



## 01 WAITING FOR PURPLE RAIN

So much of our life is spent worrying about or preparing for things that will never happen. We huddle together for protection against so many improbable dangers that we have no time to live.

*36" x 60" Oil - R.V. Harms 1992*

*IN PRIVATE COLLECTION*



## 02 SEARCHING FOR THE MIDNIGHT SUN

Love is an insulating thread that can be woven into a fabric to make a coat of warmth against the coldness of human indifference.

*24" x 36" Oil - R.V. Harms 1993 - 97*

*\$2,000*



## 03 CHARLIE TWO - MOON'S DANCE

The fluidity and elegance of the twisting dancers show the total absorption of people who can find enjoyment in life whether they fit in or not. The piano player looks on in amazement.

*24" x 36" Oil - R.V. Harms 1990-97*

*\$2,000*



## 04 THE CELESTIAL LEAGUE

I set out to express my frustration with recreational sports, but somehow created the team everyone would like to be a part of. These players are graceful, competent, open and they're waiting for you to pass the ball and join the game!

*24" x 36" Oil - R.V. Harms 1993-97*

*\$2,000*



## 05 THE UNSTRUNG MELODY

Finding the right music is like finding a pot of gold at the end of a rainbow. The problems of the day are magically solved.

*24" x 36" Oil - R.V. Harms 1994*

*\$2,000*



## 06 HARLEQUIN PICNIC DELAY

Each of the figures is absorbed in thought. We are pulled into the picture by the concern - what are they thinking? Does their thread of thought weave a web that traps us all in a mass insanity?

*24" x 36" Oil - R.V. Harms 1990-97*

*\$2,000*



## 07 DOORWAY TO HEAVEN

Here is a musical group that is capitalizing on social concerns. They've never seen a real whale but their association with them is going to take them right to the top.

*36" x 60" Oil - R.V. Harms 1993-97*

*\$4,000*



## 08 THE FLAMINGO DANCERS

I have long had a fascination with the idea of the three graces. The great masters painted them in various states of nudity, but I never could find much sexy about Hope, Faith and Charity.

*36" x 60" Oil - R.V. Harms 1991-97*

*\$4,000*



## 10 CIRCLE DANCE

The dancers believe they are making a perfect circle and look up for your approval. You can see they are way off the mark. Will you be brave enough not to applaud?

Or will you be polite and encourage them in their misconceptions?

*22" x 28" Oil - R.V. Harms 1993-97*

*\$1,800*



## 11 THE TRINITY

Even before Eve knew whether there was right or wrong, the Trinity was there. But they said nothing until the act was completed. Then they pronounced judgment. But how could she know the nature of her act until she ate the fruit?

*22" x 28" Oil - R.V. Harms 1994*

*IN PRIVATE COLLECTION*



## 12 DANCING TO A DISTANT LIGHT

When we first see people dancing we are not aware that each is dancing in his own way to the beat of the dazzling sun.

*24" x 36" Oil - R.V. Harms 1993*

*SOLD*



## 13 GENTLE BLUE ACOUSTICS

They have no need for amplifiers and speakers - the music they make is from the soul.

*36" x 60" Oil - R.V. Harms 1993-97*

*\$4,000*





## 14 THE SPILL OVER

We are viewing a colorful celebration in an otherwise cold, drab city. One of the citizens looks up, inviting you to join the experience.

*24" x 36" Oil - R.V. Harms 1994 - 97*

*\$2,000*



## 15 ACCESSORIES

They are innocents full of drama and promises. The violin player is the most serious about his art, but to get work he has tied himself up with a dizzy dancin' blond and a show-off piano player. He does his best to keep his part of the music as pure as possible.

*24" x 36" Oil - R.V. Harms 1993*

*IN PRIVATE COLLECTION*



## 16 THE SHADOWS OF CHARLIE'S TWO MOONS

SDancers can become ideal objects and can free themselves from the earth whether they join the crowd or dance in the shadows.

*36" x 60" Oil - R.V. Harms 1993-97*

*IN PRIVATE COLLECTION*



## 17 HISTORIC GHOSTS

Greatness is seldom passed on from generation to generation. Even if the son follows in his father's footsteps, his feet are always slightly different and the pattern in the sand is marred.

*24" x 36" Oil - R.V. Harms 1994 - 97*

*\$2,000*



## 18 MARIA'S MYSTERIES

In life there are those rare moments when you don't have to say or do anything. It seems as though in that tranquillity of just being in tune with nature, all mysteries are solved.

*24" x 30" Oil - R.V. Harms 1990*

*IN PRIVATE COLLECTION*



## 19 THE ORANGE BRICK ROAD

The young man in the picture represents the first North American generation that cannot expect to do as well as his parents. He travels along a bumpy orange brick road on a bicycle that is awkward and difficult to pedal.

*24" X 36" Oil - R.V. Harms 1990*

*\$2,000*



## 20 JUST ME AND MY SHADOW

I cannot stand to be alone. Sometimes I envy people who are content with their own company and I will try it out for myself, but then it occurs to me that when I am alone there is no one to laugh at my jokes.

*24" X 36" Oil - R.V. Harms 1993 - 97*

*\$2,000*



## 21 NOSTALGIA

If we, by chance, see someone reflecting on the past and they are absorbed and unaware of us as spectators, we find ourselves lonely and isolated; cut off from them despite our proximity.

*18" X 24" Oil - R.V. Harms 1993*

*IN PRIVATE COLLECTION*



## 22 MAMMA'S WALLFLOWER

I was late to a piano lesson because I helped a neighbour lady catch her runaway cow. My teacher told me that I was more suited to be a cowboy than a pianist and that was it. My mother's dream of me becoming the life of the party was destroyed.

*24" x 36" Oil - R.V. Harms 1992*

*\$2,000*



## 23 THE NEUROTIC

The modern woman. She is supposed to be and do everything perfectly and now they tell her she is responsible for the hole in the ozone layer. Is it any wonder that she has tripped and is unable to hold her baby in the traditional Madonna and Child pose?

*48" x 72" Oil - R.V. Harms 1990*

*\$5,000*



## 24 FRED BACCHUS

A friend of mine didn't show up for work one day. His boss asked him about it. He said, "When I woke up the next morning after the staff party, the room was being silly so I went back to sleep. The room was okay this morning, so here I am!" The boss started laughing and he kept his job.

*48" x 72" Oil - R.V. Harms 1990*

*\$5,000*



## 25 THE BEAUTY OF DIVERSITY

The girl who tempts the hippo with the apple longs to be at peace with her voluptuous self. With a twinkle in her eye she thinks, "ah, in a previous time I would have been considered a fertility goddess".

*24" x 36" Oil - R.V. Harms 1993 - 97*

*\$2,000*





## 26 TRUTH'S ILLUSION

A woman engaged in the act of contemplating her own reflection. The real woman is lined, the reflection soft. It is the magic of the mirror that reflects the inner self which is a beautiful soul that is forever young.

*24" x 36" Oil - R.V. Harms 1993 - 97*

*\$2,000*



## 27 MOON LINES

Not in the bright sun but in the half tones of moonlight does she reveal herself to be less than perfect. She strives, through charmingly awkward contortions to attain a faultless body, perfect in line and function.

*24" x 36" Oil - R.V. Harms 1992*

*\$2,000*



## 28 HAUNTED

Who is this woman whose eyes follow you no matter where you stand? Her eyes ask, "Do I still have enough charm to survive?"

*22" X 28" Oil - R.V. Harms 1993 - 97*

*\$1,800*



## 29 HAT DAY MIX-UP

An oval head poised on a delicate long neck poised in an image of repose, a wistful mouth with full lips, big sad blue eyes whose colour proclaims her mixed heritage.

Where does she belong? She is not beautiful - she is beautiful.

*18" X 24" Oil - R.V. Harms 1993 - 97*

*\$1,200*



### **30 ONE FOR THE STATUE**

He desperately wants his drink topped up, for he fears his “buzz” will not last. He tilts his glass and pleads with his eyes so charmingly. How many times has he gotten a sympathetic soul to help him on his way to self destruction? He’s so good at it that a statue should be erected in his honour.

*12” x 24” Oil - R.V. Harms 1993 - 97*  
*IN PRIVATE COLLECTION*



### **31 GODDESS**

The lovely eyes of a beautiful girl make her the biggest celebrity in the world. We love to love the loved and so we call her “Goddess”. At least, that’s what it says in the press release.

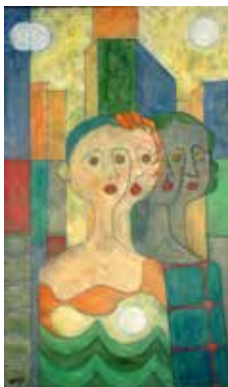
*36” x 60” Oil - R.V. Harms 1993 - 97*  
*IN PRIVATE COLLECTION*



### **32 ANGEL HAIR**

A preacher once explained that women must wear hats in church because when the angels saw the beauty of a woman’s long hair they would be enticed to come down from heaven and have their way with her. When you look at this woman and lose yourself in her beauty. If you feel a tap on your shoulder it may be an angel.

*36” x 60” Oil - R.V. Harms 1993*  
*IN PRIVATE COLLECTION*



### **33 CITY TOURS**

When two couples share an adventure while travelling their identities merge and split and merge again. They react as a group, then as couples and then as individuals and back again.

*36” x 60” Oil - R.V. Harms 1992*  
*IN PRIVATE COLLECTION*





### **34 BLUE JACK'S DREAM VILLAGE**

I had students in Hazelton who talked about following the elders dream of returning to the old ways. Then they would talk about all the modern conveniences they would take with them. In Blue Jack's dream village Hawk Woman unwraps her blanket and gives comfort to a village surrounded by high rises in place of totem poles.

*36" x 60" Oil - R.V. Harms 1992*

*IN PRIVATE COLLECTION*



### **35 THE WRESTLERS**

These are the Haida symbols for the sun and the moon. They are wrestling to see who will take control of the light. The moon keeps losing. He never heard what Abe Lincoln said, "When you've got an elephant by the hind legs and he is trying to run away, it's best to let him run."

*36" x 60" Oil - R.V. Harms 1990*

*\$4,000*



### **36 WOLF ECHOES**

Sometimes when I look up at the enclosing space of a city and remember time spent in the woods, I would like to be a wolf and howl at the moon, but the desire passes and I growl at my wife instead.

*36" x 60" Oil - R.V. Harms 1992*

*\$4,000*



### **37 SUN DRENCHED**

Artists have struggled for a long time with capturing light, but no matter how successful they are at depicting the brightness of the daylight, we never have to squint. In 'Sun Drenched' I want the viewer to at least feel the heat.

*48" x 72" Oil - R.V. Harms 1992*

*IN PRIVATE COLLECTION*



### **38 MANE EVENT**

As a man can think about unicorns that never existed, some men might think they could love two women and everyone in the trio could be happy. The struggle of wills will turn their romantic illusions into a main event, no matter how well they think they can manage the affair.

*24" x 36" Oil - R.V. Harms 1991*

*\$2,000*



### **39 ZE BLUE ZEBRA**

In learning to draw animals I was taught to break them down into spheres, circles, rectangles, etc. Why not go one step further and use geometry to portray the end products?

*24" x 36" Oil - R.V. Harms 1990*

*IN PRIVATE COLLECTION*



### **40 THE BETTER GIRAFFE**

We have all seen giraffes or pictures of them, yet no one seems to mention who was the best giraffe. I'm almost positive that when giraffes meet they wonder who is the better giraffe.

*36" x 60" Oil - R.V. Harms 1992*

*IN PRIVATE COLLECTION*



### **41 TOOK A LOOK**

Hunting is as much an exchange of spirits as it is a struggle of life and death. One way of looking at our lives is to add up the number of things that must die in order that we may live. It would be better to ask, "How many things do we have to incorporate in order to become what we are?"

*48" x 72" Oil - R.V. Harms 1990*

*SOLD*



## 42 BEAR CUDDLE

In the circle of life one thing devours another thing. The best we can do is give one another a moment of warmth in a world that can be very cold.

*24" x 20" Oil - R.V. Harms 1990*

*SOLD*



## 43 THE MAGIC EGG

The hen has accomplished something and cries out for recognition. The "beautiful people" in the background refuse to be impressed. They say, "that is not for you to decide, my dear, we will decide what is art and what is not."

*24" x 36" Oil - R.V. Harms 1991*

*IN PRIVATE COLLECTION*



## 44 CITY BIRDS

People give life to a city. It is their warring to survive that makes a city push sideways, downwards and upwards. The sounds of a city are the cries and laughter of the victorious and the defeated. In truth, it is of no more importance than the walk of birds.

*24" x 36" Oil - R.V. Harms 1993 - 97*

*\$2,000*



## 45 ANTELOPE HEAVEN

If you were an antelope living in a sun-drenched, parched, dry climate, the heaven you would dream of would be a land of wintry freedom. You and your true love could reach down and take a bite of snow so cool it would melt in your mouth.

*24" x 36" Oil - R.V. Harms 1993*

*SOLD*





**46 COSMIC ADVENTURE ONE**  
The way we're fouling up the earth, it may well be that our "lesser" cousins will be the ones discovering the frontiers of space.

*24" x 36" Oil - R.V. Harms 1993 - 97*  
\$2,000



**47 COSMIC ADVENTURE TWO**  
The first cosmic adventure had a more cavalier attitude, the second one requires a little more caution. Hopefully we learn as we hurl through space.

*24" x 36" Oil - R.V. Harms 1993 - 97*  
\$2,000



**48 TURTLE AND FISH  
(EARTH TRAVELLERS)**

What does a turtle who has been on land think when he meets a fish who has only been in water?

*24" x 36" Oil - R.V. Harms 1993*  
\$2,000



**49 GREEN FISH  
(SEAFARING FRIENDS)**

In the morning they were friends in school. Now they are the catch of the day. They swam together freely in a vast watery world. They rarely touched but were always together. Now they have been deliciously intertwined.

*24" x 36" Oil - R.V. Harms 1990*  
\$2,000



## 50 EMBRYONICA

This picture is an example of visual onomatopoeia. The delicate balance between abstract form and suggested representational imagery is the same as the balance between the influences of heredity and environment that must exist for the development of any life form.

*24" x 36" Oil - R.V. Harms 1990 - 97*  
*IN PRIVATE COLLECTION*



## 51 TWO FISHES, NO LOAVES

Christ fed the multitudes with two fish and five loaves. Socialists wish to feed the multitudes as well, but from the rich man's table. But they don't think they should do the work of making the bread - and that is why their miracle never works.

*28" x 22" Oil - R.V. Harms 1989 - 97*  
*\$1,600*



## 52 LEFTOVER

The jugs are full, the fruit is ripe, the fish are fresh. There is too much for one meal - something will be left over and whatever that is will never be as great as it is now. So enjoy!

*36" x 60" Oil, R.V. Harms 1990*  
*IN PRIVATE COLLECTION*



## 53 HARLEQUIN PICNIC

The residents of a quaint and pleasant town are involved in a friendly tug-a-war, but someone will turn it into a contest so that only half of them can be winners. The desire for one-up-manship almost always finds a way to spoil the enjoyment of a moment of community.

*24" x 36" Oil - R.V. Harms 1994*  
*SOLD*



## 54 HIDDEN HARLEQUINS

There is always something hidden behind the surface activity. What's your real agenda? What's really behind the music you appear to be playing?

22" x 28" Oil - R.V. Harms 1989 - 97

\$1,600



## 55 SINGING CLOWNS

The singing clown knows it's not working but the accompanist and the dancers haven't caught on yet. Failed comedy is like death.

24" x 30" Oil, R.V. Harms 1990

\$1,800



## 56 CLOWNS AND LION

The circus is a place of entertainment and that should be the function of all the performers. Yet like life itself each is on his or her own agenda. The clowns are pre-occupied with something, the lion is pre-occupied with lunch.

These distractions create a certain nervousness, yet they continue to go through the motions of putting on a circus.

22" x 28" Oil - R.V. Harms 1990

SOLD



## 57 CIRCUS GOLD

Suspended in mid air, catapulting with split second timing, not for Olympic Gold but for a few laughs from a circus crowd. 'Talent will out' the saying goes, but sometimes life teaches that it is better to just say, "the fly we caught was the one we wanted."

24" x 36" Oil - R.V. Harms 1994

IN PRIVATE COLLECTION





## 58 FOLK TRADITION

As time passes the traditions are lost. The younger girl has exchanged the flower in the hair for a flower-patterned dress. She does not know the correct hand positions her mother does so elegantly. She performs the dance awkwardly and yet she has centre stage.

*48" x 72" Oil - R.V. Harms 1990*  
*\$5,000*



## 59 BOUNTY

One ample woman is great, two ample women are better - three ample women are the ultimate; and maybe a pitcher of milk, no - two pitchers of milk - and, well, some fruit - and - oh, what the heck - why not unlimited bounty!

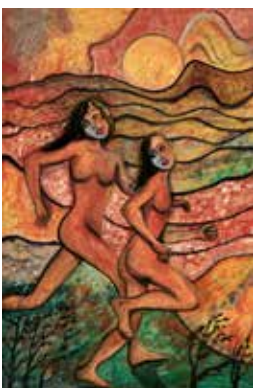
*24" x 36" Oil - R.V. Harms 1992*  
*IN PRIVATE COLLECTION*



## 60 PEACHES AND CREAM

A tribute to the beautiful French women I saw in Paris in September.

*24" x 36" Oil - R.V. Harms 1994*  
*IN PRIVATE COLLECTION*



## 61 RUNNING AWAY FROM THE IMPRESSIONISTS

The world is alive with colours of warmth; yet the two figures are fleeing it. What they are really fleeing is the Impressionist (or measles artist) lie that optical mixing will cause dots of colour to combine and create life-like illusions. (kidding)

*24" x 36" Oil, R.V. Harms 1990*  
*\$2,000*



## **62 ALWAYS A BRIDESMAID**

Beauty is never complete until it takes its place in the scheme of things.

*36" x 24" Oil - R.V. Harms 1993 - 97*

*IN PRIVATE COLLECTION*



## **63 IDENTITIES**

Like our ancestors, we pick up characteristics we admire from the real or imaginary 'wild' world and include them in our self-concept. The woman flicks her hair seductively and merges with the powerful cat as she stalks her prey.

*54" x 84" Oil - R.V. Harms 1993 - 97*

*\$5,000*



## **64 THE FAMILIAR**

The familiar is a spirit often embodied in an animal and held to attend and serve or guard a person. Isn't it strange that even the most beautiful women often feel they need protection?

*24" x 36" Oil R.V. Harms 1994 - 97*

*\$2,000*



## **65 THE SENSITIVE WARRIOR**

They took the spear away from modern man and told him it was all right to show his emotions; yet he feels he needs some kind of mask so that a woman will still feel safe in his arms.

*14" x 18" Oil - R.V. Harms 1990*

*\$1,000*



## 66 THE BETTER KIMONO

Ask yourself if you could be a better person than you are now. If the answer is yes, then ask yourself if there is someone you know personally that you would rather be than yourself. Very few of us want to trade places with people we really know. Perhaps we are, after all, the better Kimono.

24" x 36" Oil - R.V. Harms 1990

IN PRIVATE COLLECTION



## 67 ARIZONA BUMBEES 1

The Arizona Bumbees are on a lost twig on the human evolutionary tree that produces mainly females and have the mating behaviour of white tail deer. They are out there somewhere in the South Western United States. Look for them. They often disguise themselves to attend cocktail parties where they flit and flirt.

22" x 28" Oil - R.V. Harms 1990

IN PRIVATE COLLECTION



## 68 ARIZONA BUMBEES 2

The Arizona Bumbees are on a lost twig on the human evolutionary tree that produces mainly females that have the mating behaviour of white tail deer. They are out there somewhere in the South Western United States. Look for them. They often disguise themselves and attend cocktail parties where they flit and flirt.

22" x 28" Oil - R.V. Harms 1990

IN PRIVATE COLLECTION



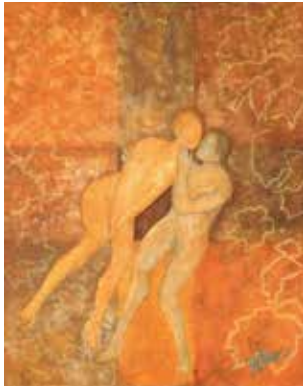
## 69 SEAL PUPS IN THE CITY

Like abandoned seal pups, the young couple feel lost in the city. All they want is a chance to live through their era of happiness. They have heard that in the city the world belongs to the young. They have invaded a territory, occupied it, and look to see if there will be resistance.

36" x 60" Oil, R.V. Harms 1990

\$4,000





## 70 THE KISS

In order for two people to kiss they must align their heads just right and forget about the normal function of their mouths. How can an activity which is so totally illogical and requires so much cooperation be so enjoyable? But it is. It is a perfect balance of the ridiculous and the sublime.

*24" x 30" Oil - R.V. Harms 1990*

*IN PRIVATE COLLECTION*



## 71 SLIPPING INTO LOVE

When you experience first love you are so totally absorbed in the magic of the moment that you are unaware that animal nature has added a slope of its own that will take you from the vertical to the horizontal to ensure the survival of the species.

*24" x 36" Oil - R.V. Harms 1993*

*IN PRIVATE COLLECTION*



## 72 THE DISTRACTION

Although the moment should absorb both partners in the romantic exchange, often one is distracted by a simple movement like the unintentional shifting of a hat. The design of the painting is worked out so that wherever you look you too will be distracted.

*24" x 36" Oil - R.V. Harms Spring 1994*

*\$2,000*



## 73 THE TENTATIVE TOUCH

It is a first kiss for both of them. They are unsure of where to put their hands. He runs towards the experience but doesn't know what to do when he gets there. She has her feet firmly planted on the ground but she really doesn't know any more about the love game than he does.

*24" x 36" Oil - R.V. Harms 1993*

*2,000*



## **74 MOMMY'S HOME**

The mother gazes out, still haggard from her work day, but for now she wants to enjoy the miracle of the moment and feel the pride one has for a child that has really done nothing to earn such admiration, but has simply been what she is - and it is more than enough.

*24" x 36" Oil - R.V. Harms 1997*

*IN PRIVATE COLLECTION*



## **75 THE GETTYSBURG CAFE**

Is the love of cooking going to be enough to create a new southern dish - peaceful cohabitation? Can people working together heal the past?

*24" x 36" Oil - R.V. Harms 1994 - 97*

*\$2,000*



## **76 COULD WE HEAR SOME OTHER MUSIC**

No matter how great traditions are, at times we get bored with them.

*24" x 36" Oil - R.V. Harms 1993 - 97*

*IN PRIVATE COLLECTION*



## **77 ORIENTAL OLIVES**

Marriage often brings together two different dream worlds that will ultimately collide no matter how tranquil the relationship.

*48" x 72" Oil - R.V. Harms 1997*

*IN PRIVATE COLLECTION*



## 78 THE CONFEDERATES

The South of the history books is 'Gone With the Wind' and will never rise again. What is left of its glory days? If you look closely, you will see the pride of the gentle Old South in the beauty of the dancers.

*22" x 28" Oil - R.V. Harms 1989*

*\$1,800*



## 79 A NIGHT'S LODGING

Are not all of our life experiences really in temporary quarters? Are we not always looking for a room at the Inn?

*24" x 36" Oil - R.V. Harms 1997*

*2,000*



## 80 THE WIDOW'S WHISTLE

She is in mourning but already a suitor is moving in. He has not much to offer, yet she places her hands just right because she is still a woman and grief is never all consuming.

*24" x 36" Oil - R.V. Harms 1993*

*2,000*



## 81 GOOFING OFF

The harvest is over, the wine is plentiful - it's time for "goofing off". Eat, drink and be merry for this may be the best day of your life and tomorrow may never come to require anything of you.

*36" x 60" Oil - R.V. Harms 1990*

*IN PRIVATE COLLECTION*





## 82 AFRO AMERICAN BOOGIE WOOGIE

Two interesting, but average dancers are given time off for a holiday and they are trying to give it the dignity of a cultural past that they only have heard about and never lived.

*24" x 36" Oil - R.V. Harms 1994 - 97*  
*\$2,000*



## 83 PEARS

CI wondered what fruit in the garden of Eden was filled with the knowledge necessary to be a woman? I decided it must be the pear because it is soft and firm, and has such a graceful form.

*24" x 36" Oil - R.V. Harms 1990 - 97*  
*IN PRIVATE COLLECTION*



## 84 TAKING THE PLUNGE

Like the fish, we are confused by this act. Is he helping her take the plunge or is he forcing her to take the plunge? It is like so many things we do together. What is the real motivation?

*24" x 36" Oil - R.V. Harms 1993 - 97*  
*\$2,000*



## 85 THE IMPOSSIBLE LIFT

Looking at the figures in the painting, we know logically she could not bend that way, he could not jump with that weight; yet, it seems that it is happening. We believe the impossible lift because it would be so nice if it were true.

*4" x 36" Oil - R.V. Harms 1992 - 97*  
*\$2,000*



## 86 TRANSITION

Beautiful dancers perform their magic against a background of the first monumental Art. The dancers eyes bind them to each other and we are drawn in to witness a moment of tenderness at the beginning of time.

*24" x 36" Oil - R.V. Harms 1990 - 97*

*\$2,000*



## 87 THE VICTIMS

We all have locks on our houses. Why? Because we are wicked? No. Then why must we be locked in at night?

We are victims. Like the hard-working couple in the picture, we have all had our lives interrupted by some evil. Why should we be the victims of rules we live by?

*24" x 36" Oil - R.V. Harms 1992 - 97*

*\$2,000*



## 88 THE WEAKER VESSEL

The most popular religions are male-dominated. Yet in spite of all the repression, women have a way of holding the true power. I feel devotion to feminine beauty is always good for the soul. The smile that turns heads and hearts is the true force that spins the solar system.

*24" X 36" Oil - R.V. Harms 1992*

*\$2,000*



## 89 UPPING THE ANTE

The painting depicts a courting game. He has impressed her with his barefoot dancing. His shoes are off. She kicks off her shoes. She sees his bet and raises him . . . who knows how high the stakes will go.

*24" x 36" Oil - R.V. Harms 1992*

*IN PRIVATE COLLECTION*



## 90 THE HAIRDRESSER

The hairdresser looks both at the woman and himself in the mirror. He is proud of the beauty he has sculpted and will accept no criticism so he is also checking to make sure none is forthcoming.

*24" x 36" Oil - R.V. Harms 1993*

*\$2,000*



## 91 THE SCHOOL OF HARD KNOTS

If you limit yourself just to what you see when you pose in the mirror, you see yourself as more attractive than you are. The woman combing sees the knots in the hair and the falling jaw line, but she has been schooled to say nothing.

*24" x 36" Oil - R.V. Harms 1990 - 97*

*\$2,000*



## 92 THE RITE OF PASSAGE

The child pats her head and rubs her stomach and the mother concentrates on the fading beauty of the rose she holds in her hands. She hopes that even though her youth has been cut from the stem, it will last.

*24" x 36" Oil - R.V. Harms 1993*

*\$2,000*



## 93 SHARED EXPERIENCE

Each has his or her own phenomenological world. It is only where they overlap that we can truly understand each other. Even a married couple can never become as one flesh because there is never a total meshing of perceptions.

*24" x 36" Oil - R.V. Harms 1990*

*\$2,000*





## 94 MOTHER'S HELPER

The painting itself floats like the mind-state when a mother first shares her kitchen with her daughter (or son). All the things that are so straight forward and routine now need an explanation. There is love, there is concern, and also a sense of losing territory.

*24" x 36" Oil - R.V. Harms 1990*  
*\$2,000*



## 95 THE BLUES

Philosophically we often struggle to find the unity amidst the diversity; yet, when we meet identical twins we proceed to search for tiny differences. The fascination over this quandary led to the painting of "The Blues".

*36" x 60" Oil - R.V. Harms 1990*  
*\$4,000*



## 97 A HUG FOR THE DECORATOR

During the years of struggle, getting up early for work and poverty, life would be unbearable if not for a wife who makes things as nice as it can be with her decorative touches. The warmth of a moment of appreciation for her is a hope for the future.

*24" x 36" Oil - R.V. Harms 1994 - 97*  
*SOLD*



## 98 SHARED RHAPSODY

The tenderness of this charming relationship is emphasize by the delicate way the mother touches her son's shoulder. She accept his turned around baseball cap and concern for the present culture, for she knows in the long run they will be bonded by the classics.

*36" x 24" Oil - R.V. Harms 1994 - 97*  
*\$2,000*



## 99 THE ENTREPRENEURS

The sun is setting. They have made no sales. He has that hollow feeling in his stomach that only someone in business who has lost money knows. He holds up his best kettle hoping for a sale, his wife clutches a cup. Maybe, just maybe if they don't want the kettle, they might take the cup.

*36" x 60" Oil - R.V. Harms 1993*

*IN PRIVATE COLLECTION*



## 100 THE CELESTIAL NOTE

This painting is a celebration of what is the best in music and life. Even without the musician's touch, musical instruments have a life of rhythms and harmonies all on their own. The guitar player closes his eyes and knows that music is a dream for the waking man.

*24" x 36" Oil - R.V. Harms 1994 - 97*

*IN PRIVATE COLLECTION*



## 101 REFLECTIVE BEAUTY

How she suffers when she looks at herself in the mirror. Not another bad hair day! (How can this be happening to someone the whole universe was made for?) She will continue to look at the horror, all the while trying on new faces until she finds one that says it all, and then, she will smile.

*36" x 60" R. V. Harms 1993*

*\$4,000*



## 102 PEER PRESSURE

From the expectation in their looks, this is not the way it should be. The question is - who is going to influence who? Habitually unsure, we hesitate.

*36" x 60" R. V. Harms 1993*

*\$4,000*



### **103 HAIDA NECKLACE**

The circle of life, where the Great Spirit watches all her children at play, where we live in nature and nature lives in us. The earth is caressed by our footsteps, we eat fruit and vegetables from its table and it welcomes us to its bosom to become dust again when we die.

*24" x 36" Oil R.V. Harms 1990-97*

*SOLD*



### **104 BUFFALO FLOWERS**

Many times we feel sad because of isolation and loneliness, but imagine the isolation of a great herd animal, the last of his tribe wandering towards extinction?

How many times did one lone buffalo live out his days separated and remote from what his life was meant to be?

*6" x 24" Oil R.V. Harms 1992*

*\$2,000*



### **105 PLAYING AT ART**

This is dedicated to all critics, from the ones who put their foot in and the music they think they make when they speak, to the uninformed morons who personify the Yiddish proverb, 'If you're out to beat a dog, you're sure to find a stick.'

*36" x 60" Oil R.V. Harms 1993*

*\$4,000*



### **106 SPONTANEOUS PAUSE**

A great deal of practice has to go into a routine before it can look spontaneous. She knows she should do more with the routine, make it so much better. But her mind keeps repeating a German proverb - "What's the use of running when you're not on the right road?"

*24" x 36" Oil R.V. Harms 1994*

*\$2,000*





## 107 FALSE MODESTY

How many times have people shown you a piece of their handicraft or art work, which they are secretly very proud of, and said, "Oh, I was just monkeying around." I feel like giving them a peanut and telling them I hope they'll find an organ grinder real soon.

*24" x 36" Oil R.V. Harms 1991 - 97*  
*\$2,000*



## 108 FERDINAND VANQUISHED

I attended a bull fight in Mazatlan, Mexico. During the event one bull pulled up short and looked around as if to say, "Why am I here anyway?" All his life he had been pampered and nurtured and now suddenly he was to lay it all on the line in a stupid contest he could never win.

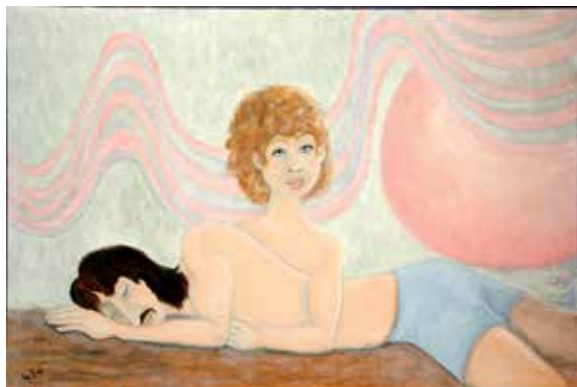
*48" x 72" Oil R.V. Harms 1990*  
*SOLD*



## 109 EARTH DAY EQUALITY

Why shouldn't everyone have the freedom to take off their shirt and dance on a beautiful day? I wonder sometimes if the women who object to women going topless aren't doing so to maintain an advantage. In the battle for men's attention, as in any battle, a weapon concealed is often a very good weapon.

*48" x 72" Oil R.V. Harms 1995*  
*IN PRIVATE COLLECTION*



## 110 SUN BUMS 1

In our work ethic society there has always been criticism of people who had the time to just bum around in the sun, but now, with great puritanical indignation, we can say that UV exposure will make these bums will look like leather. I wanted to capture the joy of fun in the sun before it disappears - another decadent sin of our past.

*48" x 72" Oil R.V. Harms 1992*  
*\$5,000*



## 111 SUN BUMS 2

In our work ethic society there has always been criticism of people who had the time to just bum around in the sun, but now, with great puritanical indignation, we can say that UV exposure will make these bums look like leather. I wanted to capture the joy of fun in the sun before it disappears - another decadent sin of our past.

*48" x 72" Oil R.V. Harms 1992*

*\$5,000*



## 112 THE TROUBLE

The man has trouble he can't express. His wife cares so much for him and wants to help him, but he ignores her. Yet without her concern his trouble would be so much worse.

*36" x 60" Oil R.V. Harms 1992 - 98*

*IN PRIVATE COLLECTION*



## 113 DESERT FASHION

In that vast desert of our childhood, how much of it was influenced by how our mothers dressed us? The clothes she made us wear were often the subject of ridicule. Should we be shocked if our children laugh at us for how we dressed them?

*22" x 28" Oil R.V. Harms 1990 - 97*

*\$1,800*



## 114 LITTLE CITY CIRCUS

I noticed some girls in New York City oohing and aching over a police officer's fine horse. I knew they were city girls who had never had a chance to ride. Yet you could see in their eyes a dream of being very at home on a horse, a star in their own riding circus.

*24" x 36" Oil R.V. Harms 1993 - 97*

*\$2,000*



## 115 THE RUSSIANS

The painting is a celebration of new life. Progress comes from the blind urge to see ourselves as better than others, particularly those who were already on the scene when we arrived. It is not wanting to be confined by ancient limits that make the young try new steps in the dance of life.

*24" X 30" Oil R.V. Harms 1990*

*\$1,800*



## 117 THE ANTI-GRAVITY MACHINE

I picked up a hitchhiker once on a trip through California. When I dropped him off, he said, "Kid, I'm just a prince of the highway, a bum to some. I have no money to give you but I'll give you something far more valuable that you can use all your life. The secret of the pyramids.

They had anti-gravity machines."

*24" X 36" Oil R.V. Harms 1991*

*\$2,000*



## 118 THE POWER OF ORANGE

One definition of a neurotic is a person who has all that is necessary to solve his problems but wastes all his energy worrying about the problem instead of solving it. This man could easily break his bonds, but he wastes his energy in painful muscular contortions and futile punches.

*24" x 36" Oil R.V. Harms 1989 - 92*

*\$2,000*



## 119 GEMINI UNICORNS

Like so many things in life - just when you think you've figured it out, it turns itself upside down.

*24" x 36" Oil R.V. Harms 1992*

*\$2,000*





## 120 ALIEN SPACES

The hawk has left the comfort of his forest home and is flying at eagle heights. Instead of enjoying the freedom, he looks back anxiously to the safety of his familiar territory. We can become trapped by security and never “slip the surly bonds of earth and reach out and touch the face of God”.

*36” x 60” Oil R.V. Harms 1992*

*\$4,000*



## 122 LUCY SERIES: LOUIS THE LONE ARRANGER

I read about the discovery of Lucy in Ethiopia and I began to think about what portraits might be like if we looked more like our earliest ancestors.

Louis is based on Van Dyck’s ‘Man in a Turban’.

*14” x 18” Oil R.V. Harms 1989*

*\$500*



## 123 LUCY SERIES: LUCY AT THE STREAM

I read about the discovery of Lucy in Ethiopia and I began to think about what portraits might be like if we looked more like our earliest ancestors. Based on Rembrandt’s “Woman Bathing in a Stream.”

*14” x 18” Oil R.V. Harms 1989*

*\$500*



## 124 LUCY SERIES: LUCY IN RED

I read about the discovery of Lucy in Ethiopia and I began to think about what portraits might be like if we looked more like our earliest ancestors.

*16” x 24” Oil R.V. Harms 1989*

*\$1,200*



## **125 LUCY SERIES: LUCY IN BLUE**

I read about the discovery of Lucy in Ethiopia and I began to think about what portraits might be like if we looked more like our earliest ancestors.

*16" x 24" Oil R.V. Harms 1989*

*\$1,200*



## **126 LUCY SERIES: LUCY'S SISTER PEARL**

I read about the discovery of Lucy in Ethiopia and I began to think about what portraits might be like if we looked more like our earliest ancestors. Inspired by Vermeer's "Girl with a Pearl Earring,"

*15" x 30" Oil R.V. Harms 1989*

*\$1,000*



## **127 LUCY SERIES: THE ACCUSED**

After the discovery of Lucy in Ethiopia I thought about what portraits might be like if we looked more like our earliest ancestors. A mother will admit that her child may be less brave, less clever, less strong but never less good as a person.

*18" X 24" Oil R.V. Harms 1989*

*\$1,200*



## **129 TENDER MOVES**

The interlocking limbs and the closed eyes of love give us a pulsating moment of ardor. They touch, it is the touch of lovers and the touch of a friendship that will last a life time. Each sees goodness in the other's soul, it is there for the taking and freely given.

*24" x 36" Oil R.V. Harms 1993*

*SOLD*



### 130 MARIE'S FUTURE

A friend of mine has a beautiful and interesting pre-teen daughter. I have projected what she will look like as young adult. I was pretty accurate.

*22" x 28" Oil R.V. Harms 1990*

*\$1,800*



### 131 VESPERS

How should the significance of the seagull's life be measured? That it has travelled far from the sea? That it has laid many eggs. When a seagull gives a sermon, what is its text? Does he lift his wing and say, "Gull brothers, when caught in a storm, trust God but keep flying?"

*36" x 60" Oil R.V. Harms 1990*

*\$4,000*



### 132 THE STRAWBERRY LADY

I was thinking of the drink, "Pink Lady" and the elves in my mind produced the "Strawberry Lady". Her toast to us is, "There are two good reasons for drinking, one, because you are sad and two, to prevent you from becoming sad."

*12" x 24" Oil R.V. Harms 1988*

*\$500*



### 133 GONE

In the conquest of North America it was believed that the heathen living in darkness just needed to be enlightened.

It did not matter what was lost in the process.

*36" x 60" Oil R.V. Harms 1990*

*\$4,000*





### **134 BALLOON STUDY**

Sometimes I have no choice but to paint a girl with beautiful eyes and welcoming lips. This was the result of such an occasion.

*22" x 28" Oil R.V. Harms 1990*

*\$1,600*



### **135 FOCUSED**

When you “live in a fishbowl”, “let your hair down”, “go with the flow”, but “stay focused” and you’ll be able to handle anything. This floating girl is living with the consequences of our endless substitution of clichés for real thought.

*48" x 72" Oil R.V. Harms 1990*

*\$5,000*



### **136 COMPETITIVE PATTERNS**

A man is a very competitive creature. He competes for women; he makes horses compete for his enjoyment. He sees gods in the stars and invents myths about their competition. When he paints he gets colours and patterns to compete for attention.

*36" x 24" Oil R.V. Harms Spring 1994*

*\$2,000*



### **139 CIRCUS DREAMER**

In life, many people have a vital part to play in the production of things but are ignored by the spectators who only see what is in the spotlight. They accept the role of a clown and the show does go on, though, like this clown playing so the dancers can dance, they will have sad eyes.

*24" x 36" Oil R.V. Harms Spring 1994*

*\$2,000*



## 140 THE EQUALIZERS

One of our favorite social games is for the weak to band together and pull down the strong. Competition is in our genes, but envy often overrules the fair play of one on one so that a group can work together to destroy the gifted, that is sad.

*24" x 36" Oil R.V. Harms 1994*  
*\$2,000*



## 141 DAVE GOES TO MARS

For kids nothing is impossible. In reality the boy is up at dawn to do some task like delivering newspapers but in his heart he is going to join aliens and travel the universe.

*22" x 30" Oil R.V. Harms 1980*  
*\$1,600*



## 142 MORNING DOWN

There is often a blind love that exists between a mother and her children. There are lots of potential dangers in ignoring the world and just cuddling with your kids but at the time it's worth it and it also seems to make a lot of other things in life worthwhile as well.

*24" x 36" Oil R.V. Harms 1991*  
*\$2,000*



## 143 DOVES

The dove is the symbol of peace when it holds an olive branch in its beak. Are these doves, who gaze in opposite directions, looking for the olive branch of peace or just a quiet place to coo. "No one can have peace longer than his neighbour pleases." (Dutch Proverb)

*24" x 36" Oil R.V. Harms 1994*  
*\$2,000*



## 144 BEAR WITH ME

This is a still from a musical based on Shakespeare's stage direction, 'Exit pursued by a bear'. It didn't get much backing. There was not enough rehearsal time. The act is falling apart, but the bears are hoping for your approval.

*24" x 18" Oil R.V. Harms 1993*

*\$1,400*



## 145 CANDLE IN THE WIND

This painting was influenced by Elton John's song about Marilyn Monroe. Her unnatural elongated neck and haunted face underscores the frailty of her life as you explore her beauty and she becomes your fantasy.

*22" x 28" Oil R.V. Harms 1990*

*\$1,600*



## 146 CHILDREN OF THE OWL

There is an atmosphere of joyful solemnity to their dancing because it is an expression of the conflict between love and duty. They are worshippers of the owl and must dance when "He" appears but they know their dancing will lead them to a romantic moment.

*24" x 36" Oil R.V. Harms 1997*

*\$2,000*



## 149 SUN GIANT

What do human eyes know about rhinoceros beauty?" We might as well portray him as a bunch of triangles. But he knows he looks like a classic champion, an ideal for all the young beauties eager for him to lay his head on their backs to get them ready for the weight of his courtship.

*24" x 36" Oil R.V. Harms 1990*

*IN PRIVATE COLLECTION*





## 150 JUXTAPOSITION OF THE TRADITION BUSTERS

The dance is rehearsed but the performance gives the illusion of freedom. Countless variations are tolerated because youth will always strive for the idea of being different and breaking with tradition even if only through a recycled hair style.

*24" x 30" Oil - R.V. Harms 1994*  
*\$2,000*



## 151 GIBBON GIRL

The central figure is saying, "Sure I can swing like the Gibbons at the zoo. Just watch me." To quote Babe Ruth, "it ain't braggin' if you can do it."

*6" x 20" Oil R. V. Harms 1993*  
*\$800*



## 152 LOOKING GOOD

The distorted natural poses exaggerate the expression of their dance. Like puppets pulled into position and stopped momentarily, they are ready for their next movement. In a creature's dancing there is always that delicate balance between abstract form and representational imagery.

*24" x 36" Oil R.V. Harms 1990*  
*\$2,000*



## 153 FOLK HYMN

When people sing about earthly love, with its joy and heartaches, it sets the spirit free. It catapults them to a frozen moment where they are forever young, free to play and frolic in a magical world of moonlight and dreams.

*20" x 20" Oil R.V. Harms 1993*  
*SOLD*



## 154 ENGAGING ATTITUDE

She looks right through you. "I'm engaged and you think I'm going to give you a moment's notice? You gotta be kidding. I'm the pearl in the oyster." Her mask-like face suggests remoteness, yet one cannot escape the sensuality in her eyes.

*24" x 18" Oil R.V. Harms 1993*

*\$1,600*



## 156 MOON TANNERS

They try to tan in the moonlight where there are no harmful ultra violet rays. With rubber gloves they practice safe dancing. Like Cervantes says in Don Quixote, "Fear is sharp - sighted, and can see things underground, and much more in the skies."

*18" x 20" Oil R.V. Harms 1993 - 97*

*\$1,200*



## 157 LION HEARTED

The lion who protects her is more likely to smile than she is. The way we look at her reveals more about us than about her.

*24" x 36" Oil R.V. Harms 1993*

*\$2,000*

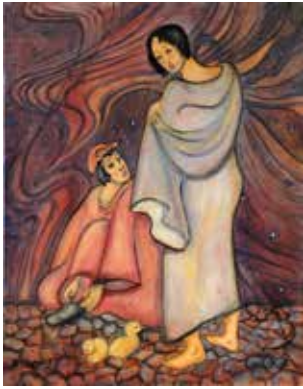


## 158 GENETEGGS

Genetic tampering has mixed up nature so much she doesn't even bother to make a nest - yet she has spiritual ideas about the significance of the sun and sky.

*18" x 24" Oil R.V. Harms 1993*

*\$1,500*



## 159 THE INTRUDER

We start out just being, then we learn to worry about what others think; once we have that awareness, an unknown intruder complicates our lives. As we solve life's mysteries, we disappear. "As the snow enjoys the sun's warmth, it melts" - R.V. Harms

22" x 28" Oil R. V. Harms 1989

\$1,500



## 162 MUSLIM WOMEN GET THE VOTE

One of the women has her mouth shut. Does she not understand the significance of the event? Is she afraid if they are too vocal, the men may change their minds? Or does she know her husband is just going to tell her how to vote anyway?

22" x 28" Oil R. V. Harms 1989

\$1,600



## 163 CURTAIN CALLS

The play is over, everything went well and now there is a struggle to upstage each other at the curtain call. For they know that when Irving Berlin said, "The toughest thing about success is that you've got to keep on being a success."

24" x 30" Oil R.V. Harms 1990

\$1,800



## 166 ANOTHER RECESSION

There is no joy in the summer sun. There is no spontaneity to do things. They are victims of an economic circumstance that has been publicized and now is a self-fulfilling prophecy. The fish are there, the pots are ready but no one is buying because, well, because there is a recession.

24" x 36" Oil - R.V. Harms Spring 1994

\$2,000





## 169 DUCKING OUT OF A CARD GAME

Sometimes as an artist, just because you enjoy life, it is necessary to express the love of your fellow man's foibles by creating a visual pun. The kids get caught playing an adult game with their parents' toys. Will their excuse be believed?

*24" x 36" Oil R.V. Harms 1990*  
*\$2,000*



## 170 THE BUILDERS

History is often made up of false accounts because a good story is the most fun to tell. Our heroes are not based on what they really did but on what we believe they did. There is a lot of speculation and theorizing. Maybe Atlantis was the city of Aquamen? Maybe they lived on the ocean floor.

*24" x 36" Oil R.V. Harms 1989 - 97*  
*\$2,000*



## 172 JUDY'S LAST LOOK AT THE CANDY KINGDOM

That last reflection before becoming an adult. You know you can't turn the clock back but you dress up one more time and ride the carousel of your childhood fantasies.

*24" x 36" Oil - R.V. Harms 1993 - 97*  
*\$2,000*



## 173 DERANGED

This is an example of levelism - I painted one picture over another. Some people believe the rhinoceros horn is an aphrodisiac. The theme of eroticism arising from the death of a noble beast is expressed as a ridiculous mind puzzle. The central figures are fragmented, portraying a puzzle that reveals a rhinoceros.

*48" x 72" Oil R.V. Harms 1990*  
*\$5,000*



## 174 POLITICALLY CORRECT TOYS

Can people really control you if you don't want to let them? Don't we often allow others to push our buttons? Who's manipulating whom? Isn't it possible they are making him pull the strings they want him to?

*24" x 36" Oil R.V. Harms 1991 - 98*

*\$2,000*



## 175 RECESSIONS

The flowers still bloom, the leaves still give shade. Nature continues and man's closest friend is willing to carry on being a friend but he is ignored because the boats are out of the water and the men have a sameness about them brought on by a system that failed them.

*24" x 36" Oil R.V. Harms 1990*

*\$2,000*



## 177 THE NIGHT LINE

The lion stays up nights. He has many females to mate with. He has to be ready for attack. Other males would drive him away from his kingdom, kill him and eat his children. We see him sleeping or eating first after a kill and think - "Gee, must be nice." He's thinking - "Yeah, what do you know?"

*24" x 36" Oil R.V. Harms 1993*

*IN PRIVATE COLLECTION*



## 178 ANTELOPE PAUSE

Every step has its dangers when you live in a land where the future is based on the history of the fastest lion eating the slowest antelope.

*24" x 36" Oil R.V. Harms 1990 - 97*

*\$2,000*



## 180 TRUE COMPANION

The dog has no words but is the best sympathetic buddy a lot of people ever have.

*24" x 36" Oil R.V. Harms 1992*

*SOLD*



## 181 THE VACATIONERS

Invariably when you go on a holiday, conflicts arise on any or all occasions. In the picture One says, "It's going to be such a marvelous day, we're going to have such a good time." The Other says, "No, I don't think so. It's going to get too hot." One sees sand, the Other sees gravel.

*24" x 30" Oil R.V. Harms 1990*

*SOLD*



## 182 THE CONCERN OF ST. FRANCIS

Here we have an irony. A religion that produced a saint for animals but would allow bull fighting. A religion of the blood of Christ joined with the blood sport of bull fighting. A strange juxtaposition of heavenly thought and earthly action.

*24" x 28" Oil R.V. Harms 1990*

*SOLD*



## 183 A TRIBUTE TO PICASSO

Cubism is the beginning of Modern Art and Picasso is the genius who made it happen. I call this style "Levelism," one painting is painted over another painting and the result is a third painting because of the interaction between them. What better subject for my innovation than the great innovator, Picasso himself.

*24" x 30" Oil R.V. Harms 1989 - 90*

*\$2,000*





## 184 GALATEA'S CHOICE

In this painting Galatea is changing from statue to life. All around her is the briefness of life, the flowers that will wither, the butterflies that are only beautiful at the end of their cycle. Is it a good choice to give up being a statue that would survive the ages for a brief moment in the sun?

*36" x 24" Oil R.V. Harms 1992*

*IN PRIVATE COLLECTION*



## 185 MIRAGE

When we hope for things we often are looking at mirages.

The reason is that we have inherited experiences by word of mouth from our parents - inaccurate theories and questionable beliefs. These become the outward and illusionary signs of inward fears.

*4" x 28" Oil R.V. Harms 1990*

*\$1,600*



## 186 THE REVERSAL

Is the sky blue because I say it is blue when I look at it? If I think an assortment of containers displayed on a patterned background are powerful objects of beauty that convey a meditative serenity that gives new meaning to the words "Still Life," should I care if you don't agree?

Or should I try to reverse your opinion?  
*22" x 28" on R.V. Harms 1989 - 90*

*\$1,600*



## 187 PHASES

She gestures dubious acceptance of what has just taken place between herself and the younger girl whom she thinks is insufferable. After all as the Dutch proverb says, "Young folk, silly folk, old folk, cold folk."

*36" x 24" Oil R.V. Harms 1993 - 97*

*\$2,000*



## 188 THE CAT AND THE FIDDLE

If you put a cat and a fiddle together, which one would you pay most attention to? Would they take on special significance? Would the philosophers expect lovers to care about the deeper meanings of “catness” and “fiddleness”? Or would there be a clown wise enough to tell us, “Hey diddle, diddle the cow jumped over the moon.”

*36” x 60” Oil R.V. Harms 1996*

*\$4,000*



## 189 OMINOUS SIGNS

The eggs are alone. Where’s the hen? The sun suggests disaster. Once the hen’s place was with the chicks. Now she seeks an identity and a career of her own. Is this need carrying her far away to an enchanting dream or to the horror zone?

*20” x 16” Oil R.V. Harms 1993*

*\$1,400*



## 190 THE OTHER WOMAN

This painting resulted from a comment a friend of mine made about why she separated from her husband. “Even when we were together and trying to make it work, all that was really on our minds was that other woman.”

*9” x 12” Oil R.V. Harms 1988*

*\$400*



## 191 SECURITY

We put so much faith in the phrase, “Oh, they have Security.” Yet any well-conditioned thief can make fools out of the fat security guards that hold down most positions. “It is folly to bolt a door with a boiled carrot.” –

English Proverb

*18” x 24” Oil R.V. Harms 1993*

*\$1,400*



## 192 BIOLOGICAL CLOCK

She is totally absorbed in her fitness program. The rest of the world is trying to reproduce itself and she will not escape the pressure to do her part, but for now she will drown out the ticking with the pounding of her feet on the pavement.

*36" x 60" R.V. Harms 1992 - 97*

*\$4,000*



## 193 HAIDA LOVE

This painting brings together my enjoyment of Haida art and a song my mother used to sing "Now the moon shines tonight on pretty Red Wing." I thought about the sadness of Red Wing whose brave, having been killed in battle, lies sleeping and the idea that if you could hold on to the moon you could keep romance alive forever.

*48" x 72" Oil - R.V. Harms 1990*

*\$5,000*



## 194 THE SERBS

Most of us remember a time when the guiding influence of the older generation or parent was more prevalent.

Things have changed, but all this freedom is not necessarily good for you.

*24" x 30" Oil R.V. Harms 1990 - 97*

*\$1,800*



## 195 THE ADJUSTMENT

It is amazing what control we give over to others when it comes to our health. If the doctor makes an error in diagnosis you can be sure he will make an adjustment in his favour. As the Russian Proverb says, "Only a fool will make a doctor his heir."

*24" x 36" Oil R.V. Harms 1993*

*IN PRIVATE COLLECTION*





## 196 SEA CUPID

A choking world of weeds and fishes are the last clouded visions of the baffled child who is drowning. Everything else floats easily, but the child whom we care the most about is sinking. It is this, the hopelessness, we feel when someone we love is dying before our eyes.

*24" x 30" Oil R.V. Harms 1989 - 90*

*\$1,800*



## 197 THE DECORATOR

At some point in time there was a woman who started the trend that women decorate the "cave". Who is to say, maybe the cave paintings were done by a woman who just loved to make things look a bit nicer.

*24" x 36" Oil R.V. Harms 1993*

*\$2,000*



## 200 A SNOWLESS CHRISTMAS

Tradition is so strong it takes over that people follow and will mouth the words even though they are meaningless in the context. I think about this every time I hear the song 'White Christmas' in Honolulu.

*36" x 24" Oil R.V. Harms 1994*

*IN PRIVATE COLLECTION*



## 201 THE SHRINKING WOMAN

Women are so beautiful that men have no choice but to look at them. Some women, who fear they shall be considered long-haired, short-brained objects of lust have given up parts of their beauty and don't know what they have lost in the process.

*18" x 24" Oil R.V. Harms 1993*

*\$1,600*



## 202 THE PARADOX PEDDLER

A Christian businessman once told me,  
“Business is business - love is shit.” I could never  
discover which verse of the Bible he got that idea from.

*24” x 36” Oil - R.V. Harms 1998*

*\$2,000*



## 203 THE LOVER’S CONSPIRACY

*36”x 24” Oil R.V. Harms 1994*

*\$2,000*



## 204 THE RHAPSODY OF RATIONALIZATION

The hurt has already been done. The promise is broken.  
Now you must listen to the justification for the rotten  
behaviour, which is always given with a passionate  
plea for understanding - hoping that your emotions will  
override your logic.

*24” x 36” Oil - R.V. Harms 1998*

*\$2,000*



## 205 CELESTIAL TRUMPETERS

In Sunday school I was taught that the beasts of the  
earth have no place in Heaven, but when I consider the  
tenderness and elegance of elephants I dream of a celestial  
paradise where their trumpeting is the Voice of God.

*36” x 60” Oil - R.V. Harms 1998 - 99*

*SOLD*



## 206 PREDICTABLE GIFTS

*36" x 24" Oil R.V. Harms 1998*

*\$2,000*



## 207 MOON TONES

Moonlight intertwines with music, and creates a song that is more than words and melody.

*24" x 36" Oil - R.V. Harms 1998*

*\$2,000*



## 208 THE SUGAR DADDY

Which do you love more, the gifts we give or the gifts we receive? Why is it more blessed to give than to receive? What must you give up when you accept a gift? Are you only valued if you have something valued to give in return? Is the Sugar Daddy so sure of his gifts that he has forgotten Judas' Kiss?

*24" x 36" Oil – R.V. Harms 1998 -99*

*\$2,000*



## 210 THE SHOPPERS

*24" x 36" Oil - R.V. Harms 1998*

*\$2,000*





## 212 THE ATTRACTION OF THE BLUES

*36" x 60" Oil R.V. Harms 1998*  
*\$4,000*



## 213 CAFE OLÉ

Couples who have taken each other for granted for years can have a magic moment of rekindled desire when they dance. The others present become small and float in their own love spaces.

*36" x 60" Oil - R.V. Harms 1999*  
*IN PRIVATE COLLECTION*



## 214 CITY FLOWERS

*36" x 60" Oil - R.V. Harms 1998*  
*\$4,000*



## 215 MEN'S BUSINESS, WOMEN'S BUSINESS

In primitive societies men must not know women's business; women must not know men's business. Yet both sexes seem to know the other's secrets in great detail. Modern societies do not attempt to publicly hide one sex's secrets from the other sex but maybe they should.

*36" x 60" Oil - R.V. Harms 1999*  
*\$4,000*



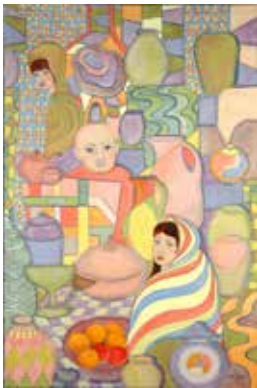
## 216 THE WINNER IS...

*36" x 60" Oil – R.V. Harms 2000*  
*\$4,000*



## 217 HEART OF THE CITY

*36" x 60" Oil - R.V. Harms 1999*  
*\$4,000*



## 218 SHOPPING FOR PASTELS

*36" x 60" Oil - R.V. Harms 1999*  
*\$4,000*



## 219 ALONE TOGETHER

This picture resulted from seeing a young couple necking on the bench at a bus stop at rush hour, totally oblivious to all the people rushing by. I also thought how the English language makes liars out of all of us because it's impossible to be literally "alone together".

*36" x 60" Oil – R.V. Harms 2000*  
*\$4,000*



## 220 THE BIRTH OF FRANCES

*36" x 60" Oil - R.V. Harms 1999*  
*SOLD*



## 221 THE MUSES

*36" x 60" Oil - R.V. Harms 1999*  
*\$4,000*



## 222 CHOOSE ME

*36" x 60" Oil - R.V. Harms 2000*  
*\$4,000*



## 225 BYPASSING

*24" x 36" Oil - R.V. Harms 2004*  
*\$2,000*





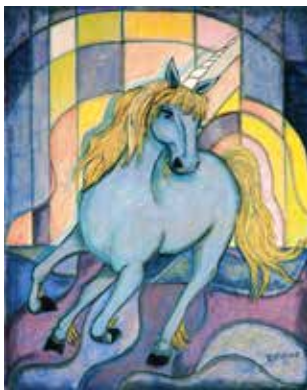
## 226 CHAMPAGNE GRACES

*36" x 60" Oil - R.V. Harms 2004*  
*\$4,000*



## 227 CIRCLE SIMULATION

*30" x 24" Oil - R.V. Harms 1999*  
*\$1,800*



## 228 CIRCUS UNICORN

*30" x 24" Oil - R.V. Harms 2004*  
*\$1,800*



## 229 CONVERSATION

*36" x 60" Oil - R.V. Harms 2004*  
*\$4,000*



## **230 COUNTERPOINT**

*30" x 24" Oil - R.V. Harms 1999*  
*\$1,800*



## **231 DESIRE**

*28" x 22" Oil - R.V. Harms 2004*  
*\$1,600*



## **232 DIVERSITY**

*36" x 24" Oil - R.V. Harms 2004*  
*\$2,000*



## **233 FIRST HIGH HEELS**

*24" x 36" Oil - R.V. Harms 2004*  
*\$2,000*



## 234 HALCYON DREAMS

*30" x 24" Oil - R.V. Harms 2004*  
*\$1,800*



## 235 HEARTFELT

*28" x 22" Oil - R.V. Harms 2004*  
*\$1,500*



## 236 HOPE

*28" x 22" Oil - R.V. Harms 2004*  
*\$1,500*



## 237 LONGING

*28" x 22" Oil - R.V. Harms 2004*  
*\$1,500*





## 240 PAUSE

*36" x 24" Oil - R.V. Harms 2004*  
\$2,000



## 241 PENSIVE BEGINNING

*24" x 36" Oil - R.V. Harms 2004*  
\$2,000



## 242 PENSIVE ENDING

*24" x 36" Oil - R.V. Harms 2004*  
\$2,000



## 243 PENSIVE

*24" x 36" Oil - R.V. Harms 2004*  
\$2,000



## 244 SEDUCTION

*30" x 24" Oil - R.V. Harms 2004*  
*\$1,800*



## 245 SIMILITUDE

*24" x 36" Oil - R.V. Harms 2004*  
*\$2,000*



## 246 THE SOUNDS OF HEAVEN

*36" x 60" Oil - R.V. Harms 2004*  
*\$4,000*



## 247 THE CRITIC

*30" x 24" Oil - R.V. Harms 2004*  
*\$1,800*



## 248 THE ESSENCE OF SARAH

*30" x 24" Oil - R.V. Harms 2004*  
*\$1,800*



## 249 THE GAMBLER

*24" x 36" Oil - R.V. Harms 2004*  
*\$2,000*



## 250 THE LADY AND THE TIGER

*24" x 36" Oil - R.V. Harms 2004*  
*\$2,000*



## 251 THE REQUEST

*24" x 36" Oil - R.V. Harms 2004*  
*\$2,000*





## **252 TROJAN UNICORN**

*24" x 36" Oil - R.V. Harms 2004*  
*\$2,000*



## **253 WALLPAPER**

*28" x 22" Oil - R.V. Harms 2004*  
*\$1,500*



## **254 WISHES**

*48" x 30" Oil - R.V. Harms 2004*  
*\$3,500*



## **255 APPLAUSE PLEASE**

*36" x 60" Oil - R.V. Harms 2004*  
*\$4,000*



## **259 EARLY DEPARTURE**

*36" x 48" Oil - R.V. Harms 2004  
IN PRIVATE COLLECTION*



## **260 FORWARD PASS**

*48" x 60" Oil - R.V. Harms 1998  
\$5,000*



## **261 CHANGE UP**

*48" x 60" Oil - R.V. Harms 1998  
\$5,000*



## **262 THE GRIM SWEEPER**

*48" x 60" Oil - R.V. Harms 1998  
\$5,000*



## **263 BUDY'S ROSES**

*48" x 60" Oil - R.V. Harms 1998*  
*\$5,000*



## **264 TARZAN'S BAR MITZVAH**

*48" x 60" Oil - R.V. Harms 1998*  
*\$5,000*



## **265 TRUCKIN' TWOSOME**

*48" x 60" Oil - R.V. Harms 1998*  
*\$5,000*



## **266 PIPE DREAMS**

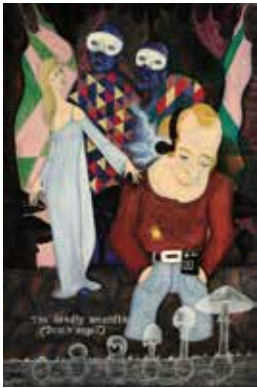
*48" x 60" Oil - R.V. Harms 1998*  
*\$5,000*





## **267 OUTER SUBURBIA**

*48" x 60" Oil - R.V. Harms 1998*  
*\$5,000*



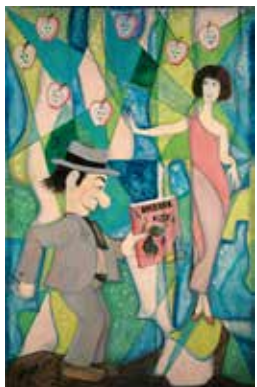
## **268 BRAIN DEAD**

*48" x 60" Oil - R.V. Harms 1998*  
*\$5,000*



## **269 MAMMOTH THOUGHTS**

*48" x 60" Oil - R.V. Harms 1998*  
*\$5,000*



## **270 AMERICAN MUSIK**

*48" x 60" Oil - R.V. Harms 1998*  
*\$5,000*



## **W01 RESERVE**

*22" X 30" Water Colour*  
*R.V. Harms February 1994*  
*IN PRIVATE COLLECTION*



## **W02 THE UNRANKED TABLE**

*22" X 30" Water Colour*  
*R.V. Harms February 1994*  
*\$1,800.00*



## **W03 AND**

*22" X 30" Water Colour*  
*R.V. Harms February 1994*  
*\$1,800.00*



## **W04 FORMATIONS**

*22" X 30" Water Colour*  
*R.V. Harms March 1994*  
*\$1,800.00*



## **W05 ENDOWMENT**

*22" x 30" Water Colour  
R. V. Harms November 1993  
\$1,800.00*



## **W06 INFLUENCES**

*22" X 30" Water Colour  
R.V. Harms January 1994  
IN PRIVATE COLLECTION*



## **W07 THE PARADE**

*22" X 30" Water Colour  
R.V. Harms December 1993  
\$1,800.00*



## **W08 A MOSAIC TO NOWHERE**

*15" x 22" Water Colour  
R.V. Harms November 1993  
\$1,200.00*





## W09 NIGHT LIES

*15" x 22" Water Colour  
R.V. Harms December 1993  
\$1,200.00*



## W10 EARTH WATCH

*15" x 22" Water Colour  
R.V. Harms January 1994  
SOLD*



## W11 RECIPROCAL

*15" x 22" Water Colour  
R.V. Harms January 1994  
\$1,200.00*



## W12 THE MORNING CAKE

*15" x 22" Water Colour  
R.V. Harms January 1994  
SOLD*



## W13 NOON BREAK

*15" x 22" Water Colour  
R.V. Harms December 1993  
\$1,200.00*



## W14 BOVINE BOUNCE

*15" x 22" Water Colour  
R.V. Harms December 1993  
SOLD*



## W15 SQUADRON

*22" x 30" Water Colour  
R.V. Harms January 1994  
SOLD*



## W16 UPMANSHIP

*15" x 22" Water Colour  
R.V. Harms March 1994  
SOLD*



## **W17 EVOLUTION**

*15" x 22" Water Colour  
R.V. Harms January 1994  
SOLD*



## **W18 HARMONY IN BLUE**

*15" x 22" Water Colour  
R.V. Harms January 1994  
SOLD*



## **W19 AFTER THE HILL**

*15" x 22" Water Colour  
R.V. Harms November 1993  
\$1,200.00*



## **W20 THE TRIBUTE**

*15" x 22" Water Colour  
R.V. Harms October 1993  
\$1,200.00*





## W21 HANGING AROUND

*15" x 22" Water Colour*  
*R.V. Harms February 1994*  
*\$1,200.00*



## W22 REQUESTS

*15" x 22" Water Colour*  
*R.V. Harms November 1993*  
*SOLD*



## W23 SPOTLIGHT

*15" x 22" Water Colour*  
*R.V. Harms November 1993*  
*\$1,200.00*



## W24 PUNCHLINE

*15" x 22" Water Colour*  
*R.V. Harms November 1993*  
*\$1,200.00*



## W25 SUN WORSHIPPER

*15" x 22" Water Colour*  
*R.V. Harms November 1993*  
*\$1,200.00*



## W26 THE ENGAGEMENT

*15" x 22" Water Colour*  
*R.V. Harms 1993*  
*\$1,200.00*



## W27 THE BEST COLOURS

*27" x 15" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## W28 SUPPER BREAK

*15" x 22" Water Colour*  
*R.V. Harms 1993*  
*SOLD*



## **W29 THE PROJECTOR**

*15" x 22" Water Colour*  
*R.V. Harms 1993*  
*\$1,200.00*



## **W30 RELIGIOUS DESIGN**

*15" x 22" Water Colour*  
*R.V. Harms 1993*  
*\$1,200.00*



## **W31 ANGEL STEED**

*15" x 22" Water Colour*  
*R.V. Harms 1993*  
*\$1,200.00*



## **W32 BONDING**

*15" x 22" Water Colour*  
*R.V. Harms 1993*  
*SOLD*





## **W33 CITY BIRDS I**

*15" x 22" Water Colour  
R.V. Harms 1993  
SOLD*



## **W34 CITY BIRDS II**

*5" x 22" Water Colour  
R.V. Harms 1993  
IN PRIVATE COLLECTION*



## **W35 HOMELY LOVE**

*15" x 22" Water Colour  
R.V. Harms 1994  
\$1,200.00*



## **W36 PUPPY KISSES**

*15" x 22" Water Colour  
R.V. Harms 1994  
SOLD*



## W37 GROWING LIKE A WEED

*15" x 22" Water Colour*

*R.V. Harms 1993*

*\$1,200.00*



## W38 LABOUR OF LOVE

*15" x 22" Water Colour*

*R.V. Harms 1994*

*SOLD*



## W39 PRACTICE TIME

*15" x 22" Water Colour*

*R.V. Harms 1994*

*\$1,200.00*



## W40 LOOKIN FOR MISS MUFFET

*15" x 22" Water Colour*

*R.V. Harms 1994*

*SOLD*



## **W41 FRIENDS**

*14" x 16" Water Colour  
R.V. Harms 1994  
\$800.00*



## **W42 THE BIG BANG THEORY**

*15" x 22" Water Colour  
R.V. Harms 1994  
IN PRIVATE COLLECTION*



## **W43 THE DRAGON QUEEN**

*15" x 22" Water Colour  
R.V. Harms 1994  
IN PRIVATE COLLECTION*



## **W44 CHORUS LINE**

*15" x 22" Water Colour  
R.V. Harms 1994  
IN PRIVATE COLLECTION*





## **W45 SAINT JOAN**

*22" x 30" Water Colour*  
*R.V. Harms 1994*  
*\$1,800.00*



## **W46 BUNNY EYES**

*22" x 30" Water Colour*  
*R.V. Harms 1994*  
*\$1,800.00*



## **W47 BIG DOG DREAMS**

*22" x 30" Water Colour*  
*R.V. Harms 1994*  
*\$1,800.00*



## **W48 DUALITY**

*22" x 30" Water Colour*  
*R.V. Harms 1994*  
*\$1,800.00*



## **W49 WRAPPED UP**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W50 BIG STEPS**

*18" x 24" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W51 UNBORN DREAMS**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W52 THE MISSIONARY**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W53 THE WEAKER VESSEL**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W54 BETTER SENSE**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W55 NIGHT ON THE TOWN**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W56 THE SEDUCTION**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*





## **W57 IMAGINE**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W58 COUNTRY GIRL**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*



## **W59 CHILD'S PLAY**

*22" x 30" Water Colour*  
*R.V. Harms 1993*  
*\$1,800.00*