

EUAN HENG



AUSTRALIAN GALLERIES

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AUSTRALIAN GALLERIES 1995

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E U A N H E N G

PAINTINGS AND LINOCUTS

1993-1995

MELBOURNE July-August 1995

*Gary Catalano*



AUSTRALIAN GALLERIES

**Euan Heng** Paintings and Linocuts 1993–1995

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*Front cover*

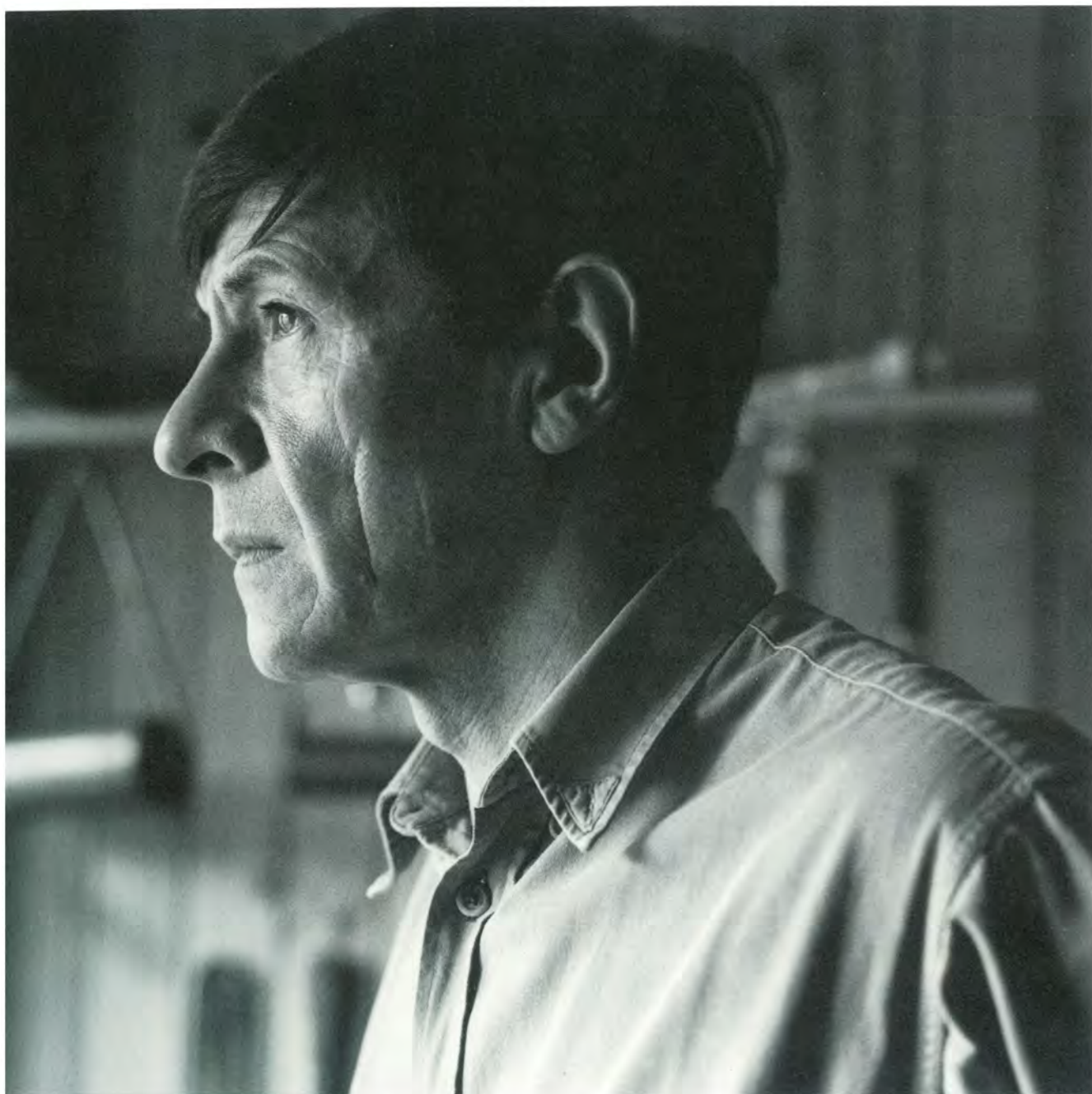
3 Hombre: The Last Great Western 1994 oil on linen 121 x 152 cm

*Back cover*

7 Dwelling 1994 oil on linen 40 x 40 cm

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*Euan Heng* photographed by Michel Lawrence, August 1991

## E U A N H E N G

G A R Y C A T A L A N O

When Euan Heng talks about the various stages his paintings have gone through and traces the way in which their elements have been shifted to and fro, he often singles out one of those elements and refers to it as a *foil*. By and large, a foil is something he has introduced late in the piece in order to fill a compositional hole and thereby lock the rest of the painting in place.

As Heng likes to invest everything he paints with a maximum clarity, it is easy to be drawn in by these foils and give them much more prominence than they may deserve. Indeed, it is almost inevitable that we should construct narratives around them and view them as signposts which point unerringly to the true meaning of the work.

In one sense, this is what Heng intends. As his use of the term would suggest, his foils are meant to work like feints or red herrings: when they manage to send us off in one direction in pursuit of meaning, they leave him free to go in another direction in the same pursuit, unmolested and unhindered.

Heng's conception of how meaning is embodied in a work of art owes much to the old (and at times somewhat neglected) distinction between subject matter and content. He frequently makes just this distinction in conversation and habitually describes content as something that an artist wins from, or finds in, his subject matter. Unlike subject matter, the content of a work can never be determined before its creation.

In view of all this, it is hardly surprising that

Heng does not care to specify what content his works may have. When questioned directly on this matter, he offers only the most tentative suggestions and says that they could be about the experience of leaving one's country and of crossing a border to somewhere else. But then he smiles and says that leaving one's country is much like leaving one's youth.

Heng's country is Scotland – or, more particularly, its south-western corner centred on the Clyde Valley and the industrial and mining towns of Lanarkshire. Although he doesn't profess to be a walking encyclopaedia on the subject, whenever he talks about Lanarkshire he does so in such a way that its history – especially its epochal industrial history – comes vividly alive. The ghosts of Richard Arkwright and Robert Owen pass before one's eyes.

But artists also choose the country from which they derive. In most cases this actually turns out to be a succession of countries, for as an artist's interests change so do his or her allegiances. Their passports, so to speak, have something new on every page.

I doubt whether this can be said of Heng, whose work hasn't undergone any radical change since about 1982. In that year he produced *Char Man* and thereby forged his affiliations with the world of early twentieth-century Parisian modernism. That world, as remote as it is dazzling, could be said to be his country. For all his love of such British artists as L. S. Lowry (of whom there are clear traces in such

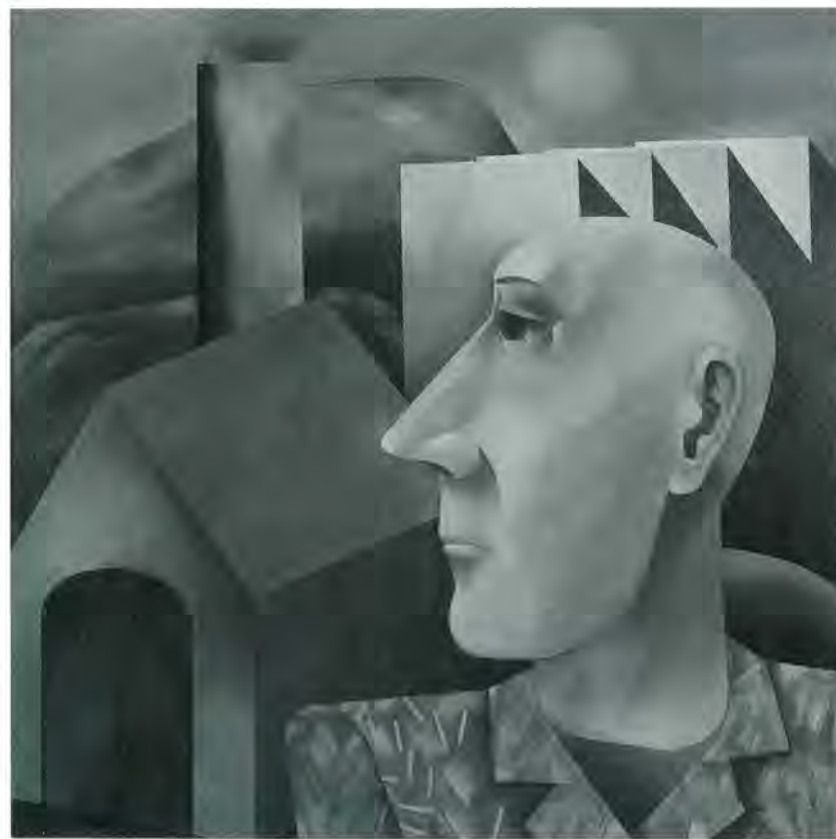
paintings as *Cairn* and *Estuary*), Stanley Spencer and Samuel Palmer, it is Europeans like Picasso and Léger who have made him into the kind of artist he is.

Like a true devotee of modernism, Heng reveres Picasso and Léger for the sweep of their inventiveness. But as we shall see, he is not above making subtle and even rather waspish jokes about the tradition to which they belong – and especially about its pecking order of artistic heroes. One of Heng's most striking traits is his acute and highly

developed appreciation of the comic potentialities of human vanity.

His paintings indicate as much, for they are particularly alert to the things people do in order to make a good impression on others. Unlike many figurative artists, who see nothing remarkable in the fact that people wear clothes, Heng always makes sure that the suits and ties his figures wear are expressively significant.

These articles of clothing initially hide the artistry and the daring of his figure drawing. It is only



*Char Man* 1982 oil on canvas 122 x 122 cm Collection: Latrobe Valley Art Centre, Morwell, Victoria

after you have been looking at his figures for some time that you begin to understand how sharply they depart from appearances.

I think these liberties are crucial to the expressive effect of Heng's paintings. Because of their porcelain complexions, their subtly exaggerated facial features and, perhaps most importantly, their oddly proportioned limbs, Heng's figures are felt to be akin to things like marionettes. If only by implication, the dramas in which they are engaged are dramas over which they have no control.

Heng takes infinite pains over each painting and will go to any lengths in order to ensure that it is right. When he comes to tune it to the pitch he wants it to possess, no adjustment is too small or inconsequential. He wants everything to be perfect and to sound exactly the right note.

Heng says that sometimes relatively minor changes will have quite dramatic consequences for the painting as a whole. As an illustration of this, he points to the rope in *Topple Tumble*, which originally ran from one hand to the other in a straight line and then stopped directly before the figure's groin. The more Heng looked at this particular configuration, the more he realized that he did not want the rope to be in any way phallic.

But when he moved the rope to its current location he found that he not only got rid of these unwanted associations, for something else had also entered the painting. In introducing a loop into the course of the rope, he also introduced an element that echoed the larger circular movement within the painting. Along with the foil-like hat, the brim of which chimes with the vertical of the telegraph pole, the loop improved the work immeasurably and made it into a much more unified composition.

Heng is quite emphatic about what is being depicted in *Topple Tumble* and insists that the figure is not involved in a tug-of-war with an unseen opponent. Yet there is, at least in his eyes, something hovering just beyond the frame of the paint-

ing, though he won't state unequivocally what that is and simply suggests that it could be art. And art, he has long suspected, may well be futile.

It is reasonable to assume that a measure of Heng's ambivalence about art has leaked into *Hats off for Jack*, a painting with some autobiographical significance in that it pays homage to a Scottish painter who influenced him during his student years at Dundee. Heng has a further reason to be grateful to Jack Knox, for it was he who first encouraged him to look closely at Léger.

Of course, it is Léger who is implicated in *Hombre: The Last Great Western*, though not quite in the way that one would think. It's true that the background is reminiscent of Léger; and it's also true that the bull is rendered in a manner which conjures up associations with his style. But what of the expansively gesturing figure astride the bull? As some viewers will no doubt know, it derives not from Léger but from an 1854 painting by Courbet, in which he depicts himself meeting his patron on a walk through the countryside.

On one of its levels of meaning, *Hombre: The Last Great Western* is a kind of joke at Léger's expense. While it enables Heng to acknowledge that he is subservient to Léger – is mastered by him, so to speak – it also enables him to suggest that the Frenchman is in turn mastered by another (and somewhat tougher) *hombre*. Like countless other people, Heng has come to the conclusion that Picasso is the last great western artist.

Heng's work has always been notable for its rigour and its control. Much of the art that possesses these qualities proves to be rather frigid or sterile, but such is not the case where his is concerned. For all their knowingness when it comes to matters of style, his paintings are quite clearly the product of a genuinely strange and aberrant imagination.

Gary Catalano is a poet and critic.  
10 May 1995



10 Landfall 1995 oil on linen 102 x 112 cm



2 (D) Rover 1994 oil on linen 102 x 102 cm



1 Topple Tumble 1994 oil on linen 102 x 102 cm



8 Hats off for Jack 1994 oil on linen 46 x 46 cm



5 Cairn 1994 oil on linen 91 x 96 cm





4 Estuary 1994 oil on linen 68 x 84 cm



6 Where the Mountain meets the Sea 1994 oil on linen 97 x 91 cm



9 Colony 1995 oil on linen 86 x 66 cm



17 Youth 1995  
linocut  
image size 17 x 14 cm (irregular)

*edition:* 20, black ink  
Guarro Biblos 300 gsm 22 x 15 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/20 to 20/20 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



16 Profile 1995  
linocut  
image size 23.5 x 20.5 cm (irregular)

edition: 15, black ink  
Guarro Biblos 300 gsm 28 x 25 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/15 to 15/15 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



14 Head 1994  
linocut  
image size 17 x 20 cm (irregular)

edition: 20, black ink  
Guarro Biblos 300 gsm 24 x 23 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/20 to 20/20 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



20 Cannibal 1994  
linocut  
image size 34 x 21 cm (irregular)

edition: 15, black ink  
Guarro Biblos 300 gsm 41 x 28 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/15 to 15/15 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



12 Fool 1994  
linocut  
image size 36 x 22 cm (irregular)

edition: 15, black ink  
Guarro Biblos 300 gsm 43 x 28 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/15 to 15/15 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



19 Decoy 1995  
linocut  
image size 42 x 23 cm (irregular)

edition: 20, black ink  
Guarro Biblos 300 gsm 48 x 28 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/20 to 20/20 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



11 Ornithologist 1993  
linocut  
image size 51 x 34 cm (irregular)

edition: 30, black ink  
Guarro Biblos 300 gsm 56 x 42 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/30 to 30/30 (pencil) l.l.  
5 artist's proofs, as in edition  
inscribed A/P I/V to V/V (pencil) l.l.  
printed by Euan Heng



15 Patriot 1994  
linocut  
image size 60 x 35 cm (irregular)

edition: 15, black ink  
Guarro Biblos 300 gsm 66.5 x 42 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/15 to 15/15 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



18 Mercenary 1995  
linocut  
image size 53 x 39 cm (irregular)

edition: 15, black ink  
Guarro Biblos 300 gsm 57 x 43 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/15 to 15/15 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



20 Pet 1995  
linocut  
image size 36 x 28 cm (irregular)

edition: 20, black ink  
Guarro Biblos 300 gsm 41 x 33 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/20 to 20/20 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



21 Champion 1995  
linocut  
image size 28 x 24 cm (irregular)

edition: 20, black ink  
Guarro Biblos 300 gsm 32 x 27 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/20 to 20/20 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng



22 Topple tumble 1995  
linocut  
image size 45 x 36.5 cm (irregular)

edition: 15, black ink  
Guarro Biblos 300 gsm 49 x 41 cm  
Signed Euan Heng (pencil) l.r.  
inscribed, edition 1/15 to 15/15 (pencil) l.l.  
3 artist's proofs, as in edition  
inscribed A/P I/III to III/III (pencil) l.l.  
printed by Euan Heng

## BIOGRAPHY

- 1945 Born Oban, Scotland  
1960/70 Various occupations, including four years as merchant seaman travelling worldwide  
1974 Diploma of Art, Duncan of Jordanstone College of Art, Dundee  
1975 Post Diploma, DJCA, Dundee  
1995 Master of Arts, RMIT, Melbourne. Other activities of the artist include teaching. Currently Senior Lecturer in Printmaking, Gippsland School of Art, Monash University

## SOLO EXHIBITIONS

- 1974, 76 Stirling Gallery, Stirling, Scotland  
1979 Arts Council Gallery, Canberra  
1980 Editions Gallery, Melbourne  
1984, 85, 90, 92, 95 Australian Galleries, Melbourne  
1987 Latrobe Valley Arts Centre, Morwell  
1988, 89 70 Arden Street Gallery, Melbourne  
1991 Cycle: Paintings and Works on Paper, Latrobe Valley Arts Centre, Morwell  
1992 Australian Galleries, Sydney  
Greenhill Galleries, Perth  
1995 McClelland Art Gallery, Melbourne

## SELECTED GROUP EXHIBITIONS

- 1973 International Print Exchange, Compass Gallery, Scotland, Montpellier Ecole des Beaux Arts, Illinois State University, and Duncan of Jordanstone College of Art  
1974 Scottish Young Contemporaries, McLellan Galleries, Glasgow  
1975 Trees, Stirling Gallery, Stirling, Scotland  
1976 Pernod Scottish Art, Art Centre, Edinburgh  
1977 Ten Years, Dundee Young Painters, Dundee Museum and Art Gallery, Dundee  
1983 Seven Painters Different View Points, University of Melbourne Art Gallery, Melbourne  
1983 International Print Exhibit, Taipei Fine Arts Museum, Taiwan  
1984 Contemporary Australian Printmakers, Queensland College of Art Gallery, Brisbane  
1984 Contemporary Australian Printmakers, Harbourfront Gallery Toronto, Canada, Pratt Graphic Centre, New York, USA

- 1984 Australian Printmakers (Victoria), Aichi Prefectural Museum of Fine Arts, Ogisu Memorial Museum of Inazawa City, Japan  
1985/86 The Relief Print, Dundee Art Gallery and Museum, Dundee, Scottish Arts Council Exhibition touring Scotland  
1985/86 Australian Print 85, Memphis Brooks Museum and touring the USA  
1988 The October Show, LVAC, Morwell  
1988 100 x 100, Print Council of Australia Bicentennial Touring Exhibition  
1990 Contemporary Gippsland Artists, LVAC Morwell, and touring Australia  
1990 Modern and Contemporary Australian Watercolours and Gouaches, John Buckley Fine Art, Melbourne  
1991 Indo-Eco, Latrobe Valley Arts Centre (LVAC) Morwell, Sale Regional Gallery, Sale, Linden Gallery, Melbourne  
1991 At-Tension To The Line (contemporary Australian drawing), Greenhill Galleries, Perth  
1991 Transitional Times, 25th Anniversary Print Commissions, The Print Council of Australia, Melbourne and touring Australia  
1992 Recently Seen, McClelland Art Gallery, Melbourne  
1993 Excalibur, Geelong Art Gallery, Geelong  
1994 Margaret Stewart Endowment, National Gallery of Victoria, Melbourne  
1994 Mixed Impressions, Ivan Dougherty Gallery, University of NSW, Sydney

## AWARDS/COMMISSIONS

- 1971 Pat Homes Memorial Prize (Drawing)  
1973 BMK Travelling Award (Paris)  
1974 Post-Graduate Scholarship  
1974 GTV Prize (Printmaking)  
1976 A Pernod Prize (Scotland) Painting  
1976 Scottish Arts Council Short Term Bursary  
1984 Commissioned Member Print Edition, Print Council of Australia  
1988 Commissioned Print Edition, 100 x 100 Bicentennial Portfolio, Print Council of Australia  
1991 Commissioned Print Edition, 25th Anniversary Print Editions, Print Council of Australia



## COLLECTIONS

Artbank, Sydney  
Ballarat Fine Art Gallery, Vic.  
Bathurst Art Gallery, NSW  
Bendigo Art Gallery, Vic.  
Box Hill College of TAFE, Vic.  
Box Hill Municipal Collection, Vic.  
Canson Australia, Pty Ltd, Sydney  
Charles Sturt University, NSW  
Duroloid Pty Ltd, Melbourne  
Gladstone Art Gallery, Qld  
Griffith University, Qld  
Hamilton Collection, Victorian Education  
Department, Melbourne  
Latrobe Regional Commission, Vic.  
Latrobe Valley Arts Centre, Vic.  
Lefebvre Collection, Sydney  
Mildura Art Centre, Vic.  
Mornington Peninsula Arts Centre, Vic.  
Naracoorte Art Gallery, SA  
National Gallery of Australia, Canberra  
National Gallery of Victoria, Melbourne  
New Parliament House, Canberra  
Print Council of Australia, Melbourne  
Queen Victoria Museum and Art Gallery, Launceston, Tas.  
Scottish Arts Council Collection  
State Library of Victoria, Melbourne  
Tasmanian Museum and Art Gallery, Hobart  
Wagga Wagga Regional Gallery, NSW

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Nelson, Robert, 'Euan Heng and the Archaeology of the  
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### Interviews

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26 September 1992  
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an Alcove at an Imaginary Exhibition', *Age*,  
30 September 1992  
Heathcote, Christopher, 'Imagined Worlds provide the  
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9 December 1992  
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3 February 1993

# L I S T O F W O R K S

## P A I N T I N G S

TITLE	DATE	MEDIUM	SIZE IN CM
1 Topple Tumble	1994	oil on linen	102 x 102
2 (D) Rover	1994	oil on linen	102 x 102
3 Hombre: The Last Great Western	1994	oil on linen	121 x 152
4 Estuary	1994	oil on linen	68 x 84
5 Cairn	1994	oil on linen	91 x 96
6 Where the Mountain meets the Sea	1994	oil on linen	97 x 91
7 Dwelling	1994	oil on linen	40 x 40
8 Hats off for Jack	1994	oil on linen	46 x 46
9 Colony	1995	oil on linen	86 x 66
10 Landfall	1995	oil on linen	102 x 112

## L I N O C U T S

TITLE	DATE	EDITION	SIZE IN CM
11 Ornithologist	1993	30 + 5 artist's proofs	56 x 42
12 Fool	1994	15 + 3 artist's proofs	43 x 28
13 Cannibal	1994	15 + 3 artist's proofs	41 x 28
14 Head	1994	20 + 3 artist's proofs	24 x 23
15 Patriot	1994	15 + 3 artist's proofs	66.5 x 42
16 Profile	1995	15 + 3 artist's proofs	28 x 25
17 Youth	1995	20 + 3 artist's proofs	22 x 15
18 Mercenary	1995	15 + 3 artist's proofs	57 x 43
19 Decoy	1995	20 + 3 artist's proofs	48 x 28
20 Pet	1995	20 + 3 artist's proofs	41 x 33
21 Champion	1995	20 + 3 artist's proofs	32 x 27
22 Topple Tumble	1995	15 + 3 artist's proofs	49 x 41

*All works are illustrated. Painting measurements depth x width (unframed). Linocut measurements depth x width paper size (unframed). Paintings 1-10 signed and dated on reverse. Linocuts 11-22 signed and dated lower right.*