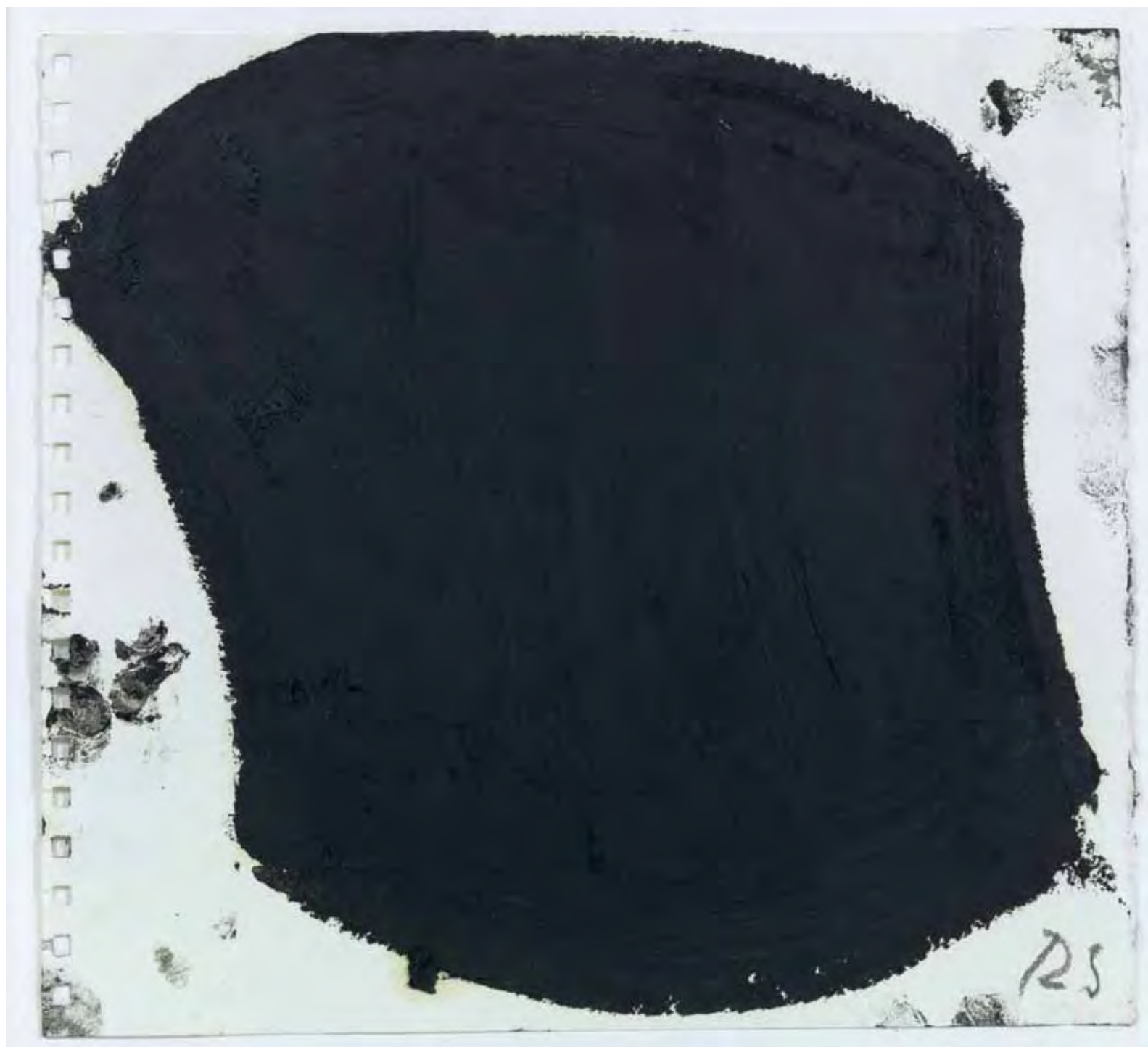


SCULPTORS' DRAWINGS
and Works on Paper

Sculptors' Drawings

and Works on Paper



SPONSOR'S FOREWORD

Choosing a favourite art work from any exhibition always tests my ability to assess my emotions coherently and for an exhibition of such breadth and scope as this, I find it almost impossible. However having had the special opportunity to have a sneak preview of all the works brought together here there is one that particularly appeals. It is an unusually small, modest work by monumental heavyweight sculptor Richard Serra. It appeals because whilst his enormous sculptures shout post-industrial revolution this drawing is timeless, direct and ultimately personal.

Sculptors' Drawings and Works on Paper offers us all a unique and intimate insight into the creative mind of the artists. Some of the works show a spontaneity that many of us might envy, others the intricate and careful planning that goes on behind the scenes as part of the process of creating both large and small scale sculptures. The exhibition highlights the diversity of a genre which similarly reflects our diverse approach to property here at Henderson Global Investors. In fact, for me, there are many parallels to draw between this creative world and the property world in which we ourselves operate. Each bring with it an element of passion, talent, experience and most importantly a conviction in design and decision making.

In particular, the King's Cross area is a market which excites us at the moment and with so much development and creative buzz currently centred on King's Cross, of which we are a significant part, we are delighted to be supporting Pangolin London and Kings Place Gallery. For the past four years these galleries have pioneered an impressive programme of art and sculpture exhibitions to the area. We hope that the exhibition receives the attention it deserves and Henderson Global Investors is honoured to support this catalogue, which will provide a lasting testament to this very special exhibition.

JAMES DARKINS



Richard Serra
Untitled
2009, Paintstick
on paper
Private Collection



SCULPTORS' DRAWINGS and Works on Paper

Drawings by sculptors generally don't receive the acknowledgement and appreciation of their more celebrated three dimensional counterparts. Yet there is an intimacy and immediacy of sharing an artist's thought process that only sketches or drawings can convey. The relevance of drawing to most sculptors is of such importance that it is surprising there aren't more exhibitions devoted to the genre. This exhibition is an attempt to portray the huge variety of images and means sculptors use to explore the territory between ideas and reality. With an exhibition of this scope it is impossible to be fully representative and this selection should therefore be seen as a celebration of the diversity of drawing and an illuminating insight into the very nature of sculptural practice.

The range of media employed by sculptors to draw with is vast but seems to be centred on pencil, charcoal or pen on paper which of course enables us to make comparisons between artists whose sculptures may be completely different.

The age old skills of drawing objectively, that take years of practice to hone into one of the building blocks of being a visual artist, are still in evidence here despite a decline in traditional drawing lessons at art-school; this is, I believe, because drawing remains a powerful and efficient means of communicating or exploring visual ideas. Indeed, sometimes, a crude sketch lacking in virtuosic skill is closer to the original thought; an impulse to record a concept unselfconsciously and directly.

Drawing for its own sake, to create an autonomous image without any reference to an object is a frequent pursuit of sculptors. The relative ease of creating an image on paper and the release it provides from the physicality of making sculpture is a seductive means of expression by utilising the limitations of the medium to its' own aesthetic advantage. For instance, Ann Christopher's drawings (p.64) bear no direct relation to her sculptures and are made to be seen entirely on their own terms.

Not all drawings are made for their own sake or to work out a way of making a three-dimensional piece. Images of completed sculptures are another aspect of this exhibition. Sometimes it is as simple as recording the sculpture. Drawing and re-drawing an image elaborates on a theme, refines the image and most importantly continues the activity of thinking visually, adding to the intellectual development after an intuitive making process. The period immediately following the realisation of a sculpture is often reflective, a time for absorbing the impact the forms create and drawings of new sculptures are a means of exploring and assessing this effect. Many of Lynn Chadwick's drawings were made in this manner.

Sculptors are inherently interested in process and therefore frequently attracted to print-making. The subtle fusion of image and technique can lead to fresh ideas. The reversal of an image that most print-making entails is akin to the mould-making process that sculptors are familiar with. Playing with the duality of positive and negative, adding line, tone even colour in separate layers brings a technical excitement

LYNN CHADWICK
Teddy Boy & Girl
1956, Ink on paper



to the creation of two dimensional works. Sculptors' prints are often very experimental alloying their familiarity with the processes of making sculpture to those of printing. Naum Gabo, whose *Opus 5* is exhibited here (p.95), said that: 'Very soon I discovered that making a woodcut is like cutting a bas-relief – and that is home.'

Annotating drawings has long been used to add verbal information to the visual; Damien Hirst's drawings often feature the title of the piece as well as its materials and method of construction thus adding to the actuality of the concept; fleshing it out prior to its fabrication.

Observational drawing is a natural part of an inquisitive visual mind and even more so when the main concern of the artist is constructing objects. To be able to make sculptures, it is important to know how things work, and in this sense drawing is a way of looking or seeing. Dissecting something, so to speak, with a pencil whether plant, animal, human or object is an exercise of intense scrutiny, analysis and interpretation. Forms that owe their existence to the function they perform are of particular interest to the sculptor. Jonathan Kingdon's anatomical drawings are an obsessive quest for knowing his subject. Knowledge learnt through this personal study can in turn provide the basis for a wide range of interpretation, frequently differing widely from the original research, and explains why sculptors' drawings can vary enormously from their three-dimensional work. The very act of translating an object into two dimensions creates new shapes from which unexpected forms can emerge.

In the quest for new forms, especially in the abstract world of non-mimetic sculpture, it is much easier to draw than manipulate weighty materials. Mark-making or drawing in a subconscious, autonomous or accidental manner can be a fruitful way of generating shapes. This tendency to tap into our instinct to evolve meaningful form out of random shape is a liberating activity which when combined with an individual graphic language

(ABOVE)
Damien Hirst
Away from the Flock
1994
Pencil on paper

(RIGHT)
Jonathan Kingdon
Galago Skeleton
1968
Pencil on paper



J. H. Huxley





(LEFT)
 Sarah Lucas
The Cords of the Sympathetic System
 (detail)
 2012, Cigarettes
 & brown paper

(ABOVE)
 Jon Buck
In-Sights and In-Forms I
 2012
 Charcoal on paper

becomes a significant part of many sculptors output. It is a method of trying to reach an emotional or visceral core from which to create vital form. Barbara Hepworth talks about this way of working: "I rarely draw what I see, I draw what I feel in my body."

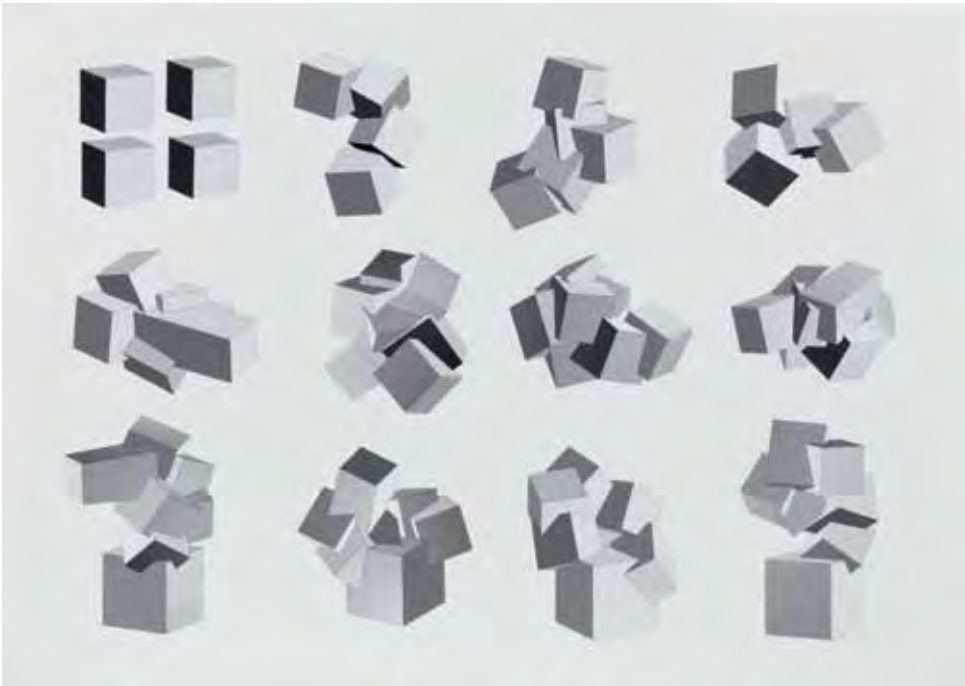
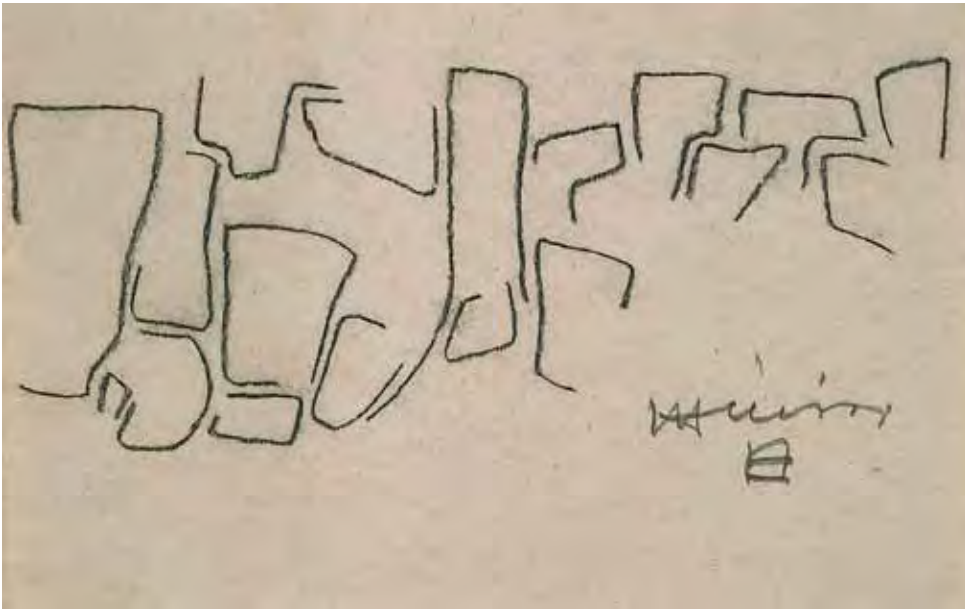
Drawing onto a found or existing object must be one of the most ancient routes into making sculpture. Palaeolithic artists, with minimal intrusion of line engraved into bone or ivory, created amazing images. They also elaborated existing lumps or bosses on cave walls with a few appropriately placed lines magically transforming them into images of bison or other animals. Inscribing into the surfaces of his sculpture is a major component of Jon Buck's work and this in turn has affected his graphic work. Using tools and sandpaper to carve into thin card he etches the surface before drawing with charcoal and Conte. This lends a sculptural density to the flat image.

Sculptors use widely differing means to achieve a rich dense textural surface, scratching through wet gesso, sticking many layers of paper together or cutting them out, adding protruding elements and using wax or oil resists, are just a few of the techniques used to bring the drawing and sculpture closer together. This sensitivity for surface and texture and a real feel for form and space sets sculptors' drawing apart from other visual artists.

The use of novel materials to create a drawing is not just about being different. Sarah Lucas' use of cigarettes to create her outline is the reason both conceptually and poetically for the drawing, and also allies the work directly to her sculpture.

The movement of objects actually travelling through space has concerned many sculptors; kinetic constructivists like George Rickey (p. 193) and Lynn Chadwick made mobiles for which drawings were essential in either their construction or the working out of volumes, weights and spaces for the interaction of separate elements. Their carefully engineered constructions and drawings allude to the delicacy and precision necessary for their realisation.

Implied movement in static sculpture is a separate concern altogether. Imparting the sense of energy and power of figures or animals as they run, dance or leap depends on acuity of drawing and manipulation of form. Jonathan Kenworthy's drawings, often no





(LEFT ABOVE)
Eduardo Chillida
CH-61/DLF-27
1961
Charcoal on paper
12.4 x 19.8 cm

(LEFT BELOW)
Bruce Beasley
Untitled
2012
Computer generated
drawing

(ABOVE)
Jonathan Kenworthy
Matador and Bull
c. 1990
Gouache wash

more than a simple line and a few brush-marks, are a personal calligraphy of motion that are echoed in the squeezed clay and thumb-drags invigorating his sculptures.

The use of the computer as a tool for drawing is becoming increasingly common as a way of visualising form. Bruce Beasley works out his complex pyritic sculptures by manipulating virtual versions of them on the computer screen. Print-outs of these progressions make the process visible and serve the same function that sketch book drawings perform for other sculptors.

The marks on paper sculptors make become their individual shorthand for reading equivalent form in space. Eduardo Chillida describes drawing as "laying down boundaries and chaining down the space as it tries to escape" and many sculptors find other visual analogies for the volume their sculpture inhabits.

The wonderful diversity of image in this exhibition and the varied means of their creation is a testament to the sheer inventiveness and curiosity of sculptors and their urgent need to explore ideas in a tangible way. Our pleasure is sharing the secret creative world of the sculptor's studio through their sketches, drawings and prints which bring a new dimension to the three dimensions inherent in their sculptures.

I am delighted that we have managed, through the generosity and enthusiasm of the sculptors, their estates, galleries, and private collectors, to gather at Kings Place such a feast of images. It is a rare treat to see such an abundance of drawings all at once and also a privilege, in this age so divorced from the hand of the maker, to be able to celebrate the creative essence of our three dimensional culture.

RUNGWE KINGDON



INTRODUCTION

by Frances Carey

One of the most spine-tingling drawings as far as I am concerned, is ostensibly one of the humblest: a small rectangular shape executed in pen and brown ink, inscribed with a few symbols and words. The author of this mundane object was Michelangelo around 1520, when he was working on the Medici family tombs in the New Sacristy of San Lorenzo in Florence, giving instructions to quarrymen concerning the shape and size of a block of marble. The sheet has been part of the British Museum's collection since 1993, passing through the hands of several collectors and dealers since it left the Buonarotti family in 1836. One of these was the novelist and playwright Stefan Zweig (1881-1942), a passionate collector of literary, historical and musical autograph manuscripts. Michelangelo's drawing is the sculptor's 'signature' in every sense, redolent of both practicality and genius, which has its own magic alongside far grander compositions.

Drawing was central to all aspects of Michelangelo's work, his exhortation to an assistant to 'draw Antonio draw Antonio, draw and don't waste time', echoing Cennino Cennini's in *The Craftsman's Handbook* (1437): 'Do not fail, as you go on, to draw something every day, for no matter how little it is it will be well worth while, and will do you a world of good.' Rodin who left 7,000 drawings in his studio when he died in 1917, certainly heeded this advice. In 1875 he had set out for Italy on the occasion of the 400th anniversary of Michelangelo's birth to study the Medici tombs in Florence, subsequently claiming that 'my liberation from academicism was via Michelangelo'. The same imperative to graphic composition as both private and public expression has propelled many others from Henry Moore, Louise Bourgeois, David Smith and Joseph Beuys to Antony Gormley, to name but a few.

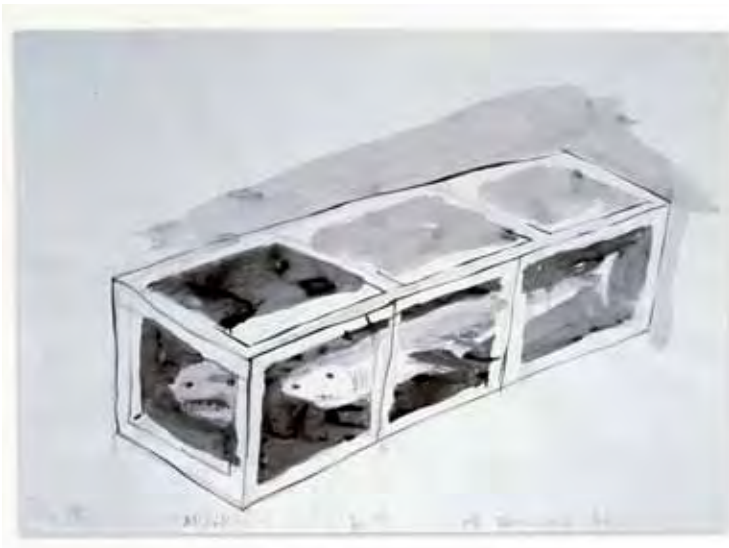
Yet the very attempt to categorise 'sculptors' drawings' is one that most artists who make sculpture – an ever more elastic term in itself – would reject. The phrase implies a trajectory akin to the Aristotelian theory of causality from the material cause of the substance, to the maker as the efficient cause, to the formal one of the finished design and then the final effect of the deliberately conceived and executed object of desire, which in this context would be expected to be a three-dimensional object. The real relationship between drawings in whatever medium they may be executed, and actual objects, is much less deterministic in most contemporary artists' practice. Lee Tribe's drawing *Sculpture I Will Never Make #31 'Benny's Boy'* serves to remind us of this

(LEFT)
Lee Tribe
*Sculptures I Will
Never Make #31
'Benny Boy'*
2010
Charcoal on paper

(RIGHT)
Michelangelo
c. 1520
Ink drawing
© The Trustees of the
British Museum



disconnect. Phyllida Barlow has spoken of her drawing 'as a relaxed activity compared to the heavy work of making sculpture. The marks on the paper attempt to form



themselves into makeable objects but they are objects which have no reality as regards technical problems and material. The drawings provide the clues as to what I should make – they are not reproductions on paper of finished sculptures.'

Nigel Hall sees his drawings 'as works complete in themselves; not as preliminaries toward sculpture and not referring to spatial concerns found in the sculptures.' To illustrate yet another approach, Richard Serra never makes drawings 'to depict, illustrate, or diagram existing works' or as studies for sculpture: 'The shapes in paper drawings originate in a glimpse of a volume, a detail, an edge, a weight. Drawing in that sense amounts to an index of structures I have built.'

The veritable cornucopia of work in this exhibition offers a glimpse of any number of strategies of graphic expression from artists whose 'sculpture' may be far removed from the traditional notion of a carved, modelled or welded artefact. Noble and Webster's artful arrangements of the detritus of modern life could not be further from the academy, but humanity can be referenced through objects as well as in person. Humanity in person appears as the evolutionary couple in their drawing overleaf *To the End of All Things I* (1996) which relates to a resin and fibreglass sculpture of the same date, *The New Barbarians*. Damien Hirst's *The Physical Impossibility of Death in the Mind of Someone Living*, the tiger shark in a tank commissioned by Charles Saatchi in 1991, became the poster image for Britart and the 'shock of the new' in the 1990s; with the hindsight of twenty years, few now would query that the work should be classed as 'sculpture'. Sometimes the drawing appears counter-intuitive in relation to the public aspect of the artist's reputation: Anthony Caro, who more than anyone else changed the face of British sculpture in the third quarter of the twentieth century with his abstract 'industrial ordnance', returned to figurative drawing in the 1980s. Working primarily for his own

(ABOVE LEFT)
Damien Hirst
The Physical Impossibility of Death in the Mind of Someone Living
1991
Ink on paper

(ABOVE)
Phyllida Barlow
Interior II
1975
Pencil on paper

(RIGHT)
Nigel Hall
1510
2009
Acrylic and charcoal







(LEFT)
Tim Noble &
Sue Webster
*To The End Of
All Things*
1996
Pencil on paper

(ABOVE LEFT)
Anthony Caro
Rear of Nude
Charcoal on paper

(ABOVE RIGHT)
Ed Smith
The Dancer
2011
Ink on paper



satisfaction, he again drew from life as he once had to do in his student days and under the tutelage of Henry Moore in the 1950s.

As well as tales of the unexpected, there are those artists whose drawings bespeak the sculptors' interest in mass, volume, architectural form and movement: John Maine (p.140) and William Pye (p.186); constructivists such as George Rickey (p.193), the pictorial geometry of Michael Kenny (p.124) and the study of the figure in movement by Ed Smith that reminds us of how important the legacy of Rodin and Degas continues to be.

The Michelangelo drawing with which I began is a chance survivor, whereas the work shown in this exhibition was on the whole made with a less ephemeral intent. The medium allows for a freedom which cannot readily be enjoyed in the fabrication of most sculpture, however unorthodox the materials and the manufacture of that work may be. David Smith was an often obsessive draughtsman on paper, as well as picking up on Picasso and Giacometti's influence to use sculpture to 'draw' in space with early work such as *Steel Drawing I*, 1945 (Hirschhorn Museum and Sculpture Garden Washington D.C.), *Star Cage*, 1950 (University Art Museum, University of Minnesota) and *Hudson River Landscape*, 1951 (Whitney Museum, New York). Smith's observations in 1959 on artistic expression were dignified by the experience of someone who understood every part of the chain of causation, but also valued the elusive qualities that cohere to become an artist's identity or autograph. Those qualities come through in the drawings here, just as much as they do in Michelangelo's modest but purposeful sketch.

Art has its tradition, but it is a visual heritage. The artist's language is the memory from sight. Art is made from dreams, and visions, and things not known, and least of all from things that can be said. It comes from inside of who you are when you face yourself. It is an inner declaration of purpose, it is a factor which determines [an] artist['s] identity.

DAVID SMITH

CATALOGUE

ROBERT ABERDEIN

b.1963

Juggling Bird

2012, Ultramarine pigment

73 x 53 cm



ANTHONY ABRAHAMS

b.1926

Leaning

2000, Monotype

40 x 30 cm







HAROLD AMBELLAN
1912 - 2006

Gens de Ville
1979, Gouache and
charcoal on paper
32.5 x 21 cm

ROBERT ADAMS
1917-1984

Untitled, Study for sculpture
c.1953, Watercolour
& collage
7.1 x 33 cm

*...drawings, which have a pictorial quality in themselves, are suggestions for sculpture.
A means of germinating an idea and bringing it forward...*

ROBERT ADAMS

CARL ANDRE

b. 1935

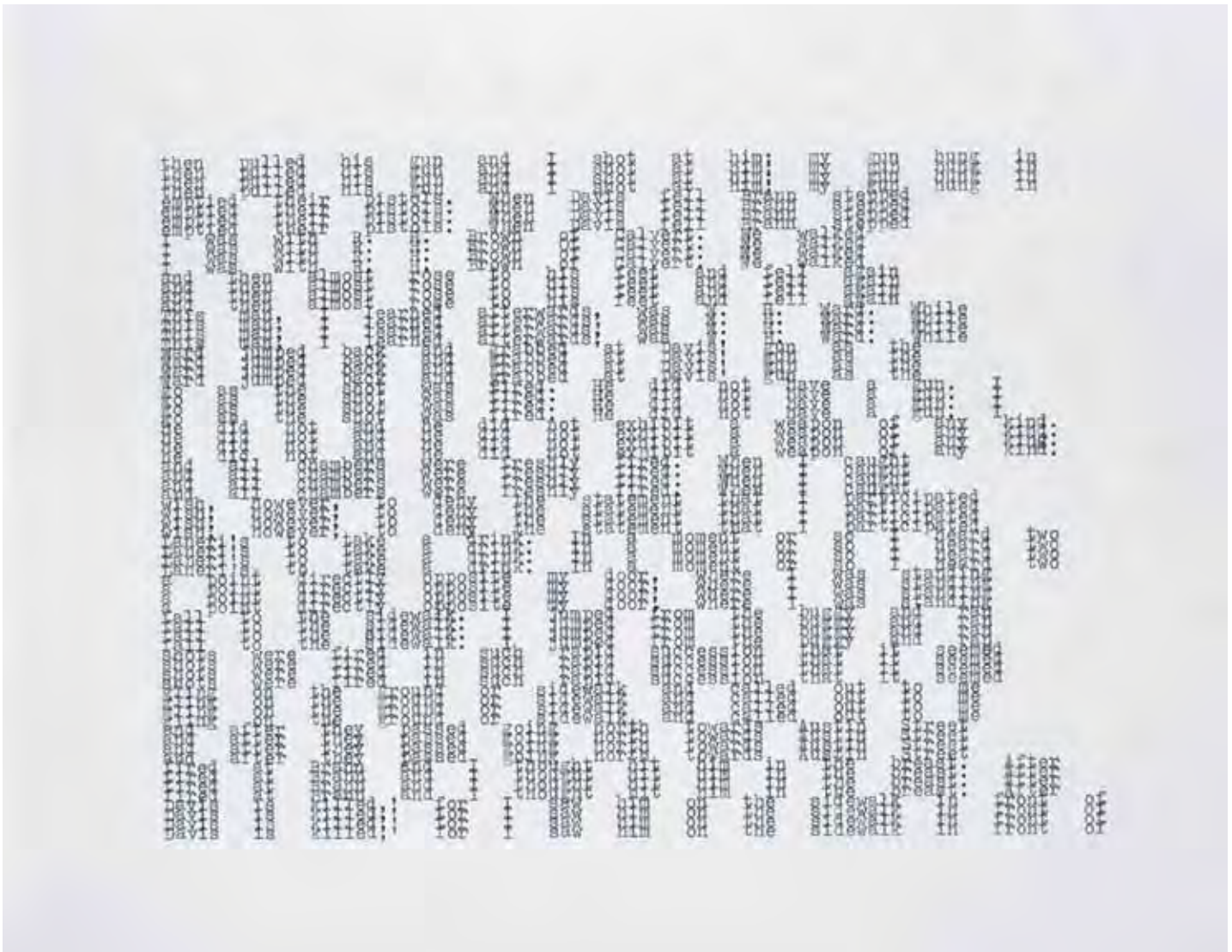
Passed to walking and meeting the just instantly and in of 1975

1975, Typewriter ink on paper

21.5 x 28 cm framed

passed to walking and meeting the just instantly and in of
Brann know north looking at street passed in say the Krauss'
and him. when toward the and the that forty shooting store,
Ward. It we the city saw doorway, direction or had near
Brann was heard place hall. Tom going, and forty-five a Bankers'
remarked, our a from He Davis toward saw and saw feet a Alley,
there first shot. whence and on Austin Tom away from pistol. when
goes in meeting; Three the sound I walked sidewalk. Street, Davis with the from I
fact, were were I walked sidewalk. He had a place did not met
the first the a the a a place did not expect Hermann
first

Then pulled his gun and I shot at him, my gun hung in
1975, Typewriter ink on paper
21.5 x 28 cm framed



KENNETH ARMITAGE
1916-2002

(BELOW)

Two Standing Figures

1952, Pencil on paper

51 x 38 cm

Courtesy of the Ingram Collection

(BELOW RIGHT)

Seated Figure

1954, Litho chalk and wash on paper

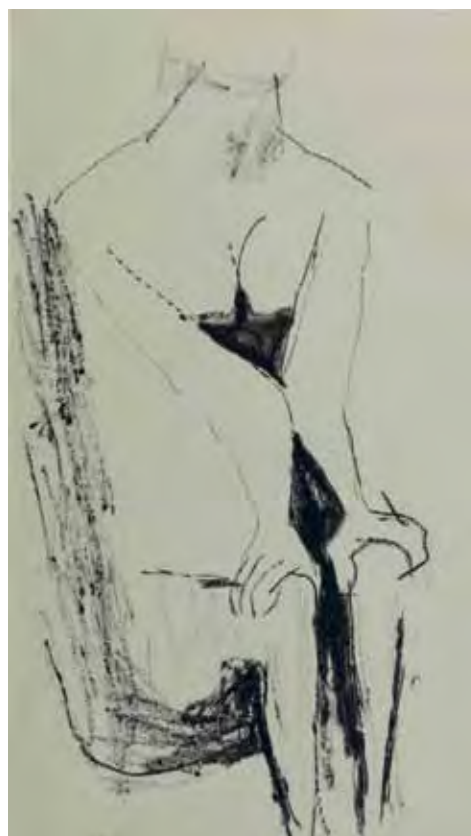
56 x 31 cm

(OPPOSITE)

Standing Figure

1952, Ink and wash on paper

56 x 38 cm





VA 32



(ABOVE)
Kenneth Armitage
Three Figures
1961, Charcoal with wash
56 x 77 cm



(LEFT)
Kenneth Armitage
Girl With Skirt
1962, Charcoal on paper
37.5 x 46.5 cm

JEAN ARP
1886-1966

Untitled

Serigraph, Edition of 150

41 x 37 cm

Private Collection



MICHAEL AYRTON
1921 - 1975

Talos '63

1963, Pen and Wash

55 x 37.5 cm



The process of drawing is, before all else, the process of putting the visual intelligence into action, the very mechanics of visual thought. Unlike painting and sculpture it is the process by which the artist makes clear to himself, and not to the spectator, what he is doing. It is a soliloquy before it becomes communication.

MICHAEL AYRTON

DAVID BAILEY

b.1938

Dead Andy

2010, Oil stick on paper

80 x 54.5 cm



CESAR BALDACCINI
1921 - 1998

Composition Grey
Lithograph, Edition of 100
69.5 x 54 cm
Private Collection



PHYLLIDA BARLOW

b. 1944

Interior II

1975, Pencil on paper

76 x 55 cm



OLIVER BARRATT

b.1962

Leaning Lines 1

2009/10, Printing ink and pencil

67 x 48 cm



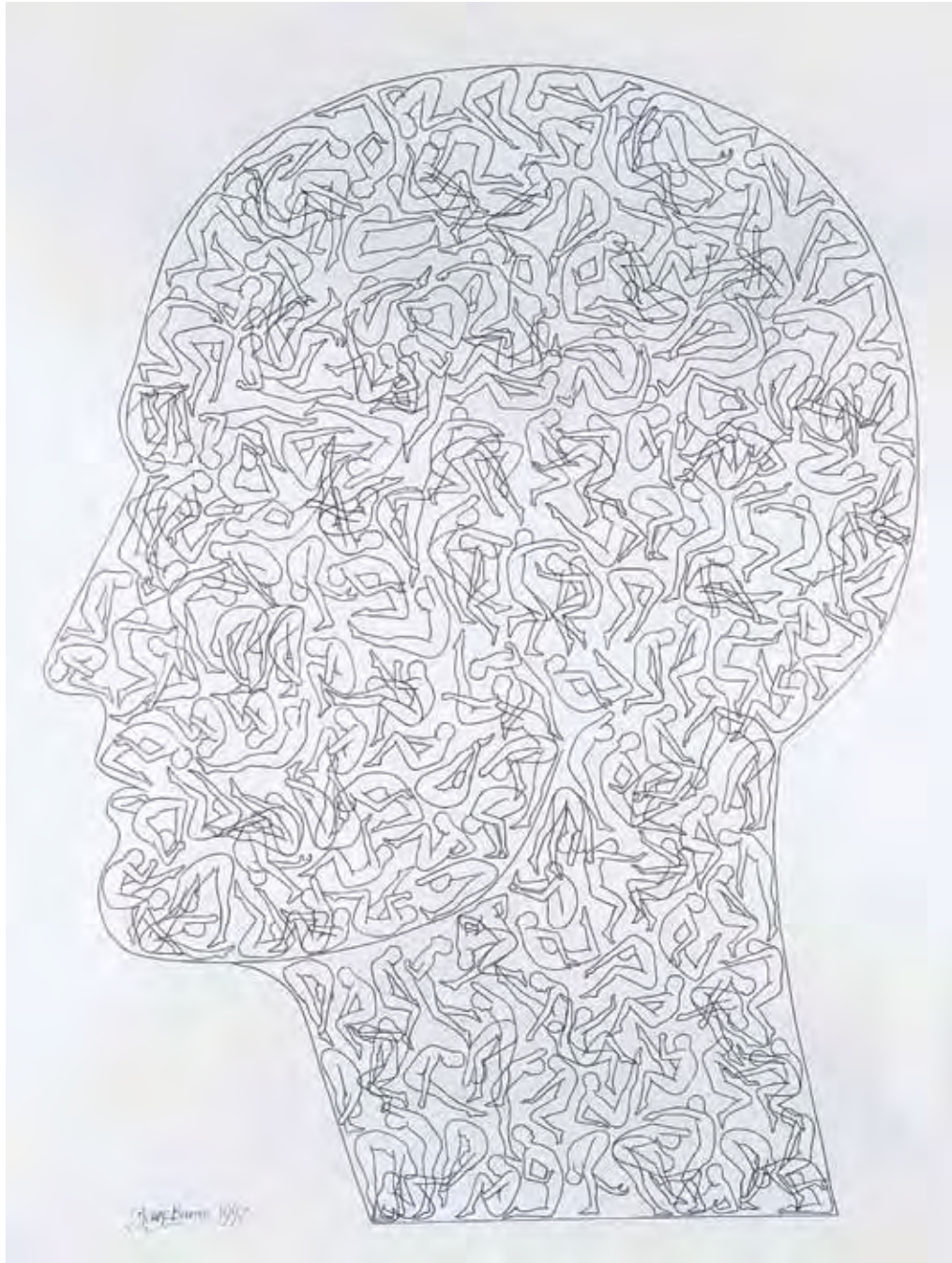
GLENYS BARTON

b.1944

There is No Such Thing IV

1997, Pencil on paper

126.5 x 99 cm



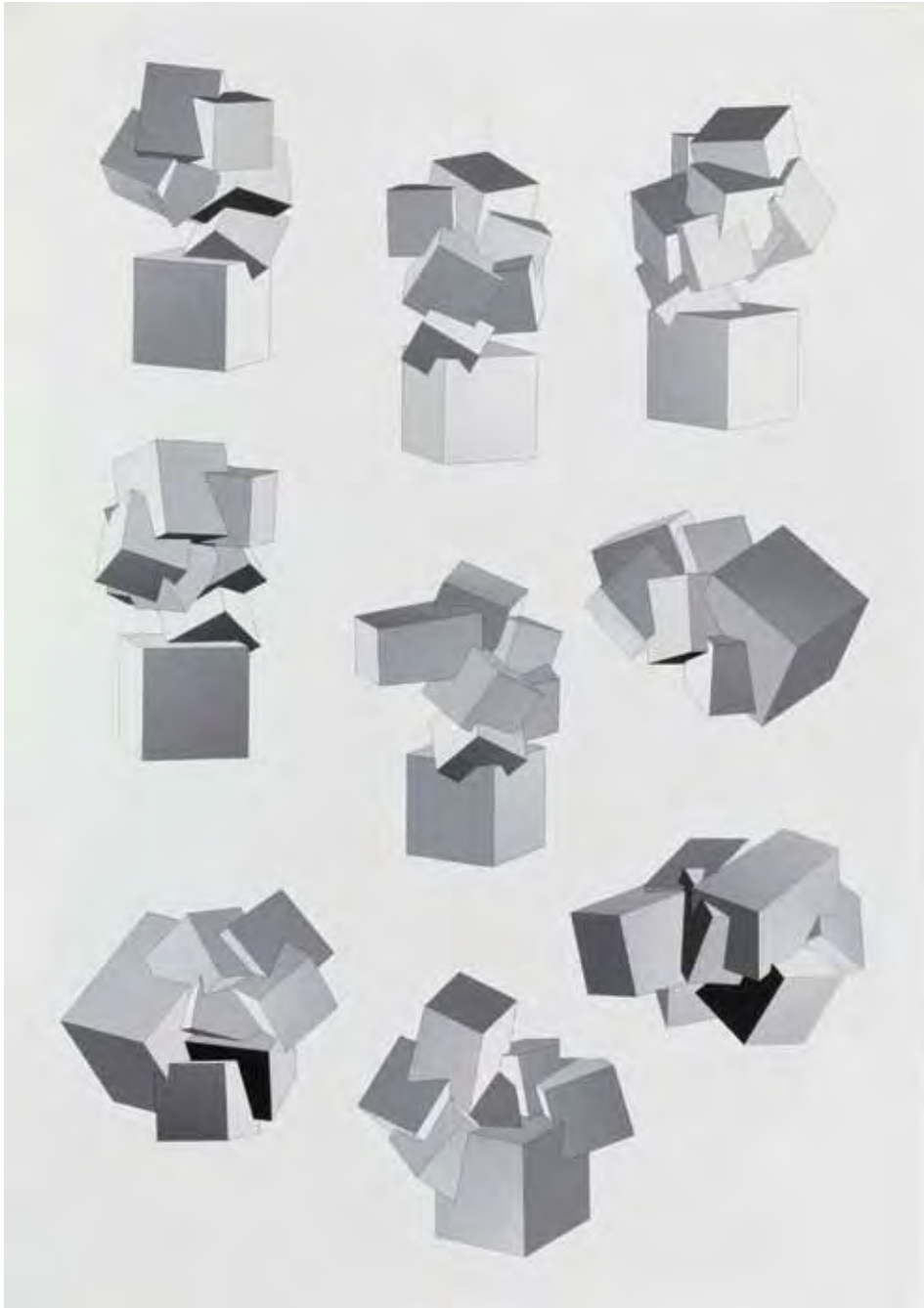
BRUCE BEASLEY

b.1939

Untitled

2012, Computer generated drawing

Edition of 50, 60.1 x 43.2cm



HANS BELMER
1902-1975

Figure

Etching, Edition of 20

55 x 41 cm



JOSEPH BERNARD
1866-1931

The Dancer

c.1910, Watercolour on paper

43 x 33 cm



PETUR BJARNASON

b.1955

BC 2

1985-86, Drawings on beer mats

50 x 70 cm



HAMISH BLACK

b.1938

Back 5

Ink on paper

29 x 21 cm



ANTOINE BOURDELLE
1861-1929

Hercules The Archer

c.1920, Ink drawing on paper

23 x 30 cm



JOHN BRIDGEMAN
1916-2004

Nude Study 10 & 11
Pencil on paper
56 x 21 cm



DON BROWN

b.1962

Untitled 2011

2011, Pink pastel on paper

75.4 x 47 cm



CHRISTIE BROWN

b.1946

Study from the Petrie Museum 2006

2006, Charcoal on paper

76 x 56 cm



RALPH BROWN

b.1928

Seated Queen

1962, Pencil on paper

24 x 15 cm



*Drawing is central to
the realisation of my
sculpture.*

RALPH BROWN



RB/62



(ABOVE)
Ralph Brown
Pastoral
1962
Pencil on paper
16 x 20 cm

(BELOW)
Ralph Brown
Nude Study
1970
Pencil and collage
26.5 x 39 cm

JON BUCK

b.1951

Forms of Adaptation

2009, Charcoal on paper

60 x 50 cm





Jon Buck
In-Sights and In-Forms III
2012
Charcoal on paper
64.5 x 100 cm

REMBRANDT BUGATTI
1884-1916

Serval Cats

c.1908, Ink and watercolour on paper

25 x 98 cm



REG BUTLER
1913-1981

Seated Nude

1957, Pencil on paper

57 x 42 cm

In the sculpture studio a continual to-ing and fro-ing takes place between the student's place of work and the model. His work is not a pure response to visual experience from a single viewpoint, he is building with what he learns in other ways as well as from what he sees, and sculpture is quite rightly regarded as much more than the results of the optical experience. In a quasi-objective sense this is often said to give the sculptor certain advantages, but I think there are also dangers. For art is artificial, and there is often in sculpture study a danger of the student's losing sight of this fact. In this connection drawing is most valuable. It is furthest from my thoughts, of course to suggest that drawing should be regarded solely as a means to an end, for drawing is a great art in its own right, but technically, drawing involves only a sheet of white paper and a pencil, and this means that the student is involved in the translation of a three dimensional experience into a two dimensional conception – an activity in which dimensional imitation plays no part.

REG BUTLER



ALEXANDER CALDER
1898-1976

(BELOW)

Untitled

Lithograph, Edition of 300

45 x 57 cm

Private Collection

(OPPOSITE)

Untitled

Lithograph, Edition of 150

67 x 48.5 cm

Private Collection





ANTHONY CARO

b.1924

Nude with Leg Back

1985, Charcoal on paper

106.5 x 69.5 cm



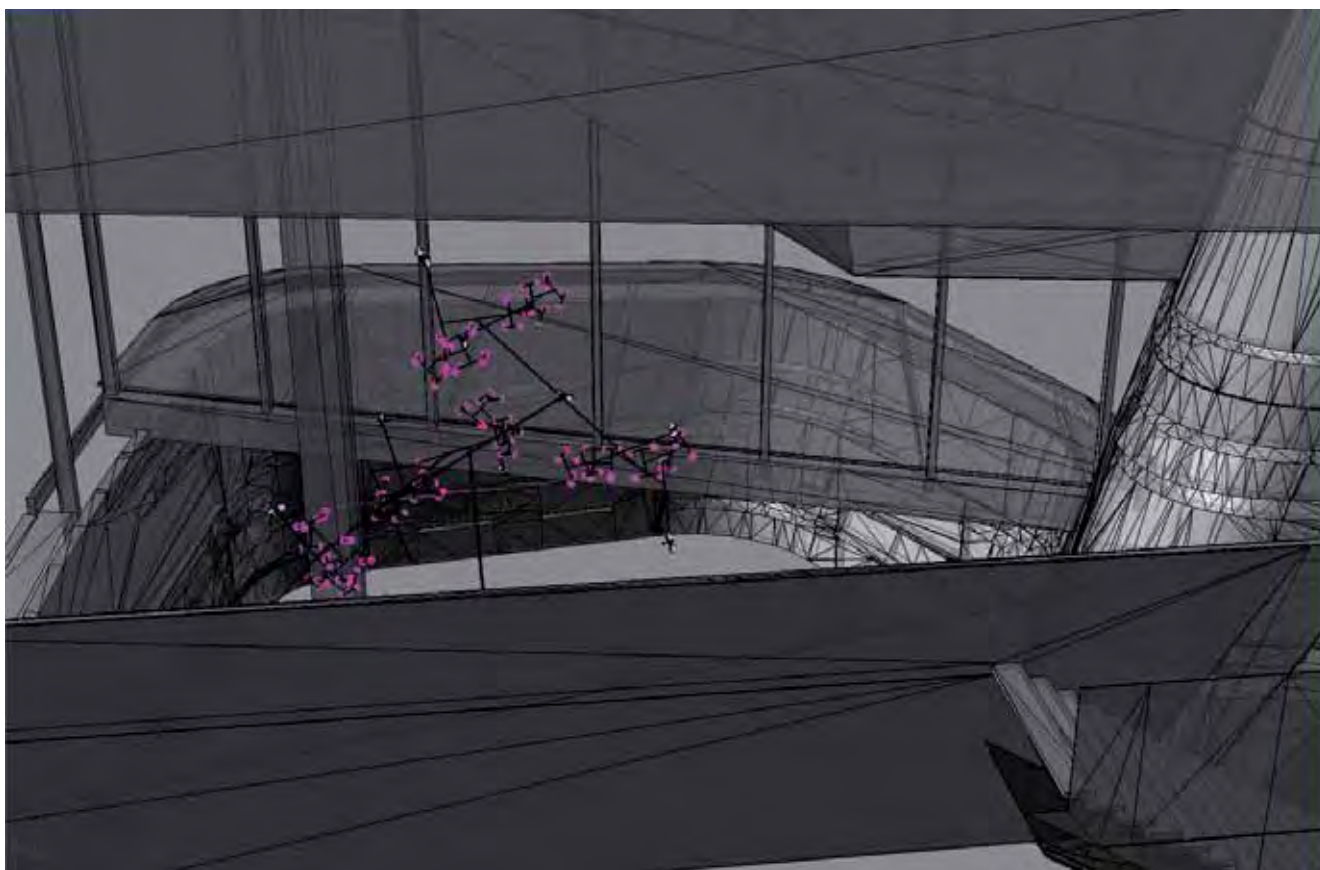
DANIEL CHADWICK

b.1965

Proposal for a Commission in Dallas: View from Balcony

2012, Photographic print with flock on aluminium

50 x 90 cm





Anders 61

LYNN CHADWICK
1914-2003

(LEFT)

Watcher

1961, Ink and wash on paper

70 x 53 cm

(BELOW)

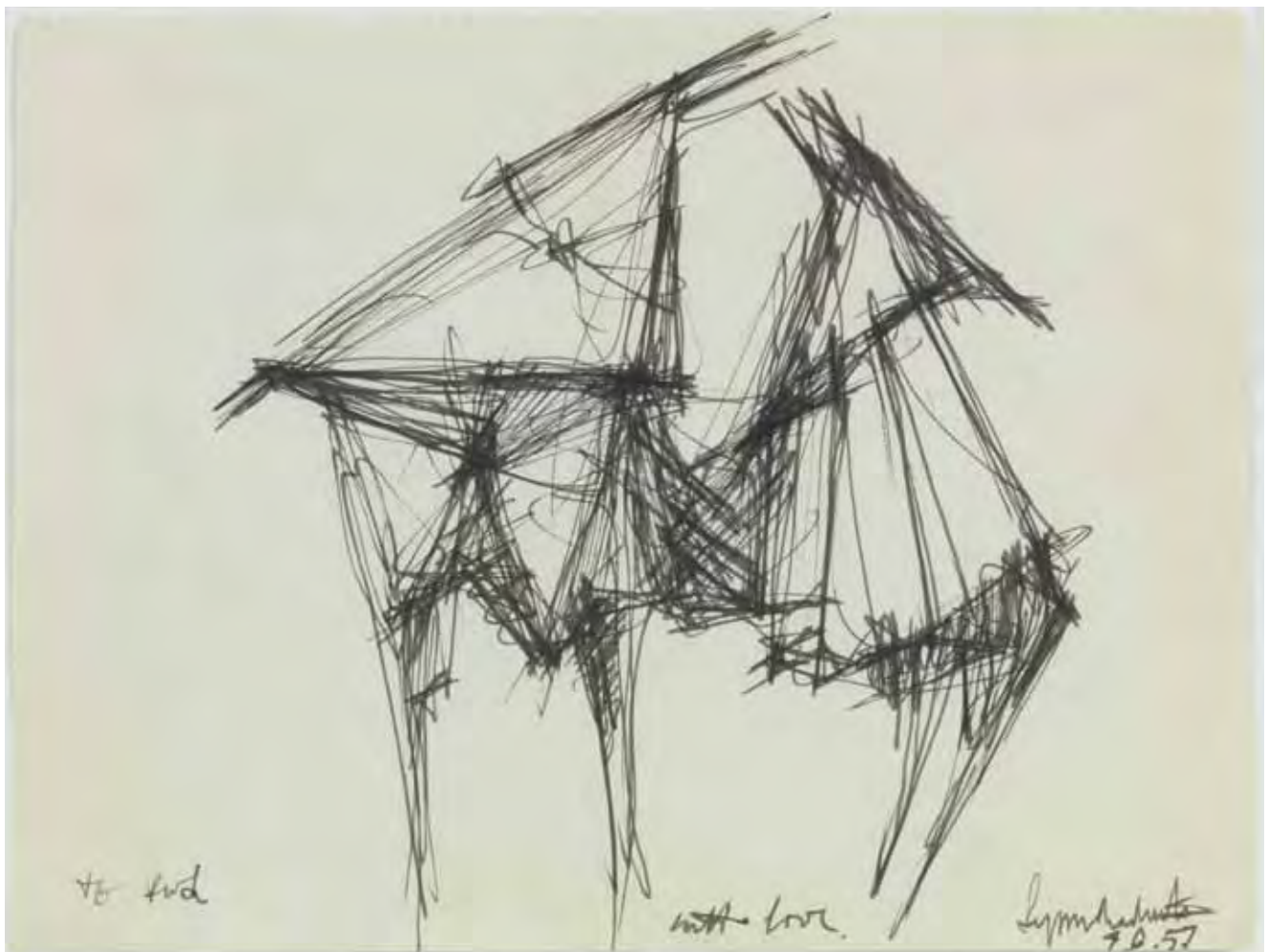
Study for Dance

1957, Ink on paper

45 x 53 cm

I like to work as directly as possible and not ponder too much about what I'm doing. In fact, you know, sometimes I work on the full size thing directly, and afterwards make models, and even after that, drawings.

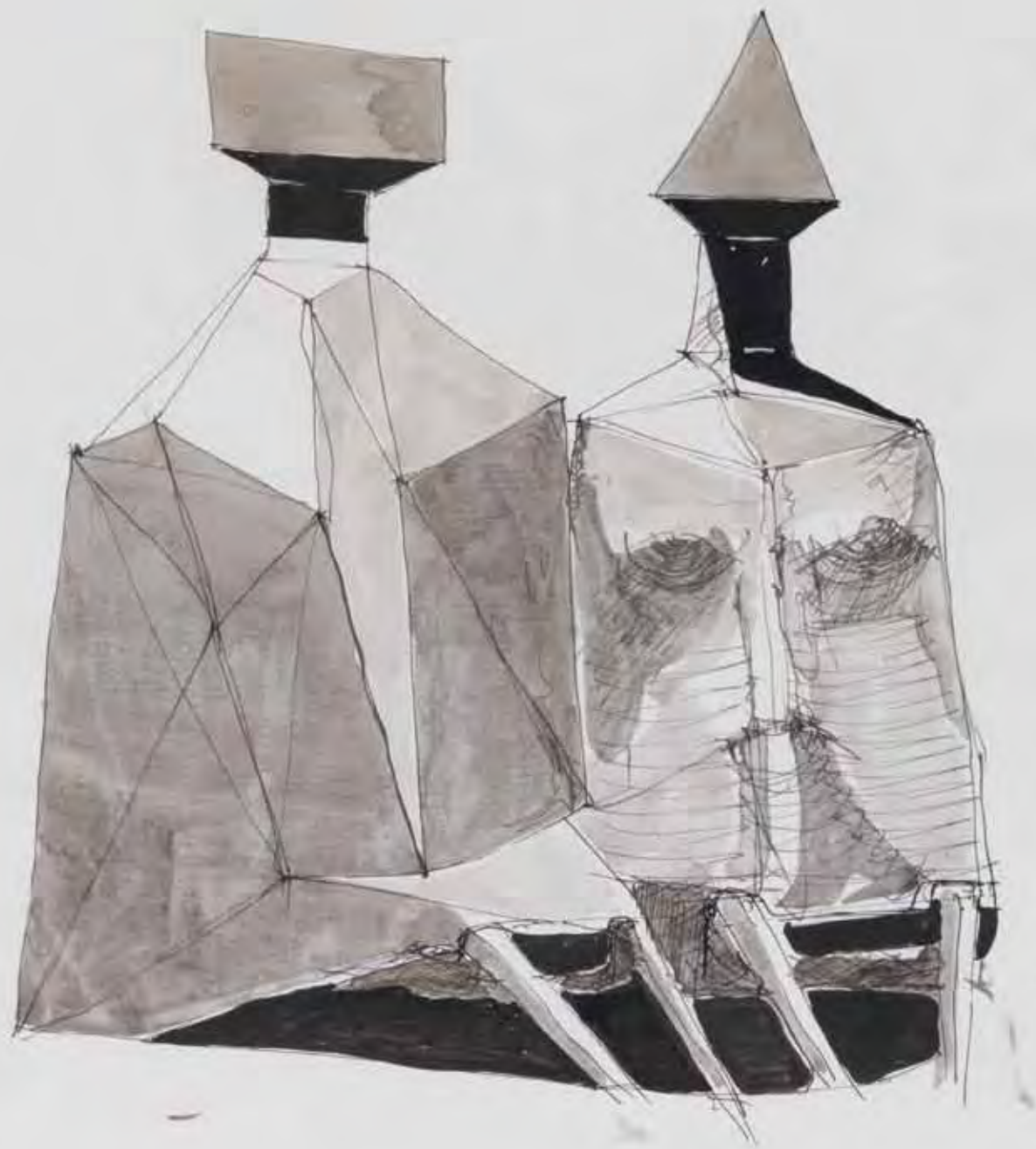
LYNN CHADWICK





(LEFT)
Lynn Chadwick
Two Watchers
1959,
Indian ink on paper
55 x 40.6 cm

(RIGHT)
Lynn Chadwick
Sitting Couple
1971,
Watercolour and
ink wash on paper
65.7 x 48 cm







Lynn Chadwick
Study for High Wind
1980, Ink and wash on paper
31 x 44 cm

EDUARDO CHILLIDA
1924-2002

CH-53/C-10

1953, Collage

19.3 x 35.8 cm

The Zabalaga/Leku, Madrid

(RIGHT)

CH-57/DT-14

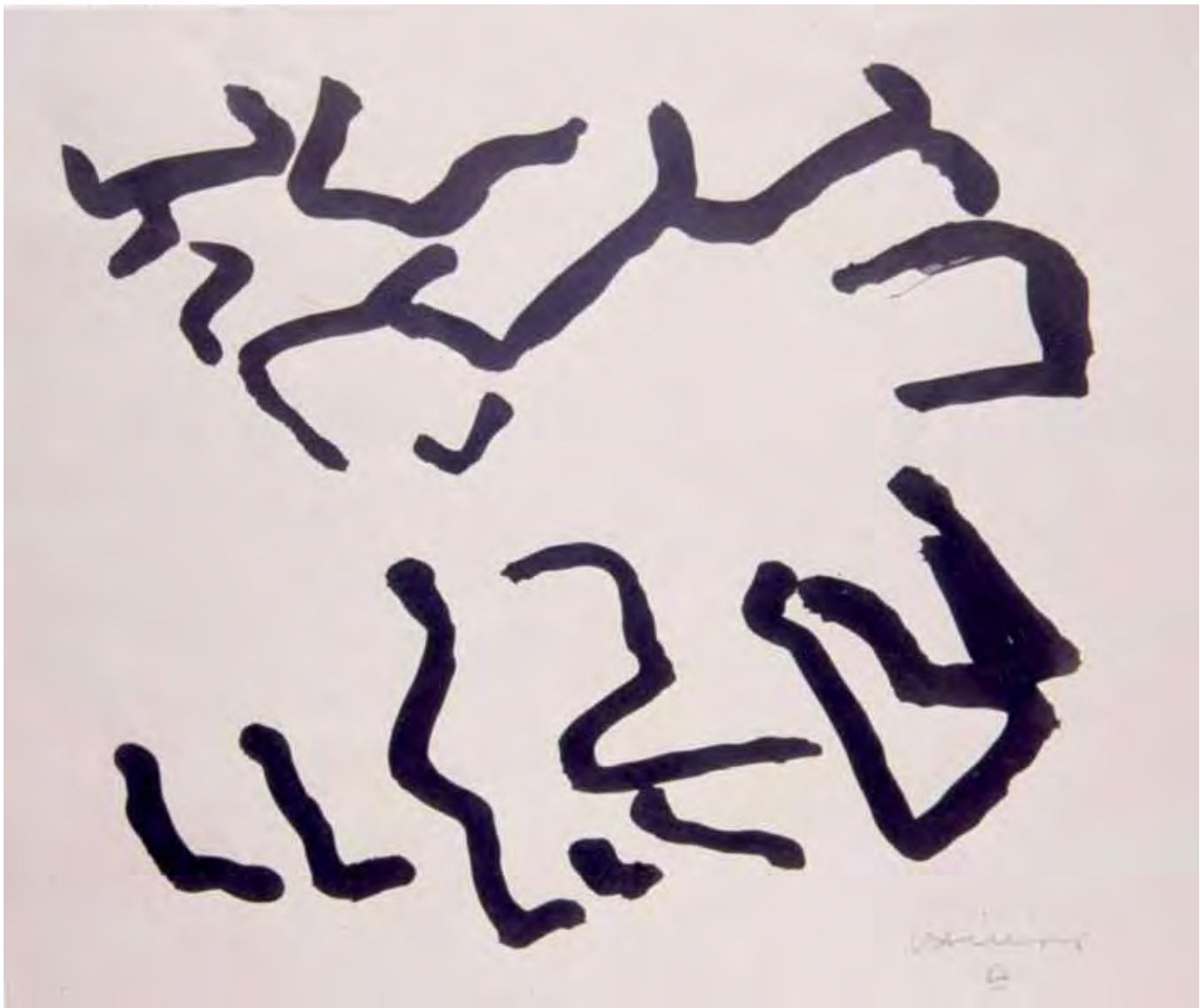
1957, Ink on paper

26.3 x 30.8 cm



Drawing entails laying down boundaries and chaining down the space as it tries to escape. One must think of space in terms of plastic volume, not pin it down on the surface of a flat piece of paper.

EDUARDO CHILLIDA



ANN CHRISTOPHER

b.1947

Marks On The Edge Of Space Nos 4 & 6

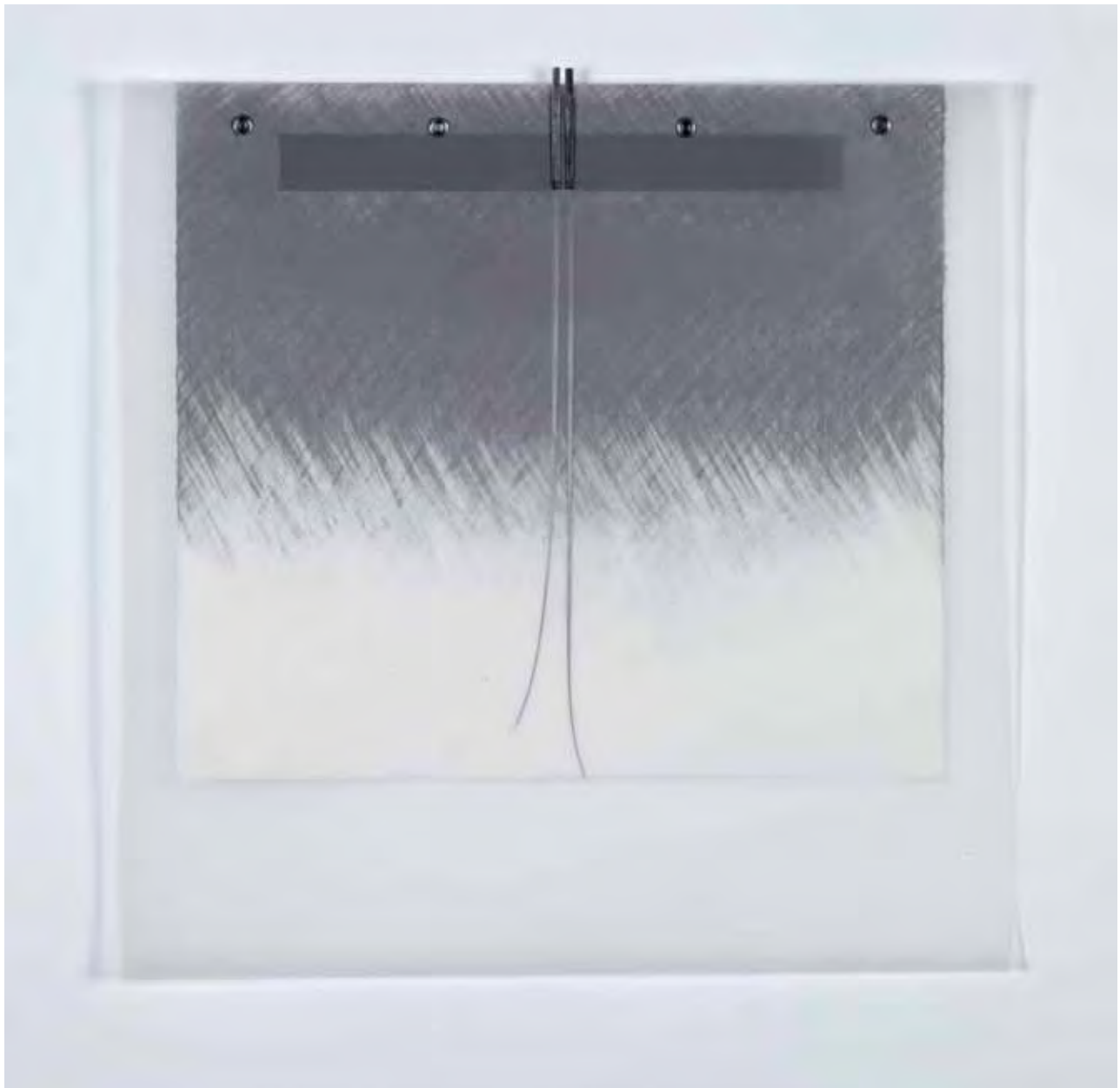
2010, Conte, graphite, mylar & aluminium

28 x 31 cm



My drawings are works in their own right, as important to me as my sculptures. Sometimes I draw, sometimes I make sculpture but rarely at the same time, I alternate between making series of drawings and series of sculptures. Drawing to me is the most personal form of creativity, the direct link to ones inner self, it is certainly the most instinctive art form, drawing is about freedom.

ANN CHRISTOPHER



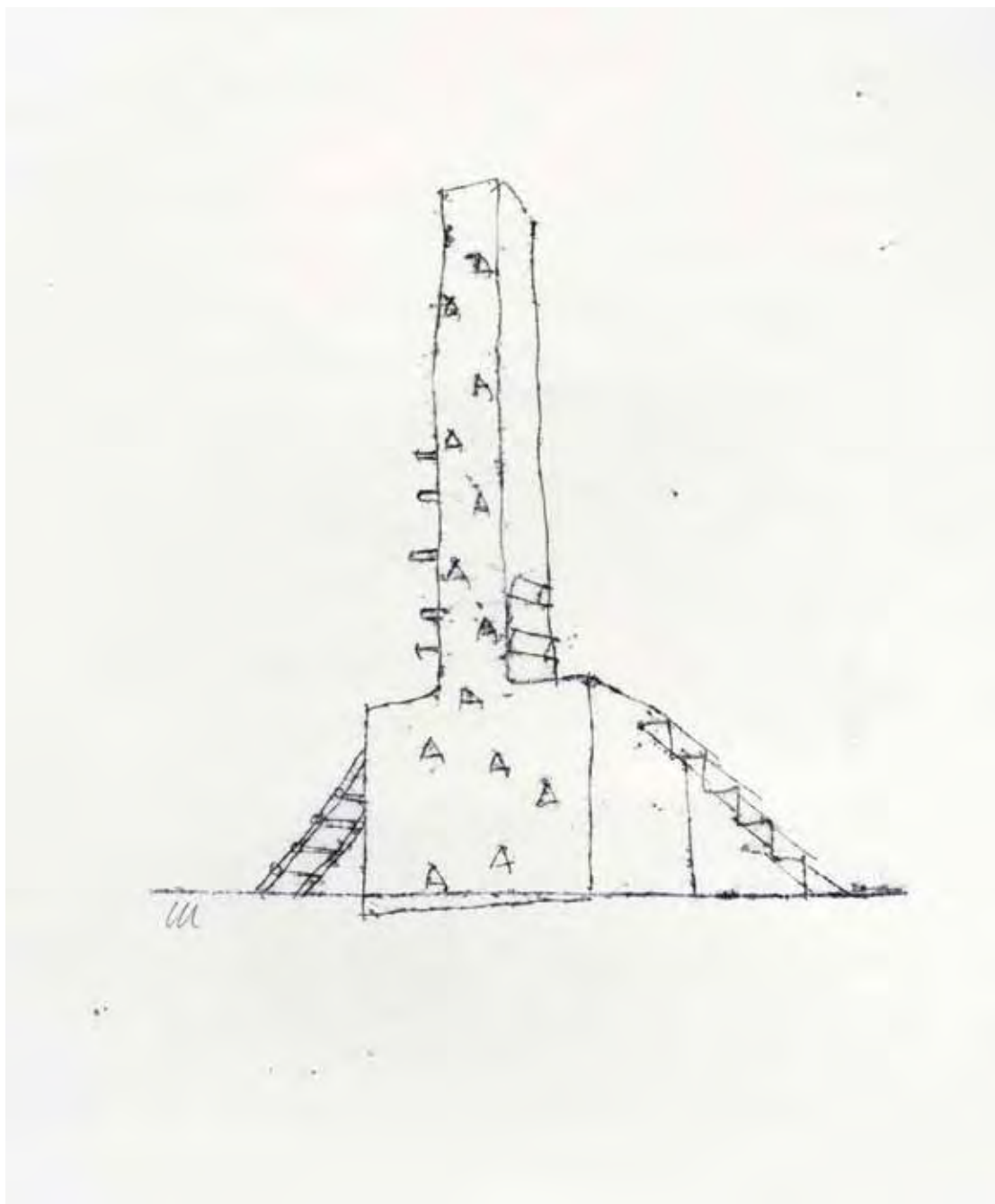
GEOFFREY CLARKE

b.1924

Sketch for Battersea

1962, Monotype

37 x 25 cm



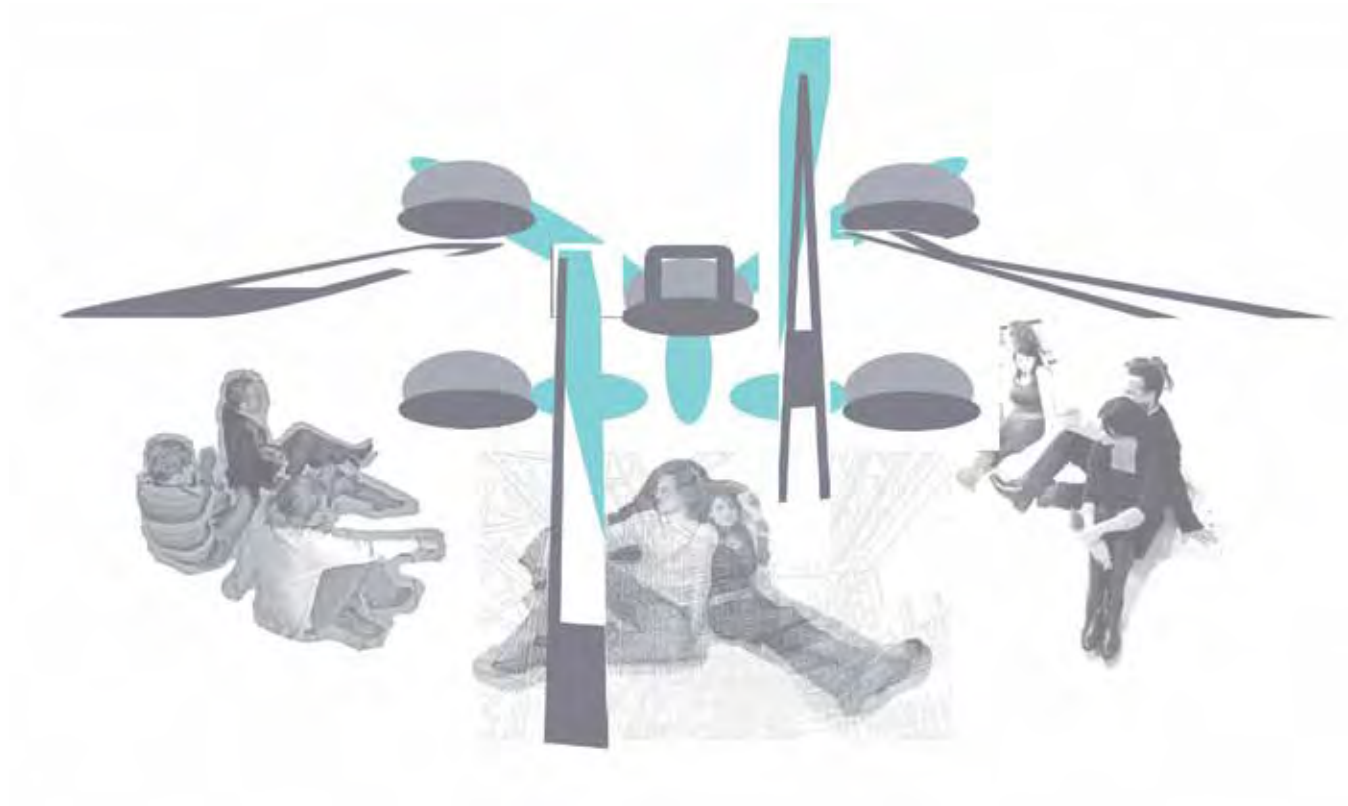
RICHARD CLEGG

b.1966

Blackboard Figures

2012, Mixed media on paper

33.3 x 48 cm



DOUG COCKER

b.1945

Wedding #3

2012, Pencil on paper

20 x 29 cm



MAT COLLISHAW

b.1966

Insecticide

2009, Photogravure

70 x 70 cm



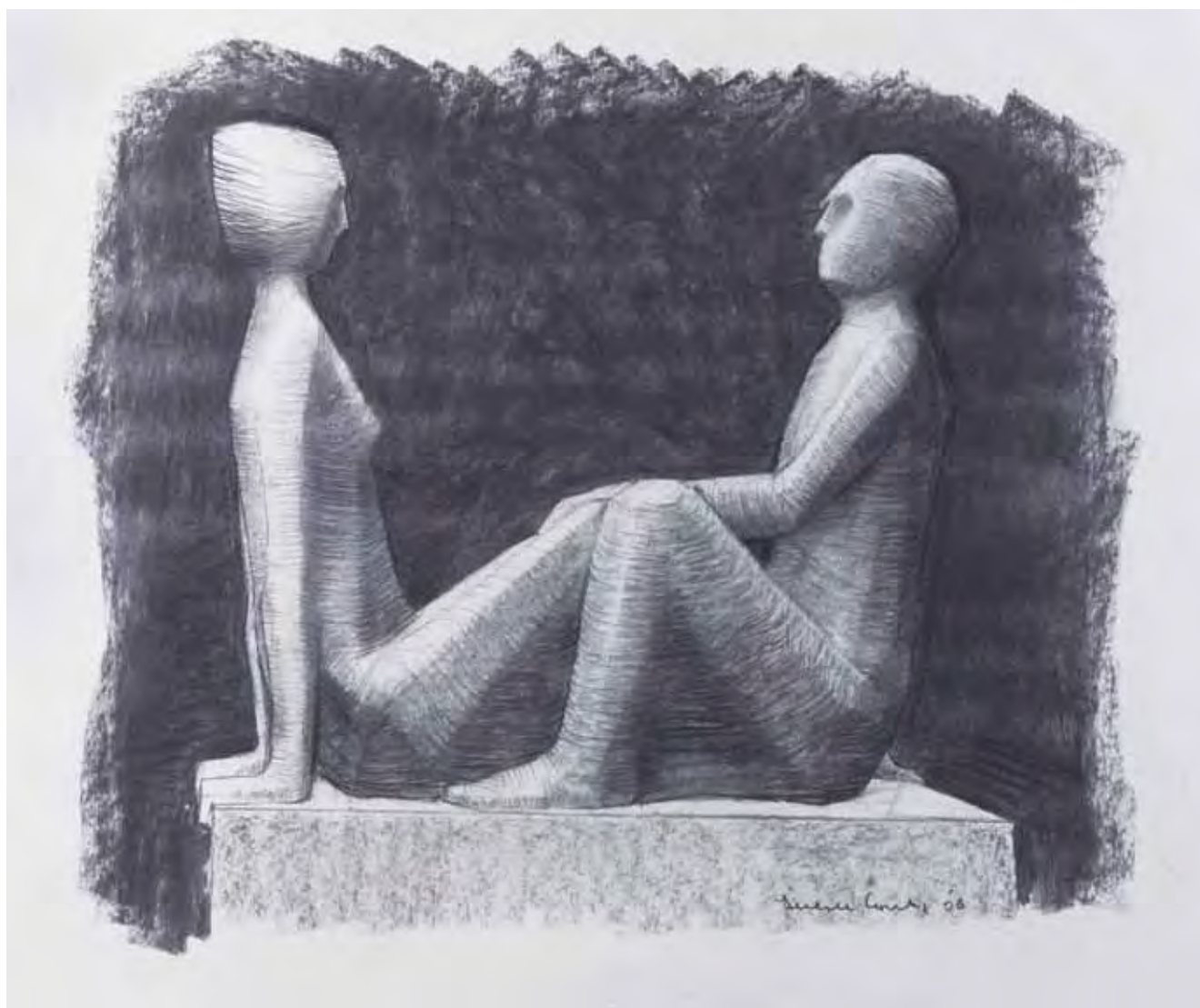
TERENCE COVENTRY

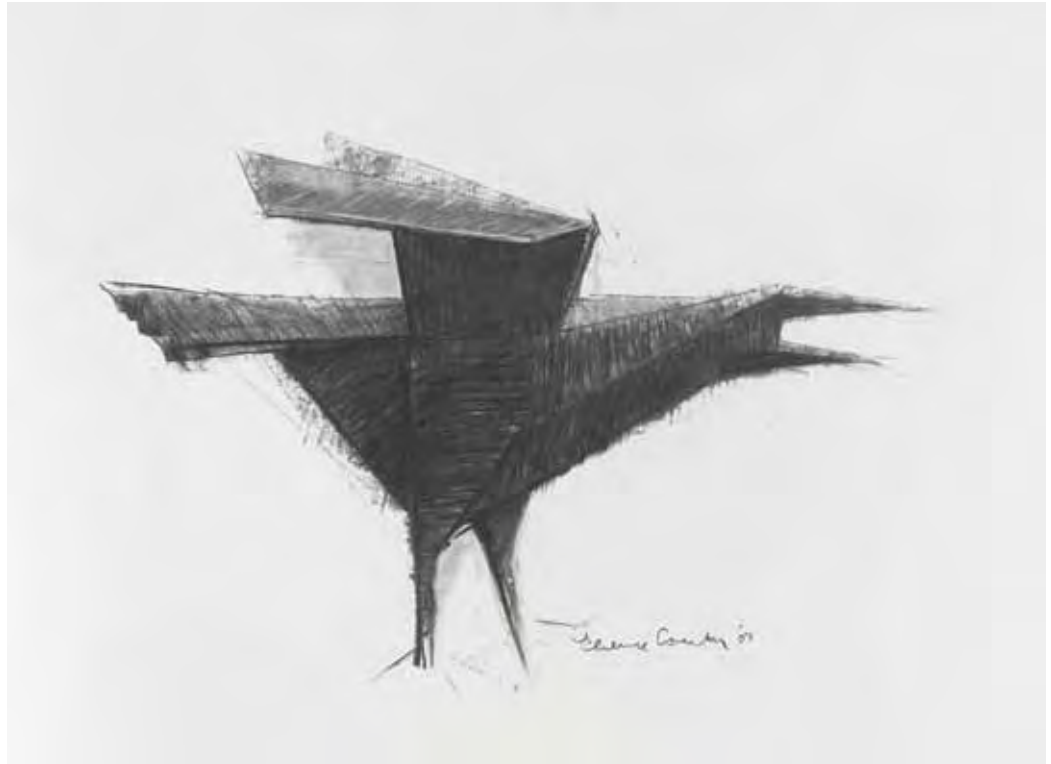
b.1938

Study for Couple I

2006, Charcoal on paper

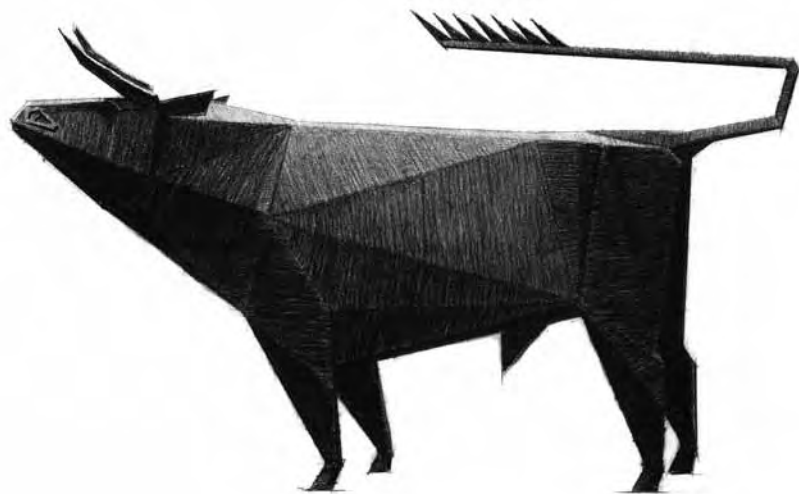
59.4 x 74 cm





(ABOVE)
*Study for
Avian Form*
2007
Charcoal
on paper
59 x 83 cm

(BELOW)
Bull
2011
Photographic
print on water-
colour paper
Edition of 30
59 x 83 cm



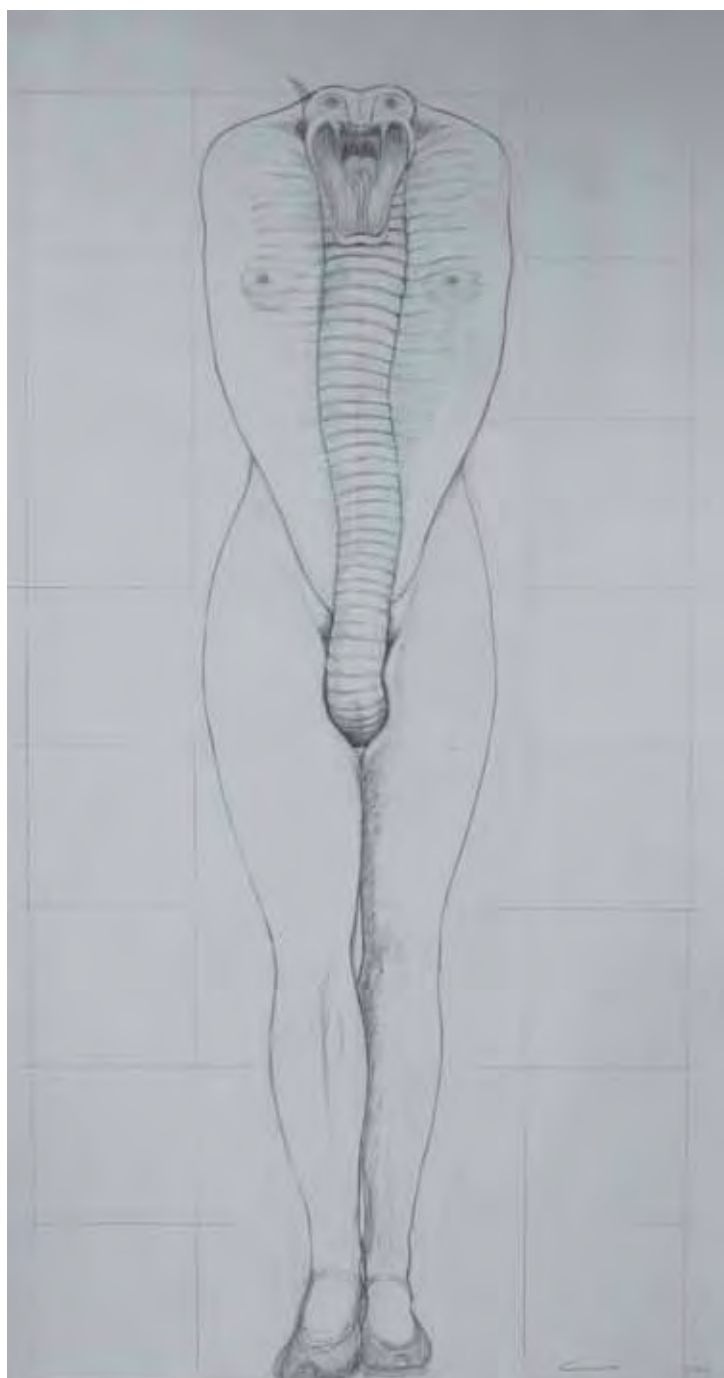
STEPHEN COX

b.1946

Yogini: Snake (detail)

2011, Pencil & crayon on paper

165.1 x 81.3 cm



NIKI DE SAINT PHALLE
1930-2002

Dear René

1965, Pen and coloured pencil on paper
28 x 35 cm, Private Collection



JUDITH DEAN

b.1965

Drawing for Installation for a Slot

1996, Pencil on paper

26 x 21 cm



CHARLES DESPIAU
1874-1946

Drawing of a Seated Woman
c.1910, Sanguine drawing on paper
30 x 23 cm



SOPHIE DICKENS

b.1966

25 Square Drawings

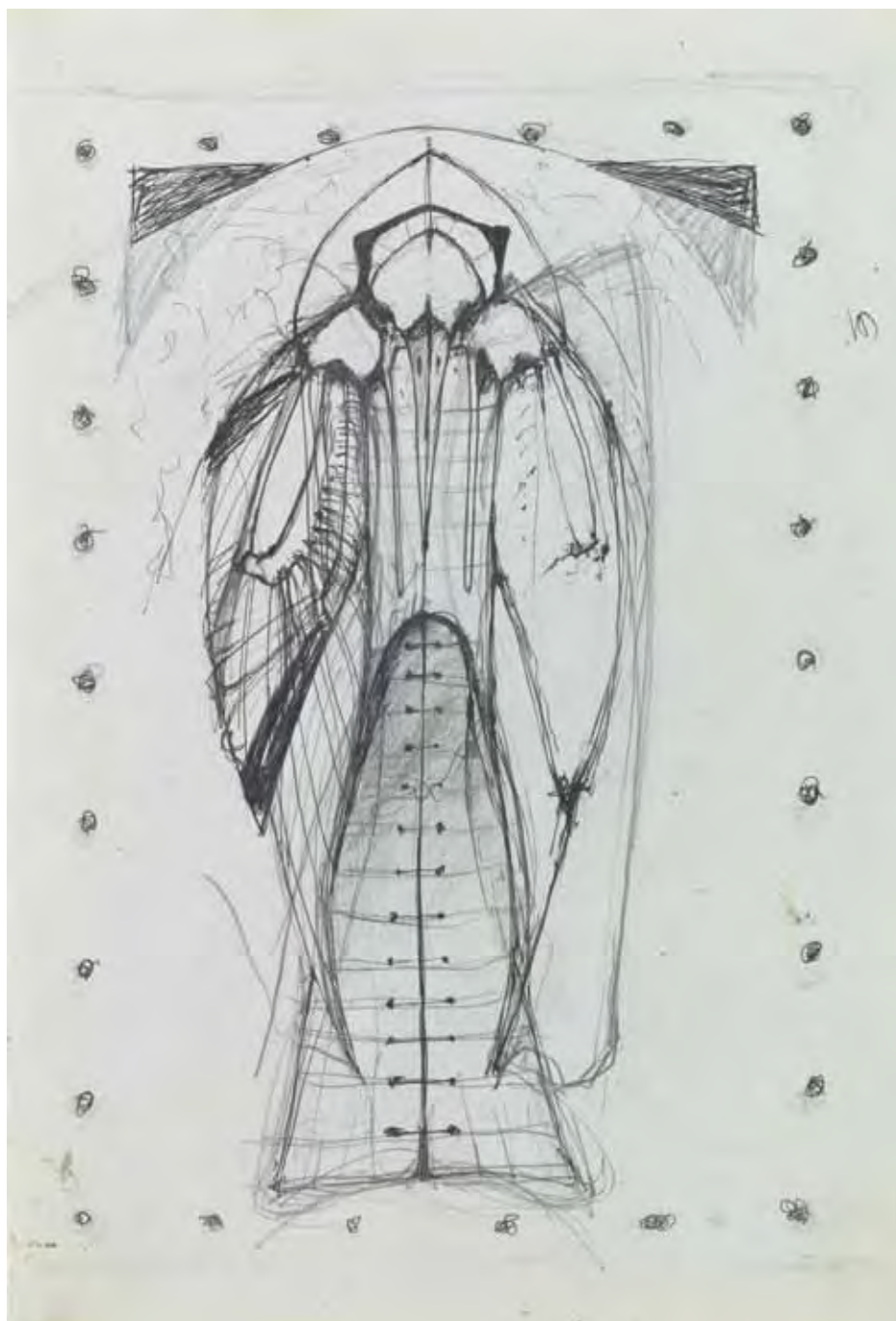
2010, Pencil and ink wash

114 x 114 cm



STEVE DILWORTH
b.1959

Crow
Pen and pencil on paper
41 x 28 cm



FRANK DOBSON
1888-1963

Head

1962, Chalk and charcoal on paper
39 x 37 cm, Private Collection



SOKARI DOUGLAS CAMP

b.1958

Son and Mum

2009, Plasma cut steel and acrylic paint

69 x 63 cm



KENNETH DRAPER

b.1944

Drawing for Breeze

2011, Pencil on paper

20 x 29 cm

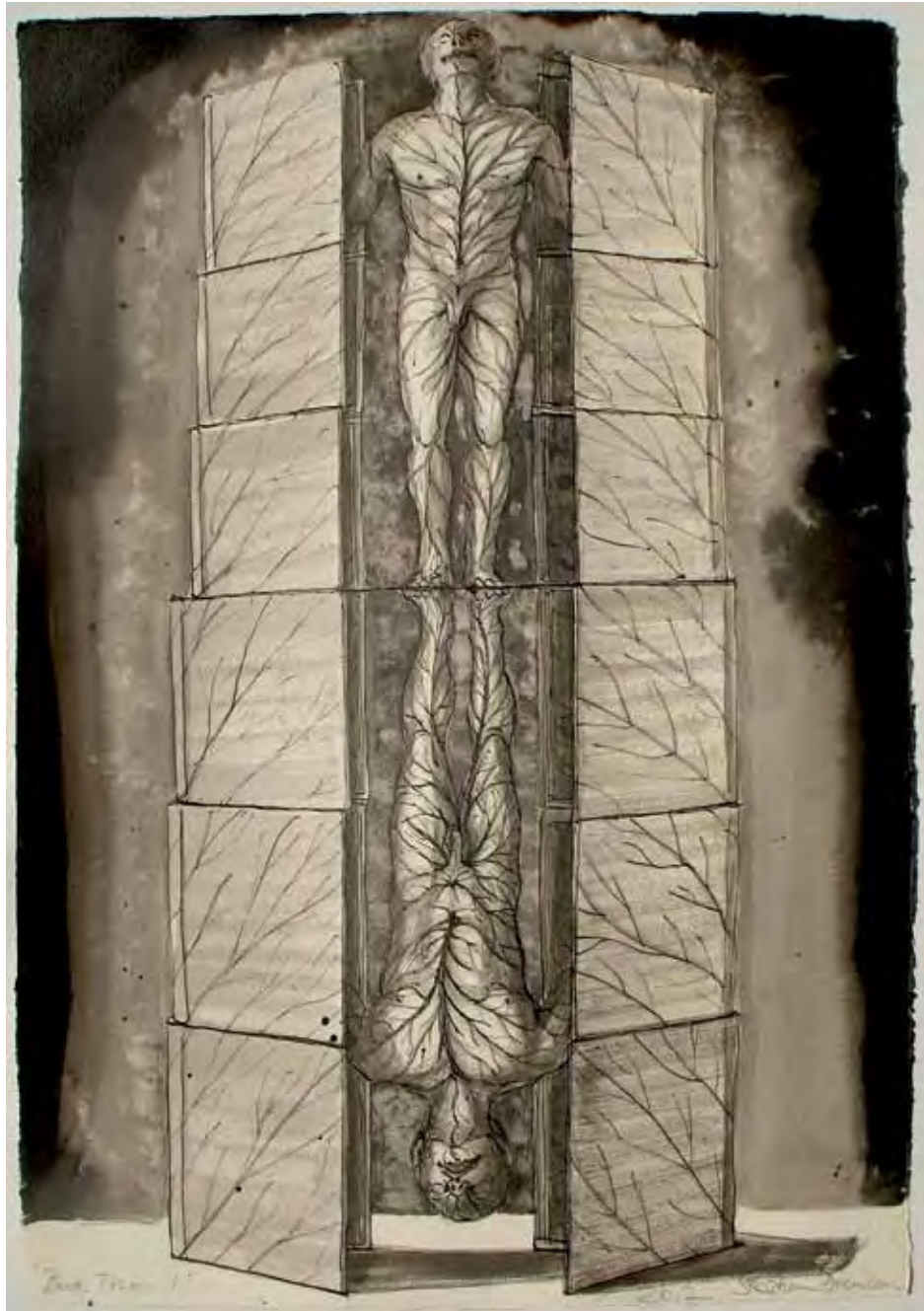


STEPHEN DUNCAN

Tower of Books (Sculpture Proposal)

2012, Ink on paper

56 x 39 cm



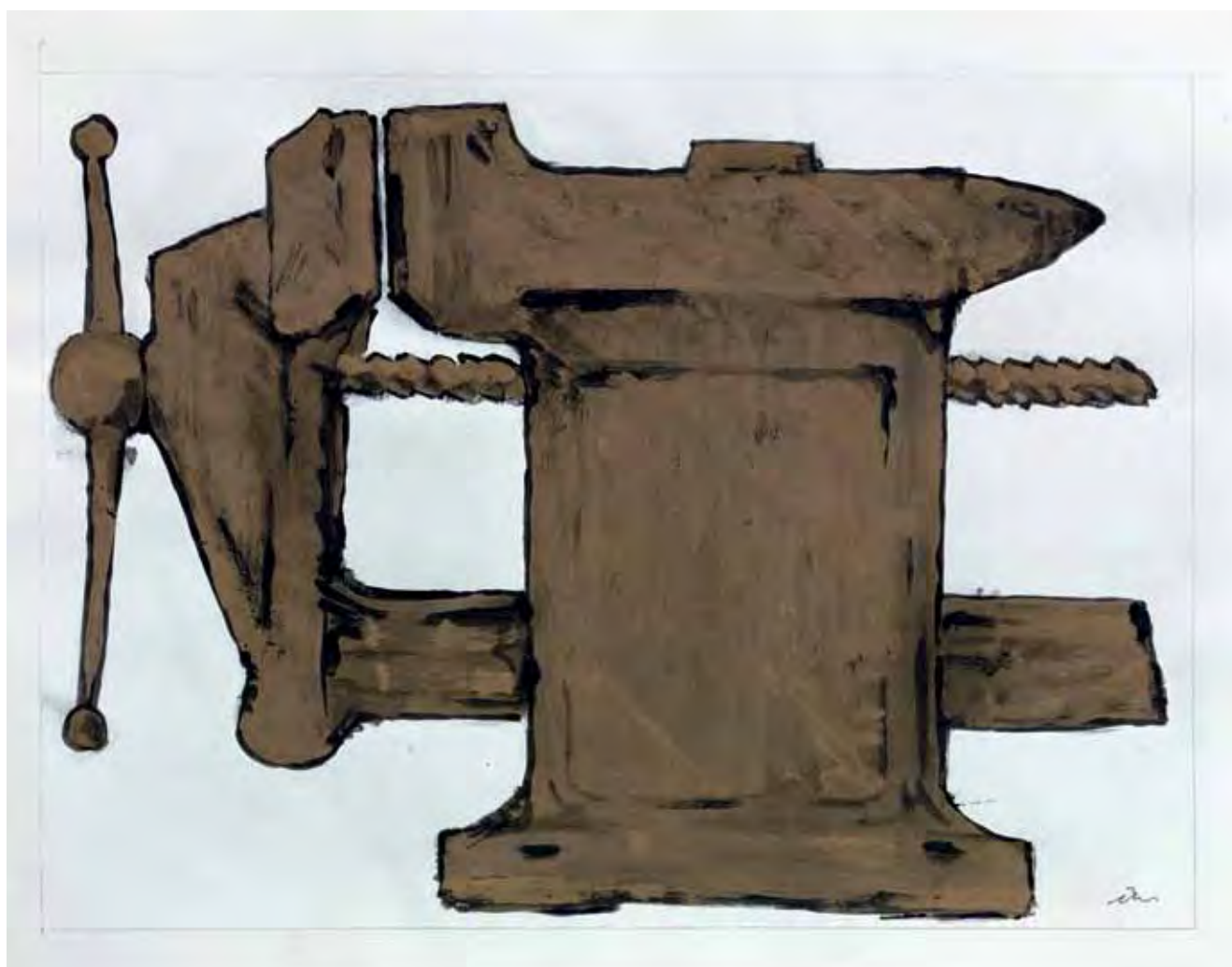
ALAN DUN

b.1950

Study for Old Number Six

2012, Bronze and iron powder as ink on paper

60 x 70 cm



LAURENCE EDWARDS

b.1967

Dürer's View

2002, Pen, stains and inkjet

29.7 x 21 cm



JACOB EPSTEIN
1880-1959

Portrait of Sergeant Major Mitchell

1918, Pencil on paper

35.6 x 25.4 cm, The Ingram Collection



GARTH EVANS

b.1934

NYSS Red Clay Drawing #20

2010-11, Red clay and charcoal

76.2 x 55.9 cm

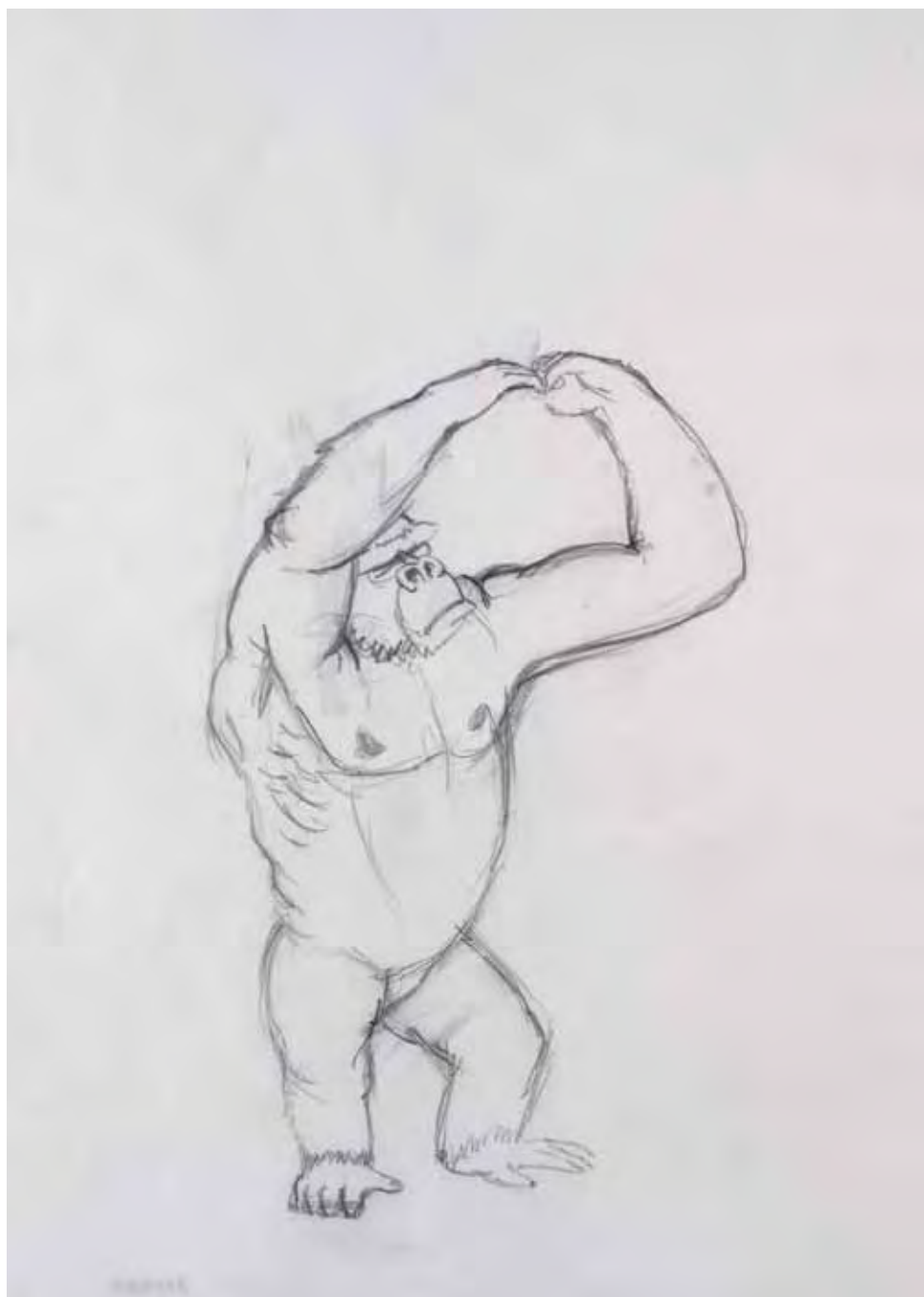


ANGUS FAIRHURST
1966-2008

Untitled

1996, Pencil on paper, 49 x 38.5 cm framed

The estate of Angus Fairhurst and Sadie Coles HQ



ABIGAIL FALLIS

b.1969

Red Queen

2009, Pen, ink and pencil on paper

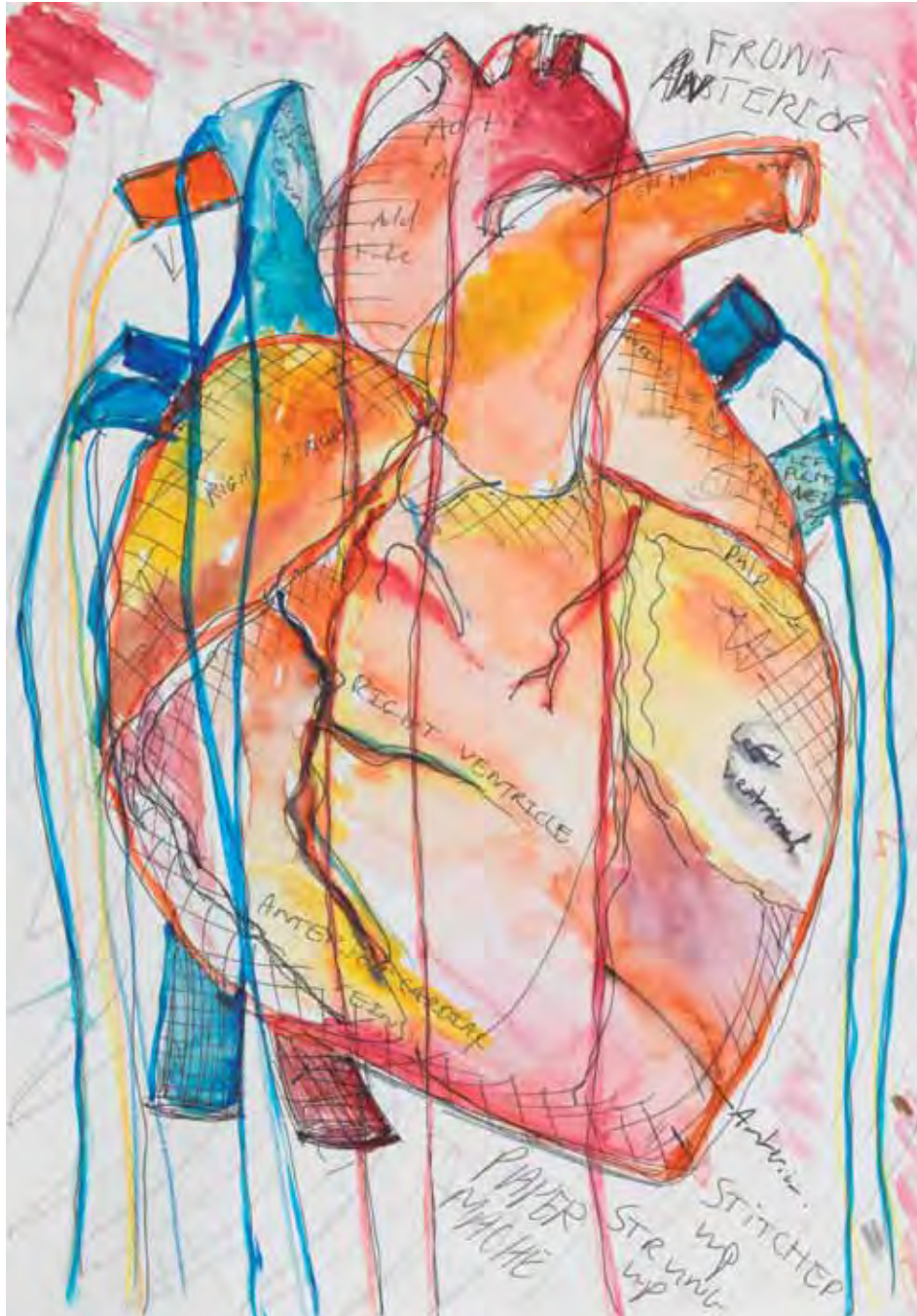
42 x 29.7 cm

(OVERLEAF)

Working Drawing for Hand Sculptures

2003, Pen and pencil on paper

42 x 29.7 cm



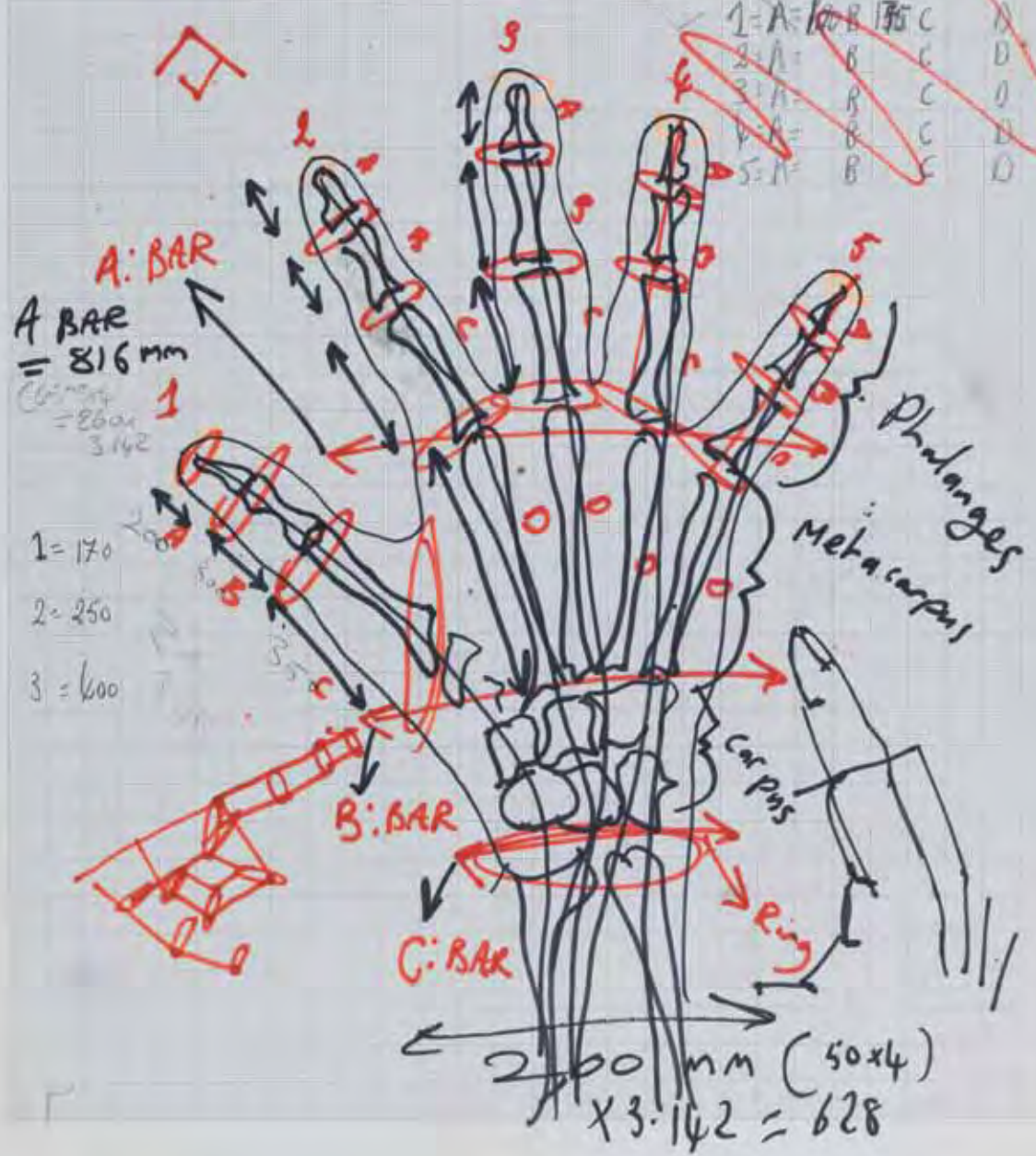
X 4

Initial calculation = thumb

1 = A	100 B	120 C	240
2 = A	80 B	100 C	320
3 = A	80 B	120 C	360
4 = A	80 B	100 C	330
5 = A	72 B	72 C	306

460 640 700 660 568 Rings x 3.142

1 = A	100 B	175 C	D
2 = A	B	C	D
3 = A	B	C	D
4 = A	B	C	D
5 = A	B	C	D



SUE FREEBOROUGH

b.1941

Housing

2009, Conte and pastel

59 x 42 cm



ELISABETH FRINK

1930-1993

Fallen Warrior

1963, Charcoal on paper

56 x 76 cm

(RIGHT)

Spaceman

1960, Pencil on paper

76 x 51 cm

I always draw big, on big pieces of paper and my drawings are getting bigger. I attack the paper with large sweeping forms – these are my first instincts – and always the shapes go off the paper, the sheet is never big enough. Maybe it's a sculptor's way of drawing.

ELISABETH FRINK





Frank
60

GEORGE FULLARD
1923-1973

Female Head IV 1961
1961, Pencil on paper
55 x 36 cm

(RIGHT)

Head 1961
1961, Pencil on paper
55 x 36 cm





Tulland 01

HIDEO FUTURA
1949-2007

Breathing
1998, Lithograph
51 x 73.5 cm



NAUM GABO
1890-1977

Opus 5
1951, Woodcut
28 x 22.5 cm





(ABOVE)
Naum Gabo
Untitled (Curved Planes)
c.1970
Monoprint from Woodblock
38 x 30 cm

(BELOW)
Naum Gabo
Untitled 'Red, Yellow, Blue' (detail)
1973/5
Monoprint from stencils
12.5 x 13.6 cm

HENRI GAUDIER-BRZESKA
1891-1915

Standing Male Nude
1913, Charcoal on paper
52 x 35 cm
The Ingram Collection



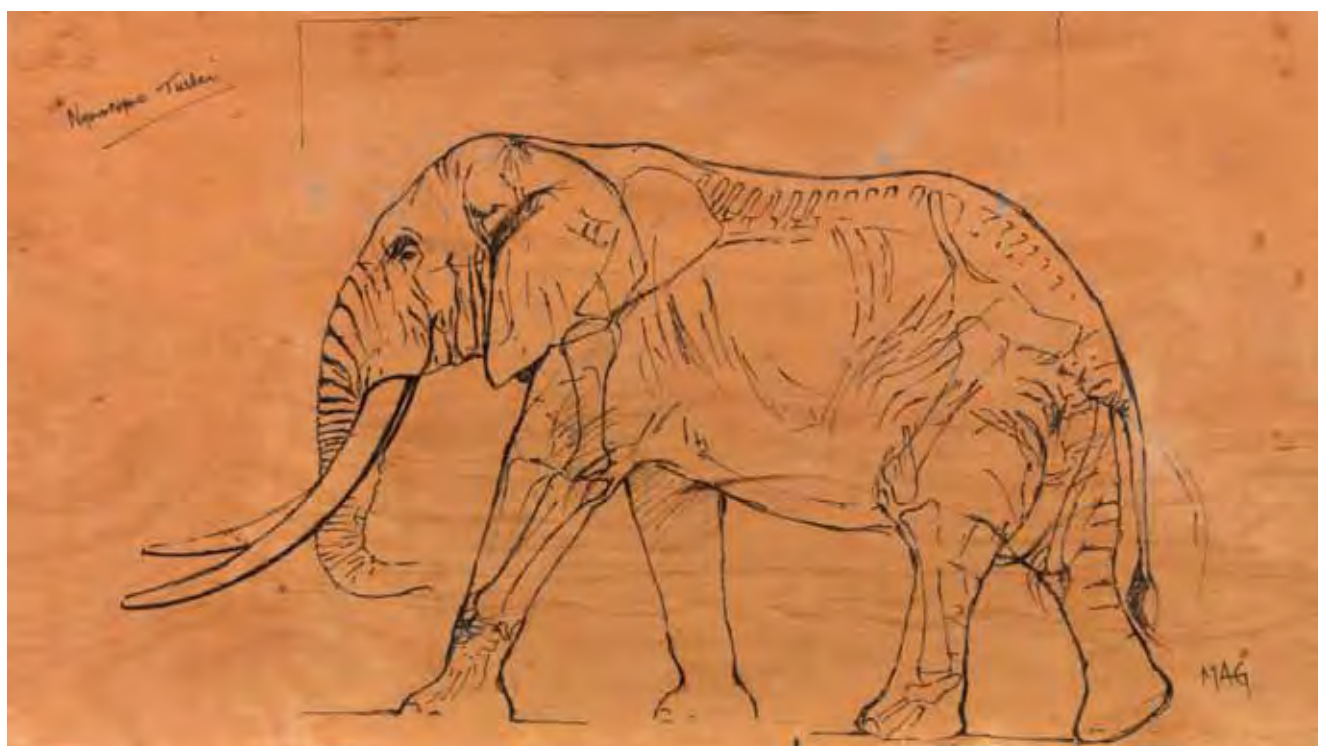
MIKE GHAI

b.1950

Ngorongoro Tusker

Paint and pen on plywood

50.8 x 91.7 cm



ALBERTO GIACOMETTI
1901-1966

Untitled

Lithograph, Edition of 150

65.5 x 50.3 cm

Private Collection



ERIC GILL
1882-1940

The Angel (Blind Girl)

Pencil on paper

28.5 x 10 cm

The Ingram Collection



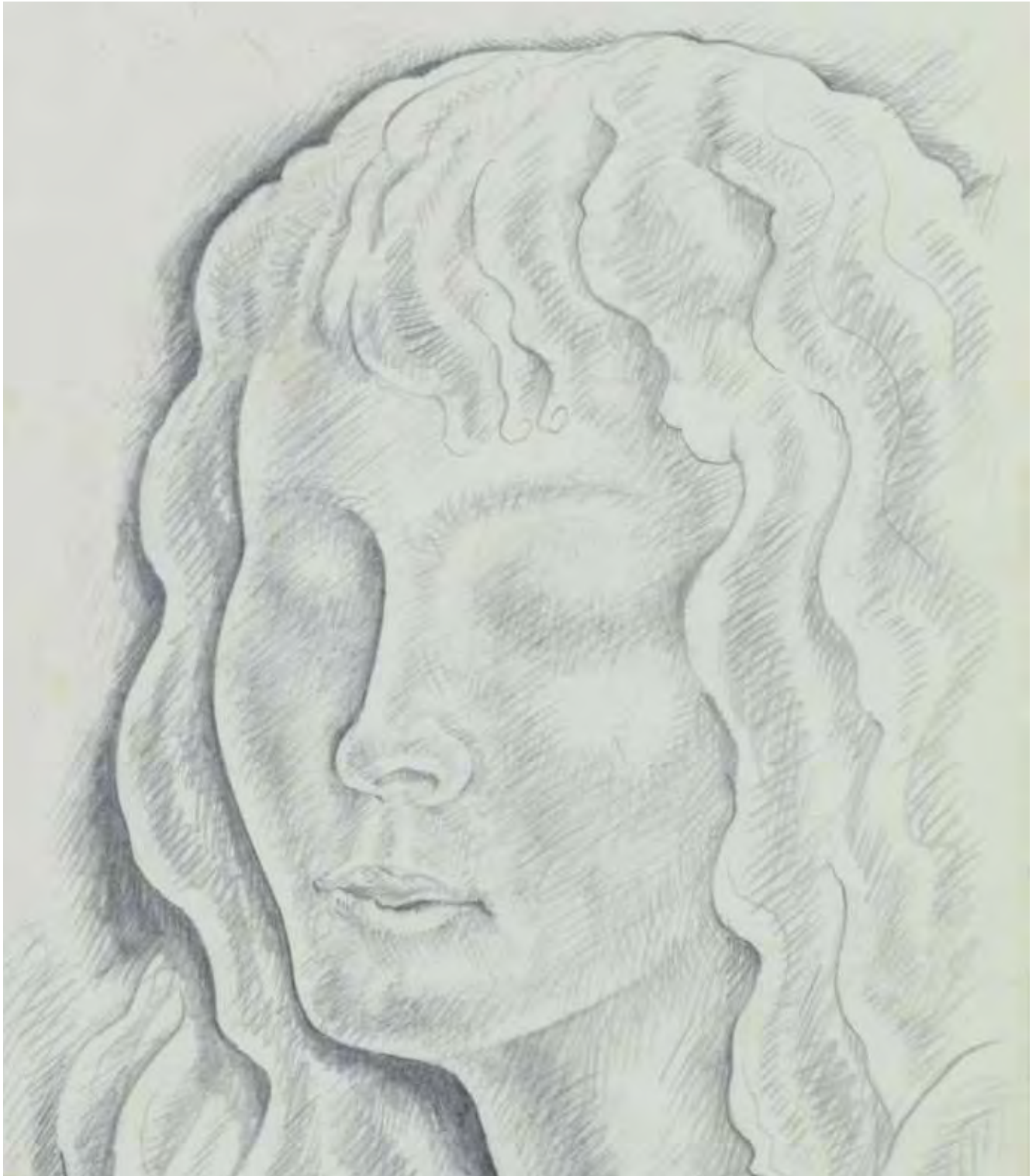
The Beesting

Woodcut

12.5 x 5 cm

The Ingram Collection





First I think then I draw my think.
ERIC GILL

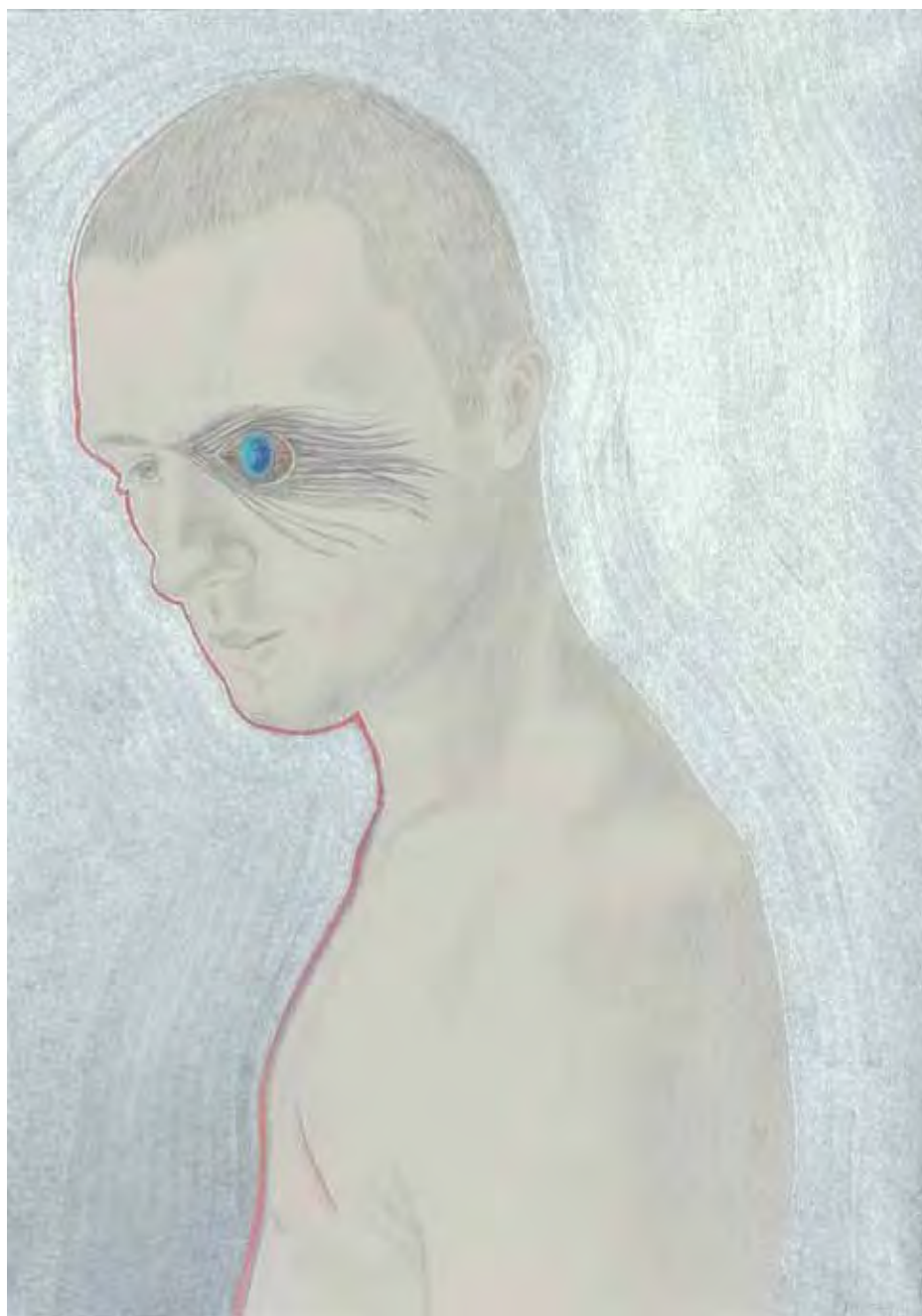
STEVEN GONTARSKI

b.1972

SD-Peacock Eye

2002, Coloured pencil and marker pen on paper

29.7 x 21.1 cm



MARY GOODY

b.1959

Site 24

2010-11, Mixed media

123 x 132 cm



ANTONY GORMLEY

b.1950

Phloem II

2008, Pencil on paper

77 x 109 cm

On behalf of the

Ruwenzori Sculpture Foundation

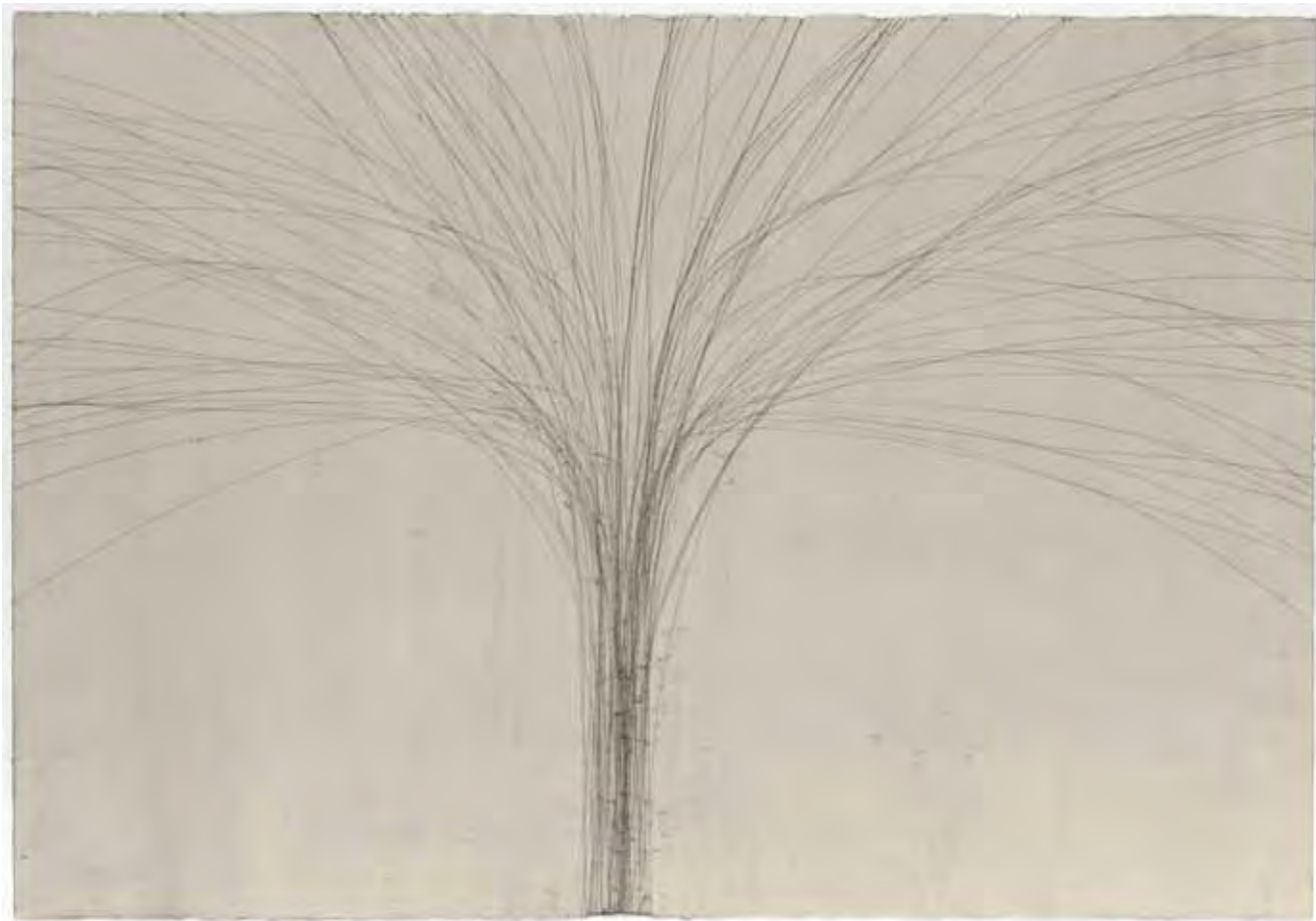
(RIGHT)

Days of Fire

2008, Carbon and casein on paper

19.5 x 28 cm

Private Collection





STEVEN GREGORY

b.1952

The Glorious Dead

2005, Pastel on paper

112.5 x 76.5 cm



NIGEL HALL
b.1943

1253

2002, Gouache and charcoal on paper

59.5 x 56.5 cm



MARCUS HARVEY

b.1963

Hearse

2012, Ink and acrylic on newsprint

48 x 60 cm

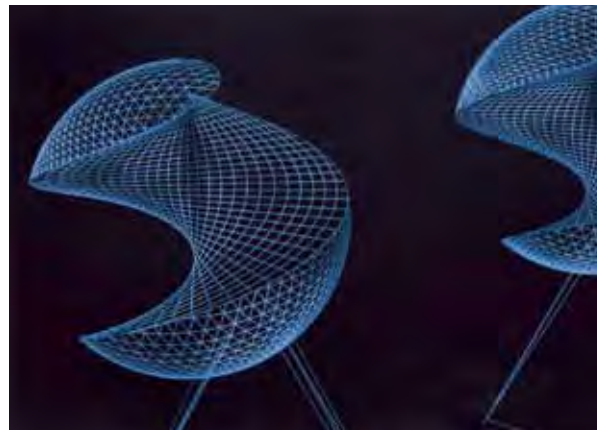


JOHNNY HAWKES
b.1955

Sphelix

2004, CAD visualisations

42 x 59.4 cm



DAMIEN HIRST

b.1965

Crucifixion with Model

2002-3, Pencil on paper with magazine cutting

75.1 x 109.8 cm

(RIGHT)

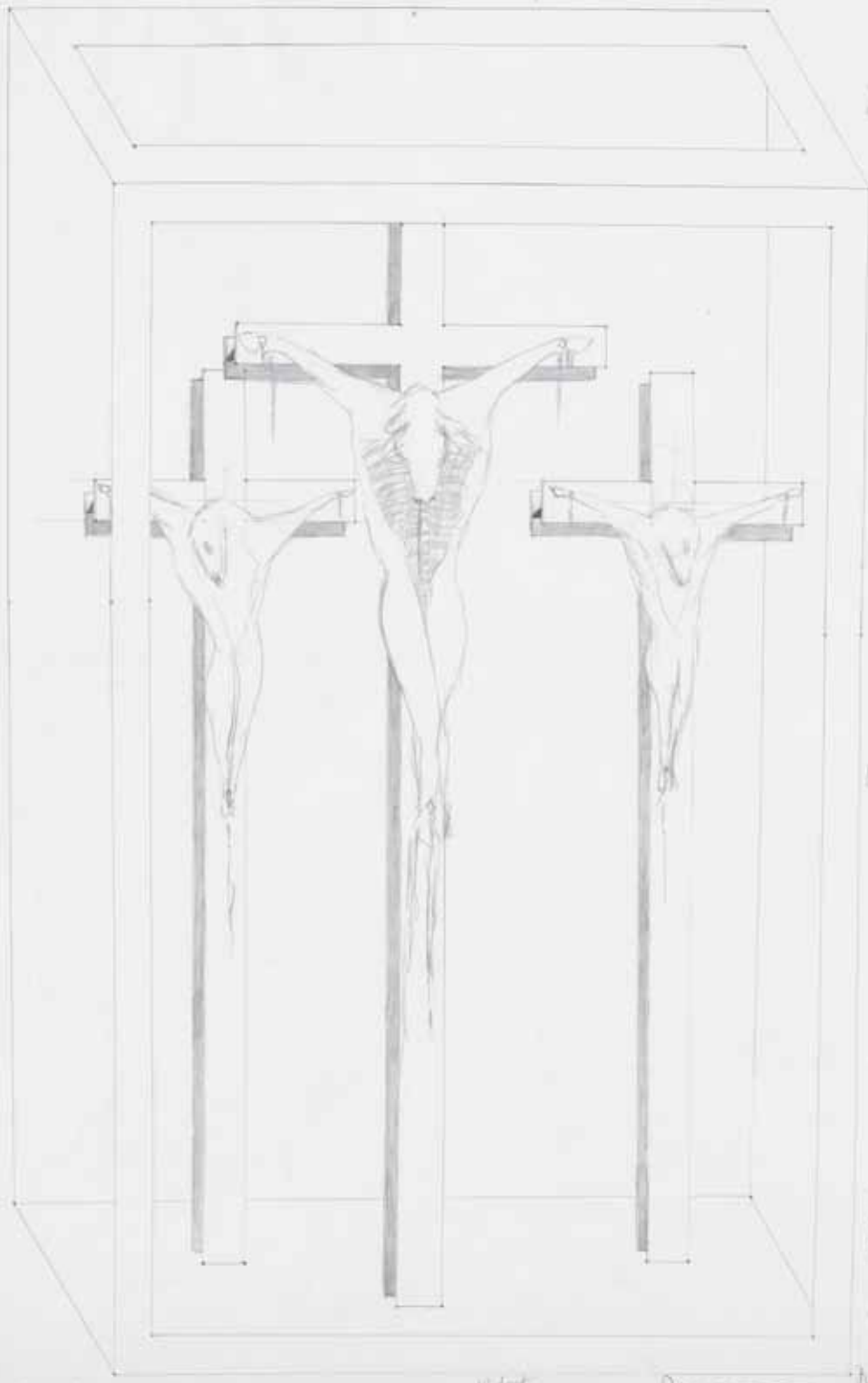
From the Stations of the Cross - Station XII

2004, Pencil on paper

118.6 x 84 cm



Jesus dies on the cross XIII STATION
 Version III



what about
 using polished
 steel plates
 on balustrade
 brass plates
 for the bodies
 ornaments?

on body
 for sleep
 all
 nailed?

what left
 in frame?

what
 for
 what
 what
 what

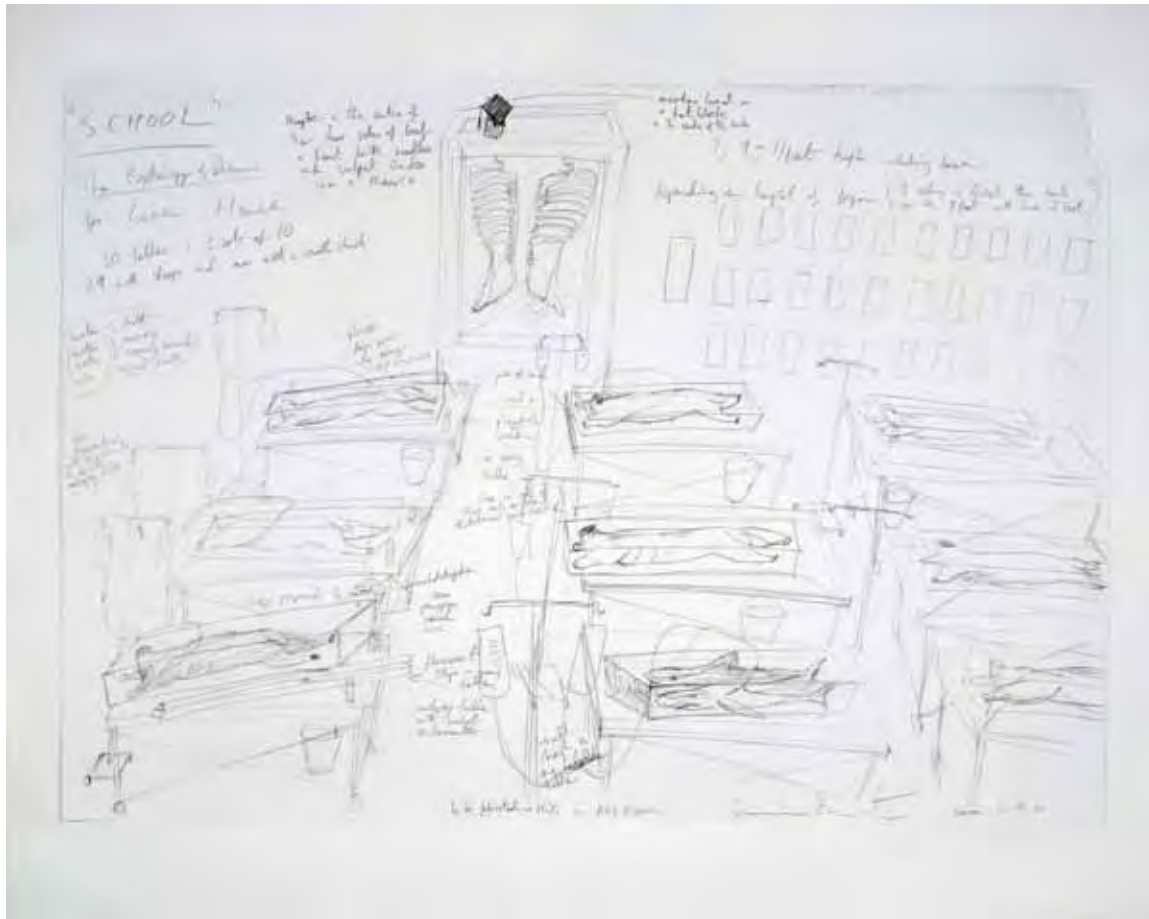
what for
 in
 what

how position
 of masses
 good

Jesus pushed
 in back
 mass set
 back
 from it too?

10 feet

mit

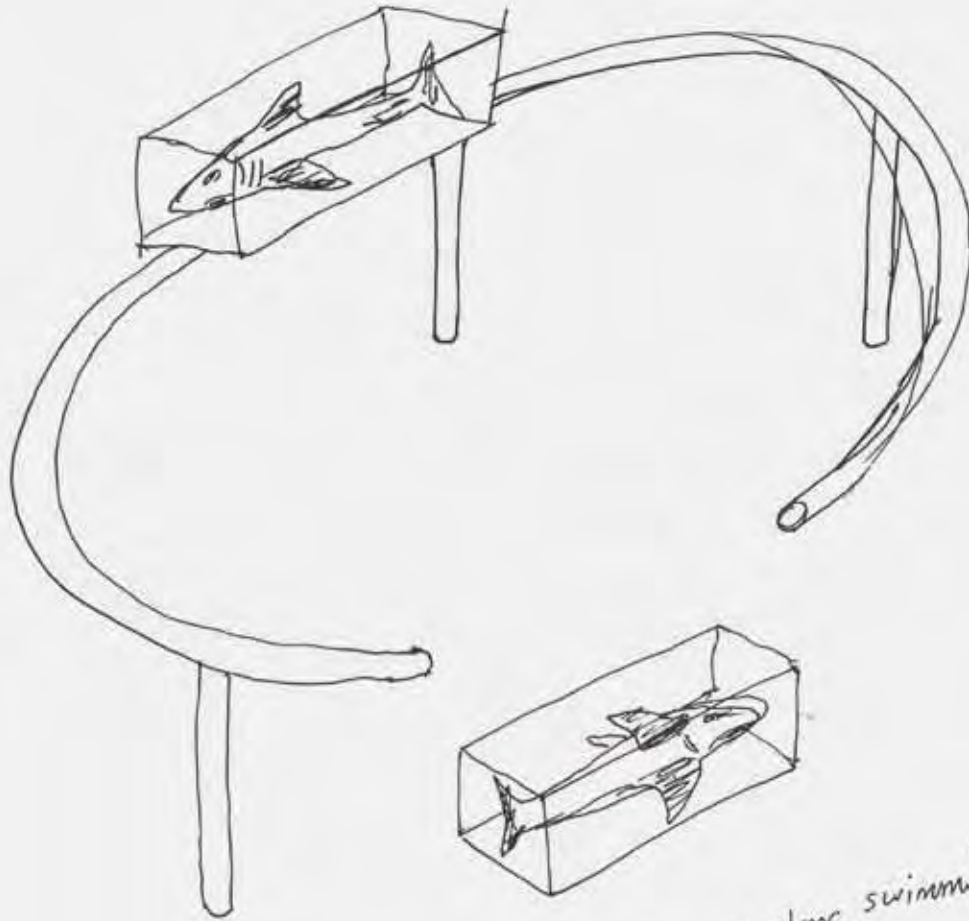


(ABOVE)
 Damien Hirst
Untitled School
 2006, Pencil on paper
 83.5 x 118.5 cm

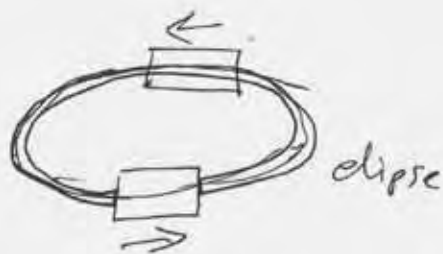
(RIGHT)
 Damien Hirst
*Two Similar Swimming Forms
 in Endless Flight/Motion*
 1993, Ink on paper
 27 x 21 cm

...my Mum's quite artistic...she always used to, like, make me draw. I remember I used to say: 'I'm bored, what can I draw?' And she used to go mad with me: 'What d'you mean, you're bored?' And she'd come out with these lists. I remember grabbing little bits of paper and drawing stuff, and when I'd say I'd run out of paper she'd come and sellotape an extra bit on here, and when that was full she'd Sellotape another extra bit on here...

DAMIEN HIRST



similar swimming
Two forms in endless
flight/motion.



eclipse

Similar swimming forms
in endless motion
hopping from orbit?

Dani. hint

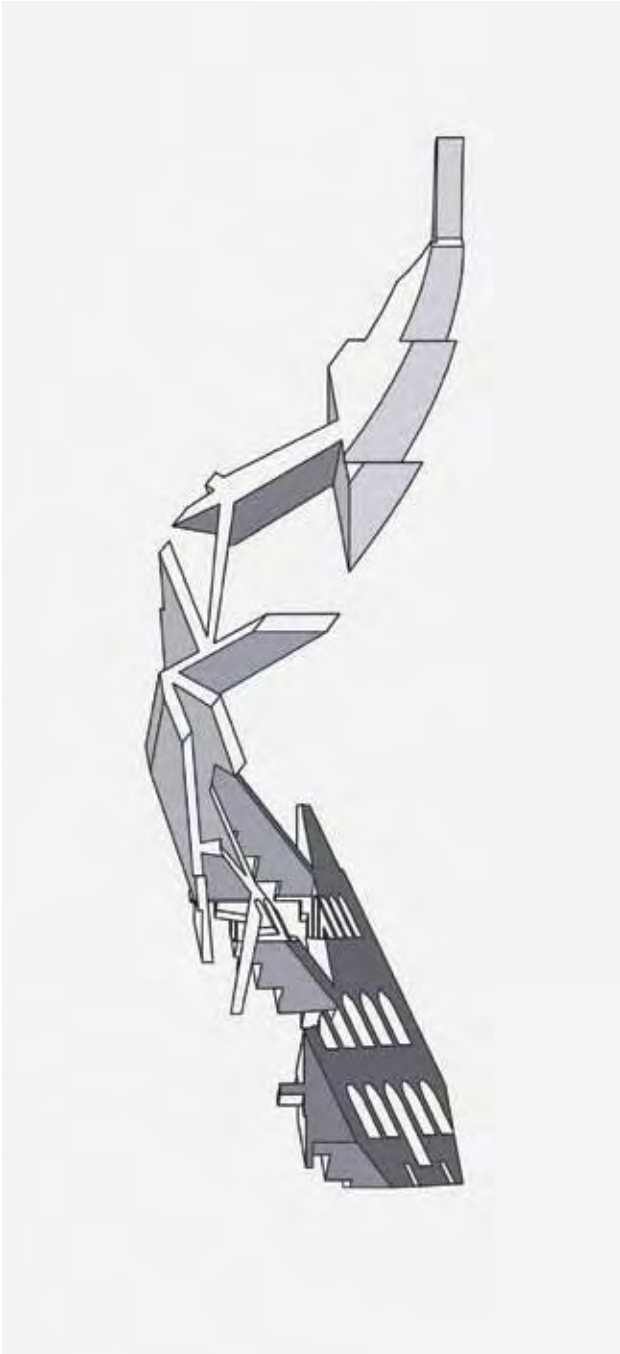
NICK HORNBY

b.1980

Notwithstanding #3 (Study)

2012, Digital C-Type on cotton rag

200 x 90 cm



JOHN HUMPHREYS

b.1955

Self-portrait with Cat

1975, Pencil on paper

68.5 x 48 cm



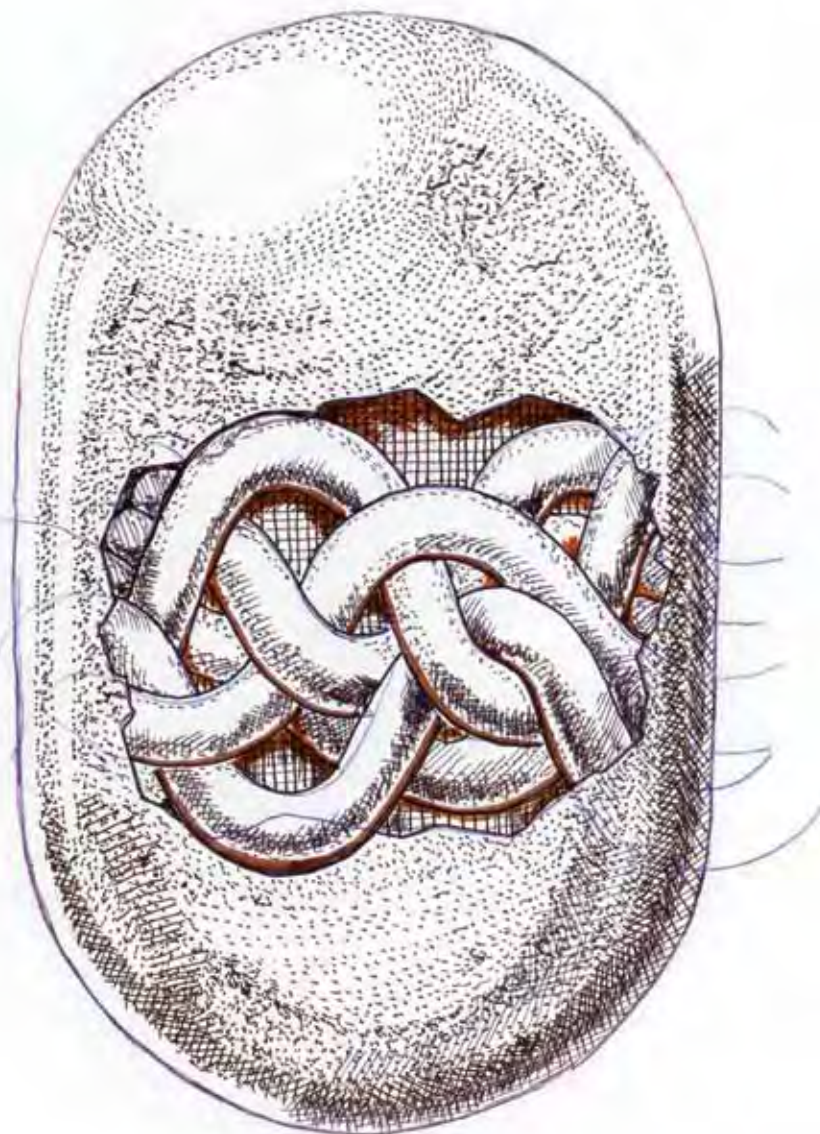
STEVE HURST

b.1932

Geometric Organic

2002, Pen on paper

26 x 20 cm



JEAN ROBERT IPOUSTEGUY
1920-2006

Head, Hand & Heart
1994, Charcoal and cut out
76 x 56 cm, Private Collection



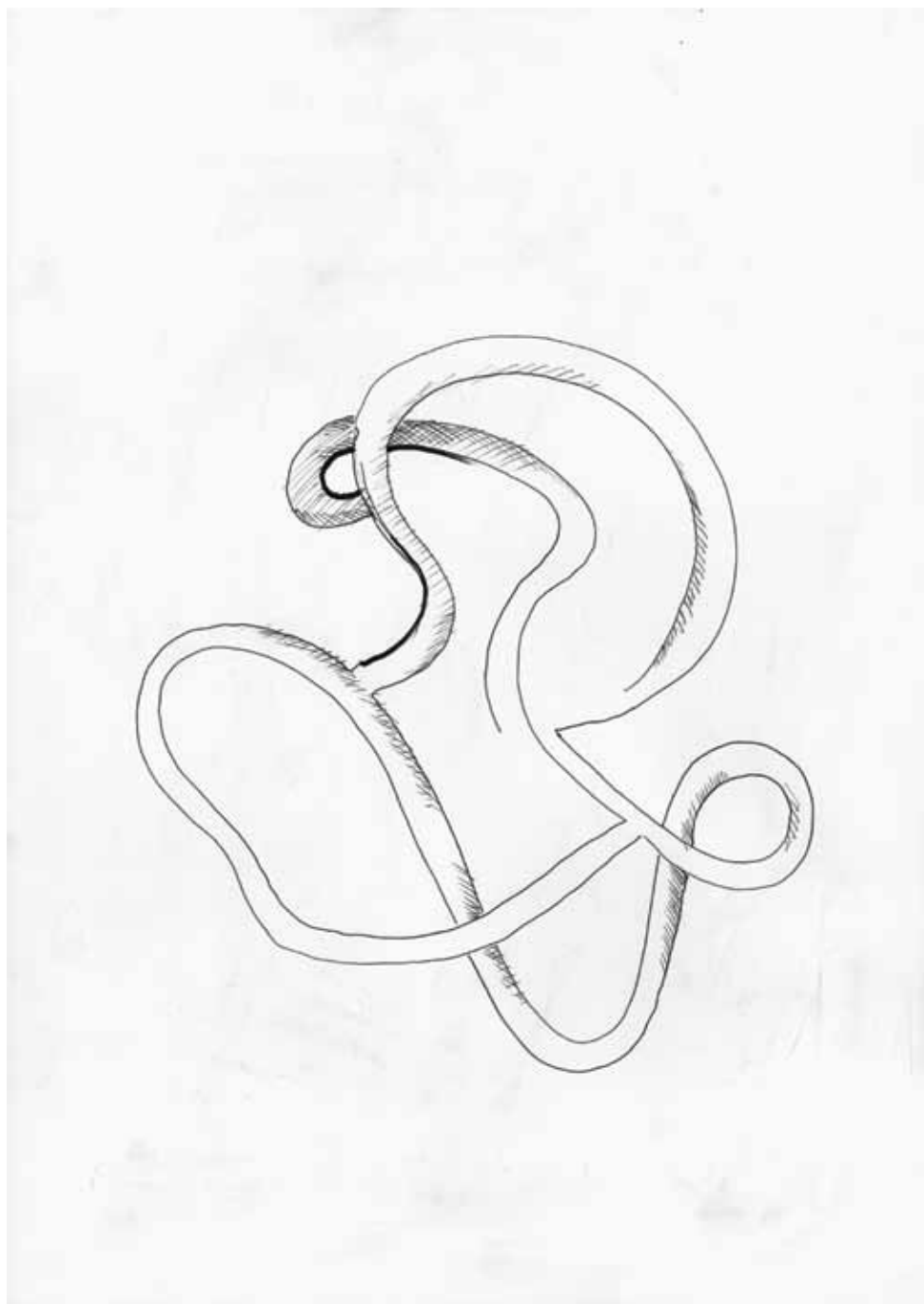
JOHN ISAACS

b.1968

If Nobody Speaks of Good Things

2006, Indian ink on paper

42 x 29.7 cm



CHARLES SARGEANT JAGGER
1885-1934

Study for Hand (detail)

Pencil on paper

45 x 26.5 cm, Courtesy of the Artist's Estate



GILLIAN JAGGER

b.1930

Endure

2004, Charcoal and pastel on paper

244 x 122 cm



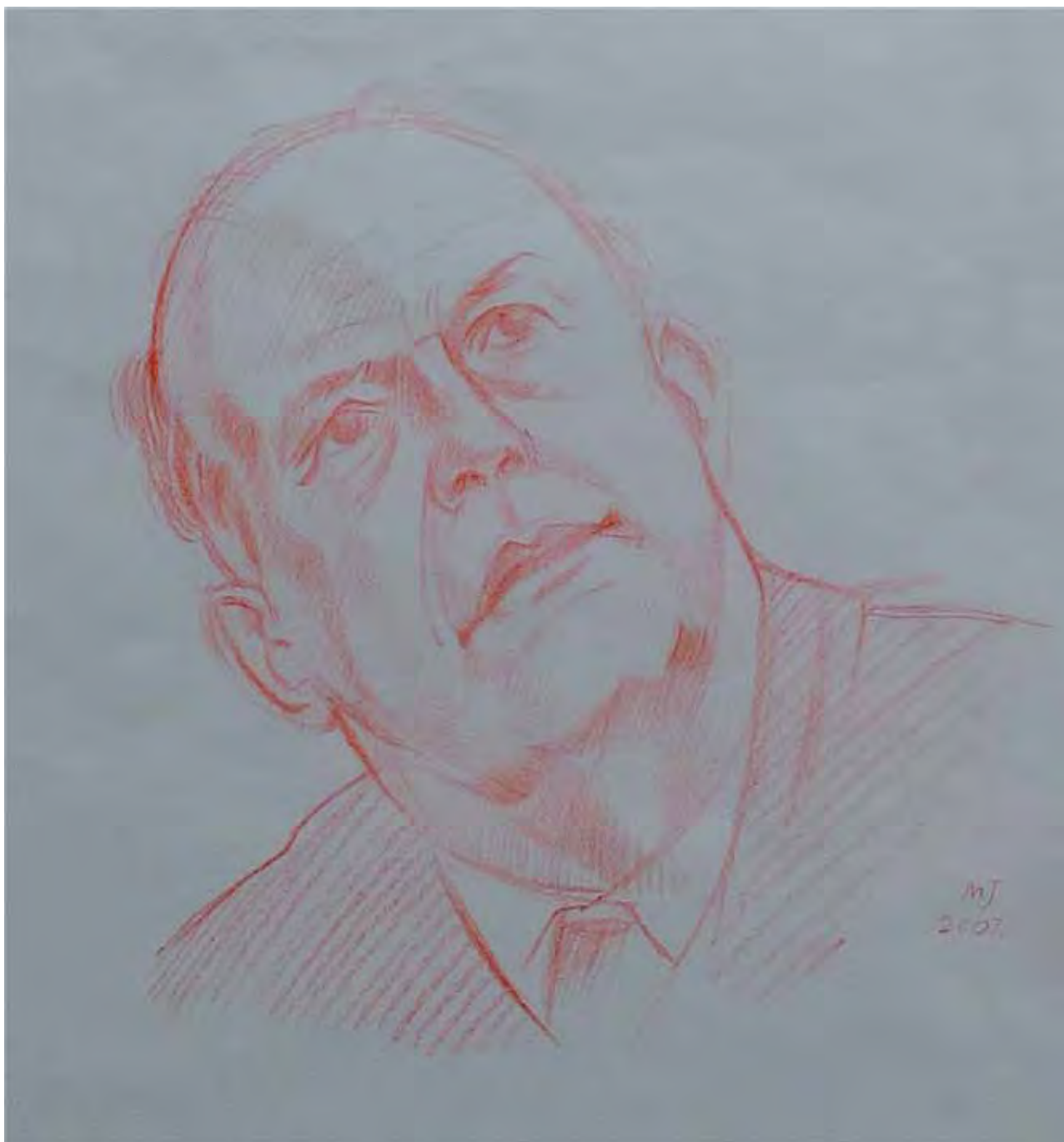
MARTIN JENNINGS

b.1957

John Betjeman Study for Statue

2007, Crayon on paper

42 x 39 cm



CORIN JOHNSON

b.1969

Nick Cave Monument

2007, Pencil on paper

100 x 45 cm



MICHAEL KENNY

1941-1999

Symbols and Stones

1990-91, Charcoal and chalk on paper

51 x 69 cm, Courtesy of the Artist's estate

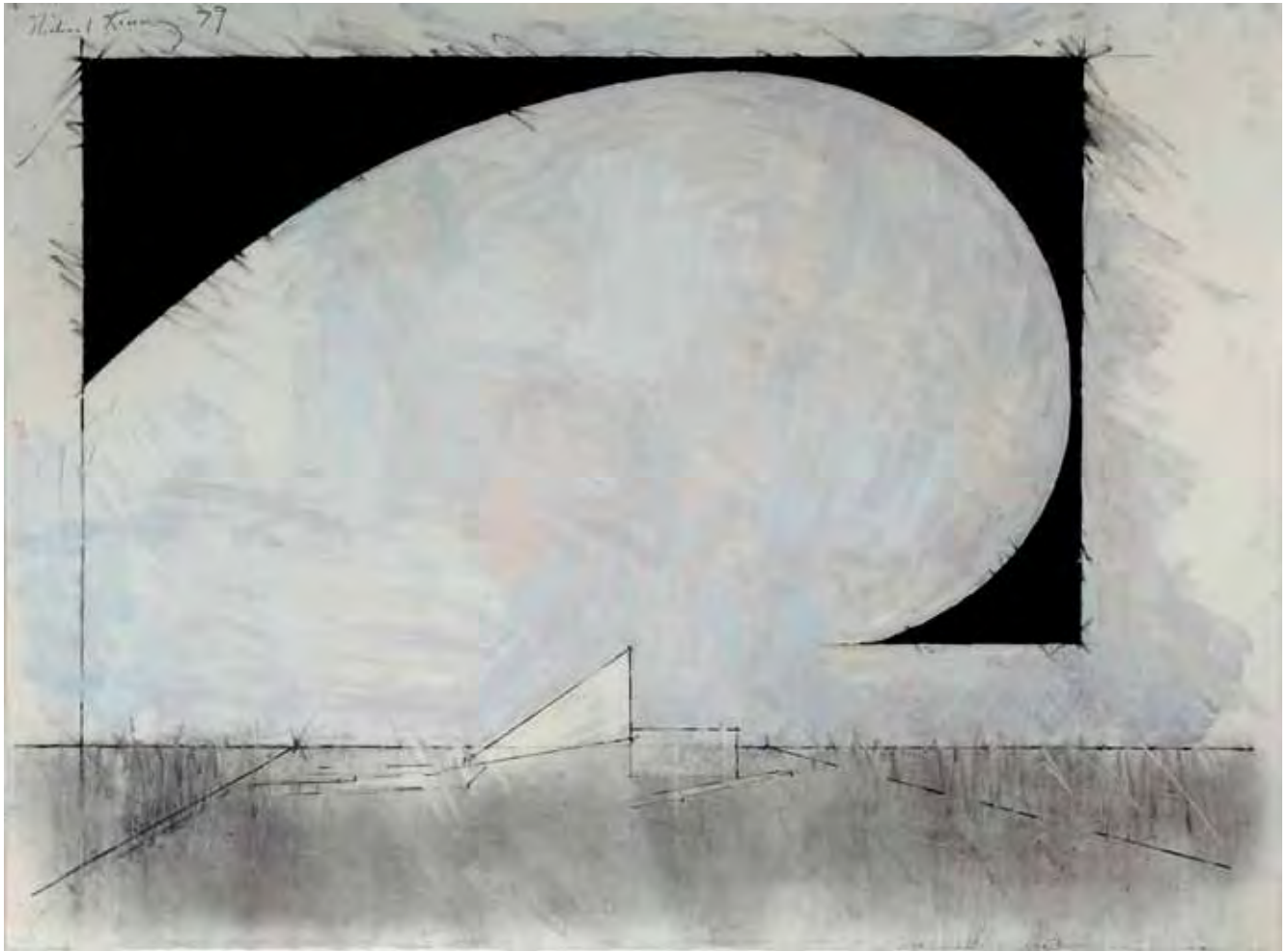
(RIGHT)

Untitled

1979, Mixed media on paper

58 x 76 cm, University Gallery, Northumbria





JONATHAN KENWORTHY

b.1943

Caracal and Sand Grouse

Lithograph

24.5 x 34 cm



From my sketches, I develop my thoughts, changing and culling themes, distilling ideas to keep them as fresh and direct as I can. Drawing is the most immediate line of creation. The greater the ability to draw, the more telling the impact and interpretation of a thought can be.

JONATHAN KENWORTHY

JONATHAN KINGDON

b. 1935

Spot-necked Otter

1969, Pencil on paper

24.5 x 49 cm



Drawing can be employed as a wordless questioning of form; the pencil seeks to extract from the complex whole some limited, coherent pattern that our eyes and mind can grasp.

JONATHAN KINGDON

ABIGAIL LANE

b. 1967

For His Own Good

2004, Lithograph, Edition of 75

58.5 x 86.5 cm



PATRICIA LEIGHTON
b.1950

Unique Wake

Lithograph with chine-colle

73 x 56 cm



KIM LIM
1936-1997

Screenprint '95
1995, Screenprint
Edition of 10
56 x 65 cm



BALTASAR LOBO
1910-1993

Mother and Child

1980, Pen and ink wash on paper

32 x 40 cm



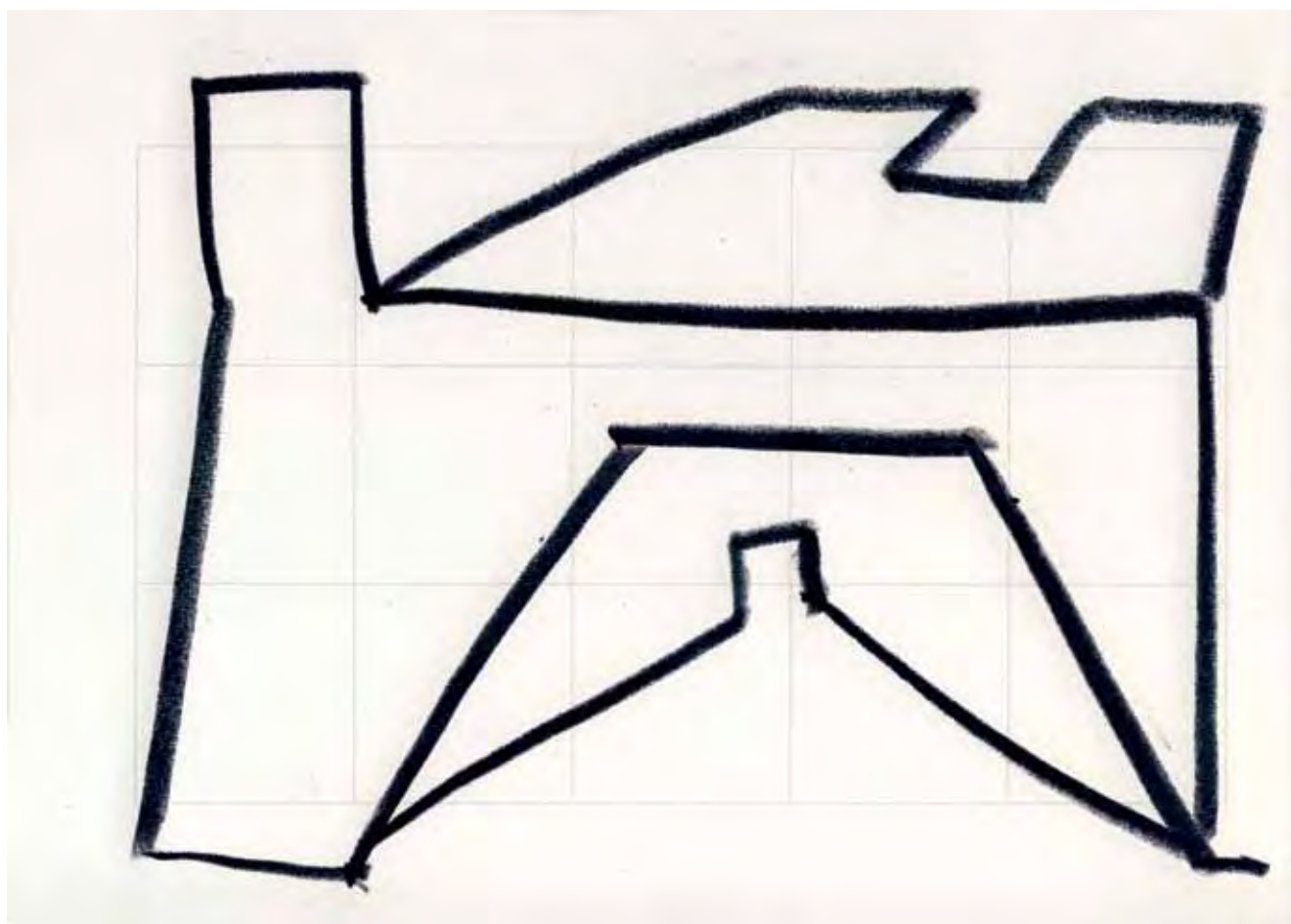
JEFF LOWE

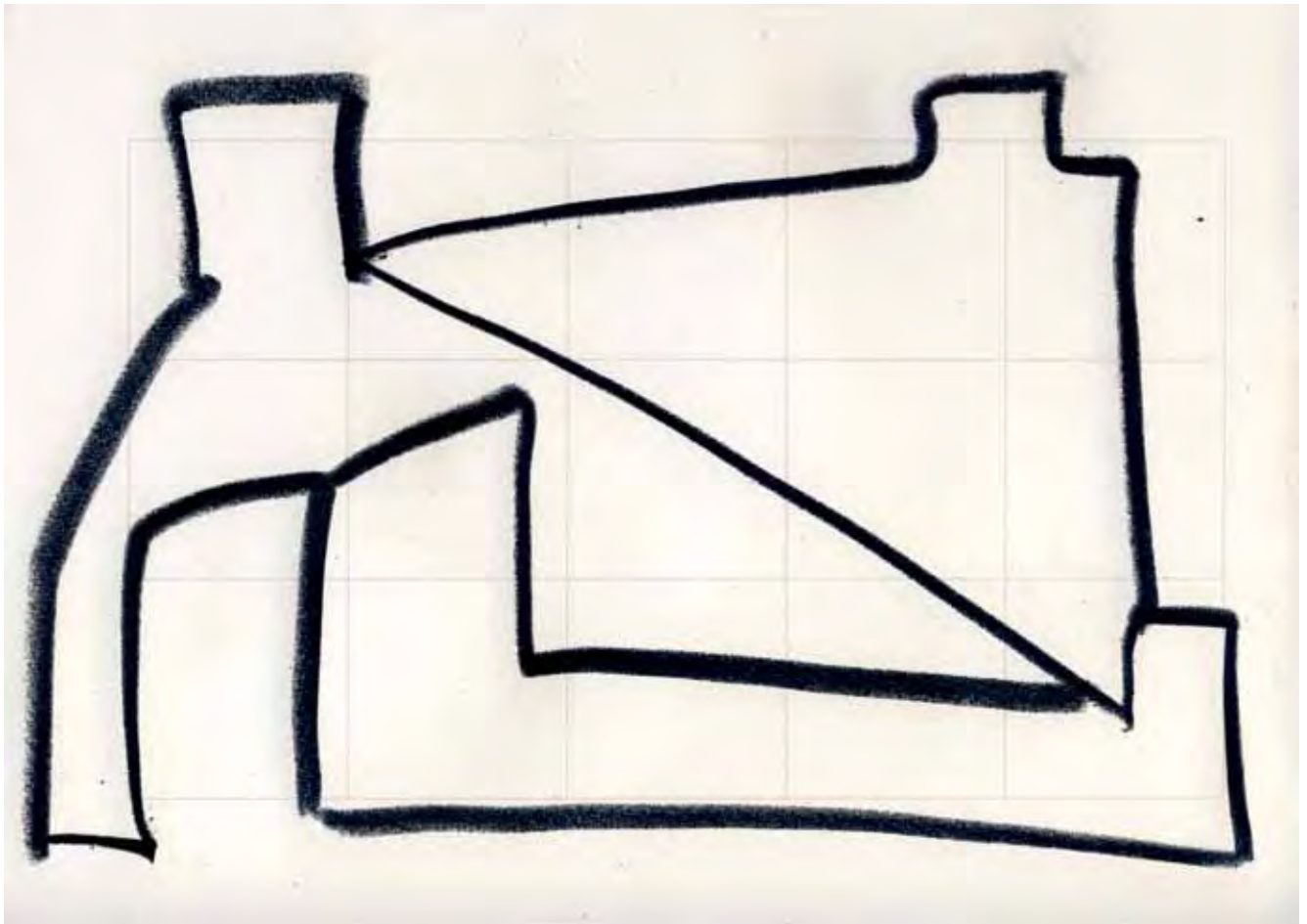
b.1952

No. 10 & No. 32 From The Drawn Out Series

2009, Graphite on archival paper

22 x 33 cm





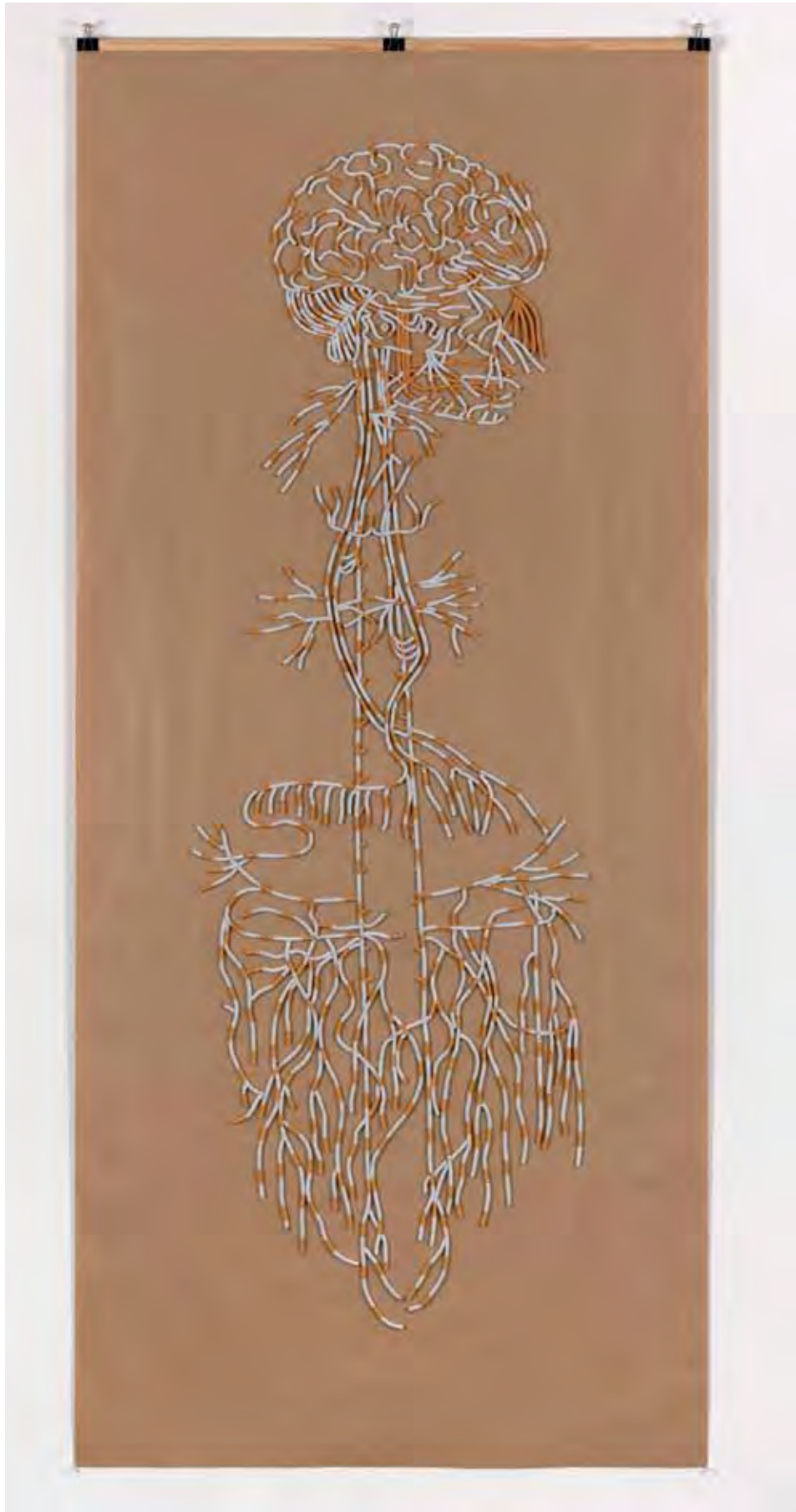
SARAH LUCAS

b.1962

The Cords of the Sympathetic System

2012, Cigarettes and brown paper

270.5 x 119.5 cm



MICHAEL LYONS

b.1943

Study for Sculpture #3

1974-5, Collage

56 x 76 cm



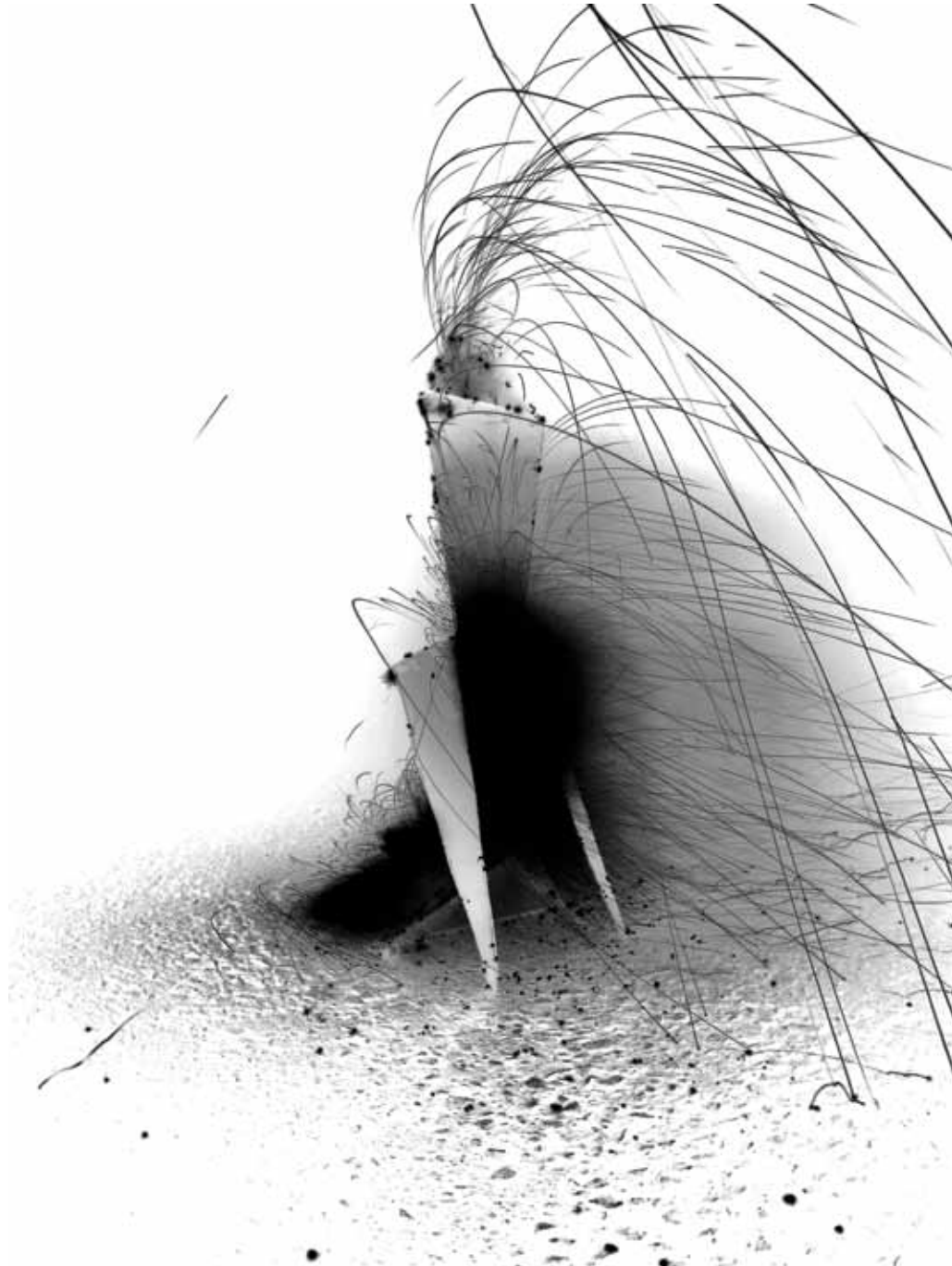
RALPH MACARTNEY

b.1979

Pyro-Biro III

2011, C-Type print, Edition of 3

119 x 88.5 cm



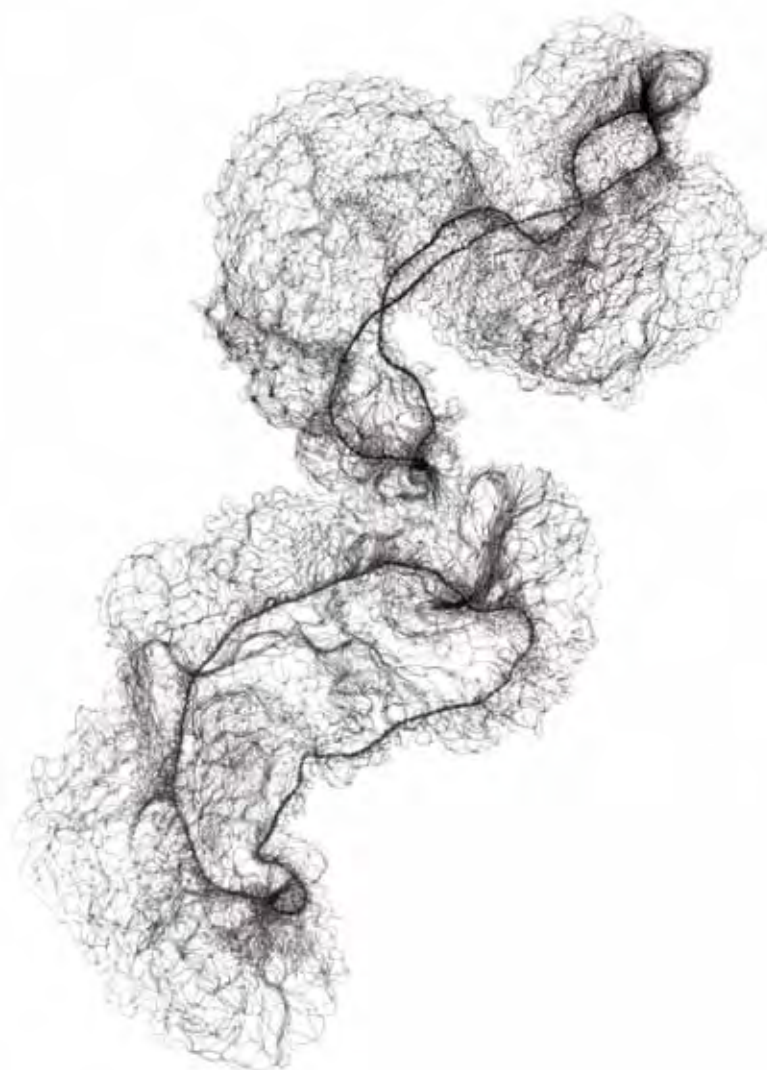
SUSIE MACMURRAY

b.1959

Two Hairnets No.4

2011, Ink on paper

137.2 x 101.6 cm



ARISTIDE MAILLOL
1861-1944

Back View of Nude

c.1900, Sanguine on paper

37 x 27 cm



JOHN MAINE

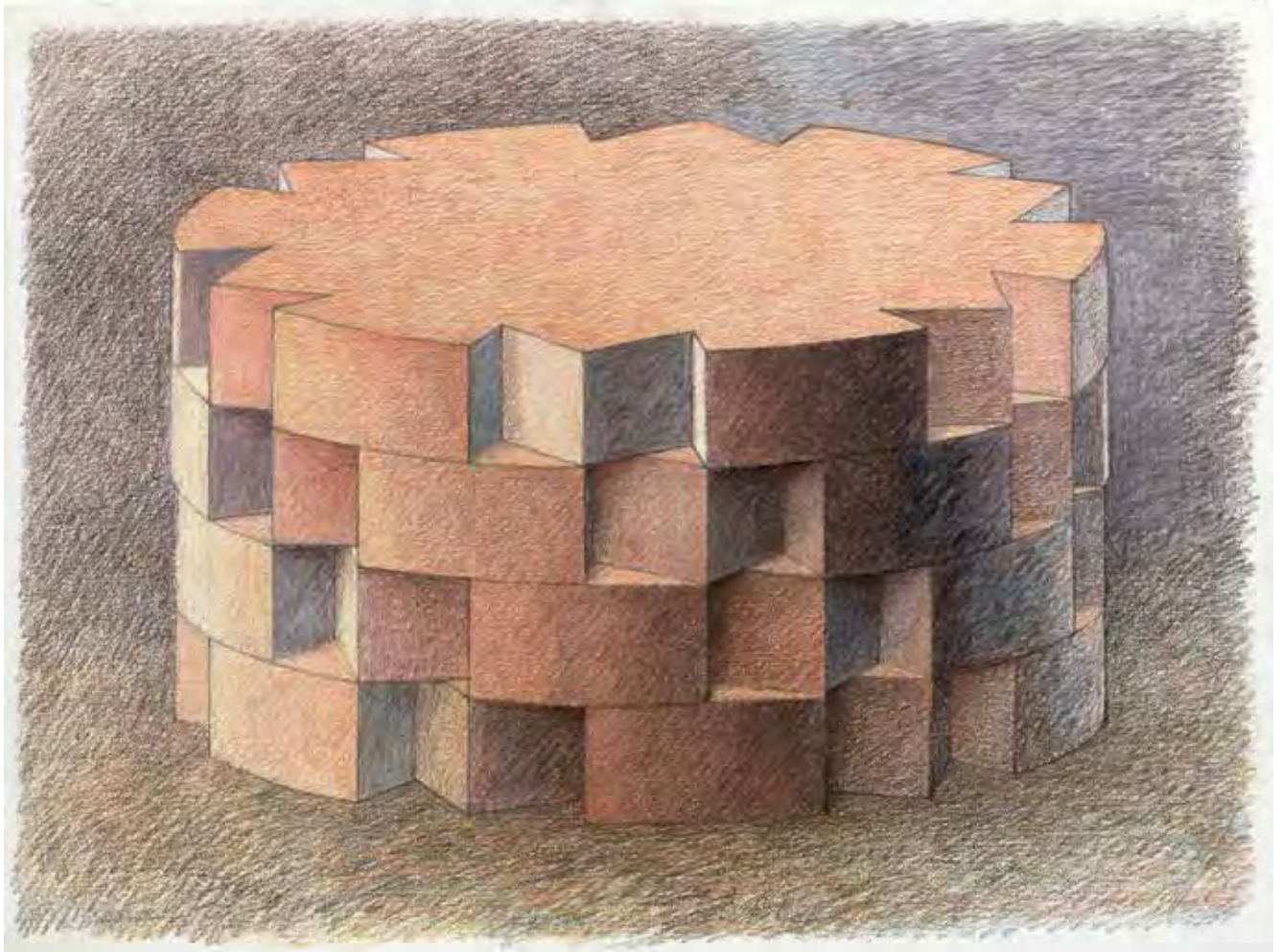
b.1942

Drum with Undulating Edge
1997, Conte crayon on paper
57 x 75 cm

(RIGHT)

Drum with Segmented Outside
1996, Conte crayon on paper
57 x 75 cm





MARINO MARINI
1901-1980

Horse and Rider
1949, Gouache and ink
26 x 34.5 cm
Private Collection

(RIGHT)

Two Acrobats with Horse
1955, Colour lithograph
Edition of 50
60.8 x 41.5 cm





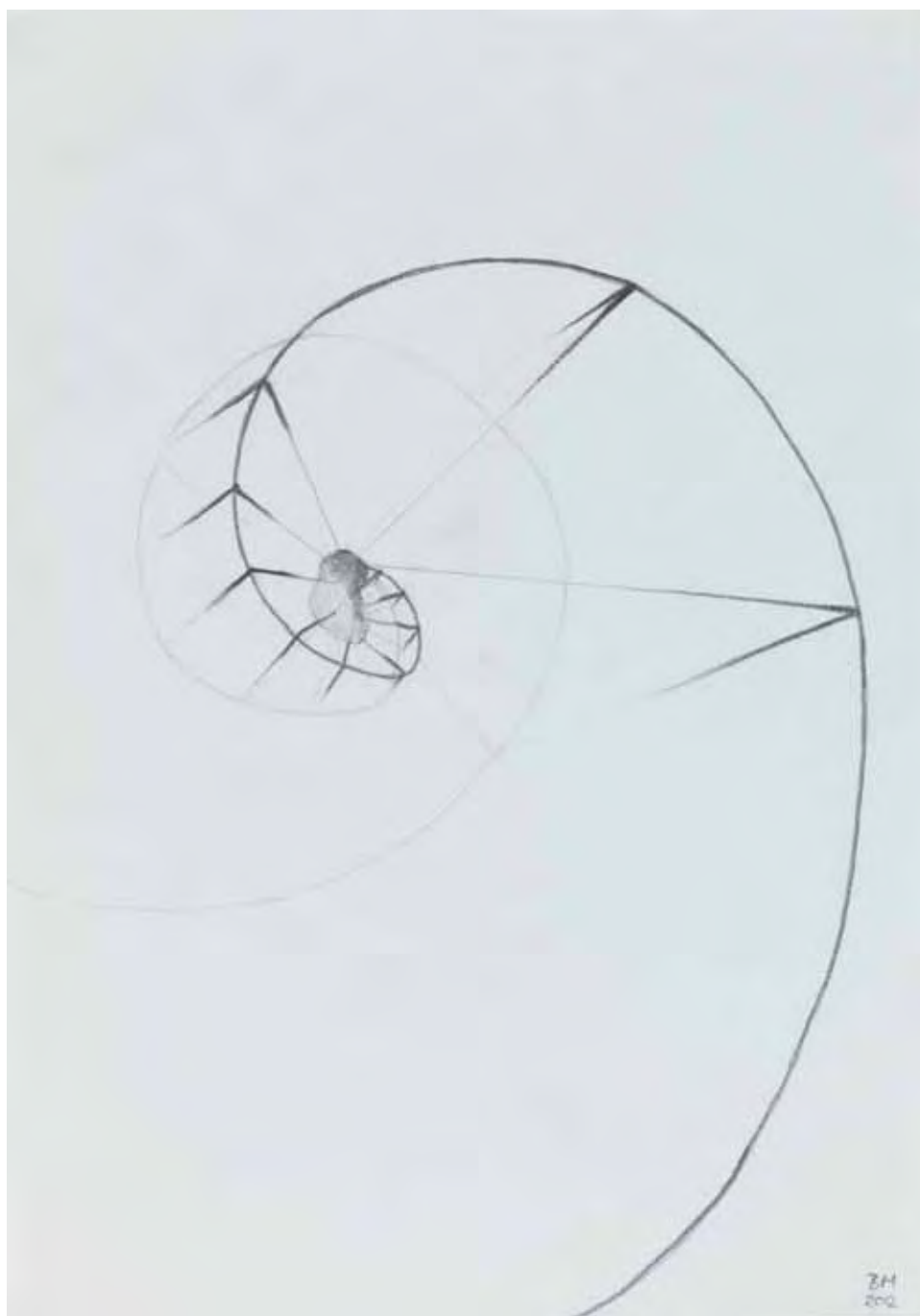
BRIONY MARSHALL

b.1974

Embryo Spiral

2012, Graphite on paper

29.7 x 21 cm



CHARLOTTE MAYER

b. 1929

Armillar I

2012, Mixed media

57 x 75.5 cm



KATE McGWIRE

b.1964

Writhe (sketch)

2012, Graphite on Fabriano

16.5 x 24 cm



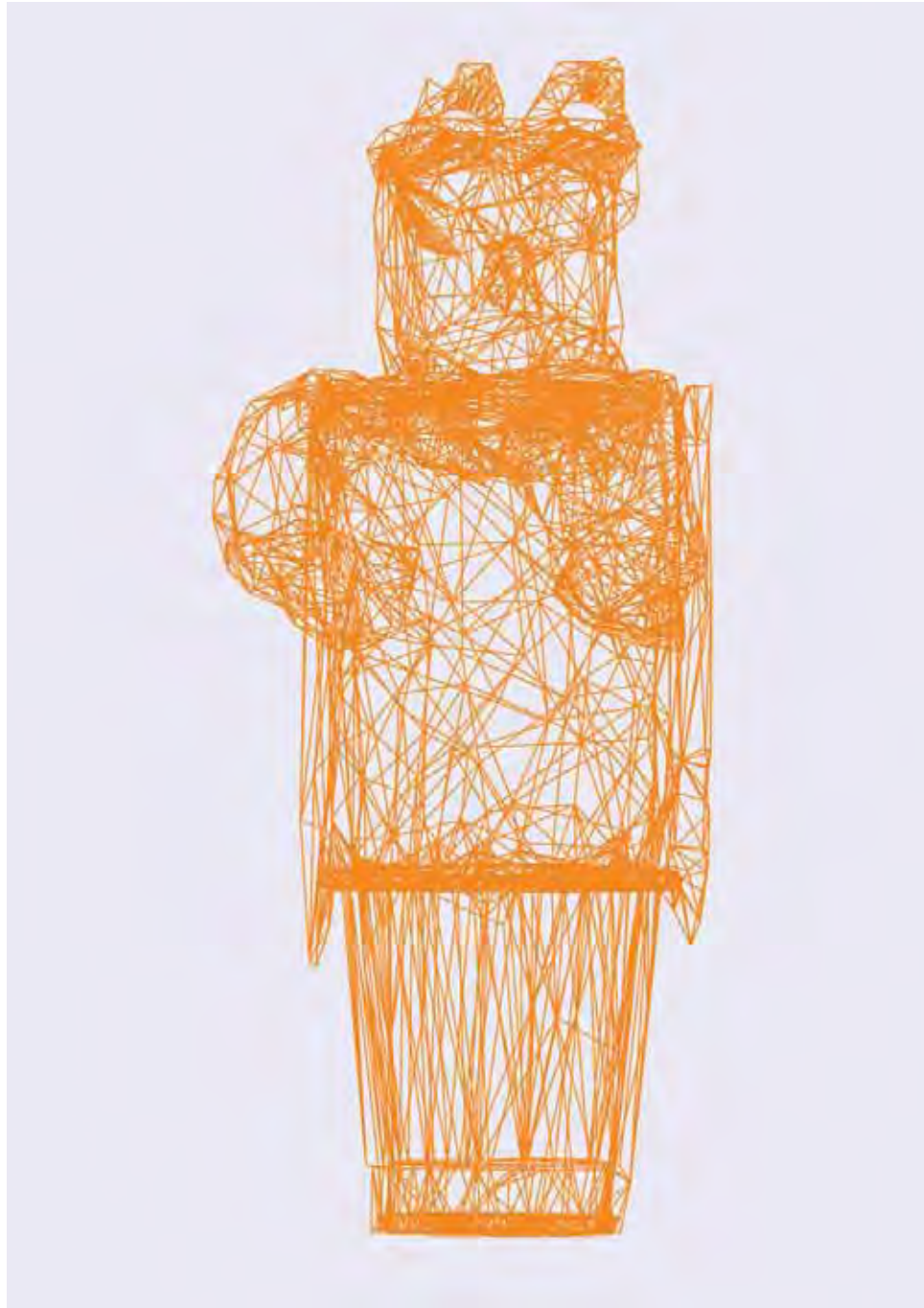
GAVIN McCLAFFERTY

b.1970

Untitled Pyramid (RA Man with Vulcan Head)

2009, Giclee print on archival paper

Edition of 120, 48 x 33 cm



LEONARD McCOMB

b.1930

Figure Study

Monoprint

55.5 x 42 cm

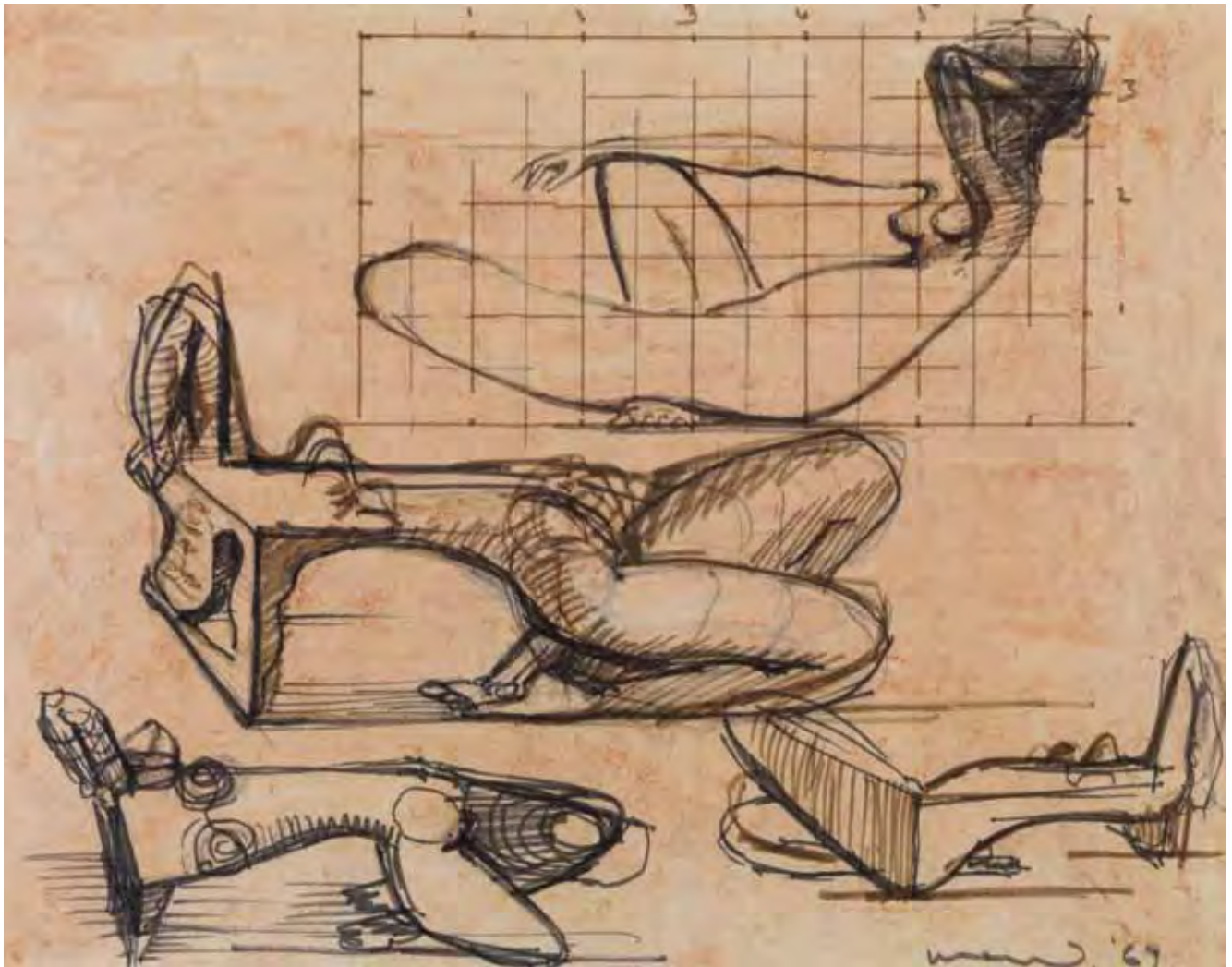


F. E. McWILLIAM
1909-1992

Study for Sculpture
1969, Ink and watercolour
22 x 27.5 cm

(OVERLEAF)

Dance
1956, Ink on paper
31 x 47 cm







BERNARD MEADOWS
1915-2005

Study for Sculpture 2

1964, Pencil and watercolour on paper
20 x 22.8 cm

(RIGHT)

Study for Sculpture 2

1964, Pencil and watercolour on paper
25 x 21 cm







(ABOVE)
Bernard Meadows
Bird II
1956, Pencil and watercolour on paper
50 x 40 cm

(RIGHT)
Bernard Meadows
Study for Sculpture I
1966, Pencil and watercolour on paper
25 x 21 cm



CONSTANTIN EMILE MEUNIER
1831-1905

Head of Pudier
c.1920, Pencil on paper
24 x 13 cm



JOHN MILLS

b.1933

Brian

Mixed media

35 x 22 cm



JOAN MIRO
1893-1983

Untitled

Lithograph, Edition of 150

65 x 50 cm, Private Collection



DHRUVA MISTRY

b.1957

Torso 24

2005, Ink and photo inks on paper

29.7 x 21 cm



HENRY MOORE
1898-1986

(BELOW)

Drawing for Metal Sculpture
1935, Coloured crayon and pastel
37.6 x 55.6 cm

(RIGHT)

Four Reclining Figures
1979, Gouache, wash and Chinagraph pencil
43 x 36 cm
The Ingram Collection









Sometimes I may scribble doodles in a notebook, and within my mind they may become a reclining figure...then perhaps at a certain stage the idea crystallises... drawing is a means of finding your way about things and of experiencing more quickly than sculpture allows.

HENRY MOORE

Henry Moore
Notebook 2, Drawing 41
1974, Charcoal on paper
17.8 x 25.4 cm
The Ingram Collection

POLLY MORGAN

b.1980

Study for Harbour

2012, Diluted PVA and cremated bird remains

36.5 x 28 cm



PAUL MOUNT
1922-2009

Five Studies for Sculpture

1968, Mixed media

40 x 29 cm, Courtesy of the Artist's estate



DAVID NASH

b.1945

Whirling Egg

2002, Charcoal on paper

75.7 x 56 cm

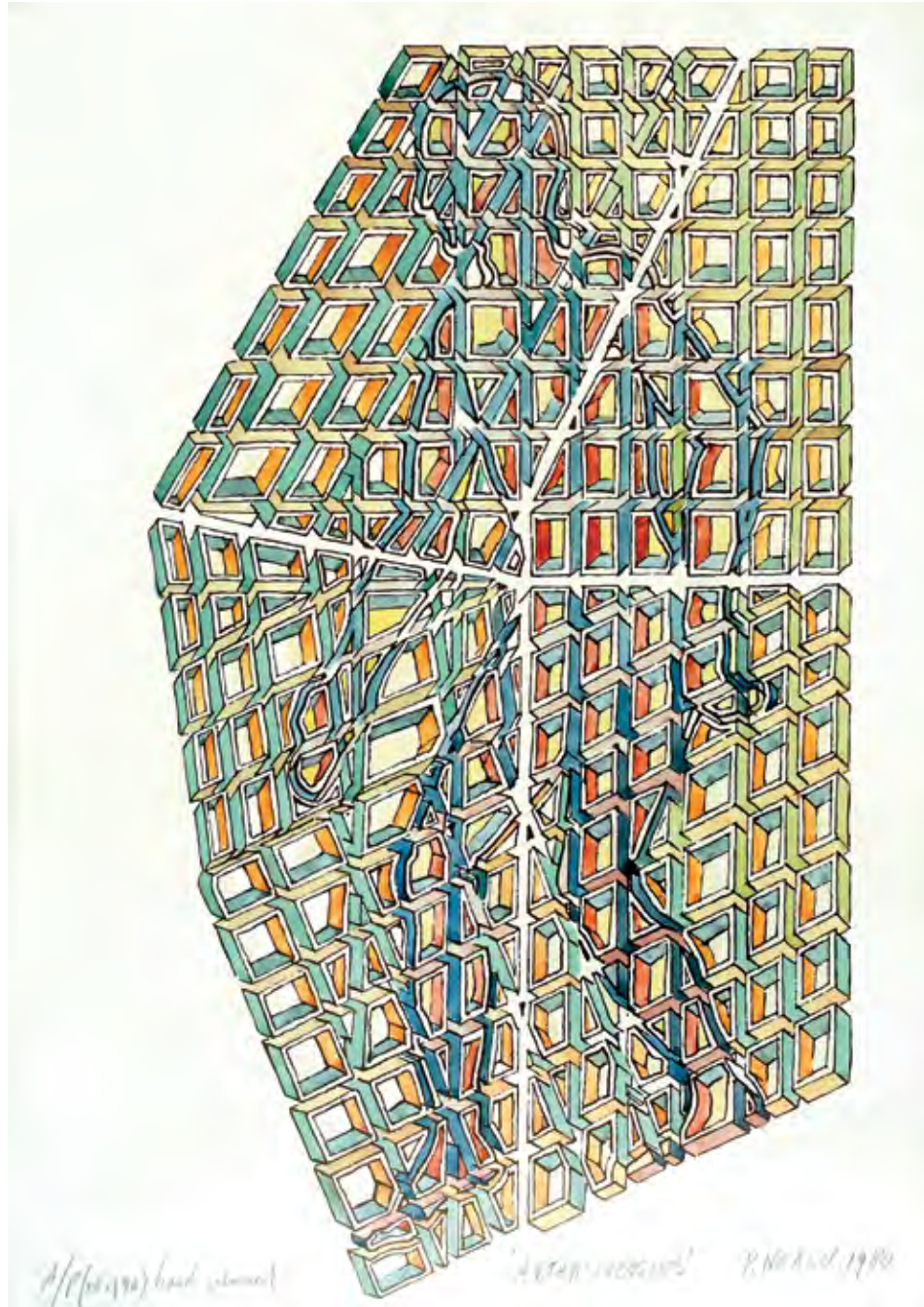


PAUL NEAGU
1938-2004

Anthropocosmos

1980, Hand-coloured lithograph

76 x 56 cm, University Gallery, Northumbria University



OSCAR NEMON
1906-1985

Sketch for Holocaust Memorial

Pencil on paper

52 x 40 cm, Courtesy of the Artist's estate



LOUISE NEVELSON
1899-1988

Untitled

Aquatint and collage, Edition of 90
99 x 68 cm, Private Collection



BEN NICHOLSON
1894-1982

Green Jug

1978, Gouache

30.8 x 22.2 cm

The Ingram Collection



PAUL NOBLE

b.1963

Pieta

2011, Pencil on paper

25 x 18.5 cm



TIM NOBLE & SUE WEBSTER

b.1966 & 1967

Wiring Diagram for Toxic Schizophrenia

1997, Marker pen on paper

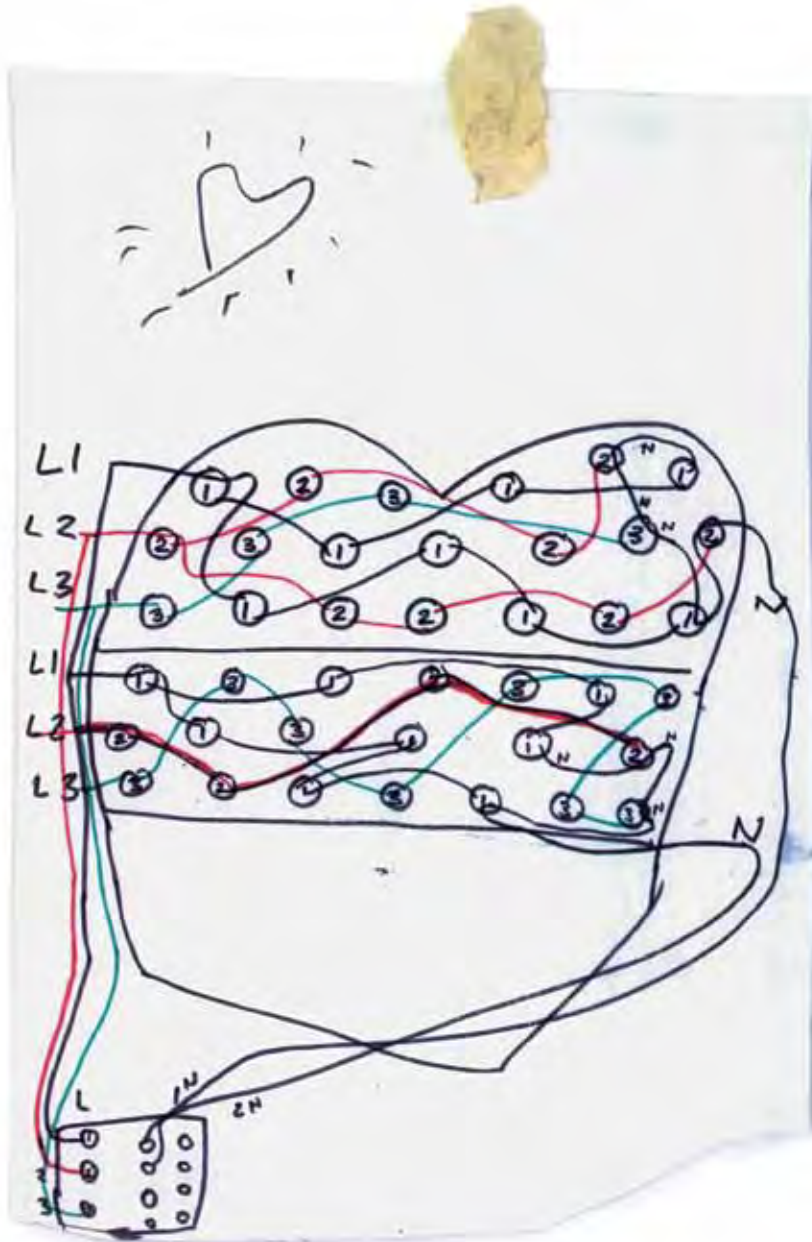
21 x 29 cm

(RIGHT)

Sketch for Electric Fountain

1998, Pen and marker pen

22 x 23 cm





ISAMU NOGUCHI
1904-1988

Untitled

Print

60.5 x 48.5 cm, Private Collection



BREON O'CASEY
1928-2011

Nude

1990, Pencil on paper

44 x 33 cm



EILIS O'CONNELL

b.1953

Eye To Brain

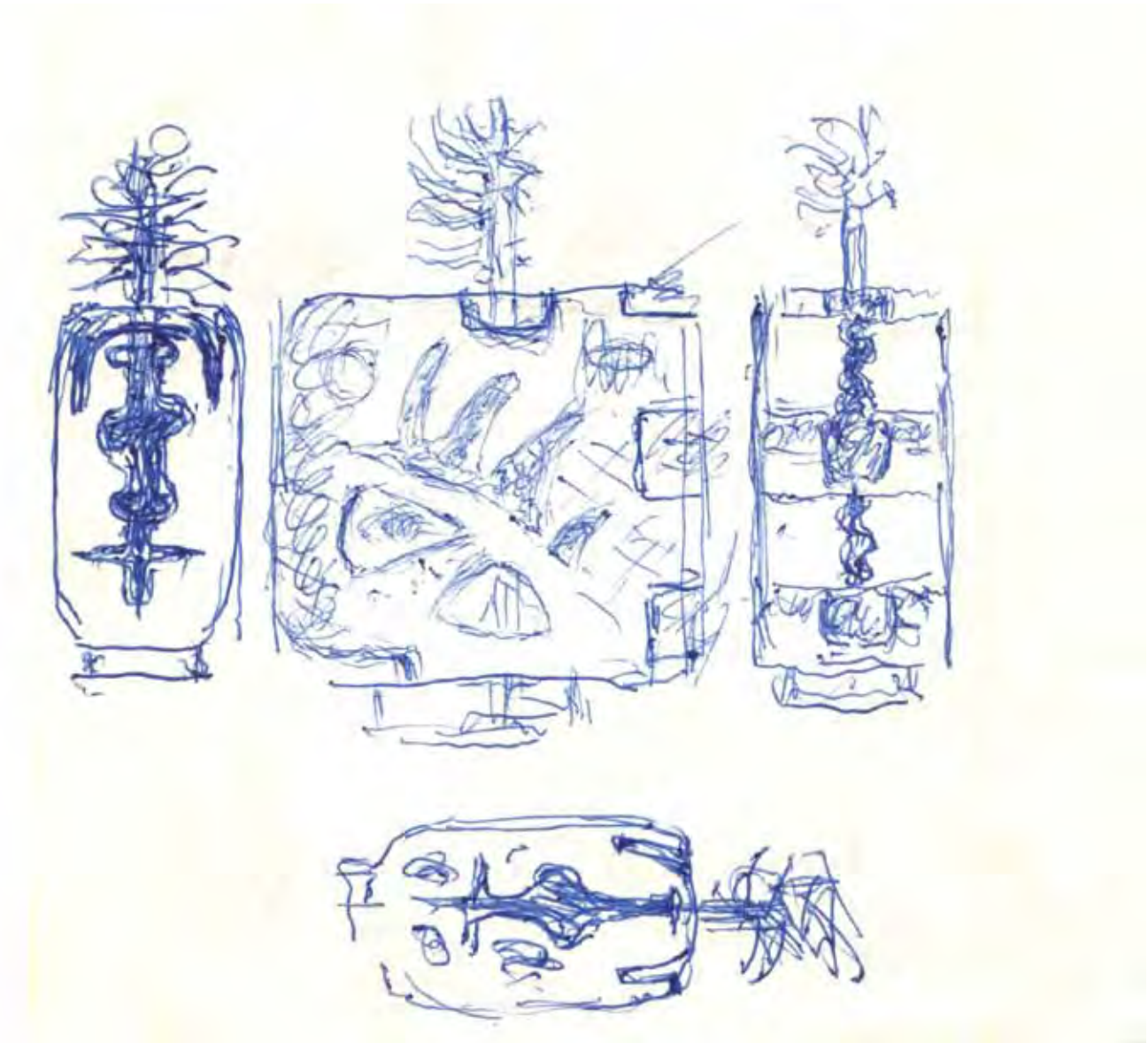
2011, Ink on handmade paper

30 x 30 cm



SIGURJÓN ÓLAFSSON
1908-1982

Sketch for Sculpture in Marble
1976, Ballpoint pen on paper
9.6 x 11.7 cm, Courtesy of the Artist's Estate



JULIAN OPIE

b.1958

Sarah Dancing Topless

2007, Acrylic in aluminium frame, Edition of 45

101.4 x 43.6 cm



MIMMO PALADINO

b.1948

Paesaggio

2009, Lithograph, Edition of 25

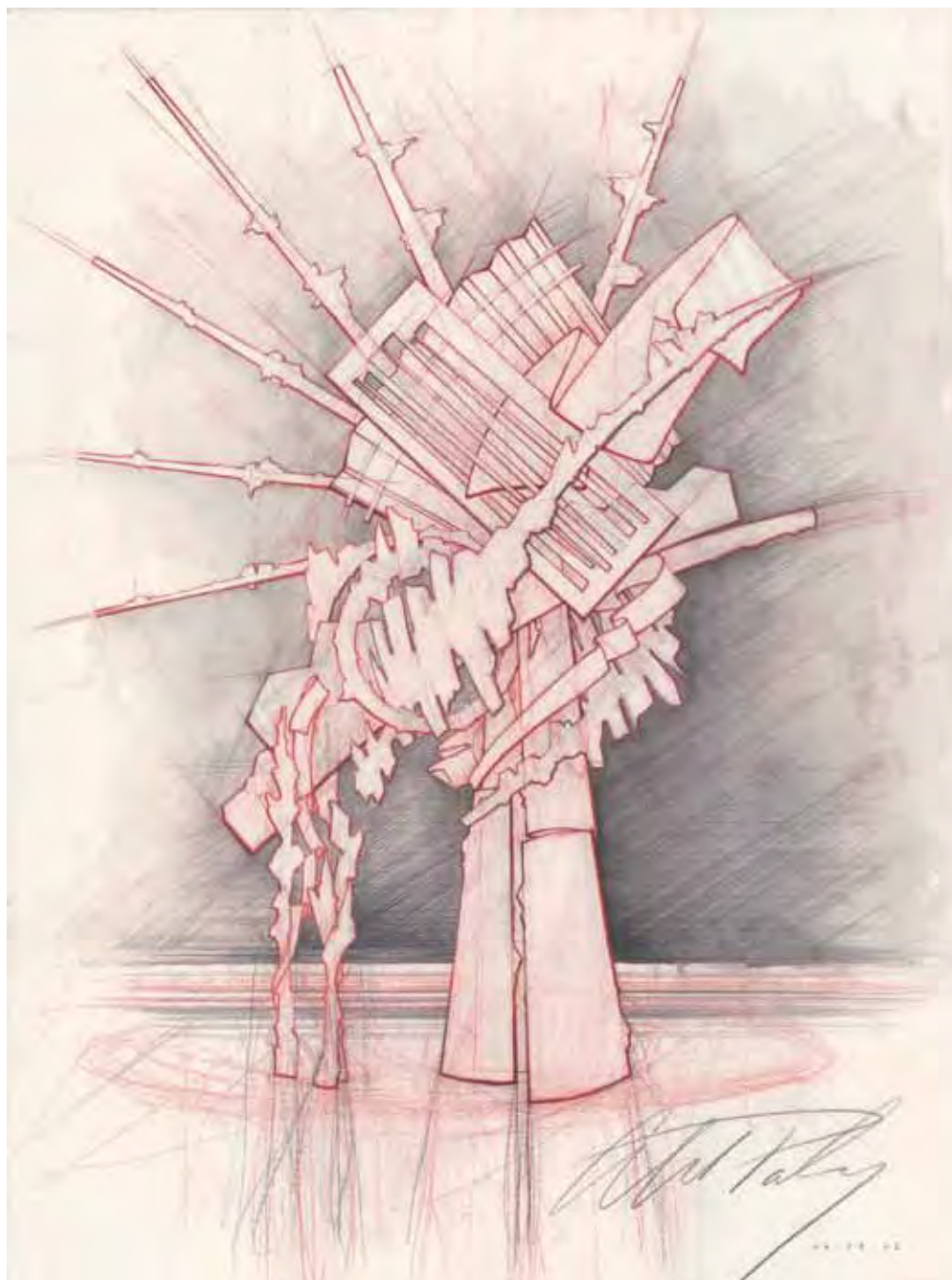
76 x 58 cm



ALBERT PALEY

b.1944

New Jersey Transit Sculptural Proposal I
2006, Graphite and red pencil on paper
184.2 x 92.7 cm



EDUARDO PAOLOZZI
1924-2005

Collage

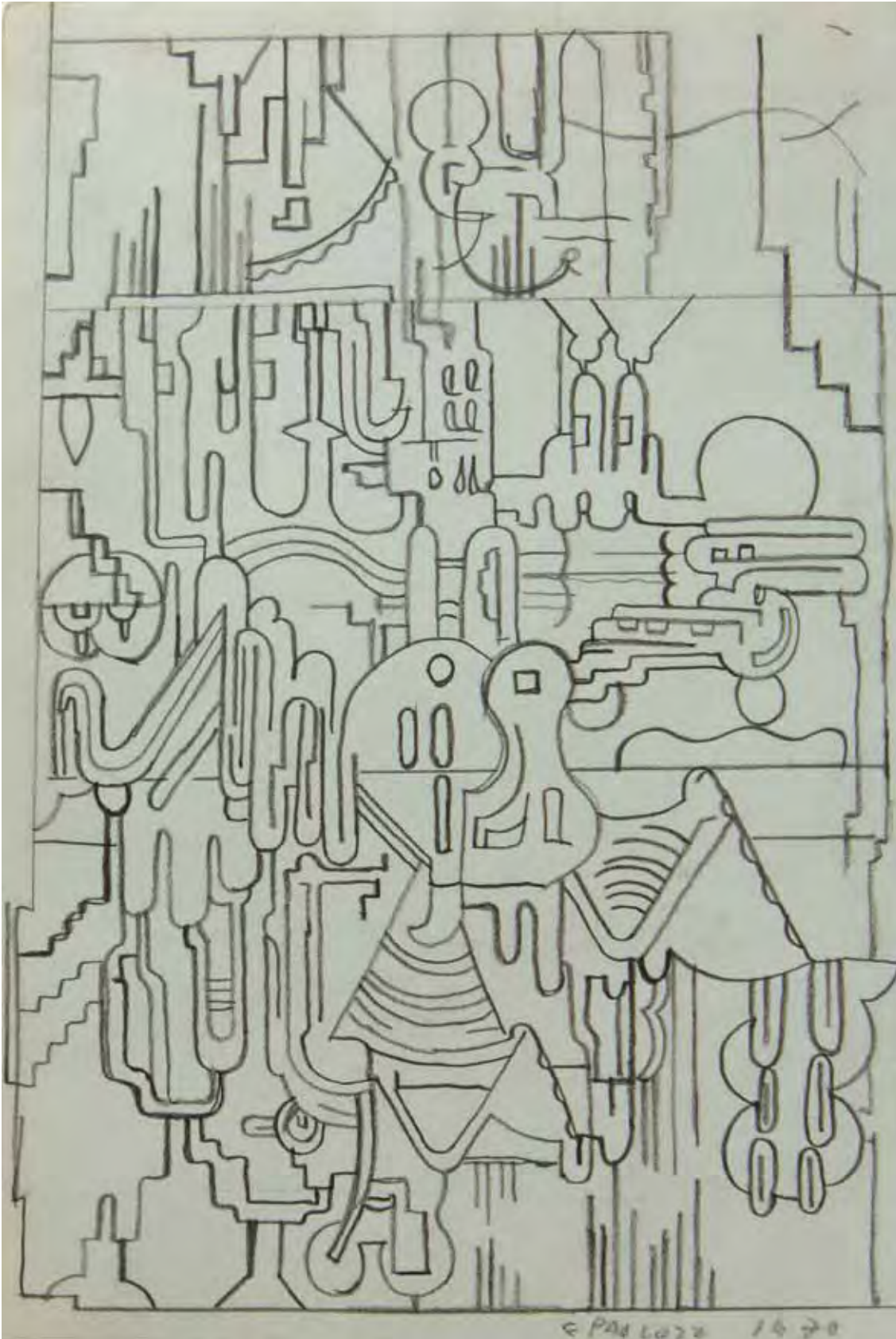
1967, Mixed media

38.5 x 45.2 cm



Like Matisse, I use drawing as a kind of rest from my sculpture, done for the purposes of organisation, to put order into my feelings and find a style to suit me.

EDUARDO PAOLOZZI



Eduardo Paolozzi
Untitled
1970, Pencil on paper
30.5 x 23 cm

JOSEPH PAXTON

b.1981

Owl

2011, Charcoal on paper

59 x 84 cm



PABLO PICASSO
1881-1973

Bacchanalia

1957, Lithograph, Edition of 200
47 x 58 cm, Private Collection



I draw like other people bite their nails.

PICASSO

CARL PLACKMAN
1943-2004

Lying In The Sun
2002, Mixed media
183 x 114 x 10 cm



WILLIAM PYE

b.1938

(BELOW)

Coanda Trunk

2012, Charcoal and pencil on paper

52 x 78 cm

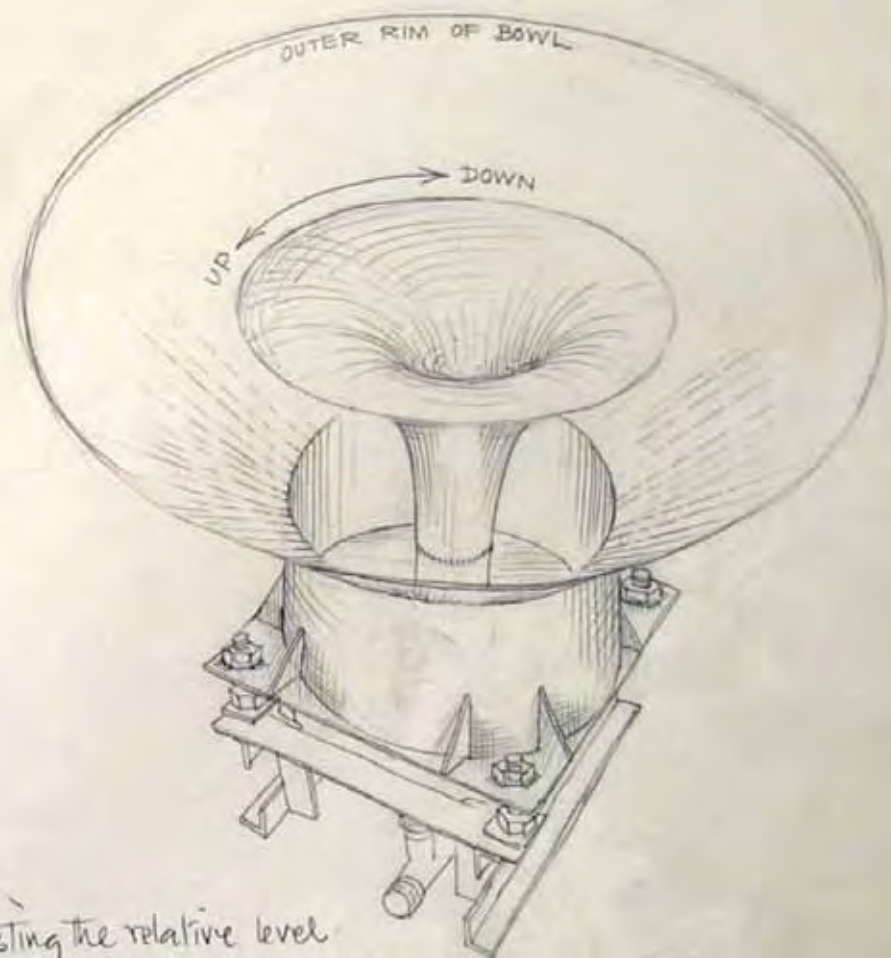
(RIGHT)

Brimming Bowl Working Drawing (detail)

1995, Pencil on paper

42 x 30 cm





Adjusting the relative level
of the bellmouth weir to
the outer rim of the bowl

Vessel Pyl '95

KEITH RAND

b.1956

Study for Sculpture, Shielding

2005, Pencil, wax and coloured crayon

20 x 14 cm



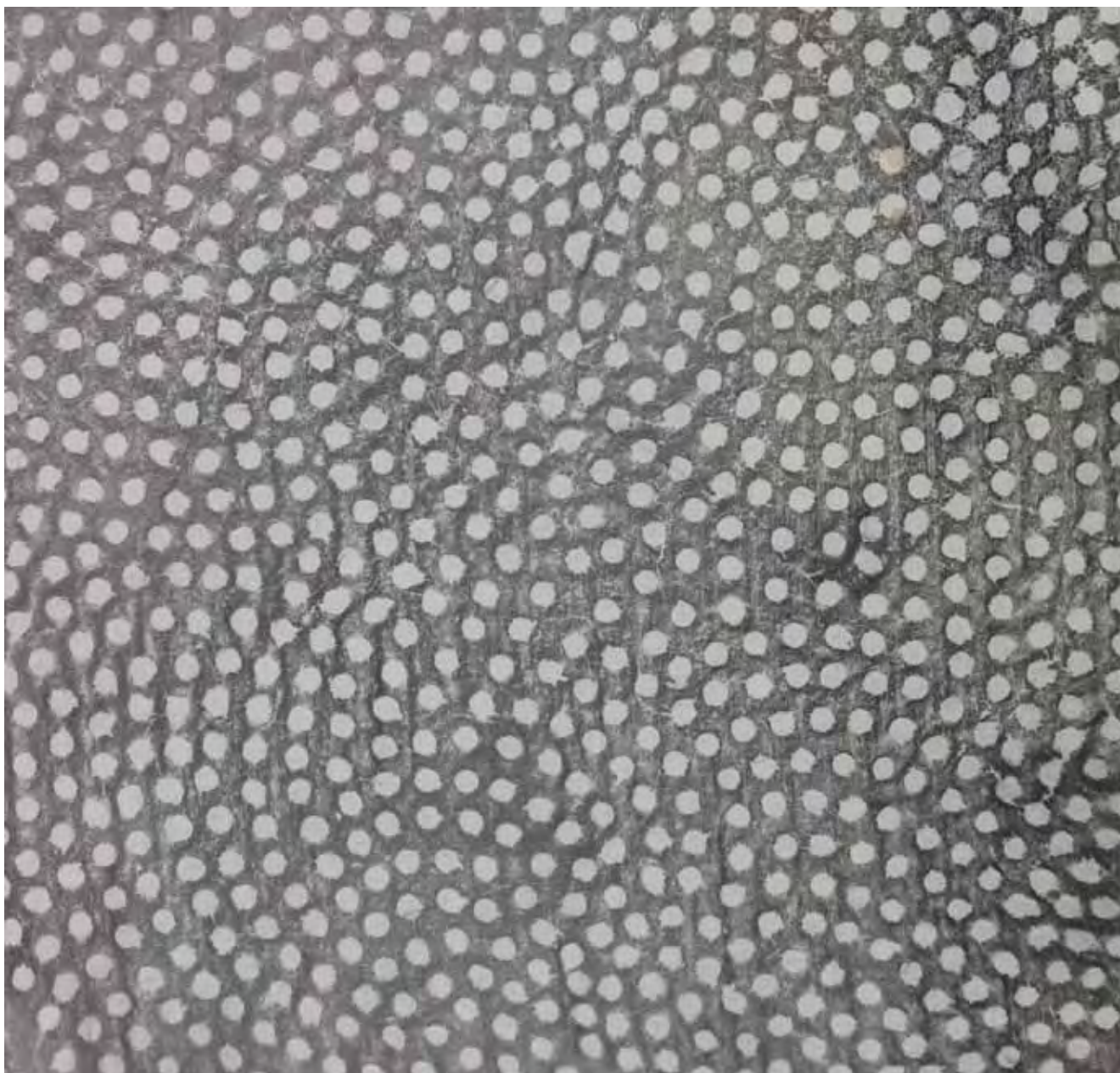
PETER RANDALL-PAGE

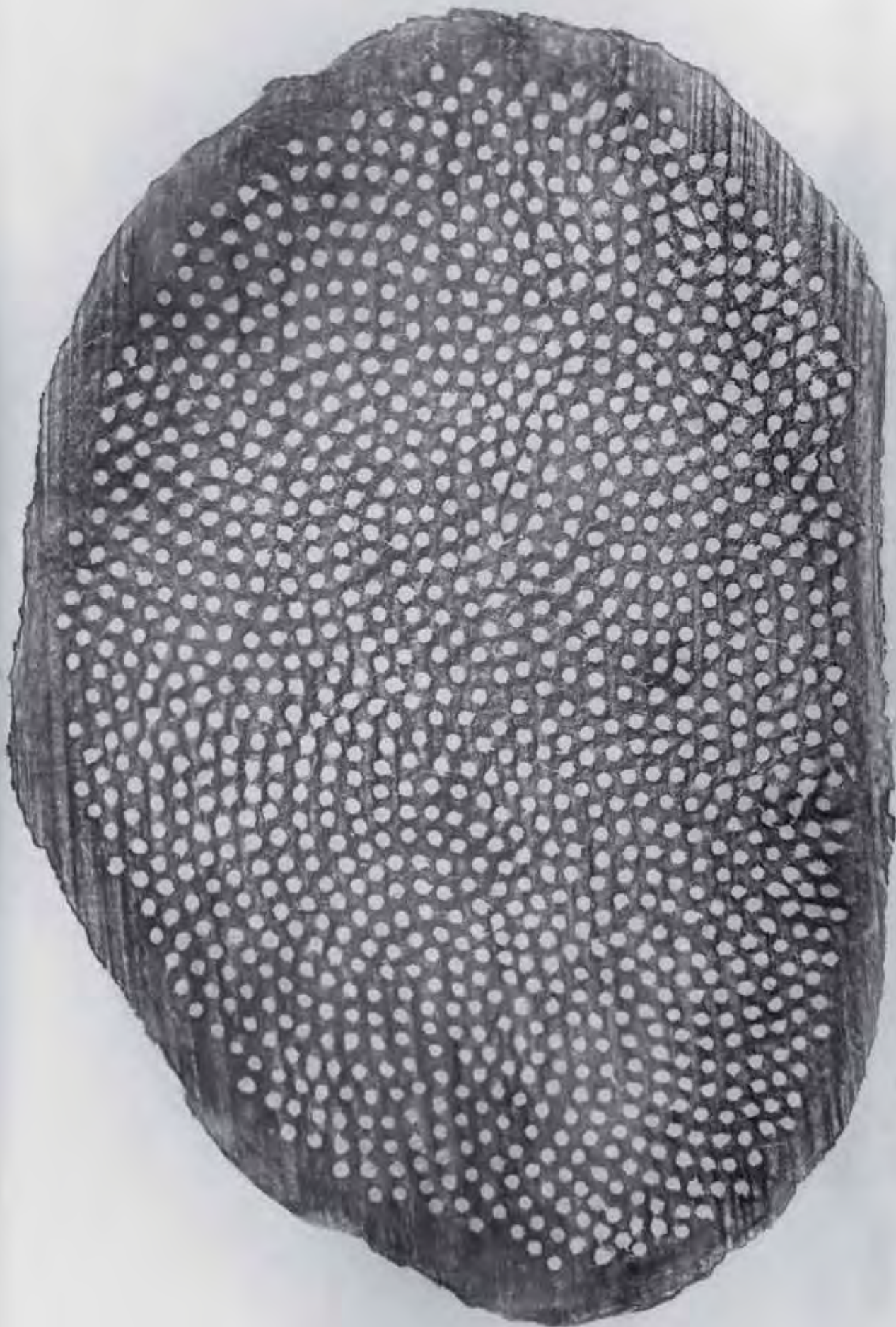
b.1954

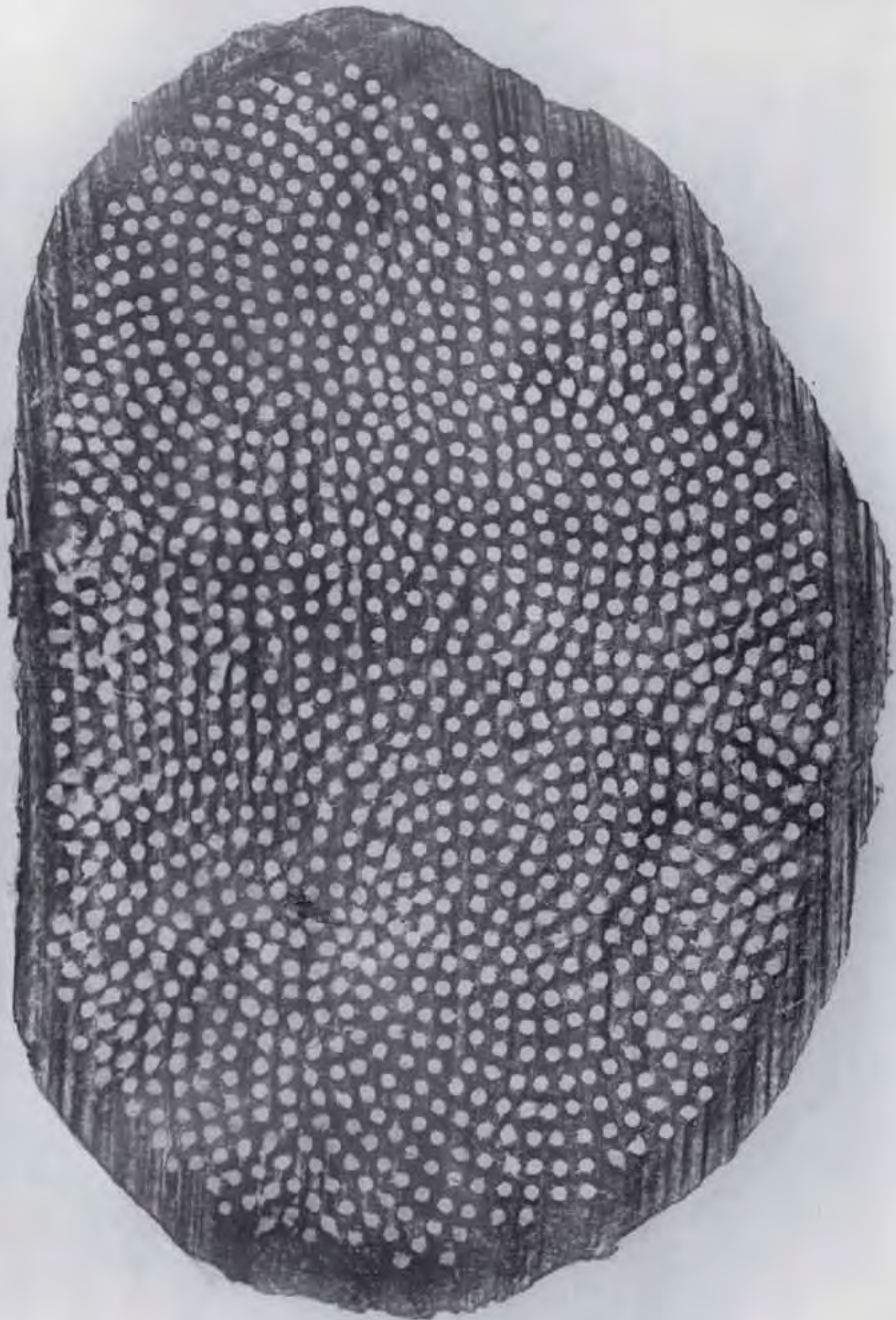
//MW (detail below and overleaf)

2004, Graphite on paper

232 cm high







OLIFFE RICHMOND
1919-1977

Standing Group

1960, Lithograph, Edition of 250

65 x 51 cm



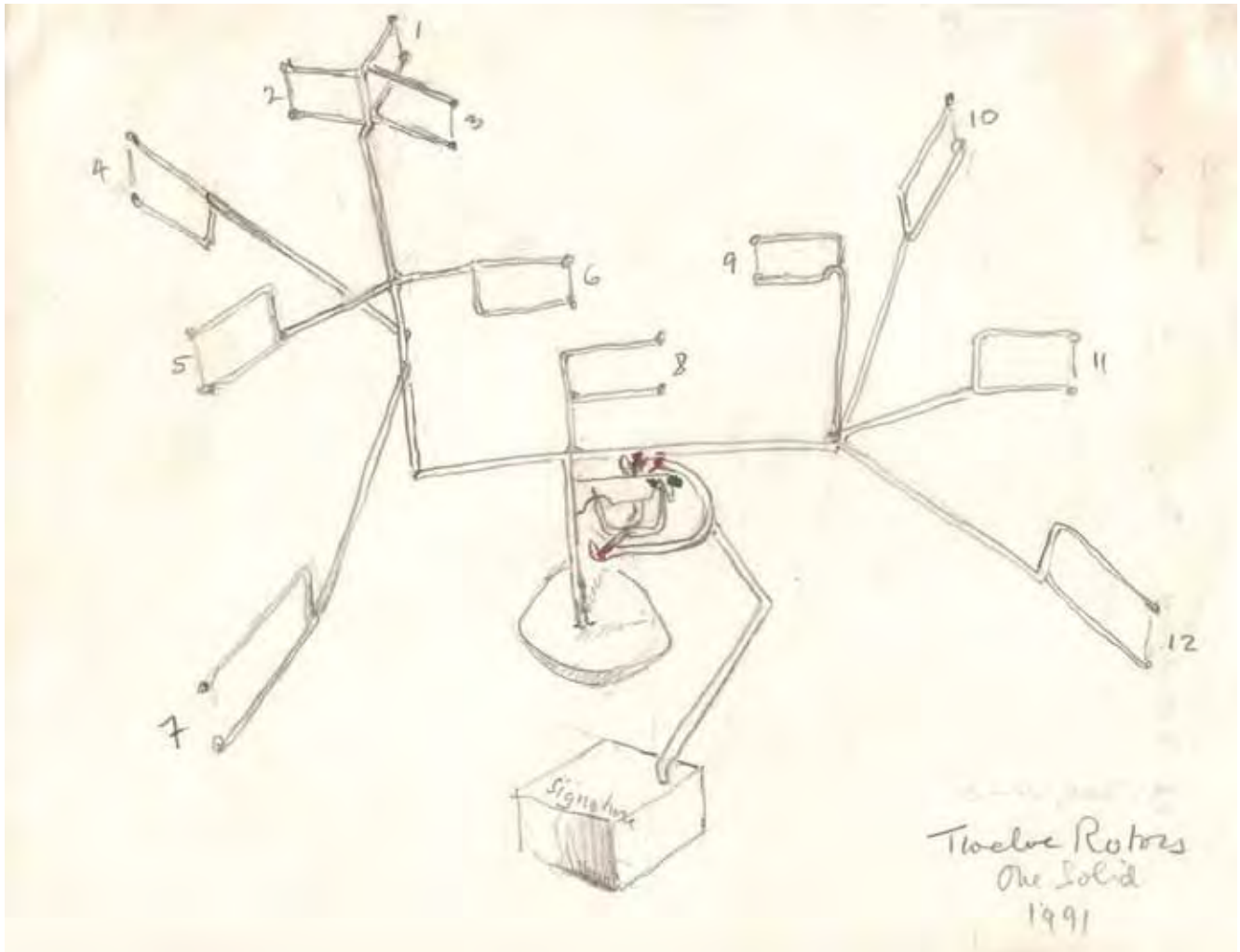
GEORGE RICKEY

b.1907-2002

Study for 12 Rotors, One Solid

1991, Graphite and acrylic paint on paper

21.6 x 27.9 cm, Courtesy of the Artist's estate



PHILIP RICKEY

b.1959

1016 Marquette Avenue, Minneapolis, MN, Proposal #2- First Study

2006, Pilot blue and black pen on canary tracing paper

30.5 x 77.5 cm



LORRAINE ROBBINS

b.1968

Rhino

2010, Pencil on paper

70 x 60 cm



RICHARD ROME

b.1943

Drawing for Sculpture

2007, Charcoal on paper

29.2 x 42 cm



INGO RONKHOLZ

b.1953

Zeichnung 033

2003, Oil paint and collage

20.7 x 30 cm



DAWN ROWLAND

b.1944

Head

2005, Charcoal on paper

136 x 103 cm



MICHAEL SANDLE

b.1936

St George and the Dragon; Study for Sculpture

1988, Ink on paper

40.5 x 50cm



Michael Sandle
Hebebühne
1980, Chalk and ink
57.1 x 77.5 cm



INGER SANNES

b.1953

Il Passagio

2001, Ink and carbon on paper

41.5 x 59 cm



RICHARD SERRA

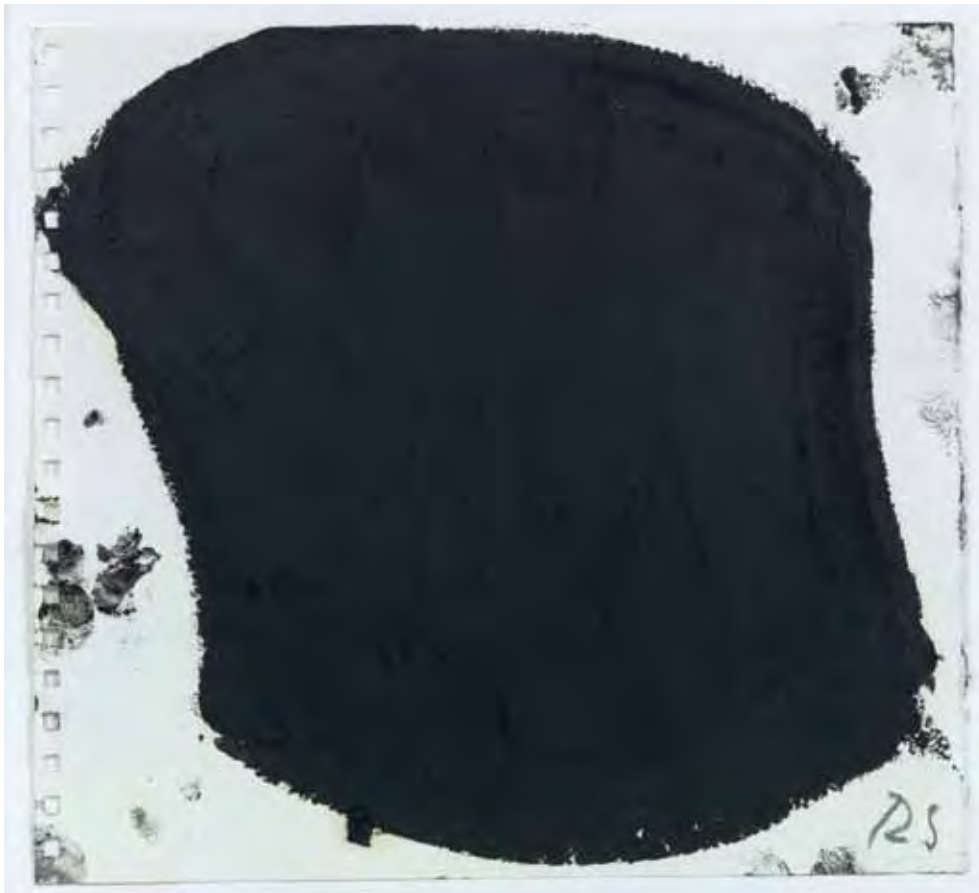
b.1939

Untitled

2009, Paintstick on paper

27 x 25 cm

Private Collection, London



Drawing for me has always been an autonomous activity – I've done it since I was a kid and its always been a way of seeing. For me seeing is a way to think so I've always made drawings but I don't depict or illustrate my sculpture and I don't do anecdotal drawings or representational drawings, it's a separate body of work completely.

RICHARD SERRA

TIM SHAW

b.1964

Study of Giacometti Figures: Four Figures on a Base

2007, Brown wax on paper

39 x 50 cm



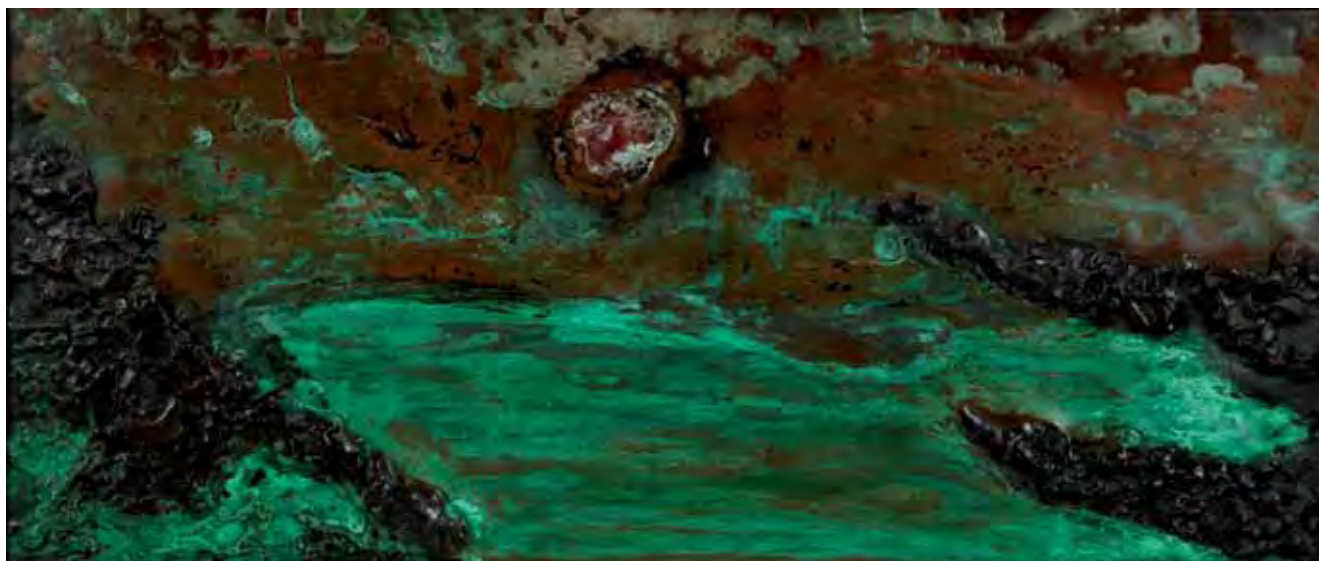
STELLA SHAWZIN

b.1920

Outer Space

1955, Mixed acid on copper plate with welding

55 x 92 cm



ED SMITH

b.1956

The Dancer

2011, Ink on paper

33 x 24 cm



SUSAN SMYLY
1940-2009

Birth Drawing

1977, Coloured pencil on paper
28 x 35.5 cm



DANIEL SPARKES

b.1980

Tropicone bad-day '44

Ink on heritage paper

65 x 87 cm



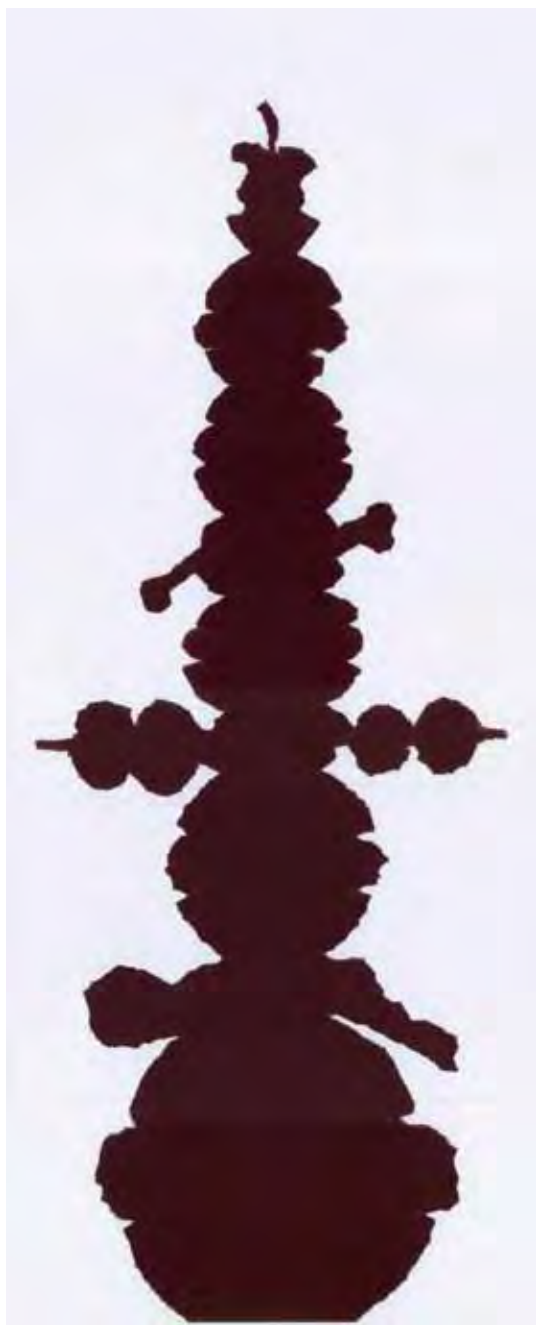
SARAH STATON

b.1961

Hamburger Tower

2003, Collage on paper

62.5 x 25 cm



THEOPHILE ALEXANDRE STEINLEN
1859-1923

Self-portrait Drawing
c. 1900, Pencil on paper
37 x 26 cm



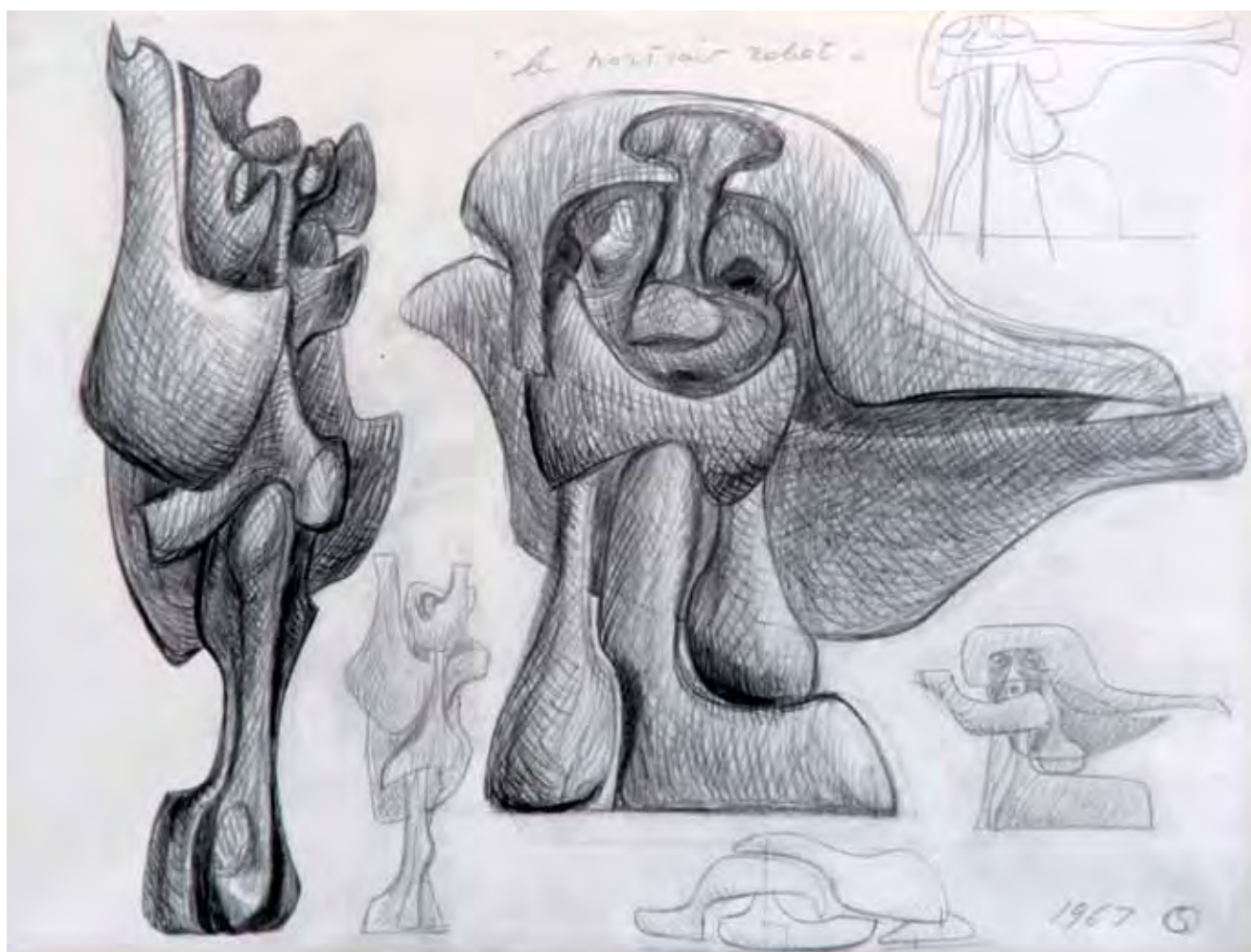
OLIVIER STREBELLE

b.1927

Preparatory Drawing for 'Anthropomotion'

1967, Pencil on paper

25.8 x 36 cm



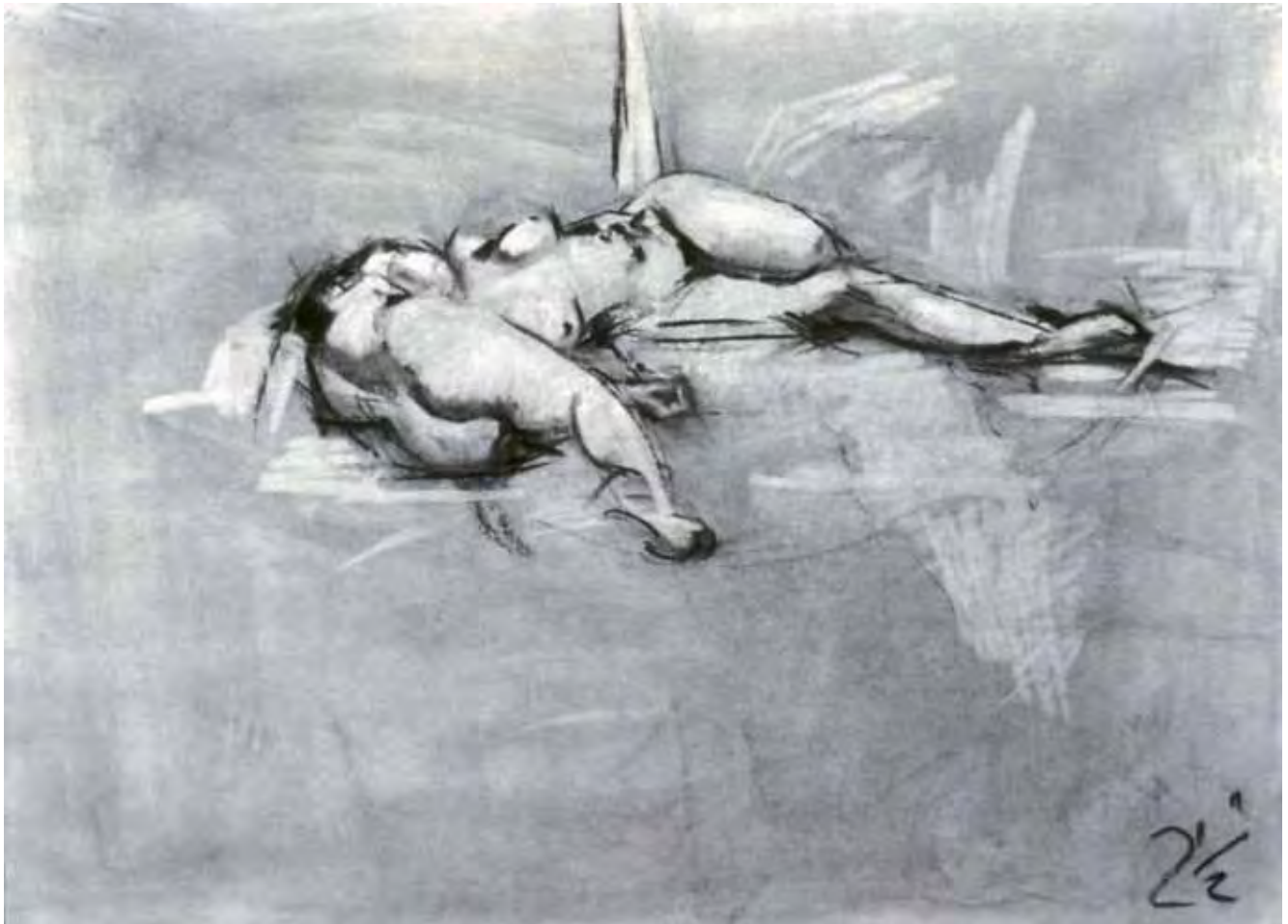
CHRISTY SYMINGTON

b.1962

Two Women Lying

2001, Charcoal on paper

59.4 x 84.1 cm



WENDY TAYLOR

b.1945

Beyond Square Piece

1975, Conte pencil and silkscreen

76 x 56 cm



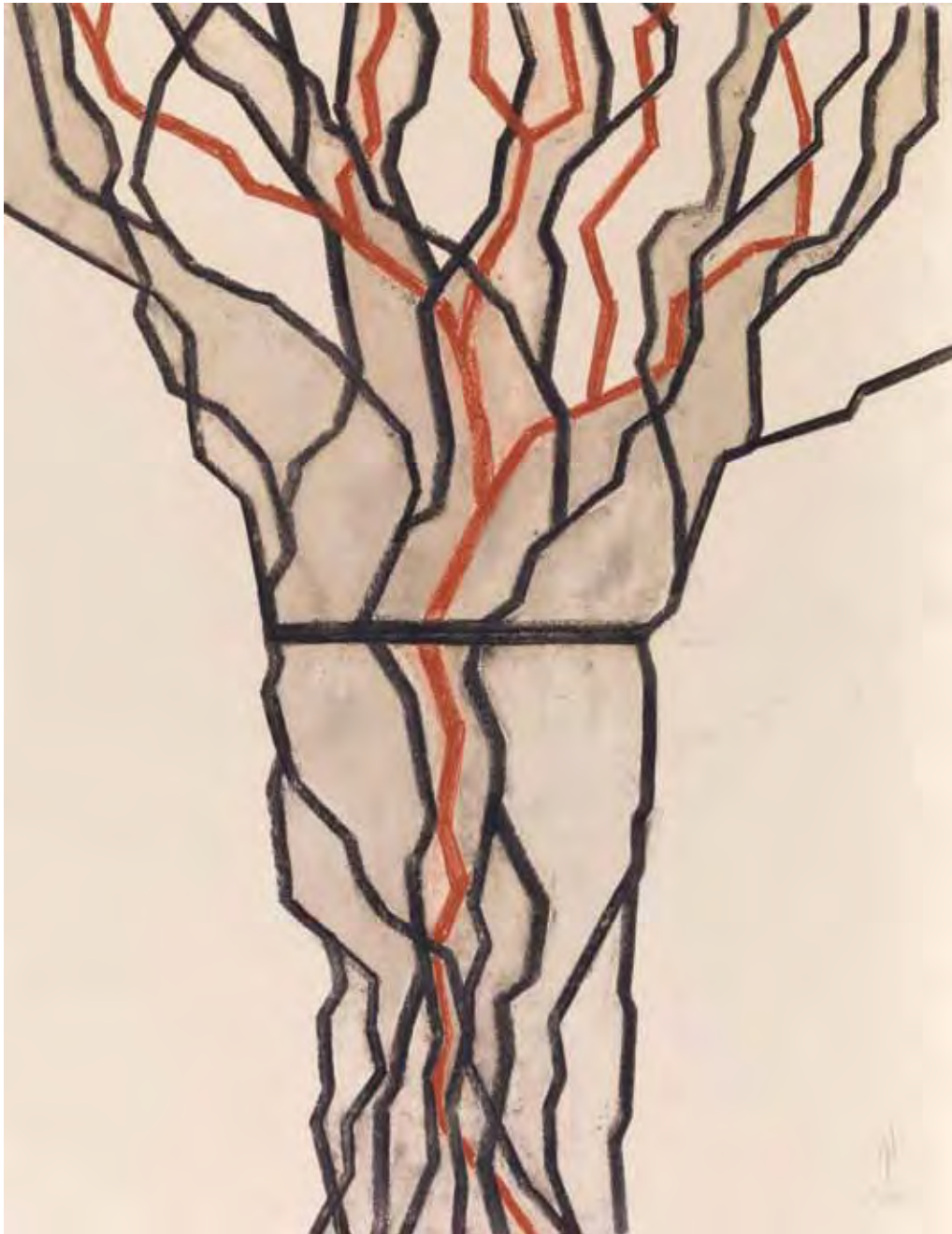
ALMUTH TEBBENHOFF

b.1949

Holy Smoke

2004, Charcoal, conte, ink wash on paper

72 x 55.5 cm



JOHANNA THORDARDOTTIR

b.1946

Sketch IV

2011, Acrylic and watercolour on paper

17 x 14 cm



LEE TRIBE

b.1945

Sculptures I Will Never Make #31 'Benny Boy'

2010, Charcoal on paper

76 x 56 cm

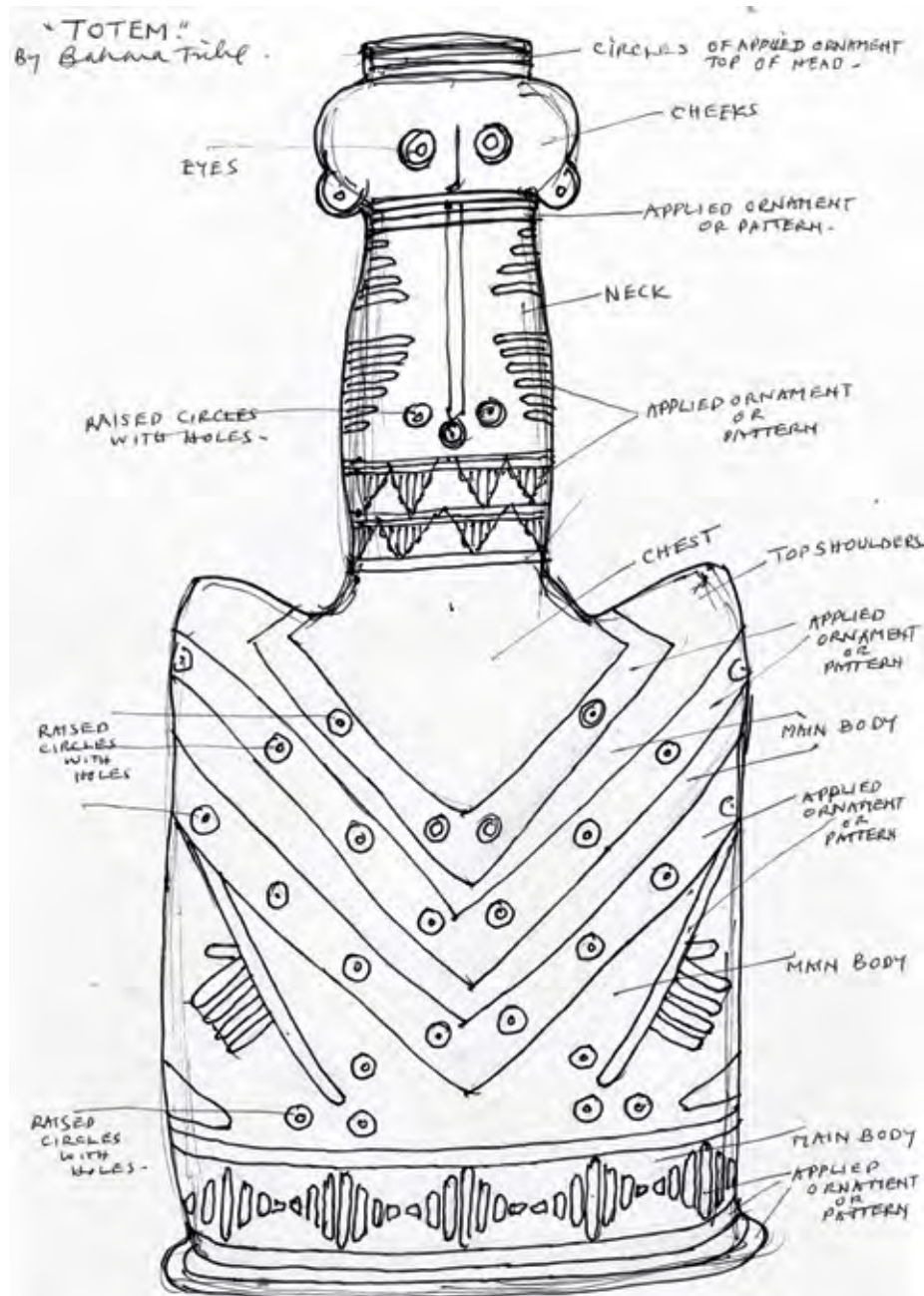


BARBARA TRIBE
1913-2000

Totem

1996, Ink on paper

29.7 x 21 cm, Private Collection



WILLIAM TUCKER

b.1935

Odalisque

2005-12, Charcoal on paper

81 x 101.5 cm





William Tucker
Study for 'Dancer' II
2003, Charcoal on paper
101.5 x 81.5 cm

Many of my first sculptures were made not from direct observation of the figure, but from careful drawings from the model in the life class at the Ruskin School. This gave me room to invent and imagine, and allowed me not to be intimidated by the physical, three-dimensional fact of the model's presence. Then I realized that sculpture could be an object rather than a replication of the human figure, and for several years I virtually stopped drawing. The sculpture was to be complete in itself without reference to the outside world. But by the late 60s I knew I was missing something, that making could not be divorced from seeing. In the Shuttler and Cat's Cradle sculptures I rediscovered the pleasures of looking, of exploring the endless uncertainties of near and far, of closed and open, of continuously changing configurations. In effect, the sculptures had become drawings.

Over the course of the 70s the work became more frontal, more frankly concerned with articulating the onlooker's visual field. The size of these pieces demanded more planning before being realized in steel, and I started to draw them, actual size, in charcoal, on the wall first and then on paper which I found in New York on rolls 6 feet by 30. I found this was not just a useful and practical exercise, of making decisions on paper before committing to a permanent material (actually I often made a full-scale model in plywood before constructing in steel) --- but also the act of working on such a large scale, the feel of charcoal and the freedom to make decisions unconstrained by gravity or engineering, this opened up the possibilities of drawing as imagining that were a revelation. Drawing became something physical, related to my size and reach, and to touch. The directness of the act encouraged me to believe that sculpture itself could be more like this, that instead of the laborious process of realizing an idea through planning and construction, I could be working directly and intuitively in the material itself. And so I started to work in plaster, at first over crude wooden armatures. For a while I stopped drawing, and when I resumed, drawing became an activity parallel to modeling, a way of imagining in charcoal on a scale related to my body. This has continued to the present, I go through intense periods of drawing between periods of working on sculpture, but rarely at the same time.

Modeling in plaster inevitably led me back to the human figure and to try and invent a new way of representing it. This would be impossible without a better understanding of the sculpture of the past, and to that end drawing is for me best way of achieving that understanding. So whenever I go to a museum I try to remember to take a sketchbook, and spend some time with Rodin, Degas, or some anonymous Asian sculptor. The only real way to look at sculpture is to draw it.

WILLIAM TUCKER

WILLIAM TURNBULL

b.1922

(BELOW)

Nude Study
1976, Pencil on paper
49 x 39 cm

(RIGHT)

Group Study
1953, Conte crayon
56 x 45 cm





DEBORAH VAN DER BEEK

b.1952

Travellers in Spain

2011, Emulsion paint, pastel and chalk

45 x 63 cm



BRIAN WALL

b.1931

Bamboo Ladder #13

1999, Sumi Ink on Japanese paper

76.2 x 50.8 cm



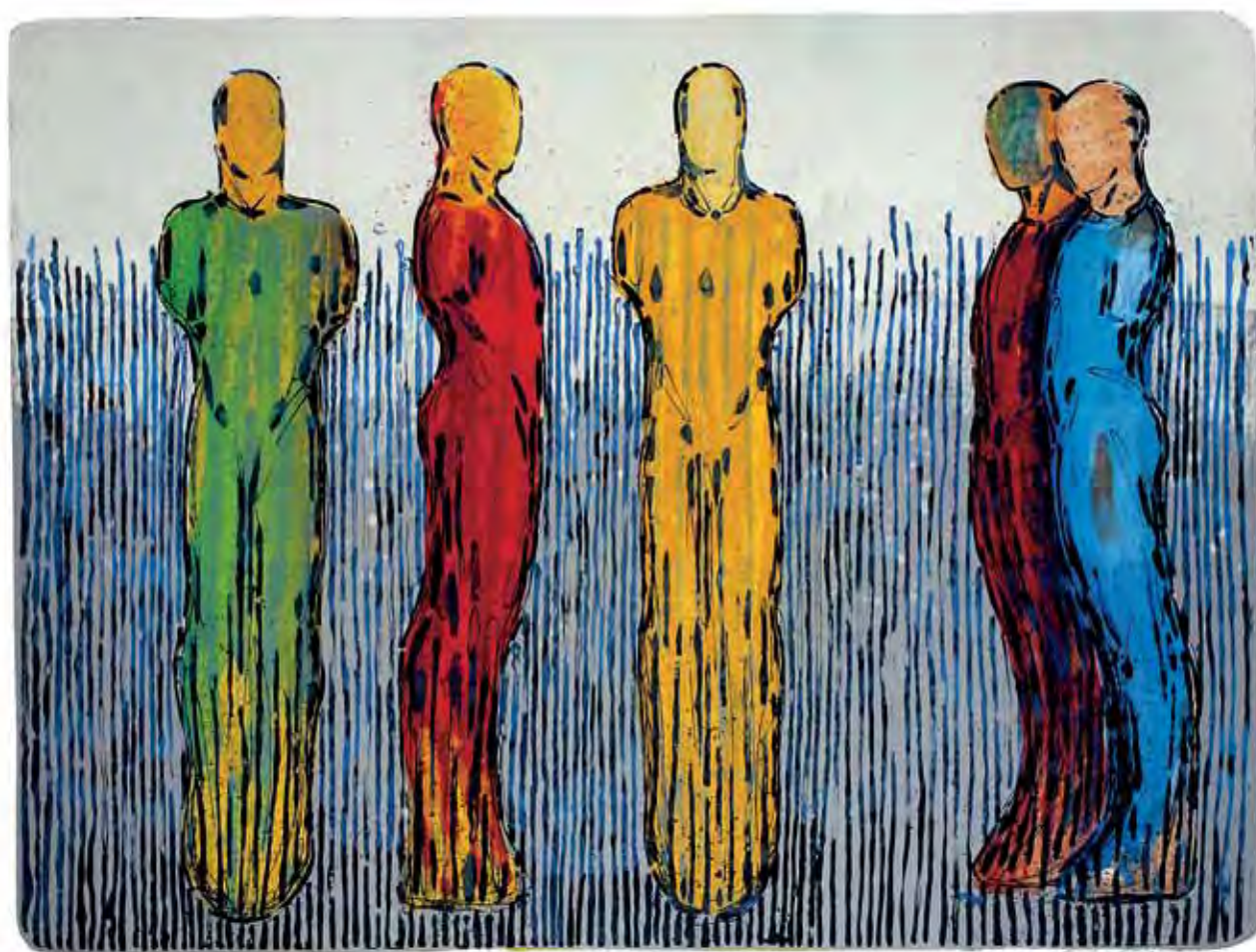
NICO WIDERBERG

b.1960

Vekst

2012, Lithograph, Edition of 130

60 x 80.5 cm



ALISON WILDING

b.1948

Footprint Series #7

2007, Acrylic, watersoluble pencil and collage on paper

60.5 x 85 cm



GLYNN WILLIAMS

b.1939

Sea Rider

1982, Charcoal and crayon

76 x 101 cm



OSSIP ZADKINE
1890-1967

Etchings from a portfolio of 10
1967, Edition of 75
46 x 33 cm





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p.30 Michael Ayrton, *Golden Sections*. With an Introduction By Wyndham Lewis Methuen, London, 1957

p. 50 from a lecture given by Reg Butler published in *Creative Development* Routledge and Kegan Paul, 1962

p.45 *Social, Savage, Sensual: the Sculpture of Ralph Brown* by Gillian Whiteley, Sansom & Company, 2009

p.63 Eduardo Chillida & p. 163 Henry Moore both taken from *Towards Sculpture: Drawings and Maquettes from Rodin to Oldenburg* by W.J Strachan, Thames and Hudson, London, 1976

p.90 Elisabeth Frink, *Evolution: Frink and the Next Generation*, edited by Annette Ratuszniak, Bournemouth University, 2010

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p. 112, Damien Hirst, *On the Way to Work* by Gordon Burn, Faber & Faber, 2001

p. 126 *Jonathan Kenworthy: Sculpture and Works on Paper*, Liontree Publications, 2007

p.179 Eduardo Paolozzi, *Writings and interviews*, Oxford University Press, 2000

p. 200 Richard Serra in conversation with Rafael Pi Roman about his Metropolitan Museum of Art, New York exhibition *Richard Serra Drawing: A Retrospective*, 2011, Source YouTube.

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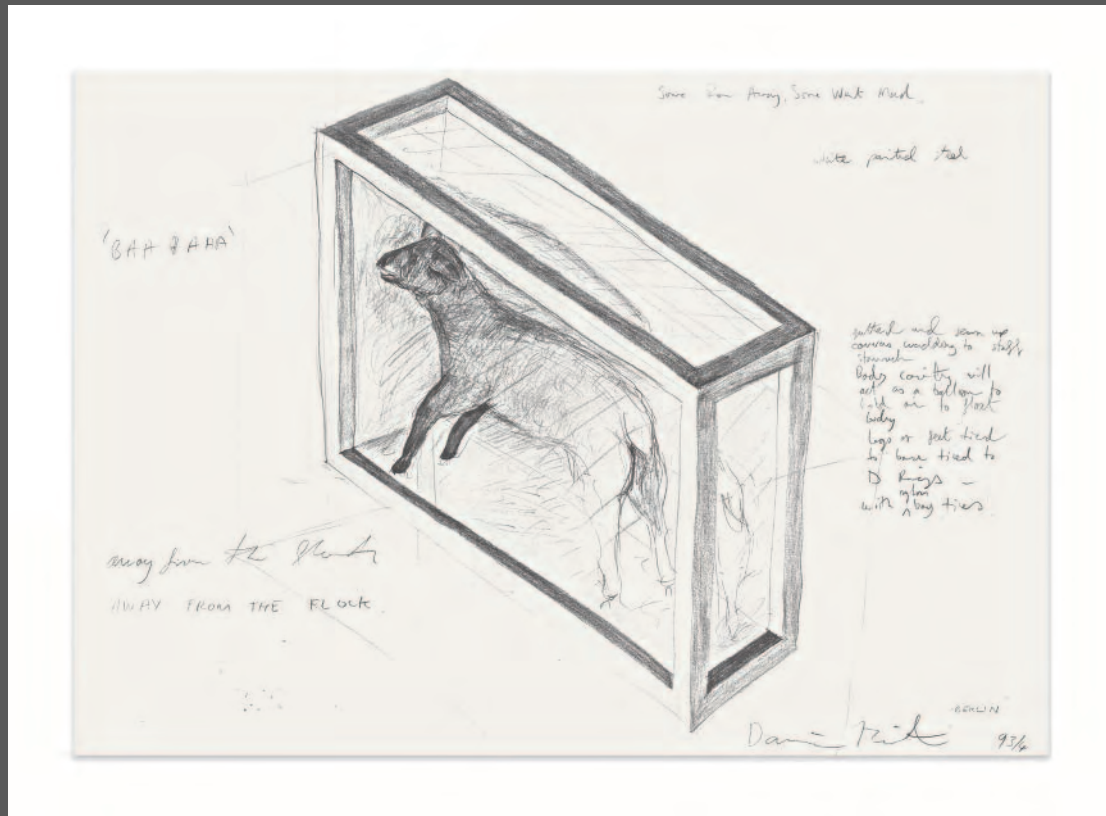
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(ABOVE)

Damien Hirst, *Away from the Flock*, 1994, Pencil on paper

(FRONT COVER)

George Fullard, *Head*, 1961, Pencil on paper

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