

Silence, Form, and the Inner World

Painting where words fall silent, and space begins to speak

In the era of visual noise and digital chaos, true painting becomes especially valuable. It offers a space where form breathes and color speaks without words. Such is the impression left by a series of four works by an unknown yet distinctly expressive artist, held in the private collection of Marquis Anatoly Winston Miles.

Each painting in this collection is not just an image — it is a space of emotion. The artist is not speaking of the object, but of the state of being.

1. Interior with Vase and Chair

This is more than a genre scene — it is an inner monologue. Heavy brushwork, almost blinding window light, and surrounding emptiness. There is no human figure, yet the absence is vivid, almost physically present. The post-impressionist style merges with philosophical stillness. It evokes the spirit of Vermeer — seen through the lens of the 20th century.

2. Textured Abstraction with Core

Abstraction here is not an escape from reality, but its excavation. The cracked surface seems to conceal an emotional relief — a memory, a trace, a remaining touch. It is a work about time and the imprint it leaves behind. Tactility becomes the main character.

3. Abstraction with Yellow Intersections

The strength of this work lies in its inner conflict. Between rigid geometry and fragile organicity. Between order and the chaos of the subconscious. It is an architecture of emotions — where yellow lines act as structures of restraint, and the floral element below is the last breath of something alive within the system.

4. Eye and Ladder

The eye here is not merely an organ of vision — it is a metaphor of awareness. It looks at the viewer. It sees the ladders, the directions, the possibilities. There are echoes of surrealism and symbolism in this

image, evoking the archetype of the path. The ladders lead not upward or downward — they lead inward.

Timeless Aesthetics

These works do not require “understanding” — they require presence. They do not shout — they observe. And that is where their strength lies. They can belong in interiors, collections, or gallery walls — but most of all, they are paintings that work with what is inside the viewer.

Text prepared for the promotion of the collection
by Marquis Anatoly Winston Miles

EXPERT REPORT

on Paintings from the Private Collection of
Marquis Anatoly Winston Miles

Date: April 9, 2025

Location: Riga, Latvia

This report is based on the visual analysis of four paintings from the private collection of Marquis Anatoly Winston Miles. The artworks represent various styles and techniques, ranging from symbolic realism to abstract expressionism. Below is the individual description and artistic analysis of each painting.



Interior with Vase and Chair

Material: oil on cardboard. Technique - impasto painting with expressive, textured strokes. The work reflects a post-impressionist style with symbolic elements. The scene conveys a sense of solitude and introspection. The composition - a vase with a plant, window light, and absence of a human figure - creates a tense silence.



Textured Abstraction with Core

Material: mixed media on canvas or board. Includes textured masses – likely sand, primers, or natural elements. Style – tactile abstract expressionism. The central pale shape may symbolize a heart, earth, or trace, while the cracked surface evokes the passage of time and memory.



Abstraction with Yellow Intersections

Material: oil on cardboard. Created in a spirit of abstract expressionism with elements of naive geometry. The yellow intersections and decorative motifs (such as the flower below) suggest structural tension between order and chaos. The interplay of warm and cool tones enhances the visual dynamism.



Eye and Ladder

Material: oil, applied with a palette knife. The central figure – a human eye – symbolizes observation, awareness, possibly related to dreams, fear, or control. The ladders leading in various directions imply movement, transition, or choice. Style – neo-expressionism with surrealist and symbolic elements.

Respectfully,
Marquis AW Miles

