

**A British Museum touring exhibition**

**Pushing Paper:  
Contemporary drawing from 1970 to now**

**Exhibition Large Print Guide**

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### **Pushing Paper: Contemporary drawing from 1970 to now**

Since the 1970s, drawing has been at the forefront of artistic practice, no longer regarded as a provisional activity, but instead appreciated as a fully independent medium.

Over the past 50 years, the definition of drawing has continually expanded, encroaching on territories traditionally associated with other mediums including sculpture, land art and even performance. Artists are increasingly choosing the medium as a means to examine the modern world, with topics ranging from explorations of gender and political activism to questions of belonging and human sexuality. This exhibition explores the significance of drawing to some of the most important contemporary artists from across the globe.

Located across the museum's ground floor, the display's five sections explore themes of power and protest, systems and process, place and space, and time and memory.

For the first time, the British Museum has co-curated this exhibition with partner museums from around the UK,

including Durham University.

In a new way of working, curatorial staff from partner museums collaborated with the British Museum to decide on themes within the exhibition and to research and select the works on display.

The project has generously supported by the Bridget Riley Art Foundation.

## Power and Protest

Throughout history, social and political unrest has prompted a response from artists. There is something democratic and unmediated in the act of drawing: anyone can create their own poster or placard, or graffiti a wall to make a public protest. This section displays artists who have used drawing as a way of processing and questioning the turbulent world around them.

Although artists are often as powerless as the rest of the population, drawings can be employed to draw attention to often unseen issues, as in the work of Ellen Gallagher, or to articulate and question power structures within society, as is the case with Stephen Willats.

Drawings can also be a more private way of challenging authority, as in the work of Bahman Mohassess, Philip Guston and Hamid Sulaiman. Meanwhile Judy Chicago and Hew Locke have used drawing to question societal norms.

These drawings are personal responses to global socio-political events including the Iranian Revolution; the Cold War; 9/11; and the civil war in Syria; as well as issues including questions of nationhood; social housing; and gender.

Where the drawn line becomes a language of protest, it can defy barriers, speaking to people directly. It is this universality that gives drawing its potency

Katy Freer

**Hamid Sulaiman (born Syria, 1986)**

***Untitled II, 2012***

Pen and ink

This work is split in two, in a style reminiscent of pages from Sulaiman's first graphic novel, *Freedom Hospital* (2017), which explores life in a makeshift hospital in civil war-ridden Syria. In the lower half we see an aerial view of a town square, the loose marks indicating animals, cars, trucks and people. The upper part is more densely covered, depicting a protest by children, their faces hidden by placards or scarves.

While the scene may appear bleak, Sulaiman has argued that 'children always need to play no matter what time it is, even in the midst of a revolution,' claiming that 'they play the demonstration game because they know that confrontation is the only way to change the reality of their city and of their lives'.

The cinematic cut from a close-up to a long shot injects an element of menace in the context of a conflict where drones, surveillance and air-dropped barrel bombs have become so familiar. Drawn in exile in France, following Sulaiman's departure from Syria six months after the start of the civil war in 2011, this black-and-white work shows how the war subverted everyday life in his homeland.

Funded by the Contemporary and Modern Middle Eastern Art acquisition group (CaMMEA)

2014,6016.4

**Adel Daoud (born Syria, 1980)**

***Charbon de chair, 2014***

Charcoal on cardboard

Daoud grew up at the Syrian-Turkish border and studied fine art in Al-Hasakah and Damascus, before he was forced to flee to Vienna because of the civil war that has claimed more than 500,000 lives since 2011.

Through the use of gestural charcoal and erasure, this drawing attempts to communicate both the horrors of the civil war and the way they have largely been ignored or forgotten. Partly dismembered skeletons emerge from a maelstrom of marks, parts of the image having been rubbed out to evoke the erasure of such horrifying events from collective memory.

The title roughly translates as 'human charcoal', a visceral conjunction of medium and subject matter, conjuring up images of writing or drawing with burned flesh.

Funded by the Contemporary and Modern Middle Eastern Art acquisition group (CaMMEA)

2016,6009.1

A. R. Penck (born Germany, 1939, died Switzerland, 2017)

*Ohne Titel (Untitled)*, c. 1982

Gouache and graphite

In this powerful, immediate drawing two figures oppose one another. A hybrid stick creature in dark greenish-black pushes against, almost penetrating, a robotic machine.

*Standart* – Penck’s lexicon of pictograms, consisting of spindly stick figures, signs and symbols inspired by Paleolithic cave art and contemporary theories of information systems, was designed to be used as a communicative tool; easily understood and universal. However, deciphering the artist’s language, as here, is not at all straightforward.

Born in Dresden and witness to its near destruction in 1945, Penck spent the first half of his career battling the East German state as a dissident artist before finally moving to West Germany. This drawing, made as Penck struggled to adapt to this change, is one of several showing two opposing figures, suggesting the tensions, both social and political, that the committed socialist artist felt existed in both states of his divided homeland.

Presented by Count Christian Duerckheim, 2013,7043.27



**Stuart Brisley (born UK, 1933)**

***Dirty Protest, Armagh, 1993–96***

Grey and black gouache with green acrylic and tempera

This unsettling drawing is based on an illicit black-and-white photograph of Mairead Farrell, one of more than thirty women to take part in the 'Dirty Protest' in the all-women Armagh Prison in 1980. The photograph was taken illicitly and later published in the press.

The use of the green to suggest the hand-smearred excrement on the cell walls as part of the Dirty Protest echoes the *Green Book* (the code of conduct and induction manual of the IRA), and the Emerald Isle that Farrell died fighting to unite.

The Dirty Protest was part of a campaign to protest the British government's change in categorization of paramilitary prisoners from political prisoners to ordinary criminals. In his choice of Farrell as a subject, Brisley 'wanted to show that there was no gender division to the struggle to be rid of the colonial rule' in Northern Ireland.

The intimate scale of these works from his *IRA Paintings* series was also a deliberate choice by Brisley, who 'wanted to

show something surreptitiously not as a grand public statement; as if I subjected myself to self-censorship'

Funded by the Rootstein Hopkins Foundation

2008,7022.2

**Bahman Mohassess (born Iran, 1931, died Italy, 2010)**

***Untitled, c. 1989–2010***

Collage of magazines and painted paper

A turbaned shark speaks into a microphone, eyeballing the viewer from a rich red and Persian blue background. The shark alludes to Akbar Hashemi Rafsanjani, President of Iran from 1989 to 1997, who was nicknamed *kuseh* (shark in Persian), referring to both his inability to grow a beard and his political guile. As a socially liberal, openly gay man, Mohassess could not live freely in Iran before, or after, the Revolution of 1979, and this is a characteristically mocking response to the political situation of his homeland.

Funded by Maryam and Edward Eisler, 2013,6050.8

**Judy Chicago (born USA, 1939)**

***Driving the World to Destruction, 1983***

from the *PowerPlay* series (1983–87)

Prismacolor pencil over graphite sketch

This colourful drawing shows a muscular male nude, reins in tightly clenched fists, steering a burning globe. The series resulted from Chicago's visit to Italy in 1982, where she saw Renaissance paintings in which the male nude was the prevalent subject. Chicago claimed, 'I didn't want to keep perpetuating the use of the female body as the repository of so many emotions.' Instead she wished to explore the potentially violent and destructive aspects of masculinity as a social construct, and its implications for the whole of humanity.

Presented by the artist in honour of Edward Lucie-Smith

1997,0927.48

**Stephen Willats (born UK, 1943)**

***West Waste London Lands, 1981***

Ink, Letraset and graphite

As the artist has noted, ‘what as a thought is internal, transient and unfocused, through the process of drawing becomes clear and possible; to be understood by someone else’.

The visualization and exchange of information is key to Stephen Willats’s diagrammatic drawing. It is representative of his conceptual work, based on his interaction with residents in social housing – at the time a highly unusual way of making art.

The physical space of the low-rise interwar Charville Lane housing estate in West London is expressed through three concentric circles, the dark lines indicating the boundaries, and the arrows the connections between the built environment and its surroundings. For Willats, drawing is ‘a vehicle for social exchange’, and this diagrammatic model communicates the ‘transformation of six areas of pressure’ as manifested in the dynamic between the inhabitants of the housing estate and their surroundings.

As in other works from this period, such as *The Lurky Place* (1978), the wasteland used by residents to escape, or to dump unwanted or broken possessions, was seen by the

artist as a transformational space of freedom, refuge and space to ferment 'counter consciousness'.

2001,0728.16

**Imran Qureshi (born Pakistan, 1972)**

*Where the Shadows Are So Deep, 2016*

Gouache and gold leaf on Wasli paper

Using the exacting techniques of sixteenth-century Mughal masters, Imran Qureshi creates jewel-like, meticulous miniatures that gleam with the beauty of their materials, though their subject matter is more unsettling.

There is a bodily quality to this pair; the gold background is marked with blue flecks and red drips, akin to hairs or dripping blood. Painstakingly painted with a squirrel-hair brush, this is part of a series that formed a large, immersive installation at the Barbican, London, in 2016.

The uneasy landscapes are Qureshi's response to the violence and conflict in the world around him, especially post 9/11, and in particular the bloodshed in his native Pakistan.

Mughal miniatures traditionally focus on the human figure in the illustration of epics, fables or portraits of rulers and their courtiers. In these empty landscapes, the only signs of life are tiny dragonflies that hover above roots or veins of blood (on the left), and are displaced by a focus on the leaf-covered ground in the panel on the right. Qureshi's removal of the figure heightens the presiding sense of menace in these elliptical depictions of violence.

Private Collection, London

Promised gift to the Department of Prints and Drawings

**Ellen Gallagher (born USA, 1965)**

***An experiment of unusual opportunity, 2008***

Graphite on stiff handmade paper

In this preparatory drawing for a medal, the face is replaced by a grotesque, oversized eye, itself a recurring motif in Gallagher's work. Delicate strokes of pencil create the intricate hairstyle and prim nurse's cap that provide a clue to the work's subject – Eunice Rivers, the African American nurse who for forty years coordinated the Tuskegee Syphilis Experiment.

In 1932 she was charged with recruiting 399 syphilitic black men from Alabama for a study designed to observe the untreated progression of the disease, even after penicillin was discovered to cure the disease in the 1940s.

Rivers's role in this experiment has been widely discussed, with many finding it hard to understand how, as a nurse, she could commit such a gross injustice against her community. The medal was commissioned for the British Museum's *Medals of Dishonour* exhibition (2009).



Ellen Gallagher, *An experiment of unusual opportunity*, 2008, struck silver and cast and silvered gilding metal medal, diam. 57 mm 2009,4066.3

Presented by the Metabolic Studio through the American Friends of the British Museum

2011,7094.1

**Philip Guston (born Canada, 1913, died USA, 1980)**

***Untitled, 1971***

Pen and ink

This drawing is from Guston's satirical series *Poor Richard*: around 180 works mostly drawn in the summer of 1971, charting the seemingly inexorable rise of the 37th President of the United States, Richard Nixon.

Guston reduces Nixon to a bloated testicular head with a flaccid phallic nose. Spiro Agnew, his hapless Vice President, and constant golfer, is depicted as a blockhead propped up by bent golf clubs, and with golf tees, or nails, tacked in his back. Nixon's closest advisor, Henry Kissinger, is portrayed as a pair of crab-like spectacles. All three appear washed up on a beach or golf bunker.

Inspired by conversations with his friend Philip Roth, whose fierce anti-Nixon satire *Our Gang* was published in 1971, Guston mocks one of America's most divisive politicians a year before his re-election by a landslide.

Guston's fury and disgust was fuelled by his country's failure to see Nixon's paranoia and duplicity, even before the Watergate scandal erupted in 1972. His visceral depictions of a beached president were remarkably prescient, and skill in mockery remains a potent tool for artists wishing to puncture the aura of power.

Presented by Hamish Parker

2017,7056.1



**Cornelia Parker (born UK, 1956)**

***Poison Drawing, 1997***

Rattlesnake venom and ink

**Cornelia Parker (born UK, 1956)**

***Antidote Drawing, 1997***

White ink and Diamond Back snake anti-venom

**Meditation Hall Bell, Qing dynasty, 1898 CE**

Bronze

China, Hangzhou

Durham University Collection

This is a Zen (Chan) Buddhist bell made for use in a monastery. It was designed to be placed in a meditation hall and would have been rung to indicate the beginning and end of periods of meditation. The bell has been cast to replicate the original hand-written texts expressing the Buddhist 'Middle Way'; the term used by the Buddha to describe the path to liberation from the cycle of death and rebirth. The bell is also decorated with Daoist symbols, reflecting the mixing of religious forms in China.

The decorative motifs include the eight Bagua or Pa Kua

symbols of the Daoist cosmology which represent the fundamental principles of reality and are seen as a range of eight interrelated concepts. The texts on the bell are extracts from Buddhist texts that might aid meditation, such as the thought:

“That which we call form is not different from that we call space. Form is the same as space. Space is the same as form.”

DUROM.1968.9

Gift from Miss J.M.D. Thomson, part of the Dr. Duncan collection

**Carving of Avalokiteshvara of the Lion's Roar  
(also called Simhanada Avalokiteshvara)**

Yuan dynasty or early Ming dynasty, 1271-1400 CE

Wood, Durham University Collection

Often represented across Buddhist art, the figure of Avalokiteshvara, the bodhisattva (enlightened being) of compassion, resolves to postpone attaining buddhahood until every sentient being on earth can achieve liberation from suffering and the process of death and rebirth. The lion can be regarded as a symbol of untamed earthly desires. The lion's roar of the statue's name refers to the intensity of the moment of enlightenment.

This sculpture, hand carved by an unknown artist, used to form part of the collection of sculptor Eric Kennington (1888 - 1960). Upon its viewing by the art critic RH Wilenski (1887-1975), Wilenski exclaimed 'No whit or tittle of outside ideas has been allowed to spoil his sculptural imagination. The beauty of this marvellous carving has no connection with anything but sculpture'. Avalokiteshvara of the Lion's Roar, transforms the often-seen two dimensional image of Avalokiteshvara, into a three dimensional object of significant presence.

DUROM.1994.9

Accepted in lieu of Inheritance Tax by H M Government and allocated to the University of Durham for the Oriental Museum, 2017

**Công Dững Trần (born Vietnam, 1969)**

***Tranh cờ động chờng trung quốc đặt gián khoan trái phép tại biển động, 2014*** (Propaganda pictures against China's illegal drilling rig in the East Sea)

Woodblock print on paper, Durham University Collection

Công Dững Trần works in a variety of medium including ceramic, lacquer and wood but has found a deep affinity with the traditional art of woodblock printing. Born in Vietnam, his work draw inspiration from the everyday and common things he sees around him. This print is created by the artist first drawing an image onto a wooden block, this image is then carved away by hand, coated in ink and printed onto paper. Originating in china, woodblock printing first allowed artists to reproduce their drawn image, pattern or text multiple times.

This print forms part of a series created to protest against Chinese drilling in the East Sea. The tensions arose over the disputed area around the Vanguard Bank, off the coast of Vietnam. The area is rich in mineral reserves and both Vietnam and China claim the right to drill for oil.

DUROM.2015.290, Purchase

**Nermine Hammam (born Egypt, 1967)**

***Hitch-hiking, 2012***

Digital print on rice paper

Durham University Collection

Nermine Hammam is an Egyptian artist whose work comprises many intricate layers of images, forcing us to question the nature and accuracy of mass media.

This digital drawing forms part of the series *Unfolding*.

The series combines inspiration from the traditional drawn and painted Japanese landscapes of folding screens, with explicit footage of police and military brutality captured by the artist during the 2011 revolution in Egypt. During these protests, Hammam witnessed young Egyptians clashing with authorities in Tahrir Square, while only a few streets away, life continued as normal. Through this work Hammam questions our desire to look away by placing images of intense violence among scenes of seemingly idyllic tranquillity.

DUROM.2019.803, Purchase

**Hew Locke (born UK, 1959)**  
***Sovereign 3, 2005***  
Watercolour on Arches paper

British royalty, the Queen in particular, has been a fascination for Locke since his early childhood in post-colonial Guyana, where the head of Elizabeth II was on his school exercise books and on signs and statues all around him. This drawing is part of his ongoing series of drawings and sculptural assemblages, *House of Windsor*.

Locke has described the Queen as a keeper of 'political secrets' for more than sixty years, with her lips tightly shut. The corrosive effects of that secrecy and power can be seen in this head of Elizabeth, tattooed with hundreds of eyes (some morphing into the shape of the devil), her head adorned by devilish horns.

Drawn in acid colours that drip down the sheet, the portrait has a background of laughing, gurning skulls. These may refer to Renaissance portraits of royalty, which sometimes included skulls or skeletons as a *memento mori*. Through this drawing Locke asks us to question the Queen as a symbol of nationhood, as well as the power and history that she embodies.

Funded by the Rootstein Hopkins Foundation

2005,1031.5

**Sun Mu (born DPRK, dates unknown)**

***Landscape of North Korea, 2015***

Digital print on paper

Durham University Collection

Sun Mu is not the real name of this North Korean artist, but a pseudonym that uses a combination of two Korean words that translate to 'the absence of borders'. The artist's pseudonym not only represents what he feels is the potential and ability of art, but also the physical military line that keeps the Korean people separated. In addition to adopting an alias, the artist refuses to allow his face to be photographed, afraid that the family he left behind may face reprisals for his art.

Sun Mu was trained to create drawn posters and murals for the North Korean Communist government, he is one of the first defectors from the North to have won international fame as an artist. Sun Mu applies the same drawn and handmade techniques learnt during his time creating propaganda art, to create new parodies of the North Korean regime, printing them digitally for mass consumption and influence.

DUROM.2017.179, Purchase



**Bed, Qing dynasty, 1830-1839 CE**

雕花镶嵌象牙拔步床

Hardwood, ivory

Southern China

Durham University Collection

The bed was the most important piece of furniture in a traditional Chinese home. As such it was a prominent reflection of the wealth and status of the owners.

This type of bed is called 'babu chuang'. Emerging in the Ming dynasty, the babu chuang was the largest type of traditional Chinese bed. Beds of this type were extremely complicated and expensive to make and were only produced in the richest areas of Southern China.

The bed's decoration, in the form of inscriptions, markings and ornate motifs, would have been originally drawn and designed by a craftworker. The forms are linked to long life, happiness and a successful marriage with many sons.

Although the decoration on this bed indicates it was originally intended as the bridal bed for a wealthy Chinese woman, it was purchased by the English trader, Lancelot Dent, a senior partner in the company Dent & Co based in Canton (Guangzhou). Dent was a major figure in the British opium

trade in China. In 1839 the Chinese authorities issued a warrant for his arrest and forced him to hand over his store of opium, events that contributed to the outbreak of the first Opium War between Britain and China.

DUROM.1981.122

Purchased with the aid of the V&A

## Systems and Process

In a sense all graphic art flows from systems and process – pigments are carefully measured and mixed; perspective mathematically attuned; light and shade modelled with lines, dots or washes. The transformative nature of these processes, as well as their underlying ideas link today's drawings to those of the past.

The drawings in this section not only reflect these shared histories but also grapple with more conceptual notions of space, time and abstract ideas. This analytical and enquiring spirit is expressed in a multitude of forms, unique to each artist.

The immediacy and economy of drawing clearly lend themselves to experimentation, offering opportunities for artists to explore systematically diverse themes and concepts. The drawings thus bring the workings of the mind and eye together, in the most direct form of expression.

From investigations in colour by Anish Kapoor to the rigorously conceived work of Sol LeWitt, all of the artists express the rationale of their ideas through systems and process. In the works the intellectual becomes visual, combining concept and drawing to feed back through the perception of the viewer.

Andrew Parkinson

**Susan Schwalb (born USA, 1944)**

***Untitled, 1980***

Metalpoint with graphite and burn marks on prepared paper

These drawings incorporate fine lines in metalpoint (where a sharpened wire, commonly made of silver, is used to create delicate lines on treated paper) with scorched and scratched marks. While metalpoint flourished during the Renaissance, it had all but disappeared by the eighteenth century. Artists such as Schwalb have helped to reinstate the tradition. The contrast between the meticulously rendered lines and more spontaneous burning creates a tension that adds drama to the flowerlike images.

Presented by the artist

2015,7098.2.1–4

**Roger Ackling (born UK, 1947–2014)**

***An hour walk along forest paths from one shaft of sunlight to the next/ Ashridge Hertfordshire/ May 1978 England, 1978, Sunlight on wood***

In the artist's words, 'This source I'm working with is light. Just as it's about to hit the earth, I put this small lens and catch it and focus it down into a point.' Ackling's work is closely attuned to nature (it could be made only out of doors when the sun shone), creating discreet but beautiful scorched dots – literally impressions of the sun – 'drawn' on wood, found and collected.

While Ackling's system of working changed little over the years, his drawings and sculptures took on many different forms – using card, broken branches, scrap or driftwood, depending on the location and the material available. 'It's a very physical activity.... But it's a very ephemeral one, because the actual amount of... touching anything else is very minimal.'

*An hour walk along forest paths...* elegantly reflects the experience of walking in a particular place, as well as offering a record and meditation on the passing of time.

Bequeathed by David Brown, in memory of Liza Brown

2003,0601.119

**Eduardo Paolozzi (born UK, 1924–2005)**

*Two Studies of a Head, 1978*

Graphite

Eduardo Paolozzi was preoccupied with machines and the development of technology. Throughout his life he amassed an enormous collection of objects and images, including machine parts, cuttings from magazines and flea-market finds that he assembled in his studio and incorporated into his work.

In *Two Studies of a Head* Paolozzi depicts a piston head (one of the main drivers behind industrial-scale mechanization). The title also alludes to a living head, turning machine into man, a major theme in his work.

Throughout his career Paolozzi broke down barriers that traditionally existed between disciplines: creating a fusion between painting and sculpture; drawing and printmaking; and photography and collage that has become commonplace among artists working today.

Presented by the artist

1981,1107.8

**Sol LeWitt (born USA, 1928–2007)**

*Untitled, 1971*

Pen and yellow ink on plastic film

As the artist noted, 'The visual aspect can't be understood without understanding the system. It isn't what it looks like but what it is that is of basic importance.'

Sol LeWitt was one of a generation of artists who pioneered a new way of thinking about and making art. Using logical systems and processes (often originating as a set of written instructions), LeWitt created a huge body of work, including wall-drawings, photographs, prints, artist books, structures (a term he preferred to sculptures) and drawings.

LeWitt's work forgoes literal representation in favour of an infinitely repeatable concept – an approach that revolutionized contemporary art in the 1960s and 1970s.

Made up of lines of cadmium yellow ink meticulously drawn in parallel in four opposing directions (vertical, horizontal and both diagonals), the resulting drawing expresses a simple abstract idea as well as offering a richly patterned and dazzling surface.

1981,1003.27

**Rachel Duckhouse (born UK, 1975)**

*Corallinae, 2011*

Pen and coloured inks

In *Corallinae* (tiny sea creatures that live among seaweed in shallow salt water), Duckhouse sets out two open networks of floating forms. Her drawings seek to map out repeated and layered structures that would otherwise be left unseen. Her research into the nano-architecture of shells and other natural objects is 'concerned with the underlying patterns and structures of life, and how they fit together'. Through a system of forensic enquiry the artist gains an understanding of microscopic forms, offering new perspectives on nature's complexity.

Presented by David Paisey

2012,7021.37



**Myra Stimson (born UK, 1961)**

***SW#1 word pile, 2000***

Pen and black and red ink

This drawing is based on several pages of handwritten text found in a notepad. The artist has outlined the words, emphasizing the patterns they make, as well as the space between them, while redacting their meaning. It resembles an elaborate word search with forms stretching up and across, creating a non-verbal reading of everyday written communication. Stimson is sensitive to the idea that the gesture within the documents is not her own, but rather an echo of a distinct and individual 'voice'.

Her choice of mundane or workaday text underlines the motion of writing, over and above its literal meaning. While the drawing predates the ubiquitous use of mobile phones, email and social media, it highlights the creative act of writing now threatened by digital technologies that have removed the character of the individual hand.

Funded by the British Museum Friends

2001,0127.5

**Juliet Haysom (born UK, 1978)**

***Blind Monstrance Drawing No. 8, 2003***

Graphite on cartridge paper with burnt hole

Haysom uses a simple pencil line to pick out the outline of a monstrance, a vessel used in the Roman Catholic Church to display the sacramental Host. A circular hole is burnt into the paper to represent the symbolic focal point of the monstrance, often made from transparent material. Around this, Haysom creates a 'blind' drawing (looking only at the object being drawn, not the paper), using her fingers as a guide and following the circumference of the hole. From this simple act, uniting absence and presence, the artist makes the form of the monstrance anew.

Acquired with the Philip and Psiche Hughes Fund

2005,0630.2

**Jacob El Hanani (born Morocco, 1947)**

*Three Kav, 1997*

Pen and ink

A compulsively drawn pattern of lines makes an ordered but abstract field of tonal variations. It reflects El Hanani's interest in the ancient Hebrew art of micrography – where very small letters create decorative or symbolic patterns. Here minuscule characters link in a vast synaptic network. The artist's adherence to a rigid methodical process forms patterns that resemble closely knitted fabric or the filigree of oceans seen from space. In an awe-inspiring feat of concentration (such drawings take months or even years to complete), the artist connects great human endeavour with notions of the infinite.

Acquired with a contribution from the Israeli Acquisitions Fund

2001,0330.16

**Bridget Riley (born UK, 1931)**

*Second Study: with Double Yellow and Double Red, Blue and Turquoise, 1999*

Coloured gouache and graphite on graph paper

The artist explores here the meeting points between systematically arranged bands of colour, exploiting a purely visual energy through variations and careful manipulation of hue and tonal values.

The discipline of drawing is central to Riley's work – from an early devotion to figure drawing, through analytical studies for larger-scale paintings, drawing has remained for her an essential tool and a means of creative enquiry. In her own words, 'it is this effort "to clarify" that makes drawing particularly useful and it is in this way that I assimilate experience and find new ground.'

By setting four contrasting colours in different combinations, Riley explores the meeting points between colour values – highlighting the fugitive and changing nature of colour. As Riley has noted, 'An element so responsive to relationships and interaction as colour cannot be stable and definitive in the same way that forms described by line can be.'

Bequeathed by Alexander Walker, 2004,0601.37

**Anish Kapoor (born India, 1954**

*Blue Square*, 1996

Ultramarine pigment on watercolour paper

In this work the artist has applied raw pigment in a concentrated field of colour that floats over a halo of rougher marks. It comes from a series of works exploring voids, both physical and metaphoric, in which the methodical process of colouration is used to convey emotive energy, as well as a sense of limitless space. Ultramarine has been revered by artists since the Renaissance as a colour symbolizing truth and peace, holding a unique spiritual charge. Although Kapoor is best known for large-scale sculpture, his drawings remain powerful works of art in their own right.

Funded by the Rootstein Hopkins Foundation

2008,7007.1

**Kenneth Martin (born UK, 1905–1984)**

***Metamorphoses Blue*, c. 1973–77**

Blue and white gouache, ink and graphite on graph paper

Kenneth Martin's work sets out to visualize dynamic patterns of movement and change through a system of ordered numbers, chosen at random with the throw of a die. These establish axis points, creating a complex and intriguing geometry.

The permutations of a given sequence of numbers, once joined together and coloured by Martin, offer a pre-set outcome that reflects the artist's interest in order and chance. Martin was a central figure in the development of kinetic art – sculptures designed to move in a controlled and graceful way. Writing in 1964, the artist noted, '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).'

Bequeathed by Alexander Walker

2004,0601.47

## **Window Grill, 19th - 20th Century CE**

Ceramic

Multan, Punjab Province, Pakistan

Durham University Collection

Window grills allow light and cool air to flow into a building while at the same time maintaining privacy. This particular grill was designed for use in an internal courtyard and so is decorated and glazed on both sides. The intricate geometric design is inspired by Kufic script, a handwritten Islamic alphabet used by early Muslims to record the Qur'an. Kufic script is also often used in the decoration of buildings and monuments, its angular forms and solid lines translating with ease from hand-drawn calligraphy to large scale carvings.

DUROM.1980.44

Transfer from the V&A

## Place and Space

The earliest surviving drawings, made in prehistoric caves, show how humans have always been fascinated with turning an empty 'space' into a 'place'; imbuing it with meaning and marking their presence.

Andrzej Jackowski, Rachel Whiteread, Gerhard Richter and Edward Allington examine interior spaces in different ways. Jackowski takes the space of a spare wooden hut, and by including symbolic objects, creates a location specific to him, a place. Whiteread explores how history is made manifest in domestic architecture – the unsung elevated to the monumental, while Richter constructs an immersive environment in which colours might interact.

Allington's imagined interior responds to the paper support on which it is drawn, creating a fantasy from the interaction of text and image. Frank Pudney and Richard Deacon examine the fragmentation or interference of different spaces, using linearity to describe surface.

While Phyllida Barlow and Liliane Lijn look at urban environments from different perspectives, both are imaginative, playful and subversive. Others including



Jonathan Callan, Tacita Dean and David Nash explore the significance of landscape, and its interaction with memory and the imagination.

Alison Cooper

**Michael Mulvihill (born UK, 1973)**

***The Means & the Instruments (North Sea Coast), 2013-15***

Graphite on paper

Durham University Collection

Mulvihill is a North-East based artist whose work examines the way nuclear weapons have influenced and structured the way we experience our social and cultural environment.

Drawing on childhood memories of the threat of nuclear war during the 1980s, Mulvihill's drawings act as signposts to this territory of conflict.

*The Means and the Instruments* series, of which five are shown here, are drawings of residential housing in towns along the North Sea coast of Britain; an area that has long been heavily militarized for defence against invasion from the sea. The drawings shift between personal homes that are potentially vulnerable and buildings disguised as domestic houses that are, in reality, used for covert operations by NATO and intelligence agencies, and explore how activities of militarism permeate our everyday environments.

Acc. No, Purchase

**Yinka Shonibare CBE (born UK, 1962)**

***Climate Shit Drawing 1, 2008***

Four colour lithographic print with silk screen glaze, fabric and foil collage and die cut Somerset radium white satin  
Durham University Collection

Shonibare's work explores issues of race and class through the media of painting, sculpture, photography and film.

*Climate Shit Drawing 1*, is the artist's first fine art print, taken from his first ever body of work on paper. Using a complex and seductive combination of print and collage techniques, the work considers the impact and effects of climate change and globalisation. Starting with a process of automatic drawing, the artist creates a kaleidoscopic composition suggesting the collision of economic, aesthetic and personal realms.

The subject matter is political in a broad sense, addressing the issue of climate change. By including scraps of the *Financial Times* newspaper, and images of aircraft, Shonibare suggests that globalisation, the increasing interdependency of national economies, and the growth of air travel and trade are all parts of the bigger picture behind the manifestations of climate change.

**Andrzej Jackowski (born UK, 1947)**

***Voyage 5, 2010***

Watercolour, charcoal, graphite and gouache on dark-buff textured Indian paper

Jackowski grew up in a refugee camp in North Wales, where he lived until the late 1950s with his Polish parents. In this striking drawing Jackowski allowed the unconscious to guide him in what he described as a 'voyage into the unknown', populating an interior space with various 'props' and 'actors'.

Brown, grid-like walls, a sparse interior and a ladder convey the atmosphere of the place where he spent his formative years. The huts of the refugee camp, made from wood and tar, are conveyed by the drab colours and the heavy brushstrokes.

The autobiographical motif of father – here seen touching his child protectively – and son is stripped of its particulars, lending it a more universal resonance of loneliness and loss.

Jackowski uses powerful, insistent images from his past, such as the seemingly uprooted Christmas tree and ominously empty suitcase, to explore ideas of human memory, displacement and the psyche.

Presented by Hamish Parker

2012,7064.1

**Rachel Whiteread (born UK, 1963)**

***Pink, 1993***

Pen, ink and gouache on graph paper

During a year spent in Berlin from 1992–3, Whiteread produced her first major series of independent drawings. This drawing, inspired by the parquet flooring of her flat, reveals Whiteread's interest in domestic interiors, transforming the everyday into something unexpected. Whiteread's fascination with floors is also visible in her casts made since the early 1990s. Rather than an illusionistic sculptural depiction, she uses gouache to echo the physicality of the plaster and resin casts, its surface evoking the floor's worn grain, hinting at the flat's previous inhabitants.

Bequeathed by Alexander Walker

2004,0601.45

**Gerhard Richter (born Germany, 1932)**

***Ohne Titel (Untitled), 1976***

Felt-tip pen, ballpoint pen and graphite

Here Richter creates an illusionistic, three-dimensional space to design a work that would subvert that solidity; floating blocks of colour opening up the voids between them.

Meticulous, precisely executed markings give the outline of walls and ceiling. Dense lines of ballpoint pen at floor level lead the eye into the room's corners. Reminiscent of Richter's earlier colour chart works (begun in 1966, then produced in 1971–4), although Richter would not return to making grid paintings until 2007, this work provides evidence that he wanted to explore their spatial possibilities.

Presented by Count Christian Duerckheim

2013,7043.19

**Frank Pudney (born UK, 1981)**

***Uneven Friction, 2017***

Pen and collage

*Uneven Friction* is part of the artist's ongoing interrogation of 'an aesthetic focused on line frequency'. Each mark can be seen to represent a person, the density of line their concentration. The drawing is made up of torn pieces collaged together, creating a disorientating impression of clusters and rifts. The fragmented image examines how we relate to the world around us, in the artist's words 'the force of belief in our individuality' pitted against 'the acceptance of being an insignificant element' of a greater whole.

Presented by David Paisey

2017,7018.8

**Richard Deacon (born UK, 1949)**

***Some Interference 14.01.06, 2006***

Ink and graphite

This drawing is one of a group begun during the artist's residency at the Oxford Centre for the Study of Gene Function in 2005. Initially, the drawings were intended to represent multiple surfaces on a flat plane, as if the paper were splitting into interconnected layers. As they developed, the artist realized he was drawing things that were difficult to clarify, which then became the new focus of the work, in his words, an equivalence between 'trying to visualise a complex interwoven surface and the perception of something that is difficult to bring into focus.'

Funded by the Rootstein Hopkins Foundation

2006,0930.9



**Jo Stanness (born UK, 1979)**

***Dunelm House, 2018/19***

***Apollo Pavilion, 2018/19***

Collage and acrylic paint on paper

Durham University Collection

Jo Stanness, born in Sunderland, often uses the brutalist and modernist architecture of the North-East as a central element in her work.

*Dunelm House* and *Apollo Pavilion* are architectural cut-outs, a series of works the artist began in 2015. Having always been drawn to the clean lines and geometry of brutalist and modernist architecture, Stanness found the background clutter in her photographs of such buildings frustrating, instead choosing to use scissors and paint to cut away the surrounding disorder and reveal the clean, true forms. Using images of structures or elements of buildings as a catalyst for the division of pictorial space, and following self-imposed instructions such as only extending lines and angles which already exist within the photographic image, Stanness reveals how these structures cut through and divide up physical space, presenting the architecture of buildings as form of 3 dimensional drawing.

Acc. No, Purchase

**Phyllida Barlow (born UK, 1944)**

***Untitled: hoarding; 2017 Venice, 2017***

Acrylic on watercolour paper

This drawing relates to a sculpture that formed part of *folly*, Barlow's installation work made for the 2017 British Pavilion at the Venice Biennale, later reimagined for the High Line public park in New York. Stages, fences, towers and other imposing three-dimensional structures often appear in her work, anchored in an ongoing concern with volumes and their pliability.

As the artist has said of her medium: 'so it's kind of absurd, and its absurdity is what I find fascinating.' For Barlow, drawing is a field of infinite possibilities, which allows her an energetic freedom more vital than sculpture, and sometimes more ambiguous. This structure, reminiscent of an advertising hoarding, is shown surrounded by colourful debris, the barest hint at a shadow suggesting that it is an idea for a three-dimensional work, rather than an illusionistic description of one.

Throughout her career, Barlow has made drawings before, during and after creating the related sculptures, continuing the exploration throughout the sculpting process.

Presented by the Contemporary Art Society, 2017  
2017,7049.1

**Liliane Lijn (born USA, 1939)**

***Hanging Gardens of Rock City, 1970***

from the series *Floating Gardens of Rock City*

Collage of photograph and magazine cuttings touched with green crayon

*Floating Gardens of Rock City* was a project in which Lijn imagined stretches of green walkways suspended across the rooftops of Manhattan. This is one of four collages in which the artist envisaged a utopian idyll connecting skyscrapers in an aerial pedestrian thoroughfare traversing the whole island.

Lijn's visionary project was imagined decades before the New York Central Railroad was repurposed into the High Line public park in 2006. In the foreground Lijn collages crowds cut from magazines to evoke a blissful way of life, promenading or sun-worshipping far from the grime of the grey streets. The sweeping grassy garlands lead the viewer's eye to a backdrop in hues of green and blue that give the illusion of aerial perspective.

As Lijn explains: 'I have always found the rooftops of the buildings in Manhattan exciting and strange as if their architects had allowed their fantasies free at that distance

from the ground.' This drawing illustrates Lijn's desire to democratize these exclusive spaces for all to enjoy.

Funded by the Rootstein Hopkins Foundation

2006,0930.7

**David Nash (born UK, 1945)**

***Wooden Boulder, 1981***

Black-and-white photograph with graphite, charcoal and gouache on cream card

This drawing maps the journey of a wooden boulder, roughly carved by Nash, over the course of three years from 1978 to 1981. In twenty-five years it travelled from North Wales all the way to the Atlantic Ocean. The artist followed its various interactions with the landscape, weather and seasons. As he wrote: 'it became a stepping-stone into the drama of physical geography.'

Initially, Nash gave the object a helping hand, but after a few years the artist simply observed its path, intervening only when the boulder became completely stuck under a bridge.

During the first twenty-four years it made slow progress, moving downstream just nine times, before a storm in 2002 drove it on to a sandbank in the Dwyryd estuary. Now at the mercy of the currents, it was moved to a new position twice a day by the high tides around full moon and the new moon.

The last sighting of the boulder was on a sandbank near Ynys Giftan in June 2003. Surrounding creeks and marshes were searched to no avail, suggesting that it has most likely made its way to the sea. In Nash's words, 'it is not lost. It is wherever it is.'

Bequeathed by David Brown, in memory of Liza Brown

2003,0601.84

**Edward Allington (born UK,1951–2017)**

***Leicester, 2005***

Ink and emulsion on old ledger paper

This dreamlike space was created in response to old ledger paper (habitually used by Allington), here an account book from Leicester. The beautiful handwritten script, over which the artist overlaid his sculptural forms, is still just discernible. The parallel lines of text and grids of red-ruled ink are at odds with the room's projection, as Allington noted, 'if you want to read the writing on the paper, you have to ignore the drawing, and if you want to read the drawing, you have to ignore the writing.'

Funded by the Rootstein Hopkins Foundation

2006,0930.10

**Jonathan Callan (born UK, 1961)**

***Canyon*, 2000**

Scratched photographic plate

*Canyon* forms part of a series in which Callan modified landscape photographs by making deliberate scratches, more akin to carving than drawing, each marking the duration of its making. Using a Stanley blade and magnifying glass, the artist set about the tedious work of 'whittling' the ink away.

Much of Jonathan Callan's work, as the artist notes, 'is derived from a fascination with materiality'. *Canyon* was made soon after he decided to use books as his primary source material and their annotation as a lens through which to view the world.

Through his alteration the artist transports the viewer to a transformed space of his own imagination. Of further significance is the image's second-hand nature. It was once the page of a travel publication, the format of which adds further credibility to the imagined place.

Funded by the British Museum Friends

2001,0127.4

**Tacita Dean (born UK, 1965)**

***Wandermüde*, 2007**

Incised carbon paper mounted on paper, with black ink

This drawing was created by scratching into the surface of carbon paper, the delicate incisions creating an intricate tracery of line and text. At upper left, a palimpsest of words, including 'Wanderlust' (desire to wander), is replaced by 'Wandermüde' (tired of wandering).

The drawing formed part of an exhibition of the same name held at the Frith Street Gallery, London, in 2007. The show also featured a film responding to the work of the German writer W. G. Sebald, examining the life of his friend, the poet Michael Hamburger, who featured in Sebald's book *The Rings of Saturn* (1995).

Lists of places ('Middle Field', 'Hops', 'Six Acres') intersect with the routes or boundaries of a map. This mixture of seeming recollections associated with the landscape ('Pilgrims', 'Doodlebug', 'plod plod limp limp') and locations (including the 'Devil's Kneading Trough', a valley near Ashford in Kent), recall Hamburger's training as an infantryman in Kent in 1943.

As with her drawings scratched into slate or blackboards from Victorian schoolrooms, in this drawing Dean examines the intersection of memory and place.

Funded by the Rootstein Hopkins Foundation

2007,7094.1



**Minjung Kim (born South Korea, 1962)**

***Mountain, 2009***

Ink on *hanji* paper

*Hanji* is traditional Korean paper made from the bark of the mulberry tree. An understanding of its properties is integral to the art of calligraphy and painting, which Minjung Kim studied from the ages of thirteen to twenty-nine. This training has given her an exceptional intimacy with the material. She notes: 'today, I only have to touch the paper with my fingers to know how it will absorb the water, how the ink will spread on it, how the flame will burn it.'

In this drawing, the artist delineates mountains using the wet-on-wet application of ink, resulting in haphazard tide lines as the ink bleeds upwards.

The impossible density of peaks seems to evoke an abstraction rather than a particular location. Although Kim began this series of drawings after a trip to southern Italy, the work also recalls the mountainous landscape of South Korea. After permanently resettling in Europe about twenty-five years ago, the artist has imbued the drawing with a certain nostalgia for the landscape and cultural history of her homeland.

Funded by the Hahn Kwang-Ho Purchase Fund

2017,3029.1

## Identity

Throughout history individuals have invariably sought to situate themselves as part of a greater whole. Everyone has multiple identities based on religion, race, politics, language, culture, profession, sexuality, gender and class, to name a few.

In many of these works portraiture is used to examine the character of the sitter, and the artists' relationship to them, displaying a deeply touching intimacy. By contrast, Hajra Waheed's subjects were unknown to her, and instead provide a means for her to investigate wider questions of national and cultural identity. Underlying all these works is the ancient notion that personal identity can be read through the detailed rendering of a person's face or body.

Drawings by Louise Bourgeois, Tracey Emin and Gwen Hardie examine how identity is constructed, especially as rooted in the physicality of the female form. They demonstrate a form of emotional self-exploration and readiness to reveal intimate aspects of personal identity.

Grayson Perry and Marcia Kure explore the tensions inherent in reconciling multiple or fluid identities. Perry represents his alter-ego Claire, while Kure, combining abstraction with elements of traditional Nigerian Uli art, considers how cultural identity informs her practice.

Alix Collingwood-Swinburn

**Maggi Hambling (born UK, 1945)**

***My Mother Dead, 7, 1988***

Graphite

In the moments after Hambling's mother, Marjorie, died in 1988, the artist made several drawings of her. The gradual build-up of marks conveys a certain tenderness, while the tactile smudging of graphite implies a caress. The composition focuses solely on her face, giving the portrait an otherworldly appearance, often echoed in the long-established genre of death portraiture. Her mother's death challenged Hambling to capture the fleeting traces of vitality and individuality. Thus Hambling confronts the effacement of identity in death, and investigates how art can counter this process.

1990,0623.28

**Gwen Hardie (born UK, 1962)**

***Untitled, 1987***

Charcoal

Hardie's often-autobiographical paintings comprise extreme close-ups of the female form, including intense observations of skin. Sharing similarities with prehistoric cave painting, such as the bold and simplified outline, this reclining figure illustrates her longstanding preoccupation with the body and its perception. Particularly striking are the sharp, nail-like markings beneath the skin's surface, and the focus on genitals and breasts. These evoke a form of symbolic mapping, presenting the physicality of female identity as a complex landscape to be read.

Bequeathed by David Brown, in memory of Liza Brown

2003,0601.58

**Louise Bourgeois (born France, 1911, died USA 2010)**

***Untitled, 1989***

White gouache and crayon on black card

The maggot or cocoon was a form often visited by Bourgeois and became a symbol for the process through which the artist dealt with her 'psychological enemies'. Recalling how her childhood home was beset by flies each summer, she regarded the maggot as a complex symbol of life and death, trauma and rebirth.

While maggots could represent her personal demons, they also symbolized resurrection, in her words: 'however hard things are, there is still hope if you believe in maggots. Something has decomposed, and it is from that decomposition that hope comes again.'

For Bourgeois, art was inherently about personal expression: a means of channelling and portraying her anxieties and desires in a process of psychological release. Her work, which draws on childhood experiences, memories and inner struggles, may be read as both an expression of identity and a document of her search for self-knowledge.

Presented by Daniel and Maria Blau

2012,7035.1

**Marcia Kure (born Nigeria, 1970)**

***Power: The Players II, 2012***

Gouache, kolanut pigment, pencil and watercolour

Kure's creations often resemble hybrid, animalistic, cross-cultural beings from alternative realities. Neither obviously male nor female, the ambiguous figure, with arms folded and hand over mouth, seems to question gender stereotypes associated with power.

Although the title implies a powerful figure, restrictions seem to suggest a compromised or conflicted agency: the feet are bound together, while the arms resemble straitjacket sleeves.

Typical of Kure's drawings is the use here of elements from Nigerian Uli art – such as sinuous line, an examination of positive and negative space, and traditional pigments, including coffee and kolanut.

Kure's art may be read as a critical response to the postcolonial fragmentation of identity. The layering of colour, pattern and hybrid forms is suggestive of the way that history and culture shape our identities. The artist struggled with the experience of leaving Nigeria to live in America and in her

words, her work creates 'an argument for people who do not have a defined place'.

Presented by Hamish Parker  
2013,7083.1

**Grayson Perry (born UK, 1960)**

***Untitled, c. 1984***

Coloured crayons, watercolour, gouache, pen and ink, with collage of photographs and magazine illustrations and silver glitter

This is an early representation of Perry's transvestite alter ego Claire. Claire is shown barefoot, moving like a cat on all fours in a field, with a pink tail. The sky is full of collaged images, including a female mannequin in lingerie and cheesy shots from a teenage magazine showing a couple eating apples and messing around.

The leering, balding middle-aged man (the image of a medallion nestling in chest hair seems to be associated with him) is perhaps as trapped as Claire – hemmed in by the shots of the playful Adam and Eve from the late 1970s. These symbols of cisgender and heteronormative culture are presented as strange and faintly grotesque, in contrast to Claire's uninhibited, animalistic behaviour and knowing facial expression.

Wearing a casual outfit of a hooded jacket and rah-rah skirt, Claire flees from these conventions, but her path to the



camping site is blocked by a wire fence. The drawing is typical of Perry's practice in its very personal angle on questions relating to identity, gender, sexuality and social class.

Funded by the Rootstein Hopkins Foundation

2007,7080.1

David Hockney (born UK, 1937)

*Gregory, Chateau Marmont, 1976*

Pen and ink

Gregory Evans first met David Hockney on a trip to London in 1971 with his then partner, the Californian art dealer Nick Wilder. The meeting marked the start of a life-long bond between the two. Like many of the artist's friends, Evans was a frequent model for Hockney, with his youthful innocence portrayed in a series of nude drawings throughout the 1970s.

This drawing captures Evans a few years later, as their relationship had begun to mature. By this time the two were lovers, and the intimate composition, showing Evans sleeping on a poolside lounge in the famous Los Angeles hotel, is indicative of their deepening personal bond.

Hockney beautifully counterpoises the crisp geometry of the tubular sun lounge with the tousled disorder of Evans, who looks as if he has just slipped into sleep after a long night out. Partners for a decade, the pair have remained close friends ever since, with Evans also working as Hockney's manager. In a 2015 interview, Hockney was asked who the love of his life was, to which he responded, 'maybe Gregory.'

Private Collection, London

Promised gift to the Department of Prints and Drawings

**Hajra Waheed (born Canada, 1980)**

***Anouchian Passport Series: Women with Amulets, 1–9, 2008–10***

Xylene and graphite on paper

The *Anouchian Passport Series* reproduces 198 anonymous photographic passport portraits chemically transferred on to a new surface and then rendered by the artist in graphite. They were taken by the Armenian photographer Antranik Anouchian between 1935 and 1970 in his professional studio in Tripoli, Lebanon.

Through her highly detailed rendering, Waheed invites the viewer to scrutinize and feel a connection to an anonymous individual, unique within the wider representation of a culture and nation, whose identity has been unintentionally preserved thanks to a bureaucratic requirement.

Waheed was born in Canada, but lived with her family in Saudi Arabia for 22 years, within the gated headquarters of Saudi ARAMCO in Dharan. Her work explores the links between security, surveillance and the covert networks of power that structure lives, while also addressing the traumas and alienation of displaced peoples affected by legacies of colonial and state violence.

Funded by the Contemporary and Modern Middle Eastern Art acquisition group (CaMMEA)

2011,6024.7

**Tracey Emin (born UK, 1963)**  
***My Abortion – 1990, 1995***  
Monoprint in blue ink

In the early 1990s, Emin underwent two abortions. These traumatic experiences devastated her personally and artistically, triggering a period she described as her 'emotional suicide', when she destroyed many of her works.

When she returned to making art, Emin dealt with her emotional response to these events through her creative practice. This monoprint is typical of her attempt to capture the 'event of a memory' – what it felt like rather than what it looked like.

The rapidity of the monoprint technique allows for an uninterrupted expression of feeling, while also being at one remove from drawing – its reversal another means of transforming the raw emotion of its creation. The main figure is shown lying on a bed, while a second floats upwards; sketchy in its execution and darkly shaded, it represents the physical death of the foetus, or its soul leaving Emin's body.

Autobiography and self-portraiture are key components of Emin's work. Playing the part of a confessional, her practice explores deeply personal and traumatic events, such as rape

and sexual abuse, while also investigating wider aspects of her identity, including love and desire.

1995,0929.8

**Lady Kitt (born UK, 1980)**

***89 Ways You Are Worth More To Me Like This, 2018***

Bank note and glass bottle mounted on board

Durham University Collection

Lady Kitt is an artist, activist, performer and researcher based in Newcastle. Portraits in Lady Kitt's Worth series depict strong and influential women through cutting hearts out of £50 banknotes. This image is a portrait of Professor Charlotte Roberts, Professor of Archaeology at Durham University. By depicting inspirational women from all walks of life, the artist hopes the series will highlight the areas in which women are still underrepresented and discriminated against.

Kitt's intricate papercut's reference a papercutting tradition first emerging in Han dynasty China, during the 4th century CE. A form of drawing with scissors or scalpels, traditionally Chinese papercuts were a form decorative art, however as the skill to make paper spread throughout the world, so too did traditions of papercutting, adapting to different cultural styles.

Acc. No

Purchase

## Time and Memory

Drawing is an inherently time-based practice. While drawings can range from the laborious and time-consuming to the almost instantaneous, it remains a medium intimately bound up with the temporal. It is thus perhaps no surprise that time and memory have been of interest to so many contemporary artists working with drawing.

Pablo Bronstein and Micah Lexier have shown that, in an age of optimization and increased efficiency, the measurement of time can be both a political and an artistic act. Anselm Kiefer examines the importance of history in forming identity and the weight of cultural inheritance, while Richard Hamilton and Glenn Brown consider the significance to contemporary drawing of particular subjects, styles, and marks drawn from the history of art. Jan Vanriet and Seb Patane explore the potential of a contemporary memorial, as well as the politics of remembering and forgetting.

As the pace of life continues to quicken, there is renewed interest in drawing's ability to mark time. Representations of the unfolding of time are visible in works by Claude Heath, Fiona Robinson and Michael Ditchburn, while Peter Doig and Nja Mahdaoui use drawing to interrogate the workings of memory itself.

Isabel Seligman



**Richard Hamilton (born UK, 1922–2011)**

***In Horne's House – Study III, 1981***

Graphite and wash with collaged piece of black paper

In this print study Hamilton created a tapestry of historical styles and subjects to illustrate an episode from James Joyce's *Ulysses* (1922). It shows the artist returning to an earlier study after a period of some thirty years, having previously abandoned the project when he could not find a print publisher willing to take it on due to the prohibitive cost of resetting the text.

In this episode, Joyce describes the birth of a child using phrasing which echoes the development of the English language from its origins in Anglo-Saxon alliteration through writers such as Thomas Malory, John Milton and Jonathan Swift, up to the dialects of Joyce's own day. Hamilton represents this approach visually by moving from the birth of art (here represented by the white outline of a hand recalling prehistoric rock art) through styles reminiscent of Giovanni Bellini and Paul Cézanne, to the Futurist drink sipped by an Ancient Egyptian figure. Joyce's description of *Ulysses* as his attempt to render Homer's myth 'sub specie temporis nostri' (in the aspect of our times) was a formative influence on Hamilton's own approach to making art.

Accepted by HM Government in lieu of Inheritance Tax and  
allocated to the British Museum, 2013

2014,7018.26

**Michael Ditchburn (born UK, 1991)**  
***One Sat, Another Sitting, 2018***  
Graphite

How many people are in this drawing? While the work's title might suggest two different figures, frequent rhyming and repetition – from shirts and mobile phones to the pinholes puncturing each of the shirts' buttons – imply that it is in fact the same figure at different points in time.

This deliberate ambiguity is enhanced by Ditchburn's use of axonometric perspective. Devised by Asian artists hundreds of years before linear perspective was invented, axonometry represents objects' dimensions equally. The viewer appears to be perpendicular to all surfaces, and hovers at an uncertain distance from the scene. With no place to anchor their gaze, spectators are involved in an active negotiation of their attention, and the composition and execution become narrative vehicles. Ditchburn explains, 'this allows the image not to be bound to the translation of a singular moment in time.... The works then become a record of an event.'

Presented by the Friends of Prints and Drawings

2018,7026.1

**Stuart Langley (born UK, 1982)**

***36point7, 2018***

Neon tubing, Perspex

Durham University Collection

Commission by Curious Arts

Stuart Langley is an artist currently based in Hartlepool. He works with light and colour, making use of waste materials to create sculptural artworks, neon drawings and installations, encouraging the viewer to hunt for the potential in the everyday.

*36point7* is a three dimensional neon drawing that reimagines the World AIDS Day charity ribbon, increasing its distinctiveness and ensuring visibility for the millions of people living with HIV/AIDS across the world. In 2016 there were an estimated 36.7 million people living with HIV/AIDS globally. Since the 1980s an estimated 78 million people have become infected with HIV and 35 million people have died of AIDS-related illnesses, making it one of the most destructive epidemics in history. In 2016 alone, 1 million people died of AIDS-related illnesses. Stigma and discrimination remain an everyday reality for people living with HIV/AIDS, with increased levels of poverty, hardship and inequality.

Acc. No, Purchase

**Pablo Bronstein (born Argentina, 1977) *Greenwich Pendulum Mantel Clock*, 2018**  
Ink and watercolour on paper in nineteenth-century frame

This fantastical clock reveals the measurement of time to be neither natural nor objective, but rather the subjective product of human invention. A large dial showing twelve o'clock Greenwich Mean Time dominates smaller faces detailing the corresponding hours in Britain's former colonial capitals.

Standardized timekeeping was the result of a late nineteenth-century European desire for enhanced efficiency in trade, and following the 1884 International Meridian Conference in Washington, DC, its mean time zones were calculated at the Royal Observatory in Greenwich, London. This erasure of local timekeeping was both a symbol and tool of colonial power, and as such fiercely resisted.

Britain's redefinition of its colonies as 'peripheries' to London's 'centre' is symbolized by Greenwich Mean Time's domineering pre-eminence, and the clock's decorative finial of 'exotic' palm trees. While this historical pastiche might seem fanciful, such clocks did exist. Indeed, the pendulum of this clock remains in motion, serving as an uncomfortable reminder of the enduring legacy of Britain's recent colonial past.

Funded by the Rootstein Hopkins Foundation

2018,7052.1

**Glenn Brown (born UK, 1966)**

***Children of the Revolution (after Rembrandt), 2017***

India ink and acrylic on polyester over cardboard, in Italian seventeenth-century carved and gilded frame with later spandrels

This drawing was made in response to a historic frame in the Museo Stefano Bardini, Florence, which influenced its composition and style, while Rembrandt's etching of the Roman goddess Diana (right) provided its subject. Brown's process involves selecting works of art from the past to provide vehicles for his ideas. Here Rembrandt's Diana has been decapitated – eliminating her direct, even confrontational, gaze and echoing the frame's arched spandrels. Brown's gestural brushstrokes imitate the swelling line of the engraver's tool, or the quill pens favoured by early modern artists. However, rather than assimilating these techniques as a 'natural' means of representation, Brown appropriates them as a particular language, with their own cultural and historical baggage.



Rembrandt, *Diana*, c. 1631, etching

Presented by the artist  
2018,7036.1

**Peter Doig (born UK, 1959)**

***Swamped*, 1990**

Black, white and red-brown chalk

Doig responds to a scene from Sean S. Cunningham's film *Friday the 13th* (1980), in which a policeman surveys a deserted lake. The artist uses the technique of *trois crayons*, traditionally employed to create warm, life-like tonal gradations, instead to break the scene down into its most basic parts (for example, picking out the red light on the police car). The resulting lack of hierarchy is exacerbated by the rhyming of the scene with its scattered reflection.

Doig's work examines the twinned themes of memory and perception, and the scene's low resolution suggests the transformation inherent in the process of recollection. As Doig commented: 'people have confused my paintings with being just about my own memories.... But I am more interested in the idea of memory.' This is one of the earliest statements of a visual motif Doig would continue to examine in paintings over the next twenty years.

Presented by the British Museum Society

1998,0425.3

**Fiona Robinson (born UK, 1949)**

*Discords II*, 2012

Graphite, charcoal, chalk and wax

Part of a group of work titled *De Profundis*, this rhythmic drawing relates to music, specifically the sound of bowed or struck strings. The rupture between left- and right-hand sides suggests the discord of the work's title, while the dragging of graphite and charcoal across the paper evokes the vibration of strings. Robinson's drawings were made while listening to the piano and string music of John Cage and Johann Sebastian Bach. Robinson has described her work as 'an enquiry into process, through memory and repetition,' noting that 'sound is ephemeral, you can't pin it down. It lives in the memory'.

Presented by David Paisey

2013,7077.11



**Seb Patane (born Italy, 1970)**

***Miss Hilda Moore, 2007***

Black ballpoint pen on found magazine plate

This defacement of a plate from an Edwardian theatrical magazine might seem like an act of vandalism. However, Seb Patane's modification in curls of sticky black ink is instead intended as a kind of memorial: 'I'm fascinated by aged and discarded images that have been overlooked. I guess this way I try and give these images almost some sort of second chance.'

Hilda Moore was a British character actress, whose fame was spread by the innovation of photographic theatrical magazines such as *The Play Pictorial*, from which this sheet was taken.

The coils of ink seem to creep over her head like tendrils of smoke, drawing attention to the effacement of these now-forgotten figures, and recasting them as actors in a new performance of Patane's invention.

Funded by the Rootstein Hopkins Foundation

2008,7018.1

**Jan Vanriet (born Belgium, 1948)**

***Ruchla*, 2011**

Watercolour over black crayon with white gouache

This drawing is part of the series *Losing Face*, depicting Jewish people deported from Dossin Barracks, Mechelen, in Belgium to the death camps of Auschwitz from 1942 to 1944. Based on portrait photographs, Vanriet's moving drawings are an attempt to reveal the identities behind the abstract statistic of six million dead, and restore individuality to victims of the Holocaust in the face of the overwhelming magnitude of Nazi atrocities.

Vanriet interprets his black-and-white source material using watercolours in slightly acid shades, while their application lends them a diffuse luminosity. Details from the broad ribbon pulling back Ruchla's hair to her open, if slightly ambivalent, smile serve as reminders of each person's unique humanity. Each portrait shares the same format, a haunting reminder of the victims' common fate, but the physical inscription of each name, combined with such telling details, offers an evocative memorial of these individuals.

Presented by the artist through Roberto Polo Gallery, Brussels

2015,7022.1

**Micah Lexier (born Canada, 1960)**

*A Minute of My Time*, 1999

Graphite with white thread and rubber-stamped inscription

This drawing offers a slice of a life, a specific moment incarnate. Lexier's work explores our relationship to time, and the significance of measurement to our experience of it. As with others from this series (1996–2000), although the final piece bears the original trace of Lexier's hand, the work was completed by another person, who traced his pencil line with a sewing machine. The specific date and duration of its making are indexical parts of the work, foregrounding what remains implicit in every drawing – the amount of time the artist spent making it.

Presented by the artist

2001,0929.7

**Anselm Kiefer (born Germany, 1945)**  
***Dein goldenes Haar, Margarethe***  
***(Your Golden Hair, Margareta), 1981***  
Watercolour with gouache

Kiefer's depiction of ripe ears of golden corn is a meditative reflection on the importance of cultural memory in forming German identity. The work's title comes from *Todesfuge* (Death Fugue), written by the Romanian poet Paul Celan, in 1945 – the year of Kiefer's birth.

Celan left Romania after both his parents were murdered in a concentration camp, and later settled in Paris, where he remained until his suicide in 1970. The lilting refrain of Celan's poem contrasts the Aryan beauty of Margarethe's 'golden hair' (here symbolized by wheat picked out in lemon yellow, golden beige and ochre) with the Semitic 'ashen hair' of Shulamith – an oblique reference to the Jewish Holocaust. Kiefer's cursive script, which seems to approach us through the waving corn, echoes the role of the refrain in the horrifying escalation of Celan's fugue. Kiefer's examination of contemporary German identity through the lens of its past gives lyrical voice to the country's tradition of dialectical self-fashioning

'A man lives in the house he plays with his vipers he writes  
he writes when it grows dark to Deutschland your golden  
hair Margareta. Your ashen hair Shulamith we shovel a  
grave in the air there you won't lie too cramped' from  
*Todesfuge*, trans. John Felstiner, *Paul Celan - Poet,  
Survivor, Jew* (New Haven, 1995). 1983,1001.19

**Nja Mahdaoui (born Tunisia, 1937)**

*The Memory Triptych*, 2009

Indian ink, acrylic and gold on parchment

The letterforms in this drawing resemble Arabic calligraphy, but are in fact completely abstract. Their inscrutability is heightened by the process of burning, which has distorted them into billowing sculptural forms. Parts of the asemic (contentless) text have been burned away, and most is hidden by the curvature of the parchment. Their containment in decorative glass vases recalls the manner in which prized memories might be hoarded, taken out, handled and replaced. While somewhat twisted by the passage of time, they are also overwritten, in places, in gold.

Presented by the artist

2015,6037.1.1-10

**E.C Davies (born UK, 1970)**

***Warrior Love Angel #25, 2012***

Fabric remnants

Durham University Collection

E.C Davies is a Fine Art graduate of Northumbria University, now based in Berlin. Combining images of herself and found objects, her practice communicates its message through the act of making, expanding notions of drawing and mark making beyond the page.

*Works in the Warrior Love Angel series* all depict a figure, masked, with a cross concealing their eyes, nose and mouth, exploring the power of concealment and revelation and cultural appropriation. As sewn objects, an immediate interpretation is as a continuation of the link between sewing and women's oppression mounted by the likes of Kate Walker, and Judy

Chicago in the 1970s. Made out of fabric remnants often found in charity shops, each work presents a different silhouetted head-and-shoulder image of, presumably, the artist.

Malevich-like crosses completely obscure the silhouetted faces and make them appear as female medieval knights in

chain mail, peering out through the cross-shaped slits in their helmets.

Acc. No, Purchase