

ACKNOWLEDGEMENTS

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Mike Esson

ANXIETY: the drawn figure
23 August – 22 September 2001
Curator: Mike Esson

Exhibition Sponsor
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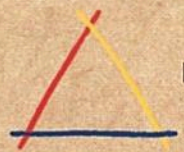
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(COVER IMAGE) Li Jin *Untitled* (detail) 2001 ink on rice paper 57 x 56 cm

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ANXIETY: the drawn figure



INTRODUCTION

For a brief period towards the end of last century, both drawing and the figure were considered redundant issues within mainstream contemporary art. During the 1970's drawing had become a furtive act performed in the privacy of one's own studio; artists made 'works on paper' and the human figure had largely disappeared. Seldom did we see drawing exhibitions unless they were within an historical context, and formal drawing courses had all but been removed from most art schools in Australia and overseas. That life drawing was so central to the European 'academy' made it an easy target for those who sought to challenge convention. The residue of this view still persists, fuelling an anxiety about what drawing represents to the contemporary artist. Concerns for tradition and skill continue to be misinterpreted as reactionary.

In the People's Republic of China, where skill is still regarded as important, the current dilemma is whether to continue a formal drawing tradition, or jettison this, much in the same way as happened in the West in the 1960s. Apart from the traditional calligraphic brushwork of China much of the art education systems are based upon what is a fundamentally 19th century academic approach to drawing. The three Chinese artists in this exhibition; Liu Wei, Xia Xiao Wan and Li Jin are comfortable in not allowing their tradition to be an anchor of conservatism, but rather a springboard for radical personal expression.

Life drawing still forms the basis of contemporary art practice in China and much of the new figurative painting is reminiscent of the work produced by the young graduates from Glasgow School of Art in the 1980s. Glasgow at this time was gaining confidence in its own cultural identity within a new Europe, and like China, Scotland had managed to retain a strong drawing tradition. Ian McCulloch, who had maintained his interest in the human image, together with the younger Ken Currie were very much part of the 1980s Glasgow renaissance of figuration. In Australia, Mike Parr had kept a keen involvement in drawing, and the 'body.' He has always moved easily between drawing, sculpture and performance as a means of creative expression. Artists like Del Kathryn Barton continue this interdisciplinary approach in which drawing not only forms the basis of her creative process, but also is the main vehicle for her work.

Although anxiety is evident in most creative acts, in this exhibition the drawings selected deal with issues of social, political, cultural, psychological, emotional and personal anxiety (almost inevitably, even the personal is a reflection of wider concerns that also feed one's neurosis). Anxiety, rather than being seen as a negative force, has the capacity to act as a motivating factor and indeed for some artists clearly has an attraction which pervades their work. In *Anxiety – The Drawn Figure*, anxiety is the catalyst and the lubricant.

Defining drawing is as difficult and complex for the artist as defining anxiety is for the psychologist or the psychiatrist. Anxiety is a state of uneasiness about what has, is, or *may* happen. Drawing, for me, is essentially a linear activity, with the process of leaving a trace of an action and thought determining the act of drawing. Drawing is inventing equivalents in line and mark. Although it cannot be limited only to this, and of course there are numerous exceptions to this rule, it can no longer be characterised by the media used or the paper support. From cave drawing to new technologies, it is the line which marks the distinction. The painted elements of Liu Wei's work, the watercolour studies of Li Jin, and the woodblock prints of Ian McCulloch each share this concentration on the use of line as the main formal component of the building of the image.

Since both drawing and anxiety are speculative, a state of mind, and drawing is the most immediate way we have of visualising our world and of leaving a trace, little of the intensity of our feelings is lost in the process. Drawing remains the most direct method of giving visual expression to our thoughts; it provides a link with a tradition, a means of pursuing or reflecting the present and inventing a future.

Michael Esson

ANXIETY: THE DRAWN FIGURE

Your writing comes from the back of your mind, where thoughts are unformulated and anxiety is silent. That's where it comes from: silent anxiety.

Martin Amis, *Experience*, Vintage, 2001, p 280

Beautiful colours can be bought in the shops on the Rialto, but good drawing can only be bought from the casket of the artist's talent with patient study and nights without sleep.

Tintoretto, quoted in Ridolfi, *Life of Tintoretto* (1642)

Anxiety. We've all been there: auctioning a house; visiting the dentist; waiting for exam results; doing the job interview; coping with an (un)expected death; and if not actually writing a catalogue essay then waiting for it to come back from the printers. How many typos will there be? Will any of the images be printed upside down or in reverse? Will it arrive on time? What will the artists think of the writer's take on their work?

Then there is 'anxiety' as subject matter and as life force. That is a very different story. David Hockney once wrote very accurately about the difference between himself and Francis Bacon, claiming that he (Hockney), with his Utopian Californian landscapes, suffered more angst than did Bacon with his tortured images. While Bacon gambled and fornicated through the night and returned elated to the studio, Hockney lived alone with his daschunds, wrestling with his doubt and dark moods, his multi-coloured canvases a mere cosmetic hanging like a curtain over his true inner self.

The artists in this exhibition all present different aspects of anxiety, whether felt like Hockney, or portrayed like Bacon – but probably in all cases a mixture of both.

I know the work of Ken Currie, Ian McCulloch, and Mike Parr best. It has been a delight, through this exhibition, to be introduced to the others – Li Jin, Liu Wei, Xia Xiao Wan and Del Barton.

Rosalind Krauss has written well about 'Art in the Age of the Post-Medium Condition'¹. Few artists anywhere on the planet live up to that description as honestly as does Mike Parr. He moves from medium to medium with apparent ease and fluidity, and these incursions (for he may not stay long) would include: video, performance, drawing, film, sculpture, the lecture as art form, photography and printmaking. The common thread is the artist himself, but it is also the anxious moment, the fragile line, the bold statement, the reflection and exaggeration of the human condition. In his work, Parr has allowed his curiosity to lead him from one medium into another, as David Bromfield describes his journey from drawing into printmaking²:

"As well as the head, the print included two kinds of 'foul bite' – unintentional marks made during the initial process of drawing on the plate. Marks left by the stump of Parr's left arm are clearly visible on the otherwise blank left-hand side of the print and the top of the head and mouth are smeared away to the left." And so we have the triumvirate of chance, pin-point accuracy, and anxiety joining together in a memorable art work.

By contrast, Ken Currie and Ian McCulloch channel all their energies into painting and drawing³. They emerged on the international art scene in the eighties, at a time when some of the best neo-expressionist painting in the world was coming out of Scotland in general and Glasgow in particular.⁴

McCulloch's world is more mythical in appearance than Currie's but no less anxious in the psychological dramas which take us from *The Fall of Adam and Eve* through to *Man in a Room with a Piece of Rope*, and on to his *Bosnian Head* series. And there are just as many technical influences on his work as there are cultural, as Arthur Watson, founding director of the famous Peacock Printmakers workshop in Aberdeen explains⁵: "Here is seen the present-day result of the history of a medium developed in Europe over the last five hundred years: the black line drawing perfected by the German Formschneders of the mid-sixteenth century, coupled with



Xia Xiao Wan *No 8 Untitled* 1996
black ink pen 28 x 21.5 cm

Thomas Bewick's radical innovations in white line engraving using the white cut marks of the individual tools to render highlights and replicate textures; Gauguin's refined primitivism which involved subtle alterations of the printing block by reducing the ink-holding surface through scratching and abrading while also softening the whites by printing from the toolmarks in the lowered surface of the block." Yet while McCulloch has mastered all this, he is not averse to making drawings with a simple ball point pen to describe his travels and his obsessions.

Currie's work is closer to social tragedy than to myth. He grafts the faces of contemporary Glasgow onto the city's revolutionary past, from 18th century proletarian revolution up to the Red Clydesiders of the early 20th century when Glasgow came close to being a communist city-state within capitalist Britain.

I recently found a poem by the great Glasgow poet Edwin Morgan which was written in 1973, the year I was working as a lighthouse keeper off the West Coast of Scotland. It is about John Maclean the Red Clydesider who Lenin made Bolshevik Consul for Scotland in 1917 - but he remained his own man for a' that, a son grown strong on the failure of Scotland to fully deliver to herself all that the Declaration of Arbroath had promised:

"I am not prepared to let Moscow dictate to Glasgow," it begins. And a few lines further down:
*"Maclean wanted neither the maimed ships
nor the paradox of not wanting them
while he painfully trimmed the lighthouse lamp
to let them know that Scotland was not Britain
and writs of captains on the Thames
would never run in grey Clyde waters."*

As Currie's work has grown in ambition and accomplishment so he has plundered Scottish history for increasingly theatrical subject matter, and from it he has created not a 'Theatre of the Absurd' but a 'Theatre of the Anxious'. Even when the themes are historical the faces are still those of present day Scotland depicting the anger of the dole queue, or orange lit faces glowing through the pub's conspiratorial darkness, the tattoos, the razors, the scarred cheeks, walking home through the sleet and the rain. Currie's Scotland has increasingly become less about the educated working man spending his spare hours in the public library and more about the grinding politics of unemployment and the everyday – an underclass once fuelled by alcohol alone now runs on the more deadly mix of alcohol and heroin.

And so it is we travel from Red Clydeside to Red China and the works of Liu Wei, Xia Xiao Wan, and Li Jin who trained at the Central Academy of Fine Arts in Beijing.

During the Cultural Revolution most of China's art colleges, like her universities, were closed. But the visual arts had not been flourishing before the Revolution, so the main casualties were young people unable to continue their education during this totally disruptive period in the late Sixties. Generations of outside intervention in China's affairs, especially the Opium Wars and war with Japan, had left the skills acquired over centuries either forgotten or lost.

Before World War Two, almost the only works of note to be produced were woodcuts, representing an effective vehicle for furthering propaganda by either the State or political dissidents. Many of these woodcuts showed similarities to those produced by Kathe Kollwitz in the West. The 1930s saw the formation of the *Storm Society* in Shanghai whose debates on the concept of 'Art for Art's Sake' would cheer the heart of any European critic.

By the early eighties China was "walking on two legs", a term referring to the growth of rural small-scale industry, and growing the two arms of pragmatism and experimentalism. Nowhere is this more evident than in the visual arts. It was during this period that I travelled widely across China, arriving by train from Moscow via Outer Mongolia and Ulan Bator. Over a six week period I was privileged to see at first hand the work of the Xi'an Peasant Painters and the

Dazhai Brigade. It has always been a source of disappointment that I was unable to visit the Central Academy of Fine Arts in Beijing. Viewing the work for this exhibition has more than made up for that, and I am hungry to learn more about the work of these artists and their colleagues in Beijing.

Liu Wei was a driving force within the Cynical Realists movement of the early 1990s⁶. Liu Wei draws with the brush in a nervous, anxious manner that always suggests a continuing process rather than a final resolution. No artist in this exhibition is afraid of ugliness and of harnessing its psychological power. Time and again the human form is presented as a fleshy container of offal and disparate human organs. But sometimes even lead balloons can rise and float above us, and this is precisely what we see in the drawings of Xia Xiao Wan. Some kind of reverse gravity is at work, as though Tiepolo and Jenny Saville had collaborated on the domed ceiling of a Venetian church and then had cut their figures loose. Overweight goblin acrobats piss dark chords of charcoal while horses spiral into a vortex of knowingness and unknowingness. In his paintings Xia Xiao Wan also uses the most difficult and challenging perspectival takes on his work. We see God-like chess players from the viewpoint of the chess board, the pieces themselves stippled like stars in an expanding galaxy. Or we see very fat people exercising in the most inappropriate ways, as in 'The Calisthenic Exercises to Radio Music' or floating in swimming pools supported by bulbous rubber tyres.

Li Jin completes the strong trio of artists from China. Li Jin's work is the most playful of the group, using everyday objects such as table tennis bats, bowls, wooden tubs and household pets, especially dogs. There is a 'new Pop' feel to this work, coupled with a sense of mystery to western eyes through the artist's use of Chinese calligraphy. Viewing this work I felt a mixture of anxiety and pleasure brought about through bizarre juxtapositions and a kind of slapstick draughtsmanship.

By contrast to many of these artists - but probably to Xia Xiao Wan in particular - Del Barton takes us into the realm of the erotically anorexic where line is dominant and it is the viewer rather than the subject who becomes anxious. These large scale drawings have a simple structure which is also the key to their strength. Like etiolated tropical plants they have about them a sickly sweetness that both repels and attracts. Spider-limbs appear to crawl across the paper and then open like dazzling orchids or sharply pointed antlers.

In a recent article in *The Weekend Australian* on a new generation of Australian women artists, Jennifer Sexton writes: "*Barton uses comforting images of cute, fluffy animals such as bunnies and deer gazing strangely at the viewer. The figures look sweet, but they have an unsettling disposition, suggesting the custodians of beauty may be dangerous on the inside. 'There's a façade in a fluffy bunny that's kitsch and seemingly vulnerable, but underneath that they are still primal. (Animals) still fuck and they still kill...It's really hungry and aggressive in its own way.'* Yet Barton has no problem with women displaying beauty. 'I am not saying that we cannot take pleasure in being gorgeous on the surface,' she says."

The anxiety here is clearly within our own heads, for these figures exist in an unselfconscious state, and complete a memorable exhibition.

Peter Hill

¹ Krauss, Rosalind. *A Voyage on the North Sea – Art in the Age of the Post-medium Condition*, London: Thames and Hudson, 1999.

² Bromfield, David. *Identities – A Critical Study of the Work of Mike Parr*, Nedlands: University of Western Australia Press, 1992.

³ Although for a short period after graduation Ken Currie did work with film.

⁴ Stephen Campbell's success in New York, so soon after his graduation from Glasgow School of Art, was quickly followed by Adrian Wiszniewski, Ken Currie, Peter Howson, and later Christine Borland, Douglas Gordon and Jenny Saville.

⁵ Ian McCulloch with 8 descriptive poems by Alasdair Gray – *The Artist in his World*, Glendaruel: Argyll Publishing, 1998.

⁶ It is interesting to note that ten years earlier Ken Currie was a prime mover within Glasgow's *Transmission* Gallery the administrative structure of which has subsequently been very influential to artist-run spaces around the world.

Del Kathryn Barton

Born in 1972, Del Barton majored in painting at the University of New South Wales, College of Fine Arts. Whilst only at the beginning of her career, Barton has already established herself as an artist who challenges and intrigues. She has been included in numerous exhibitions in Sydney as well as in Woollongong, NSW and Hobart, Tasmania and has had four solo exhibitions. Her work is in the collections of the University of Sydney, Contemporary Collection and the University of NSW, College of Fine Arts, Students Association. In 1995, Barton was included in both *The Blake Prize for Religious Art* and *The Sulman Prize*. In 1996, she was commissioned to produce paintings for The International School of Tourism, Manly, NSW. Barton's work has been included in the French publication, *Jalouse*, August 2000. Most recently, Barton took a three month residency in San Francisco in 2000/2001 and the resulting work was shown in a solo drawing exhibition at Ray Hughes Gallery, Sydney, May 2001. She has taught painting since 1998 and presently lectures in drawing at the University of NSW, College of Fine Arts. Barton has said of the work in this present exhibition "I have lived a lifetime of anxiety resulting from a multitude of body-boundary confusions. For many years now making images of the orifice has been a way to locate my understanding of bodily sites that mediate an exchange between the internal and the external. In my experience, both visceral and emotional anxieties result from the interchange."



Bunny 2001
graphite, coloured pencil & embroidered text on paper 118 x 76 cm



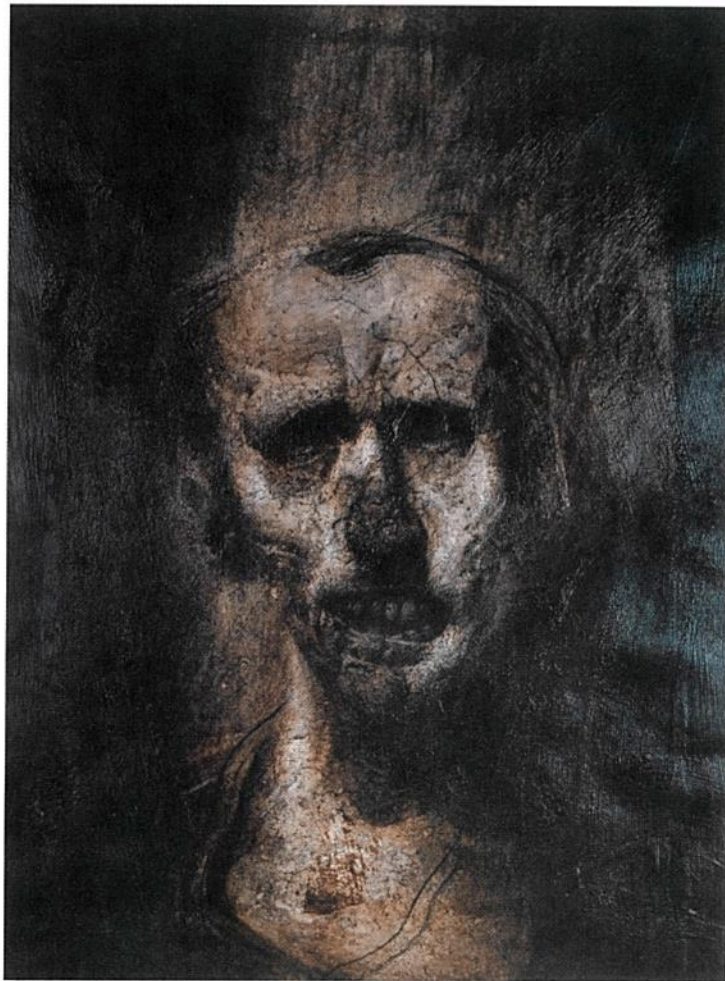
Prairie Dog 2001
graphite, coloured pencil & embroidered text on paper 76 x 118 cm



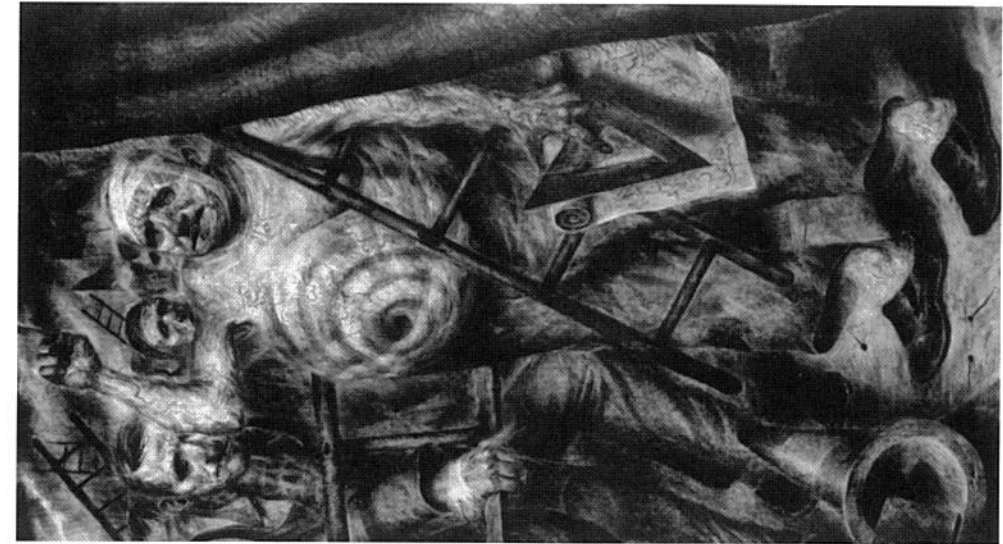
Flying Carpet 2001
graphite & embroidered text on paper 76 x 118 cm

Ken Currie

Ken Currie was born in 1960 in North Shields, England. He moved to Glasgow as a child, where he presently lives and works. Currie studied Social Sciences at Paisley College of Technology and later at Glasgow School of Art, where he obtained a degree and undertook post-graduate studies in Fine Art. His various commissioned works include the New Gorbals Housing Association in 2000, Glasgow Royal Concert Hall in 1995 and the People's Palace Museum, Glasgow in 1987. Currie has taught at the Glasgow School of Art and has also been visiting artist at the School of the Art Institute of Chicago, USA. Currie has exhibited extensively both nationally and internationally throughout Europe, USA, Asia and Australia. His most recent shows include *Narcissus 20th Century Self-Portraits*, Scottish National Portrait Gallery, Edinburgh, 2001 and *Ken Currie and his Contemporaries* (with Auerbach, Kitaj and Wizniewski), Laing Museum and Gallery, Newcastle, United Kingdom, 2000 as well as recent solo shows in Sydney and Newcastle in Australia and in London in 2001. Currie's work is in the collections of numerous institutions worldwide including the Scottish National Gallery of Modern Art, Edinburgh, The British Museum, London, Museum of Modern Art, Copenhagen, New York Public Library, Yale Centre for British Art Print Collection, Connecticut and Boston Museum of Fine Art Print Collection, USA.



Six Sick Heads: Death Anxiety 1992
charcoal, pastel, oil & beeswax on paper 50 x 38 cm



Triptych Study for Constructors 1992
conte on paper 3 panels each 175 x 100cm

Li Jin

Li Jin was born in 1958 in Tianjin Province, China. In 1977, he graduated from Tianjin Arts and Crafts School then commenced working at the Tianjin Arts Institute. Li Jin has travelled widely throughout China, in particular he travelled to the mountainous Yanqing County, north of Beijing before commencing study in the Chinese Painting Department of Tianjin Academy of Fine Arts in 1979. It was at this time that his painting style changed from figurative ink and wash, towards the then ideological trend in fine arts of distortion. His further travels to Hebei Province, the Taihang Mountain Area in Shexian County, Dunhuang and southern Gansu Province during the early 1980s, have had considerable impact on his work and his thinking. In 1983, he graduated from Tianjin Academy of Fine Arts, where he also began teaching. In 1984, Li Jin lectured in the Art Department of Tibet University and travelled through northern and southern Tibet. His works have been exhibited in numerous exhibitions in China. Other exhibitions have included *97 Hong Kong Coming Back to China - Grand Exhibition of Chinese Arts*, Hong Kong, 1997 and the *Invitational Academic Art Exhibition of Painters in Traditional Chinese Style* held at China Art Gallery, 1998. Li Jin's work has been shown internationally in Australia, Vienna, Germany and Canada.



Untitled 2001
ink on rice paper 57 x 56 cm



Untitled 2001
ink on rice paper 57 x 56 cm



Untitled 2001
ink on rice paper 57 x 56 cm

Liu Wei

Born in 1965 in Beijing, China, Liu Wei graduated from the Department of Printmaking at the Central Academy of Fine Arts, Beijing in 1989. He has exhibited nationally and internationally in Australia, USA, UK, Europe, Brazil, and Mexico as well as in Singapore and Hong Kong. Early in his career Liu Wei established a reputation as an enfant terrible, with his involvement in China's 'Cynical Realists' movement. His work has been included in exhibitions of China's most avant garde art such as *Inside Out: New Chinese Art* in 1998 which was shown internationally in Australia, USA, Mexico and Hong Kong, *Asian Avant-Garde* in London also in 1998 and *China's New Art: Post 1989* in Hong Kong, Canada, USA and London in 1993. Liu Wei represented China at the 45th Venice Biennial, Italy in 1993, the 22nd International Biennial of Sao Paulo in 1994 and the 46th Venice Biennial, Italy in 1995. Most recently in 1999, Liu Wei had a solo exhibition of his work at the Jack Tilton Gallery, New York, USA. Liu Wei currently lives and works in Beijing. He has said of his work in this exhibition "I have seen people become vague, distorted and narcissistic in the process of anxiety".



Series No. 1-4: "Whose Face?" (detail) 2001
mixed media dimensions variable



Series No. 1-4: "Whose Face?" (detail) 2001
mixed media dimensions variable

Ian McCulloch

Ian McCulloch was born in Glasgow, Scotland, in 1935 and studied at Glasgow School of Art from 1953 to 1957. He was appointed lecturer in Fine Art at the University of Strathclyde in 1967 and subsequently appointed Fellow in Fine Art in 1990, a position which he still holds. He has exhibited widely, mainly in Europe and North America, and has works in many collections, including the Saatchi collection in London. McCulloch has said: "I recognise two sets of values operating simultaneously in my work — modernism, which was a force during my formative years, and a residual Calvinism which derives from my background". Calvinism would appear to have stimulated the interest in myth displayed by the prints in this exhibition, while modernism perhaps provides the rationale behind the use of diverse waste materials (the blocks derive from discarded urban waste and from driftwood) and the concern with mark making. McCulloch is currently working on a print for the Leabhar Mòr project (the Great Book of Gaelic). This is a celebration of Gaelic culture for the new millenium and entails a coming together of poetry and visual art in work based upon the format of the fifth century Book of Kells. McCulloch's starting point is the Gaelic poem Bisearta by George Campbell Hay, written out of Hay's WW2 experience and influenced formally by the poetry of the fifteenth-century puritanical reformer and martyr Savonarola.



The Rise and Fall of Rome (detail) 1990
woodcut 61 x 305 cm



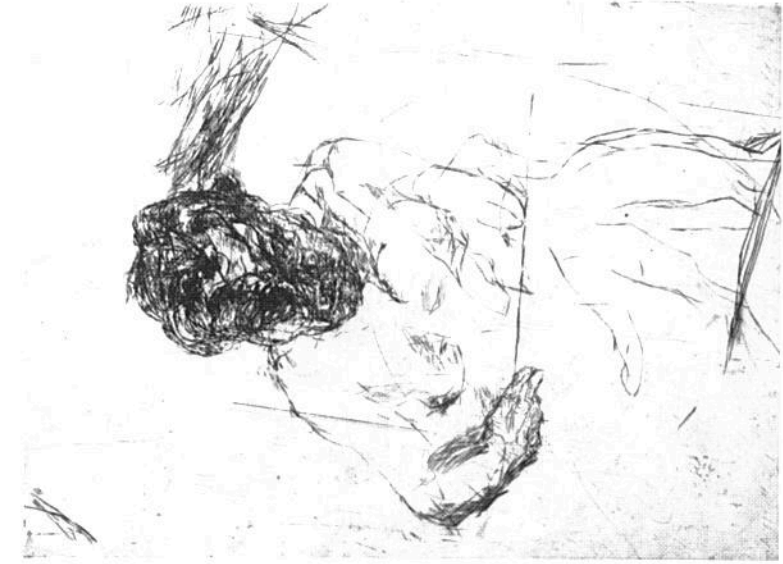
Adam 2 1991
woodcut 152.5 x 101.5 cm

Mike Parr

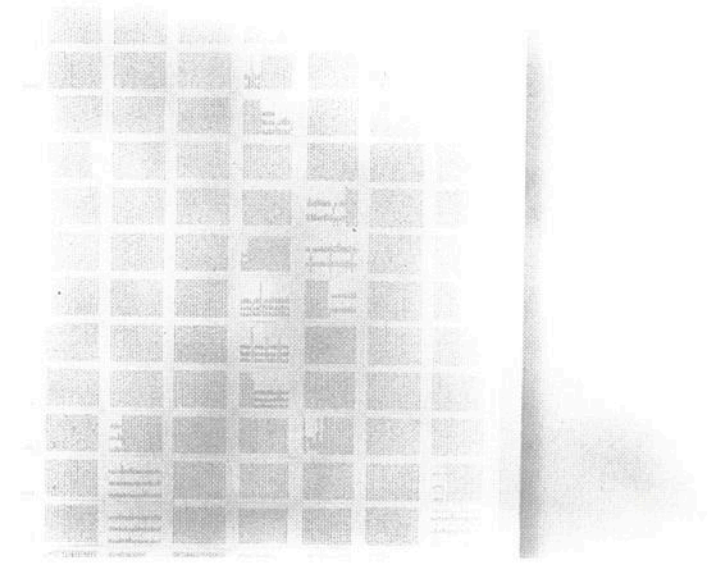
Born 1945 I think. In Sydney. Grew up South-East Queensland. Briefly studied Arts/Law Queensland University. Went to art school for three weeks. 1970 established Australia's first artists' co-operative exhibition space, *Inhibodress*, with Peter Kennedy and Tim Johnson. Very proud of that. Performance artist since 1970. I began drawing in 1981 as a way of interrogating the documentary performance photograph. In other words drawing enabled me to think about photography as freezing. Performance art is my way of breaking up the stability of art. I make prints in order to annihilate the category of printmaking and in 14 years, working with my comrade John Loane, I have hacked my way through almost 2000 plates. Since 1970 I have continually exhibited. Many one-person and group exhibitions in Australia and overseas. MOMA, Venice Biennale, Paris Biennale, Sydney Biennale, Liverpool Biennale, Havana Biennale, Fukui Biennale, and others. Represented in Australia by Sherman Galleries, Sydney and Anna Schwartz Gallery, Melbourne.



Untitled Self Portrait #3831 2001
watercolour and coloured pencil on paper 25 x 20 cm



Hysteria, Sado-Masochism, Hunger (The Illusion of the End) 1995
drypoint on paper 107 x 78 cm Printer: John Loane



The Shelf (A Portion of the Wall) Incomplete 1971-91
Installation, City Gallery, Melbourne, 1991 Photo: Garry Sommerfeld



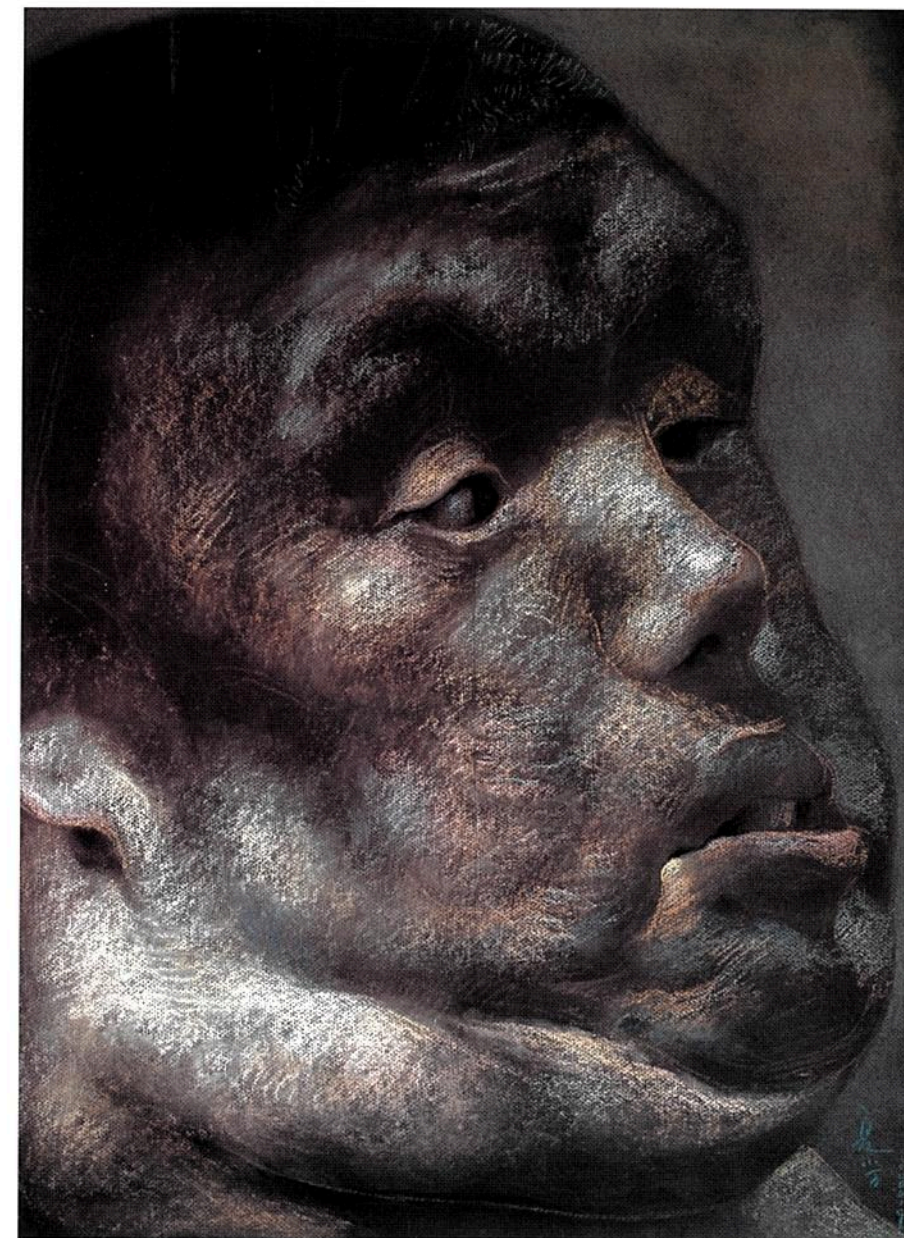
Untitled Self Portrait 1982
pencil on paper Collection: Art Gallery of Western Australia

Xia Xiao Wan

Xia Xiao Wan was born in 1959 in Beijing, China. He graduated in oil painting at the Central Academy of Fine Arts, Beijing in 1982. Xia Xiao Wan has been exhibiting widely since 1985 throughout China, as well as internationally in Japan, Hong Kong, Hungary, Australia and USA. His work is held in private collections as well as in the Art Museum of the Hong Kong University, Hong Kong, Marlborough Gallery, England, The Great Wall Museum, China and the Oriental Art Gallery, USA. Xia Xiao Wan held his first solo exhibition in Hong Kong at Schoeni Art Gallery in 1998. His work has been published in *Asian Week Hong Kong*, *China Fine Arts* and *Art Analysis Magazine*. He has travelled to Japan, Russia and Hong Kong. Xia Xiao Wan is presently Associate Professor at the Central Academy of Drama, Beijing. Xia Xiao Wan has said of the work presented in this exhibition that "Whatever appears in front of my eyes is all imbued with the characteristics of the influence of contemporary culture. In my particular living environment, I have finally chosen to believe in the most simple and direct method to view the world, that is, to use that sort of conventional visual experience in my realistic painting. Furthermore, I have also used some techniques in imagery transformation."



No 4 Broken Soul Series I 1999
black ink pen and pencil 41 x 31 cm



No 2 Black Base Colour Series II 2000
colour pastel on paper 75 x 55 cm