

Performative drawing

Roy Ananda
<http://www.realtimearts.net/rt67/ananda.html>
 2005
copy in logbook

Making drawings live in nightclubs accompanying bands and DJs. Ambitious scale, frenetic pace. Drawings in state of flux – much erasing and reworking – until he walks away. Parallel to the ephemeral nature of the music, both being experienced in the moment. Documents the drawing on video too. In some, the original musicians compose music to go with the video drawing – reversal of initial roles.

Visual thinking

Rudolf Arnheim
 London: Faber
 1970
 701.15214

Psychology, perception, art and science. Very heavy going. Perception not a passive recording but an active concern of the mind. Have to grasp the character of a given phenomenon to make productive thinking possible. Relevant abstraction. Reveal intelligence by the way you perceive – not impassive. Makes sense but need to read it all twice and slowly.

Art Now

[Videorecording]
 London: Channel five
 2002 & 2003
 709.4109051 ART

Two videos: Antony Gormley, Howard Hodgkin, Martin Creed; Rachel Whiteread, Julian Opie, Mark Wallinger. Monologues. Gormley using body as instrument, not portraiture, not biography, but what's real from a lived moment in real time that has been completely occupied. Sculpture as a means for getting mind into matter. Identifying the space of a body by making a negative out of it. *Field* about anxiety, looking for something, a collective experience.

Afterimage: drawing through process

Exhibition organised by Cornelia H. Butler
 London: MIT Press
 1999
 741.0118 BUT

Essay by Pamela L Lee very heavy going; about temporality of drawing as process art; seems more complex than it should. Second essay by Cornelia Butler clearer. Interesting about how curating has to be reversed – with process art can't see, then select. Also about task oriented and duration limited pieces by eg Robert Morris, arguing for an art that could exist beyond objects. Some of Richard Tuttle's wire pieces are reproduced here, better quality than anywhere else.

Power drawing series

Start Drawing! Space and place
Lines of enquiry Notebooks
Drawing on experience
 London: The Campaign for Drawing
 2002–2005
 own copies

Better for reproductions of drawings/notebooks than for the text (type too squashed and not very clearly laid out; hard to follow captioning). But brilliant and inspiring pictures. The *range* of what's relevant to the drawers is what's interesting. Depictions of distance and planes fascinating in 'Space and place' (Margate drawing p7). And grouping of purposes for drawing places.

Queer theory

explanation of the significance of the word, history and the difference between queer theory and feminism
<http://www.colorado.edu/English/ENGL2012/Klages/queertheory.html>
copy in logbook

Followed up after Jordan McKenzie's workshop. Explains feminist theory that gender is a social construct, so separates social from biological. Queer theory followed on, expanding scope of investigation. Study and critique of, anything that falls into normative and deviant categories (binary opposites). Queer as in odd, peculiar, out of the ordinary. Argues that all categories of normative and deviant are social constructs.

Under construction:

exploring process in contemporary textiles
 Text by Pamela Johnson
 London: Crafts Council
 1996
 746.34 CRA

Exhibition catalogue. Discusses relation of fine art and crafts. Artists like Oldenberg raiding textiles areas. Recent focus on process, drawing attention to the way work is made. Rushton Aust – architectural elements; emphasis on edges. Polly Binns – layering of painted surfaces and drawing with stitch. Michael Brennan-Wood – using lace conventions in inlaid wood. Caroline Broadhead – implied presence of human form in garments with shadows.

Vitamin D: new perspectives in drawing

Introduction by Emma Dexter
 London: Phaidon
 2005
 own copy

'Global. up-to-the-minute survey'. Critics and curators selecting 109 artists who've emerged since 1990, so names that are new to me. Text design pretentious and awful, but reproductions of work look good, as does the variety in selection. One or two double spreads on each artist. Useful reference for what's going on now. All seems very end-product based though – no performative stuff?

Drawings of choice from a New York collection
 Edited by Josef Helfenstein
 & Jonathan Fineberg
 Champaign, Ill.: Krannert Art Museum
 2002
 741.973 DRA

Intro is a reflection on the role of drawings in recent art. View is that drawings are now less defined by their ends. Book consists of examples from practising artists with facing page comment by one of half-a-dozen art critics. Includes Richard Serra, Richard Tuttle, John Cage, Agnes Martin, Brice Marden, Tom Marioni (performance), Christine Herbert, Laurie Reid (water drawing). Language is easy to follow generally.

Drawing on Space
 Foreword by Mary Doyle
 London: The Drawing Room
 2002
 741.9442 DRA

Artists with interest in drawing to articulate notions of space – from physically constructed spaces to inner mindspaces. Russell Crotty – hundreds of tiny biro strokes, star-gazing, drawn from memory. Paul Noble – Nobson Newtown in pencil. Julie Mehretu – drawings refer to her nomadic life. Baroque layerings of history and geography. Oliver Zwink – cityscapes in felt pen.

Drawing – the process
 edited by Jo Davies & Leo Duff
 Bristol: Intellect
 2005
 741.0118 DUF
 own copy

Papers, theories and interviews from *Drawing – The Process conference*, and so varying in style and lucidity. The interviews are clearest to me because the spoken language is easier to understand. Some articles seem over-complex, as if too much time was spent on them and they've got bogged down. Range is wide. Found the articles discussing practice to be the most interesting.

Drawing – the process
 CDRom
 2005
 own copy

Like the structure – brief biographies of artists followed by statements of what they're trying to do. But let down by the CD design which has needless backgrounds on every page which means it takes ages to draw on screen and is difficult to print out. So very slow to use. Even the thumbnails load slowly so no quick way of looking around. But examples of current practice from variety of fields, with artists' own blurbs, is illuminating.

What might 'performance' mean in the context of drawing?
 Mary Clare Foa
<http://www.lboro.ac.uk/departments/ac/tracey/perf/foa.html>
 2005
copy in logbook

Describes how performing a drawing moves it beyond two dimensions. Can be about mapping a path, leaving a trace of presence (dragged chalk lines, dripped paint, flattened grass). Can be about movement of place, duration of time, inclusion of sound. Can be interactive – practitioner impacting on subject and vice versa.

Drawings from the Modern 1945–75
 Gary Garrels
 New York: Museum of Modern Art
 2005
 741.9242 GAR

New book. Relates to Department of Drawings exhibition, but has essay on developments from 45 to 75. Page long blurbs about different aspects of drawing – graffiti, process, signs, language, calligraphy, gesture – see copies in logbook. Some drawings as records of process, but Marden's drawings 'not just a study or something on the way to something else. A drawing is a complete experience in itself.' Only goes up to 1975.

Drawing today: draughtsmen in the eighties
 Tony Godfrey
 London: Phaidon
 1990
 741.94 GOD

Today = 1990. Soundbites style of prose. See argument against Rawson's view of drawing having linguistic equivalence (pp16–17). Chapters: forerunners, conceptual drawing, the life room, new figuration, Nineties. Talks of drawing now being exploratory rather than definitive; not seeking ideal forms but to keep things moving. Omits new technologies; asserts that presence of hand on paper (sic) is important, so scope of book necessarily limited.

Drawing: 8 propositions
 Laura Hoptman
 New York: Museum of Modern Art
 2002
 own copy

Groups drawings into eight categories: ornamental, architectural, mental maps, comics, fashion, etc. Essay about each category – bit heavy going. Can read through and realise nothing's sunk in. Very big, clear reproductions though. Julie Mehretu, Paul Noble, Chris Ofili, Russell Crotty, Elizabeth Peyton (same names again). Conclusion about the emancipation of drawing; no longer characterised by form, finish or manner of execution.

What is drawing?

three practices explored

Lucy Gunning, Claude Heath, Rae Smith
 Edited by Angela Kingston
 London: Black Dog Publishing
 2003
 741.01 KIN

Intro about the three residencies. Claude Heath talks about drawing being the moment, and painting being the revisiting of that moment. Paper being a space to be occupied by drawing. Works with drawing board at right angle to him, so work is unseen – more like feeling – or draws on underside of table top. Hands his drawing over to the other side, or the other hand, by lines along the top of the paper structure.

Snap to grid: a user's guide to digital arts, media and culture

Peter Lunenfeld
 Mass: Inst of Tech
 2000
 303.4834

Digital theory. About 'computer-inflected' media, so it includes not only computer generated interactive stuff, but also areas where objects are influenced by digital technologies, so they engage with but are not defined by digital technology, eg film makers and video artists. Has titles like 'Poetics of the dynamic nonconscious'; 'Vapour theorists versus digital dialecticians'; 'The semiotics of dubitative images'. Beyond me.

Nowhere in particular

Jonathan Miller
 London: Mitchell Beazley
 1999
 own copy

Collection of random photographs taken with disposable camera, and notebook jottings. Pictures of bits, negligible things – abstract patterns from close-ups of rooftops, torn and peeling posters, tarpaulins and pallets, boarded up facades, rusted notices. Used disposable camera and 24hr processing so not precious about it, but the way he spots the images and juxtapositions in ordinary surroundings is brilliant.

The computer in the visual arts

Anne Morgan Spalter
 Reading: Addison-Wesley
 1999
 702.2/SPA

Integrated history, theory, art examples and explanations of concepts underlying computer graphics. Interesting discussion about 'touch', which is taken as artist's experience of making a mark – visual not tactile. So refers to degrees of transparency or tools mixing behaviour. Global touch means scaling, rotating, etc - not touch at all. Practical tips about different programmes (only up to Photoshop 5 though). *Very thorough index.*

Drawing

Philip Rawson
 London: Oxford University Press
 1969
 741.0118

Very interesting. Detailed discussions of eg ground and format – ubiquitous use of right angled formats, and of dark marks on light. Influence of format on the drawing – as a frame/window for painters; more like negative valueless space for sculptors (maybe why Chillida, Calder, Gormley interest me). Discusses blobs, lines, enclosures. Lines as separators, or as axes of solid forms (as in pin man drawings). Try to find 2nd hand copy.

Art of the postmodern era: from the late 1960s to the early 1990s

Irving Sandler
 New York: Westview
 1996
 709.045 SAN

Asserts that, by 70s, carrying art to extremes had become commonplace, limits of art had been reached. Appropriation of images and forms from the past = primary sign of postmodernism. Stressed particular over the universal. Ephemeral situations in real time and space seemed radical because they dispensed with art as object – work couldn't be bought and sold (supposedly). Unwillingness of artists to produce commodities. Looking only at present.

Body, screen and shadow

Scott Snibbe
 San Francisco Media Arts Council Journal
 January 2003
and at
www.snibbe.com/scott/SMAC/smac_jano3
copy in logbook

About projecting light, current ideas and historical overview. Chinese shadow plays; developments in Europe, Victorian silhouettes, Magic Lanterns shows, experimental film makers of 20th century. Moves away from cinematic apparatus and projection of images to drawing directly with body into shafts of light. Historical progression from passive artifact to interactive instrument to sentient observer, where the image reacts to the viewer.

How to do things with drawing

Jane Tormey
<http://www.lboro.ac.uk/departments/ac/tracey/perf1.html>
 2005
copy in logbook

From Tracey website. Explains difference between performance (acting out, following some directive, actualising something already determined) and performative (referring to itself in the process of its own making; so doesn't describe or report, can't be true or false). Talks about temporal aspect of performative drawing – moving backwards and forwards in response to marks made – erasing and adding.

The Centre for drawing: the first year

Vong Phaophanit, Ansuya Blom,
Alexander Roob
Edited by Angela Kingston
London: Wimbledon School of Art
2001
741.9442 WIM

Intro about the three residencies. Essays on each artist, plus interviews with each. Ansuya Blom talks about the link between handwriting and drawing – visual description of an idea versus a literary one. Ian Hunt's essay talks about how you decide to use lines in drawing – often dependent on convention of outlines, but maybe sometimes more like diagrams, representing an idea of something rather than a visual expression of it?

Jerwood Drawing Prize 2005

Catalogue of exhibition
Wimbledon School of Art
2005

Essays at front by Stephen Farthing, Martin Kemp and Sarah Simblet. Reproductions small and often unclear: meaningful only as reminders of what was in the show. Huge range of sizes, methods, content – from photographic realism to plans and labelling. Surprise from one judge about submissions that don't manifest technical skill – disproportion between obsessive effort and quality of end product.

Jerwood Drawing Prize 2004

Catalogue of exhibition
Wimbledon School of Art
2004

Essays at front by Mary Doyle and Tony Godfrey. Informal writing styles. About how they evaluate drawings and what criteria they use to select the exhibition pieces, and how they reach joint decisions. Didn't include very large pieces as they demanded too much attention and used up too much space for a democratic selection. Reproductions small and often unclear: meaningful only as mnemonics.

Chillida
 Paris: Galerie Lelong
 1990
 735.9 CHIL/GAL

Text is in French, but very good reproductions of eight gravitations. Photographed against painted walls. Can see brushstrokes of the black paint very clearly. Also a photo of Chillida next to one of the felt works in his studio so can see the scale of it, and the thickness and weight of the felt.

Chillida
 London: South Bank Centre
 1990
 735.9 CHIL/SOU

Chillida, in conversation, makes the connection about time and space being central concerns in both his sculpture and his goalkeeping. Considers his drawings as working material, 'not trying to do perfect drawings in the normal sense'. Essays by Roland Penrose, Octavio Paz and William Packer. Two hand studies from 1983 reproduced.

A study of the works of Alexander Calder
 Arnason. H.H.
 London: Studio Vista
 1967
 735.9 CALD

B/W with colour section. Great photos by Pedro E Guerrero – lots of the early circus models. And an early Josephine Baker wire sculpture from 1926. Interesting discussion about Calder using lines to outline voids, which have taken the place of solid masses, Wire sculptures seemed to come from illustrative past and so approach sculpture from an unusual starting point. Wire acrobats to abstractions to mobiles.

Calder: an autobiography with pictures
 London: Penguin
 1967
 735.9 CALD

Good photos of wire sculpture heads of friends and relatives (showing shadows on wall behind). Photo of exhibition (Galerie Percier, Paris 1931) shows the wire head around the top of the walls, with base mounted wire sculptures on ledge around the room at waist height. Follows route from circus models and illustration to wire sculptures to mobiles. Also a lot of background about family, friends, houses, studios, etc.

Fontana
Beyond painting
 Burri Fontana Manzoni
 Matthew Gale and Renato Miracco
 London: Tate Gallery
 2005
 709.4509045 GAL

Goes with Tate exhibition. Small paperback, good reproductions, poor text design. Fontana's holes as traces of actions. Cut through space occupied by artist & viewer, through space of canvas, and through to whatever lies beyond, so canvas not as a window onto the world but something you can pass through. Holes coming from back to front of canvas more threatening? Fontana emphasised construction, rather than violence/destruction.

Richard Galpin:
peeled photographs 2001–05
<http://www.richart.zetnet.co.uk/work>
copy in logbook

Several websites outline Galpin's technique (to accompany various exhibitions around the world). Peels away emulsion from surface of photograph. leaving fragments of the original image. Uses something familiar (shopping centres, office buildings) and makes it strange through a process of reduction. What's left hovers in white space. Semi-abstract shapes haven't been rearranged by artist; still in an existing relationship but they're now ambiguous.

Erasure in art: destruction, deconstruction and palimpsest
 Richard Galpin
 1998
<http://www.users.zetnet.co.uk/richart/texts/erasure.htm>
copy in file

Found on internet when investigating erasure. Talks about the erased De Kooning drawing (Rauschenberg) and whether it was a destructive act. Eraser as a drawing tool to create a new work. Destruction versus cleaning/purifying. Discusses palimpsests as three stages – initial writing; erasing; rewriting. But sometimes the rewriting is the erasing. Similar to magic writing pads – interesting because they can conserve traces but are also receptive to new writing.

Julia Griffiths Jones: stories in the making
 Introduction by Philip Hughes
 Wales: Ruthin Craft Centre
 2005
 own copy

Serendipitous find at Crafts Council shop. Shows development of work since the 1970s diary. Found it to be inspiring in the way she's completely removed backgrounds and concentrates on representations of the stitches/patterns. Interesting discussion about fragility and impermanence of many women's traditional crafts, versus durability and higher status of men's (wood, stone, metal) and how JGJ has subverted this by embroidering in metal.

Antony Gormley: drawing

Moszynska, Anna
 London: British Museum Press
 2002
 741.092 GORM/MOS

Very lucid introduction (see logbook). Interesting about the materials he uses, and the alchemical basis of them. Talks about why he draws – drawing as a lens so that you can look both ways – *in* to the mind and *out* to space. About drawing as a form of thinking, and about using himself as subject, material and tool.

**Gary Hume:
 British Pavilion XLVIII Venice Biennale**

London: British Council
 1999
 759.6 HUME/BIE

Contains section of acetate drawings at the front so you can see how he's traced from magazines. Reproductions of glossy paintings show clear reflections. Can see depths of paint in black on black *Hero*. Adrian Searle's essay very clear, Interesting about line being like a cut through the surface so ground shines through – line as incision, with controlled width and weight, de-personalised. Also how it compares to Caulfield's line and space, and Craig-Martin's.

Gary Hume paintings

London: ICA
 1995
 759.6 HUME/KUN

Some photos are very good. Can see the raised areas in the gloss paint. Because of the reflection of high gloss surface, idea that viewer is located both inside and outside of the work. Coats of paint are so thick that the image seems embossed onto the surface. Two essays – Gregor Muir's is clear, Ulrich Looch's more difficult. Talks about reflection as inverted transparency. Reflection dissolves the picture surface and removes spatial depth of traditional representation.

Gary Hume

New Art Up-Close series
 Text by David Barrett
 London: Royal Jelly Factory
 2004
 own copy

48pp A6. 29 colour reproductions with notes on each (too small to see surface though). Interview by David Barrett which is very clear. Useful looking further reading list. Reference to further interview that was cut from published book for space reasons (see copy in log book)

**Ellsworth Kelly:
 drawings, collages, prints**

Waldman, Diane
 Greenwich (Conn.):
 New York Graphic Society
 1971
 759.6 KELL/WAL

Talks about Kelly trying to use colour not to define form, but to become form. Collages done as studies for paintings, so he could shift areas of colour around before committing them, so in that sense the collages function as preparatory drawings.

**Brice Marden drawings: the Whitney
 Museum of American Art Collection**

Janie C. Lee
 New York: Whitney Museum
 of American Art
 1998
 741.94 MARD/WHI

See photocopy of the interview in log book. Marden explains his practice and intentions really clearly and not in artspeak. Very inspiring. About working on the surface plane, embedding the materials, and later (*Homage to Art*) embedding postcards to be flat with the picture surface, with the postcards already being flattened versions of paintings. Need to see these in reality. Also detailed descriptions about seashell drawings and *Cold Mountain* series.

**Brice Marden:
 Work books 1964–1995**

edited by Dieter Schwartz & Michael Semff
 Düsseldorf: Richter
 1997
 741.94 MARD

Thirty years worth of workbooks, which weren't originally intended for publication. 36 books made available. Covers *Cold Mountain* series, *Hydra*, *Shell* studies. Drawing with long ailanthus branches. and striving to attain meditative state through drawing. This book's best for reproductions but the interview with Janie C Lee is better to understand the process.

Brice Marden: works on paper 1964–2001

edited by Mario Codognato
 London: Trolley Ltd
 2002
 741.94 MARD/IST

Group of works on paper to be exhibited at Istituto Nazionale per la Grafica in Rome. Codognato's introduction has a clear explanation of Marden's interest in the surface plane. Describes the stimulus of the sea shells, then Japanese and Chinese calligraphy. Works cover *Cold Mountain* drawings, *Muses* drawings, *Homage to Arts*.

Henri Matisse:
drawings and paper cut-outs

London: Thames & Hudson
1969
741.94 MATI/MOU

Cut-outs described by Matisse as drawings made with scissors and cut directly from colour. Sculpting in colour. Used collages as preparatory thinking for book jackets, posters, ceramics. Became the 'simplest and most direct way in which I can express myself'. Contains list of most important writings of Matisse (p.42)

Jack Milroy:
Surgery as a pastime

London: Art First
1999
own copy

Small catalogue from 1999 exhibition. Reproductions from the cut books plus introduction by William Packer. Shows Surgery, Aquarium and Fossil. And a sketchbook with oil pastel drawings which have been cut round the lines and which hang from the book. Also Dripped Dribbled, Dropped which seems to be acrylic paint on a single sheet, cut out around the lines and hanging in space.

Ben Nicholson [videorecording]
written and narrated by John Read

London: Phaidon
1995
759.6 NICH

Need to follow this up. The copy in KU library is mostly unwatchable, but the snatches I heard sound interesting.

Ben Nicholson
Lewison, Jeremy
London: Tate Gallery
1993
759.6 NICH/TAT

Exhibition catalogue. Colour prints of early oil paintings, reliefs and drawings. Catalogue has small b/w reproductions with blurbs. 8opp introduction covering all aspects of work. Interesting oil paintings on board with thin pencil line drawing on top. Flat colour planes, overlapping, combined with very linear drawing in black pencil.

Ben Nicholson
Chasing out something alive:
drawings and painted reliefs 1950-75

Introduction by Peter Khoroché
Cambridge: Kettle's Yard
2002
741.092 NICH

Very good. Clear, with alot of reproductions of drawings and text that explains the progression. Tilted drawings came before the irregular shaped ones, so continued interest in moving away from strict rectangles. Tuscany and Rome drawings show compositions of window frames with taps, jugs, goblets inside, and rooftops and architectural elements outside – fusing still life and architecture. Sheets with oil washes prepared prior to drawing and chosen for stimulus.

Ben Nicholson: fifty years of his art
essay by Steven A. Nash

New York: Albright-Knox Art Gallery
1978
759.6 NICH/ALB

Drawings and painted reliefs. Brief text on each piece. Nash essay is interesting – Nicholson's relation to Cubism is discussed. Uses drawing to discipline hand and eye, and to investigate form. Paintings are not linked to earlier drawings: calculation involved in the preplanning would impede spontaneity. Consciousness of the edge of the work always important to a work's total form.

Ben Nicholson: recent works

Introduction by Norbert Lynton
London: Waddington Galleries Ltd
1980
759.6 NICH/WAD

Particularly good for examples of irregular shaped surfaces. Intention is to give an object quality to the sheet. Usually mounted on a sheet that looks scoured. Many seem cropped after drawing but no reference to this? Lots of examples of the oil wash bases. Very infrequent addition of colour. Mostly architecture and still lifes.

Ben Nicholson:
the years of experiment 1919-39

Jeremy Lewison
Cambridge: Kettles Yard
1983
759.6 NICH/LEW

Exhibition catalogue. Reproductions in b/w with blurbs. Early paintings to reliefs of 1930s. No drawings. Nicholson talks about eliminating the concept of illusionistic space and replacing it with carved out surfaces.

Ben Nicholson drawings

London: Marlborough Fine Art
1970
741.94 NICH/MAR

This is the only place I've found the 1967 Pisa drawing. Mixture of colour and b/w plates. Exhibition catalogue with no commentary at all. Still lifes and some architecture drawings. Some drawn on embossed surface; many with oil wash. Almost all mounted on another surface, usually scoured. Can see the several layers of drawing in Camelia (pl. 18).

**Ben Nicholson: new works:
wash drawings in relief and mixed media**

Introduction by Maurice de Sausmarez
London: Marlborough Fine Art
1968
759.6 NICH

Interesting quotes about the pleasure in drawing on wax-covered etching plates, not in order to make a plate for etching but just for the physicality of it. Reproductions of several Scissors drawings on the reverse of papers embossed by etching plates. Similar shapes differently contained by the embossing. Introduction is easy to understand. Mostly still life drawings; 3 or 4 architectural ones.

**Sigmar Polke:
works on paper 1963–1974**

Margit Rowell
New York: Museum of Modern Art
1999
741.94 POLK/MUS

Intended to make art for the 'man in the street', not the monied middle(?) classes. Worked in popular vernaculars. 1960's work was humorous, narrative, technically crude. Techniques and media were outside traditional art practice. Used biros and lined paper for drawing. Interested in dot screens – could create images without drawing, by copying from screened newspaper images. Later used perforated metal stencils and spray guns.

Richard Serra

<http://www.newmedia-art/cgi-bin/f2docart.asp?lg=GBR&na=SERRA&pna=RICHARD>
and
<http://www.pbs.org/art21/artists/serra>
copies in file

Also try to find 'Notes on Drawing' in *Richard Serra: Writings, interviews* Chicago 1994 – not yet found anywhere. Interesting about drawing weights and depths. Also talks about the line as a cut. 'To encircle base plate hexagram' – 26 foot steel circle embedded in the ground (in the Bronx, St Louis and Tokyo at least). Has depth and weight but can't tell how much. Related drawing alludes these aspects – see sketchbook.

**Joel Shapiro:
selected drawings, 1968–1990**

Ormond, Mark
Miami, Florida: Center for the Fine Arts
1991
741.94 SHAP/CEN

Interview with Paul Cummings. Concern about drawings being described by the edge of the paper. Interest in the space in front of and behind the plane. Didn't want little scribbles so used hand-sized chalk so that the line was very physical and present. Concern about chalk, charcoal, grease, graphite with density, mass and depth. Scale of drawings varies widely. Interesting questions about viewpoints – from above as plans, or linear perspective?

**Antoni Tàpies:
el tatuatge i el cos:
papers, cartons i collages**

Barcelona: Fundació Antoni Tàpies
1998
759.6 TAPI

Large book. Spanish text but interview in English at the back (see logbook). Shows figurative drawings from 1940s, then collages, shaped surfaces, rubbings, roughened surfaces, flattened cardboard boxes. Strong reaction against brushstroke. Liked harder instruments. Led to scratches for mark-making. Used brushes later but more as writing than remplissage painting. Interest in fragment and insinuation of unfinished: Zen ideas.

Antoni Tàpies

Catalogue of an exhibition held at the Stedelijk Museum
Amsterdam: Stedelijk Museum
1980
759.6 TAP/STE

Badly rebound exhibition catalogue, plus English text printed in cyan so hard to read. But interesting essays by Tàpies about walls, voids and textures. He groups his works into those stemming from buildings (walls, doors); from large empty spaces (voids, Buddhism); using real earth (dust, marble, ash); using graffiti; using cardboard, wood, paper, woven textiles; using impure or unusual colours – grey, ochre, brown, black and white.

**Cy Twombly:
peintures, oeuvres sur papier, sculptures**

Paris: Centre George Pompidou
1988
759.6 TWOM/MUS

Exhibition catalogue. Text is in French, but full colour reproductions of paintings and works on paper. Sculpture photos are b/w. Can see clearly the build up of layers in the works on paper, obliterated texts, depths of collaged papers, layers and layers of marks and scribbles.