

Pushing Paper: The Artists

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David Hockney (b. 1937)

Drawing has always been an integral part of David Hockney's artistic life; it is through draughtsmanship that he has excelled, and it is the aspect of his reputation that is most secure. Encouraged by his father, he started drawing at a young age and attended Bradford Art College from 1953-57, where drawing was a constant feature of study. These sessions were as much about learning to look, as learning to draw; he was taught to look harder and see more, which he believes is central to the making of art, as it defines what you decide to put on paper. Hockney was inspired in his drawing by the Old Masters and has cited Holbein, Ingres, and Rembrandt as particularly influential. He was also inspired by Picasso after visiting an exhibition of his work at the Tate gallery in 1960. To Hockney, drawing is a way to make the world seem more exciting (especially as opposed to photography, which can make the world seem dull), and the most immediate and direct thing one can do as an artist, as it allows us to revitalise our way of looking at the world.

Rachel Whiteread (b. 1963)

Though Rachel Whiteread is a sculptor, drawing is a core aspect of her process: a means by which to "worry though" something, drawings form part of her thinking process rather than being studies in themselves. She cited her move to Berlin in 1992 as the beginning of this, where she had her first proper drawing studio, and became fascinated with the parquet floors in her flat. She began drawing them in ink and correcting fluid on graph paper. Whiteread's means of drawing go beyond the conventional pen or pencil on paper, using paint, collage, embossing, and printing techniques, as well as laser cut woodblocks. True to her sculptural roots, she often builds layers in her drawings, giving them a three-dimensional quality. Her drawings are often more personal than her monumental sculptures, providing a more intimate account of her artistic practice, as well as observing the same careful preservation of the everyday, giving authority to the otherwise forgotten commodities of life.

Tracey Emin (b. 1963)

While Tracey Emin is best known for her installation works from the late twentieth century, her figurative drawings are as confessional. Her beautifully expressive use of line gives spontaneity and life to her works. Her figures may have some basis in reality, for example using Edwardian erotic photographs to inspire the poses, but they come from her imagination. It took Emin seven years to learn how to draw, and still goes to life drawing classes. She has confessed that it might shock people to see the product of those classes: her figures still embody her line and flow but are accurate and anatomically precise. To her, however, drawing represents something far more intimate – a way to deal with something going on in her mind, to express her trauma, to release some aspect of her psyche. She has been hugely inspired by the work of the expressionist artists Egon Schiele and Edvard Munch, but her great strength is the absolute intimacy of her work, expressed for with such beauty and clarity in her drawings.

“I wonder if drawings can be the imprints of our souls? Maybe some drawings existed before they were actually made, and they just float around in the ether like ghosts, waiting to appear on paper.” – Tracey Emin, 2009

Rachel Duckhouse (b. 1975)

Rachel Duckhouse explores pattern and structure through her drawing. She works primarily on research based projects, experimenting with data and networks. Her intuitive style is to create rules for herself and see how she breaks them in an abstract way throughout the process. Her work explores the space between regimented pattern and abstract chaos, in order to create something beautiful. For her, art historian E. H. Gombrich's view that beauty lies somewhere between boredom and confusion symbolises her attitude to drawing. She has expressed her belief that people are drawn to pattern as it constructs the world around us, in nature, architecture, and our bodies, but drawing that is absolutely rigid if its pattern lacks the flow and organic creativity to make it beautiful. Duckhouse's work finds the space between these two ideas to express the beauty of the landscape or situation depicted. Precision and planning are crucial to her work, in a manner at odds with so many other artists, especially in drawing who use the medium as a tool for

immediate expression. Her unique approach shows a depth of thought and curiosity.

Sol LeWitt (1928 - 2007)

Sol LeWitt's drawings had a monumental impact in redefining what drawing, as a medium could mean. His conceptual wall drawings from 1968 onwards consist of geometric lines, systematically and iteratively arranged. They were initially monochromatic, executed in graphite or charcoal, before he turned to bright acrylic paint, creating dynamic compositions. His drawings are not abstract or representational, the lines representing no more than themselves. They express a conceptual rationale that meditates on the practice of drawing, contests the conception of the medium as autonomous, and refutes the importance of the artist's own hand. He rarely did the drawings himself, instead using a team of assistants working to his direct instructions. This demonstrated his belief that the value of art was in its conception, not its execution. His large body of work (including more than 1,200 wall drawings), extend to folded drawings, exploring the means of transformation without adding materials, and the new relationships that can be formed through the interaction of light with the paper. In his later life, he focused more on works on paper where he expanded his visual vocabulary. His lines became more lyrical and curved, as well as his colour palette becoming more vibrant.

Anish Kapoor (b. 1954)

Though primarily a sculptor, Anish Kapoor's conceptual works on paper offer an interesting examination of voids, especially using concentrated pigmentation. While this is most notably expressed through sculpture and his exclusive use of Vantablack (a pigment that is the 'blackest black'), his applications of raw pigment to paper meditate on the polarity of presence and absence, suggesting limitless space as well as emotive energy. This long series of work was executed in gouache on paper, meaning the colour is less vivid than those used in his sculptures, but the alluring nature of colour in his works is still prevalent. While many of his drawn works act as conceptual designs for his sculptures, a mode of processing and exploring ideas, they also serve as engaging and thought-provoking works in their own right.

Grayson Perry (b. 1960)

For Grayson Perry, drawing is a liberal space through which to process his ideas and emotions. He sees his imagination as a world with its own culture, and drawing allows him to explore that in a very personal way. Issues of identity, gender, sexuality, and class are grappled with in this arena. Perry has cited the importance of his sketchbook as an immediate creative outlet, where he could visualise ideas and assess their value in a private, safe space. When his focus turned to clay in 1986, drawing on paper became less of a feature of his practice, but drawing with his daughter, Flo, rekindled his enthusiasm for the medium as he was reminded of its value as an artistic playground. Furthermore, he came to appreciate his sketchbooks more once he became a renowned artist, as he was all too aware of the monetary expense of his work, and the capacity of his hand – like a ‘Midas Touch’ – to give paper immense value. His private sketchbooks, not meant for sale or display, are free of this pressure so acts as a space where he can play with ideas freely. This translates to his finished work through the thoughtful and specific use of line in his tapestries, prints, and pots.

Hamid Sulaiman (b. 1986)

Hamid Sulaiman is a Syrian-born artist living in exile in Europe following his arrest and torture by the Assad regime in 2011. His drawings and comics comment on the nature of everyday life in his homeland as a result of the civil war, using source material ranging from his personal experiences, online footage, political propaganda, and the news. Through drawings and graphic novels, Sulaiman is able to challenge authority and bring attention to the tension between the normalisation of violence for the Syrian youth and their search for normalcy in extraordinarily horrific circumstances. His first graphic novel, *Freedom Hospital*, is a reaction to his questioning if he did the right thing by fleeing his country, despite his optimism that Syria will know freedom and peace. Choosing the medium of the graphic novel has allowed him to communicate difficult concepts and emotions across cultural and linguistic barriers, as well as the drawings being entirely in black and white making them strikingly impactful.

Richard Deacon (b. 1949)

Richard Deacon, like many of the artists exhibited, is a sculptor. His large-scale works are experimental and broad-ranging in style, but focus on materiality and draughtsmanship. His drawings, therefore, primarily explore space and surface and function as an arena for processing ideas. They are essential to his three-dimensional works, though are not always preparatory sketches as much as intellectual experiments. His abstracted and minimalistic linear compositions examine the fragmentation and interference of space. The clarity of line is juxtaposed by the complex interconnectedness of surface and its perception or visualisation which he attempts to describe. The meeting of the almost scientific geometricism with abstract and elusive conceptualism of Deacon's sculptural works is as prevalent in his drawings, and challenges the viewer to wrestle for a deeper understanding of his art.

Hew Locke (b. 1959)

Hew Locke's work is a challenge to societal norms and a call to encourage people to re-examine our notions of identity and nationhood. Hailing from Guyana, a former British colony in South America with an Anglophone-Caribbean culture, it is unsurprising that his work explores collective national identity and constructed culture, as well as the interplay of power, sovereignty, and iconography. The Royal Family frequently feature, as in his ongoing series of works, *The House of Windsor*. Drawing on Renaissance symbolism, colonial themes, and Caribbean cultural heritage, his works use humour and satire to communicate with the viewer in an almost sarcastic tone. However, it should not be suggested that these works are critical as Locke has expressed his political ambivalence on the Royal family – he is neither republican nor monarchist – but instead, they address his fascination with the institution as a concept.

Judy Chicago (b. 1939)

Judy Chicago is a highly recognised feminist artist, who specialises in a wide range of media, from drawing, embroidery and china painting, to installation pieces and performance art. Her works explore issues of

womanhood such as childbirth and menstruation, the female body, sex and violence, and the role of women in history and culture. Her drawings use vivid and expressive colours in a smooth, almost airbrushed texture, which go some way to express the depth of emotion behind her pieces. They all express highly personal viewpoints, and her desire to protest societal norms related to feminist issues. Many of her drawings are vulvar forms, using the vagina as a unifying aspect of the female experience – which has proved extremely controversial in the art world as well as within the feminist movement at the time. In her series of drawings entitled *PowerPlay*, Chicago moved away from female bodily representations towards expressing the violent and destructive nature of the social construction of masculinity.

Louise Bourgeois (1911-2010)

For Louise Bourgeois, working on paper was a constant and central aspect of her creative practice. Drawing, as well as lithography and etching, served as her 'unconscious' to note down even the most fleeting idea, often during the night as a result of her lifelong struggle with insomnia. She returned to many of these ideas decades later, forming motifs that featured relentlessly in her work, such as the spider. She described her drawings as a conversation – through which she was able to explore and construct her identity, particularly regarding themes as childhood trauma, sexuality and the body, and death – where anxiety turns to fear, and something undefined becomes visually accessible. Consequently, her drawings communicate a particular intimacy befitting the depth of personal expression that she believed was inherent in art.

Ellen Gallagher (b. 1965)

American artist Ellen Gallagher engages in a wide range of media including drawing, painting, relief, collage, print, sculpture, film, and animation. She uses her practice to bring attention to social issues and cultural identity, most often racial, referring to her Irish-American and African American background. Her multi-media collages use magazine clippings of adverts from African American focused publications, which she modifies using techniques such as lithography and silkscreen. These drawings employ symbolism and often feature graphic paper, after she was inspired by the yellow paper used by schoolchildren. For

Gallagher, works on paper highlight the didactic function of art and allow her to communicate more directly with the viewer, saying, "The paper suggests the difference between reading a page and a painting."

Philip Guston (1913-1980)

Drawing had been part of Philip Guston's life since the age of 12 and remained part of his artistic practice throughout his career, usually as sketches for his painted works. However, executed in large series, they trace an almost obsessive need to process difficult and unmanageable ideas. Prior to the 1960s, Guston had been a highly regarded abstract expressionist in the US, but his anxieties about the dire political situation at the time lead to a drastic change in practice. Abandoning his brightly coloured works of non-representational painterly strokes, he turned to cartoon-like figurative drawings of the 'evils' of his day, most notably the Ku Klux Klan and Richard Nixon. He began his Nixon series, entitled *Poor Richard*, in 1971 (a year before his landslide re-election and subsequent implication in the Watergate scandal), and it consists of roughly 180 works. They offer a poignant mockery of the President, express Guston's frustration that the public failed to recognise the flaws that he did, and show the potency of drawing's potential to criticise those in power.

Maggi Hambling (b. 1945)

Maggi Hambling has used drawing to portray those closest to her, and through that relationship, aspects of herself. Life drawing is a fundamental part of her artistic practice, and the basis of everything she does, likening it to a pianist keeping their instrument in tune. The tenderness with which she marks the paper is evident, and offers a sense of gentle discovery, as though she is excavating the image from the way she sees it, afresh each time. Her portraits are constructed through a layering of marks, giving them a messy, fluid quality; once she begins to tidy the image up it is time to stop. For Hambling, the intimacy and immediacy of drawing, in other words, the artist using the medium to channel the truth as they understand it, should not be confused with casualness. In her view, whatever the tools, drawing is a commitment of the artist to address themselves to the paper.

A.R. Penck (1939-2017)

A.R. Penck, born Ralf Winkler, was a German Neo-Expressionist working during the Cold War in East Berlin, before he was expelled to the West side in 1980. He was interested in the relationship between man and society, and is known for his 'Standart' pieces, comprising of stick figures, signs and symbols. Deeply political in a time of great socio-political unrest, Penck's work used symbology inspired by cave painting, Asian calligraphy and graffiti, to convey layers of meaning to the viewer. Conversely, he employed simple, child-like images and a limited colour palette (usually monochrome or basic but bright colours) to do so. His drawings particularly comment on the imagery and iconography of nationalism, and the nature of symbols as a synecdoche for a regime or political affiliation. In line with his neo-primitivist imagery, he used found objects such as wood, cardboard boxes, tape and bottles in his sculpture. For Penck, drawing was just one mode of creative expression deployed to comment on nationalism and the political landscape of his time.

Adel Daoud (b. 1980)

An artist from Syria, Adel Daoud teeters on the boundaries of expressionism and surrealism, previously using charcoal and ink to create expressive drawings in black and white, but more recently turning to an explosive use of colour. Having been forced to flee to Vienna from the civil war in his home country, Daoud explores the conflict in the collective memory. He depicts the horror and chaos in his violent use of line, while also commenting on society's wilful ignorance of the daily struggle of the Syrian people by rubbing away parts of the drawing. While fantastic creatures often feature in his work, with pointed teeth and many watchful eyes, he also includes banal, everyday objects. The combination of these displays the nature of his artistic process as lying somewhere between reality and fantasy.

Stuart Brisley (b. 1933)

Stuart Brisley is a British artist, known for his often Marxist-inspired performance art in the 1970s before turning to sculptural and installation pieces after that. However, his interest in the relationship between political protest and its representation in mass media lead him to create his series of *IRA paintings*, begun in 1992. Exploring the interface

between public and private life, and the way in which that was utilised by the political elites to further their own capitalistic aims, he wanted to bring individual stories to the fore, hidden in the mass of violence and manipulated by the media, and show that there was no gender divide in the fight against British colonial rule. These are intimate works, in both scale and subject matter, and reflect the prevalence of his political beliefs in his artistic practice.

Bahman Mohassess (1931-2010)

As a gay, Iranian artist living most of his life in self-imposed exile, it comes as no surprise that Bahman Mohassess' work frequently took on a political overtone. Considered progressive and a key part of an avant-garde movement in Persian art, his work does not use the artistic traditions of his culture and has a distinctly modern feel, comprising largely of paintings, sculptures and collages. Instead of looking to his own cultural history for inspiration, he frequently turned to Western mythic imagery, having been exposed to the work of the Renaissance masters during his artistic education in Rome from 1954-1964. Mohassess held a long-standing fascination with line and form, displayed in his drawings which, as his style developed, became freer and more emotionally charged. His collages, likewise, show the instinctive nature of his process and the freedom with which he made art, sometimes satirical and mocking, other times deeply disappointed in the destructive nature of humanity.

Cornelia Parker (b. 1956)

While best known for her large-scale installation works, Cornelia Parker works with a variety of mediums to engage with the themes of the fragility of existence and transformation. Her work often has an apocalyptic tone and displays concern towards the effects of global warming and consumerism. For Parker, the materials of a work are as important as the piece itself, using carefully selected found objects and even replicas of art historical works: this is a practice which translates to her work on paper as well as installation pieces. *Poison Drawing* and *Antidote Drawing* are part of a series of works in which she dropped ink blots onto paper and folded it to create a symmetrical pattern. She used these to delve into her own psyche exploring her preoccupation with

oppositions, as well as commenting on Freud and the practice of psychoanalysis in *Pornographic Drawing* (1996), which is merely an abstracted shape made in the same way, but takes on an interpretation as sex organs, given the title.

Stephen Willats (b. 1943)

Stephen Willats was a pioneer of conceptual art, and his practice has been steadfastly socially engaged, dealing with themes of urbanism, cybernetics, and social relationships. Drawing has remained a vital aspect of his practice throughout his career as a means of communication, not only to make other people understand his ideas but to communicate with himself, giving coherence to his thoughts, as “once it exists as a thought it becomes a possibility.” In this way, Willats perceives drawing as a catalyst for social change, particularly through use of the diagram or model, allowing people to see the full scope of what is possible. He believes his works, while abstracted, can be understood by anyone wishing to engage with it, and should interact in an active, mutual, and equal relationship between drawing and viewer.

Trần Công Dũng (b. 1969)

Vietnamese artist Trần Công Dũng, based in Hanoi, originally found inspiration for his artistic practice in wood-block paintings, and uses a variety of media, including lacquer, wood carving, wood sculpture, and ceramic sculpture, as well as painting and prints, to express his ideas and philosophies. His works explore the common objects of everyday life, but focus on their hidden stories and nuances so often overlooked, which he expresses through the brushwork of his paintings. The image of a bicycle, for example, has become a motif in his work, representing something everyone can relate to, especially in Vietnam, but it has also become a way for him to identify himself, as well as a tool through which to understand the modern world we live in. His work is introverted, sensitively combining simplicity and complexity through use of space, and highly pensive. However, he also imbues his work with a sense of irony and critical humour, satirising the world around him and calling for self-reflection and change for the better in a very subtle way.

Sun Mu (b. 1972)

Korean painter Sun Mu, whose pseudonym means 'no borders', was trained as a propaganda artist in North Korea before fleeing to South Korea in 1998 to escape famine. His Socialist Realist style draws on North Korean propaganda in order to satirise its subject, but is frequently mistaken as pro-Communist by those failing to detect its subtle irony. Upon enrolling at Seoul's Hongik University in 2001, professors thought of his political imagery as crude and old-fashioned, but he is now hailed as addressing a central issue of Korean identity: the trauma of a once united nation, now torn apart. For Sun Mu, his work is not meant to be explicitly satirical, as he simply cannot narrate his life story without including the likes of Kim Il-sung and Kim Jong-il, stating that, "People put a political spin on my works, but I think it's up to the viewer. I am continuing on my way."

Nermine Hammam (b. 1967)

An Egyptian artist who has lived in both the United States and England, now based in London, Nermine Hammam uses her work to reflect on marginalised people and stereotyping, seeking to uncovering the vulnerabilities so often hidden. Having studied filmmaking at Tisch School of Arts, New York University (and been a production assistant on Spike Lee's 1992 film *Malcolm X*), her artistic practice is primarily a digital one, specialising in photography which she then alters through digital manipulation and painting. This process creates a composite layering of symbols, forcing the viewer to question their understanding of the images mistakenly held as truths. Frequently reflecting on militaristic and gender themes, she uses archaic symbology to meditate on the ancient truths lying beneath the surface of images, in contrast to the constant state of flux at play around us.

Imran Qureshi (b. 1972)

Imran Qureshi is a Pakistani artist who draws heavily on the techniques and practices of the sixteenth century Moghul masters for his miniature works, as well as making installation pieces and artistic films. He beautifully combines gory, bloody imagery (usually splatters of red paint)

with echoes of flora and fauna to exacerbate the violence of the abstract scenes. He uses the practice of drawing to reflect on the widespread conflict, religious segregation, and racism that dominates the global landscape, with specific reference to their impacts on his native country. However, the flowers and wildlife that consistently appear in his work represent the doggedness of life to prevail and the eternal persistence of hope. One such symbol which Qureshi often uses is the dragonfly – a creature he considers the embodiment of freedom.

Gwen Hardie (b. 1962)

Gwen Hardie is a Scottish figurative artist, born in Fife but who went to study in West Berlin in 1984. She began her practice making highly detailed and tightly cropped portraits of women, texturally reminiscent of landscapes, before moving on to a more liberated, dynamic expression under the tutelage of Georg Baselitz. However, large-scale paintings of small areas of her own body, studying the interplay of light and line, has always been part of her practice and what she is most known for. Primarily a painter, she works quickly with oil on canvas in an immediately expressive way, only working on a piece for one sitting. If, at the end of the session, she is dissatisfied with it, the work is discarded. She has stated that her fascination with the act of observation of the figure began in life drawing classes while studying at the Edinburgh College of Art. Her drawing practice enables her to reinvent the seen image into a painting in its own right, exploring the topographical structure underneath and the interconnecting contours as seen from various perspectives.

Marcia Kure (b. 1970)

Her dual identity is a theme reflected in the work of Nigerian-born, US-based artist Marcia Kure. She ruminates on what the body means in relation to identity through her figurative work. Furthermore, she uses fabrics and textiles to reflect on the conscious way in which people construct identity through their clothing. In her drawing practice, as in all media, she uses opposition and synthesis to communicate ideas about identity, postcolonialism, and cross-culturalism. The power of line is important in her drawing and painting, stemming from the Nigerian Uli artistic tradition, which is primarily used for decorative body and wall

painting, and even uses traditional pigments such as coffee and kolanut. Employment of the Uli principles of simplicity, directness of execution, and the use of positive and negative space, give her drawing a sense of calligraphic flow.

Hajra Waheed (b. 1980)

Born in Canada but having spent her formative years living in the gated, strictly-controlled compound of Saudi Aramco (the Saudi Arabian oil company) in Dhahran, where photographic and video documentation by civilians was prohibited, Hajra Waheed has a complicated personal history with national identity, borders, and state control. She moved to Chicago to study in 2002 before returning to Canada five years later. She is an interdisciplinary artist, creating interactive installation works, collages and videos, as well as sound and sculptural works. Amongst other issues, she reflects on the links between power networks and surveillance and security, as well as the personal, individual effects of political state violence. She addresses the trauma and alienation suffered by displaced people through personal identity and collective history.

Murni Mo Selle (b. 1976)

Murni Mo Selle is a Singaporean multi-disciplinary artist, video jockey, and advertising consultant, though her creative authenticity remains in the visual arts. Her initial inspiration lay in the synchronicity between philosophy, the spirit of art, culture and the evocation of music. This is evident in the way she layers media (film, photography, sound) to create impressive works exploring issues of social divides, identity, gender, eco-consciousness, and the protection of indigenous tribes. Her CultureX series depicts indigenous peoples from endangered tribes, who were lost and forgotten in the new age of globalisation and technological advancement. Her digital drawings reflect the juxtaposition between an old world in a new time, and the fact that all of her research was conducted using digital traces of indigenous lives.

Lady Kitt (b.1980)

Lady Kitt is an artist, activist, Drag King, and a prominent member of Nasty Women, a group likened to the Guerrilla Girls who campaign for gender equality and the protection of human rights through the arts. Describing themselves as a 'maker', Kitt's pieces include paper cutting, origami, and performance art. They are based in the North East, having grown up in Bishop Auckland, and work closely with the local community as a co-founder of Nasty Women North East. They reflect LGBTQ+ issues and histories, drawing them out of narratives where they have previously been hidden, and highlight their own and others' inherited privilege. For Kitt, the process of making is as important as the finished product, as for them the methodologies constitute the thing itself. Their WORTH series, alternatively titled 'Where Do Human Rights Begin?' (quoting Eleanor Roosevelt's 1958 United Nations speech), shows a number of women and non-binary people cut out of hearts on genuine, high value bank notes.

Andrzej Jackowski (b. 1947)

The work of British artist Andrzej Jackowski, born in North Wales to Polish refugee parents, is often autobiographical in nature. Having lived the first 11 years of his life in a refugee camp near Liverpool before moving to London, his works are deeply personal reflections on themes such as displacement, isolation, and human memory. He has commented that it was around the time of his parents' separation, when he was 14 years old, that he decided to become an artist. His series, *Voyage*, used an interior space populated with the contents of his consciousness, which has been described as 'a subconscious land which distils the essence of the self.' These were largely inspired by his early childhood and convey a sense of deep loneliness and loss, highly personal in nature but with universal resonance.

Gerhard Richter (b. 1932)

Widely regarded as one of the most important contemporary German artists, Gerhard Richter's artistic works range from abstract and photorealist paintings, to photographic and glass pieces. His drawings

offer an interesting insight into his artistic process which is instinctive but enigmatic. He has, at times, expressed contempt for the medium, believing he himself was not adept at it, but is also quoted to have said, 'I draw constantly and with pleasure. That is different drawing because it's everyday life, like a recreation.' His drawings seem to resist the viewer while simultaneously engaging them, inviting deeper inspection. In 1966 Richter executed a drawing by attaching a pencil to the end of a drill to create a seemingly abstract rumination on the objectivity of art, which is decidedly different from his meticulous, precisely detailed drawings of an illusionistic, three-dimensional space which explore the spatial possibilities of coloured grids through drawing.

Frank Pudney (b. 1981)

Contemporary British artist Frank Pudney has engaged in an ongoing interrogation of line and fragmentation. His drawings are comprised of dense lines, each one representing a person, drawn onto paper which is then torn up and reconfigures into fluid, sinuous formations that seems to shift and oscillate before your eyes. Some of his earlier works are made up of tiny figures, clustered together but never touching, which have evolved into single lines, concentrated to reflect the density and depth of each individual. This aims to reflect the truth that every person we encounter had a life as intricate and intimate as ours, while simultaneously rendering all individuality obsolete.

Phyllida Barlow (b. 1944)

Drawing has always been a central aspect of Phyllida Barlow's practice, despite being best known for her colossal sculptural and installation works. Drawing from memory takes the place of photography as her principle form of documentation because it allows her to remove the parts she does not want. Her works respond to her surroundings, but also engage in absurdity, especially within drawing as it allows for infinite possibilities in a more energetic and sometimes more ambiguous way. Her work is often abstract and playfully strange, with her earlier drawing being characterised by monochrome, geometrical explorations of interior space before developing into coloured paintings of constructed and assembled objects, and urban landscapes recreated from memory. Drawing is an ongoing aspect of her sculptural work, taking place before,

during, and after creation, allowing her to continue her creative exploration.

Edward Allington (1951-2017)

Edward Allington was a British artist and sculptor, and member of the New British Sculpture movement of the 1980s. He had a longstanding fascination with the classical, and frequently included motifs of ancient Greek and Roman art in his sculptural work – not as an academic pursuit but as an expression of a deep interest in culture and its shifting interplay with high art. Despite this, drawing remained a central aspect of his practice and he habitually used old ledger paper to draw on with white emulsion and ink. Considered a thoughtful and contemplative artist, his preoccupation with the conflicts of space is evident in his drawings, and reflect an interest in the synergy between conception and reality, the passage of time, and the minutiae of everyday life.

Tacita Dean (b. 1965)

Primarily a visual artist in filmmaking, Tacita Dean was a prominent member of the Young British Artists, despite her work having little in common with other famous YBAs such as Tracey Emin and Damien Hirst. While her peers were relentlessly contemporary, she engages in timeless themes ruminating on memory, history and the truth of the moment, fragility and monumentality, and the sensibilities of the individual. She has used drawing to examine the interaction of people and the places they inhabit, and used the process of erasure and redrawing as a way of absorbing time into the works, giving them a graceful and often ethereal quality. For her, landscape is biographical and she reflects on the way experiences and memories turn space into place, with which she aims to infuse her drawings.

Jonathan Callan (b. 1961)

Manchester-born artist Jonathan Callan, while also producing instillation works, had an impressive collection of works on paper in his repertoire. His work frequently features language, and he has expressed a fascination with words and what he perceives as their inability to truly

convey experience. For him, the meaning of an object lies in its interiority rather than in its surface quality, which but upon viewing the interior it becomes a further, exterior surface. He has suggested that this means the true interior can never be reached without destroying the thing itself, and that the attainment of knowledge is an invasive procedure, no observation leaving the object untouched. He is interested in representing the meanings that cannot be fully expressed in words, but appropriates text in his work to give it new meaning, rather than illustrating the one already inscribed.

Liliane Lijn (b. 1939)

Liliane Lijn is an American-born artist now based in the UK. Having begun her art career while attending meetings of the Surrealist group, experimentation has long been an integral component of her practice. Since the early 1960s she has been working directly with manufacturers to create her various invented machines which add movement to her art. Her *Poem Machines*, first exhibited in 1963, combine text and movement to reenergise and assert new meaning to the words, blurred in motion. She is also interested in the interplay of light and material, and the synopsis of the senses which, for her, have been fractured and segregated. Her inspiration comes from both the natural and man-made world, drawing from mythology and poetry as well as science and technology.

David Nash (b. 1945)

British artist David Nash is famous primarily for his sculpture, but drawing has always been a fundamental part of his process. His works on paper explore the genealogy of ideas, recording initial thoughts or responses to works he has already completed. The natural world is the fundamental basis for his work, having moved from Surrey to Ffestiniog, North Wales, in his early twenties, and his association in public perception with wood, his material of choice, is remarkable. His sculptures explore the relationship between man and nature, which similarly manifests in his works on paper. Nash uses the traditional materials of charcoal and pastel, but also includes natural media such as mud, which he smears on the places they originate from.

Michael Mulvihill (b. 1973)

Michael Mulvihill is a North East born artist and draughtsman, whose work focuses on the relationship between political narrative and executed policy, particularly in respect to the methodologies of nuclear deterrents in the Reagan era of the Cold War. He explores their impact upon the individual and the everyday, as motivated by his childhood memories of the fear of nuclear war, as well as George W. Bush's policy of militarisation. His drawings, though investigating the international political climate, focus very much on his locality, after having completed a year-long survey of the geopolitical and military landscape of the North Sea coast. He was also the artist in residence at RAF Fylingdales, the North Yorkshire military base from 2016-2019, where he further explored the materiality of nuclear deterrence and their impact on normal lived experience.

Yinka Shonibare (b. 1962)

Yinka Shonibare has been at the forefront of contemporary British art for decades, first emerging in the 1990s alongside the Young British Artists, but steadfastly forging his own path. Born in London but having grown up in Lagos, Nigeria from the ages of 3-17, before returning to London to pursue an art education, Shonibare's work has strong postcolonialist themes, rooted in contemporary critical theory on ethnicity and colonialism. His media range from sculpture and installation works to dioramas, video, textiles and collage. Fabric is an important motif in his work, as he frequently uses bright, colourful Dutch wax fabric, also known as Vlisco, a staple of African fashion, to represent African culture as much as to act as a symbol of our hyper-connected, postcolonial, material world.

Jo Stanness (b.1979)

Jo Stanness uses drawing, collage, photography and painting in her art, which is inspired by and often represents music and architecture. Her works exploring place use the modernist architecture of the North East,

which can be brutalist in its blockishness, to combine austere and commanding structures with bright, geometric shapes.

Pablo Bronstein (b. 1977)

Argentinian artist Pablo Bronstein uses architecture as inspiration for his drawings, resembling 18th century French and Baroque styles. His interest in architecture flourished as a result of him emigrating from Buenos Aires to London, where he moved from a modern flat to a small, very old house in an unpleasant London neighbourhood, instilling in him with a desire to escape to grander things. He reimagines architectural forms from the past in mythical re-tellings of space. He is interested in desperate, aspirational buildings that, for him, “want to be seen as better than they are.” Similarly, he engages with the power of architecture in terms of its history, representing a nostalgic longing for the imperial and imposing. This he combines with a postmodern aesthetic which both celebrates and critiques what it represents. As well as drawing, using pen, ink and gouache primarily, his artistic practice encompasses performance and choreography.

Anselm Kiefer (b. 1945)

Anselm Kiefer, a German multi-media artist, is well-known for his willingness to address taboo subjects head on, particularly of dark cultural pasts and historic atrocities. He has paid particular attention to Nazi history and the Holocaust, but in all his work he searches for the meaning of existence and "representation of the incomprehensible and the non-representational." Inspiration also comes from mythology and literature, literary figures, Judeo-Christian teaching, and ancient Egyptian and Oriental cultures, with cosmogonical themes running throughout. His paintings incorporate many materials, including glass, straw, wood, and plant matter, giving a fragility to his work in stark contrast with the unflinching subject matter. Often signatures and sigils are encoded into his work, representing people and places of historical importance, leading to him being linked with the New Symbolism and Neo-Expressionist movements.

Glenn Brown (b. 1966)

British painter and sculptor Glenn Brown is best known for appropriating historical artistic images as the basis of his works. He reinvents the works of other artists by changing aspects such as colour, proportions, and size to challenge our understanding of existing works and breathe new life into history. In his paintings he applies multitudinous thin, swirling lines to create an illusionistically flat picture surface which is at once both powerfully engaging and unsettling, evoking mystic and dream-like worlds. Since 2013, Brown has embraced drawing more fully. Still conceptually rooted to art historical references, he reinterprets of the old-age tradition of learning through copying historical subjects. Echoing the layered lines of the Old Masters, he stretches, combines, distorts and builds images to create subtle yet complex and detail-oriented works.

Richard Hamilton (1922-2011)

Hailed as one of Britain's first Pop artists, Richard Hamilton was best known for his collage, but used a variety of mediums. He was a member of the Independent Group, formed in the 1950s whose work influenced the creation of Pop art, and asserted that there was no hierarchy to the value of art, believing that fine art and pop culture were simply two ends of a continuum. His 1956 collage, *Just what is it that makes today's homes so different, so appealing?*, is said to be the beginning of English Pop art. Later in his career he became increasingly interested in the work of Dada artist Marcel Duchamp, incorporating a multi-media aspect into his work and embracing certain technologies. In the 1980s he started creating computer-generated works. Drawing, however, formed the origin of his practice, and attending evening art classes from the age of 12 was how his artistic career began.

Seb Patane (b. 1970)

Seb Patane is an Italian artist, now based in London, whose works include both visual artistic practice and sound and audio performance. Though never intending to be explicitly political, Patane's works carry significant social statements responding to Italian political evolutionary organisations of the 1960s and '70s. These organisations had a strong

visual identity which they exploited to meet their extreme ideological agenda, and some of these images were cemented into the Italian public consciousness, which Patane responds to in his work. Furthermore, he has an interest in subcultures and their nature of displacement and subtle rebellion. He has stated that, while his works may appear carefully constructed and well-thought out, his artistic process is organic and instinctive, then carefully filtered. He believes the world is already polluted with visual stimuli, so is more interested in reinventing old images, giving them a second chance, than creating new ones.

Michael Ditchburn (b. 1991)

London born and based artist Michael Ditchburn uses drawing as a director uses film, to construct and compose situations within a space, which the artist has described as 'cinematic'. They document scenarios, though entirely fictional, that are fully grounded in reality, documenting the mundane and everyday as moment worthy of notice. Ditchburn captures the image with meticulous clarity but often manipulates perspective in a slightly jarring, other-worldly manner, adding a sense of unspecified depth and nuance to each scene.

Jan Vanriet (b. 1948)

Belgian artist and poet Jan Vanriet frequently uses familial imagery in his works. His parents met in Mauthausen concentration camp, Austria, and their memories and narratives from the Second World War are clearly influential in his work. Themes of loss, grief, identity, and disappearance are prevalent, yet they are often presented with love and playfulness through in his lightness of touch, a feature which has come to embody his style.

Peter Doig (b. 1959)

One of Scotland's most renowned artist, famous for his figurative paintings, Peter Doig was born in Edinburgh but grew up in Trinidad (where he now lives), Canada, and London. The majority of his catalogue is comprised of landscapes, which are often slight abstracted or impressionistic. He uses found photographs, film scenes, and

newspaper clippings as his references, but does not intend to recreate a real place. Instead, he builds mystic, fantasy reflections of the natural world or utopian, cosmopolitan dreams of modern architecture, inspired by various and disparate modern artists such as Munch, Klimt and Monet. Furthermore, he frequently draws on memories of his childhood in Canada, particularly evident in his wintery scenes or paintings of canoes, now a seminal image in his work.

Claude Heath (b. 1964)

Claude Heath's drawing practice is unique in that, between 1994 and 1998, he executed it blindfolded. In an exploration of the scope of the human mind, Heath probed the limits his own mind could comprehend by exploring an object through touch and recreating it on paper, ideally without ever having seen it before. More recently he began using stereoscopic viewers for aerial photography to make sculptural, dimensional drawings, mounting them at right-angles in Perspex boxes. By blindfolding himself, Heath sought to connect with the object in a more intimate way, and bring out aspects of it that were not usually visible. As a result of not looking at his work until it was finished, the act of drawing became, "an extended act or performance, started with the intention of physically carrying out or seeing through an idea."

Micah Lexier (b. 1960)

Canadian conceptual artist and curator Micah Lexier often works in series, exploring recurrent themes such as timelines, life span, mortality, and the ordering of things and their undoing. He starts with an idea which he then systematically explores and expands. Despite the often existential themes addressed, Lexier's work is almost rigidly non-emotional, encouraging the viewer into deeper contemplation and self-reflection. His works lies in the intersection of the personal and the egalitarian, often making himself the subject of the works and memorialising the artist's hand, while also ensuring his practice is extended beyond the gallery and into the public sphere. For example, he creates ephemera such as posters, exhibition invitations, and T-shirts, as well as producing numerous public sculptures and works. His artistic practice, in his mind, "acknowledges the duality of being both an individual and part of a larger community."

Nja Mahdaoui (b. 1937)

Best known for his use of calligraphy and hand-lettering, Tunisian artist Nja Mahdaoui has been described as ‘a choreographer of letters’ and considers himself ‘an explorer of signs’. His rhythmic, lyrical, and abstract compositions do not actually bear any textual meaning, but bring forth a sense of the poetic and draw attention to the visual quality and beauty of the ‘lettering’. Mahdaoui is one of a generation of artists seeking inspiration in traditional roots, and he was particularly influenced by Arabic script and Tunisian textile design. He is most famous for his works in ink on paper, but has also worked in a wide variety of materials such as: canvas, vellum, papyrus, arches paper, silkscreen print, metals, textiles, ceramics, wood, and jewellery, among others. His love of music and performance has lead him also to the design of costumes and even a drum.

Fiona Robinson (b. 1949)

The drawings of Fiona Robinson reference landscape and architecture, as well as music and literature, through the focused use of line. The process of repetition is crucial to her practice, and investigation into process and memory. From 2010-2012 her work used horizontal lines inspired by landscape, which became increasingly unstable, abstracted, and more closely related to music. As a result, Robinson’s practice transitioned to focus more closely on musicality, and she began to explore the balance between freedom and control through this. While making her works she repeatedly listens to a piece of classical music or score, such as the works of John Cage, Bach or Debussy, and allows her to relinquish control to the impetus of the music. The emergence of particular motifs or phrases in the sound dominate on paper and dictate the repetitive, layering effect in her work. In this way she attempts to inscribe the ephemeral nature of sound and its resonance in the memory.

Rima Farah (b. 1955)

The Arabic heritage of Jordanian artist Rima Farah is a significant aspect of her artistic practice. She uses Arabic calligraphy to celebrate that history in the face of turmoil. Though not conveying any literary

significance, the curves and shapes invoke memory and meaning in the viewer's own perception, as well as conveying her own sense of displacement across continents and her yearning for spiritual peace. Farah has transposed this practice onto canvas, print, and pottery. Her 'writing' is a response to contemporary events, which she calls "a protest against humanity and suffering", as she waits for the day when the Arab world is free of its current trauma. More recently Farah has been working predominantly in clay, a medium which she calls "robust yet fragile", to reflect the human spirit, connecting each piece to us, and us to each other. Through this sense of oneness, Farah calls for compassion, justice, and liberation.

Stuart Langley (b. 1982)

Largely a sculpture and installation artist working with light, colour, and neon, Stuart Langley aims to change outlooks and offer an escape from the expected. He works without a specific agenda as he is "not too concerned with definitions, they mostly restrict" and creates his art to "punctuate the boredom and anxiety inducing nature of the day." His inspirations include 1980s fantasy film, and the staged realities of theme parks and coastal resorts. His recent project working with the Museum of Hartlepool ran a series of workshops allowing participants to create digital artworks marrying traditional artefacts from Hartlepool's collection with modern colour and aesthetic. This allowed people to engage directly with local art as well as exploring how digital technology has widened everyone's access to art as well as their potential to create it.

Susan Schwalb (b. 1944)

New York artist Susan Schwalb is most famous as one of the foremost figures in the revival of metalpoint drawing, a technique which flourished during the Renaissance, using a wide variety of metals including gold, silver, brass, copper, and aluminium, and gives the work an ethereal quality and softness of line. She discovered silverpoint in 1973 and has deviated little from the practice since. Her work in the medium is unique,

however, drawing on abstract and minimalist traditions to obtain shifts in tone and colour in a painterly manner, reminiscent of the transparency of watercolour. She often works on paper which is torn or burnt, expressing an emotional intensity which contrasts dramatically with the precision of metalpoint lines. She has previously abandoned the stylus altogether in favour of wide bands of shimmering metal, sometimes juxtaposed with fine, flowing lines. In this way, drawing forms the basis of her artistic practice, and she continued that practice from working as a graphic designer at the start of her career through to her most recent works.

Roger Ackling (1947-2014)

British artist Roger Ackling is best known for his sculptural works, employing the natural world directly in his practice. Marks are made on discarded pieces of wood or scraps of card by focusing sunlight through a magnifying glass. This highly unique process of drawing with light lends an intensity and intuitive quality to the works, while also imbuing them with sombreness and gravity. Each mark is representative of a ray of sunlight, whose strength and grace infuse a previously innocuous object with a renewed awareness of the beautiful everyday, previously overlooked and silent. This very simplistic, primitive mode of working created pieces that have prehistoric artistic qualities, which are beautiful and compelling without having specific meaning. They straddle the line between irreverent charm and deep seriousness of form and spirit.

Eduardo Paolozzi (1924-2005)

Sir Eduardo Paolozzi was a Scottish artist, working primarily in sculpture but also in printmaking, mosaic, ceramics, and tapestry. He is widely considered to be one of the pioneers of Pop art, after his groundbreaking slideshow at the Institute of Contemporary Arts in 1952, which featured the collages he had made from magazines given to him by American servicemen in Paris in the late 1940s. It was during his time in Paris that he met many of the original Surrealists, whose influence is clear in his work. His practice was highly innovative, constantly exploring new ideas and avenues to such an extent that it can be defined by its very diversity of medium and form. He frequently made use of found objects and once stated that, "I like to make use of everything. I can't bear to throw things away."

Myra Stimson (b. 1961)

London-born artist Myra Stimson is primarily a painter and draughtsman, who uses hand-written texts as the basis for her works, such as the etchings on an office notepad. She explores the pattern and shape of words, redacting their literal meaning in favour of expressing everyday written communication by underlining the physical motion of writing. Stimson is very sensitive to the individuality of handwriting as a creative act and, in her own words, “the idea that the gesture within any of the documents I see is not mine, and it is important to me to minimise my presence.” To do so, she faithfully traces each page using an overhead projector at a scale of 1 to 1, starting at the beginning of a document and working straight through without alteration or omission. This process allows her to use drawing to explore the interface between individuality and universality in written communication.

Juliet Haysom (b. 1978)

The art of Juliet Haysom is particularly focused in architecture and she makes work that have a specific relationship with place. Each of her projects develops out of a period of research, during which latent aspects of a site (such as its geology and history) suggest the strategies and material processes that are employed within the work. However, drawing and sculpture coexist in her practice, and across a range of media Haysom employs this process of prolonged research and situation-specific information. She uses drawing in this process to explore concepts to their logical conclusions. She has run multiple drawing workshops, including a series of four at the Victoria & Albert Museum in 2015, inviting attendees to scrutinise how their surroundings might affect their drawing practice.

Jacob El-Hanani (b. 1947)

Moroccan-born Israeli artist Jacob El-Hanani's work draws upon the tradition of micrography in Judaism, a technique utilized in decorating and transcribing holy texts. His highly intricate works are created through the painstaking repetition of minuscule marks, over a period of months or even years. The technique is built on a tradition of devotional silence, as micro-calligraphy is an element of kabbalic exegesis dating back

some thousand years. The seemingly infinite repetition of Hebrew letters using ink on paper or canvas, represents the repetition of a prayer expressing thanks, praise, love, and fear for God. The synaptic pattern of line and shape creates an optical experience of shadowy tonal variation on an abstract picture surface, speaking to the unknowable eternity of time and the link between the microscopic and the infinite.

Bridget Riley (b.1931)

The discipline of drawing is central to the work of Bridget Riley, growing from an early devotion to figure drawing but now used as an analytic tool for her large-scale paintings. As a mode of creative enquiry, drawing has allowed her to clarify ideas and assimilate experience, thus opening avenues for her to explore new ground in her work. Her artistic output has ranged from Seurat-inspired pointillism and psychedelic art, to black and white geometric forms associated with Op art, and even to Egyptian landscapes. Throughout all this diverse practice, however, drawing has remained a steadfast passion of Riley's, as a means to exercise her natural predilection for looking. The experience of close looking is important not only in the way Riley executes her work, but also in the way the viewer receives it; "I wanted to bring about some fresh way of seeing again what had already almost certainly been experienced, but which had either been dismissed or buried by the passage of time; that thrill of pleasure which sight itself reveals."

Kenneth Martin (1905-1984)

Kenneth Martin was an English abstract painter and sculptor who was one of the leading figures in the revival of Constructivism in the UK and US in the 1940s, as well as the development of kinetic art – sculptures designed to move in a controlled and graceful way. He painted naturalistically in the 1930s, but turned to abstraction after beginning to study the theoretical writings of artists, scientists and mathematicians in 1948. These theories were used to determine the harmonious composition of his works. In the 1950s he became interested in Geometric abstraction, in which geometric shapes are placed in a non-illusionistic space to create purely abstracted compositions. He also expressed an interest in order and chance, noting in 1964 that "My work

is kinetic whether the result is still or moving, therefore I am concerned with change – and with chance (which also has strict laws).”

Minjung Kim

Minjung Kim is a contemporary Korean artist best known for her subtle formal compositions on layered paper. Committed to re-interpreting traditional Korean aesthetics, Kim employs a process-based organization of her thoughts, problems, and whims in each of her artworks. Often colourful and staccato, she describes her calligraphic work in emotional terms: “The movement, the colours, they are so calm and peaceful,” she says. “They are my state of mind.” Kim has received numerous honours and high critical acclaim throughout her career, such as her inclusion among important collections like the Fondazione Palazzo Bricherasio in Torino and the Museum Sbygningen in Copenhagen. She currently lives and works in between France and the United States.

Craig Oldham

Craig Oldham is a designer whose work crosses the boundaries of fine art and digital practice. He is particularly interested in the hand-drawn or hand-written as a means of overcoming the depersonalisation of email and automated communication. The artist is fascinated by the primal nature of drawing as one of the earliest forms of representation. From a young age, the artist morphed his instinct to draw into the manifestation of words, as a method of exploring ideas.

E.C Davies

‘EC Davies is a British video installation artist, represented by Vane and based in Berlin. Working with sound, animation, print, textiles and performance, Davies cuts up words, lyrics, music, movement and objects, reassembling them to reveal different types of emotional resonance. Performances are projected into imaginary realms where time and space is manipulated in edit, meditating on ideas of rhythm, movement, isolation and togetherness. ‘