

## RADICAL DRAWING

23 November 2011 – 28 January 2012

Jonathan Delafield Cook  
Marcia Kure  
Alice Maher  
Sally Smart  
Keith Tyson

Marcel Dzama  
Eunsil Lee  
Wangechi Mutu  
Nedko Solakov

Andrzej Jackowski  
Youngbin Lee  
Raymond Pettibon  
Gavin Turk

Drawings can be the most revealing works of art. The drawing in this exhibition is a barometer to the rapid change that is happening around all five continents: these artists examine the systems that have failed to successfully govern our lives, yet persist in looking for new structures and ways in between them.

---

**Marcel Dzama** produces films, ballets, sculptures, puppet shows, but all are informed and worked out in his drawing. He may choreograph grand scenes challenging the ethics behind war, but you will find his films on You Tube. He is represented by one of the world's top galleries in his own right, but he still makes works with the collective Royal Art Lodge. He is an unassuming but very natural communicator. The impact of his art is often slow and delayed.

**Keith Tyson's** wall-drawings map the world with the efficiency of a mathematical spider. He appears to believe in formulas, but he never gives us a single one: the intense clarity of maths and physics is balanced with a galaxy of other explanations of what we see.

Borders and boundaries abound in **Wangechi Mutu's** and **Marcia Kure's** hybrid drawings and collages, but only in the most personal ways. Both are African artists living in America, both make use of their bodies as maps about the condition of living. As Kure says, 'There is nothing coherent or unitary about the experience of modernity, during and after the age of colonization. At the organic level, we are nothing but a network of fragments of memories, fragments of experiences, fragments of tissue and body parts ...'

**Gavin Turk's** sculptures can be funny and elusive. His drawings tell us some of the mental paths he has travelled. Indeed sometimes they just consist in names of artists he admires. In others he competes with Carl André to make a Minimalist work out of an even more basic British building block than the brick itself – the British cup of tea. These drawings are made with the stains from the bottom of his tea mug.

**Sally Smart** explores the relationship of the female body to its surroundings in a dramatic but very different way. At times she has gone back to the female Constructivists such as Popova and Stepanova as a starting point. For all the sad fate of both artists Smart's drawings and cut outs share that belief in a new re-constructed world.

**Nedko Solakov** equally puts the Conceptualism of the mid 20<sup>th</sup> Century under the microscope, yet is a passionate conceptualist. His series of drawings engage with ideas that are never truly abstract as they pass from one person to the other, but are not necessarily diminished for their lack of total purity. He believes it his job as an artist to talk to people: he is a story teller.

As a painter **Andrzej Jackowski** is known for the luminosity of his paint. This seems such an essential part of the way he builds up his dream-like world that it is hard to imagine that drawings are an essential element in his work. When he was studying at Falmouth he gave up painting to make short films. Even when he had returned to painting at the Royal College he came under the influence of Tarkovsky. Several of the leading Polish painters today are emphasizing the everyday ordinariness in life, but Jackowski was one of the first to find a redemptive quality in a few relics from day to day living.

**Raymond Pettibon's** very name is fiction: his real name is Ray Ginn. He uses the comic format to portray the American dream. His heroes play baseball and surf as they follow their desires. It is a vision without boundaries. 'I draw the train a lot,' he says, 'because it's a metaphor for a frontier.'

A period of studying Darwin's collection at the Natural History Museum inspired **Jonathan Delafield Cook** to make a series of drawings of barnacles. Reflecting his interest in playing with scale, these remarkable works appear more geological than biological.

Drawing has been at the heart of sculptor **Alice Maher's** work since the 1980's when she produced four-metre high drawings of hair. Although she has rubbed out every single one of the hundreds of drawings that compose her latest video installations they are her strongest declarations of belief in drawing, in life. She rubs out the drawing, to replace it with another and another, till there is often little left but holes, and yet she goes on drawing.

One can almost see the new ideas of the youngest artists in the show, **Lee Youngbin** and **Eunsil Lee** from Korea, emerge from their drawing. Indeed the closest of relationships between drawing and painting is evolving in the Koreans' work that relates both to the fault lines in the most recent Western painting and a direct push-pull between Pre-Modernist art and Modernism that bypasses the magpie tendencies of Post-Modernism.

---

00 44 (0) 207 401 9229  
[contact@purdyhicks.com](mailto:contact@purdyhicks.com)  
[www.purdyhicks.com](http://www.purdyhicks.com)

**PURDY HICKS GALLERY 65 HOPTON STREET LONDON SE1 9GZ**