The Space of Painting

Ben Reeves in conversation with Daina Augaitis

DAINA AUGAITIS Let's begin by evoking the larger discourses that surround painting today. In your view, is painting a conceptual pursuit, or is it a physical activity that implicates the body? Is it a search or an arrival, a noun or a verb … ?

BEN REEVES In a way, painting is all those things. Today any approach to painting has a degree of currency—the field is broad and scattered. Art follows rhythms and cycles, so when the art critic Isabelle Graw speaks about how in the past painting had to be defended, now young painters engage with it without first addressing why they are painting. This opens up considerable freedom in their practice. Then there is the type of thinking suggested in David Joselit's essay "Painting Beside Itself," implicating the broader network that is part of the process of painting. The weighty presence of the market, for example, is crucially important, and perhaps it's not as directly addressed right now as it should be—that's my concern. The freedoms that artists, young artists in particular, have gained by not having to defend painting from the outset allows them to make bold discoveries that would otherwise be stifled. These liberties are hugely important, but at the same time, there needs to be serious rigour, particularly in scrutinizing one's work in relation to the pressures of the market and other networks.

DA Where do you situate your own practice within these larger ideas?

BR While I attempt to know as much as I can, to have a finger on the pulse of what's going on and to be part of an international interconnectivity, when I step into the studio I try to clear my mind of all this. I don't bring much specific information into the studio. I am very selective about imagery of another artist's work or reference material in my work space, because I don't want it to be overly influential. So as troublesome and romantic as it might seem, I'm trying to focus on what seems crucially important to me at the moment. Everyone is aware of what is going on everywhere in painting, but increasingly I have found that I am more and more interested in the regional and the personal in terms of the subject matter that I mine. While formal and conceptual approaches to painting might connect with those in other parts of the world, I believe that the regional is actually very significant.

DA Is it because that's where your work tends to get situated first by the viewers who might engage with it immediately, making sense of it within a regional art history and context, before it extends further afield geographically?

BR Most people are rooted in a place. So the local or regional is one of the more important factors of our everyday lives. Within

Summer, 2016
oil and acrylic on canvas
79.9" x 59.8" x 1.6"
Collection of the Vancouver Art Gallery, Acquisition Fund
Photo: Rachel Topham, Vancouver Art Gallery

TOP *Shadow*, 2014
oil and acrylic on canvas, mounted on wood panel
57" x 74"
National Gallery of Canada, Ottawa
Purchased in 2015
Photo: SITE Photography

BOTTOM *golfers*, 2015
oil, watercolour and acrylic on canvas over panel
48" x 56¾"
Collection of Asaph Fipke

the global discourse around painting that seems to dominate, something is absent. So as I paint—using paint to explore, to understand and to come to grips with my own circumstances—inevitably it involves the immediate spaces that I inhabit here in British Columbia. Painting has a great life online, but arguably paintings are most fully appreciated in person, in place. Echoing this, making art is always a way for me to process the things I'm encountering here and now, and to reflect on these.

DA Are you working through artistic ideas, or those related to the political and social dimensions of this place?

BR It's always all of those things, because it's life, right? Inevitably things are folded together, where a very personal moment is always attached to a web of political, social and cultural issues, too.

DA Does that mean your creative process occurs also in places other than your studio?

BR Absolutely. When I say "thinking through," for me this is a material process that occurs primarily in painting. So in the studio, the process of painting is a crucial and unique space of thought where the creative processes of painting are propelled by feeling through ideas and bumping up against content. Outside the studio, I write a bit, I read a fair bit, especially lately lots of fiction. I teach as well, and teaching is also an essential way for thinking through things. It's actually a very dynamic space, where in a given class I get to "paint" in dozens of different styles that respond to dozens of different fields of interest. This ability to intimately experience and invest in other artists' practices advances my own thinking tremendously, and I carry these insights back to the studio. This engagement is crucially important to me, because painting is an infinite territory; it's like a blank page where anything can happen. So exercising that muscle of possibility is really important.

Another useful aspect of teaching is the daily challenge to articulate painting concerns. As I said, painting is seemingly infinite, so there are always new issues and wrinkles to try and explain, applying language to a painting situation. As a result, I'm always involved in a process of translation; language can never fully stand in for the exact experience of a painted moment, and so it's a translation of it, and with translation come losses and gains. You gain different ways of thinking about the situation, of articulating in words the things that are occurring in paintings. It forces you to exteriorize the process, as if you hold up the different painting issues, turn them around and look at them from an external perspective. I, as much as the students, am engaged in this process of translation. It is also helpful that my students are largely of a younger generation and they challenge the accepted ways of thinking that I grew up with. This process of facing up to their questions forces me to stay open.

DA You referred to painting being infinite, but what are some of the things that make it of this time? What do you look for in painting to ensure it's not a historical remake but rather that it speaks to today's context?

BR I'm suspicious of this question. I try not to worry about whether a work is contemporary or not. It reminds me of one of my favourite short stories by Jorge Luis Borges, "Pierre Menard, Author of the Quixote," where the protagonist rewrites *Don Quixote* a few hundred years after Miguel de Cervantes first wrote it. He rewrites a section of it from his own point of view; he doesn't try to pretend that he is of Cervantes's time. After endless days of writing, there are a few phrases, sentences and scraps that actually duplicate the original. There is one section in particular where Borges shows Cervantes's version and Menard's version, one after the other. They are absolutely identical, but Borges speaks of how their meanings are radically different simply because the use and meaning of a word can change over time. It's a great example of how you can never duplicate that which has come before, because it is always a different context. The important thing is to pay attention to how meaning shifts. For me, one of the things that's also really useful about painting today is how it's a bit out of step in some ways with certain structures that surround us. It's a slow medium, it's often made by hand, it's archaic. The process of building up a painting, which is slow, reveals something about the indexicality of mark making, and I often wonder: Is it possible for the viewer to experience this?

DA Is part of the motivation behind this slowness then to have the viewer slow down as well? Not only to be in a parallel mode to the making of the work, but also to counter and go against a world of continuous and rapid inputs?

BR As a viewer of paintings myself, I believe that a painting is a gift. So when I'm making work, I don't want to impose on the viewer or have the viewer do anything specific. I'm simply trying to open up a reflective space and a possible experience for them in that space, much like I'm doing for myself as an artist in making the work.

DA That's a generous way to think about art and its availability to the viewer.

I'm still interested in your thoughts about art history and how you make references to art that has come before. How do you bring your experiences of it to your own work? Are there historical works that inspire you?

BR I have always looked at artists, studied art history and been endlessly inspired by the cultural discourses that I am immersed in as a maker. A lot of times, I discover references that I didn't have in mind as I was working, yet they begin to take on a real presence. A painter that has come to light recently in some of my work is Pierre Bonnard. In Yve-Alain Bois's essay "Bonnard's 'Passivity,'" he writes about Bonnard this way: "Every time we hesitate

in front of a patch of colour, every time our linguistic arsenal is insufficient to describe a Jasper hue, we find ourselves, when peering closely, faced with a … fusion of tones … superimposed."[1] I'm interested in this.

Bois goes on to speak about how Pablo Picasso complained about Bonnard's lack of decisiveness, since he and Henri Matisse strongly disagreed about Bonnard's greatness. Picasso wrote:

> When Bonnard paints a sky perhaps he first paints it blue, more or less the way it looks. Then he looks a little longer and sees some mauve in it, so he adds a touch or two of mauve, just to hedge. Then he decides that maybe it's a little pink too, so there is no reason not to add some pink. The result is a potpourri of indecision. … Painting can't be done that way. … it's a matter of seizing the power, taking over from nature, not expecting her to supply you with information and good advice.[2]

I am also in fact interested in this passivity in my own work. I thrive on this complexity and this lack of decisiveness that painting opens up for me, with an understanding that things can never be exactly clear and that things don't have hard edges, that there are no absolute markers, that everything is constantly shifting.

DA There is an aspect of radicality to such an approach that defies clarity and precision. This is a challenging proposition, to go against societal norms of concreteness and certainty.

BR Yes, we tend to pay more attention to people who occupy decisive or declarative positions. If we can recognize a degree of radicality in an open, non-declarative structure, in fact this gets closer to the complexities that surround us constantly in the world, ones that cannot be reduced to static, closed definitions.

DA In looking at and experiencing your work, there is a strong presence of colour. What's involved in your decision-making regarding colour, and what does colour offer, especially in relation to this complexity?

BR Colour is such an important element because it's so slippery. It holds the possibility of decision and indecision. You might name a colour in a painting as blue, and that sounds fairly decisive. I used to work with four different blues on my palette. Recently in working on some paintings that were more focused on blue, I needed a broader range of blues for greater dexterity and articulation. I now include indanthrone, indigo, Prussian, phthalo, cyan, phthalo turquoise, navy, manganese, verditer, anthraquinone, cobalt, cobalt deep, ultramarine, French ultramarine, cerulean, horizon blue, and Payne's grey. That's just to name a few, and increasingly, I find a need for particular tones that differ with various brands of paint. It makes me think about the work of Marthe Wéry, a Belgian process-based painter who would begin with one colour, say green, and then layer different colours on top of it in thin coats to end up with a red painting that was built up of many colours. She would carry out this procedure in a different order on each panel so that every red is different. She would fill the gallery with these panels, often propped against the wall or lying on the floor. For a viewer wanting to comprehend these reds, language isn't useful. There is no way to describe one red versus another; you simply have to experience it. It is this kind of indefinable complexity within colour that speaks to an infiniteness beyond the codification of language that can open up other spaces of experience and possibility.

DA By that do you mean that you want to bring forth a space for the emotive, for the spiritual?

BR I was thinking about the phenomenological space produced by different colours.

TOP *Day Residue (Blue Ebb)*, 2017
oil and acrylic on burlap
60" x 48"
Private Collection

BOTTOM *Midnight*, 2016
oil and acrylic on
canvas over panel
80" x 90"
Private Collection, Toronto

Night Camp II, 2017
oil, acrylic and canvas on burlap
30" x 24"
Private Collection

But yes, emotive and associative spaces can also open up, whether they are spiritual or personal. As well, colour has a rich cultural presence that is heavily codified, so all these things come together. That's why paintings are uniquely interesting spaces—they bring a wide range of meanings and references together.

DA Blue tends to have a relationship with authority in Western culture. Is that something that crossed your mind when using blue?

BR No, but that's interesting. I have been using blue for different reasons. Because, while I am asserting material presence on the surface of a painting, a cool colour such as blue in fact tends to retreat in space and sink back. So as surfaces are pushed forward onto and in front of the picture plane even slightly, the blue quietly drifts back. Any colour can be an immersive space, but perhaps because it recedes, blue more than most can give way to this immersive space. It takes the painted object on the wall and gives it the possibility of opening up space that is not physically there, a space that might be spiritual, metaphorical or related to personal memories or history.

DA Your paintings are not pure abstractions, but rather the colour comes into play with pictorial content. How do the two work together? When you are creating a painting, is it colour or content that steers the work?

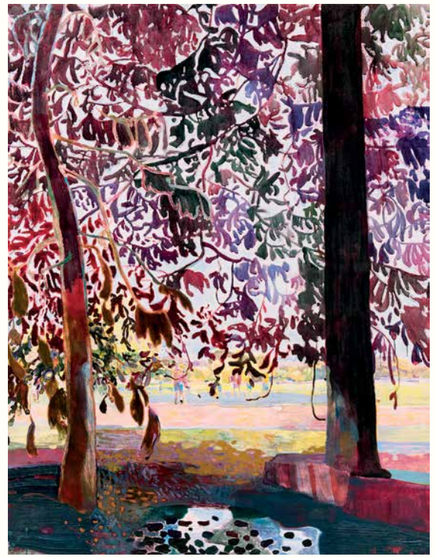
BR This relationship has changed over the years, but in my more recent work I am interested in colour and how it relates to content. Colour actually has a moment where it can be separate from content: it can sit in the painting with a degree of autonomy, offering an immediate experience for the viewer. When the paintings have representational motifs or elements that signify, they are signifying ideas that aren't there, so they are calling the viewer's attention outside of that immediate encounter with the physical work. And so this possibility of having both those things occurring simultaneously, or at least within one encounter, is important to me. It actually echoes how we navigate the world at all times. We are constantly in an imaginary space, picturing the world according to how we have been trained to perceive it. And the world both is and isn't that. So we are always caught between these two, between the immediacy of an encounter and the way we understand it. Thus colour can operate in relation to a representation and also separately from it, within the realm of experience.

DA You tend to work serially, taking one idea in many directions. How do your series emerge?

BR It seems like every painting I make suggests any number of other paintings, so I

have this backlog in my head. The vast majority of these will never get made, but the ones that persist are the ones I engage with. I trust an idea's persistence and that it can offer something valuable to think about, to spend time with. It comes back to privileging experience, and that the most important thinking in a painting happens in the process of painting. If I think too much about what would be a good subject for a painting before I make the painting, this feels out of step; it predetermines things that instead need to be felt through the process. For example, I was making a painting titled *verge* (2014) with several figures in the foreground, and as I continued to make the painting, one figure became unnecessary, so it was erased. And then another and another, until finally there were no figures and the work was about the space the figures had occupied. The opposite also happens where figures need to be added.

The artist Laura Owens has said it is conservative right now to focus on making individual paintings; exhibitions are the focus. Perhaps for me working in a series is an even more troubled and exaggerated form of Bonnard's "indecision." One painting will never fully feel out an idea or an experience or a question, because there are always many different ways to look at it. If painting is in itself a slowed-down process, then a series is



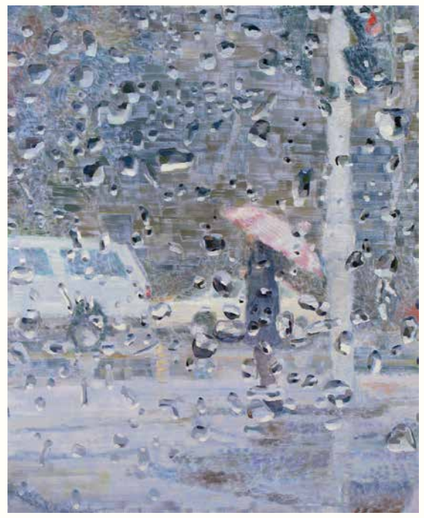
TOP *verge (Douglas Park)*, 2014
oil and acrylic on canvas
over panel
96" x 73½"
Private Collection
Photo: SITE Photography

BOTTOM *Red (Gloaming)*, 2017
oil, acrylic and canvas on canvas
72" x 57"
Collection of Global Affairs Canada
Catalogue no. 2017.87.1

TOP *Snowfall (A & P Plaza, Adelaide)*, 2006
oil on panel
72" x 96"
Collection of Museum London, Ontario
Purchased with the assistance of the Canada Council Acquisition Assistance Program and matching funds from the Volunteer Committee, 2006

BOTTOM LEFT *Inverse II*, 2011
oil on canvas over panel
36" x 33"
Private Collection

BOTTOM RIGHT *traffic island*, 2012
oil on canvas over panel
59" x 48¼"
Collection of David Rowntree



even more slowed down as a long-durational reflection. In my last show, *Between Dog and Wolf* (Equinox Gallery, Vancouver, 2017), you could see that my first paintings in this series started off with individual tents in the landscape, questioning the romantic idea of nature. Then the works moved into clusters of tents, where the tents themselves started to morph and become more like bodies of a nascent community in a burgeoning space—the tents began to jostle for position, and a type of social space began to take shape.

DA What about the place of imagination or memory in your creative process?

BR Right now, I'm painting the border between suburban space and wilderness, actually spaces much like where I grew up in Lynn Valley in North Vancouver. The house that our family lived in was there before there were roads. When my older brother was born, we lived at the end of a short dead-end dirt road. By the time I was born, a few years later, it had been paved, but at the end of the street you could still walk into the mountain trails, up Grouse Mountain and further back. We were always at the edge of the forest. I have been reflecting on my youth, which occurred in the unique spaces of a young city like Vancouver that is on unceded Coast Salish territory. I was remembering when I was five years old, my aunt and uncle took me to a travelling fair that came to the Lynn Valley mall. So now the tent paintings are morphing into the forest, and deforestation is rubbing against a travelling fairground. I like the edges that are created at the confluence of rather odd subjects.

DA Tell me more about your process, specifically when you are facing the empty canvas and you begin a relationship with materials. Do you have an image in mind already, or is it a matter of placing colour on canvas and responding to it? How does it actually evolve?

BR There are different approaches, and I like that there isn't a clear-cut process. In the past I often encountered a situation or a photograph and made drawings and then collaged all of them together into a work. Sometimes I would make a physical collage as a maquette for a painting, which I would then diverge from. More recently, I have tried to dispense with the photograph. I recall Jeff Wall saying the first thing he does as a photographer is not take a photograph. What I take from that is that he will hold the idea or the situation in his head, distilling what is important about it from his point of view. It's very similar for me. Getting rid of the photographs and reference materials has actually opened a process of discovery that is more significant. Lately, as a way of beginning a painting, I choose a colour that feels relevant to whatever the painting is going to be (these have recently been fairly strong colours) and I cover the painting with this intense ground. That already—just one colour on the surface—opens up a space for me to work in and respond to.

DA Your paintings are complex, but does this process occur rather quickly?

BR I work a lot, so things can move fast. But I also give the process time, so the pace ebbs and flows. Things can advance fairly quickly with excitement in the first phase of a painting, and then typically three-quarters of the way through I encounter a problem of some kind. Then it's a very slow process of determining how to move the painting forward.

DA Do you do a lot of overpainting to solve problems?

BR Yes, and in fact I've been trying to encourage myself to do more and more of that. One typical problem for painters is becoming attached to different moments of painting that are folded into your favourite parts of the work; they are successful little sections, but they may not all work for the overall painting. You have to learn how to make sacrifices and have the courage to be rather brutal when required.

Joseph Hartman
Ben Reeves, 2016
Courtesy of Stephen
Bulger Gallery, Toronto

DA When do you know a painting is completed?

BR I don't always know. I like to get a painting to that point where I think it's finished, and I keep it up while I start working on others. With time, especially when working on a related subject, they inform me if each one is doing what it needs to do. Certainly, having time to consider it—just having it present to glance at now and then—is very useful. My studio is currently right in my backyard, which is fantastic. So after dinner, I can run out and spend just thirty seconds looking quickly at something, which can be very instructive for me. Proximity also allows my partner, Dawn Newton, ready access to my work. She is an insightful critic.

DA Let's discuss the nature of material accretions in your work—the thickness of paint—which has evolved over time.

BR First there were the smoke-cloud paintings (*Smokers*, 2007–09), which assert the immediacy of the material encounter. Those ridiculous blobs of paint operate arguably like cigarette smoke, sort of drifting in front of the painting and creating a space that is more tangible than if I had painted them hyperrepresentationally. Our perception makes a certain degree of sense of this material and transforms it into an understandable image. There is a slippage between signifier and signified. In this way, the thick paint highlights the threshold that painting works across—from the factual to the signified or imaginary. Meaning is given form, but held in check by the immediacy of painting's physical presence. This relates to what artist Mira Schor writes in her essay "Course Proposal": "The sense of touch is important, perhaps because it is at yet another remove from verbal language than the merely optical. And because, in the precise moment of actually painting, the painter, no matter how intellectual or conceptual, is engaged in a non-verbal activity."[3]

DA After the smoke-cloud series, how did the thick-painting application develop further?

BR The snow series (*Snow Paintings*, 2005–08) was prompted by looking at a tiny J. E. H. MacDonald painting of railway tracks in Toronto. I could see how he completed the train and everything else around it and then added small dabs of white paint all over the surface. There were two gestures: the representational mode of painting and then a more literal act of adding blobs. This was interesting to me, so my snow paintings came out of that observation. The rain paintings that followed (*Rain & Drops*, 2009–12) are more complex, where the blobs contain the colours of the scene around them, because rain droplets are in fact small lenses that refract the situation encompassing them. My raindrops became their own little worlds, as it seemed there was something interesting in containing smaller fragments of an image within that same image. That led to paintings that enlarge the raindrop into a single blob that becomes its own thing, and then as I travelled even further with it, it becomes an apparent abstraction, even though it is simultaneously a hyperreal representation.

Detail - Laurel St., 2011
oil on canvas over panel
24" x 29"
Collection of Peter
and Judy Gordon

DA You have developed so many tools to utilize in your paintings, and a rich array of approaches to the materiality of paint is evident. Your desire to revel in the viscerality of paint while evoking the conceptual dimensions of the act of painting is always present in your work. In the past, these elements have been quite exaggerated, but over time the references to paint's physicality and its mark-making meaning have become more subdued and integrated into the overall picture.

BR I embrace that. It's a valuable evolution, where my paintings are informed by all prior research, by different modes of understanding the medium and how it can reveal its subject. Perhaps this relates to the scattered attitude of Charline von Heyl's work or the exaggerated way that Laura Owens pushes different techniques together to put painting through its paces. So in any given painting I might employ many different languages of painting that follow a shifting process of thought while considering a situation in a number of different ways. I liken it to the uncertainty principle developed by the theoretical physicist Werner Heisenberg, where a tool for measuring the mass and location of particles involves firing another particle at them and seeing how it bounces off; the tool for measuring that reality affects the reality it is measuring. I am deliberately trying to confuse the space of painting with the space of the world itself.

DA Can you expand on that?

BR If you think of icons in the Catholic Church, at one time in history they were outlawed, because an icon can never adequately represent God. Later this ban was overturned, when it was believed that icons were made with materials of God's creation, and then it was all right to worship them.

Speaking of materiality, colour is material for me as a painter; it's not light, it's actual stuff that is mined from the ground. Take ultramarine blue, for example. I used to think its

name meant that it was bluer than the ocean, but it actually refers to where lapis lazuli was mined in Afghanistan, "beyond the sea," referring to a geographical location. So the materiality of the painting is parallel to the materiality of the world, and exploring the space of painting is like exploring a chunk of the world in its layered complexity. The physicality of materials is manipulated to align with certain languages and histories, and in a painting the materials begin to acquire cultural significance.

The artist Tal R talks about the studio being like a brain. If you apply this idea to painting, it's like I'm pushing parts of the world around through different histories and ways of culturally framing or understanding things. This prodding and manipulation occurs in a dense space of painting through a complex process of reflecting on all those realities at once. So thinking about the studio as a brain makes a certain degree of sense to me. I also think about it as a type of laboratory where I'm employing different processes and conducting small experiments. I like Sigmar Polke, who actually put chemicals together and let them react on the surface of the painting. Colour acts in unexpected ways. It never does what you fully anticipate, and I like this kind of result that provokes and surprises.

DA You also utilize collage as part of your arsenal of techniques, where you cut up your own canvases and collage these onto different paintings. Is this type of manipulation preconceived, or is it the result of what the painting needs?

BR I want a painting to offer some resistance to being resolved as a picture, and maybe this echoes the notion that there is never a perfect, single resolution anyway. It relates to the experience of perceiving things; when we receive limited sensory information into our brains, our brains nevertheless try to comprehend what it is we are looking at. This process of resolving something into a readable image happens unconsciously. In painting, I am interested in opening up and extending this space of possibility so that it becomes an experience of the painting that we go through. It's where the painting holds back on the brink of resolution, holding onto that difficult space.

DA Teetering on the edge of comprehension is a dynamic moment, full of possibility, isn't it?

BR I remember hearing a professor of artificial intelligence from Stanford University talking about the way we see and understand the world, which is not at all how the world actually is. It's just a really good human user interface that we have evolved over millennia. He related the three-dimensional world to the "desktop" on our computer: it's not really a "desktop" and you don't really open up a "folder." Instead, human perception is a learned and recognized functional process for understanding and utilizing incoming sensory data. This "user interface" is certainly culturally informed and affected by our individual histories. This is how codification happens through perception, which is always changing. Having my paintings sit in such a constantly shifting space is my goal.

DA Is that what you want the viewer's experience of your work to be? For them to somehow locate that space of tension, unknowingness, possibility, uncertainty?

BR Absolutely.

DA Will that take the viewer to some other place of engagement?

BR As I reflect on my circumstances through painting, there are layers that are personal, physical, historical, cultural and so on. To have that space of resolution in a painting remain propped open is indeed a way of creating opportunities for possible intersections with a viewer in a given moment.

DA Achieving this potential can create a truly generative encounter.

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[1] Yve-Alain Bois, "Bonnard's 'Passivity,'" in *Pierre Bonnard: The Work of Art, Suspending Time* (Paris: Paris musées, 2006), 56.

[2] Pablo Picasso, quoted in Bois, "Bonnard's 'Passivity,'" 56.

[3] Mira Schor, "Course Proposal," in *Painting*, ed. Terry R. Myers (London: Whitechapel Gallery; Cambridge, MA: MIT Press, 2011), 97.

Works in the Exhibition

REMEMBERED PLACES

Alpine Tents
2017
oil and acrylic on canvas
48" x 62"
Courtesy of Equinox Gallery

Glimmer
2016
oil, acrylic and canvas
on canvas
56" x 72"
Private Collection

Sticky
2016
oil and acrylic on canvas
over panel
72" x 72"
Courtesy of Equinox Gallery

Cul-de-sac with 1968 Camaro
2016
oil and acrylic on canvas
70" x 90"
Private Collection

Darkness Weakened by Light
2015–16
oil, acrylic and watercolour
on canvas
60" x 48"
Courtesy of Equinox Gallery

IMAGINED SPACES

Grey Sea
2017
oil, acrylic and canvas
on burlap
30" x 24"
Courtesy of Equinox Gallery

Water's Edge
2017
oil, acrylic and canvas
on canvas
33" x 24"
Private Collection

Port City (Jade)
2016
oil on burlap
30" x 24"
Private Collection

River
2016–17
oil, acrylic, burlap and
paint skins on canvas
22" x 28"
Courtesy of Equinox Gallery

Night View
2018
oil, acrylic and canvas
on burlap
40" x 35"
Courtesy of the Artist

Suspended Leaf
2014
oil and paint skins
on canvas
24" x 18"
Collection of Damon Vignale
and Cathy Grant

INHABITANTS

salmon stream (North Vancouver Outdoor School)
2014
oil on canvas over panel
88" x 72"
Courtesy of Equinox Gallery

Circular Afternoon
2016–18
oil, acrylic and fabrics
on canvas
66" x 84"
Courtesy of the Artist

August
2017
oil, acrylic and canvas
on burlap
30" x 24"
Private Collection

Night Swimmer (phosphorescence)
2016
oil, acrylic and canvas
on burlap
30" x 24"
Private Collection