

**PARALLEL LINES:
Drawing and Sculpture
22 June – 25 August 2019**



Barbara Hepworth (1903 – 1975), *Sculpture with Colour and Strings*, 1939 – 1961
© Bowness

Large print gallery guide © The Lightbox

No part of this document may be reproduced in whole or in part in any manner without the permission of the copyright owner.

Please do not remove from the Gallery.

The Ingram Collection

Working in partnership with galleries, innovative spaces and new artistic talent, The Ingram Collection brings art to the widest possible audience.

The Ingram Collection is one of the largest and most significant publicly accessible collections of Modern British Art in the UK, available to all through a programme of public loans and exhibitions.

Founded in 2002 by serial entrepreneur and philanthropist Chris Ingram, the collection now spans over 100 years of British art and includes over 600 artworks. More than 400 of these are by some of the most important British artists of the twentieth century, amongst them Edward Burra, Lynn Chadwick, Elisabeth Frink, Barbara Hepworth and Eduardo Paolozzi. The main focus of the collection is on the art movements that developed in the early and middle decades of the twentieth century, and there is a particularly strong and in-depth holding of British sculpture.

The Ingram Collection also holds a growing number of works by young and emerging artists, and in 2016 established its Young Contemporary Talent Purchase Prize in order to celebrate and support the work and early careers of UK art school graduates.

The Royal Society of Sculptors

The Royal Society of Sculptors is an artist led membership organisation. They support and connect sculptors throughout their careers and lead the conversation about sculpture today through exhibitions and events for all.

The Society was created more than 100 years ago to champion contemporary sculpture and the artists who create it. Today they welcome everyone interested in exploring this art form and its many possibilities.

They are based in London's South Kensington, a few minutes' walk from its great museums, in a beautiful listed building called Dora House. The Society provides a supportive membership community to sculptors throughout their careers, offering access to expert advice, training, bursaries, residencies and awards. Join the conversation with them through exhibitions, artists' talks and creative workshops and view the world from a different perspective.

The Royal Society of Sculptors is also hosting a complementary exhibition 'Parallel Lines: Sculpture and Drawing' at Dora House.

For more information visit sculptors.org.uk



Parallel Lines: Drawing and Sculpture

Bringing together key Modern British sculptures from The Ingram Collection and drawings by members of the Royal Society of Sculptors, the exhibition explores the integral relationship between the two mediums.

Looking into twentieth century British sculptors' artistic practices, this show seeks to underline and examine how drawing and sculpture intertwine, the former often acting as a preparatory process for the latter. By creating drawings which are direct responses to the works from The Ingram Collection, Society members have reversed and deconstructed this process in order to draw parallels between the transformative aspects of both mediums.

The works in the exhibition were selected and guest curated by Caroline Worthington, Director of the Royal Society of Sculptors. There are affinities between them that link several Society artists to their twentieth century counterparts in The Ingram Collection. Some were personally acquainted or even taught by them and others influenced several Society sculptors in their early careers.

The formal elements present combine the rhythms, forms and planes of the sculptures with the use of surface textures, sense of volume and the use of geometric shapes. Some works explore mythical stories, whilst others highlight the draw of the landscape or look at directional movement. Traditional approaches have

been used as well as new media technologies and, for some, it was the simple pleasure of illustrating something in a new format that drove their creative process.

This exhibition is inspired by the practical and intellectual connections that continue to bridge the gap between drawing and sculpture, bringing the two art forms closer together.

Sculptures from The Ingram Collection

Barbara Hepworth (1903 – 1975)

Sculpture with Colour and Strings, conceived 1939

Cast in bronze in 1961

Anthony Caro (1924 – 2013)

Writing Piece – Hand, 1978

Wood and Steel

Eduardo Paolozzi (1924 – 2005)

Hermes II, 1995

Bronze with a light brown patina

John Behan (b. 1938)

Ghost Boat, 2003

Bronze with a brown patina

Lynn Chadwick (1914 – 2003)

Bird IX, 1959

Bronze with a green-blue patina

George Pickard (1929 – 1993)

Watchtower, 1965

Welded iron

Leon Underwood (1890 – 1975)

The Pursuit of Ideas (small Marquette), 1959

Bronze

Kenneth Armitage (1916 – 2002)

Walking Group, 1951

Bronze with a dark brown patina

Geoffrey Clarke (1924 - 2014)

Man, 1951

Forged iron and stone

Michael Ayrton (1921 – 1975)

Maze Music, 1972

Bronze with a dark brown patina

In response to Eduardo Paolozzi:

Madi Acharya-Baskerville

The Mind of a Man, 2019 Pyrography on wooden panel

For my drawing I have chosen Hermes 11 by Eduardo Paolozzi. I am drawn to this work particularly after seeing his retrospective at Whitechapel Gallery in 2017 where there were a series of sculptural heads. In Hermes 11 the head is presented as fragmented and bisected as a way of exploring the human mind. His series of works based on the human head are particularly significant to my practice as I am exploring the human condition in my sculptural work. I wanted to create a drawing by burning into wood so that the drawing almost becomes three-dimensional. Burning into the wood is a way bisecting it and creating fragmented islands. The different patterns created by this method are a way of responding to the geometric forms within Hermes 11.

These geometric aspects are developed with a tribal essence as the synthesis of the tribal and the contemporary is something I continue to explore in my work.

Louise Giblin
Paolozzi's Messenger I, 2019
Ink on cartridge

I find sculpture relating to human form compelling and informative. Sir Eduardo Paolozzi's approach to dividing, fragmenting and reconstructing heads, bodies and body parts has a powerful impact on any scale. His work has had such an influence that I wanted to study this particular piece from the Ingram Collection.

I have bronzes cast at Livingstone Art Founders in Kent, the foundry where this piece was cast. I've seen a similar plaster head there and learned how the sculptor inventor produced a plaster to be moulded and cast as an original bronze, before cutting, reassembling and moulding the plaster head repeatedly. Each one was more complex than the last and cast in bronze singly. Therefore, although one of a series, this bronze is a rare original.

My drawing focuses on and enlarges the central face. I was fascinated by seeing at first-hand the marks of the creative process: the saw marks on the teeth, the carved away nostrils, and the looseness of the apparently geometric forms. However, this drawing's main purpose is to convey what struck me most when encountering Hermes II: the threatening and paradoxical savagery of the bared teeth in a small, pitifully scarred and broken face.

Louise Giblin
Paolozzi's Messenger II, 2019
Ink on cartridge

A study of Sir Eduardo Paolozzi's human heads with fragmented surfaces informed my work as a sculpture student. I admired both the immediacy of the composed whole and how they worked, broken surface gave further impact and suggested a narrative relating to the subject: my subsequent career was built from studying sculpture like this.

When I studied the sculpture at first-hand, it appeared remarkably small for such a powerful entity. The helmet suggests a soldier, possibly a war casualty: it reminds me of the photographs of the 'Guinea Pig Club', the WWII servicemen who survived extensive reconstructive surgery under Archibald McIndoe at Queen Victoria Hospital, East Grinstead. My practice has led to collaborating with many war veterans and a recognition that most scars left by conflict are internal: perhaps this surface is a metaphor for such internal fracturing?

I have drawn 'Hermes II' here almost as a whole, and as I initially saw it - splintered face, bared teeth, helmet with a removed, robotic and almost architectural quality.

Nick Hornby

Vanity Working on a Weak Head Produces Every Sort
of Mischief (Jane Austen) III, 2019

Digital C-Type on paper

This drawing comes from a series of as-yet
unrealised works that derive from architecture. I
see a visual echo with the Caro or alternatively the
Pickard. With the Caro, the connection might be to
do with fragments, with Pickard it might be
architectural narratives.

In response to Anthony Caro:

Melissa Murray

Anchor, Axe, Mallet, 2019

Sepia ink

William Turnbull's works are often seemingly still, refined abstract forms. But they can also be seen as distillations of movement, refinements of gesture. Turnbull was interested in writings by Franz Kafka, and *Heavy Insect* might recall the transformation of a man to an insect in *The Metamorphosis*.

My drawing in sepia ink traces the modelled surface of the smooth bronze form, as well as the extending projections of cast shadows. By rotating the drawing I created a new form, suggesting a winged creature in flight.

Jane Ackroyd
In the lift one day, 2019
Ferric chloride, clay, pencil

Jane Ackroyd
Tony's Cocktail Party, 2019
Steel, ferric chloride, crayon, engineering chalk

My reason for choosing this sculpture is because I trained at St Martin's School of Art in the late seventies and knew Tony Caro as a mentor and a friend. Indeed in 1979 Tony offered me a couple of tonnes of steel from his stock to help me start my career in the big wide world. Tony bought one of my earliest painted steel sculptures (A skier with a red hat).

My time at St Martin's was hugely influential on who I am today and I was so lucky to have been taught by David Annesley, Mike Bolus, Adrian de Montford, Phillip King and others. I was taught about serendipity, accident and positive and negative space and this is also a reason for choosing this sculpture. Steel has always been my material of choice and I thought I would try drawing on it using Ferric Chloride to rust it and wax and engineering chalk. It has been a very enjoyable experiment!

Hamish Black
BACK2BLACK, 2019
Acrylic ink on paper

I have been making hundreds of drawings of people. The drawings often follow an unheard conversation, the drawings are done with a brush and black ink as physical response following the action in quick succession, like a letter or score.

Caro's writing piece-hand 1978 is a lyrical poem formed from hand tools, these are re-purposed for their crisp outlines. The tools and heavy parts are arranged in a pictorial profile, their fine lines section the adjacent spaces, a mercurial exchange that easily swaps space for line. Making the big stuff of the sculpture transparent.

As part of the conversation series-The back2black drawing takes two images from a drawn sequence. One full black the other a stencil negative, the cropped stencils create an illusion counter intuitive to the dense black as they float forward.

Both works share 'real size' and play with transparency, illusion and the exchange of image and space.

Antonia Spowers
Surface, 2018
Charcoal

Although the Caro work is abstract I feel there are suggestive references to the figurative. The drawing was suggested by energy or the flow of water in a state of turbulence. But, it could equally well refer to any form of energy. The title 'Surface' refers to an animated surface. The sculpture conveys the relationship of openings and possibilities which, could equally well describe the movement of water.

Alexandra Harley
Writing Caro, 2019
Rust, paint on paper

Looking at images of the Ingram sculpture collection I was initially struck by the linear rhythms that each of the sculptures created by the textures. Each of the artists use texture carefully to create a unique identity for each part of the sculpture which in turn, unifies the whole piece. Several sculptures caught my eye and I made several drawings for each of them enabling me to see and understand each of the sculptures more.

Caro's work is strong and certain, it feels right in the construction and it is this sturdiness that I have tried to convey.

The iron filings as a drawing medium, refers directly to the metal of the sculpture. I have used the iron filings physically in order to make a dense mass and the result for 'Writing Piece' which is dark and heavily textured. I used an acrylic to carve out the drawing by blocking out the background and releasing the image of the sculpture.

Nathan Murphy

Calligraph Form, 2019

Laser cut acrylic, etched card, 6mm bolts

Much like Caro's Writing pieces, my response aims to achieve a sense of intricate equilibrium yet still maintain the sense of delicate 'balance' that is prominent in much of his works. The series of 'Writing pieces' that he created, were composed of linear elements; careful consideration has been taken in order to achieve a balance between the negative and positive space executed in the form of a silhouette. The silhouette has been repeated with forms of Perspex and rotated from a centralised datum point. Nods to the original materiality are conveyed with differing coloured layers of Perspex. The line of the repeated structure is laser etched on the surface of the image. The piece uses the ideas of Caro's sculptural vocabulary to evoke the appearance of writing. The final work creates an almost three-dimensional calligraphic outcome.

Lewis Robinson
After Caro II, 2019
Compressed charcoal

I was attracted to the open linear qualities of this piece. There is a lyricism and robustness about this work with its strong formal aesthetic and lateral orientation. As with many of Anthony Caro's pieces of this time there is a real sense of drawing in space and an ingenious use of the found elements which echo his respect and influence from David Smith. With my drawing I wanted to explore the same linear and robust qualities and reflect on the way, I imagine, this piece was constructed, altered and reassessed into its final form. Quite often the strength of a physical work is about the ghosts or versions that proceed it. Drawing can make this visible.

Lewis Robinson

After Caro IV, 2019

Compressed charcoal, graphite wash

I was attracted to the open linear qualities of this piece. There is a lyricism and robustness about this work with its strong formal aesthetic and lateral orientation. As with many of Anthony Caro's pieces of this time there is a real sense of drawing in space and an ingenious use of the found elements which echo his respect and influence from David Smith. With my drawing I wanted to explore the same linear and robust qualities and reflect on the way, I imagine, this piece was constructed, altered and reassessed into its final form. Quite often the strength of a physical work is about the ghosts or versions that proceed it. Drawing can make this visible.

In response to Barbara Hepworth

Simon Hitchens

Deconstructing Wholeness #13, 2015

Ink on paper

Landscape was a prime source of inspiration for Barbara Hepworth's sculpture, *Sculpture with Colour and Strings*; indeed she said, 'all my work comes from the landscape'. She talked about her hollowed out organic forms expressing what she felt in the landscape: envelopment and protection. My own practice has a deep engagement with the natural world, particularly landscape, and this drawing from the series *Deconstructing Wholeness*, explores a specific aspect of a rock, by drawing its shadow which is then defined by straight lines or moments that animate both the internal and external spaces.

By using the Modernist trope of balancing the abstract with the scientific, organic form combined with ordered and straight, geometric string lines, Hepworth's sculpture displays a variety of contrasting tensions between interior and exterior; form and line; volume and void; presence and absence. The string lines connect the outer surfaces of this ovoid form by running inwards from the edge of an open aperture, animating the internal space. Similarly, the apparently random lines in my drawing are in fact determined by a strict governing rule I set at the beginning which is then left to run as that system generates the drawing, further describing the rock's shadow.

Almuth Tebbenhoff
Me and You, 2019
Pencil on paper

The tension of the strings and the hollow form intrigue me. It is something I explore in my own sculptures. I feel that it could be a self-portrait of her soul at the moment of that realisation.

Both my drawings express the duality and separation of YOU and ME, the written YOU is circling the burnt ME and the ME-scribbles radiate round the burnt YOU. The Hepworth sculpture brings the straight, taught masculine lines deeply into the round feminine curves creating a vibrant harmony. I'm placing a burnt YOU and ME into the centre of each drawing which is balanced respectively with the opposite word held in hand-drawn slightly vulnerable moving lines. Somewhere in amongst the scribbles is one ME picked out in red in one drawing and a green YOU in the other drawing. When I look at the Hepworth sculpture I feel that she didn't need anyone else to complete her, she owns all the power herself. I find that very inspiring.

Almuth Tebbenhoff
You and Me, 2019
Pencil on paper

This is the second drawing which forms a pair with the first drawing and the same text applies. I would just like to add that it is a very different feeling writing ME lots of time around the central YOU especially round the edge where the writing gets really big, from the hundreds of YOU around the ME. Both versions became quite hypnotic after a while.

Jane Ackroyd
I had forgotten Barbara's letter, 2019
Gouache, acrylic, pencil

I chose this piece because Barbara Hepworth is the first woman whose work I came to know as a teenager. She made the world of sculpture a possibility for me. I wrote to her in the early seventies and received a hand written reply. This particular piece conjures up feelings of the 1950s and the visual palette of the day. I love this as it strikes a chord with my early world.

Doug Burton
Untitled (Horizon Grid), 2019
Mixed media monoprint

Hepworth's sculpture first inspired me as a teenager visiting her studio with my parents while on holiday in St Ives. I have always felt an affinity with Hepworth's work, traversing the curves and lines that physically move you around and through. My drawings engage with the materials from my sculpture studio, echoing the lines, form and structures that interconnect on the matter plain. 'Sculpture with Colour and Strings' creates a tension between the solid aperture and the volume within, I was interested in responding to this, thinking about puncturing and shaping the picture plane that moves you through the layers and matter of the drawing.

The sense of place is also important, I now live in the south-west and have an acute awareness of the geography of this area, the hills and rugged coastlines get under the skin, altering the way I think as it must have done for Hepworth.

Lucinda Burgess
Unframed, 2019
Graphite on paper

'Unframed' is a drawing of pencil and graphite paste on paper that has been allowed to curve and bend as paper naturally does when hanging from one corner. This curving allows the white back to show and it creates an inside and an outside, one white, one black.

When the viewer walks past the work, the internal colours change shape as the outside parts move over the inside parts according to the viewers' perspective. The changing shapes of the internal colour dramatically exaggerate the changing position of the viewer in space in relation to the work, this adds to the sense that things are constantly shifting and moving according to our own perspective. This piece works to employ a counterpoint to the curving shapes, in Hepworth's there are straight lines. Whilst, in 'Unframed' there are the rectilinear brackets which are fixed in an ordered line, emphasising the natural and disorderly bends and curves of the handmade paper by way of contrast.

Chris Dunseath
Somerset rotated 90°, 2019
Graphite on Arches paper

In the late 1930s and early 1940s a number of artists including Henry Moore, Antoine Pevsner, Naum Gabo, Marcel Duchamp and Barbara Hepworth were investigating the incorporation of string into their work.

Following Hepworth's move to Cornwall she introduced taut string, implying tensions of both a geographical and psychological nature. My drawing Somerset rotated 90° is also influenced by the nature of place and employs numerous converging lines evolving from the county boundary/outline revealing a three dimensional form which suggests aspects of aerial perspective, the complexities of geological time and cultural layering. Memories of piloting my hot air balloon over the countryside, which included altitude, depth and changing visual scale contributed to the evolution of this drawing.

Elena Cologni
Affordance I - IV, 2019
Ink, tracing paper, on paper

I became interested in Barbara Hepworth's work in the way it deals with, relationality, multiplicity and spatiality. This has also become the a reference point for an Artist International Development Fund (Arts Council England/British Council) award body of work I am developing, with particular reference of her work developed in Venice in 1950. The drawings I am developing are part of this ongoing work. In this case the relationship between straight lines and circles has been a reference point. Circularity and issues of care and femininity have also been a constant underlying element in my work which, I can clearly see in hers.

Simon Hitchens
Deconstructing Wholeness #21, 2016
Ink on paper

Landscape was a prime source of inspiration for Barbara Hepworth's sculpture, 'Sculpture with Colour and Strings'. Indeed she said, all my work comes from the landscape. She talked about her hollowed out organic forms expressing what she felt in the landscape: envelopment and protection. My own practice has a deep engagement with the natural world, particularly landscape, and this drawing from the series Deconstructing Wholeness, explores a specific aspect of a rock, by drawing its shadow which is then defined by straight lines or moments that animate both the internal and external spaces.

By using the Modernist trope of balancing the abstract with the scientific, organic form combined with ordered and straight, geometric string lines, Hepworth's sculpture displays a variety of contrasting tensions between interior and exterior; form and line; volume and void; presence and absence. The string lines connect the outer surfaces of this ovoid form by running inwards from the edge of an open aperture, animating the internal space. Similarly, the apparently random lines in my drawing are in fact determined by a strict governing rule I set at the beginning which is then left to run as that system generates the drawing, further describing the rock's shadow.

In response to Lynn Chadwick:

Julie Goldsmith

Bluebird, 2019

Charcoal, graphite pencil, pastel

Bird IX is delicate and powerful. It almost looks like a paper plane made serious in bronze. It stands on fragile legs.

Knowing that Lynn Chadwick flew planes in World War Two adds a poignancy and resonance for me, as my grandfather was also an RAF pilot. I wish I had asked him to tell me stories about it. He liked to make paper planes for me.

I am surrounded by birdsong at the art studio I recently moved to, which is in a park in Wembley. I have been drawing studies of the birds. There was a mansion in the park that was used as a military training base. It is said the ghost of a general haunts the grounds. The birds however seem to own the park.

My drawing Bluebird might take off in a moment, but is perhaps less alienated than Chadwick's Bird as it sings in a chorus.

Steve Hines
Bird Head I, 2019
Pencil on paper

I have an interest in the use of primary colours, shapes and geometry and Lyn Chadwick's sculpture Bird IX, 1959, immediately caught my attention because of its shape and design. I was previously unaware of this sculpture but I admire it on the one hand for its simplicity yet also the level of detail, texture and expression that gives it character and charm. I enjoy the shapes of and within the work and also the shape it creates beneath it on the plinth. The main body creates a negative space triangle, as do the legs between them and the tail meaning the plinth top completes the three sided shape or triangle.

Bird IX is also suggestive of that bygone elegant man-made flying bird: Concorde, which, on the whole, was broadly triangular. Bird IX also brings to mind folded paper aeroplanes. I was inspired to work with the shape of the triangle and to visualise one detail of an imaginary bird rather than create another entire bird. In my response, the bird's head becomes the focus and it is composed almost entirely from three-sided shapes, which, however, combine to produce a more rounded image.

In response to George Pickard:

Lisa Traxler

After Watchtower I & II (diptych), 2019

Pencil and acrylic

I was immediately drawn to this sculpture by its reference to architecture and a resonance to a military subject as my own practice, at present, is steeped in architectural, particularly camouflage, reference.

I note that George Pickard was a sculptor, architect and painter and served in the Royal Artillery as a regimental artist engaged in camouflage design. The narrative of this is described in this prophetic piece.

I am imagining Watchtowers as an incision in the landscape – tethered to the land by filament thread stilts. This fortified bird-like structure, with its bulk hovering far above the ground, yet camouflaged into the terrain. It's enigmatic and apocalyptic quality and linear proportions, a balance between stillness and energy the key tempo of the structure and articulated in such a way in this cut drawing.

Silke Dettmers

The Possible and the Impossible I, 2019

Ink and acrylic on Khadi paper

The Possible and the Impossible II, 2019

Ink and acrylic on Khadi paper

There were real watchtowers in my childhood, the watchtowers on the border to the GDR- from which a totalitarian state ensured its borders remained impenetrable- as well as the unnumbered hunting high seats concealed in the forests of Central Europe. While there was no doubt about the function of these structures they also greatly incited my imagination (maybe as a way of dismantling their threat). Since then, there have been art towers such as Louise Bourgeois 'I Do, I Undo and I Redo', and, on a much smaller scale, Alberto Giacometti's Hour of the Traces. And many more. I have built a few towers myself. Over and over architectural references have inserted themselves into my work. It thus was a happy surprise to find out about George Pickard's roots in architecture.

Drawing precedes and accompanies construction in my practice. It can be freeing in as much as it releases one, temporarily, from the often very technical problems of making sculptures. Besides, drawing is a playground for the imagination.

Many of my drawings never get translated into 3D, some are purely done for the pleasure of picturing the possible (and the impossible) and for the pleasure of the process itself.

In response to Leon Underwood:

Julian Wild

Migration Study, 2018

Pencil and acrylic on paper

I love the suggestion of forward movement in this sculpture and the way that the two figures are dependent of one another. The point connections of the two elements within the sculpture allows for a suggestion that gravity is being defied. The drawings that I am proposing to show are called 'Migration and Migration study'. Like Underwood's sculpture they are all about directional movement.

In response to Kenneth Armitage:

Mary Anstee-Parry
A Walk in the Park, 2019
Pencil

There is a joyful rhythm to this walking group and as I am working on a sculpture which is involving knitting with copper wire I have used my knitting needles in place of the walker's legs and used a 'rubbing' taken from a square of knitted copper as the background to the drawing. As it might have been raining I have used umbrellas to try and nearly match the overall form of Kenneth Armitage's sculpture.

Sheila Gaffney
In the Park, 2015
Digital print, charcoal, graphite on paper

Sheila Gaffney
Playing in the Curtains, 2015
Digital print, charcoal, graphite on paper

My own figurative sculpture practice is driven by the question how can sculpture convey what it is like to inhabit a woman's body as I know it. I chose Walking Group because I have often looked at Armitage's work to seek a sculptor's answer to embodiment, structure, composition and media handling. Although I am conscious that our subjective approaches differ, Armitage's work displays his understanding of living people, through material forming and making approaches. The drawings I present here employ a similar interest in use of silhouette to define the living body.

The subjects I portray share the anonymity of Armitage's which is an approach that prioritises sculptural expression of the human condition in a moment of time over the personalised portrait. My drawings are the precursor to the sculpture that I make. I offer them as a parallel of shared sculptors conventions and intentions, but also to create dialogue as a result of being opposites. Group: individual; cold and windy: warm and still; adult: child; twentieth century: twenty-first century; male gaze: female insight.

Gary Colclough
Fracture, 2019
Watercolour and teak

Fracture is a site-specific installation by Gary Colclough, that explores the relationship between drawing, sculpture and line.

Taking inspiration from the sculptures in the show, he has made a series of watercolour drawings directly onto the gallery wall.

Arranged around the drawings are lengths of teak, which are intended to function as fragmented or partial frames.

This draws on one of Colclough's ongoing preoccupations, about using the materials of display: frames, plinths and supports and making them integral to the work.

In this piece the wooden lines form another drawing, a diagrammatic constellation that links the watercolour drawings together.

In response to: (from left to right) Kenneth Armitage, Barbara Hepworth, Lynn Chadwick, Geoffrey Clarke and Michael Ayrton.

Fracture was supported by Winsor & Newton who supplied materials for the work.

www.garycolclough.com

In response to Michael Ayrton:

Michael Petry
Blue Enso, 2019
Ink on paper

The symbol of the Enso is used in Japanese and Chinese calligraphy to symbolize a myriad of states of being, wholeness or completeness as well as the void. It is meant to encompass notions of strength and elegance; like a perfect tone in music, it can lead to enlightenment.

The erotic figure in Ayrton's bronze *Maze Music* (1972) seems to have just struck such a chord. Ayrton referenced Daedalus, the creator of Knossos' labyrinth in this series of works, stating the labyrinth excludes to protect and contains to imprison, in a way mirroring the duality of the Enso, full and empty, whole and void. My *Blue Enso* was made in a single stroke that is also a duality. I first 'wrote' the image in water on the paper in one stroke, so that it was invisible to the eye, yet wholly there. Then I repeated the stroke with a brush laden with blue ink, dark as midnight, dark as matter. Each mark, whether visible or not, acted upon the other and in their embrace of wholeness, a new form emerged.

Nicola Anthony

Maze Fragment, 2019

Incense burned drawing on paper, embroidery hoop, and mirror

My works are concerned with tangles, lines, the maze of words or the labyrinth of time. I studied the myth of Daedalus – the greatest artist and the creator of the Labyrinth. This artwork shows a journey of lines across the paper which could be geographical contours, a distorted music stave with tumbling notes, or walking tracks in parallel. The lines lose their way along the route and become more haphazard. My drawings are created by burning the surface of calligraphy paper. This drawing rests on a mirror backing: It reflects the light, dark, and faces in the room as little moments becoming entangled in the puzzle. I called this work Maze Fragment because it is part of a large series in which the lines span across 50 artworks, all existing now in parallel in different places – a fragmented map. Michael Ayrton's sculpture Maze Music is concerned with the maze's maker and its occupants. In Ayrton's book The Maze Maker Daedalus says never understood the pattern of my life, so that I have blundered through it in a maze. By exhibiting these works together I invite his figure as an occupant in the twisting maze of pathways.

Cheryl Gould
Outside of Inside, 2019
Mixed media

As an avid Ayrton fan and long inspired by the Sculptor's work, I chose Maze Music to try to create a maze of my own ; the piece just seemed to resonate with my method of drawing which is mainly very quickly and with a single line trying not to lift the pen off the paper; memories of finding one's way in and out of paper puzzle mazes sprang to mind as I started to draw and find my way with pen across the maze creating a special relationship with the Maze Musician and the maze using a do not cross over or back up over a line more than once which almost proved impossible, so the dark lines represent a journey back and forth and the light lines are singly drawn. As the drawing evolved I felt sympathy for the Maze Music Maker and the loneliness he emanated his solid yet vulnerable stance both listening to and playing his own music a solitary figure trapped inside yet outside of himself and the maze.

Antonia Spowers
Tree Forms, 2018
Charcoal

I find the Ayrton piece contains a lot of energy. I am always interested in the relationship of tree forms to the human body and although this drawing did not deliberately mean to suggest bodies they emerged none the less and I feel there is a muscular emphasis in the forms that resonates with the Ayrton work.

In response to Geoffrey Clarke:

Jonty Hurwitz

Glyndebourne Afternoon Before the Opera, 2018

Ink polargraph, acrylic

I have chosen 'Man' by Geoffrey Clarke because the symbolism and structure of the masculine form is beautifully mirrored and met in union with the feminine form through 'Woman: Glyndebourne Afternoon'. Whilst 'Woman: Glyndebourne Afternoon' is a celebration of the female form, it uses masculine lines in which to represent this. The ying and the yang. The piece 'Man' embodies the masculine structure which is placed within a feminine uneven stone.

Ann Christopher
The Lines of Time II, 2016
Pastel, graphite, crayon

There was an instantaneous frisson of connection when I looked at Geoffrey Clarke's sculpture Man - as an abstract artist I did not perceive any figure - I was just transfixed by the lines - I sensed a shared aesthetic. Clarke was also primarily an abstract artist but to me his works contain an emotional strength that transcends logic. I was fortunate to have met Clarke but not until after his death did I learn that we had a mutual respect for each other's work. Drawings from my series The Lines of Time immediately seemed appropriate to pair with Geoffrey Clarke's sculpture - two in particular The Lines of Time -3 and The Lines of Time -20 each using strong repeated vertical lines as part of the image seem to reaffirm this connection.

Ann Christopher
The Lines of Time III, 2014
Pastel, graphite, crayon

There was an instantaneous frisson of connection when I looked at Geoffrey Clarke's sculpture Man - as an abstract artist I did not perceive any figure - I was just transfixed by the lines - I sensed a shared aesthetic. Clarke was also primarily an abstract artist but to me his works contain an emotional strength that transcends logic. I was fortunate to have met Clarke but not until after his death did I learn that we had a mutual respect for each other's work. Drawings from my series The Lines of Time immediately seemed appropriate to pair with Geoffrey Clarke's sculpture - two in particular The Lines of Time -3 and The Lines of Time -20 each using strong repeated vertical lines as part of the image seem to reaffirm this connection.

Pablo De Laborde Lascaris
Slate, 2019
Collage

The linear language used by Geoffrey Clarke in this sculpture, leaves a lot of room for my re-interpretation of this sculpture into drawing. The parallel components in the sculpture give it a sense of mobility as each linear components of this piece could almost be lifted off its axis and rebuilt into various compositions.

In response to John Behan:

Ros Burgin

Thames Drawing 6, 2019

Gold leaf on oar

This is a scaled drawing in 23ct gold of a particular stretch of the River Thames that I know well and have rowed. I have drawn it on the blade of a hand-made oar, snapped by water at the rowlock, an oar now beyond repair but covered in marks, lasting evidence of the relationship between river, boat, and person. I chose gold leaf to make this mark as it is often used to write the name on a boat.

This work is a response to the sense of absence and the feeling of 'the past' I see in "Ghost Boat" which depicts an empty vessel suspended between a set of inverted shipped oars, frozen in time. Behan's piece is still, permanently arrested in bronze.

Boats and oars are mark-makers, both disturb the water and leave temporary lines behind which play further with the light. This piece is an engagement with the elusive qualities of the subject of drawing, capturing a moment of light and line, a gesture and a remembered feeling.

Pablo De Laborde Lascaris
Sphalerite, 2019
Collage

John Behan's, Ghost Boat once again has a linear quality which is inviting to work with, particularly as it's holding up a structure. Using bronze in this way allows us to reinterpret what we know would not stand on its own.

Janne Malmros
Shifts & Contrivances XV, 2019
Pencil on paper

Boats are a common theme in my work therefore, I was drawn towards Reg Butlers work. The boat shape that I most often use was found in a travel book by Francis Galton (Darwin's Cousin). It was interesting for me to see another female sculptor working with the boat structure.

My drawings are drawn completely black on the back side and the boat shapes are drawn in various ways on the front and then cut out and folded so the drawn underside becomes visible and a shadow is created under the boats.

It is like a three dimensional drawing with the mark making and bold strokes resulting in a metal like aesthetic. The metallic aesthetic, shadows and colour all work to add volume and a sense of depth to the boats. The work changes as sun and light hits it from various angles casting natural shadows on the paper.

Alexandra Harley
Behan's Ghost I, 2019
Rust on paper

Alexandra Harley
Behan's Ghost II, 2019
Tippex and graphite on paper

Looking at images of the Ingram sculpture collection I was initially struck by the linear rhythms that each of the sculptures created and by the textures. Each of the sculptures uses texture carefully to create a unique identity to each part of the sculpture which in turn, unifies the whole piece. Several sculptures caught my eye and I made several drawings for each of them enabling me to see and understand each of the sculptures more.

I experimented with iron filings as a drawing medium, partly as I hoped to compliment the metal of the sculpture. I did try to use them quite physically to make a dense mass, but it was the staining that began to work. I dismissed the initial drawings for Ghost Boat as they not at all physical and barely discernible, but looking closer, the stains resonated as the ghostly spectre. They resemble archaeological excavations where the only evidence is stained soil. The gentle tint of the rust on the paper is barely apparent, the image is fading. I continued with other textural pieces using tippex, a medium that eradicates the previous marks. The heavy surrounding graphite emphasises the ambiguous presence of Ghost Boat.

Richard Stone
Transcendent Moon, 2019
Graphite on linen panel

I responded immediately to John Behan's, Ghost Boat, 2003 (whilst reflecting on Reg Butler's, Woman on a Boat, 1953), because of the physical and metaphysical space present, a sense of moving towards or away from something. As the boat oars reach for an invisible deep and the woman stands adrift, a seascape moves into view, the light of the moon leading the way. The emotional pull of the sculptures is sought as present in this drawn moon, oversized, exaggerated to heighten an atmosphere, an endless seascape, a space to which the sculptures might depart, or arrive, but I thought, traverse. The sculptures for me suggest a moment in this liminality and with this drawing I wanted to work with this otherworldliness, meet it somehow.

As Seamus Heaney said: "There is something psychologically salubrious about John Behan. It is as if you are encountering what the Upanishads call the ancient self, something previous to an underlying individual character, some kind of psychic bedrock."

And I think this is true of Reg Butler's sculpture too, but maybe that bedrock is the anchor used to a drift between the drawing and the beneath the moon, the cliffs and the sea.

Clare Burnett
Floating, 2019
Mixed media

I was inspired by Ghost Boat for two reasons. There is a strength in it that chimes with a seam in my work about migration. Furthermore, I love the form of the work - the tall triangles with the organic shape of the boat hanging in between. It made me feel like making work and I have made a series of drawings, CAD files, paintings and sculptures to be hung together as a group.

Paul Lewthwaite
Ghost Boat I, 2019
Charcoal, graphite, ink and acrylic on paper

Paul Lewthwaite
Ghost Boat II, 2019
Charcoal, graphite, ink and acrylic on paper

Paul Lewthwaite
Ghost Boat III, 2019
Charcoal, graphite, ink and acrylic on paper

I love how sculpture has a push and pull which, tries to transcend the physical object while simultaneously remaining immersed in the material. It is always anchored. Ghost Boat illustrates this perfectly. John Behan plays with an illusion of weightlessness, raising the centre of gravity upwards. The mysterious boat form floats. At the same time, however, it is repeatedly tethered by the downward jutting oars. Nothing is hidden in this sculpture. It is not a miracle as we see exactly how the levitation takes place, and this just adds to the strength of the work. Using this sculpture as a starting point, my drawings have evolved, testing Behan's motif by exploring surface, line and depth.

Chris Dunseath
Museum Store, 2015
Graphite on Arches paper

Ghost Boat continues John Behan's deep involvement with ancient Irish culture. He described the bronze sculpture as a flying vessel not of this world but sailing out of it towards an opposing consciousness. My drawing 'Museum Store' also suggests the value of investigating artefacts of previous cultures in order to develop contemporary work. I was invited to work in The Museum of Somerset's Heritage Store and respond to objects in the collection. My fascination with the store's collection of Bronze Age artefacts resulted in a series of new bronze sculptures using casting processes that would be familiar to Bronze Age people. 'Museum Store' reflects the experience of exploring the store and unpacking carefully wrapped objects including a Bronze Age Axe head. The stratification shown in the drawing suggests archaeological layers implying the passage of time.

Nicola Anthony
Save our Souls, 2019
Incense burnt calligraphy paper

The treacherous history of the Irish incorporates a long history of war and famine. I have long been inspired by Behan's harrowing and powerful boat sculptures, depicting how these travels across the seas have ended in separation from families, loss of status and identity, or death. Pan forward to the current migrant crisis and we can draw many comparisons.

To me the other side of the story is what happens under the water in the hidden currents of reaction: The opposing responses of either capturing and detaining these fleeing shoals of people, or helping them to safety.

I work with NGOs to tell stories of immigrants in my work, but these Net Drawings were a more abstract way of describing the complications of such upheavals, revealing unexpected forms. They become allegorical for the journeys we all make at one time or another, in differing levels of safety, to find a promised 'New World'. I draw by burning the surface of calligraphy paper. My medium is the charcoal brown as the paper changes state. Contrasting the substantial physicality of Behan's Ghost Boat, I have kept the ethereal simplicity of white paper, the burning being the only colour and line needed.

Andre Wallace
Empty Vessel, 2014
Conté

I have selected my drawing Empty Vessel in response to John Behan's Ghost Boat.

The themes that resonate with me in Behan's Ghost Boat are about voyaging, arrival and departure and the other world. Egyptian and Celtic funereal boats come to mind - aesthetics that play in my own work. I particularly like the way the boat is elevated by the oars, creating another contained empty space beneath.

My drawing 'Empty Vessel' is part of a series of sculpture and drawings that relate to voyaging and metaphorically deal with life here and the hereafter. The dark form within the Empty Vessel can be read ambiguously as a concave shaped empty space suspended in space or a convex urn that may or may not be empty.