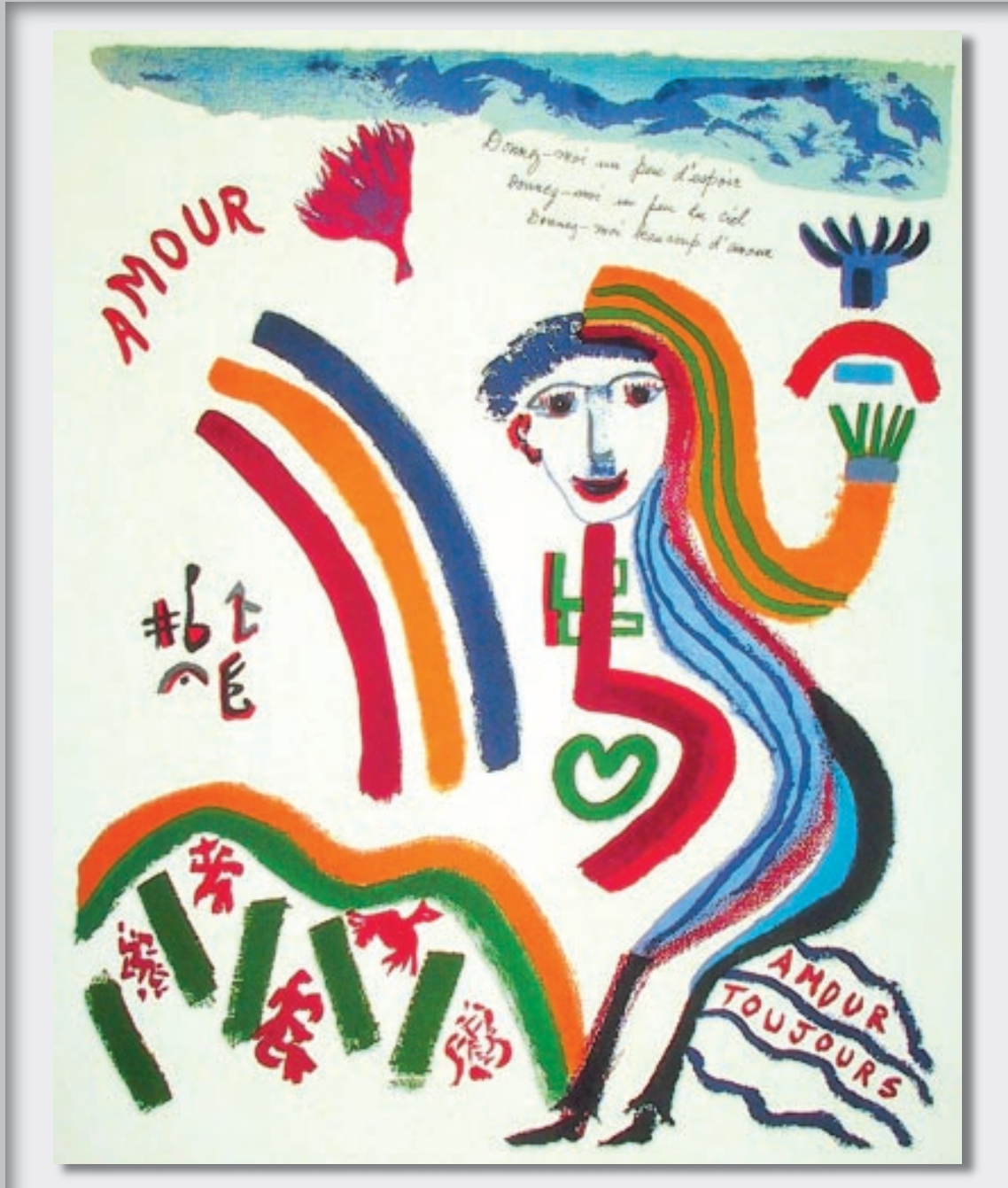
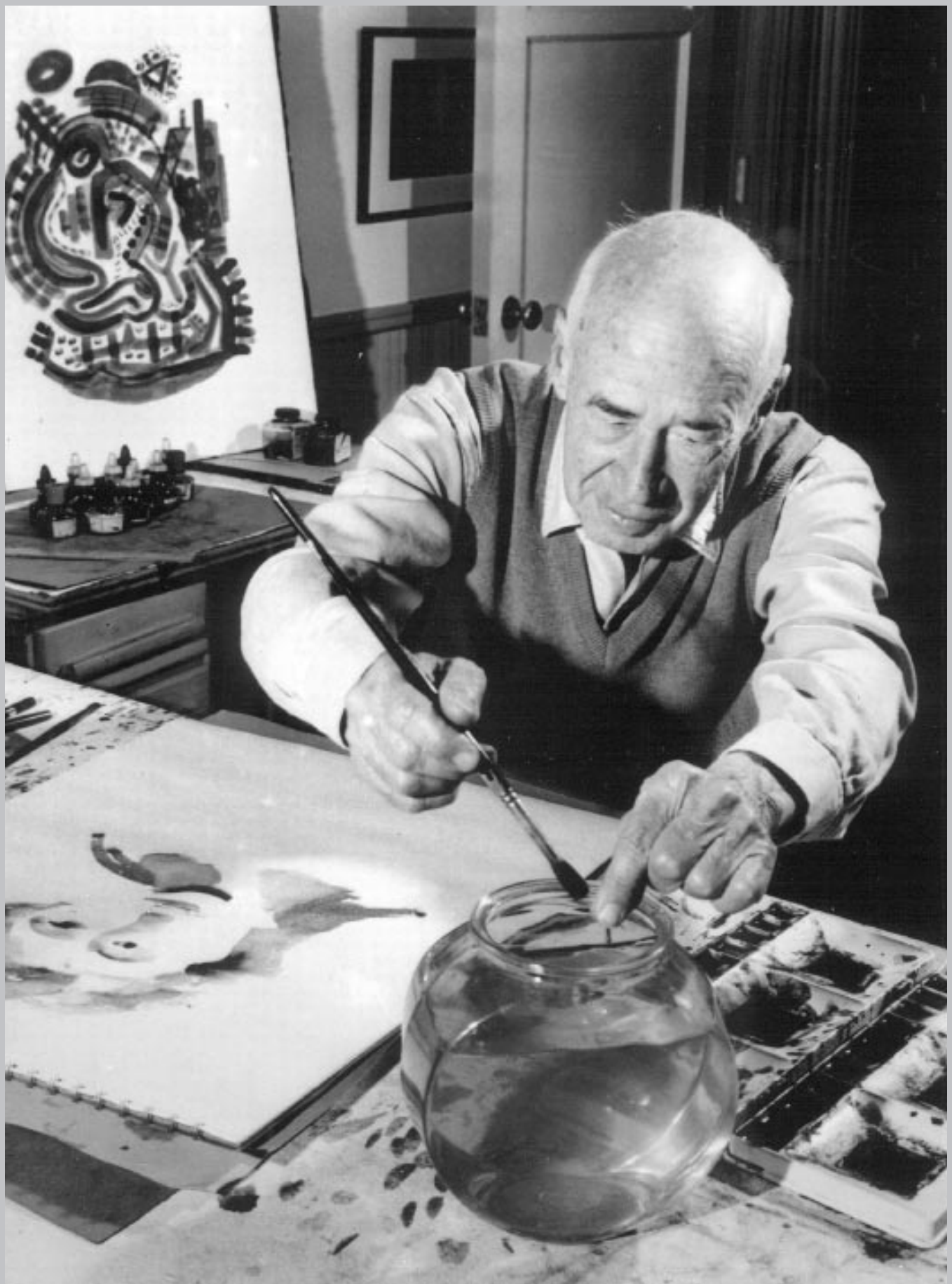


HENRY MILLER



Amour Toujours

THE CENTENNIAL PRINT COLLECTION



Just Do It, Henry

by Gary Koeppel

I became Henry Miller's last art dealer quite by chance. After purchasing the Coast Gallery Big Sur in 1971, I discovered a cache of Henry Miller paintings, prints, books and letters in one of the storage vaults at the gallery. Miller had lived in Big Sur from 1944 to 1963 and had exhibited his paintings at the gallery continuously since its opening in 1958. I drove to his Pacific Palisades home to return everything. Upon approaching the front door I was stopped cold by a Chinese proverb taped to the door:

"When a man has reached old age and has fulfilled his mission, he has a right to confront the idea of death in peace. He has no need of other men, he knows them already and has seen enough of them. What he needs is peace. It is not seemly to seek out such a man, plague him with chatter, and make him suffer banalities. One should pass by the door of his house as if no one lived there." — Menge Tse

I hesitated for the longest time, then with considerable trepidation, I knocked softly on the door. A stooped, frail-looking man dressed in pajamas and bathrobe opened the door and, speaking from one side of his mouth, he asked, "What can I do for you?"

I nervously explained who I was and pointed to the bulging art portfolio under my arm. He looked surprised and in a graveled voice with a heavy Brooklyn accent, he declared, "But nobody ever brings anything back, don't ya know?"

Henry Miller invited me inside for what turned out to be a fascinating afternoon of hot tea and warm conversation. He spread out the watercolor paintings on his ping-pong table and examined them one by one: "Mmm," he would mutter and, between deep-throated chortles, oos and aahs, he would exclaim, "Mmm, not too bad, don't ya know, did I do that?" Each observation was an excited rediscovery of paintings done years before. At the end he said, "well young fella, now that you've brought 'em back, you better take 'em back up the coast to the gallery and sell them—I need the dough!" And that's how, thirty years ago, I became Henry Miller's last art dealer.

Every time I would visit Henry's house to pick up more watercolor paintings or prints (which were published in Japan during the mid-1970s by Sadajiro Kubo) Henry would give me some kind of gift. Although he had sold many paintings during the sixty years he painted, most of Henry's paintings were either given away or bartered. He was an extremely generous man, creative, prolific—always giving.

I began reading everything Henry ever wrote about painting watercolors and discovered those essays to be some of his most inspired and deeply felt writings. The very titles of some of them reveal his excitement about painting: *To Paint is to Love Again*, *The Angel is my Watermark*, *The Waters Reglitterized* and *Paint as You Like and Die Happy*.

I shared with Henry my high opinion about the quality of the writing in his essays about painting and suggested that he put them together in a book. He liked the idea and called his publisher Noel Young of Capra Press who collaborated with Chronicle Books and published *The Paintings of Henry Miller*. In 1990 we excerpted many quotations and included them with the vignettes in a Coast Publishing book called *Henry Miller: The Paintings, a Centennial Retrospective*.

In 1977 I decided to produce a special exhibition of Henry Miller paintings and prints titled *Henry Miller Returns to Big Sur*. Henry suggested I write to Kubo and get some stone plate lithographs for the exhibit. Subsequently I became Mr. Kubo's U. S. and Western European representative for what became known as "The Kubo Collection" of Henry Miller's limited edition prints.

In 1978 Tel Aviv, Israel had been selected to host the International Art Fair. The event served to inspire Henry to paint again. His paints and brushes had been dormant for awhile. Although his paintings had been exhibited in over 50 museums and galleries throughout the world, upon realizing his paintings were about to be exhibited in Israel, Henry got busy and from 1977 until his death in 1980 he again became enthused and painted prolifically. Although blind in one eye and hardly able to see with the other, he painted

continued on page 4



“What Henry’s paintings do convey is the feeling of abundance and vivacity that characterized his mind and heart. They exude his warmth and charity of his protean spirit, and those who were lucky enough to collect them while he was still alive will treasure them now that he has left us.”

Lawrence Durrell, Paint as You Like and Die Happy



A la Durrell

Just Do It, Henry continued from page 1

broad-brush strokes on large pieces of Arches watercolor paper. With his one good eye just inches from the paper, he painted some of his more playful and colorful paintings.

It was during that visit to Jerusalem that I met one of Henry's best friends, Betzalel Schatz, whose wife was the sister of Henry Miller's fourth wife, Eve. Years before Schatz had lived in Big Sur and had collaborated with Miller on a monumental project called *Into the Night Life*, a hand-printed art book for which Henry wrote directly on the silk screens and Schatz created the artwork. A master serigrapher, Schatz printed enough pages for 800 copies of the book, but only 200 were initially bound. As the story goes, upon finishing the book, they exuberantly drove to Hollywood and sold the first copy to Will Rogers.

In 1991, ten years after Henry's death and one hundred years since his birth, it was time for a Centennial Celebration of Henry Miller's art. It took over a year to gather nearly 100 paintings from almost as many collectors. It was fascinating to meet the collectors, one by one, and hear their stories, memories and feelings about Henry Miller.

To most of these people Henry gave paintings as a friend, as one would give a helping hand or word of encouragement. His friends remember him as a thoughtful, kind, generous, unique, fascinating, vivacious, loving, important and gracious man.

Lepska, Henry's third wife, mother of Tony and Val, offered the most insight about Henry's paintings, which she had received as personal gifts on special occasions. As she spoke of each painting, she recalled with affection its title, the date painted and the occasion of the gift. Perhaps her most poignant comment was "some of these paintings are over forty to fifty years old, and it's amazing how well the images have held up over the years. They are still good. They have survived the test of time!"

As part of the Centennial Celebration, Coast Publishing produced a series of twenty-five limited edition prints called "The Centennial Collection." This estate-approved and authenticated collection was published in small, collector editions of 200, the first prints of which became available in 1991.

The quest to create the Centennial Retrospective Exhibition was a fascinating experience. We mailed dozens of letters to people whose names we gleaned from Henry's lists, old gallery files, book indexes and referrals from one collector to another. Like Sherlock Holmes we sleuthed leads until they either dead-ended or revealed a painting coveted by a friend, fan or collector.

As we gathered the paintings and talked to their owners, I learned that Henry gave away most of his paintings, and it became apparent that there was always a 'connection' between Henry, his paintings and the people who owned them. I realized the connections could be made by interviewing the owner of each painting and writing a vignette about their memories, thus creating a bond between the people and their painting, between them and Henry and Henry and the painting. The result was electric! The vignettes added a charged dimension to each painting, made the paintings even more poignant and more important.



Henry muses with Gary Koeppel.

One afternoon, while watching Henry paint hunched over his ping pong table, I asked how he did it, what was his secret? He stopped painting and smiled. After a moment of amused reflection, he replied that one day in Picasso's studio, he had asked him, "Pablo, how do you do it? How do you paint?"

Picasso replied, "Don't think about it, Henry, just do it!"

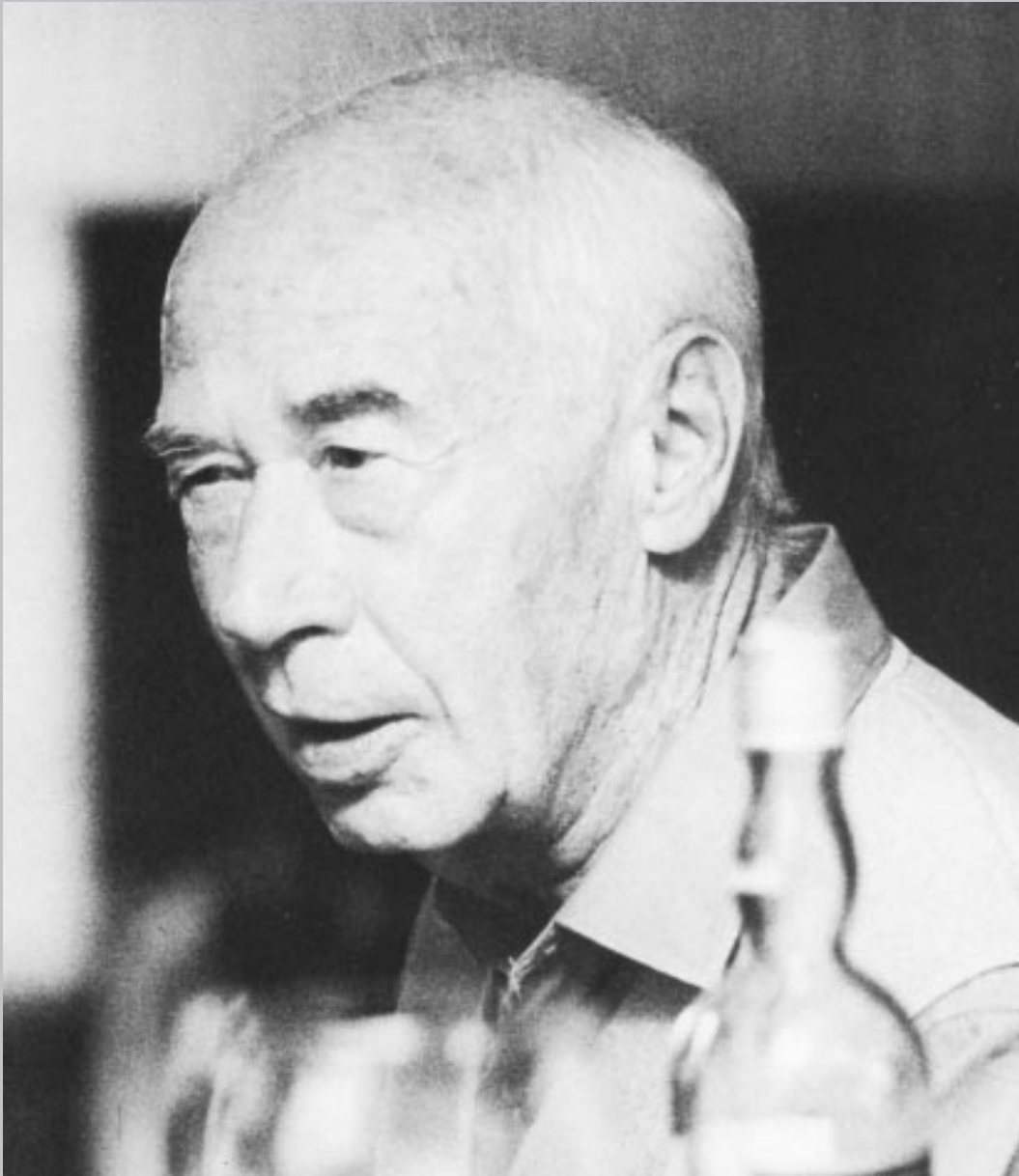
And he did.

"Usually the artist has two lifelong companions, neither of his own choosing. I mean—poverty and loneliness. To have a friend who understands and appreciates your work is a rare experience."

Henry Miller, *To Paint is to Love Again*

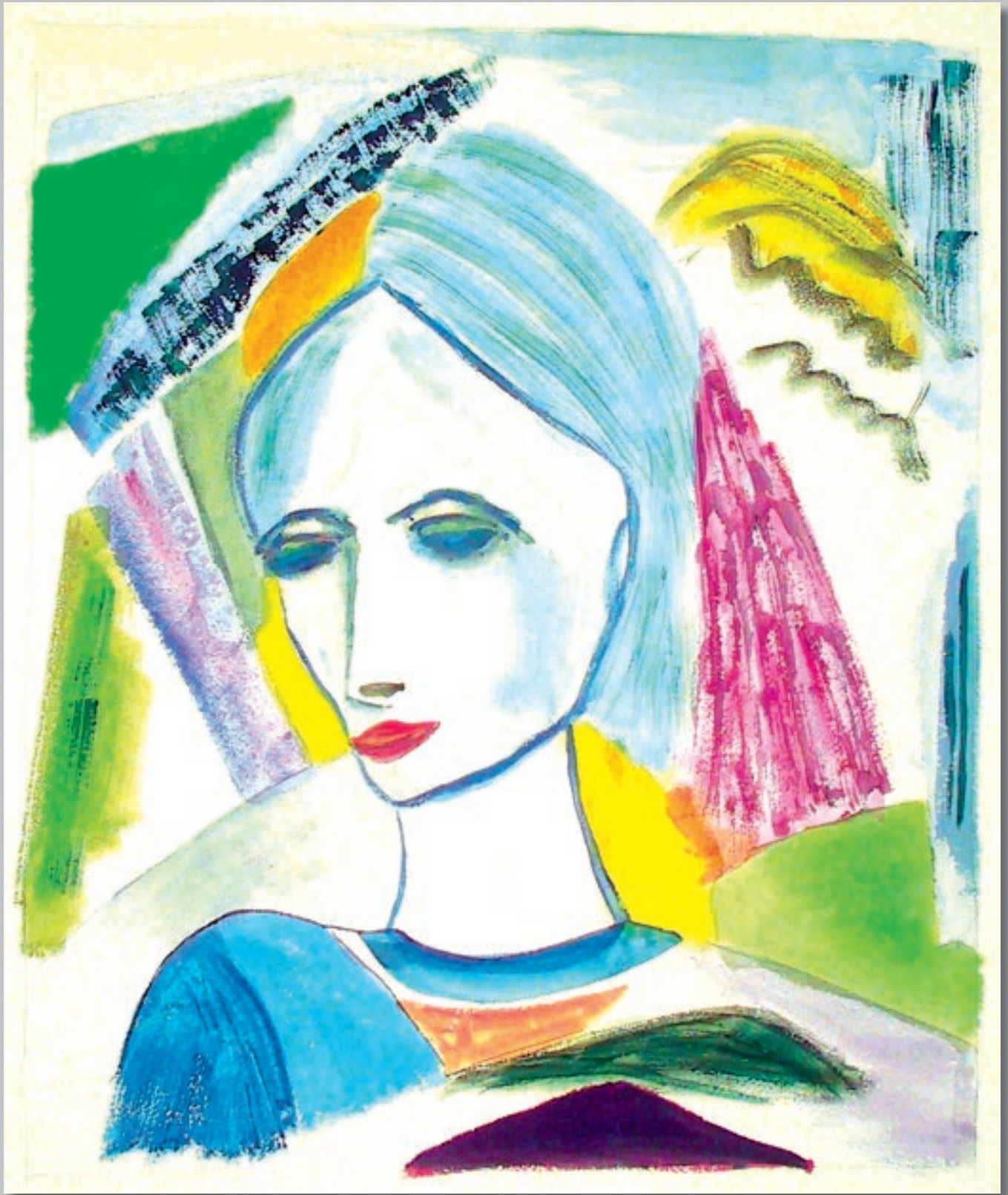


A Vous Cher Ami



“The practice of any art demands more than mere savoir faire. One must not only be in love with what one does, one must also know how to make love. In love self is obliterated. Only the beloved counts.”

Henry Miller, *To Paint is To Love Again*



Anais

The History of the Centennial Collection

The Centennial Collection of limited edition prints is an estate-authorized, posthumous publishing project representing the last prints to be published bearing the original signature of Henry Miller. Published in celebration of his centenary, the images represent the best watercolor paintings Henry Miller created over a period of six decades.

In the mid-1970s a prominent Japanese art publisher, Sadajiro Kubo, reproduced Henry Miller's art in Japan as stone-plate lithographs, silk screen prints and etchings—most of which were purchased by avid Japanese art collectors within months after publication.

In 1978 Miller was eighty-eight years old, his health was failing and, although he limited his writing to correspondence, he continued to paint watercolors daily. Inspired by the success of the Japanese prints, and wanting to leave a legacy to his son, Tony, Henry Miller began this publishing project which was destined to be completed after his death in 1980.

In 1990, Gary Koeppel of Coast Galleries and Publishing, who had acted as Miller's last art dealer since 1971, collaborated with Tony Miller and revived the print project. By 1995 the Centennial Collection, consisting of twenty five of Miller's best paintings reproduced in small, collector's editions of 200 prints each, was finally completed, thus fulfilling one of Henry Miller's last dreams.

The first nine paintings were reproduced by the silk screen process which best portrayed the bold primary colors Miller used in creating the original paintings. A silk screen studio was established by Coast Publishing to be used exclusively for the Henry Miller project, a special inking system was selected to replicate the colors, and a professional chromiste and printer were commissioned to hand-separate the colors and to hand-print the serigraphs. Between fifteen to twenty-five colors were screened to reproduce the prints in order to achieve the greatest possible fidelity to the original paintings.

Because the final sixteen images of the collection contained subtle hues, tones and washes created by Miller's use of different painting techniques, a different printing process was required. The process called *Giclee* was selected. Pronounced "zhee-clay" a French word meaning "spray of ink," this state-of-the-art printing process blends together millions of jets of ink to provide continuous tones of lush color. This new method of printing is so successful that even the most discerning art critics often find it difficult to distinguish the print from the original painting. All twenty-five prints of the Centennial Collection were released by 1995. Fifty complete sets of the twenty-five Centennial Collection prints have been reserved as Collectors Portfolios that have been bound and encased in an elegant portfolio box.

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“Ah, the beloved clown! It is his special privilege to reenact the errors, the follies, the stupidities, all the misunderstandings which plague humankind. He is the master of ineptitude and has all time as his domain. He surrenders only in the face of eternity. . .”

Henry Miller, *Smile at the Foot of the Ladder*



Antoine the Clown



Photo by Peter Gowland

“You can look at things all your life and not see them really. This ‘seeing’ is, in a way, a ‘not seeing,’ if you follow me. It is more of a search for something, in which, being blindfolded, you develop the tactile, the olfactory, the auditory senses—and thus see for the first time.”

Henry Miller, *The Waters Reglitterized*



Blue Face

The Integrity of the Centennial Collection

To assure the integrity of the printing project and to protect the art market and collectors from the threat of future illegal or unauthorized editions, Coast Publishing undertook the following precautionary actions.

The publisher first sought the advice and counsel of Calvin J. Goodman, a professional art management consultant highly regarded for his knowledge as an expert in the field of limited edition printmaking. At his suggestion, Tony Miller was advised to engage the services of the renowned Chairman of the Appraisal Committee of the Art Dealer's Association of California, Benjamin Horowitz, who subsequently critiqued each of Henry Miller's signatures and declared them authentic and original, and documented his findings in an official Certificate of Authenticity.

Second, written affidavits were obtained from the printer and chromiste of both the first nine silk screen prints and the remaining sixteen "Giclee" spray jet prints (see *The Printing Process*) which attested that the prints were separated and printed as declared in the Triage and that the separations were destroyed upon completion of the prints.

Third, the publisher attested in a signed declaration as to the truth of the Triage (the number and type of prints), and Tony Miller likewise attested to the authenticity of the signature and his authorization for the limited edition prints.

Finally, two seals were created on embossing plates which read, "Coast Publishing" and "T.H.M." (Tony Henry Miller). These seals are imprinted at the bottom left and right of each print (where they are invisible when framed), thus officially and irrevocably certifying each print as an authorized print of the Centennial Collection. The two seals guarantee the authenticity of the print and guarantees the integrity of each print.



Publisher Gary Koeppe with Tony Henry Miller and his daughter Teshia checking color accuracy of prints at the silk screen press.

"In London recently I saw a Uccello battle scene at the National Gallery. He did not depict a battle scene. He depicted the state of his, Uccello's, soul at the moment. The canvas is full of soul, full of noble feeling."

Henry Miller, *The Painting Lesson*



Battle of Trafalgar

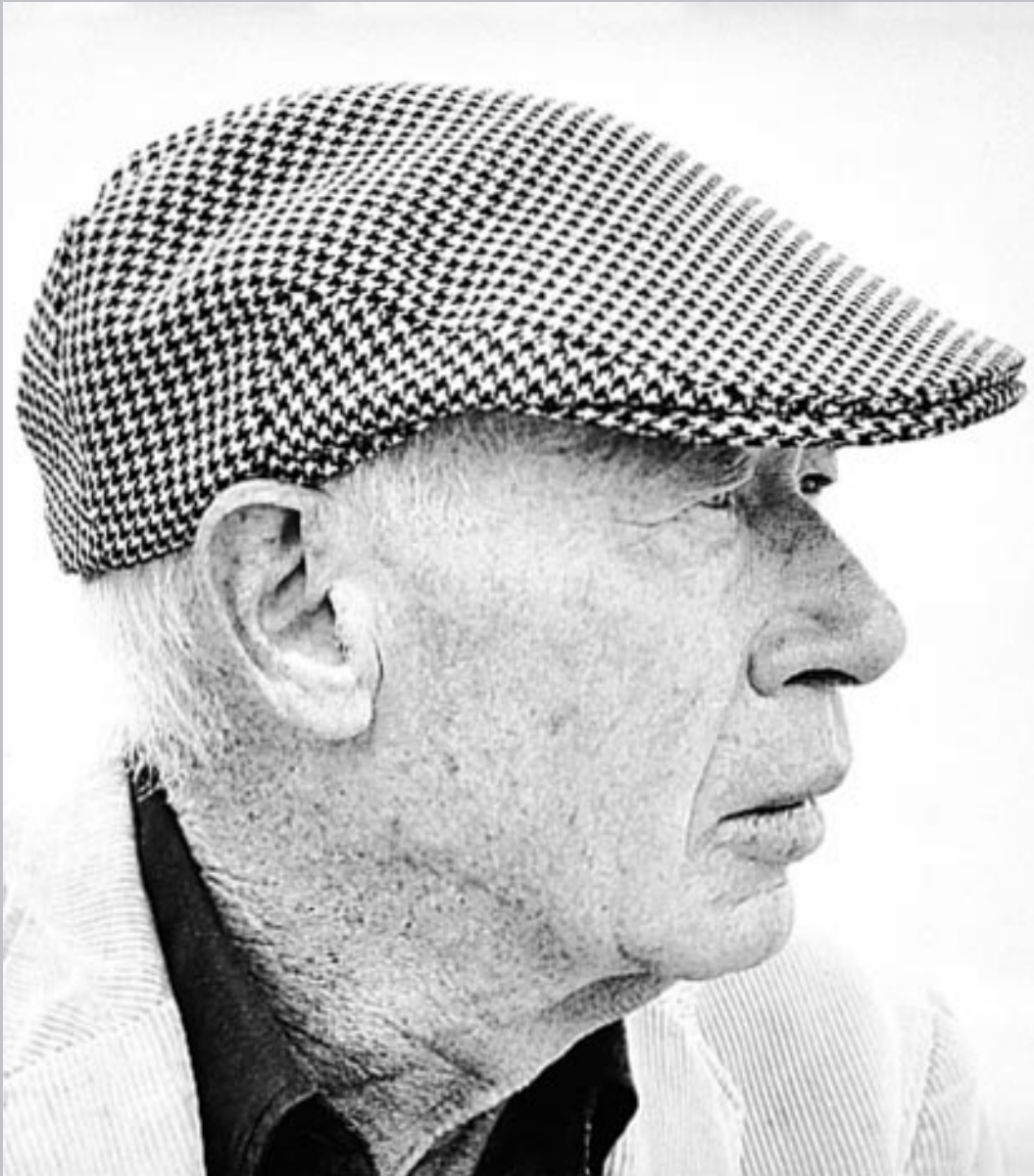


Photo by Peter Cowland

“I remember well the transformation which took place in me when first I began to view the world with the eyes of a painter. The most familiar things, objects which I had gazed at all my life, now became an unending source of wonder, and with the wonder, of course, affection.”

Henry Miller, *To Paint is to Love Again*



Blue Pitcher

The Centennial Portfolios

For investment oriented art collectors and those in search of heirloom artworks, fifty complete sets of the twenty-five prints in the Centennial Collection have been reserved as Centennial Portfolios.

The Centennial Portfolios are numbered one through fifty and all prints in each portfolio bear the same number as the portfolio itself.

The prints in each portfolio are bound in a custom designed, hand made album that is laminated with Japanese rice papers. The album is secured in a hinged portfolio box that is wrapped in red linen and embossed with gold foil. All presentation materials are archival and are museum quality as befits a long term investment or heirloom.

In conformance with the laws of disclosure of limited edition prints in the State of California, each numbered Centennial Portfolio is prefaced with an official Certificate of Authenticity and Declaration of Triage signed by the official estate-authorized publisher.

All prints in the Centennial Portfolios bear the original signature of the artist Henry Miller and the embossed initials of Tony Henry Miller and Coast Publishing.



“How many, many times I have tried to imitate, or copy, the work of a child! . . . What joyous colors! What freedom! . . . It never fails to make appeal, to claim us, because it is always honest and sincere, always imbued with that magic certitude born of the direct, spontaneous approach.”

Henry Miller, *The Painting Lesson*



Boy and Girl

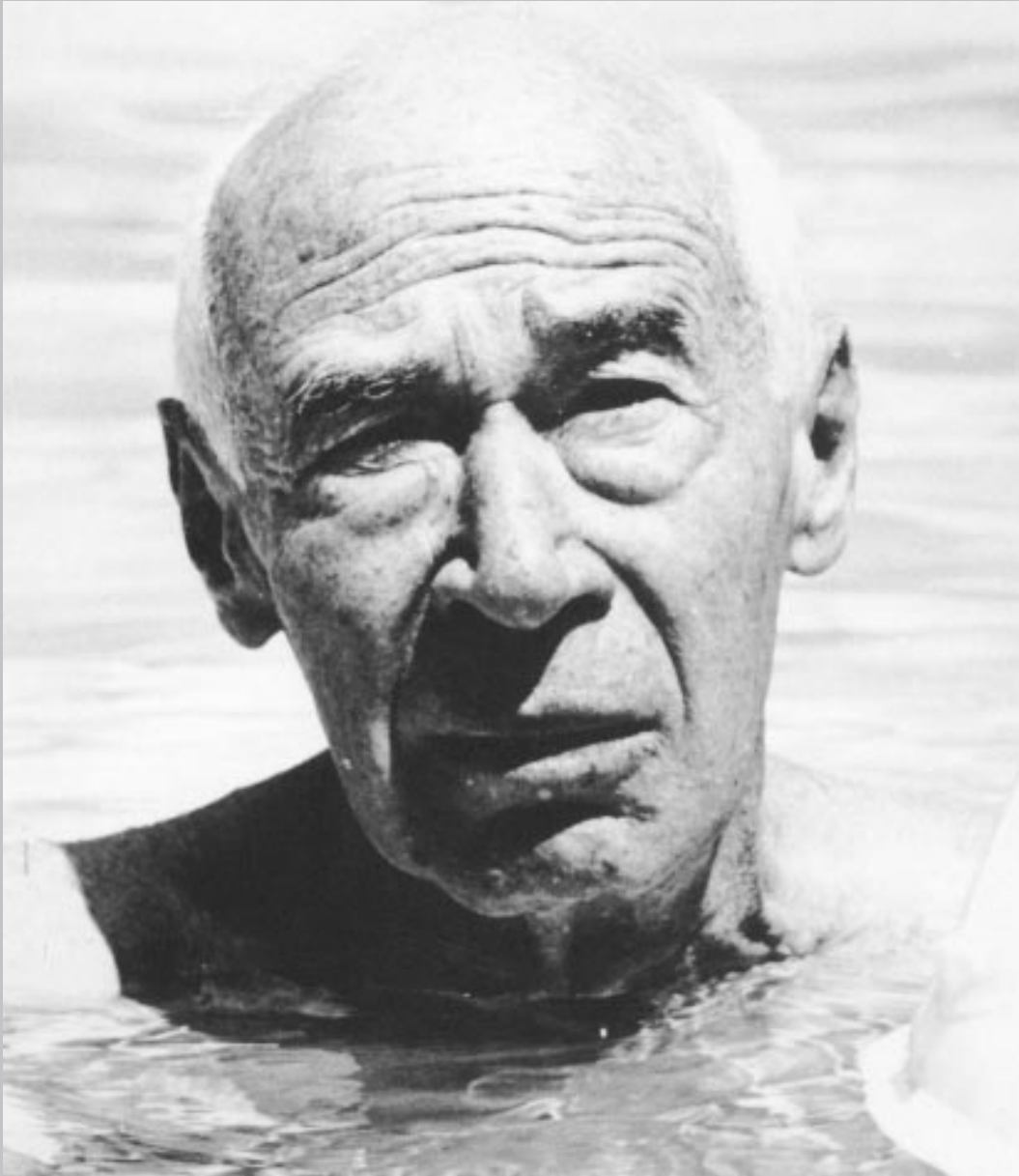


Photo by Peter Cowland

“When graduating from high school my friends asked me what I intended to be and I had said—‘a clown!’ I recalled how many of my old friends were like clowns in their own behavior—and they were the ones I loved most. And later on I discovered to my surprise that my most intimate friends looked upon me as a clown.”

Henry Miller, *The Smile at the Foot of the Ladder*



Just a Brooklyn Boy

Henry Miller

1881-1980

Henry Miller is regarded as one of the two most important writers in twentieth-century American literature, his only true peer being Ernest Hemingway. Little known to most, however, is that Miller was also a formidable painter.

He began painting even before writing and painted an estimated 2000 watercolors over a period of six decades. During his lifetime his paintings were featured in more than sixty major exhibitions internationally. At least 50 major collections of Miller's original paintings have been quietly gathered during the past 25 years by investors and collectors in Japan, Europe and the United States.

Despite his international acclaim as one of the world's most influential and internationally published authors, ironically he may come to be remembered more as a painter than a writer. Lepska, Miller's second wife and mother of two of his three children, once remarked of the paintings in her collection, "Ah, yes, they have withstood the test of time . . ."

"When I write, I work," he once wrote, "but when I paint, I play," which is apparent when first discovering Henry Miller's paintings. Childlike, whimsical, naive and bursting with color, his paintings come alive with his playfulness, his delight at discovery and his vibrant use of colors. Some have called his paintings "picture stories," but unlike a written story there is no beginning or end, there is only the middle. Also, unlike the written word, there is no theme, no message, no meaning.

Henry the writer often preached and prattled, ranted and raved, cajoled and cooed; he wrote self-consciously with a circuitous logic that "cork-screwed" into infinity. But Henry the painter put his mind to sleep and opened his eyes to color: he traded his writing pencils for paint brushes, he used colors and shapes instead of words and sentences. Some paintings were recognizable, some not, but with his writer's mind at rest, his artist's spirit soared and he dared do what most only dream to do—without guilt and with the soul of the child—to be free, to be happy, just "to be."

Miller writes about painting: "To paint is to love again. It's only when we look with eyes of love that we see as the painter sees. His is a love, moreover, which is free of possessiveness. It is what the painter sees."

Miller sold very few paintings during his lifetime; he often used his paintings for barter and traded them for watercolor supplies in New York, for cups of coffee in the streets of Paris, and for food and clothing in Big Sur, but mostly he gave away his paintings to friends and fans throughout the world. Only during the last decade have his paintings begun to surface from flea markets, estate sales, auctions and book collections.

Author Lawrence Durrell wrote that Henry's paintings "convey the abundance and vivacity that characterized his mind and heart, they exude the warmth and charity of his protean spirit, and those lucky enough to collect them while he was still alive will treasure them now that he has left us."

The Centennial Collection of Henry Miller Prints commemorates his passing and they remain behind as a visual testament of a great American artist whose spirit still soars and survives in the society today.

The only success I seem to have with heads is when I depict suffering Jews. If I were a master, what I should most like to capture in paint are the extraordinary countenances I have seen in Yiddish and Hebrew stage presentations of the Dybbuk."

Henry Miller, *Paint as you Live and Die Happy*



Bubu



“One of the important things I learned about making watercolors was not to worry, not to care too much. I think it was Picasso who said, ‘not every picture has to be a masterpiece.’ Precisely. To paint is the thing.”

*Henry Miller, *The Angel is My Watermark**



Chicago



Photo by Peter Cowland

“I find all animals difficult to do . . . I therefore avoid animals as much as possible. If I must include a horse I make him as horsey as I know how, which is usually ridiculous—like two men in a sack.”

Henry Miller, *To Paint is to Love Again*



Chagall's Horse

Homage and Tribute

by Gary Koeppl

The 1997 Daimaru Museum's exhibition *To Paint is To Love Again* was both an homage to Henry Miller, the world-renowned author and lesser-known painter, and a tribute to his greatest art devotee, the late Sadajiro Kubo, an art educator and collector who published and promoted Henry Miller's paintings for over forty years in Japan.

Henry Miller's stature as an internationally known writer always obscured his reputation as a formidable painter. Although Miller began painting before he began writing—and despite fifty art exhibitions throughout the world during his six decades of painting—it was not until Mr. Kubo discovered and exhibited his paintings in Japan that Miller's paintings began being elevated to their proper status in the world of art.

Henry Miller's paintings were never sold in the traditional art market places—that was not his style. An extremely humble and generous man, Miller either gave away his paintings to friends, fans and family, or he traded them on the streets of Paris for cups of coffee and croissants, bartered them for kerosene or clothes in Big Sur, or used them as pay for his doctor and dentist bills in Pacific Palisades. Therefore, the usual markets for his art were never established; proud private owners passed them down to friends and heirs, or sold them to rare collectors in time of need, or let them slide into obscurity with other possessions. To this day his paintings are still being discovered in attics, bookstores and flea markets, and only a few have found their way to the auction houses.

I can imagine Henry viewing his art on exhibit from a place high above, much like his last painting called "Henry and the Red Vest," with him looking down and thoughtfully musing quietly to himself about each painting. Dressed in a clown's hat and colorful collar, wearing a bright necktie with his famous red vest and baggy pants, with a twinkle in his eye I can hear him say out of the side of his mouth in his deep voice, "not bad for a Brooklyn boy, don't ya know!"

Mr. Kubo's historic and insightful discovery of Miller's little-known art and his life-long promotion of Henry Miller's paintings and prints have made this exhibition possible which, in itself, is a continuing contribution to the international recognition of Henry Miller as an important American artist.

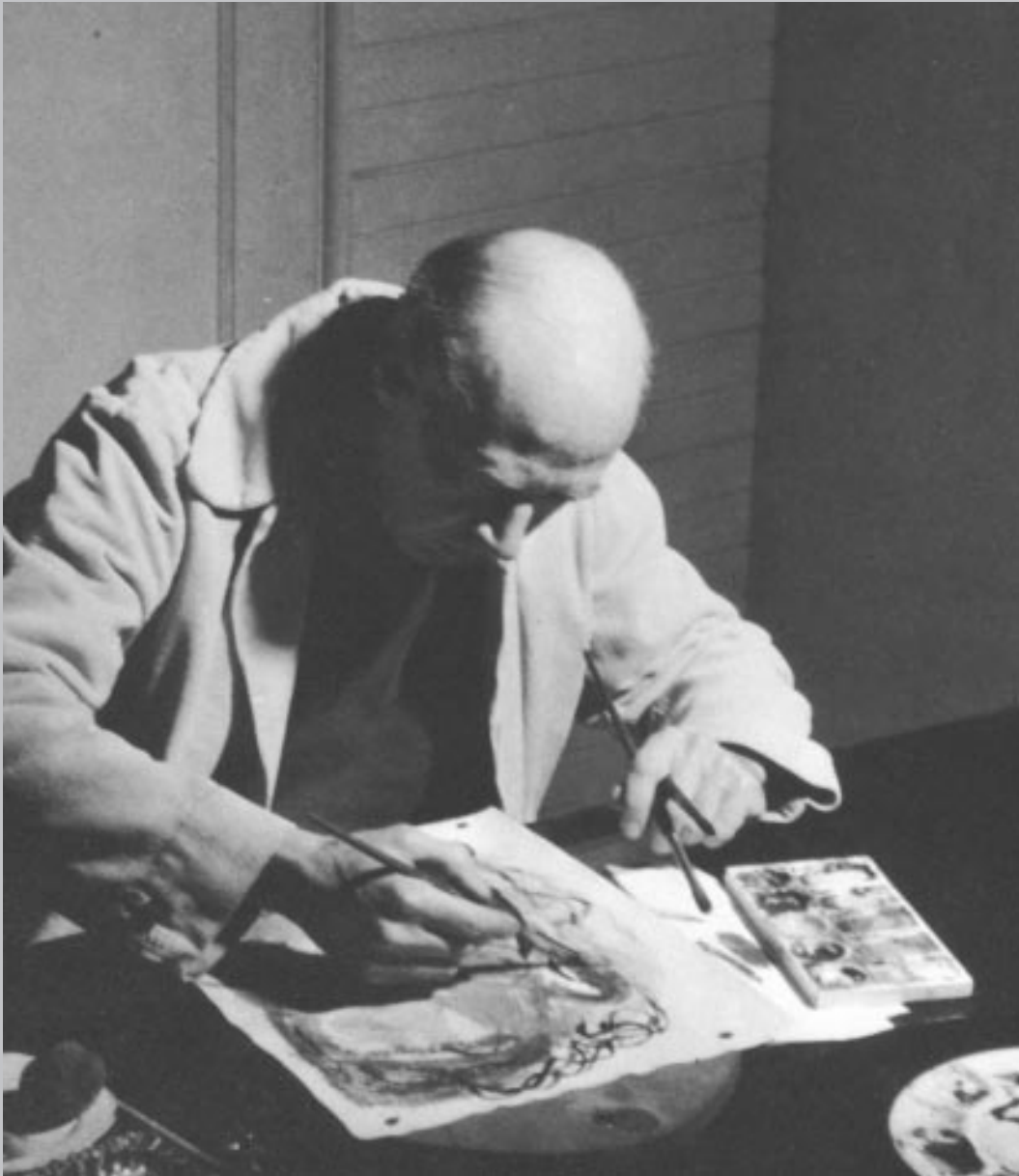
Gary Koeppl of Coast Galleries and Publishing was Henry Miller's art dealer for the last ten years of his life and continues on as his posthumous publisher and estate-licensing agent. Koeppl curated the Daimaru Museum Exhibition of Henry Miller paintings held in Tokyo in 1997.

"The child is very keenly aware of the aura which surrounds men and things. Grown-up children like myself, who are often only addle-pated adolescents, forget all about the aura, just as the scientist forgets about the dwarves which inhabit the metals."

Henry Miller, *The Waters Reglitterized*



Houses and Angels



“To paint is the thing . . . not to turn out masterpieces. Even the Creator, in making this world, had to learn this lesson. Certainly when he created man he must have realized he was in for a prolonged headache.”

*Henry Miller, *The Angel is My Watermark**



Jerusalem

Freedom and Grand Scale of Mind

by Akira Kobayashi

Ironically it was seven years before Henry Miller's first novel *Tropic of Cancer* was published in 1927 at the age of 36 that Miller had the first exhibition of his paintings.

Although Miller had more than fifty major painting exhibitions worldwide during his lifetime, he was so well known as a writer that people were unaware of his artistic talents. However, he was indifferent to the lack of public awareness because his paintings received a passionate response wherever they were exhibited.

People often criticized his paintings as child-like and inexperienced, to which Miller replied in an essay titled "*To Paint is to Love Again*," that "if such paintings exist, I take off my hat to them for they are children! Pictures by children can be compared to those of the great masters. . . How often I try to imitate them, but in vain. Children's paintings never fail to fascinate us. The reason is that they are honest, usually filled with that marvelous passion that is inspired from their direct and spontaneous way of painting."

Miller longed for the innocence of childhood, which he valued above all things, so when told that his paintings looked as though a child had created them, he felt supremely complimented and pleased. He never received formal training in writing or painting and had no faith in the academic approach to learning, but preferred to learn by doing. "When you start to learn how to paint academically," he once wrote, "all of the life and spirit of the child dies and the art results in iconography." Miller knew that learning academic techniques stifled animation and charm, so he chose to be childlike in his approach, yet he had innate talents to create a wondrous harmony of primary colors and water on paper. The art critic Sadajiro Kubo wrote, "the best aspect of his art lies in its freedom. The brightness of the color and the open mind to accept all is beyond comparison." We are moved by his paintings because we see his pureness, innocence, freedom and kindness which springs from his spontaneity unrestrained by academic techniques.

When we see a large number of paintings presented together, we recognized that Chagall, Miro, Gauguin and van Gogh, among others influenced his style. He himself acknowledged many influences in the titles of his paintings, which by itself is both refreshing and respectful: "Chagall's Horse," "a la Klee," "a la van Gogh," "a la Picasso."

Miller's style changed remarkably with the times as he shed certain techniques like a snake shedding its skin. "When you are an artist," he wrote, "you will be able to find your way naturally. It is impossible for only one artistic style to adequately express the abundant emotion which inspires an artist's spirit."

Inspired by this was Miller's capacity for artistic abundance by using various techniques and styles of expression—unlike artists who, once established, cling to the style they have developed and produce only works of like kind. Perhaps part of Miller's artistic freedom came from the fact that he refused to paint solely for the purpose of selling his paintings.

Henry Miller's ever-changing, child-like watercolors reveal his pure, innocent, free and abundant spirit. As we now stand before his paintings we recognize how precious and splendid such a spirit is for a modern artist.

Akira Kobayashi is the Director of the Henry Miller Museum in Omachi, Japan, as well as a Master of the Japan Henry Miller Association

"A clown is a poet in action. He is the story which he enacts. It is the same story over and over—adoration, devotion, crucifixion."

Henry Miller, *The Smile at the Foot of the Ladder*

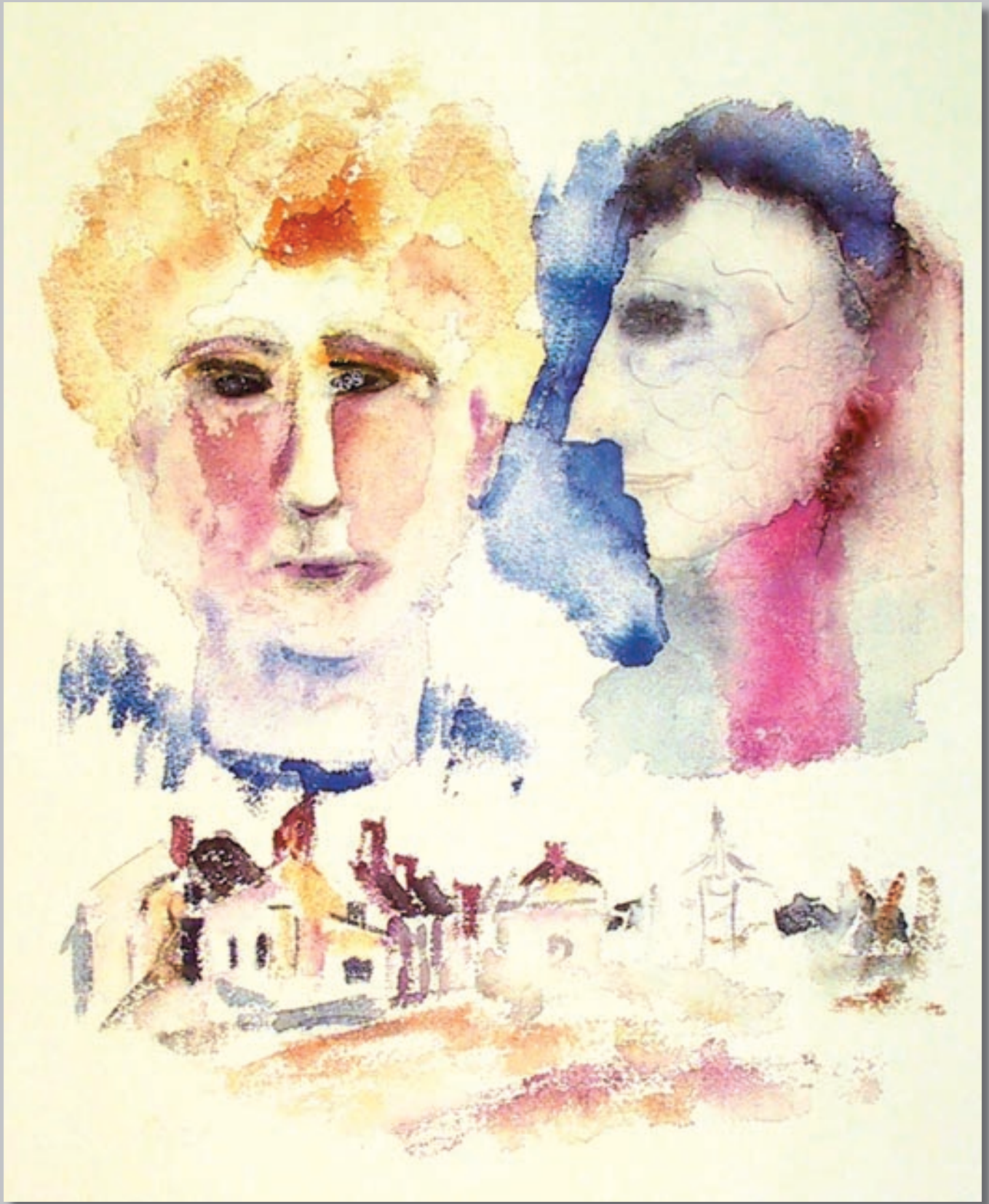


Le Clown



“To paint is to love again. It’s only when we look with the eyes of love that we see as the painter sees. . . . To see is not merely to look. One must look-see. See into and around.”

Henry Miller, *To Paint is to Love Again*



Lovers' Dreaming

Longing for the South

by Professor Shigeo Tobit

The 1997 Henry Miller exhibition at Daimaru Museum in Tokyo reveals not the hobby of a famous writer but rather the excellence of an artist who developed a unique style of painting.

Miller painted more than two thousand paintings over a period of half a century, most of which disappeared but many still remain in the hands of collectors. To assemble 120 of Miller's masterpieces and bring them to Japan was a difficult task, and I wish to pay my respects to the curator.

Sadajiro Kubo, the first president of the Henry Miller Association of Japan, was the world's first art critic to discover and collect Miller's paintings. At the 1987 Machida-shi International Print Museum exhibition titled *Henry Miller's Paintings in Watercolor*, Mr. Kubo spoke of Miller's "complete individualism and contempt for the conventional, of his bold challenge to society and hatred for social sanctions against individual liberty." Kubo was enthusiastic about the originality of Miller's art, compared it with Paul Klee and Kandinski, and was impressed with his use of color. The color green has many variations and Miller had the skill to create a green which harmonized with the painting's other colors.

For example, in the great work "Antoine the Clown," which was chosen for this exhibition's poster, one is aware of the reds in the nose and eye, the yellow in the neck, and blue in the hat—they are delicate, clear, transparent.

Some say Miller's paintings are child-like, but each reflects aspects of his personality. He was inspired to write *The Angel is my Watermark*. The 1944 painting "Marriage Sous la Lune," for example, depicts a simple wagon in the wild Rocky Mountains in December lighted by a moon that could have been painted by Miro or Klee. The delicate coloration in the painting depicts Miller's joy with his new marriage to Lepska.

In 1968, twenty-four years later, Miller repainted the same image for Lepska and called it "The Wedding Day" which she, in turn, gave to their son, Tony. The painting reveals Miller's unrestrained ability to externalize joy or sorrow.

A self-portrait called "Maldroit Foutou," or gawky bum, reveals a brilliant but serious and delicate boy who loved reading and sought truth from church to church. Miller wrote to me in 1971 "Most people call me a dreamer, but my mother knows me far better—she calls me a bum." Born of German-American immigrants, or rigid Nordic characters, Miller's mother was very stern while his father was an alcoholic and a tailor. After graduating from high school with honors, Miller entered

continued on page 36

"The watercolor has affinities with the sonnet, or the haiku, rather than the jeremiad. It captures the flux and essence, the flavor and perfume, rather than the substance. Ambience, that is what the watercolor renders par excellence."

Henry Miller, *To Paint is to Love Again*



Marseilles

Longing for the South continued from page 34

and soon left the university for an older woman in rebellion against the Nordic values of his mother. Even so, he could not rid himself of his own fastidious nature that he realized was an extreme of his parent's character.

But Miller was not the type who could balance being a brilliant young man and a loafer. Outwardly he lived a life unrestrained by tradition, often senselessly so, yet inwardly he suffered from the pangs of his Nordic conscience, which was depressive, even suicidal, but it enabled him to touch the essence of modern man and create his own ideas of self-realization.

The exhibition features numerous self-portraits. Although Miller's motto "always merry, always bright" is reflected in some, many of the portraits are sober and filled with agony, which may reflect the double-nature of his own character. Miller wrote of painting in a 1929 essay that if he had not been able to paint pictures, he would have committed suicide.

Miller fancied himself as a clown since high school days. He often painted clowns, whom I consider as his alter ego. Clowns always look sad, yet try to entertain, to make people laugh, while veiling their sorrow with face paint and rouge—he is, so to speak, a Buddhist saint. In the world of his literature, Miller encourages people to be merry and happy while wearing the clown's mask. In his paintings, Miller portrays his other self and wears the clown's mask as if to say, "smile, clown, smile." The purpose of the clown, then, in Miller's paintings, was an attempt to harmonize the brilliant boy with the bum in himself, which is so successfully achieved in "Antoine the Clown."

By middle age Miller came to sympathize with the Eastern philosophies, especially that of the Chinese culture and Zen. Although he was inspired by Nietzsche and was fascinated by Herman Hesse, he longed for the opposite of the Nordic winter landscape, for the warmer south as symbolized by passionate art, and for the sensual world with bright seas.

Longing for the south became a strong theme in his landscapes of France, Greece and California. He painted many watercolors of Tibet, India, China and Japan where he always hoped to travel but never did. In most of his paintings we find the sun, ships, trees and colorful cities under the blue sky; in others we find tropical birds and beautiful fish swimming in the sea.

Regretfully, this exhibition is all too brief, but for Miller art enthusiasts, I recommend a trip to the Henry Miller Art Museum at Omachi in Shinshu where many original paintings are on permanent exhibition.

Shigeo Tobita is a professor at Chuo University and a Master of the Japan Henry Miller Association

"When in Paris I asked Picasso what was it that made him paint, how did he get started, and he said at once: 'Henry, don't think about it, just do it!'"

Henry Miller, All About Henry



Pablo's Guitar



Photo by William Webb

“Wherever the eye falls in Paris there is color, irregularity, whimsy, individuality, together with all the evidences of age and use, the patina of life lived.”

Henry Miller, *To Paint is to Love Again*



Paris

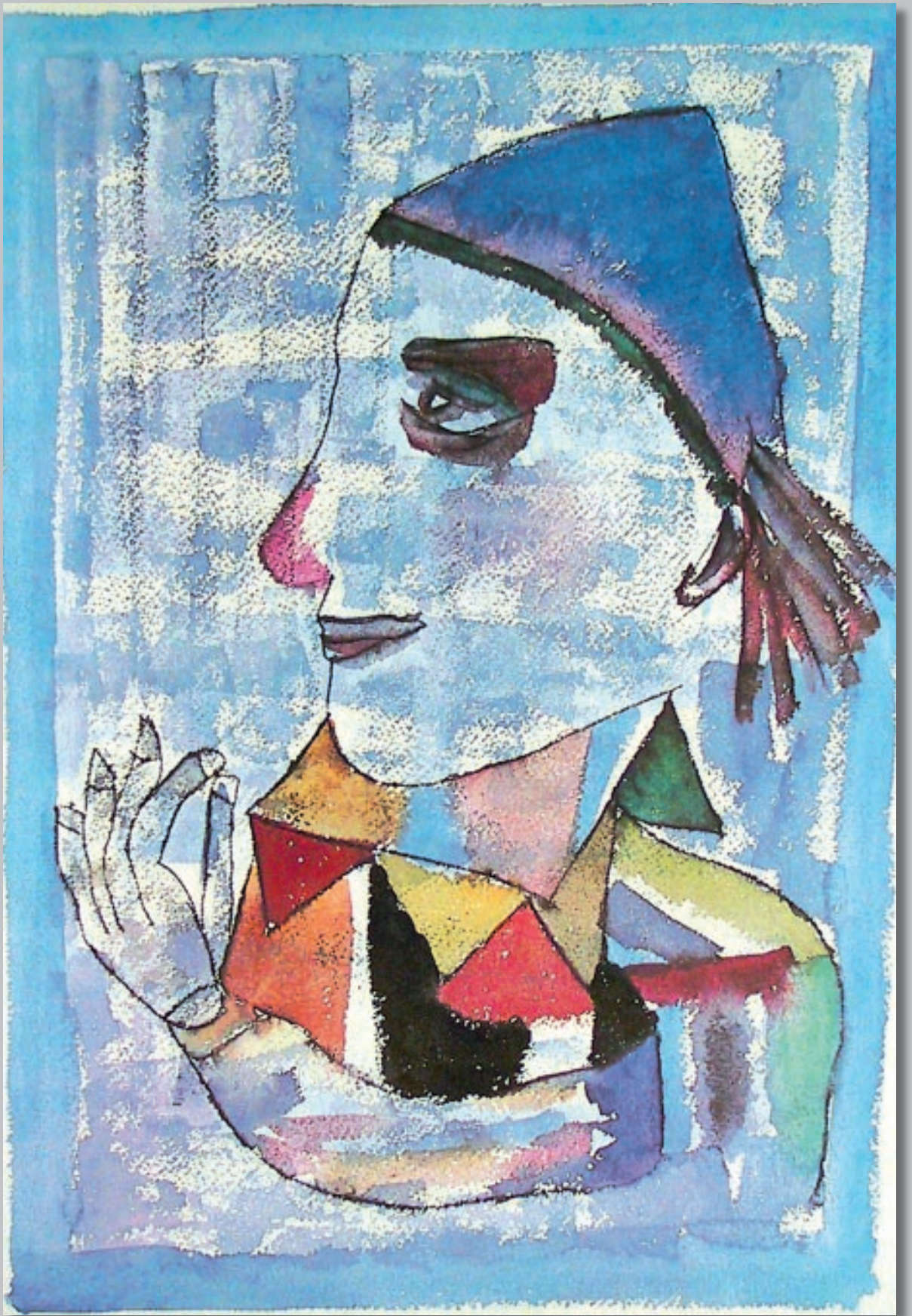
Henry Miller Watercolor Exhibitions

Partial List

1927	June Mansfield's Roman Tavern	New York
1937	Harvard University	Cambridge
1944	Contemporary Art Gallery	Hollywood
1944	The Green House	Beverly Glen
1944	Caresse Crosby Gallery	Washington, D. C.
1945	The Beard Gallery	Minneapolis
1946	Pat Wall's Gallery	Monterey
1947	Common Man's Art Gallery	Boston
1948	San Francisco Museum of Art	San Francisco
1954	Gallery One	London
1954	Esther Gentle Gallery	New York
1955	Bridgestone Art Gallery	Tokyo
1957	Gallery One	London
1958	Jerusalem Artists House	Israel
1958	Coast Gallery	Big Sur
1958	Templeton Art Gallery	New York
1960	Philadelphia Art Alliance	Philadelphia
1960	Nordisk Boghandel Gallery	Copenhagen
1964	Westwood Art Association	Los Angeles
1967	Gallery 669	Los Angeles
1967	Galerie Daniel Gervis	Paris
1967	Kavaletten Gallery	Uppsala, Sweden
1968	Kinokuniya Gallery	Tokyo
1970	First Impressions Gallery	San Francisco
1978	International Art Fair	Tel Aviv
1978	Coast Gallery	Big Sur
1980	Coast Gallery	Big Sur
1985	Coast Gallery	Maui
1990	Coast Gallery	Big Sur
1991	Matsuya Ginza	Tokyo
1991	Gotham Book Mart	New York
1995	Earl Gray Gallery	Tokyo
1995	Coast Gallery	Pebble Beach
1996	Henry Miller Museum	Omachi
1996	National Library	Paris, France
1997	Daimaru Museum	Tokyo, Japan
2000	Museo Marino Marini	Italy

"The clown appeals to me deeply, though I did not always know it, precisely because he is separated from the world by laughter. . . what we call mirthless laughter. The clown teaches us to laugh at ourselves. And this laughter of ours is born of tears."

Henry Miller, *The Smile at the Foot of the Ladder*



The Joker



“The circus is a tiny closed off arena of forgetfulness. For a space it enables us to lose ourselves, to dissolve in wonder and bliss, to be transported by mystery. We come out of it in a daze, saddened and horrified by the everyday face of the world. But the old everyday world, the world with which we imagine ourselves to be only too familiar, is the only world, and it is a world of magic inexhaustible.”

Henry Miller, *The Smile at the Foot of the Ladder*



Sunday Afternoon

Henry Miller Chronology

- 1891 (December 26) Born to German immigrant parents in Yorkville section of Manhattan, New York.
- 1892 (One year old) Miller family moves to Williamsburg, the 14th Ward, Brooklyn, New York.
- 1901 (Ten) Miller family moves to Decatur Street in the Bushwick section of Brooklyn.
- 1907 (Sixteen) Meets first love, Cora Seward, in Brooklyn. Learns to play piano and enjoys reading books.
- 1909 (Eighteen) Enters New York University, apathetic toward educational policy, leaves after two months.
- 1910 (Nineteen) Begins affair with Pauline Chouteau, a woman 19 years older.
- 1913 (Twenty-two) Travels through the West and works on a ranch. Meets celebrated anarchist, Emma Goldman.
- 1914 (Twenty-three) Returns to New York and works with father as a tailor.
- 1917 (Twenty-six) Marries Beatrice Sylvas Wickens of Brooklyn, a pianist.
- 1919 (Twenty-eight) First daughter, Barbara, is born; changes jobs often.
- 1920 (Twenty-nine) Works at Western Union Telegraph Company in New York, first as a messenger, then as employment manager for four years.
- 1922 (Thirty-one) Writes first novel, "Clipped Wings" on three-week holiday from Western Union job.
- 1923 (Thirty-two) Fall in love with June Edith Smith who works in a Broadway dance hall in New York. Begins painting watercolors.
- 1924 (Thirty-three) Divorces Beatrice, marries June. Quits Western Union job, becomes a full-time writer.
- 1925 (Thirty-four) Lives in poverty, devotes himself to his writing, peddles from door to door copies of a collection of prose poems, "Mezzotints".
- 1927 (Thirty-six) Opens speak-easy bar with wife June in Greenwich Village. Begins writing second novel, "Moloch." Has first watercolor painting exhibition in June's Roman Tavern restaurant.
- 1928 (Thirty-seven) Makes first journey to Europe with June with money she received from a male admirer.
- 1929 (Thirty-eight) Returns to New York and completes "This Gentile World."
- 1930 (Thirty-nine) Travels to Paris alone.
- 1931 (Forty) Meets Anais Nin in Louveciennes.
- 1932 (Forty-one) Living hand-to-mouth lifestyle, begins writing "Tropic of Capricorn."
- 1933 (Forty-two) Lived with roommate Alfred Perles in Clichy, France, and writes "Black Spring."
- 1934 (Forty-three) Moves to Paris and lives in Villa Seurat #18 until 1939. Obelisk Press publishes "Tropic of Cancer" in France. Divorces June in Mexico City via proxy.
- 1935 (Forty-four) "Aller Retour New York" is published.
- 1936 (Forty-five) Visits New York for four months. Obelisk Press publishes "Black Spring."
- 1937 (Forty-six) Harvard University Museum exhibits his watercolor paintings. Meets Lawrence Durrell.
- 1939 (Forty-eight) Obelisk Press publishes "Tropic of Capricorn." Travels to Greece and visits Lawrence Durrell on Corfu Island. World War II breaks out. "The Cosmological Eye" is published.
- 1940 (Forty-nine) Returns to New York, then travels by auto across America with painter Abraham Rattner. "The World of Sex" is published privately.
- 1941 (Fifty) Father dies. WWII breaks out. "The Colossus of Maroussi" and "The Wisdom of the Heart" published.
- 1942 (Fifty-one) Travels to Los Angeles where he lives until 1944.
- 1943 (Fifty-two) Paints watercolors prolifically.

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"When I take up the brush I am so prepossessed with the idea of making something resemble something that I lose track of all reality. My creations, if I can call them that, swim or float or gasp in a vacuum of the senses."

Henry Miller, *The Waters Reglitterized*



Really the Blues

Henry Miller Chronology

continued from page 44

- 1944 (Fifty-three) Marries third wife, Lepaska, moves to Big Sur, California. Private exhibitions for paintings are held in Hollywood and Beverly Glen galleries, Santa Barbara Museum, Crosby Gallery in Washington, D.C., Yale University Museum and Gallery One in London. “*The Angel is my Watermark*,” “*Sunday After the War*,” and “*Semblance of a Devoted Past*” are published.
- 1945 (Fifty-four) WWII ends. Second daughter Valentine is born. “*The Air Conditioned Nightmare*” is published. Painting exhibit is held at Beard Gallery in Minneapolis. Book fans and admirers inundate him in Big Sur.
- 1946 (Fifty-five) French authorities suppress French editions of “*Tropic of Cancer*” and “*Tropic of Capricorn*” but action later reversed. “*Maurizius Forever*” published and an exhibit of paintings is given in Monterey, CA.
- 1947 (Fifty-six) “*Into the Night Life*” serigraphed book and “*Remember to Remember*” are published. Paintings exhibited in Boston and Chicago.
- 1948 (Fifty-seven) Son, Tony, is born; “*The Smile at the Foot of the Ladder*” is published. Paintings are exhibited at San Francisco Museum of Art.
- 1949 (Fifty-eight) “*Sexus*” is published by Obelisk Press.
- 1950 (Fifty-nine) Major book about painting, “*The Waters Reglitterized*” is published.
- 1951 (Sixty) Separates from Lepaska.
- 1952 (Sixty-one) Actress Eve McClure moves in, Lepaska is divorced. “*The Books of my Life*” is published.
- 1953 (Sixty-two) Travels to and around Europe, marries Eve McClure. Obelisk Press publishes “*Plexus*.” First editions in Japanese of “*Tropic of Cancer*,” “*World of Sex*” and “*Black Spring*” are published.
- 1954 (Sixty-three) Daughter Barbara from first marriage visits him for the first time in thirty years. Painting exhibitions held in London, Brooklyn and Manhattan, New York.
- 1955 (Sixty-four) “*Big Sur and the Oranges of Hieronymus Bosh*” and “*Nights of Love and Laughter*” are published. First painting exhibition held in Japan at the Bridgestone Gallery.
- 1956 (Sixty-five) Mother dies. “*A Devil in Paradise*” and “*The Time of the Assassins*” are published.
- 1957 (Sixty-six) Elected to the National Institute of Arts and Letters. Paintings exhibited in London.
- 1958 (Sixty-seven) “*The Red Notebook*” published. Paintings exhibited in Jerusalem, Tel Aviv, Big Sur and NYC.
- 1959 (Sixty-eight) Writes “*Art and Outrage*,” “*Defense of Freedom to Read*” letter to Norwegian Supreme Court.
- 1960 (Sixty-nine) “*To Paint is to Love Again*” is published. Visits Europe as official judge of Cannes Film Festival. Painting exhibitions held in Copenhagen and Philadelphia.
- 1961 (Seventy) “*Tropic of Cancer*” is first published in America and becomes best seller.
- 1962 (Seventy-one) “*Tropic of Capricorn*” is first published in America and becomes best seller.
- 1963 (Seventy-two) Moves from Big Sur to Pacific Palisades in southern California. “*Just Wild About Harry*,” and “*Lawrence Durrell and Henry Miller*” are published.
- 1964 (Seventy-three) In a historic decision, the United States Supreme Court judges “*Tropic of Cancer*” not to be pornographic. Paintings are exhibited in Los Angeles.
- 1965 (Seventy-four) “*The Smile at the Foot of the Ladder*” is staged as an opera in Hamburg, Germany, with great success. “*Quiet Days in Clichy*” and “*Letters to Anais Nin*” are published. In Japan “*Henry Miller’s Collected Works*” is published.

continued on page 48

“What sustains the artist is the look of love in the eyes of the beholder. Not money, not the right connections, not exhibitions, not flattering reviews.”

Henry Miller, *To Paint is to Love Again*



Tropics

Henry Miller Chronology continued from page 46

- 1967 (Seventy-six) Marries Hoki Tokuda, a Japanese nightclub jazz singer, honeymoons in Paris. Painting exhibitions held in Paris, Sweden and Los Angeles.
- 1968 (Seventy-seven) Paintings exhibited in Tokyo.
- 1969 (Seventy-eight) Filmmaker Robert Snyder completes 90-minute film *“Henry Miller: The Odyssey.”*
- 1970 (Seventy-nine) Films of *“Tropic of Cancer”* and *“Quiet Days in Clichy”* are completed. *“Insomnia, or the Devil at Large”* is published. *“Stand Still Like a Hummingbird”* is granted Italian Book of the Year Award. Paintings exhibited in San Francisco.
- 1971 (Eighty) *“My Life and Times”* is published.
- 1972 (Eighty-two) *“On Turning Eighty”* and *“Reflections on the Death of Mishima”* are published.
- 1973 (Eighty-three) Film *“Henry Miller Asleep and Awake”* is completed. *“The First Impressions of Greece”* is published. Limited Edition prints published by Japanese art publisher Sadajiro Kubo.
- 1974 (Eighty-four) Awarded the “Legion of Honor” by the French Government.
- 1975 (Eighty-five) *“The Nightmare Notebook”* is published.
- 1976 (Eighty-six) *“Henry Miller’s Book of Friends”* is published.
- 1977 (Eighty-seven) *“Mother, China and the World Beyond”* is published.
- 1978 (Eighty-eight) Divorces Hoki Tokuda. Paintings exhibited at the International Art Festival in Tel Aviv, Israel, and Big Sur, California.
- 1980 (Ninety) June 7 dies of heart attack in Pacific Palisades home.

Centennial Collection Print Sizes

Page	Title	Paper Size		Image Size		Page	Title	Paper Size		Image Size	
3	A la Durrell	19"	19"	13"	13"	27	Houses and Angels	22"	15"	15"	10"
5	A Vous Cher Ami	19"	15"	14"	11"	29	Jerusalem	18"	19"	12"	13"
Cover	Amour Toujours	26"	22"	20"	17"	31	Le Clown	27"	22"	22"	18"
7	Anais	30"	22"	21"	18"	33	Lovers’ Dreaming	22"	15"	13"	11"
9	Antione the Clown	21"	16"	15"	10"	35	Marseille	22"	15"	16"	11"
11	Blue Face	21"	15"	16"	11"	37	Pablo’s Guitar	20"	15"	15"	11"
13	Battle of Trafalgar	20"	25"	13"	18"	39	Paris	19"	15"	14"	11"
15	Blue Pitcher	21"	19"	15"	13"	41	The Joker	20"	15"	16"	12"
17	Boy and Girl	18"	19"	12"	13"	43	Sunday Afternoon	17"	21"	12"	15"
19	Just a Brooklyn Boy	20"	17"	14"	11"	45	Really the Blues	15"	21"	9"	15"
21	Bubu	22"	20"	16"	14"	47	Tropics	20"	25"	13"	18"
23	Chicago	20"	22"	10"	18"	49	Eine Kleine Nacht Musik	28"	22"	19"	16"
25	Chagall’s Horse	20"	18"	14"	12"						

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“Joy is like a river: it flows ceaselessly. It seems to me that this is the message which the clown is trying to convey to us, that we should participate through ceaseless flow and movement, that we should not stop to reflect, compare, analyze, possess, but flow on and through, endlessly, like music.”

Henry Miller, *The Smile at the Foot of the Ladder*



Eine Kleine Nacht Musik

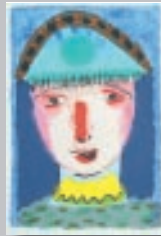
HENRY MILLER



Blue Pitcher



A Vous Cher Ami



Antoine



Jerusalem



Chagall's Horse



Really the Blues



Just a Brooklyn Boy



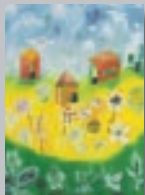
Bubu



A La Durrell



Sunday Afternoon



Houses and Angels



Lovers Dreaming



Chicago



Eine Kleine Nacht Musik



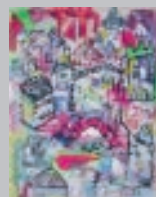
Anais



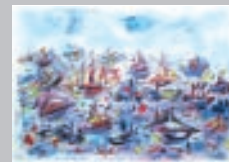
Amour Toujours



Tropics



Paris



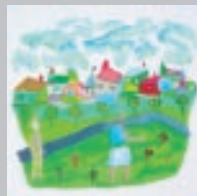
Battle of Trafalgar



Marseilles



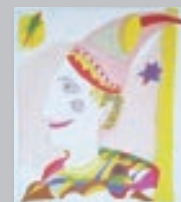
The Joker



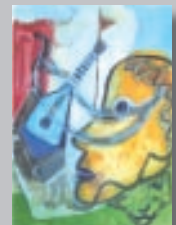
Boy and Girl



Blue Face



Le Clown



Pablo's Guitar

THE CENTENNIAL PRINT COLLECTION

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