

An abstract painting by Sue Miller, featuring vertical bands of color and texture. The colors include shades of green, red, yellow, and black, with visible brushstrokes and layered textures. The overall composition is dense and expressive.

# Sue Miller

## Personal Voyage

OGUNQUIT MUSEUM OF AMERICAN ART





**COVER**  
*Spar I*, detail, 2017-18  
acrylic, wood, canvas  
6 x 6 inches

**LEFT**  
*Heal*, detail, 2020  
mixed media  
9 x 12 inches

CATALOG AND ESSAY  
by Katherine French, Guest Curator

August 1 – October 31, 2022

# Sue Miller

## Personal Voyage

OGUNQUIT MUSEUM OF AMERICAN ART

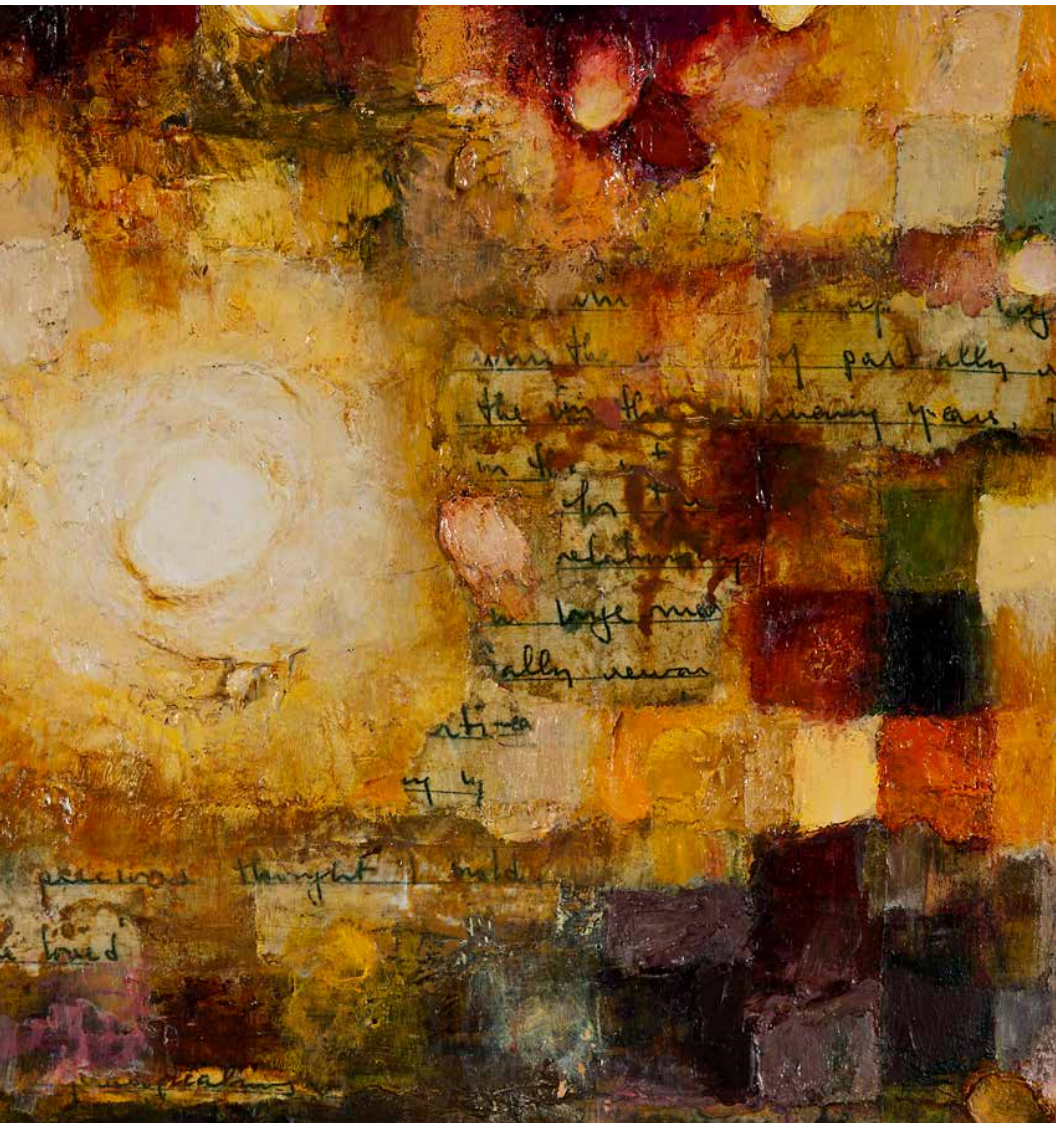


*Viking Green*, detail, 2018  
acrylic, wood, linen  
12 x 16 inches

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<b>Credits</b>	<b>32</b>





**LEFT TO RIGHT**  
*In the Intervening Years*, 2009-12  
acrylic, paper  
7.5 x 7.5 inches

Miller with *Valley of the Queens*  
in Studio over Fairway Market,  
New York City, 1978

**Sue Miller: Personal Voyage**  
by Katherine French

Sue Miller's painting is inspired by many things. Pulling from interests that range from mythology and art history to a love of poetry and music, she creates works that are simultaneously representational and abstract. Having sailed most of her life, she's also informed by memories of coastal landscapes and by nautical forms. But while the artist might draw upon direct observation, her paintings are essentially abstractions, saturated with color and deeply expressive. Some incorporate personal letters or marine charts and when a student sent her a picture of a Viking ship three years ago, the square sail became a launching point. "It was the shape lifted into motion that energized me," she remarks, "not a specific image." This observation might easily apply to all of her work. "Eventually the subject isn't a boat or a sail," she says. "Instead, it becomes part of my own personal voyage into the act of painting itself."



Born in New York City, Miller was raised in Larchmont, a seaside village in the Westchester town of Mamaroneck, which not only provided opportunities to live near the ocean and learn to sail, but also easy access to museums in the city. Miller was only six when she visited the Metropolitan Museum of Art with her mother and saw Rosa Bonheur's *The Horse Fair*. "I was bowled over," she says recalling the sight of men struggling to gain control over their massive horses, impressed by the earthy vigor of the creatures. "That was painted by a woman," she heard her mother say and remembers the two of them standing in awe of Bonheur's achievement for some time. Later Miller attended Saturday morning classes at the Art Students League and grew to admire all kinds of art on repeated visits to museums. Speaking about the encrusted white paint that Edward Hopper used to describe sun washing over the corner of a building in a lighthouse painting, she says "I could have gone down on my knees – in fact I still could." The impulse to physically give herself to a painting never left her. In high school she fell in love with Picasso's *Guernica* at the Museum of Modern Art and made a special trip to Madrid as an adult after it moved to its permanent home in Spain. Working her way to the front of the crowd that gathered, she knelt down to study Picasso's graphic depiction of tragedy, still moved to see how an artist had used mythic beasts to express human pain and suffering.

Miller studied painting as an undergraduate at Connecticut College and perhaps in an effort to put her arts education to practical use went on to earn an MA in Teaching in Fine Arts from Harvard. After graduation she stayed in the Boston area for a year, working as an assistant curator and staff lecturer in a museum before her marriage took her briefly to Brazil and then back to Mamaroneck where she and her husband settled to raise three sons. But despite the demands of young children, painting remained a constant. Working first in a home studio and then a series of rented spaces, the artist began reading Classical and Egyptian mythology. Not surprisingly, given the cultural upheaval of the time, this interest was filtered through a feminist lens. *Valley of the Queens*, her first completed body of work was exhibited at the Central Hall Gallery on Long Island – one of the most respected all-female, artist run galleries that emerged in the wake of the women's movement. Inspired by the site where wives of the Pharaohs were buried, *Valley of the Queens* was a series of abstract acrylic works on paper depicting Egyptian female royalty, images celebrating women who not only experienced gender equality in life but were also worshiped in death



HATHOR/sinopia, 1982  
acrylic on canvas

While working out ideas about women and myth, Miller came upon a wall painting of the cow goddess Hathor, a powerful deity venerated for her ability to nurture offspring, as well as represent music, dance and all that was beautiful – a particularly attractive archetype for a young mother striving to be an artist. Miller's *Valley of the Queens* received a lot of attention, but her cow paintings were destined to receive even more. "It never occurred to me to have a career," she says. "All I wanted to do was paint." However, the Central Hall Gallery was a cooperative that required all members to have a show and when a collector came to see her first solo exhibition and asked for slides, Miller gave him a set – an act that set off a chain of events that in retrospect seems remarkable. That next week the collector met for lunch with Tom Messer, director of the Guggenheim and showed him the

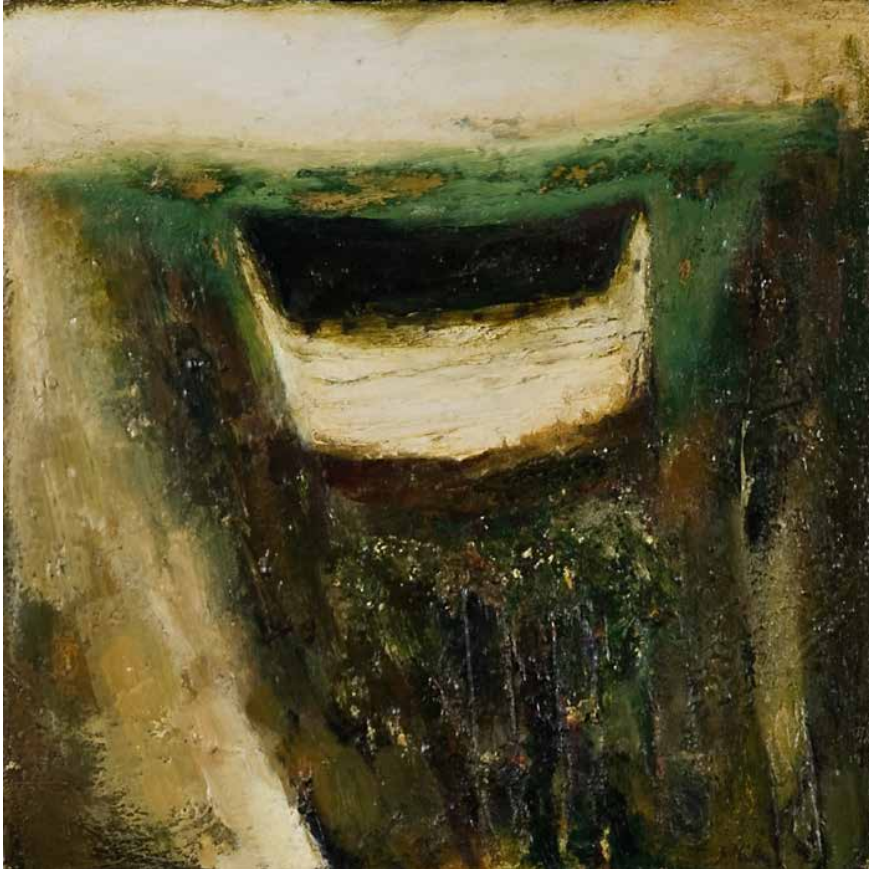
slides. Messer in turn sent a curator to visit Miller's studio and later a courier arrived from the Guggenheim up to pick up a few paintings for consideration. "I was terribly anxious," the artist remarks. "I didn't know how things were done and wondered if I would ever see those works again." Yet sometime later she was both relieved and pleasantly surprised when the Guggenheim notified her that they'd decide to acquire one for its permanent collection and subsequently returned the rest.

Working in Manhattan, Miller found herself in the midst of a vibrant art scene. Since the early 1960s artists had been taking advantage of cheap rents in SoHo buildings abandoned by the rag trade – Miller's new studio space was over a room filled with women sewing – and by the 1970s NYC galleries had opened to showcase an eclectic explosion of styles. In addition to Minimalism, Performance and Conceptual Art, there were numerous challenges to Clement Greenberg's strict definition of Modernism that advocated for abstraction and two-dimensionality in painting. Philip Guston contested the assumption that figuration was an outmoded concept. A survey of French history painting at the Metropolitan gave credence to the idea of narrative. And Linda Nochlin's query "*Why Have There Been No Great Women Artists?*" encouraged a feminist response. Miller's *Valley of the Queens* had grown out a tradition of Abstract Expressionism, but her cow paintings contained an identifiable image that had been wrestled into existence. Less dependent upon line and more painterly, her depictions of the cow goddess Hathor were part of a movement towards representation that included work by Neo Expressionist and New Image painters. With them Miller created fully realized, mature paintings that were distinctly her own. When a member of her crit group suggested that she might approach Allan Stone Gallery, she found she had the confidence to do so.

Even at the time, Allan Stone was a legendary art dealer. Although known as an expert on Abstract Expressionism, he passionately loved all kinds of art, exhibiting and collecting work by such abstract painters as Willem de Kooning, Franz Kline and Arshille Gorky, as well as more representational artists like Wayne Thiebaud and John Graham. Subject of the documentary film *The Collector*, Stone filled his home with a diverse mix of objects that ranged from painting and sculpture to folk art, furniture, antique cars, as well as African and Oceanic tribal art. The dealer was also known for his willingness to look at and sometimes exhibit work by unrecognized artists who would consequently arrive at his gallery hoping for an audience. Miller was fortunate enough to get an appointment. After reviewing her slides from behind the chaotically messy pile of books and art objects on his desk, Stone asked her to return with some actual paintings. A week later Miller watched nervously as he hung one in the gallery right between a de Kooning and a Franz Kline. He sat looking at it for a long time without speaking and finally turned to her and said "well, nobody's kicking that one off the wall." In the fall of 1979 he put six pieces in his *New Talent* show and when the show ended, said, "well, consider yourself part of the gallery" and went on to represent Miller until his death 27 years later.

Stone featured Miller's cow paintings in her first one person show in 1981 and they were a critical and commercial success. Yet, Stone's talent was not limited to his ability to sell art. As many of his artists can attest, the most valuable part of their relationships with their dealer were his critical skills and a willingness to place art over commercial success.





*Ark Painting*, 1989-91  
acrylic, canvas  
18 x 18 inches

One day Stone arrived at Miller's studio to let her know another painting had sold and Miller uneasily remarked that she was worried about the paintings becoming nothing more than cash cows. Stone looked up from one of the paintings she was working on and laughed. "You know you don't have to paint only cows," he said. "You can paint whatever you want." This not quite off-hand remark was exactly what Miller needed. Before she'd begun painting cows, she had relied primarily on drawing skills. The Hathor work was much lighter and more free. With them she felt she'd really started to paint. Another kind of dealer might have encouraged his artist to maintain that level of comfort and continue making work he could sell. But in the more than a quarter of a century she worked with him, Miller never found this to be the case.

Stone's remark came when Miller was in the midst of a very active family life. When she and her husband, their three teenage sons – along with the dog, the cat and their parrot – all packed into the family's Chevy Suburban for a three-and-a-half-hour drive north to Vermont, Miller brought along art supplies thinking she might try painting from life instead of just looking at Egyptian art. Heading out into a field next door to their house, she was confronted by a herd of curious cows. "So many cows. They all came over, nosing up close. I tried shoving them away to get some distance, but that didn't work so well." Inspiration turned out to be just a bit further off up on the hill in a dilapidated barn falling into itself. Miller hiked up for a closer look. Trees had begun to grow in the rotting foundation and their branches broken out through the weathered gray boards covered with lichen. "It was like a vision," she remembers. She subsequently stopped painting cows to concentrate on barns, but the results were not scenic or pretty. "Innocence or quaintness is displaced by an unsettling aura," wrote Philip Verre in his review of Miller's second one person show. "The landscape becomes not a vehicle for the picturesque but rather an indicator of the unyielding and disturbing powers of Nature."

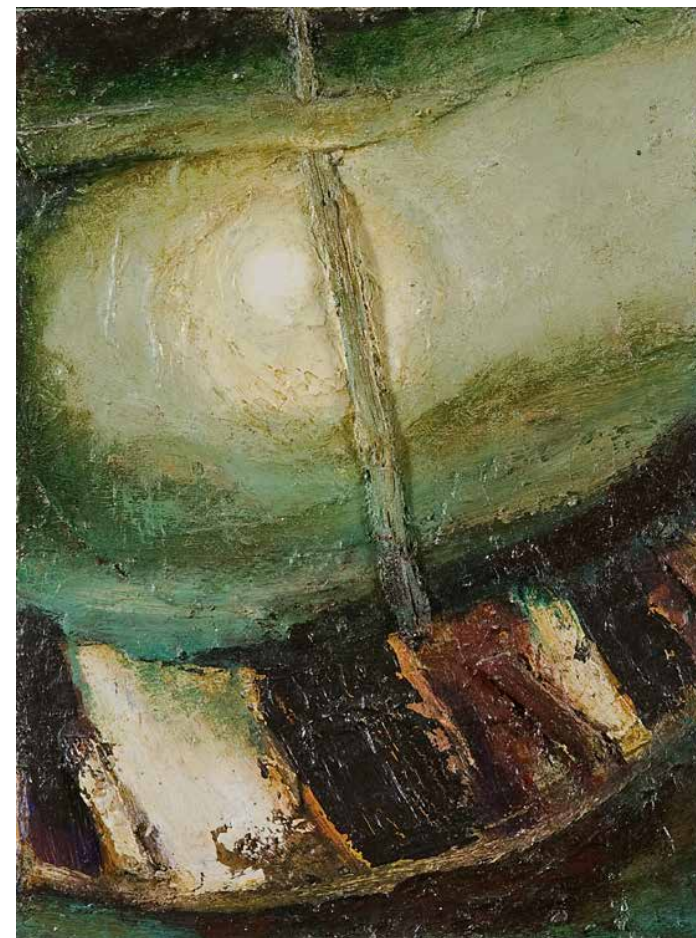
Again, after a stretch of time, her dealer gently pushed Miller forward. Looking at a painting of an abandoned barn, Stone remarked that the fields looked like the ocean and suddenly all she could see were waves of grain about to inundate the derelict structure. The barn became an ark – for in reality an ark is nothing but a floating barn – and she progressed from reading Egyptian and classical mythology to stories from the Bible. Using children's art as a model, Miller made paintings about the figure of Joseph, whose ability to interpret a dream about cows helped stave off devastating famine. Barns came to symbolize Noah's ark, resting safely on top of Mt. Ararat. For most of her life the artist had lived by the sea. As a seasoned sailor she knew the destructive power of wind and water. Myths about menacing forces in nature were something she understood from experience. That stories about Joseph and Noah contained a promise of salvation, only made them more compelling.

Several of these visionary works were included in a 1986 exhibition at the Jewish Museum and praised by curator Susan Goodman as “a fusion of biblical myth with the act of painting.”<sup>2</sup> Writing about Miller’s practice of painting and repainting, Goodman noted that “encrusted layers of pigment evoke a sense of antiquity” and the “dense, heavily worked surfaces glow with inner illumination.” Miller engages in a laborious process of burnishing, glazing, scratching into, and sometimes collaging mixed media into multiple layers of paint, only to occasionally scrape everything off the canvas and begin over. It sometimes takes years for her to complete a painting and she speaks of excavating work. However, a slow, meditative process serves her well. Images rise organically and result in “surfaces that speak of human touch, struggle and disappointment.” They also provide “evidence of perseverance,” and perhaps referencing Jungian notions about fishing the subconscious, speak to the painter’s ability to “give voice to an idea that sank its hook.”<sup>3</sup>



**LEFT TO RIGHT**  
 Boat Washed Ashore,  
 Mamaroneck, NY 1984  
 Boat/Moon/Mast, 1989  
 acrylic, wood, canvas  
 12 x 9 inches

Miller’s work evolved. Arks, once symbols of salvation, turned into abandoned lifeboats. Formerly secure houses became icons of uncertainty without windows, doors, or even solid foundations. The critic Gerrit Henry called attention to this startling shift in subject matter, noting similarities to the late 19th century painter Albert Pinkham Ryder. Miller is quick to acknowledge this insight. A frequent visitor to museums, she had long admired *Constance*, one of Ryder’s paintings at the MFA in Boston telling a story from the *Canterbury Tales* about a woman adrift on the open sea. Like Ryder, Miller grew up next to ocean and had literally ridden the waves – she held a lobster license, was the first woman to serve on Mamaroneck’s Harbor Commission, and once sailed solo her 38-foot yawl from Cape Cod to New York. However, neither she nor Ryder were specifically interested in painting boats, choosing instead to metaphorically explore the vicissitudes of wind, weather, and circumstance. Ryder’s depiction of a woman drifting in a boat without rudder or sail yet somehow managing to survive was particularly captivating. Because of changes in Miller’s personal life, she herself felt like vessel on open water. The “seats of the rowboat are luminescent in the baldest yellows,” Henry wrote about works that not only paid homage to Ryder, but also evoked a maritime feel with dull green and brown interiors that looked “the way the sea smells.” But while the all over palette in these paintings is dark, areas of transcendental light – particularly in *Boat/Moon/Mast* – indicated the artist’s hope that both she and her boats might find safe harbor.





**LEFT TO RIGHT**  
*Rider II*, 1983-88  
acrylic, wood, canvas  
50 x 66 inches  
*House/Boat*, 1986-88  
acrylic, wood, canvas  
36 x 48 inches







*Salvage* (Diptych), 1991-1993  
acrylic & wood/canvas  
12 x 18 inches

In 1990 Miller relocated to Boston to accept a faculty position at the School of the Museum of Fine Arts. It was an unsettling move. Her marriage had ended, and her sons were all grown. Alone for the first time in her adult life, she felt completely at sea and frustrated in attempts to create new work. "I just could not finish a painting," she remembers. "I painted and painted. I kept looking at all the work I was trying to make leaning up against the wall in my studio and thinking that if I could just solve one painting, I might be able to solve them all." One day she noticed two paintings sitting next to each other, side by side, almost touching and suddenly she could see them as one. Removing wood that she'd collaged onto the seat of a boat, she fastened the two canvases together to create *Salvage*. "That's not even a metaphor," Miller remarks. "Being able to merge those two pieces and complete a painting was how I put my life back together."

After *Salvage*, Miller went on to make other diptychs. *Lady Bird*, *Lady Bird I* and *II* not only expressed feelings of loss, but also a renewed sense of optimism. Both were inspired by children's art, which Miller loved for its ability to be "raw and direct." Recalling a visit to the Louvre just after the glass pyramid was constructed, she remembers wanting to escape the crowds and wandered into a children's gallery where museum educators had installed paintings by primary school students. "Each piece was unique," she says. "Before we're taught, before common conventions have an opportunity to creep in, we often do our most expressive work." One of the first things Miller remembers getting to do at school was drawing on a blackboard with chalk. Her *Lady Bird* diptychs reference this early experience with simple houses outlined in white on black and a sun with spiky rays extending out – two of the most iconic images in children art. Miller worked on both paintings simultaneously, balancing charred structures on the left against joyous bursts of color on the right. In *Lady Bird II*, we can easily make out the nursery rhyme that inspired her. "*Lady Bird, Lady Bird, Fly Away Home*," the artist has incised into the thick black paint of the house. What is not written down, but available to anyone who remembers the familiar verse are the words, "*Your house is on fire, and your children all gone*."

Miller's sons were grown. She'd started a new life in a new city and was now feeling like she could paint again. *Lady Bird II*, based on a painting by her five year old son, depicts the sun flowing away from a darkened house carrying a flower inside its red-hot center. Saturated color gradually becomes more present as Miller began painting grids and she even introduced one into *The Ancient Mariner*, a boat painting she'd started before moving to Boston. Romanticized greens and browns are minimized. The hull of the boat becomes the bony skeleton of a fish. Plunging down into the center is a slash of white paint that represents the beak of an albatross, trailing a mass of red blood. Many would find this an unpleasant subject, but ironically the poem that inspired the painting holds pleasant connotations for Miller. When she and her family went on extended sailing trips



**LEFT TO RIGHT**  
*Lady Bird, Lady Bird I*  
(Diptych), 1996  
acrylic, mixed media, canvas  
12 x 18 inches

*Lady Bird, Lady Bird II*  
(Diptych), 1990-1997  
acrylic, wood, wood panel  
9 x 16 inches







**LEFT TO RIGHT**  
*Ancient Mariner*, 1988-2014  
 acrylic, wood, canvas  
 24 x 36 inches

*Shoal*, 2006-10  
 acrylic, paper  
 5.12 x 5.12 inches

each summer, she would read Coleridge aloud to her children while they made mobiles out of the dried egg casings from sand sharks they'd collected. "So much memory is in this painting." Speaking about the egg casing shapes that found their way into this painting, Miller remarks, "I still carry memories of the past, but they're no longer a weight. Instead, these are happy memories."

The grid proved to be a perfect way to explore abstract memory. "It helped anchor me," Miller says. Patchwork squares in *The Ancient Mariner* grew to overtake entire paintings, proving to be a visually stimulating way for Miller to compose works without referencing her own personal or artistic history. According to art historian Rosalind Krauss, the grid is a tool that gained ascendancy with the advent of modernism in the 20th century. It was what art looks like "when it turns its back on nature."<sup>5</sup> Miller might disagree. A grid might provide place for her to organize color, but instead of detached minimalist cool, her energetic paintings sometimes contained so much thick paint and other material that they would ripple, collapse into folds, and begin to migrate off the edge. By this time Miller had entered a serious relationship and was settled in her new life. She'd begun to exhibit her work with Nielsen Gallery and came to appreciate invaluable critiques and support she received from Nina Nielsen and her partner John Baker. Miller's grid paintings seemed to glow with color and a kind of inner light. However, in 2009 her partner suddenly died from a heart attack. Once again recognizable imagery found its way into her work.



Miller doesn't believe in an afterlife, but knows that once there is energy, it can't simply disappear. It can be converted, but not destroyed. An energetic life force has to go somewhere. "Where are you," Miller kept asking the person who disappeared. "You must be somewhere." An answer came through the act of painting. In *Depths I and II*, two works on paper completed shortly after her partner's death, shadowy figures appear. Miller recalls the experience of being submerged from times when the couple went deep sea diving together. "Everything is silent down there," she says. "You exist in another world." She incorporated copies of her partner's letters, as well as nautical charts, into a series of intimate seascapes. In the past she'd scored lines into wet paint as if she were going to write in a journal, but now written text provided a linear structure from which to work.



**CLOCKWISE FROM TOP LEFT**  
*With Absolute Certainty*, 2010  
acrylic, paper  
7.5 x 7.5 inches

*The Rest of Our Days*, 2010  
acrylic, paper  
8.25 x 8.25 inches

*In the Intervening Years*, 2009-12  
acrylic, paper  
7.5 x 7.5 inches

*In a Way*, 2011-12  
acrylic, paper  
7.75 x 8 inches

**RIGHT: TOP TO BOTTOM**  
*Depths II*, 2009  
acrylic, paper  
12 x 11.75 inches  
*Depths I*, 2009  
acrylic, paper  
12 x 11.5 inches







**LEFT TO RIGHT**  
*Ark/Vision for Darfur III, 2007*  
 acrylic, paper  
 8.5 x 7.75 inches

*Small Landscape/Treasure, 2006*  
 acrylic, paper  
 3.75 x 5.5 inches

"I was painting from impulse" she remembers. "I had a visceral need to paint." But the luminous glow reappears. The seascapes all use light to indicate that grief might lessen over time. Miller found that touching was important. By pressing her fingers into wet paint, she was able to create a kind of legend or map key to help make sense of what happened.

"I struggle enormously," Miller says. "Every time I make a painting, I feel like I've rescued it from a fire." *Small Landscape/Treasure*, a jewel-like work originally discarded and then picked up off the studio floor because Miller needed a bookmark, is a perfect example. It's a painting she's kept as a reminder that everything



must be considered – and perhaps reconsidered. This passionate concern might explain why she continually goes back to work that she feels is unresolved, incorporating visual elements from various stages of her career if she decides they serve a purpose. In *Shoal*, a tiny painting about the treachery of relationships, Miller incised a grid over the already existing framework of a nautical chart. A boat reminiscent of her *Rider* series plunges into shallow water, nearly engulfed by a blue green wave. On the chart the word shoal appears as a warning to viewers that the waters are not placid. "When someone shouts shoal to a sailor," Miller explains, "it's like shouting fire in a crowded theatre. Grab your coat and get out."

Alone and needing a change, Miller sold her house and moved back to New York, but her determination to paint never wavered. Even in the midst of the covid crisis, she put on gloves and a mask to travel out to her studio by subway every day. "Painting is my inner language," she says about her need to do this. "You can have ideas and emotions, but you need a language in order to express them. I love music, I listen to it. You could say I'm conversant in music, but not fluent. With painting, I'm fluent." Miller used this fluency to address anxieties about the pandemic. Reflecting on work done in 2017 when she'd been inspired by the picture of a Viking ship, Miller incorporated fragments of wood and shreds of canvas into a series of small paintings all entitled *Spar*. "I was still obsessed by the sail," she says. "That square shape." In a transitional work entitled *Lacuna* the mast is nearly obscured but becomes more visible in *Spar I* and *II*. The mast is a spar – in fact



**LEFT TO RIGHT**

*Spar I*, 2017-18  
acrylic, wood, canvas  
6 x 6 inches

*Spar II*, 2020  
acrylic, wood, canvas  
6 x 6 inches

*Spar III*, 2020  
acrylic, wood, canvas  
6 x 6 inches

*Spar IV*, 2020  
acrylic, wood, canvas  
6 x 6 inches

any support on a boat that holds a sail is a spar – and with a consideration of this Miller launched her new body of work.

Until the 20th century the grid was an organizing tool, beloved by Renaissance artists as a way to realize balance and proportion. But with the advent of Modernism, it became the subject of art. Early on it controlled the print layout of books and magazines but it has now become so pervasive in describing our lives that when we decide not to use technology it can be said that we're choosing to live off the grid. Metaphorically, the world was buffeted by uncertain winds in 2020. Personal vessels were sent off course. Paintings about a support able to withstand sudden squalls seemed appropriate. But artistically, these paintings also demonstrate the artist's uneasy relationship with the grid. "It's sometimes helpful," Miller admits. "It gives you a place to start." But for years she and other expressive painters have either had to come to terms with predetermined lines or else learn to subvert and override them. A colorful pattern of rectangles sits comfortably within *Annie's Days* and the becalmed square sails of *Spar II*. But beginning with *Spar III*, Miller sets out to navigate uncharted water. The ragged sails are torn but energized. There's not a straight line in sight.





*Spar V*, 2007-2021  
acrylic, wood, fabric, canvas  
11 x 14 inches

Within the irregular grid of *Spar IV*, blood red appears as though the sail cloth has been used to bandage a wound. Yet the painting *Heal* indicates that even if this were the case, recovery is possible. Once again, Miller reveals a capacity for hope despite deep apprehension and anxiety. In several *Spar* paintings, the grid is nonexistent. In *Spar V*, it's been pushed so far into the background as to be almost invisible. Miller's once bright grid is dull and muted in contrast to the billowing white sail that helps the painter navigate at speed. But as she's always stressed, a recognizable subject is not what matters. "There have always been identifiable features," she admits, but while cows, barns and boats might provide useful metaphors, they're not a central concern. Miller does not so much impose images, as nurture ones that appear organically. "If I can find any message in my time-ravaged work it's possibly that art alone may be what survives," she's written. "Life is present within art, yielding itself through creative process,"<sup>6</sup> and perhaps it's only in the process of experiencing Miller's painting that we ultimately discover its meaning.

#### Endnotes

Unless specifically noted, information and quotes for this essay were drawn from conversations and correspondence between Sue Miller and the author between February 2020-June 2022.

1. Philip Verre, "Sue Miller," *ARTS Magazine*, March 1984.
2. Susan Tumarkin Goodman, *Jewish Themes/Contemporary American Artists II*, The Jewish Museum, New York, July 15-November 16, 1986, pg. 33.
3. Sue Miller, Unpublished studio notes.
4. Geritt Henry, Reviews, "Sue Miller: Allan Stone," *Art News*, September 1989, pg. 177.
5. Rosalind Krauss, "Grids," *October Magazine*, Vol. 9, (Summer, 1979), pg. 50.
6. Sue Miller, Unpublished studio notes.

**Sue Miller Biography**

Born in New York City in 1939, Sue Miller received her undergraduate degree from Connecticut College for Women and her graduate degree from Harvard University. A recipient of awards from the New York State Council for the Arts and New England Foundation for the Arts/National Endowment for the Arts Fellowships, she has been represented by Allan Stone Gallery in New York and Nielsen Gallery in Boston. Having served on the faculty of numerous institutions, including the Museum School and the Massachusetts College of Art in Boston, Miller has also exhibited extensively in galleries and museums. These include the Bronx Museum, the Guggenheim Museum, the Jewish Museum, and the Hudson River Museum in New York; the Farnsworth Museum in Maine; the Lyman Allyn Museum in Connecticut; and the Spertus Museum in Chicago among many others. Her work is in the permanent collection of the Guggenheim Museum, as well as numerous private collections. A longtime resident of Boston, Sue Miller now lives and works in New York City.

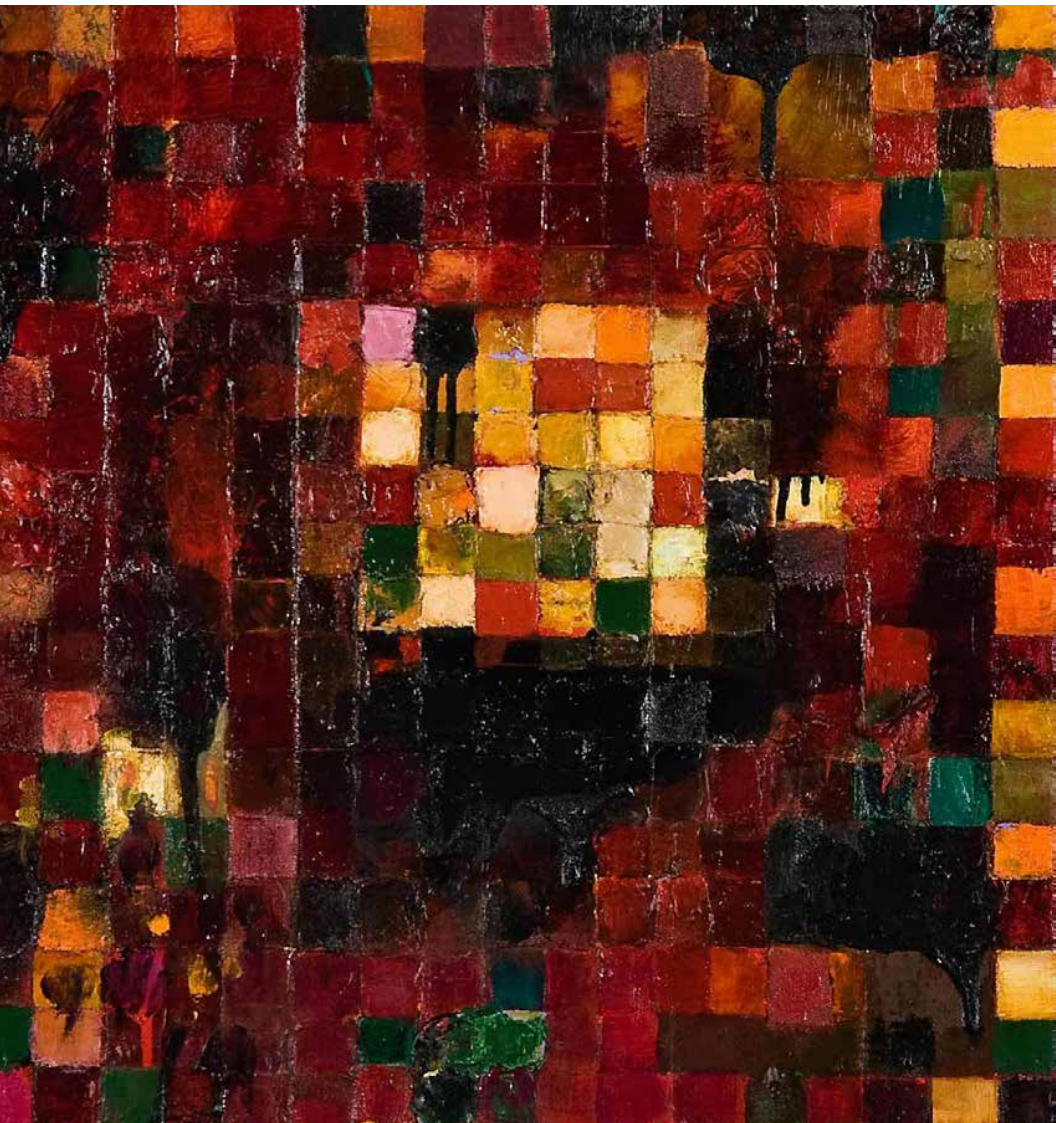
**Katherine French Biography**

Upon retirement from the Danforth Museum of Art as Director Emerita, Katherine French moved to northern Vermont where she now works as an independent curator. Recipient of awards for curatorial excellence from the New England chapter of the International Association of Art Critics, she was also named Best Curator of Locally Made Art at the Boston Art Awards.



*Lacuna*, 2014-20  
acrylic, wood, fabric, linen  
20 x 24 inches





*Annie's Days*, detail, 2016-17  
acrylic, mixed media, canvas  
18 x 18 inches

**Sue Miller: Personal Voyage**  
Ogunquit Museum  
of American Art  
August 11-October 31, 2022

1. *Boat IV*, 1984  
acrylic, Arches paper  
image 8 x 11 inches  
15.5 x 17 inches framed (D185)
2. *Untitled Icon*, 1987  
acrylic, wood  
10 x 7 inches  
11.5 x 8.75 inches framed (P287)
3. *Rider II*, 1983-88  
acrylic, wood, canvas  
50 x 66 inches (P988)
4. *House/Boat*, 1986-88  
acrylic, wood, canvas  
36 x 48 inches (P788)
5. *Boat/Moon/Mast*, 1989  
acrylic, wood, canvas  
12 x 9 inches (P189)
6. *Fish/Plate*, 1989  
acrylic, Arches paper  
image 9.75 x 9.25 inches  
13.75 x 13.5 inches framed (P1289)
7. *Ark Painting*, 1989-91  
acrylic, canvas,  
18 x 18 inches (P191)
8. *Salvage* (Diptych), 1991-1993  
acrylic, wood, canvas  
12 x 18 inches (P193)
9. *Lady Bird, Lady Bird I*  
(Diptych), 1996  
acrylic, mixed media, canvas  
12 x 18 inches (P196)
10. *Lady Bird, Lady Bird II*  
(Diptych), 1990-1997  
acrylic, wood, wood panel  
9 x 16 inches (P197)
11. *Ark/Vision for Darfur III*, 2007  
acrylic, paper  
image 8.5 x 7.75 inches  
19 x 20.5 inches framed (P207)
12. *Small Landscape/Treasure*, 2006  
acrylic, paper  
image 3.75 x 5.5 inches  
14 x 14.75 inches framed (P206)
13. *Depths I*, 2009  
acrylic, paper  
12 x 11.5 inches (D109)
14. *Depths II*, 2009  
acrylic, paper  
12 x 11.75 inches (D209)
15. *Shoal*, 2006-10  
acrylic, paper  
image 5.12 x 5.12 inches  
15.25 x 13.75 inches framed  
(P510)
16. *With Absolute Certainty*, 2010  
acrylic, paper  
image 7.5 x 7.5 inches  
12.75 x 12.75 inches framed (P410)
17. *In a Way*, 2011-12  
acrylic, paper  
image 7.75 x 8 inches  
12.75 x 12.75 inches framed (P212)
18. *The Rest of Our Days*, 2010  
acrylic, paper  
image 8.25 x 8.25 inches  
12.75 x 12.75 inches framed (P110)
19. *In the Intervening Years*, 2009-12  
acrylic, paper  
image 7.5 x 7.5 inches  
12.75 x 12.75 inches framed (P112)
20. *Skipped Beats*, 2013  
acrylic, paper  
image 7.75 x 8 inches  
18 x 16.75 inches framed (P113)
21. *Ancient Mariner*, 1988-2014  
acrylic, wood, canvas  
24 x 36 inches (P214)
22. *Annie's Days*, 2016-17  
acrylic, mixed media, canvas  
18 x 18 inches
23. *Viking Green*, 2018  
acrylic, wood, linen  
12 x 16 inches
24. *Lacuna*, 2014-20  
acrylic, wood, fabric, linen  
20 x 24 inches (P420)
25. *Spar I*, 2017-18  
acrylic, wood, canvas  
6 x 6 inches (P118)
26. *Spar II*, 2020  
acrylic, wood, canvas  
6 x 6 inches (P120)
27. *Spar III*, 2020  
acrylic, wood, canvas  
6 x 6 inches (P220)
28. *Spar IV*, 2020  
acrylic, wood, canvas  
6 x 6 inches (P320)
29. *Heal*, 2020,  
mixed media  
9 x 12 inches (P620)
30. *Spar V*, 2007-2021  
acrylic, wood, fabric, canvas  
11 x 14 inches (P421)

### Acknowledgements

We are thankful for the trust of artist Sue Miller, whose willingness to collaborate over time, as well as conduct interviews, review material, and locate previously unexhibited work is especially appreciated. The artist is grateful for the past support of her late gallerist Allan Stone, as well as that of Nina Nielsen and John Baker of Nielsen Gallery, Boston for their invaluable advice and critical insights. She would also like to express profound thanks to Robert E. Baensch for his ongoing help and support of her efforts. We would like to express deep appreciation to collectors Doug and Betsy Anderson, who have loaned a significant work to this exhibition. Additionally, we are indebted to Guest Curator Katherine French for helping to organize the exhibition and for writing the catalog essay; to John Colan of HallSpace for design of the catalog; and Susan Byrne, On White Wall, and William Palmer for photographic images. Finally, special thanks to staff and all those in the Ogunquit Museum of American Art community who have made this effort possible.

### Publication Credits

#### PUBLICATION COORDINATOR

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of Modern and Contemporary American Art

#### PHOTOGRAPHY

Susan Byrne, On White Wall, and William Palmer

#### DESIGN

John Colan, HallSpace

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*Untitled Icon, detail, 1987*  
acrylic, wood  
10 x 7 inches





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