

Sculpture is the Home of Drawing

Tim Scott, Francisco Gazitúa, Isabel H Langtry

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HSoA Gallery 12 Nov 2025 - 6 Jan 2026



Tim Scott



Francisco Gazitúa



Isabel H Langtry

Foreword

This exhibition, shipped in to HSoA Gallery from Chile is the brain child of Francisco Gazitúa. Francisco was one of my tutors at St Martin's School of Art (later to become Central St Martins), colleague and friend of sculptor Tim Scott (twelve sculptures in the Tate Gallery collection) and the then head of St Martin's Department of Sculpture. All three of us have remained friends and in creative contact. Last year Francisco asked us to send him drawings which he felt would make a fascinating creative project for reworking in his own way. My own experience of working with Francisco as both tutor and friend is that he has the ability to instantly digest my thinking, understand my way of working and always improve on what I am able to do, generously providing new thrust to my direction.

The sculptures are fascinating, somehow offering an insight into Scott and myself yet with a recognisable Gazitúa shaping of form and his life long understanding of material plasticity.

The increased separation between artist and material as described by Herbert Read and generally true within 'the expanded field' is not the case here, where yielding the essence gives form a concrete yet plastic significance without compromise.

"Sculpture is the home of drawing" These words were said by Alan Gouk (painter Tate collection, and second patron of HSoA after Henry Moore) during one of our many conversations over the years. Alan believed that this statement impacted the way that Tony Caro made work in the late '70s. They were life long friends and colleagues at St Martin's.

I remain grateful to Alan, Francisco, Tim, and to Sam Cornish whose essay and curation of this exhibition are as ever insightful, knowledgeable and fresh.

Isabel H Langtry, Sculptor and Principal HSoA

Acknowledgements.

Many thanks to Sam Cornish whose ability to investigate and understand I find remarkable. Thank you to Francisco who is always blazing new trails and to Tim for holding the key to so much sculptural development. To Angela Leible for her constant support, Julia Simpson Chair of HSoA for giving us all wings - and the HSoA team especially Anat Sherman, Director HSoA.

Sculpture is the Home of Drawing

This small, playful, quietly serious exhibition is a collaboration between sculptors and friends. Francisco Gazitúa has made a group of open, constructed steel sculptures in response to drawings by Tim Scott and sketch-like steel maquettes by Isabel Langtry. The three met at St Martin's School of Art between the late 1970s and early '80s but are now widely dispersed. Langtry is based in London, Gazitúa in his native Chile and Scott in Kandy in the central highlands of Sri Lanka. Despite its diminutive size this exhibition points to a complex artistic and institutional history; that I'll briefly indicate here.

Gazitúa is chiefly known as a public sculptor, both in Chile and internationally. His art is elegant, precise, and monumental in scale. Fundamental to Gazitúa's steel sculpture are line and plane. Whether rectilinear or curvilinear, they are always dynamically positioned in space. Building on ancient craft traditions, the products and techniques of modern industry, and the formal language of Cubist painting and collage, this approach to sculpture became a central part of twentieth century sculpture with Julio González's and Picasso's open 'filiform' sculpture of the late 1920s. In the mid-century the language of 'drawing in space' was developed and expanded by sculptors working internationally including Eduardo Chillida in Spain, Robert Jacobsen in Denmark,

David Smith in the United States, and Anthony Caro in Britain.

In the 1960s and 70s, St Martin's was a key arena for the propagation and debate of the modern tradition González and Picasso had initiated. The history of St Martin's is complicated and contested but in broad terms the school was pedagogically and artistically dominated by the example of Anthony Caro, whose steel sculptures of the 1960s are one of the key episodes in twentieth century art. Caro's approach was abstract and formal, spreading steel elements laterally in powerfully three-dimensional equivalents to the infinite-shallow spaces of contemporary American painting. Gazitúa's mature art stands out in the St Martin's context through his commitment to public sculpture, his free movement between abstract and figurative modes, and his evocative and poetic approach to artistic creation. Caro conceived of 'drawing in space' as the arrangement of parts in clear and complex relation to each other, to the ground and to the individual viewer's body. Whereas Gazitúa retains González's idealistic and public sense of the term as using modern technology to point mankind to the infinitudes of the stars.

The years when Gazitúa, Scott and Langtry met form the last chapter of the St Martin's sculpture story, whose first is the

experimental evening classes Caro ran in the mid-1950s. Scott attended these classes as a teenager and by the late 1970s had an internationally successful career as a sculptor, working to dramatic effect with the new sculptural materials of plastic and fibreglass. In the mid-1970s he returned to a purely steel sculpture, extending and disputing the examples of David Smith and Caro, through a study of the body and an increasingly intense employment of forged steel. Scott sought to reimagine open and spatial sculpture with a free-flowing and emphatically physical sense of mass; an attempt to reclaim traditional sculptural values which he thought had been too readily abandoned. The aim was a modern sculptural tradition that began with Rodin as much as with Picasso and González.

Appointed Head of Sculpture at the school in 1980, Scott placed the body at the heart of a radical and reactionary curriculum designed to give sculpture a more solid foundation, countering Caro's emphasis on abstract construction and the much broader tendencies for sculpture to disperse into performance or installation and for sculptural teaching to be dissolved into the cross-disciplinary category of 'Fine Art.' Explored in paper, clay, wooden and forged steel, the body was the chief subject and



Steel sheets marked up for cutting in Gazitúa's workshop in Chile.



Example of Gazitúa's sequential process of creating a sculpture from a Tim Scott drawing (far left).



Langtry's steel maquettes "A choppy array of triangular forms rhymed with the view across the Andean mountains"

structural guide for sculpture at St Martin's in the early 80s.

Gazitúa arrived at St Martin's in 1977 as a post-graduate student who had already worked as a professional sculptor. Technically skilled, his already developed ideas about art made him question what he perceived as the dogmas of St Martin's. He remembers Caro arguing against the use of preparatory drawings, believing that the modern sculptor should instead create 'in the dark', improvising directly with their materials. Gazitúa worked as an assistant to Scott and became an important member of the teaching staff in the new course. He was involved in setting up a forge in the sculpture department, giving students direct access to the technique Scott had begun to explore in the early 1970s. Langtry, attracted to the rigour and seriousness of its approach, took Scott's course between 1980 and 1983. She subsequently organised a 1988 exhibition in Spain of sculpture produced by St Martin's staff and students. Like Gazitúa, Langtry remembers Caro warning against preparatory drawing, which she promptly gave up and has subsequently never returned to. Hence the steel maquettes that Gazitúa has responded to here.

David Smith stated that he made drawings *"for sculpture that can be and sculpture that can never be."* Scott's recent drawings

belong in the latter category. Their evocation of planes and masses caught in a fluid process of formation and dissolution is clearly sculptural in effect but eludes direct translation into three-dimensions. Rather than being preparatory for sculpture, these drawings are more accurately described as sculptural fantasises, intricate parallels to Scott's sculptural language, made at a time when physical difficulties have prevented him from making sculpture itself. Gazitúa did in fact begin this project by attempting to make quite literal transcriptions of Scott's drawings, cutting up copies of them and building these into perforated reliefs in wood and steel. He quickly became dissatisfied with this approach and began to respond in a less literal way, Scott's drawings and Langtry's maquettes...

"gradually became a sort of distant referent, diluted images in my subconscious, then in my workshop and my forge, with my materials, with my techniques; more than that, with my own way of making sculpture I could give life to the steel, to make these sculptures from drawings, that, I would never have been able to build without the Scott, Langtry references."



Scott's drawings (bottom row) with Gazitúa's initial adaptations above.

Langtry's maquettes made last year, in Gazitúa's Chilean studio, with an additional small steel sculpture, a choppy array of triangular forms rhymed with the view across the Andean mountains. For the current exhibition Langtry deconstructed this earlier work into small sections, each becoming a quasi-monolithic upright: part sail, part wizard-hatted figure, part standing stone. Gazitúa's response takes Langtry's simple but suggestive shapes and turns them into sophisticated essays in open sculpture; into a language that is Gazitúa's own, but which also has a long legacy going back through the twentieth century. Negative and positive swap places, planes interpenetrate, and contained within a poised, pirouetting balance, is an origami-like sense of structure, as if each sculpture were being simultaneously folded and unfolded. Gazitúa's role as a creator of large-scale public sculpture is apparent and it is easy to imagine these works at monumental size.

Langtry's maquettes are fairly contained within Gazitúa's sculptural language, whereas Scott's assertive formal identity maintains a more definite presence in Gazitúa's reliefs, that consequently have a hybrid-quality. Gazitúa plays heavy, found steel components against delicately, intricately cut sheet steel.

The contrast accentuates the heaviness of one and the lightness of the other, and parallels the light and dark patterning of Scott's drawings. The heaviness of some of the steel, and the relatively congested, complex spaces Gazitúa has created, acknowledges, without abandoning his own position, the density and physicality Scott sought to bring into the constructed sculpture tradition. Scott's concern with an intense and intimate engagement with the body perhaps also continues into Gazitúa's reliefs' sense of scale, which seem more one to one, less primed for enlargement, than those that followed Langtry's maquettes.

St Martin's is often seen as an adversarial and competitive context, an antagonistic arena in which strong personalities and different visions of sculpture fought against each other, fraught with power disparities. This has at least some justification, but it was also a place of cooperation and community, of collective exploration and discussion, based on a shared sense of the importance of the continuity of modern sculpture. One which is hard to imagine and highly attractive, from the highly fractured isolated perspective of today. This exhibition restages this sense of cooperative endeavour, even if the art it includes can be appreciated on its own terms without knowledge of its institutional history.

Sam Cornish



From the studio of Francisco Gazitúa

This exhibition is the result of a "Collective Creation":

We three sculptors with a common origin at St Martin's School of Art in the 1980's Tim, Isabel, and I. Over a long period, we have evolved in our own ways, always in contact. We finally collaborate once more.

Isabel and Tim, sent me drawings at my request which I wished to 'translate' with my own hands with my making skills and feelings from their two dimensions and maquettes (Isabel) into three-dimensions using mild steel.

I accepted the challenge that I had proposed.

After a few months of work which has been a fascinating exercise, the sculptures came to life.

In my workshop, with the steel in the forge and the drawings in sight, I started to transfer my ideas onto steel plates. I discovered that the literal form to these drawings did not work, so I tried to translate one into clay, seeking to show the lines, the lights and the shadows, which in my mind yielded poor results

Remembering a long conversation with Tim about his "Art of Fugue" way of sculpting, and considering the narrow frame given

by my very literal look at the drawings, I changed my approach and looked towards the musical score, as musicians do in their "Variations". In the manner perhaps of Bach where in every variation it is difficult to distinguish the original scores, but slowly the spirit and the voice of the musician appears.

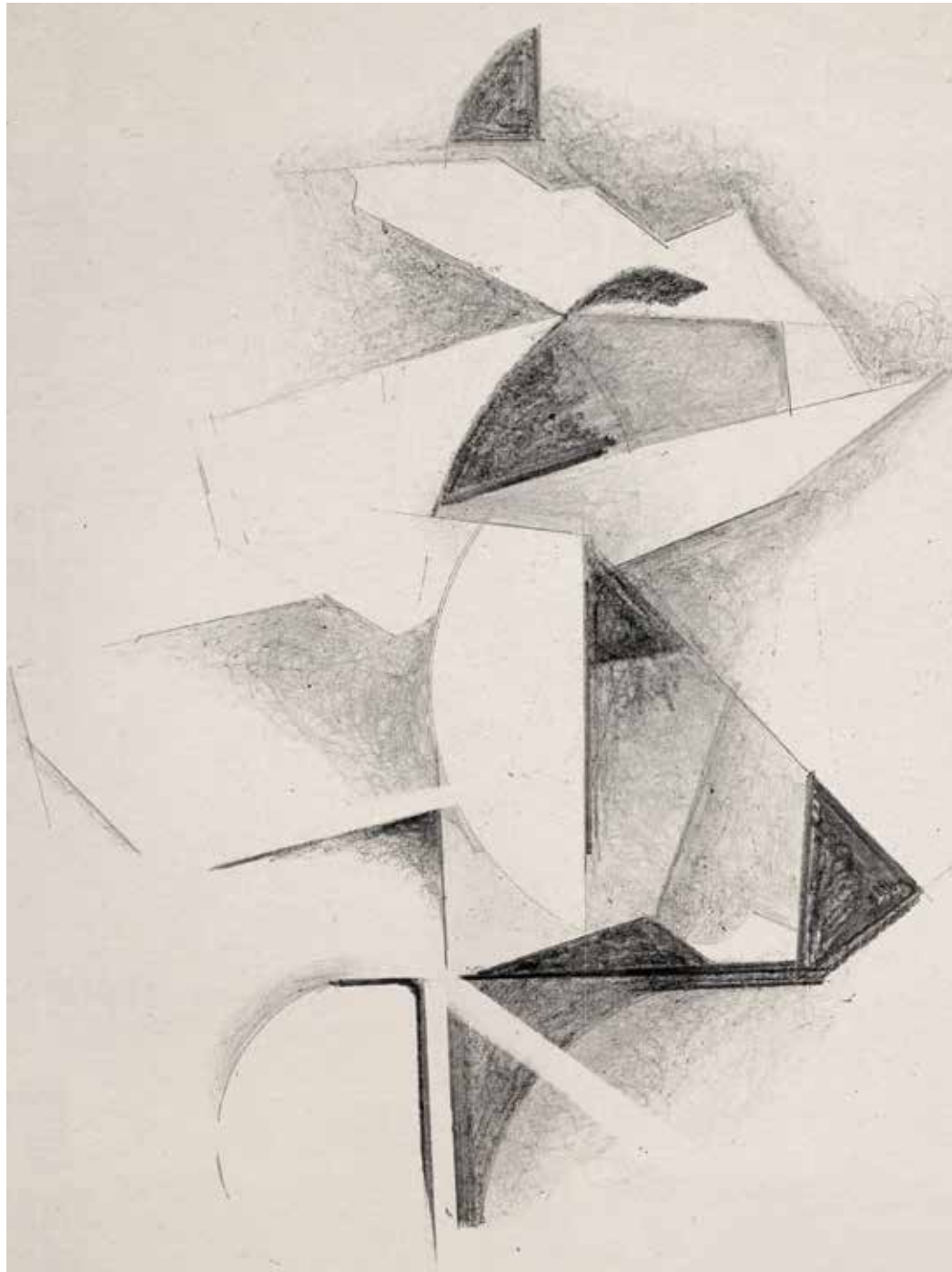
I worked with complete freedom and concentrated on what I call the "Sculptural Graphic" of Tim and Isabel. Their "Gesture with matter". Their "Sculptural voice or language", which I know so well.

This adjustment allowed me to look more appropriately at the drawings, and so I began to modify them in my own way. Gradually the drawings became a sort of distant reference, diluted images in my subconscious. And so in my workshop and my forge, with my materials, with my techniques - more than that - with my own way of making sculpture, these new pieces developed.

I could give life to the steel, to make these sculptures from drawings that I never would have been able to build without the Scott-Langtry references.

In this sense the exhibition has three authors Tim, Isabel and me.

Francisco Gazitua



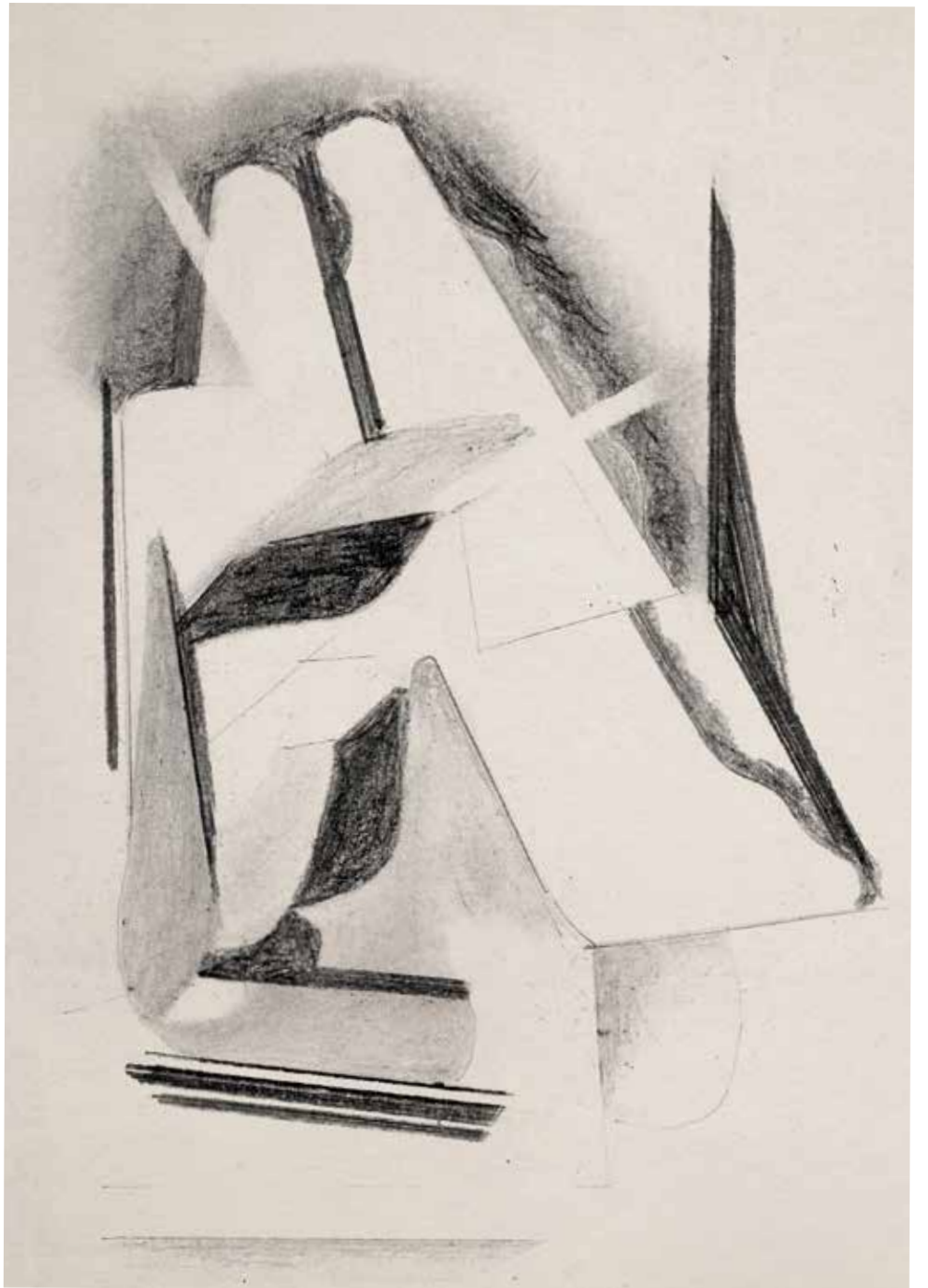
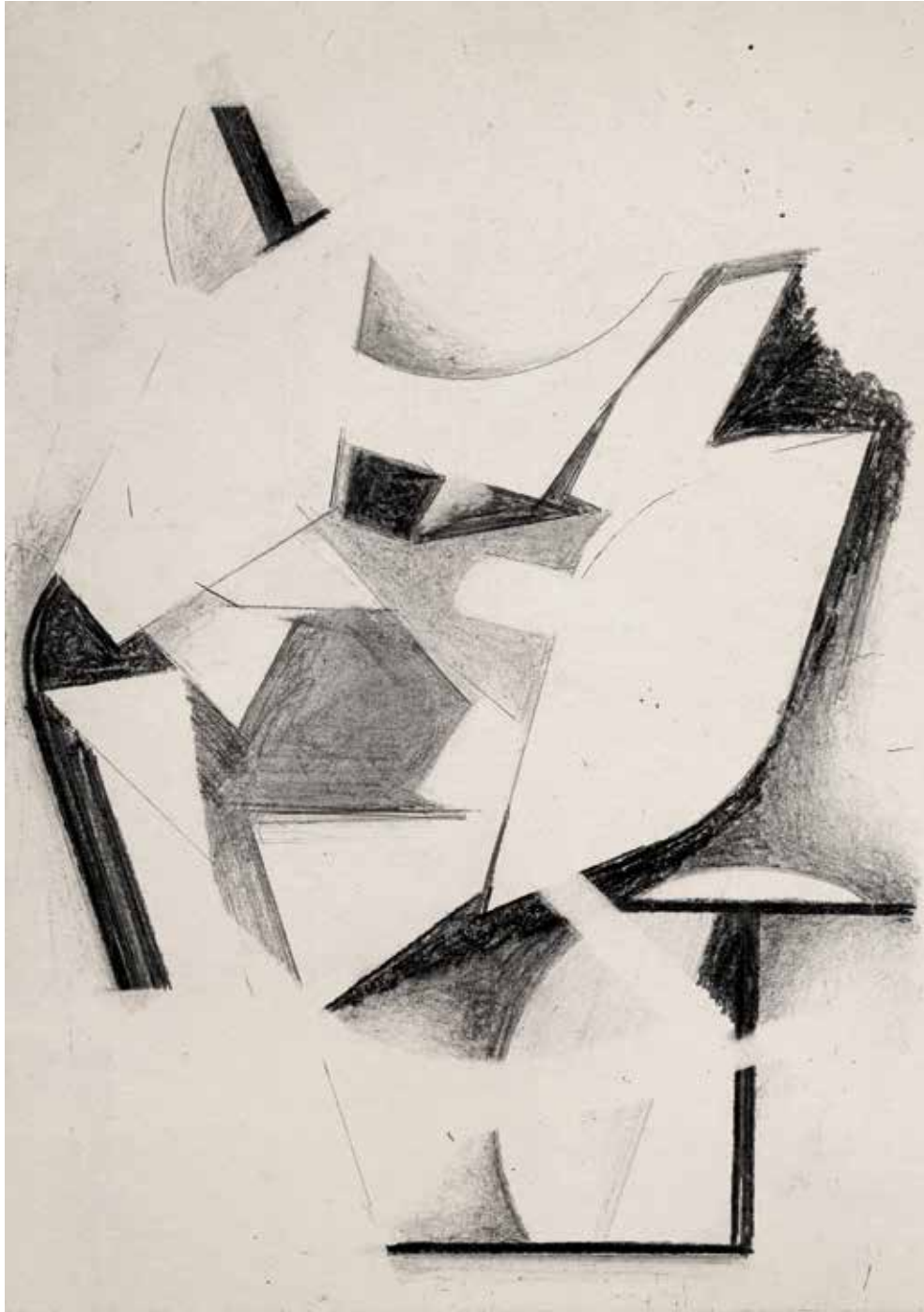
Sculpture and Drawing

I rarely, if ever, draw for the making of a piece of sculpture (other than for purely technical reasons). The great exception to this rule is in the sculpture of the Sixties for which it was necessary to actually work out effects and construction graphically before embarking on physical creation. 'Cathedral (1970-1971)' being the arch example of this requirement. In other words, the actual 'nature' or type of sculpture intended affects decisions about making procedures, and of course making procedures sometimes require graphic elaboration which directly influence the aesthetic outcome. The sculptures that followed from 'Cathedral' barely, if at all, required any pre-making assistance. They were built from mental and physical planning only.

In essence, there is a world of difference in creating an illusion with marks on a flat sheet of paper to building something physical

in three dimensions in real space; a world which touches a different set of emotions and perceptions altogether. Any attempt at simulating these latter conditions in drawing merely becomes illustration - usually fairly banal - and only rarely reaches the level of a Michelangelo or a Rembrandt. The vast number of sculptor's drawings that I have seen pertaining directly to sculpture seem, by and large, to ape what has been made rather than help conceive it. It is a retrospective vision.

That certainly does not mean to say however, that there is no need for drawing by sculptors. On the contrary, I have always found it to be essential to keep my mind focusing on the joy of the visual appearances and beauty of the reality of the world, as well as its structural nature, which concerns me in the procedures of sculpture making in all its diversity. On top of which I thoroughly



“...drawing defines the shapes which are not only those of human beings but which also, prance, twirl and leap, the very movement of dance itself. It is the movement of this line which counts.”

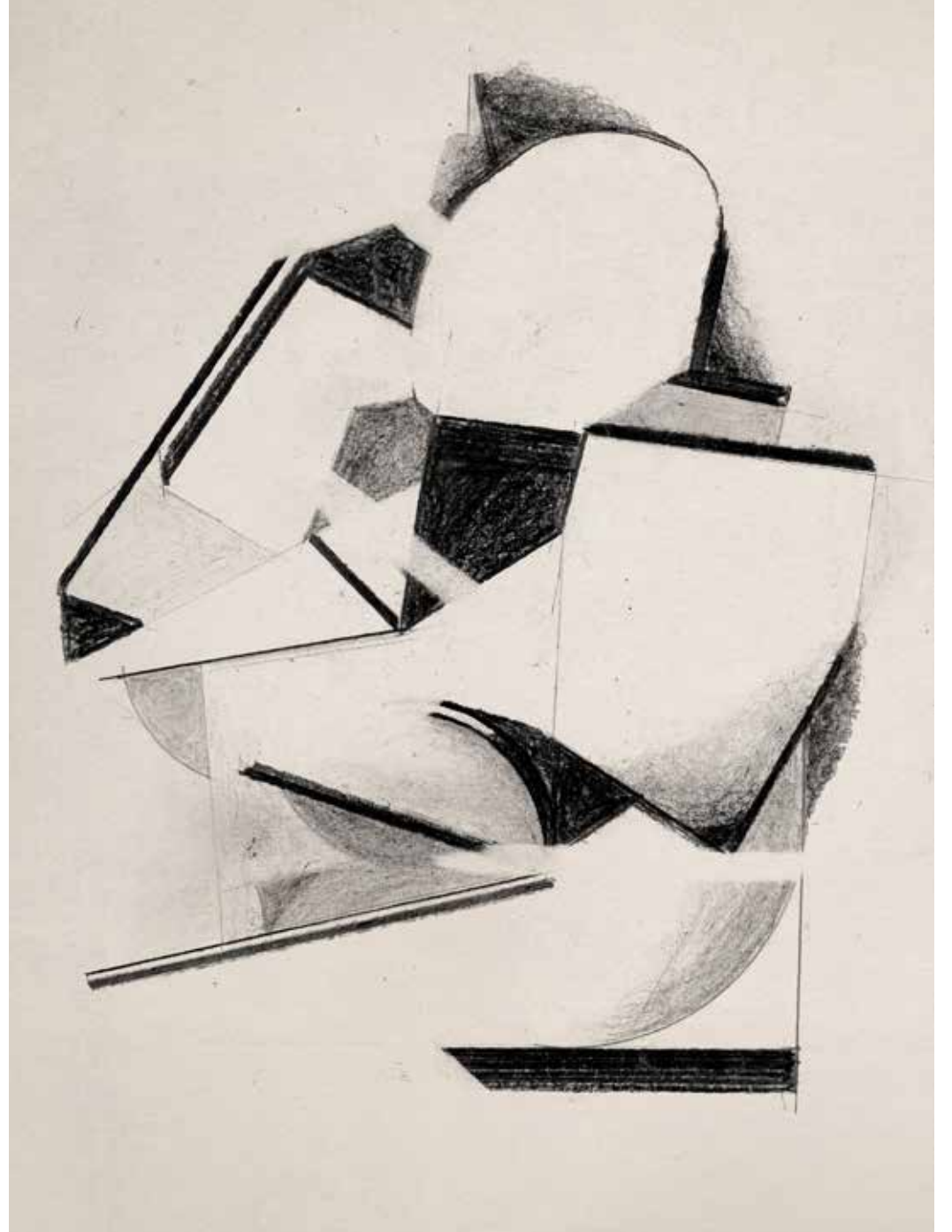
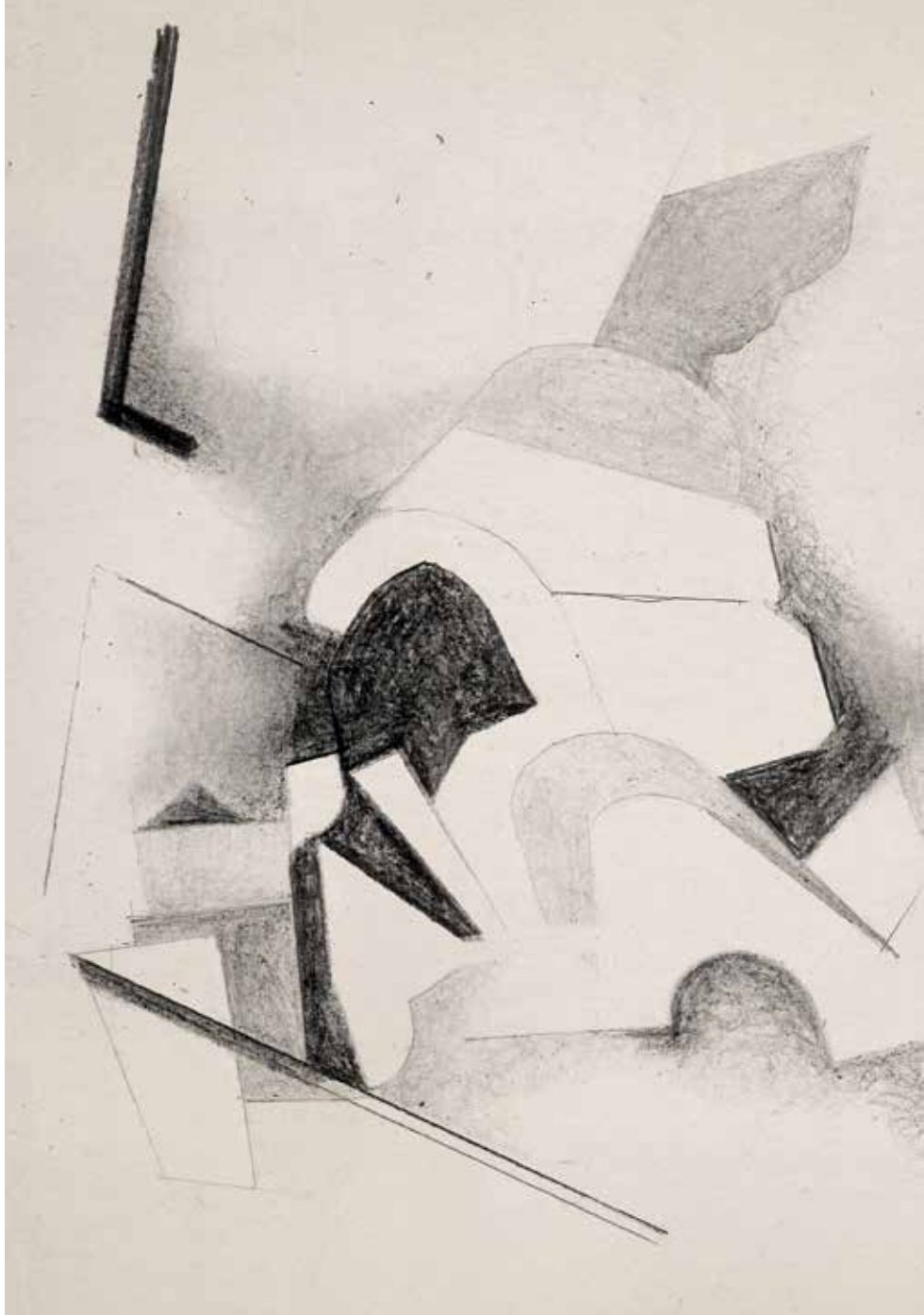
Henri Matisse

enjoy the actual business of inventing an image, through illusion, by the use of graphic tools and the feelings that these generate in their characteristics (pencil, pen and ink, charcoal, crayon, chalk, etc). There is also a directly physical sensation to be had from the use of graphic media, especially charcoal or wax crayons or brush and ink.

Drawing can record many different realities. Some would say that there are realities ONLY drawing can record successfully. The one that has most occupied my efforts is undoubtedly the structure and form of the human body, most specifically the female nude as subject which, interestingly and importantly, connects directly to virtually the entire history of sculpture (and painting of course) across many cultures from earliest times. There is undoubtedly something almost mythical in the form of the female human body

as so many world cultures have been at pains to emphasise and pinpoint. The female form has preoccupied artist's concern with 'birth' and 'creation' since the Stone Age. Hopefully placing me within a family and thereby inheriting a meaning and purpose to aim for and add to.

Whereas most of my sculpture since student times has been non-figurative and non-referential, there have been many occasions in its development in which observation of the structures and mechanisms of the human body have informed it, though deliberately not in terms of simulating appearances, but rather analysing and re-inventing its structure and 'personality'. With drawing itself these concerns are quite different, having a much diminished physicality and a more concentrated illusionism, for following 'what you see' in terms of a vision is normal to the



“I prefer drawing to talking; drawing is faster and leaves less room for lies.”

Le Corbusier

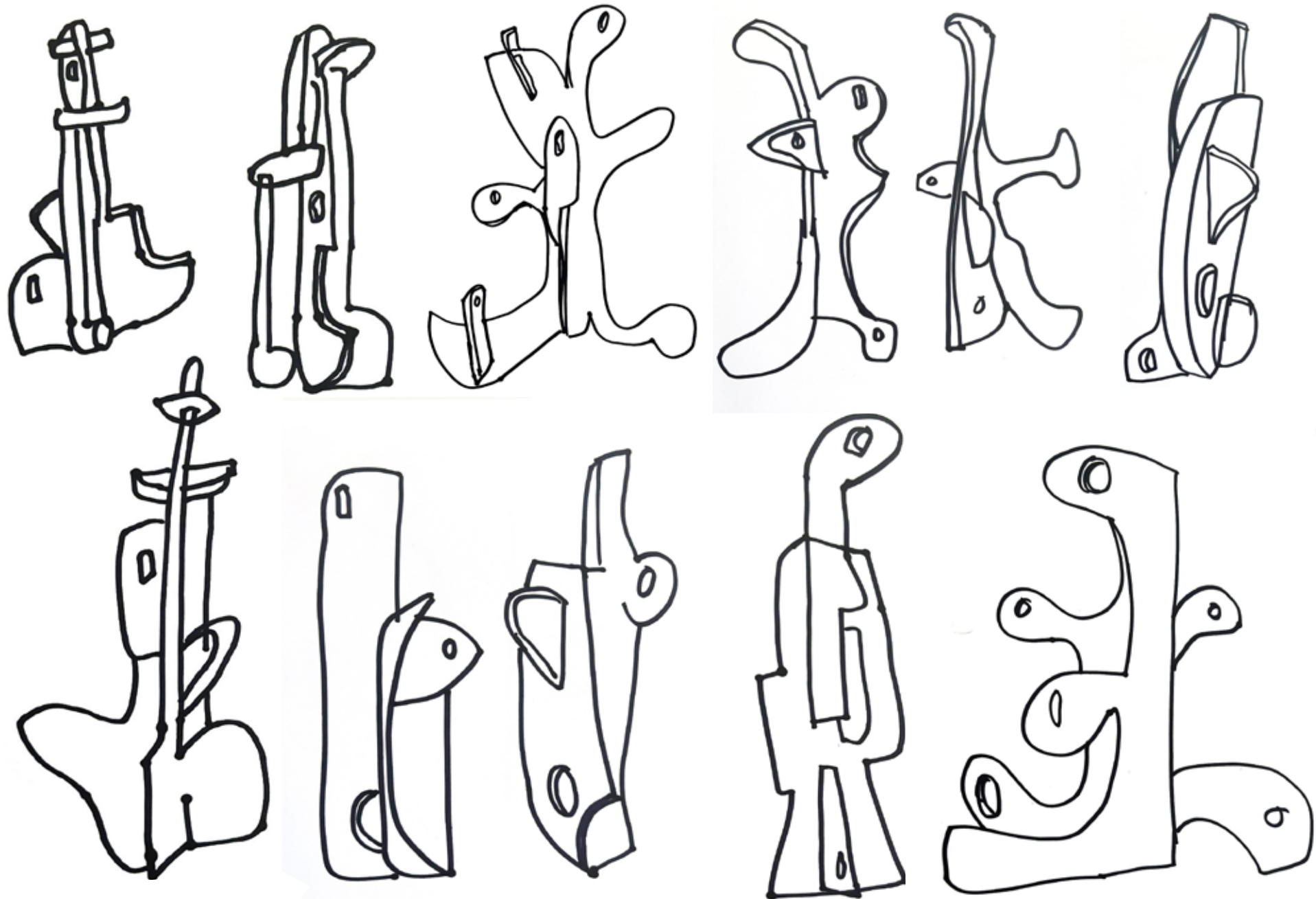
making of a graphic re-interpretation, (*“drawing what you feel about what you see”*, Matisse). Whereas with sculpture there is a totally different set of powers of perception in being limited in what one is able to use for inspiration as subject compared to the multitude of subjects available to drawing.

As most of my new work in sculpture, and of the last few years in particular, has aimed at an illusionary world in the same sense that music is an aural ‘illusion’, it makes a conscious effort to avoid any type of reference at all. Within the ‘real’ physical world of sculpture it is challenging to depend entirely on structural, constructional, and spatial dialogue in three dimensions within the demands of the chosen material(s). This leaves the observer free to assemble its elements at will in the mind's eye in the light of any

pre-recognition; though, paradoxically, this too is a form of illusion created by the brain.

Such a challenge has rarely informed my drawing however. I have not attempted to produce a graphic equivalent to my sculpture and I have remained content with the re-invention graphically of appearances and direct observation that drawing can provide. Interpreted as Matisse said, *“through the dance of line (and shade)”*. Though I repeat solely within its own terms, which is not to say that there may not be the possibility of drawing which likewise eschews all reference to and imitation of appearances. A few major artists have gone down that road. It is, perhaps, a preoccupation more suited to painters than to sculptors, but one which is tempting to explore. I may yet.

Tim Scott



Direct Drawing



As a child, drawing was an automatic activity expressive and exploratory. Later It became unconnected to anything other than leaps of growth and understanding as I was taught to portray the world diagrammatically and or faithfully, killing its expressive subconscious with all its emotional and or intuitive intuitions.

Alan Gouk felt that he had changed the way Anthony Caro worked with the words "*sculpture is the home of drawing*". So it was that at St Martins drawing flipped around for me as I learnt to make first with my hands directly into material and then to draw what I had made. Drawing became an extension of the physical forms I



worked with so that instead of recording, it became the vehicle of the next sculpture. I learnt to work in sequences of developmental ideas.

This liberated me from the pressure of diagrammatic drawing which it is assumed all artists do well and allowed me instead to work directly into material and work things out three dimensionally, drawing with my materials in space. I could not stop. This felt more natural to me. Working quickly is a direct process which cuts out 2D - 3D visual translations.

I draw only when not in my studio - how can I possibly resist direct contact with clay, or steel or wood - generally in a busy transit scenario as it was in Atacama, as a way to record a shape or shapes that I know will become a material expression. When assimilating the investigation through the Altiplano to Purmamarca back in Francisco's studio in Pirque, the work that Francisco has chosen to work with, I was able to use steel shapes to reconstruct my responses to the extraordinary shapes, landscapes and sheer power of the earth.

It is fascinating that Francisco refers to this work my 'Andes Series' as if they are drawings and it delights me that he understood that for me they are drawings from which future work develops.

Maquettes have historically been part of the sculpture making process, St Martin's through Anthony Caro and Alan Gouk reinterpreted maquettes into direct drawing, something that Tim Scott then Head of Sculpture at St Martin's and Francisco Gazitúa Senior Lecturer at St Martin's completely understood.

The development of the idea lies in material response, hand in hand with the objective to explore space, form, volume, weight, plasticity as single components but also in conjunction. This exploration is completely engaging, compulsive and exciting to me.

When Francisco Gazitúa asked to see my drawings and those of Tim Scott's with a view to making new sculptures from them, he realised immediately that my St Martin's training held firm, that he was going to work from drawings that were post sculptural makings, that he is insightful enough to also work from my maquettes, this is the genius of the man and so he creates a fascinating loop where sculpture is drawing and drawing is sculpture.

Isabel H Langtry

The Sculptures



Gazitúa-Langtry I



Gazitúa-Langtry I (different view)



Gazitúa-Langtry II



Gazitúa-Langtry II (different view)



Gazitúa-Langtry III



Gazitúa-Langtry III (different view)



Gazitúa-Langtry IV



Gazitúa-Scott I



Gazitúa-Scott II



Gazitúa-Scott III



Gazitúa-Scott IV



Gazitúa-Scott V

About

Tim Scott in the grounds outside his studio in Troutside, North Yorkshire, taken by Thomas Hirsch. Sculpture is: 'from Degas XV' 1999, Steel,, welded and forged 80 x 100 x 70 cm. and is in a German collection.



Tim Scott, born in Richmond, Surrey in 1937, is one of Britain's foremost sculptors and has been, alongside sculptors such as Philip King and William Tucker, a major influence in British and European sculpture since the 1960s. Scott was one of the artists who made a great impact at the New Generation exhibition at Whitechapel Art Gallery in

1965, a group that renowned critic Clement Greenberg declared at the time were *"doing the best sculpture in the world"*.

While studying as an architect, Scott also studied part-time as a sculptor at St Martin's School of Art from 1955 to 1959 under Anthony Caro. Scott sought materials such as fibreglass, acrylic, glass and metal, and also used technology that allowed assembly of large forms in unconventional ways. He lived in Paris from 1959 to 1961, working as an architect and on his return he began teaching at St Martin's, becoming head of sculpture there in 1980. From about this period, Scott shaped his metal directly, aggressively forging complex elements in relatively small but monumentally scaled sculptures that are characterised by a sense of tension and stress, analogous to the body in motion.

Scott now lives in Yorkshire and Sri Lanka. His work is included in many important collections around the world including Tate Gallery, London, England; Museum of Modern Art (MoMA), New York, USA; Museum of Fine Arts, Boston, USA; Lehmbrock Museum, Duisburg, Germany; Edmonton Art Gallery, Canada.



Francisco Gazitúa, born 1944 in Santiago, Chile, studied philosophy at the Catholic University of Chile, Sculpture at the University of Chile and Sculpture at St. Martin's School of Art, London.

He completed his training in Chile, as a sculptor's assistant to Lily Garafulic, Marta Colvin and Samuel Román. In England he assisted Tim Scott, Philip King and Anthony Caro.

He was Professor of Sculpture for six years at St Martin's School of Art London (1979 -1985).

Gazitúa has been the creator of three schools of sculpture: Kornaria, Istria (Croatia), the Sculpture department at the Universidad Finis Terrae (Santiago, Chile) and the Workshop School (Santiago, Chile).

He has authored numerous publications in history and theory of sculpture. His theoretical and

practical discussion focus on the role of materiality in the sculptural language.

He has organized fifteen international sculpture symposia in Chile.

His sculptural practice has as its main objective the production of large-scale works for public spaces in steel, wood and stone. To do that Gazitúa built a large workshop in a quarry located at the foot of the Andes in central Chile where, along with his assistants, he builds and assembles the sculptures to be stationed in different cities of Chile and the world: England, Holland, Sweden, Canada, Lebanon, Mexico, the Netherlands. His last monumental public sculpture in Toronto, Canada "Puente de luz" ("Bridge of light") is 100 metres long and is now a landmark for the city.

He has shown his work in solo and group exhibitions in major galleries and museums in Chile, Canada, England, Germany, USA, Mexico and other countries.

2007 - Associate Member of the Royal Academy of Fine Arts, Belgium, replacing the sculptor Lyn Chadwick.

2017 - Patron of Hampstead School of Art, London, founded by their lifelong patron, Henry Moore.

2018 - Member of Chilean Academy of Fine Arts.

2021 - National Prize of Art (fine arts) Chile.



Isabel H Langtry was born in Lagos, Nigeria. Her Spanish and British heritage are an essential part of her cultural DNA.

She studied at the Faculty of Art and Design at Hull University and then at the celebrated Advanced Course at St Martin's School of Art, London in 1983.

Her early work explored her interest in Megaliths, Iberian, Mesoamerican and African artworks through the simplification of forms, and the plasticity of materials. These developed with a structural emphasis focusing on the relationship between shapes and the dynamics of form.

Her first major exhibition 'Reinvented Forms' was held at the Whitechapel Education Gallery, London in 1987.

She delivered a series of public lectures 'Sculpture in the 20th Century' at Tate Britain as part of her curation of 'Sculpture From the Body' exhibition which toured to galleries and museums including Leeds City Art Gallery, The Ferens Art Gallery Hull, Castle Howard, The Whitworth Art Gallery Manchester, and The Institute of Contemporary Art in Madrid.

Following her appointment as lead artist for StudioE Architect's new building in Brook Green, London, in 2010 her work extended into the monumental which complimented her growing interest in placing sculpture accessibly in the public space. This is an area that continues to speak to her belief that sharing art, and art learning, through the widening of participation via her various educational, examination and judging work, fuses these areas of investigation driving the belief that making sculpture available in the public space is of great importance.

Her objectives as a sculptor continue to be to create series of studio works that sequentially develop. Together with large-scale sculpture

produced for public spaces with the aim of bringing communities together to create new heritage, culture and communal memories.

Her 'Petals' series of large scale works have been exhibited on Hampstead Heath and Berkeley Square, London. Public works are permanently installed in Beijing Olympic Park China; West London, Camden, North London; the Tramuntana Mountains of Mallorca; Riyadh, Saudi Arabia; Santiago, Chile; Istria and Spain. New works are in process.

The studio works are explorations of sculptural language mostly in clay or steel, and often cast into bronze.

Appointed as commissioning curator for an ambitious new sculpture garden at Hampstead Manor this project continues to evolve.

As Principal of Hampstead School of Art she has and does work closely with Patrons Sir Frank Bowling, Lady Rachel Scott Bowling, Alan Gouk (2015-2025), Francisco Gazitúa MRSS, Dolorosa Sinaga, Angela Leible and Tim Scott.

Isabel is the Chief Editor of HSoA publishing. Founder of Art Street, Annual Mural Festival, Hampstead.

As founder of London Sculpture Prize Isabel has found a new way to create sculptural opportunities and bring artists together from around the world.

I H Langtry works collaboratively with sculptors, architects, scientists and a wide range of creative partners.

Drawing and Sculpture Quotes

It is very simple. My drawings are the key to my work.

Auguste Rodin (1840-1917)

Cutting directly into vivid colour reminds me of the direct carving of sculptors.

Henri Matisse (1869-1954)

Only a cathedral-spire can show us a point in the sky where our soul is suspended!

In the disquietude of the night the stars seem to show to us points of hope in the sky; this immobile spire also indicates to us an endless number of them. It is these points in the infinite which are precursors of the new art: to draw in space.

Julio González (1876-1942)

The plumbline in our hand, eyes as precise as a ruler, in a spirit as taut as a compass... we construct our work as the universe constructs its own, as the engineer constructs his bridges, as the mathematician his formula of the orbits.

Naum Gabo (1890-1977) and Antoine Pevsner (1884-1962)

Drawing keeps one fit, like physical exercises – perhaps like water to a plant – and it lessens the danger of repeating oneself and getting into a formula. It enlarges one's form repertoire, one's form experience.

Henry Moore (1898-1986)

When I start drawing and painting abstract forms, I am really exploring new forms, hollows, and tensions which will lead me where I want to go. Planes and curves are the pure rhythm of stance and energy.

They are not just a way of amusing myself nor are they experimental probings – they are my sculptures born in the disguise of two dimensions.

Barbara Hepworth (1903-1975)

These drawings are studies for sculpture. Sometimes what sculpture is, sometimes what sculpture can never be.

David Smith (1906-1965)

The drawings are immediate. I get my ideas down quickly. They don't offer the physical resistance that making sculpture does. The drawings do not involve the body the way that sculpture does. I know that when I finish a drawing my anxiety level decreases. The realistic drawings are a way of pinning down an idea. I don't want to lose it. With the abstract drawings, when I'm feeling loose, I can slip into the unconscious.

Louise Bourgeois (1911-2010)

I was trained as an architect, committed to draw lines with a definite meaning, lines that determine forms or spaces as symbols of limits, never with a life of their own. Many years later I discovered the charm of the line in and of itself.

Gego (1912-1994)

If by drawing in space you mean essentially a two-dimensional approach, then the answer is no, I almost never start working from a flat beginning; but I am interested in exploring space in a free, unconstrained way.

My training as a student emphasized that one perceived sculptural shape in the way your hand holds a pebble, and I think there's still some consciousness of implied volume in the flattest, most silhouetted works I've made.

Anthony Caro (1924-2013)

My curiosity was aroused through the idea of giving structural form to the images in my drawings. These forms come from observing plants, the spiral shells of a snail, seeing light through insect wings, watching spiders repair their webs in the early morning, and seeing the sun through droplets of water suspended from the tips of pine needles while watering my garden.

Ruth Asawa (1926-2013)

Drawing for me is a stepping stone left behind, a form of exercising, a limbering up of the mind prior to taking the plunge in the other medium that is sculpture, which is as different from drawing as swimming is from walking. When I start to draw I quickly tire of it.

Phillip King (1934-2021)

The weight of the drawing doesn't derive from the number of layers of paint stick but from the shape of the drawing. A square, for example, carries more weight as a mass than does a rectangle, for the most part. A trapezoid more than a diamond. A triangle is a very quick shape. Shapes themselves refer to their internal masses.

Richard Serra (1938-2024)

What is peculiar to González, and the index of his unique position in modern sculpture, is the identification of drawing with making [...] bar forged, drawn or bent, sheet rolled, cut or folded, volumes made by the enclosure of the void: the components thus made, joined at points and edges, and situated in relation to gravity in way inaccessible to the traditional materials of sculpture.'

William Tucker (b.1935)

I was improvising always. You know, I didn't have drawings to go by, didn't want drawings to go by. I only wanted to go by what the work was giving me itself.

Melvin Edwards (b.1937)

Everything is a knot. A growing plant is a knot, a body is a knot, every embryo is a knot.

Lynda Benglis (b.1941)

'what is drawing?'

'when two surfaces touch?'

'that could be painting, sculpture, photography, printmaking...'

'maybe, but for drawing it requires no further explanation...'

any surface with another surface touching it –

which could be the trace of lead from a pencil, a swipe of cement, a collaged leaf,

onto anything from paper to brick, from cardboard to steel ...'

Phyllida Barlow (1944-2023)

One of the interesting things about drawing is that it is used in a number of different ways of dealing with the world – science, archaeology. It refers to and also represents the ways those disciplines see the world.

Richard Deacon (b.1949)

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Reg Boorer
Vice Chair, Board of Trustees

