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—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 BATECHELOR
HANS BELLMER
WILLIAM BLAKE
UMBERTO BOCCHIARI
SANDRO BOTTICELLI
LOUISE BOURGEOIS
CHRIS BURDEN
JAKE AND DIAS CHAPMAN
IAN CHARLESWORTH
JOHN CLEGG
SUSAN COLLUS
DIANA COOPER
ANNE MARIE CREAMER
RUSSELL CROTTY
ADAM DANT
CHARLES DARWIN
TACITA DEAN
GUY DEBORD
HEATHER DEEDMAN
MARCEL DUCHAMP
ANNE MARIE DUMAS
ALBRECHT DÜRER
THOMAS EDISON
TRACY ÉMIN
JACOB EPSTEIN
GAULOIS GAILLARD
ELLEN GALLAGHER
ANDY GOLDSWORTHY
RACHEL GOODYEAR
ANTONY GORMLEY
FRANCISCO DE GOYA
ALEX HARTLEY
ABBE RENE JUST HAUY
CLAUDINE HEATH
BARBARA HEYMOUTH
EVA HÉSSE
ALFRED HITCHCOCK
LOUISE HOPKINS
JOHN HUSTON
BETHAN HUNIS
JEAN-AUGUSTE DOMINIQUE INGRES
ROME DE L’ISLE
WILLIAM KENTRIDGE
TOBA KHEEDORI
BALAZS KICSINY
SOO KIM
TANIA KOVATS
ANGEL KRUZ
MICHAEL LANYI
JONATHAN LASKER
SOI LEMHT
RICHARD LON
ADOLF LOOS
MIRIAM MACDONALD
HEINZ MATHIS
PAUL MCCARTHY
MELISSA MCGILL
MICHELANGELO
JAKOB MOHR
HENRY MOORE
PAUL MORRIS
ERIK PACKARD
HENRY McVEETZ
JOHN NOST THE ELDER

CHRIS OFILI
CLAES OLDENBURG
ROBERT OWEN
PETER PERI
GRAYSON PERRY
RAYMOND PETTIBON
PABLO PICASSO
SYLVIA PLICKACK MANOLD
KATHY PRENDERGAST
REMBRANDT VAN Rijn
AUGUSTE RODIN
MIES VAN DER ROHE
JOHN RUSKIN
BERNARD DE ROUSSE
MIRA SCHINDL
KIKI SMITH
ROBERT SMITHSON
ROBERT LOUIS STEVENSON
EMMA STIBRON
NEAL TAIT
ANDREIANDRAGE TUDOR
VINCENT VAN Gogh
VENIRI SCOTT BROWN
LEONARDO DA VINCI
DANIELLE DA VOLTTRE
JAN WILHELM DE VRIES
ALFRED HITCHCOCK
WILLIAM HOGARTH
ALISON WADDINGTON
RICHARD WALKER
HENRY WOOD
OLIVER ZWICK

THE DRAWING BOOK

a survey of drawing: the primary means of expression
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
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.
Ellen Gallagher takes the surface of her drawings, cutting, collaging, and obscuring with paint. These advertisements for beauty products, aimed at African American women, offer a new perspective on the feminine ideal; beauty becomes beautification, and the body is modified or imposed upon.
Raymond Pettibon
No Title (Let’s fungo, No), diptych, 2003
pen and ink on paper
151 x 105 cm each
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
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.