 2 Inches  
\$6,500

Miller-Havens Fine Arts Studio



*We Are Not Privy #7*

Oil on canvas

16 x 12 Inches,

18 x 14 Inches Framed

\$4,000 Framed

Miller-Havens Fine Arts Studio



*We Are Not Privy #2*  
Oil on canvas  
11 x 14 Inches,  
16 x 19 Inches Framed  
\$4,000 Framed

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*Alive Still Life 2 Mike Matheny*  
*St. Louis Cardinals*  
Oil, wax on board  
44 x 16.5 Inches,  
45 x 17.5 Inches Framed  
\$10,000 Framed

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*Title IX*

Oil, Wax on Marine Plywood

8 x 10 Inches

11 x 9 x 2 Inches Framed

\$1,200 Framed



## ARTIST'S STATEMENT:

### "PAINTING EXCEPTIONAL MALE ATHLETES"

The Olympics have been the only venue that unites the entire world in safe confrontation. Today professional sports are a significant part of our culture. They may even be a substitute for war, which so long dominated human affairs. Sports bring people together in competition that does not kill. These contemporary combats and those portrayed by Greek art, Gerome, Manet, Eakins, Bellows and Luks lend themselves to my goal of using art to remark publicly on the complexities of life and culture.

Rather than painting men as idols, or going to the other extreme of infantilizing or bashing them, I mean to portray male athletes not only as possessors of skill but as possessors of unique personalities vulnerable to all of life's demands. A few are exceptional.

As a feminist I dislike the inequality between men and women. I recognize the biological and psychological differences, but wish to point out the similarities between men and women. In life and sports human beings hope for success, sometimes gain it, fail, pick themselves up, try again to be among the best and often strive to be part of a team. Here the boundaries of gender fade.

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*Pre-Game Arrangement in Green #2*

Oil, Wax on Marine Plywood

15 x 10 Inches,

16 x 11 Inches Framed

\$2,000 Framed

Miller-Havens Fine Arts Studio



*Shoot Around*  
Oil, Wax on Marine Plywood  
32 x 8.5 Inches.  
33 x 9.5 Inches Framed  
\$3,500 Framed

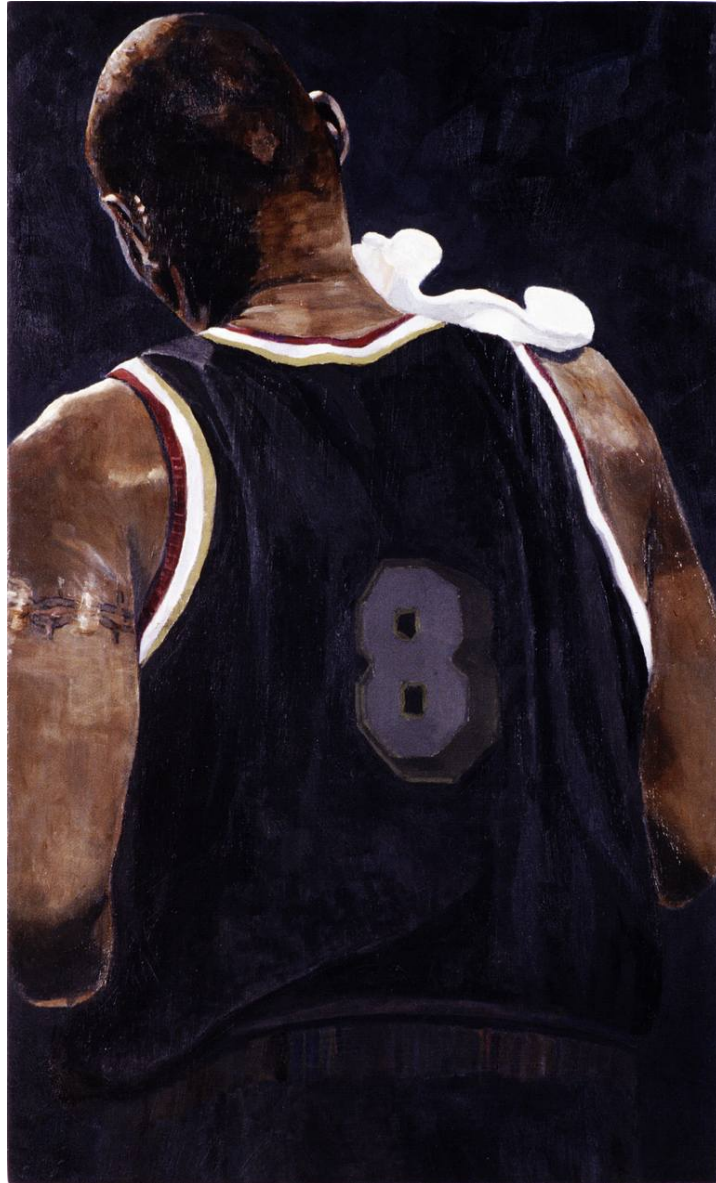


Miller-Havens Fine Arts Studio



*Inbounder*

Oil, Wax on Marine Plywood  
16 x 10 x 2 Inches,  
17 x 11 Inches Framed  
\$2,500 Framed



*Number Eight*

Oil, Wax on Marine Plywood

15 x 9 x 2 Inches

16.5 x 10.5 Inches Framed

\$3,000 Framed

Miller-Havens Fine Arts Studio



*2001 Warrior*  
Oil, Wax on Baltic Birch  
33 x 9 Inches,  
34 x 10 Inches Framed  
\$4,500 Framed

Miller-Havens Fine Arts Studio

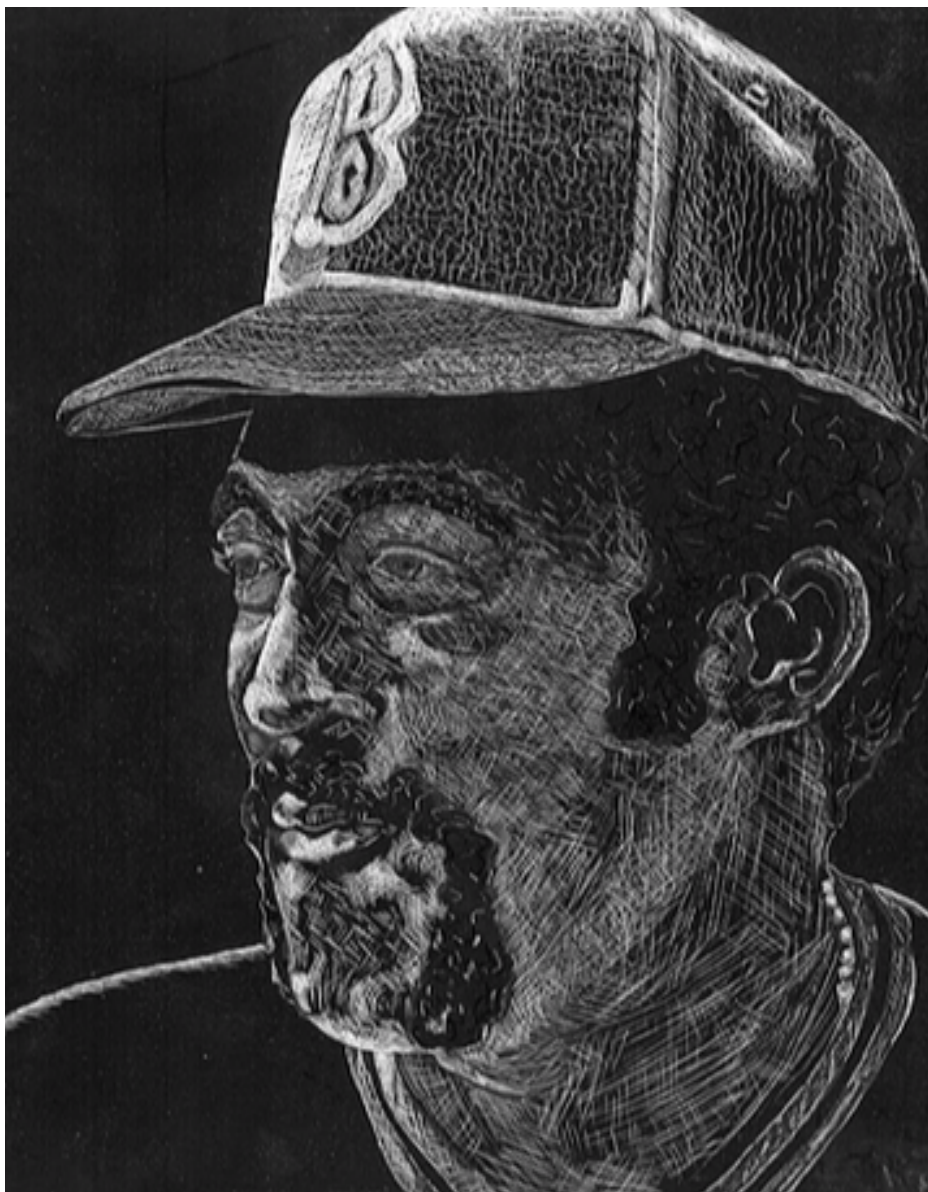


*Not In My House #1*  
Oil on Marine Plywood  
16 x 10 Inches,  
17.5 x 11 Inches Framed  
\$2,500 Framed

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*Not In My House #2*  
Oil on Marine Plywood  
16 x 9 Inches,  
17 x 10 Inches Framed  
\$2,500 Framed



*El Tiante (Louis Tiant) Engraving*  
Engraving on Clayboard  
10 x 8 Inches,  
13.5 x 11.5 Inches Framed  
\$2,200 Framed



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*Three Balls No Strikes*

Oil on MDF board

20 x 10 Inches,

21 x 11 Inches Framed

\$3,000 Framed

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*Corredor de Bases*  
Oil, wax, on birch  
15 x 12 Inches,  
19.5 x 16.5 Inches Framed  
\$2,500 Framed



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*Home On A Double*  
Oil, wax on canvas  
33 x 15 x 33 Inches,  
17 x 35 Inches Framed  
\$4,200 Framed

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*"Trying Not To Pitch Out Of My Shoes" Eckersley*

Oil, wax on canvas

23 x 12 Inches,

24.5 x 13.5 Inches Framed

\$3,700 Framed

Miller-Havens Fine Arts Studio



*A Rhubarb*  
Oil on Baltic birch  
17.5 x 10 Inches,  
18.5 x 11 Inches Framed  
\$2,500 Framed

ARTIST'S STATEMENT:  
"WOMEN'S BEST FRIENDS"

The contemporary combats played out between men in athletic competition previously lent themselves to my goal of using art to remark publicly on the some of the complexities of life and our culture.

The body of work, "Women's Best Friends", concerned itself with the relationships between women and their often beloved dogs.

Rendered in the same palette as my earlier paintings, once again the viewer is invited to reflect on the person and his or her situation through the immediacy of the images. My representation of the figure has been informed by studio life drawing and by a knowledge of anatomy and psychology gained through careers in surgical and psychological fields.

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*Women's Best Friends #19*

Oil on board

9 x 7 inches,

13 x 11 Inches Framed

\$1,200 Framed

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*Women's Best Friends #20*

Oil on board

9 x 7 Inches,

13 x 11 Inches Framed

\$1,200 Framed



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*Women's Best Friends #12*  
Oil on canvas stretched on board  
64 x 24 Inches,  
65.5 x 25.5 Inches Framed  
\$11,000 Framed

## ARTIST'S STATEMENT:

### "LOOKING FOR A SILVER LINING" ABSTRACT SERIES

I began my art training by painting both people and abstractions. I left pure abstraction in the late 70's. In 2008 I returned to abstraction to take a break from the conscious control required in rendering the faces and poses that I had sought to portray in recent years.

In this series I re-visit my fascination with the colors white and gray. I treat white, not as the absence of color as the Renaissance painters described it, but as a complex pigment that stands on its own. Gray is for me the great container of all colors. Depending on the color proportions in the mixture it influences all other color in a painting. A warm gray, for instance, next to a warm red will render the red duller or cooler because its warmth is absorbing the warmth of the red.

I set up for solution artistic problems that combine images and painting techniques from the past with the present, that define space through unexpected uses of color and line, that generate for the viewer a sense of ambiguity and timelessness.

As to technique in this series I experimented with acrylics, sand, stone, glass bits, fiber paste and oils as if I were cooking. Because I prefer the fluidity and richness of oils I used acrylics as under-painting and then oils on the top. Their luminosity make it look like you are seeing into the acrylic layer beneath.

Basically my painting remains an emotional response to color, light, music and human experience. In this series I let my unconscious and listening to music be the engines of this work. I strove to bring to the viewer what I experience that is both formidable and beautiful in life; to express in paint the emergence of the memorable or emotionally positive feeling that can come out of the most difficult situations.

The subtlety of human nature, psychological ambiguity, and a sense of timelessness continue to fuel this body of work.

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*Looking For A Silver*

*Lining #1*

Acrylic and oil on canvas

48 x 36.5 Inches

\$6,200 Framed

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*Looking For A Silver Lining #5*  
Acrylic, Oil, Wax and Glass on Canvas  
48 x 36 Inches  
\$6,250

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Looking For A Silver Lining #3  
Acrylic, Oil, Pumice and Wax on Canvas and other  
24 X 24 X 2 Inches  
\$3,000



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*Looking For A Silver Lining #2*

Acrylic, Oil, Pumice and Wax on Canvas and other

63 x 34 x 2 Inches

\$7,000 Framed