

The works in this book, by artists, architects, sculptors, scientists, filmmakers and thinkers of all descriptions, attest to the versatility and immediacy of drawing. From first thoughts to finely wrought, elaborate artworks, from the lightest sketch in pencil to bold, gallery-wall installations, the medium is shown as an essential vehicle for creativity.

The recent prominence of artists such as Louise Bourgeois, Eva Hesse, Chris Ofili, Rachel Whiteread, and a host of others who use drawing as a final means of expression, is addressed in both the works shown

and essays by curators Kate Macfarlane and Katharine Stout, and art historian Charles Darwent. The Drawing Book takes us on a journey through five themes—measurement, nature, the city, dreams, and the body, selected and introduced by artist Tania Kovats. Each is richly illustrated with a diverse range of images, from the old masters—Leonardo da Vinci, Botticelli, Dürer—through great Modernist pieces by Rodin, Picasso, Matisse, and others, and on to the contemporary artists who are reviving drawing today: a new and unique approach to an age old medium.

FIONA BANNER
WH BARTLETT
DAVID BATCHELOR
HANS BELLMER
WILLIAM BLAKE
UMBERTO BOCCIONI
SANDRO BOTTICELLI
LOUISE BOURGEOIS
CHRIS BURDEN
JAKE AND DINOS CHAPMAN
IAN CHARLESWORTH
JOHN CLERK
SUSAN COLLIS
DIANA COOPER
ANNE MARIE CREAMER
RUSSELL CROTTY
ADAM DANT
CHARLES DARWIN
TACITA DEAN
GUY DEBORD
HEATHER DEEDMAN
MARCEL DUCHAMP
MARLENE DUMAS
ALBRECHT DÜRER
THOMAS EDISON
TRACY EMIN
JACOB EPSTEIN
GALILEO GALILEI
ELLEN GALLAGHER
ANDY GOLDSWORTHY
RACHEL GOODYEAR
ANTONY GORMLEY
FRANCISCO DE GOYA
ALEX HARTLEY


ABBE RENE JUST HAUY
CLAUDE HEATH
BARBARA HEPWORTH
EVA HESSE
ALFRED HITCHCOCK
LOUISE HOPKINS
JOHN HUSTON
BETHAN HUWS
JEAN-AUGUSTE-DOMINIQUE INGRES
ROME DE L'ISLE
WILLIAM KENTRIDGE
TOBA KHEDOORI
BALAZS KICSINY
SOO KIM
TANIA KOVATS
ANSEL KRUT
MICHAEL LANDY
JONATHAN LASKER
SOL LEWITT
RICHARD LONG
ADOLF LOOS
RICHARD LYDEKKER
HENRI MATISSE
PAUL MCCARTHY
MELISSA MCGILL
MICHELANGELO
JAKOB MOHR
HENRY MOORE
PAUL MORRISON
DAVID MUSGRAVE
BRUCE NAUMAN
PAUL NOBLE
LUCIA NOGUIERA
JOHN NOST THE ELDER

CHRIS OFILI
CLAES OLDENBURG
ROBERT OVERBY
PETER PERI
GRAYSON PERRY
RAYMOND PETTIBON
PABLO PICASSO
SYLVIA PLIMACK MANGOLD
KATHY PRENDERGAST
REMBRANDT VAN RIJN
AUGUSTE RODIN
MIES VAN DER ROHE
JOHN RUSKIN
BERNARD DE RYCKERE
MIRA SCHINDEL
KEIR SMITH
KIKI SMITH
ROBERT SMITHSON
ROBERT LOUIS STEVENSON
EMMA STIBBON
NEAL TAIT
ARMANDO ANDRADE TUDELA
VINCENT VAN GOGH
VENTURI SCOTT BROWN
LEONARDO DA VINCI
DANIELE DA VOLTERRA
JAN VREDEMAN DE VRIES
ALFRED WEGENER
RACHEL WHITEREAD
ALISON WILDING
RICHARD WILSON
HENRY WOOD
OLIVER ZWINK

THE DRAWING BOOK
a survey of drawing: the primary means of expression

THE DRAWING BOOK

a survey of drawing: the primary means of expression

 Black Dog Publishing
Architecture Art Design Fashion History
Photography Theory and Things

ART
UK £39.95 / US \$65.00 / CAN \$85.95
ISBN 1-904772-33-1



Black Dog Publishing



224 August Natterer (Neter)
Witch (trial sketch), before 1919
 pencil on writing paper
 20 x 16.5 cm

This is an exploration. Through words, signs, drawing. Mescaline is the thing explored.... As for the drawings, I began immediately after the third experiment, they were done with a vibratory movement that stays in you for days and days—automatic, blind, you might say, but thus precisely reproducing the visions I had undergone, going through them once again.

Henri Michaux, *Miserable Miracle*



Raymond Pettibon
Untitled (self portrait on LSD), 1990
 pen and ink on paper
 28 x 22 cm



Neal Tait
O Zero verso, 2002
gouache on paper
39.5 x 29.5 cm

Neal Tait
Girl with Fishtails, detail, 2002
gouache on paper
29.5 x 21 cm

Neal Tait presents isolated incidents of narrative in which, as in a dream, unexplained foreign elements intrude. In them there is a sense of significance or meaning, but just beyond reach. The child-like simplicity of these drawings reinforces the impression that they have emerged from a subconscious source.







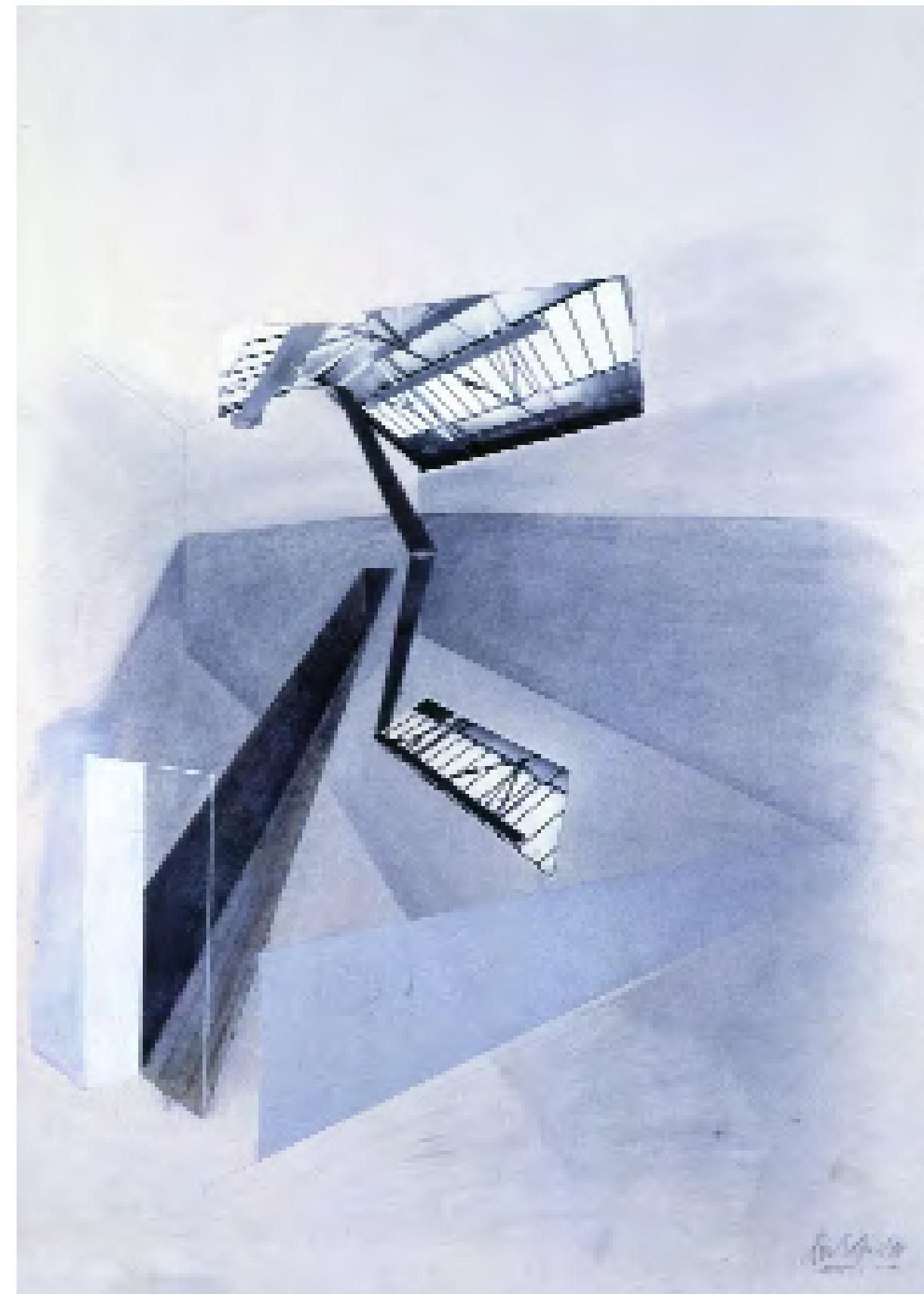
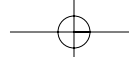
290
Marlene Dumas
After Painting, 2003
ink, acrylic and watercolour
23 x 62.5 cm



Bernard de Ryckere
Head of a Dying Man, 1563
black, red and white chalks



Claes Oldenburg
Giant Faucet, 1972
 photo-lithograph
 82 x 63 cm



Richard Wilson
20:50, 1986-1987
 graphite/photograph ink on paper
 85 x 60 cm

This drawing relates to Wilson's *20:50*, an installation using steel and sump oil housed in the Saatchi Collection, London. In this iconic piece, the viewer walks over a gangway above a lake of oil, which mirrors the space around it. The drawing reflects the artist's three-dimensional work, sharing the same processes of collaging, layering and cutting.

