

STEPHEN FRIEDMAN GALLERY

SUMMER BREEZE

Wednesday 11 August - Saturday 11 September 2021

Evelyne Axell, Jonathan Baldock, Manuel Espinosa, Tom Friedman, Channing Hansen, Jim Hodges, Beatriz Milhazes, David Shrigley

'Summer Breeze' is an online exhibition of works that capture the season's spirit through vibrant colours, dynamic formal structures and whimsical motifs. The presentation brings together recent and historical works in a diverse range of media including painting, textile, ceramics, and printmaking.

For full details and larger images, please see the end of this document.



Evelyne Axell

L'Herbe Folle (The Mad Forest), 1972

Signed and dated on lower right corner

Enamel on plexi glass, formica

74.5 x 95.5cm

(29 3/8 x 37 1/4in)

(AXELL 1)

[View detail](#)



Jonathan Baldock

Maske LXXII, 2020

Ceramic

32 x 25 x 2.8cm

(12 5/8 x 9 7/8 x 1 1/8in)

(BALD 172)

[View detail](#)



Jonathan Baldock

Mask LII, 2018

Ceramic

37.5 x 27.5 x 4cm

(14 3/4 x 10 7/8 x 1 5/8in)

(BALD 88)

[View detail](#)



Jonathan Baldock
Mask LV, 2018
 Ceramic
 37.7 x 28 x 7cm
 (14 7/8 x 11 1/8 x 2 3/4in)
 (BALD 89)

[View detail](#)



Manuel Espinosa
 Untitled, c. 1974
 Lithographic ink on satin
 20 x 20cm
 (7 7/8 x 7 7/8in)
 (ESPIN 133)

[View detail](#)



Manuel Espinosa
 Untitled, c. 1974
 Lithographic ink on satin
 20 x 20cm
 (7 7/8 x 7 7/8in)
 (ESPIN 134)

[View detail](#)



Tom Friedman
Balloon, 2018
 Coloured pencil on paper
 139 x 105.2cm (54 3/4 x 41 3/8in)
 Framed: 156.7 x 122.7cm
 (61 3/4 x 48 3/8in)
 (FRIE 359)

[View detail](#)



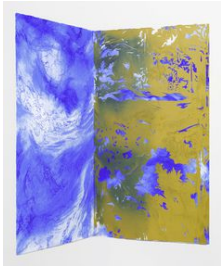
Channing Hansen
12-Manifold, 2017
 Hand spun, hand dyed wool and redwood
 96.5 x 150cm
 (38 x 59 1/8in)
 (HANS 6)

[View detail](#)



Jim Hodges
Shimmers, 2020
 Acrylic on linen panel
 76.2 x 57.2cm
 (30 x 22 1/2in)
 (HOD 244)

[View detail](#)



Jim Hodges

a passing gate (for Meredith), 2009

Colour screen print with hand applied 24k gold leaf

2 sheets 77.5 x 51.4cm

(30 1/2 x 20 1/4in) each

Unique in a series of 20

(HOD 70)

[View detail](#)



Beatriz Milhazes

Pimenta vermelha (Red Pepper), 2009

Triptych: woodblock and screenprint

80 x 40cm, 80 x 40cm and 80 x 80cm (31 1/2 x 15 3/4in, 31 1/2

x 15 3/4in and 31 1/2 x 31 1/2in)

Framed: 97 x 177cm

(38 3/8 x 67in)

Edition 12 of 40

(MIL 92)

[View detail](#)



Beatriz Milhazes

Sal (Salt), 2009

Diptych: woodblock and screenprint

80 x 80cm and 80 x 100cm (31 1/2 x 31 1/2in and 31 1/2 x 39

1/2in)

Framed: 97 x 199cm

(38 1/8 x 78 3/8in)

Edition 12 of 40

(MIL 93)

[View detail](#)



Beatriz Milhazes

Canela (Cinnamon), 2009

Woodblock, woodcut and screenprint

80 x 160cm (31 1/2 x 63in)

Framed: 97 x 177cm

(38 3/8 x 67in)

Edition 12 of 40

(MIL 94)

[View detail](#)



Beatriz Milhazes

Açúcar (Sugar), 2009

Woodblock and screenprint

80 x 120cm (31 1/2 x 47 1/4in)

Framed: 96.5 x 136.5cm

(38 x 53 3/4in)

Edition 12 of 40

(MIL 95)

[View detail](#)



David Shrigley

Untitled, 2020

Acrylic on paper

76 x 56cm (30 x 22in)

Framed: 82 x 62cm

(32 1/4 x 24 1/2in)

(SHRIG 4357)

[View detail](#)



David Shrigley

Untitled, 2018

Poster pen and screen print on paper

76 x 56cm (30 x 22in)

Framed: 82 x 62cm (32 1/4 x 24 1/2in)

(SHRIG 3100)

[View detail](#)



David Shrigley

Untitled, 2017

Signed and dated on verso

Acrylic on paper

76 x 56cm (30 x 22in)

Framed: 82 x 62cm

(32 1/4 x 24 1/2in)

(SHRIG 2959)

[View detail](#)

EVELYNE AXELL

L'Herbe Folle (The Mad Forest), 1972



Signed and dated on lower right corner

Enamel on plexi glass, formica

74.5 x 95.5cm

(29 3/8 x 37 1/4in)

(AXELL 1)

Image 1/7

Description

Evelyne Axell (b.1935 in Belgium) is best known for her psychedelic, erotic paintings of female nudes and self-portraits on plexiglas that blend the hedonistic and Pop impulses of the 1960s.

L'Herbe Folle (The Mad Forest), the final painting executed by Axell prior to her death, is a graphic and direct work depicting a reclining voluptuous female nude set against a backdrop of flame-like tropical foliage. The pronounced figure is painted in a sexy reddish orange and the

lines are smooth and organic. In contrast, the tropical foliage contains strong verticals that are magically worked in two cool shades of blue, with a muted green sky above. The juxtaposition of tones and shapes creates a rhythmic harmony while simultaneously enhancing the subtle eroticism prevalent in her work. Here, the masculine viewpoint and conception of object and subject is subverted. The female figure stretches out unapologetically. Sunbathing and daydreaming in the heat of the sun she is presented as confident, desirable and completely in control of her desire.

Seen within the context of Modernism, Axell's views challenge the paradigm of woman as territory to be colonised or a willing subject of male fantasy. Axell employs a rich palette and vibrance to echo themes of female identity and experience.

Provenance

Broadway 1602, New York, acquired directly from the artist

Exhibitions

Switzerland, Museum Susch, 'Evelyne Axell: Body Double', 1 August - 31 May 2021

'Axell's Paradise, Last works (1971-72) before she vanished', Broadway 1602 Gallery, New York (October 2 - December 19 2009)

'Evelyne Axell en de jaren zestig', Provinciaal Museum voor Moderne Kunst, Oostende (7 August - 26 September 1999)

'Evelyne Axell', Palais des Beaux-Arts, Brussels (11 March - 18 June 1978)

Literature

'Axellation: Evelyn Axell 1964-1972' Museum Abteiberg, Lannoo, 2012 (pp.75)



Image 2/7



Image 3/7

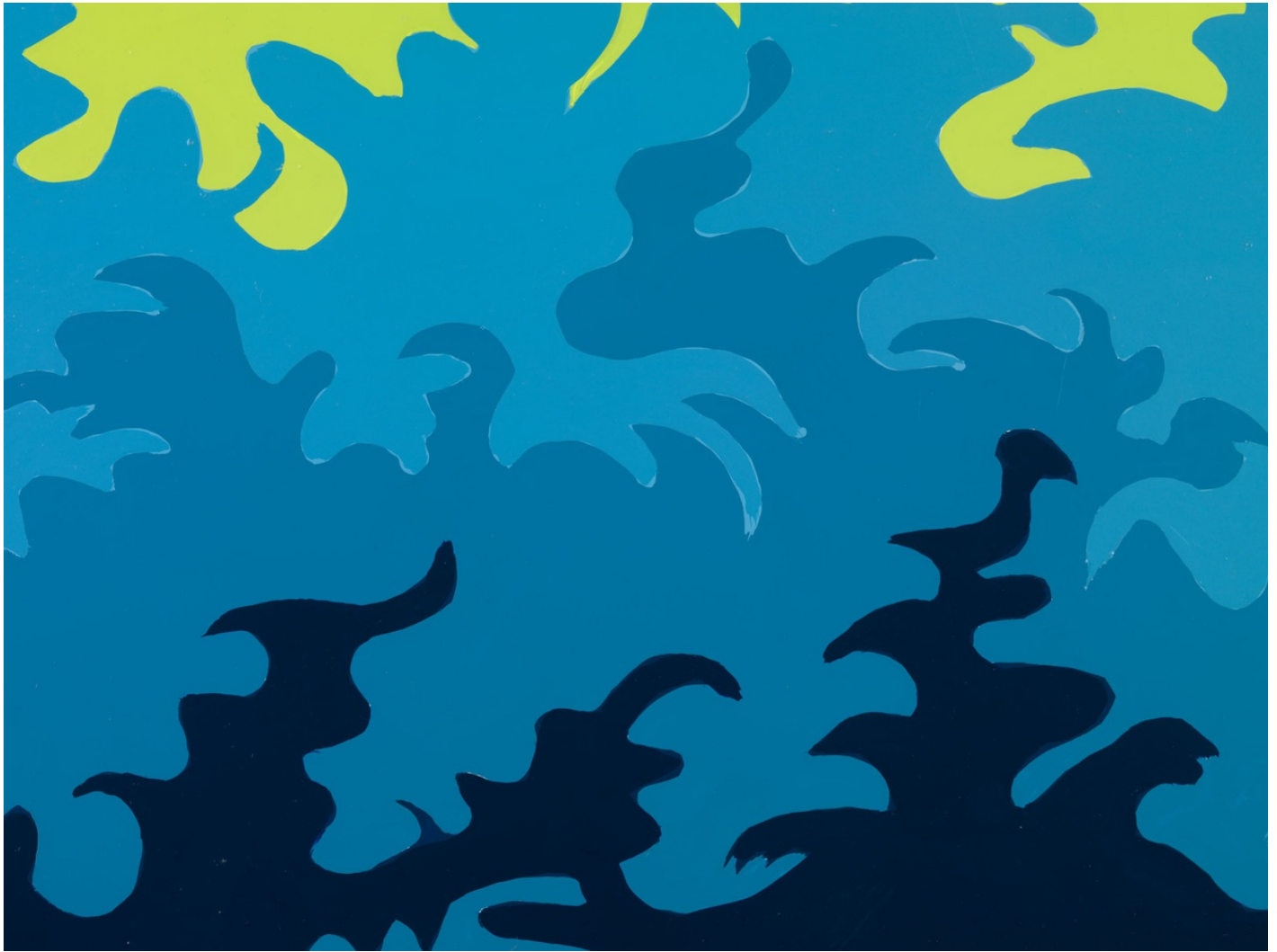


Image 4/7

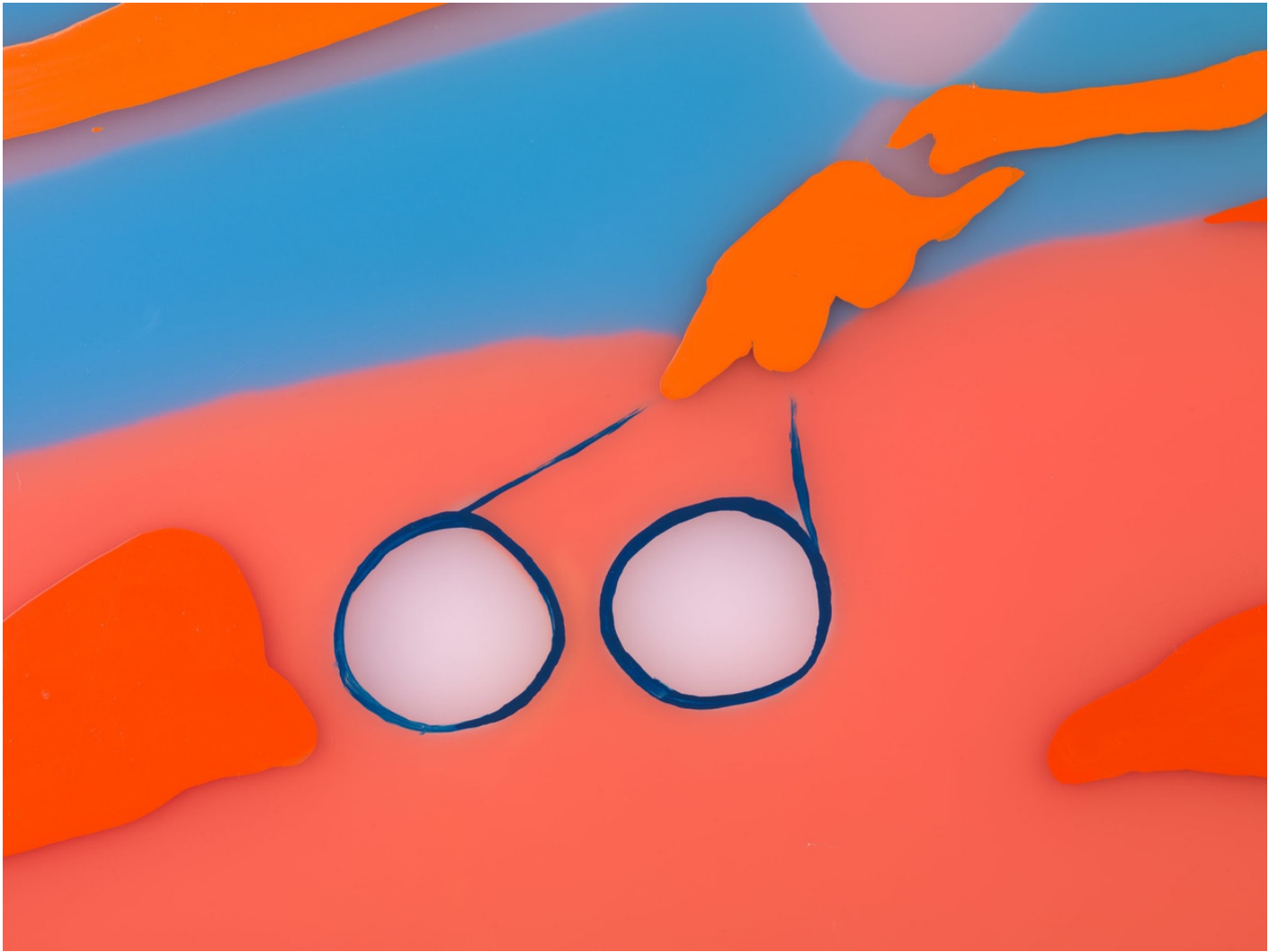


Image 5/7



Image 6/7



Image 7/7

JONATHAN BALDOCK
Maske LXXII, 2020



Ceramic
32 x 25 x 2.8cm
(12 5/8 x 9 7/8 x 1 1/8in)
(BALD 172)

Image 1/3

Description

Jonathan Baldock's work is saturated with humour and wit, as well as an uncanny, macabre quality that channels the artist's long-standing interest in myth and folklore. 'Maske LXXII' is a recent work that continues the series of ceramic masks created for the British artist's first solo exhibition, 'Personae', at Stephen Friedman Gallery in September 2019. Invested with a performative quality echoed in the title of the exhibition, the works invoke the theatrical mask and the psychological potency of hiding and revealing different aspects of one's identity. With its incisions and abstract

protuberances only hinting at physiognomic features, 'Maske LXXII' evokes the ocular trickery of pareidolia, a psychological phenomenon that causes people to see faces in inanimate objects.

This body of work stems from Baldock's residency at Camden Arts Centre, London as part of the Freeland's Lomax Ceramics Fellowship in 2018, which resulted in a solo exhibition 'Facecrime' at the institution in early 2019 that subsequently travelled to Tramway, Glasgow and Bluecoat, Liverpool. Baldock's research included studying the British Museum's collection of Mesopotamian clay tablets, which trace the linguistic evolution of pictograms into cuneiform script, the world's oldest writing system. Inspired by these ancient modes of communication, the artist plays with clay's potential to communicate forms of meaning that evade verbal articulation.

Exhibitions

Eastbourne, Towner Art Gallery, 'Towner International', 6 October 2020 - 11 April 2021



Image 2/3



Image 3/3

JONATHAN BALDOCK
Mask LII, 2018



Ceramic
37.5 x 27.5 x 4cm
(14 3/4 x 10 7/8 x 1 5/8in)
(BALD 88)

Image 1/3

Description

Jonathan Baldock's work is saturated with humour and wit, as well as an uncanny, macabre quality that channels the artist's long-standing interest in myth and folklore. 'Mask LII' is part of a series of ceramic masks created for the tour of the British artist's solo exhibition 'Facecrime' from Camden Arts Centre, London to Tramway, Glasgow and Bluecoat, Liverpool. Teeming with bright colours, some masks mediate universal emotions such as happiness or sadness, whilst others merely hint at figuration. Here the artist toys with a cognitive process called pareidolia, a

psychological phenomenon that causes people to see faces in inanimate objects.

'Facecrime' was the culmination of Baldock's residency at Camden Arts Centre, London in 2018 as part of the Freeland's Lomax Ceramics Fellowship. Baldock's research included studying the British Museum's collection of Mesopotamian clay tablets, which trace the linguistic evolution of pictograms into cuneiform script, the world's oldest writing system. Inspired by these ancient modes of communication, the artist plays with clay's potential to communicate forms of meaning that evade verbal articulation.

Exhibitions

Liverpool, Bluecoat, 'Facecrime', 13 March - 1 November 2020, toured from Camden Arts Centre, London and Tramway, Glasgow



Image 2/3



Image 3/3

JONATHAN BALDOCK
Mask LV, 2018



Ceramic
37.7 x 28 x 7cm
(14 7/8 x 11 1/8 x 2 3/4in)
(BALD 89)

Image 1/3

Description

Jonathan Baldock's work is saturated with humour and wit, as well as an uncanny, macabre quality that channels the artist's long-standing interest in myth and folklore. 'Mask LV' is part of a series of ceramic masks created for the British artist's solo exhibition, 'Facecrime', at Camden Arts Centre, London, touring to Tramway, Glasgow and Bluecoat, Liverpool. Teeming with bright colours, some masks mediate universal emotions such as happiness or sadness, whilst others merely hint at figuration. Here the artist toys with a cognitive process called pareidolia, a

psychological phenomenon that causes people to see faces in inanimate objects.

'Facecrime' was the culmination of Baldock's residency at Camden Arts Centre, London in 2018 as part of the Freeland's Lomax Ceramics Fellowship. Baldock's research included studying the British Museum's collection of Mesopotamian clay tablets, which trace the linguistic evolution of pictograms into cuneiform script, the world's oldest writing system. Inspired by these ancient modes of communication, the artist plays with clay's potential to communicate forms of meaning that evade verbal articulation.

Exhibitions

Liverpool, Bluecoat, 'Facecrime', 13 March - 1 November 2020, toured from Camden Arts Centre, London and Tramway, Glasgow



Image 2/3

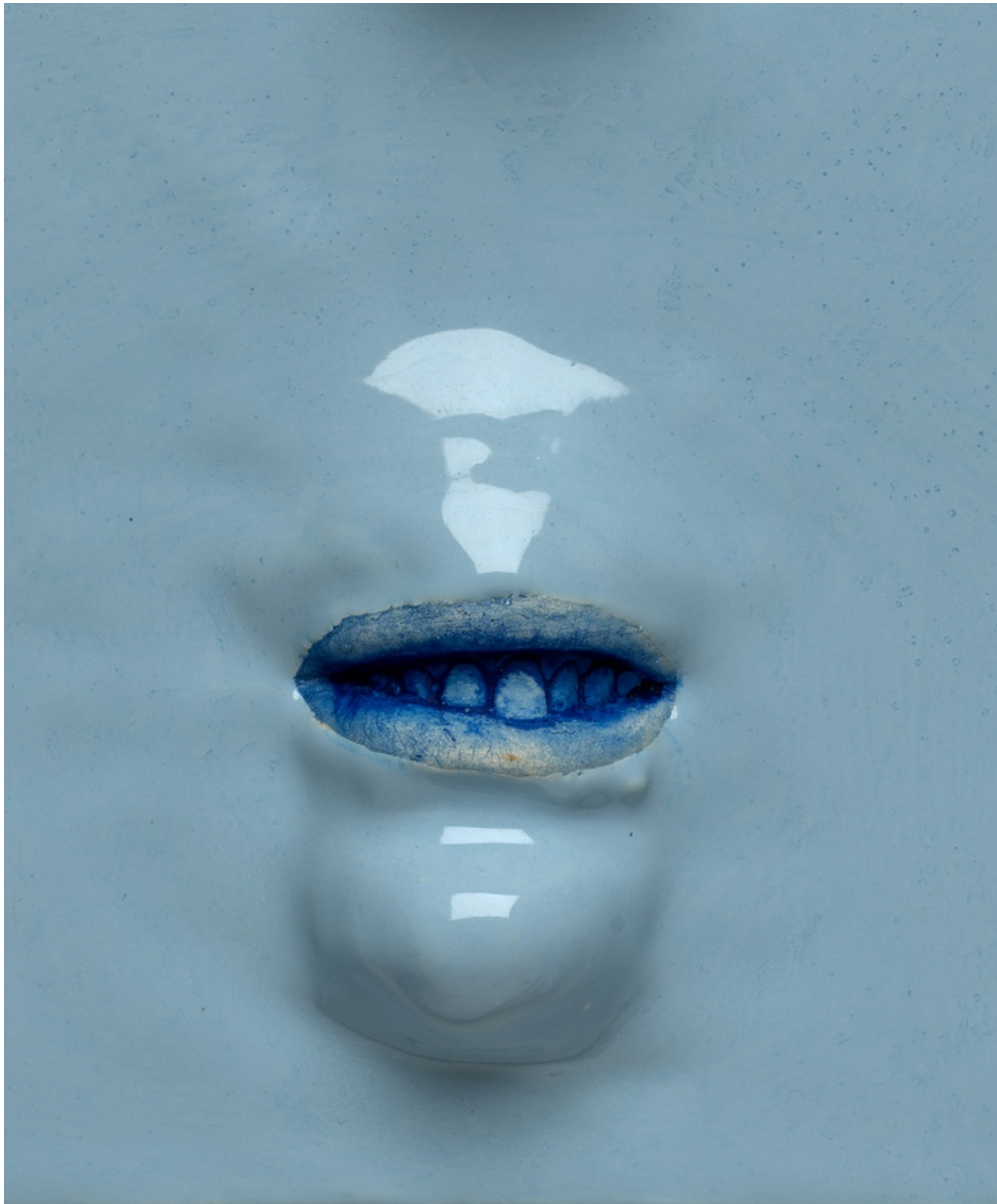


Image 3/3

MANUEL ESPINOSA

Untitled, c. 1974



Lithographic ink on satin

20 x 20cm

(7 7/8 x 7 7/8in)

(ESPIN 133)

Image 1/4

Description

This vibrant, unique work on paper is part of an extensive series from the early 1970s by pioneering Argentine artist Manuel Espinosa. Whilst the colour and arrangement of the work is meticulously designed, the quick-drying ink allows for an element of chance and spontaneity. The colour seems to travel on and off the page in an infinite loop, doubling up on itself, or pausing to re-start again, as if coded by a mechanical program. Our eyes follow the orthogonal lines, bewitched by the dance of depth and colour. The work feels insistently contemporary, reminding us of the artist's

forward-thinking practice and multi-divergent interests ranging from mechanics to jazz and literature.

Espinosa was born in 1912 in Buenos Aires, Argentina and died in 2006. Line, colour and the optical sensations of movement and light are the primary characteristics of his paintings and works on paper. Espinosa was a leading protagonist in the history of Argentine Modernism. In 1943, the artist met Joaquín Torres-García, the founder of Constructive Universalism. This meeting had a profound effect on his approach to painting. Two years later, he co-founded the Asociación Arte Concreto-Invencion with Tomás Maldonado, Alfredo Hlito and Raúl Lozza in Buenos Aires. Harnessing a certain post-war optimism, the group stopped painting from life and instead focused on geometry, abstraction and the primacy of the picture plane as a self-contained entity.

Provenance

The Estate of Manuel Espinosa



Image 2/4



Image 3/4



Image 4/4

MANUEL ESPINOSA

Untitled, c. 1974



Lithographic ink on satin

20 x 20cm

(7 7/8 x 7 7/8in)

(ESPIN 134)

Image 1/4

Description

This vibrant, unique work on paper is part of an extensive series from the early 1970s by pioneering Argentine artist Manuel Espinosa. Whilst the colour and arrangement of the work is meticulously designed, the quick-drying ink allows for an element of chance and spontaneity. The colour seems to travel on and off the page in an infinite loop, doubling up on itself, or pausing to re-start again, as if coded by a mechanical program. Our eyes follow the orthogonal lines, bewitched by the dance of depth and colour. The work feels insistently contemporary, reminding us of the artist's

forward-thinking practice and multi-divergent interests ranging from mechanics to jazz and literature.

Espinosa was born in 1912 in Buenos Aires, Argentina and died in 2006. Line, colour and the optical sensations of movement and light are the primary characteristics of his paintings and works on paper. Espinosa was a leading protagonist in the history of Argentine Modernism. In 1943, the artist met Joaquín Torres-García, the founder of Constructive Universalism. This meeting had a profound effect on his approach to painting. Two years later, he co-founded the Asociación Arte Concreto-Invencion with Tomás Maldonado, Alfredo Hlito and Raúl Lozza in Buenos Aires. Harnessing a certain post-war optimism, the group stopped painting from life and instead focused on geometry, abstraction and the primacy of the picture plane as a self-contained entity.

Provenance

The Estate of Manuel Espinosa



Image 2/4



Image 3/4



Image 4/4

TOM FRIEDMAN
Balloon, 2018



Coloured pencil on paper
139 x 105.2cm (54 3/4 x 41 3/8in)
Framed: 156.7 x 122.7cm
(61 3/4 x 48 3/8in)
(FRIE 359)

Image 1/5

Description

Tom Friedman's work has the uncanny ability to imbue everyday, domestic objects and materials with wonder and awe. 'Balloon' captures the whimsical exploration at the heart of the artist's practice. In this drawing, Friedman enlarged an image of a pink balloon from his sketchbook and recreated it in photorealistic detail using coloured pencil. The graphite shading and wrinkled paper at the lower part of the drawing alludes to the

peaks of a mountain range. Yet here the pink balloon itself remains irresolutely intangible. Friedman's drawings frequently mirror the wit and material complexity that characterises his sculptural works.

Exhibitions

London, Stephen Friedman Gallery, 'Always the Beginning', 2 October - 3 November 2018



Image 2/5

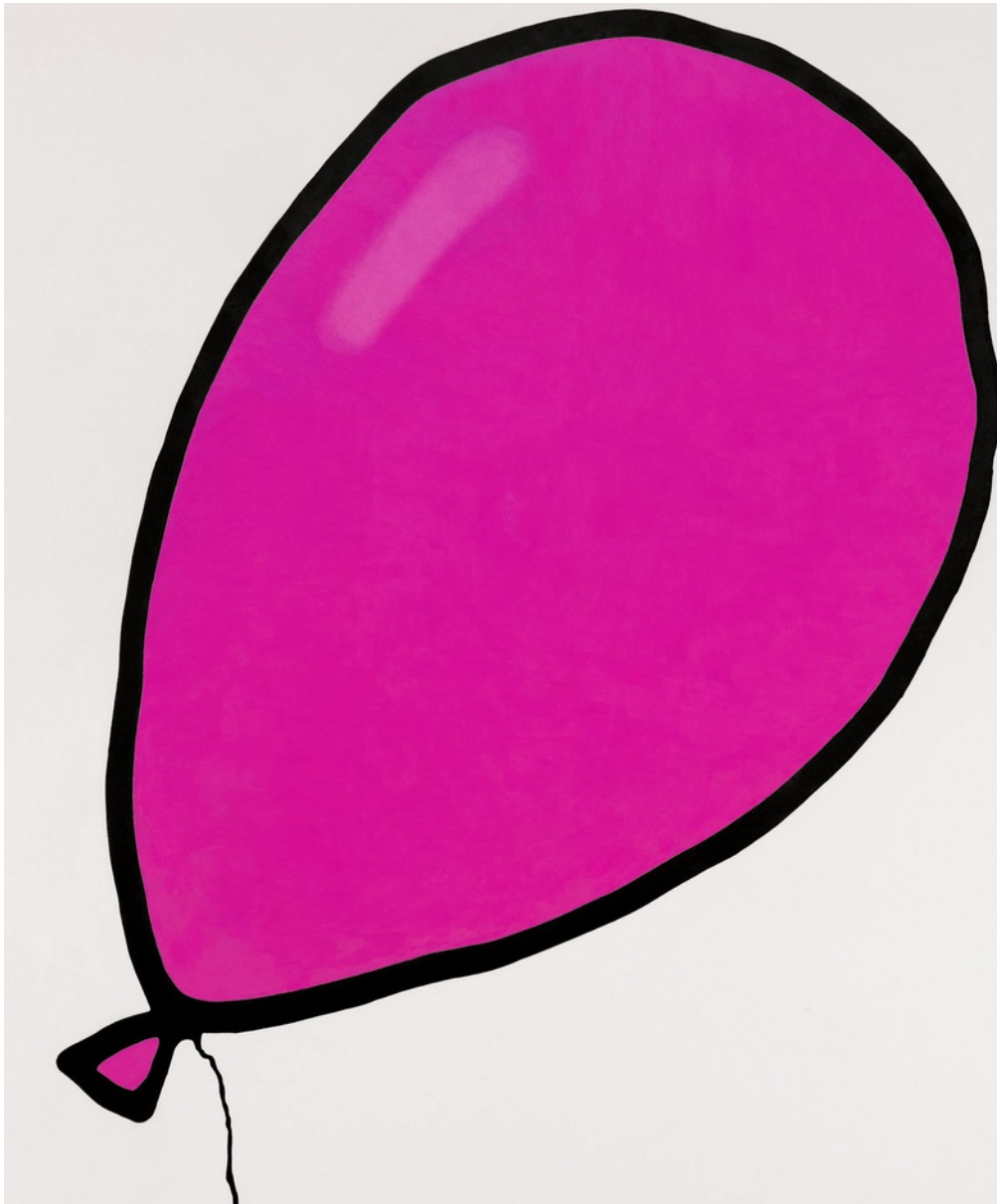


Image 3/5



Image 4/5



Image 5/5

CHANNING HANSEN
12-Manifold, 2017



Hand spun, hand dyed wool and redwood
96.5 x 150cm
(38 x 59 1/8in)
(HANS 6)

Image 1/8

Description

The composition, colour, and stitch of '12-Manifold', by Channing Hansen, is determined by a computer algorithm. Revealing Hansen's belief in hand made process alongside advanced computer science, Hansen conceives of these works as 'fractal collages' merging mathematical and natural phenomena. In '12-Manifold' a series of vivid colour forms including luminous yellows and purples are stitched together in a configuration that is at once pre-determined by an algorithm, but also suggestive of a tension between abstraction and figuration, rewarding a viewer's prolonged attention.

Inspired in part by artist Alberto Burri, who was influenced by his experience as a surgeon, Hansen explains that 'the construction of these works is partly based on surgery theory, which is akin to collage in higher dimensional space. It involves cutting and pasting and swapping various parts of a topological surface called a 'manifold.' The artist is intimately involved with each step; from acquiring the raw fleece, to dyeing the fibre, to spinning the yarn (a complex mixture of wool, alpaca, silk, mohair and, in some cases, holographic polymers), to knitting and stretching the textiles over frames. In addition to Hansen's deep knowledge of his materials, the artist brings his longstanding engagement with technology to bear on his work.



Image 2/8



Image 3/8



Image 4/8



Image 5/8



Image 6/8



Image 7/8



Image 8/8

JIM HODGES
Shimmers, 2020



Acrylic on linen panel
76.2 x 57.2cm
(30 x 22 1/2in)
(HOD 244)

Image 1/5

Description

A radiant painting from a recent series by American artist Jim Hodges, 'Shimmers' offers poignant musings on the beauty of nature and seasonal changes. Hodges' practice explores themes of fragility, temporality and love in a highly original and poetic vocabulary. Whether comprised of materials such as curtains woven from artificial silk flowers, metal chains, glass, or created using saliva to generate ink transfer impressions onto paper, Hodges' works are inhabited by the presence of the body. Incorporated in his choice of media is a narrative of the human experience, the

ebb and flow of life that affects us all.

Hodges' brushwork in this painting is varied and complex: delicate dots and lines overlay gestural brushstrokes. Bright yellow daubs glow behind hazy swirls. Areas of thick impasto reveal the tactile nature of the artist's process and give the work a transformative and magical quality. The viewer's experience of the work is the defining feature of Hodges' practice. He describes this as "...the potential and fullness of experience, the limitlessness of things ... mind, body, colour, space, proximity, distance, memory, psyche, and spirit".

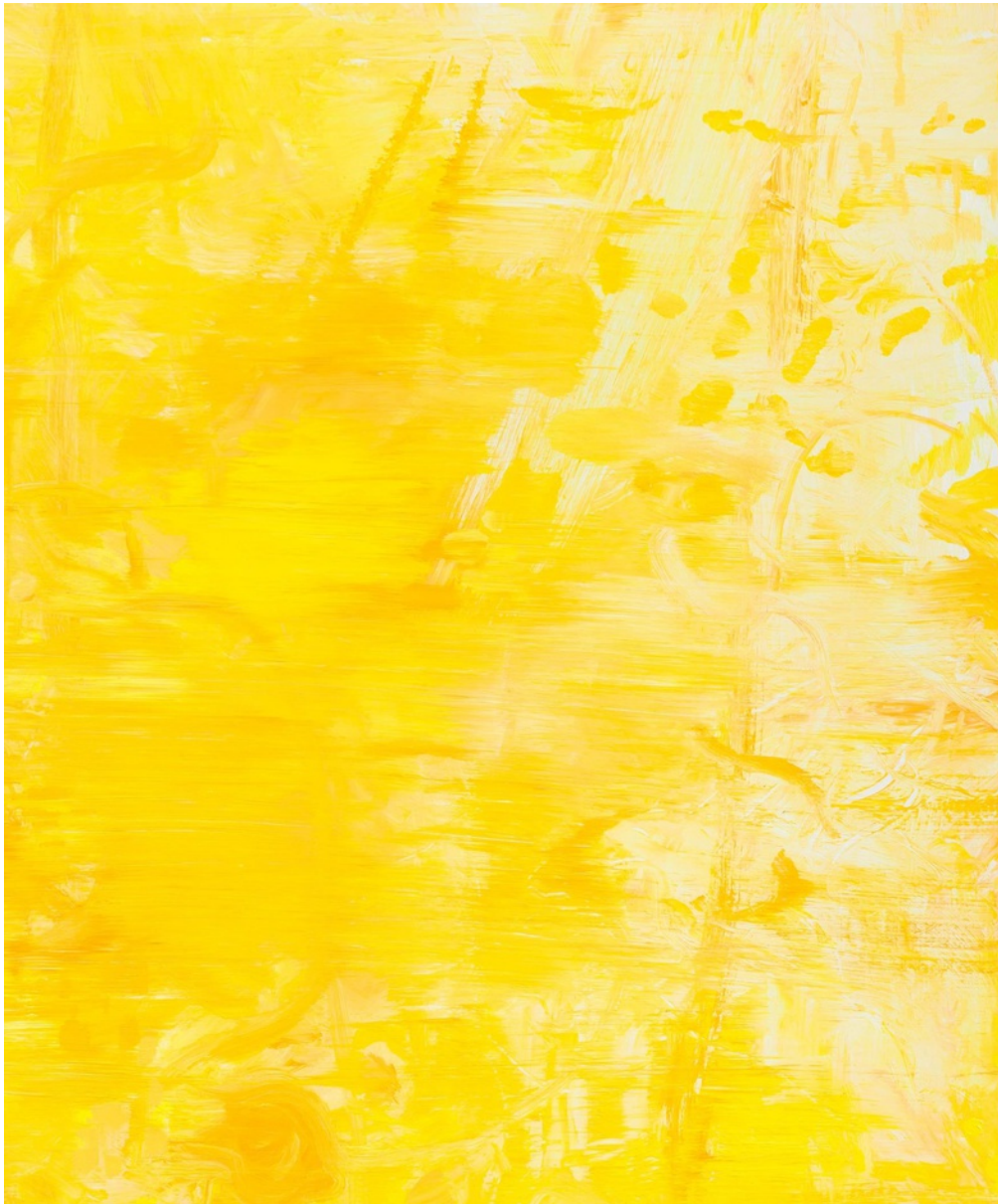


Image 2/5



Image 3/5



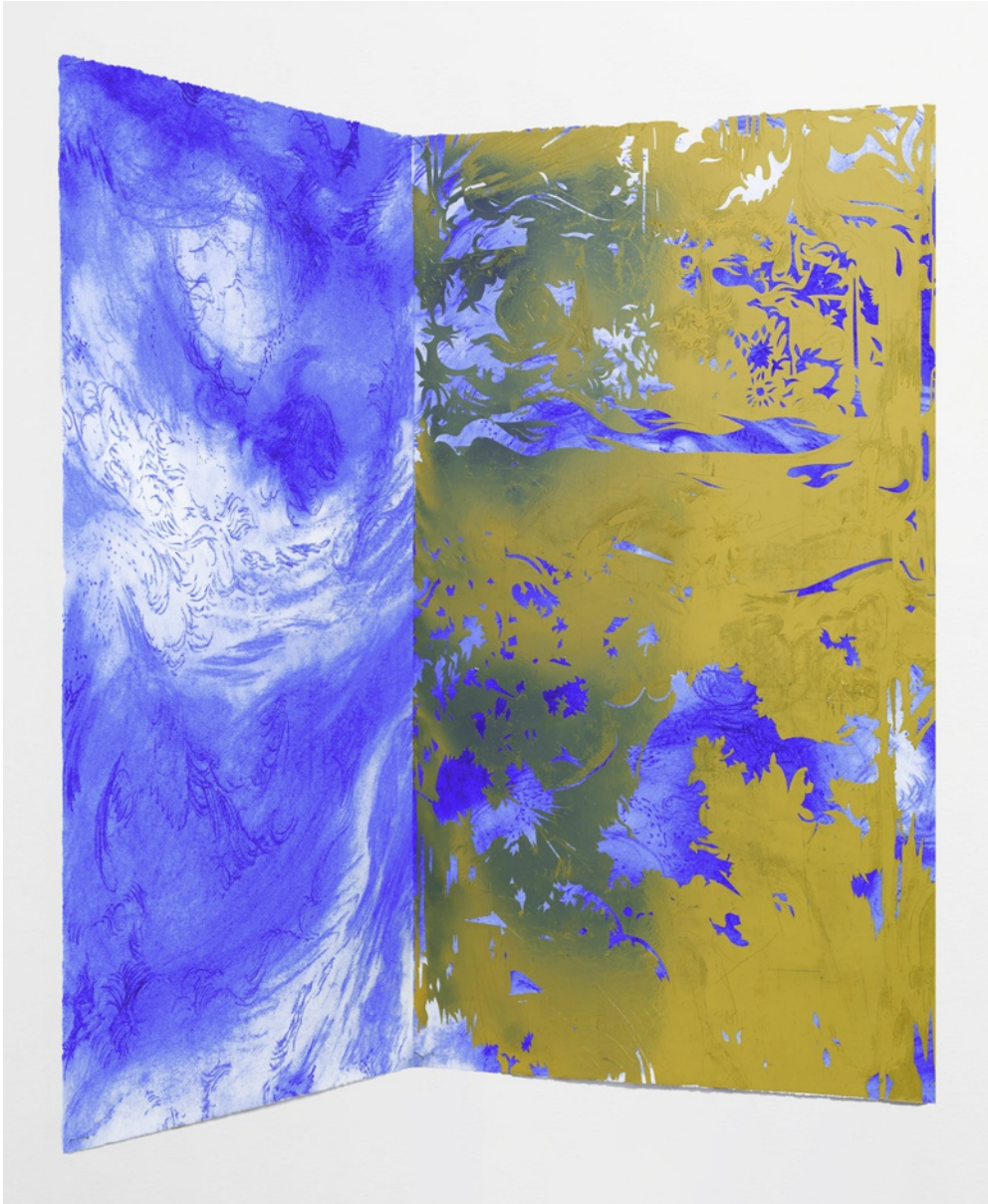
Image 4/5



Image 5/5

JIM HODGES

a passing gate (for Meredith), 2009



Colour screen print with hand applied 24k gold leaf

2 sheets 77.5 x 51.4cm

(30 1/2 x 20 1/4in) each

Unique in a series of 20

(HOD 70)

Image 1/2

Description

Transformative powers are at work in Jim Hodges's 'a passing gate (for Meredith)', part of a series of works which were made in honour of Meredith Monk, an American composer, singer and artist who founded The House Foundation. This work features two identically sized sheets of paper placed at a 90-degree angle to one another. Intended to hang in a corner, Hodges integrates the work into the surrounding space and

conveys an added architectural and sculptural dynamic.

The diptych evokes an ethereal inky blue sky of billowing white clouds. The right sheet of paper reveals a delicate and beautiful landscape of flowers and trees, rendered in 24k gold leaf. The gold layering creates a theatrical impression of a shadow of light passing over clouds. Unfurling and bursting forth, the delicate, glistening surface catches the light to reveal areas of rich blue; the contrast forming an overall illusion of an almost otherworldly place. It is this precision and choreographed craftsmanship which verifies the poetic alchemy of the artist's touch.

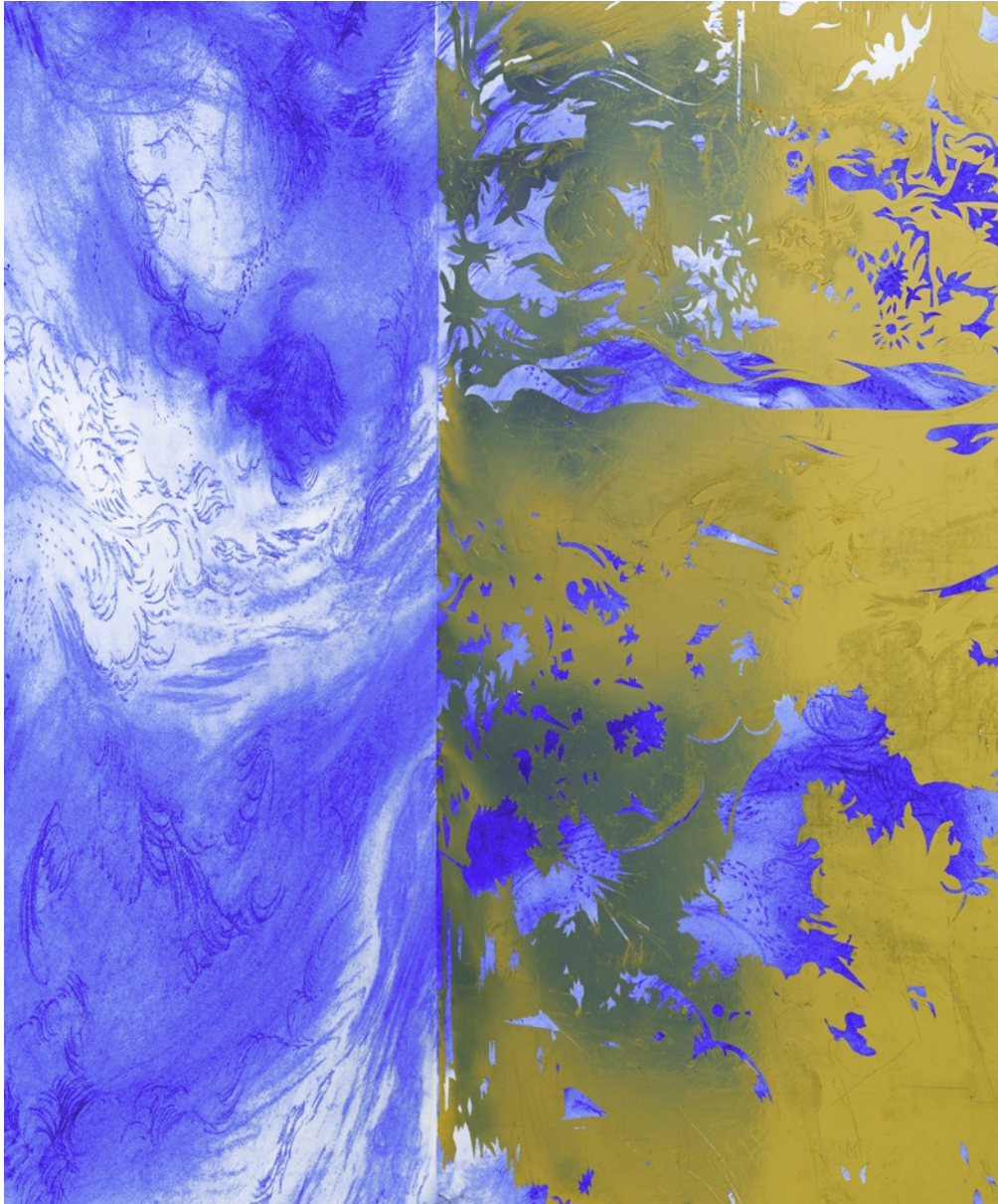


Image 2/2

BEATRIZ MILHAZES

Pimenta vermelha (Red Pepper), 2009



Triptych: woodblock and screenprint

80 x 40cm, 80 x 40cm and 80 x 80cm (31 1/2 x 15 3/4in, 31 1/2 x 15 3/4in and 31 1/2 x 31 1/2in)

Framed: 97 x 177cm

(38 3/8 x 67in)

Edition 12 of 40

(MIL 92)

BEATRIZ MILHAZES

Sal (Salt), 2009



Diptych: woodblock and screenprint

80 x 80cm and 80 x 100cm (31 1/2 x 31 1/2in and 31 1/2 x 39 1/2in)

Framed: 97 x 199cm

(38 1/8 x 78 3/8in)

Edition 12 of 40

(MIL 93)

Description

Born in Rio de Janeiro, Brazil in 1960, Beatriz Milhazes is known for her use of vibrant colours and spiralling geometric designs. Her works combine Brazilian cultural imagery and Modernist European influences, capturing rhythm, movement and depth in kaleidoscopic patterns of abstract shapes. Milhazes's distinctive style is rooted in the colours and natural landscape of Brazil, evident in boldly colourful arabesques inspired by plants, ceramics, lacework, carnival, music, and architecture.

'Sal (Salt)' is part of 'Gold Rose', a series of four print editions by Durham Press, Pennsylvania. The four editions – Salt, Cinnamon, Red Pepper and Sugar include Milhazes's first diptych and triptych, and combine woodblock, woodcut and silkscreen techniques. Milhazes's methodical working process contrasts with the experience of this edition. Her carefully constructed designs appear immediate and spontaneous, existing in a state of tension between colour and density, figurative motifs and abstraction.

BEATRIZ MILHAZES
Canela (Cinnamon), 2009



Woodblock, woodcut and screenprint
80 x 160cm (31 1/2 x 63in)
Framed: 97 x 177cm
(38 3/8 x 67in)
Edition 12 of 40
(MIL 94)

Description

Born in Rio de Janeiro, Brazil in 1960, Beatriz Milhazes is known for her use of vibrant colours and spiralling geometric designs. Her works combine Brazilian cultural imagery and Modernist European influences, capturing rhythm, movement and depth in kaleidoscopic patterns of abstract shapes. Milhazes's distinctive style is rooted in the colours and natural landscape of Brazil, evident in boldly colourful arabesques inspired by plants, ceramics, lacework, carnival, music, and architecture.

'Canela (Cinnamon)' is part of 'Gold Rose', a series of four print editions by Durham Press, Pennsylvania. The four editions – Salt, Cinnamon, Red Pepper and Sugar include Milhazes's first diptych and triptych, and combine woodblock, woodcut and silkscreen techniques. Milhazes's methodical working process contrasts with the experience of this edition. Her carefully constructed designs appear immediate and spontaneous, existing in a state of tension between colour and density, figurative motifs and abstraction.

BEATRIZ MILHAZES
Açúcar (Sugar), 2009



Woodblock and screenprint
80 x 120cm (31 1/2 x 47 1/4in)
Framed: 96.5 x 136.5cm
(38 x 53 3/4in)
Edition 12 of 40
(MIL 95)

Description

Born in Rio de Janeiro, Brazil in 1960, Beatriz Milhazes is known for her use of vibrant colours and spiralling geometric designs. Her works combine Brazilian cultural imagery and Modernist European influences, capturing rhythm, movement and depth in kaleidoscopic patterns of abstract shapes. Milhazes's distinctive style is rooted in the colours and natural landscape of Brazil, evident in boldly colourful arabesques inspired by plants, ceramics, lacework, carnival, music, and architecture.

'Açúcar (Sugar)' is part of 'Gold Rose', a series of four print editions by Durham Press, Pennsylvania. The four editions – Salt, Cinnamon, Red Pepper and Sugar include Milhazes's first diptych and triptych, and combine woodblock, woodcut and silkscreen techniques. Milhazes's methodical working process contrasts with the experience of this edition. Her carefully constructed designs appear immediate and spontaneous, existing in a state of tension between colour and density, figurative motifs and abstraction.

DAVID SHRIGLEY
Untitled, 2020



Acrylic on paper
76 x 56cm (30 x 22in)
Framed: 82 x 62cm
(32 1/4 x 24 1/2in)
(SHRIG 4357)

Image 1/3

Description

British artist David Shrigley is best known for his distinctive drawing style and works that make satirical comments on everyday situations and human interactions. His quick-witted drawings and prints are typically deadpan in their humour and reveal chance utterings and snippets of over-heard conversations. This colourful work on paper is a characteristic example of Shrigley's darkly humorous practice.



Image 2/3



Image 3/3

DAVID SHRIGLEY
Untitled, 2018



Poster pen and screen print on paper
76 x 56cm (30 x 22in)
Framed: 82 x 62cm (32 1/4 x 24 1/2in)
(SHRIG 3100)

Image 1/3

Description

'Untitled' is part of a series of works on paper by British artist David Shrigley that features proclamatory headlines redolent of those traditionally displayed outside newsagents. In co-opting the format of newspaper headlines and replacing the typically informative text with amusing, deadpan statements, Shrigley's news flashes contradict their own presumed credibility.

Shrigley is best known for his distinctive drawing style and creates works that offer satirical commentary on everyday situations and human interactions. His quick-witted drawings and hand-rendered texts are typically deadpan in their humour and explore the absurdities of everyday life. Characteristically tongue-in-cheek, these works keep the viewer updated with the artist's absurd 'news', whilst also giving a nod to the oversaturated nature of the media.



Image 2/3



Image 3/3

DAVID SHRIGLEY
Untitled, 2017



Signed and dated on verso
Acrylic on paper
76 x 56cm (30 x 22in)
Framed: 82 x 62cm
(32 1/4 x 24 1/2in)
(SHRIG 2959)

Image 1/3

Description

British artist David Shrigley is best known for his distinctive drawing style and works that make satirical comments on everyday situations and human interactions. His quick-witted drawings and prints are typically deadpan in their humour and reveal chance utterings and snippets of

over-heard conversations. This colourful work on paper is a characteristic example of Shrigley's darkly humorous practice.



Image 2/3



Image 3/3