



**Art on paper
since 1960
the Hamish
Parker collection**

Please do not remove from the exhibition

large panel to the left

Art on paper since 1960: the Hamish Parker collection

This exhibition celebrates a gift of works from Hamish Parker, a London-based art collector and long-time friend and supporter of the British Museum. It features prints and drawings made by artists around the world from the 1960s onward, including Louise Bourgeois, Lucian Freud, Glenn Ligon and Kusama Yayoi.

Kiki Smith (b.1954, American)

Visitation I, 2007

Ink, graphite, coloured pencil, mica, glitter and collage on Nepalese paper

Made for an exhibition examining the lives of women artists from cradle to grave, this drawing depicts an aging artist at a moment of creative inspiration. The composition is influenced by Christian images of the Annunciation, in which the Virgin Mary receives news from an angel that she will give birth to the son of God. The often-present dove, a symbol of the Holy Spirit, is substituted here for a bird with dark plumage, a common motif in Smith's work as a stand-in for the human soul.

2020,7016.114

Art on paper since 1960: the Hamish Parker collection

In 2020 the British Museum received a generous gift of about 150 works of art on paper from the collection of Hamish Parker, a long-term supporter of the Museum. Individual collectors have for centuries helped shape public collections in the UK through donations and bequests. Hamish Parker follows in this tradition, significantly enhancing the Museum's holdings of modern and contemporary graphic art.

This exhibition presents a selection of works from this gift by artists from around the world. It demonstrates the range of Parker's personal taste and of the Museum's modern collection, and provides a snapshot of some of the leading artists making prints and drawings since 1960.

wall to the left

Frank Auerbach (b.1931, German-British)

Winter, Tretire, 1975–6

Charcoal on paper

One of several study drawings that Auerbach made from an upstairs window of a house in Tretire, rural Herefordshire, which he repeatedly visited in the mid-1970s. In comparison to a drawing made the previous summer, when the tree still held its leaves, the background here is light and the branches are slender and spare.

Auerbach came to Britain as a child refugee in 1939 and has spent his career in London. Many of his painted landscapes depict the area around his studio in Camden Town.

2020,7016.10

Frank Auerbach (b.1931)

Tree at Tretire I, 1975

Tree at Tretire II, 1976

Etching and screenprint

Auerbach's drawings from the window at Tretire informed these prints of the same scene, although he worked on the plates directly from life. The printing was done from one copper plate and one screen at White Ink Studio, London and they were published by Marlborough Graphics, London. The solid screenprinted marks and finer etched lines together give the prints a depth that Auerbach achieved in the drawings by varying the density of his strokes and layering the charcoal.

Presented by Ruth and Joseph Bromberg
2006,0629.3-4

first case on the left

Pablo Picasso (1881–1973, Spanish)

**Reclining sculptor before the small torso
from The Vollard Suite, 1933**

Etching on vellum

Picasso made the **Vollard Suite**, a series of 100 etchings, between 1930 and 1937. Commissioned by the French art dealer Ambroise Vollard (1866–1939), a long-term champion of Picasso's work, the suite explores themes including the sculptor's studio and Picasso's desire for his young lover Marie-Thérèse Walter (1909–1977), the subject of many of his paintings and sculptures at this time.

In 2011, Hamish Parker funded the acquisition of the entire **Vollard Suite**, his first major gift, which transformed the Museum's holdings of Picasso's prints. Parker's latest gift included this rare impression on vellum of plate 53 from the suite.

It is from an edition of three sets on vellum, which were published alongside two larger editions on different sized paper. This print is one of only four works in Hamish Parker's gift to the Museum that was made before 1960.

2020,7016.88

case to the right

Avigdor Arikha (1929–2010, French-Israeli)

Self-portrait, 2008

Graphite on paper

Arikha made many self-portrait drawings. This late example echoes another in the Museum's collection, from 1969, in which the artist wears a similar striped shirt. The latter was donated by film critic Alexander Walker (1930–2003) whose exhibited bequest at the Museum influenced Hamish Parker's collecting.

Born in Romania, Arikha was transported with his Jewish family to a forced labour camp in 1941.

He made some of his earliest drawings there, on paper given to him by a guard. He was later evacuated to Palestine and spent several years in Israel before settling in Paris.

2020,7016.6

Avigdor Arikha (1929–2010)

Anne reading, arms behind her head, 1971

Sugarlift aquatint

After acquiring his own small press in 1970, Arikha made etchings and aquatints at his home studio in Paris. His frequent subjects include self-portraits, portraits of his family and friends, and everyday objects such as shoes or fruit in a bowl.

This is one of many portraits that Arikha made of his wife, the American poet and author Anne Atik (1932–2021). Born in Jerusalem but brought up in New York, Atik moved to Paris after meeting Arikha in 1959. Arikha's portraits of Anne capture the unguarded intimacy of domestic life.

2020,7016.2

Avigdor Arikha (1929–2010)

Samuel Beckett, 1965

Sumi ink on paper

Arikha had a close, lasting friendship with the Irish writer Samuel Beckett (1906–1989), whom he first met in Paris in 1956. Beckett became one of the artist's most frequent sitters and the subject of the first prints pulled on Arikha's own press.

This drawing in **sumi** ink (traditionally made from the soot of burnt lamp oil or pinewood) joins three other portraits of Beckett by Arikha in the Museum's collection. The rapidly drawn, confident marks indicate a deep familiarity with the writer's angular profile, etched features and distinctive brush-like hair.

2020,7016.1

table case to the right

Avigdor Arikha (1929–2010, French-Israeli)

Pair of shoes seen from the side, 1973

Sugarlift aquatint

Everyday personal items including spectacles, cutlery, umbrellas and engraving tools, provided Arikha with the subject of many of his paintings, drawings and prints. This textured aquatint on tissue-thin Japanese paper is one of many images that he made of shoes, empty and discarded, sometimes with socks. Arikha's engagement with the subject recalls the paintings of worn-out work shoes made by Vincent Van Gogh (1853–1890) in the 1880s.

2020,7016.3

Avigdor Arikha (1929–2010)

Ripe Banana, 1990s

Sumi ink on Japanese paper

Another example of the quotidian, fruit appears frequently in Arikha's art, being both readily available and interesting in terms of form. In this drawing, Arikha uses the fibrous texture of the paper and light brush strokes of ink to create the impression of a softening banana. Denser areas of black indicate the darkening skin. Like many of his compositions, the subject is closely cropped and unusually positioned on the sheet, off centre and at the top.

2020,7016.4

next wall case to the right

Lucian Freud (1922–2011, German-British)

Head of a Girl I, 1982

Etching

Freud made this print of the artist Celia Paul (b.1959), his partner at the time, in 1982, the year that he took up etching for the first time since the 1940s. He went on to become a prolific printmaker, making etchings of many of the sitters who also sat for his paintings.

This portrait etching was bequeathed to the Museum by film critic and writer Alexander Walker (1930–2003) along with five other prints by Freud. Hamish Parker saw an exhibition of Walker's bequest at the Museum in 2004, which he cites as an inspiration for his own collecting and eventual gift.

Bequeathed by Alexander Walker
2004,0602.64

Lucian Freud (1922–2011)

Head of Bruce Bernard, 1985

Etching

Bruce Bernard (1928–2000) was a British writer, picture editor and photographer. He and Freud were friends, having first met in 1943. After sitting for this etching in 1985, Bernard sat for two paintings by Freud in the 1990s. In turn, Bernard photographed Freud on several occasions and wrote a monograph on the artist in 1996.

Freud worked on his etching plates from life. This portrait was printed at Palm Tree Studios, London and published by James Kirkman, London and Brooke Alexander, New York in an edition of 50.

2020,7016.46

Lucian Freud (1922–2011)

Solicitor's Head, 2003

Etching

In contrast to his paintings, in which his sitters are usually shown full-length, Freud's etchings tend to focus on the sitter's head and upper body. Exploiting the linear qualities of the medium, Freud used the etching needle to explore fine details, such as the contours of a person's face and the texture of their hair.

The subject of this print is a Swiss-Ghanaian solicitor called Marilyn Gurland who wrote to Freud to propose herself as a sitter. She also sat for the painting **Naked Solicitor**, made in the same year, in which she is shown reclining naked on a bed.

2020,7016.47

case to the right

**Louise Bourgeois (1911–2010, French-American)
Stamp of Memories I and II, 1993**

Drypoint

Born in Paris but based in New York from 1938, Bourgeois was a painter, sculptor and printmaker whose work often explored her own life and identity. In these drypoints, she articulates complex feelings about her father, Louis. In the first print, the figure is branded with her father's 'LB' monographic stamp, while in the second, the figure bears the artist's own distinct version. 'I don't need his brand', Bourgeois said, 'I have my own'. The three eggs on top of the figure's swept-up hair represent the artist's three children, reflecting her anxiety about keeping them safe and well.

2020,7016.18-19

Louise Bourgeois (1911–2010)

Arch of Hysteria from Self Portrait, 2009

Drypoint on cotton cloth

From **Self Portrait**, a series of 24 prints on cotton that tell the story of the artist's life. The composition relates to a fabric sculpture from 2004, also called **Arch of Hysteria**, although in the sculpture it is a male body that hangs from a single thread.

Bourgeois made many sculptures, drawings and prints using fabric. She often used old textile fragments, including clothing, that had a personal significance. Some display signs of wear and discolouration. **Self Portrait** was printed at Harlan & Weaver, New York and published by the artist in an edition of five.

2020,7016.20

case to the right

Kiki Smith (b.1954, American)

Untitled, two prints from *Touch*, 2006

Colour aquatint with etching and drypoint

Kiki Smith made ***Touch***, a portfolio of six intaglio prints, as a lament to her mother, the opera singer Jane Lawrence Smith (1915–2005). It records in tender and intricate detail some of the many bouquets of flowers that were sent to her mother's home following her death. Smith drew directly from life onto copper etching plates at home, capturing the flowers as they began to wilt and decay. She then continued to work on the plates from photographs at Harlan & Weaver, New York, where the series was printed in red, blue, yellow and black.

2020,7016.113.1, 3

case to the right

Andrzej Jackowski (b.1947, British)

Vigilant Dreamer from the series

Vigilant Dreamer, 2005

Colour etching

Reticulated blocks resembling buildings or books appear often in Jackowski's art, as do slashes and umbilical cord-like tethers. Much of this imagery relates to Jackowski's childhood experiences of living in a camp for Polish emigré families near Crewe in Cheshire. Memories of the camp, including its wooden huts and iron beds, recur in his work, which is often infused with a sense of isolation and feeling of confinement. This print is from a portfolio of six colour etchings. It was printed at Paupers' Press, London and published by Purdy Hicks, London.

2020,7016.53.6

case to the right

Andrzej Jackowski (b.1947)

Untitled, 2004

Charcoal and pastel on handmade Indian paper

The enigmatic gridded block reappears in this drawing. Although there are no figures to provide scale, the red-tipped branches to the right suggest a building flanked by a tree.

Jackowski has said that he aims to represent the inner life in his art and find the point 'between a kind of vigilant dreaming and being wide-awake'. In the early years of his career, he drew with his weaker left hand to attempt to 'break the spell of natural representation'.

2020,7016.52

table case to the right

Euan Uglow (1932–2000, British)

Standing Nude III, about 1960

Graphite on paper

Euan Uglow is known for his paintings of female nudes from life, which were carefully planned and measured. His study drawings were part of this process and often include dots and dashes that record his calculations. Uglow viewed his method as helpful but not restrictive: 'Because I've got a system of measuring, I can dance all over the drawing'.

Uglow also annotated his drawings with names of models and details of upcoming sessions. This drawing includes the notes 'Teddie' and 'Sunday week' (the latter beneath the mount).

2020,7016.129

Euan Uglow (1932–2000)

Study for 'Articulation', about 1992

Graphite on paper

A study for Uglow's painting **Articulation**, 1993-5, oil on canvas. The model was Lisa Coleman (b.1970), who later became a well-known television actress. Coleman posed for many hours, visiting Uglow's Clapham studio three times a week. Another of Uglow's models, Elaine Maffrett, has described how the artist marked her body with dots and dashes in biro, which she was expected to retain until the following session. Although Uglow initially drew his models in various poses, the composition of this study is very close to the finished painting.

2020,7016.130

Euan Uglow (1932–2000)

Curved Nude, 1996

Graphite on paper

The annotation on this drawing indicates that the model was Jana Cisarova. Uglow's painting **Jana** (1996–7) depicts the model on a bench in a quite different position, so this may have been an early, exploratory study as the searching pencil marks and erased areas suggest. Uglow's measuring system is also evident here in the vertical lines, particularly at the head and feet.

2020,7016.131

first case on the left across the room

Carroll Dunham in focus

An American painter, draughtsman and printmaker, Carroll Dunham (b.1949) made his name as a painter in New York City at a time when artists were returning to figuration following the dominant movements of abstract expressionism and minimalism. This group of seven works by Dunham spans the period 1982 to 2006 and reflects the artist's own move from abstraction toward an increasingly representational style.

Hamish Parker's gift included eight drawings and 17 prints by Dunham, an artist he has long admired. In 2013, Parker also funded the Museum's acquisition of a large-scale colour monotype, made by Dunham in 2010.

Carroll Dunham (b.1949, American)

Untitled (9/29/06), 2006

Ink on paper

This drawing is a development of the hat-wearing figure that Dunham first developed in the 1990s.

By 2006, the figure had become rounder, more human-like and been given the title 'Mule'.

Depicted from behind, Mule's female genitals form the focal point of this drawing.

In addition to the works included in this gift, the Museum holds a print portfolio by Dunham titled **Atmospherics**. Made at Burnet Editions, New York in 2001, the series features the penis-nosed protagonist in various environments from the hills to the coast.

2020,7016.41

Carroll Dunham (b.1949)

Untitled (7/31/05), 2005

Oil pastel and graphite on paper

Human-like figures with penis noses began to populate Dunham's work from the late 1990s, including a recurring character in a wide-brimmed hat. This drawing is an iteration of this figure, seen from behind with box-like shoulders and a high collar. Ostensibly humorous, the figure has a dark side, appearing in some images with bared teeth and a gun. 'I didn't strategize my way to an image of a sightless humanoid with genitals growing out of its head in a funny hat', Dunham has said, 'It just evolved from things connecting, triggering.'

2020,7016.40

case to the right

Carroll Dunham (b.1949)

Untitled (12/7/82), 1982

Graphite and red ink on paper

In the early 1980s Dunham was producing predominantly abstract paintings on wood veneer, which often incorporated the knots and grain of the wood. The composition of this drawing derives from the wood on which he was painting at the time. It is one of a group of drawings that Dunham made on coupon bond paper in 1982. Although Dunham also makes more 'finished' drawings, he has produced informal drawings such as this throughout his career, which record and explore ideas and shapes. Like diary entries, Dunham's drawings are inscribed with the dates on which they were made.

2020,7016.34

Carroll Dunham (b.1949)

Untitled (3/12/89), 1989

Graphite on paper

In around 1987 Dunham moved from abstraction toward a more figurative style. Feeling that he had reached a dead-end with his wood paintings, he began to develop a new visual language after drawing a shape that reminded him of a ginger root. From this starting point, biomorphic forms with meandering lines and genital-like protrusions came to dominate his imagery.

2020,7016.38

Carroll Dunham (b.1949)

Untitled (7/28/89), 1989

Coloured pencil and graphite on paper

Dunham's messy, instinctive compositions of this period contrast strongly with the rigid grids and linear progressions of minimalism, the dominant movement of the previous decade. Drawings helped him to evolve a repertoire of shapes and marks, which he then incorporated into other media. Many of the motifs seen here appear again in his prints, examples of which are shown alongside.

2020,7016.37

case to the right

Carroll Dunham (b.1949)

Untitled (#8) from Shadows, 1989

Drypoint

This print is from a portfolio of ten drypoint etchings that Dunham made between 9 March and 26 April 1989. Dunham drew with a sharp metal point directly onto pewter plates, which were then printed at Universal Limited Art Editions (ULAE) in West Islip, New York. The series incorporates motifs seen elsewhere in his work in the late 1980s, including vulva-like holes, penises, spiky hairs and spots.

Dunham began to make prints in 1984 when he was invited to try lithography by Bill Goldston, director of ULAE. He has worked with the studio many times since.

2020,7016.36.8

Carroll Dunham (b.1949)

Gamma from Seven Places, 1990–94

Colour photogravure and etching on **chine collé**

From a portfolio of seven prints made at ULAE, West Islip, New York, titled **Alpha to Eta** following the sequence of the Greek alphabet. Dunham began the series by making sketches in colour pencil, which were initially enlarged and printed as lithographs. Unhappy with the results, he worked with the printers to try different techniques, finally settling on photogravure, a process that involves etching a photographic image onto a metal plate using chemicals and light.

2020,7016.39.3

case to the right

Jake and Dinos Chapman

(b.1965, b.1962, British)

Exquisite Corpse (Rotring Club) XIV, 2000–2001

Etching with Rotring pen overdrawing

This is a variation with hand-drawn additions of a plate from **Exquisite Corpse**, a series of 20 etchings published by Paragon Press, London in 2000. 'Exquisite Corpse' or 'Cadavre Exquis' is a game that was popular with the Surrealists: one person draws part of an image, folds the paper over and the next person continues the drawing. The result can be both humorous and disturbing.

2020,7016.26.2

Jake and Dinos Chapman (b.1965, b.1962)
Exquisite Corpse (Rotring Club) XVI, 2000–2001
Etching with Rotring pen overdrawing

With their ink additions, the artists have made a monstrous image even more horrific. Spidery branches have grown around the skull-less face and the satanic creature's roots have deepened, seemingly strengthening its power.

The Chapman brothers emerged as part of the Young British Artists movement in the 1990s. Their disturbing imagery, controversial statements and readiness to confront taboos in their art earned them a reputation as the 'bad boys' of the British art world.

2020,7016.26.3

Jake and Dinos Chapman (b.1965, b.1962)

Etchasketchathon I, 2005

Etching with watercolour

For their **Etchasketchathon** series, Jake and Dinos Chapman took images from children's colouring books and transformed them into nightmarish scenes featuring dismembered corpses, zombies and aliens. The artists have repeatedly reworked images, including watercolours by Adolf Hitler (1889–1945) and prints by the celebrated Spanish artist Francisco Goya (1746–1828).

This unique hand-coloured print is a version of plate two from a series of 31 etchings. The title comes from the drawing toy Etch A Sketch, which was popular in the 1980s.

2020,7016.27

case to the right

Martin Kippenberger (1953–1997, German)

**Don't Wake Daddy (Baby) or
Untitled (Hotel Viking), 1994**

Colour crayon and felt-tip marker on
hotel stationery

One of hundreds of drawings on hotel stationery that Kippenberger made in the last decade of his life, ranging from doodles and sketches to highly finished works. The phrase 'Don't Wake Daddy', which he also used as a title elsewhere, refers to a board game in which children attempt to sneak food from the refrigerator without waking their father. Kippenberger drew inspiration from everything around him and often recycled ideas, words, images and materials in his work.

2020,7016.62

Martin Kippenberger (1953–1997)

I Love Dreckhecke, 1985

Collage in artist's frame

Like many of Kippenberger's works, this collage incorporates various found materials including photographic imagery, hotel stationery and a fragment from a newspaper. The bumper sticker-style text can be translated as 'I Love Grubby Shrub'.

Kippenberger was a prominent member of the German art scene in the 1980s along with Albert Oehlen, his friend and some-time collaborator (alongside). Viewed as provocative and rebellious, he was extremely prolific and made art in many forms.

2020,7016.61

case to the right

Albert Oehlen (b.1954, German)

Untitled (41, 44, 47), 1994

Three drawings in graphite over book-plates

From a series of 16 drawings over pages from a catalogue of works on paper by German artist Michael Krebber (b.1954). Oehlen's interventions respond collaboratively to his friend's drawings but add motifs of his own including box-like shapes, arches and wiry connecting lines tipped with seed-like forms.

Oehlen emerged as a key figure in German art in the 1980s. He has consistently resisted categorisation, moving between abstraction and figuration throughout his career.

2020,7016.85.1,3,6

case to the right

Alexander Ross (b.1960)

Untitled, 2009

Graphite and watercolour on paper

Many of Ross's images appear to represent biological forms, such as animals and plants, but include uncanny elements like the bulging eyeballs in this drawing. Ross often works in a palette of bright greens, reds, yellows and blues, which adds to the sense of the hyperreal. With its muted colours and soft pencil marks, this untitled drawing is one of his quieter works.

Hamish Parker's gift included five drawings by Ross, the first works by the Massachusetts-based artist to enter the Museum's collection.

2020,7016.91

wall to the right

Alexander Ross (b.1960, American)

Untitled, 2014

Colour crayon on paper

Like a gurning gargoyle set into the landscape, this drawing, like much of Ross's work, hovers in the space between humour and horror. It is from a group of works inspired by architectural grotesques. Other sources of influence for Ross include fairy tales, films, album covers, illustrations and natural forms such as mountains, plants, rocks and cells.

Ross usually begins a work by making a plasticine model, which he then photographs. He digitally manipulates the resulting image to form the basis of a drawing or painting.

2020,7016.94

Neil Gall (b.1967, British)

Breakdown, 2014–15

Coloured pencil on paper

In his paintings, sculptures and drawings of the assemblages he creates from everyday objects, Gall is concerned with capturing surfaces, textures, reflections and light, but his enigmatic titles suggest further meaning. The maquettes that Gall makes at the start of his process often include ping-pong balls which he binds with tape, cellophane and glue. Here, this recurring motif of the white sphere or ovoid is present in the gaping holes. Working from photographs of his maquettes, Gall often takes many weeks to complete his often large and highly detailed drawings.

2020,7016.48

table case nearby

Nara Yoshitomo (b.1959, Japanese)

Just a Little Bit, Dream Time and Fight!, 2013

Colour woodblock prints

Comic-book-like children in various emotional states feature prominently in Nara's art, which spans many forms including painting, sculpture, installations and prints. Through these characters, Nara explores his own memories of an isolated childhood in rural Japan, as well as universal human experiences.

These woodcuts were published by Pace Editions, New York. The Museum also holds a photobook by Nara from 2003, titled **The good, the bad, the average... and unique.**

2020,3018.13-15

second room, table case in centre

Imran Qureshi (b.1972, Pakistani)

This Leprous Brightness, 2011

Opaque watercolour and gold leaf on two sheets of **wasli** paper hinged together

Using techniques developed by the miniature painters of the Mughal Empire (1526–1857), Qureshi explores life in contemporary Pakistan and the country's recent history. This drawing was included in an installation on the Roof Garden of the Metropolitan Museum, New York in 2013–14. Dominated by blood-like red, which Qureshi began to use extensively following a series of bombings in Lahore, the exhibition explored the aftermath of violence and the possibility of new beginnings, symbolised by the blooms of paint.

2020,3018.16

Imran Qureshi (b.1972)

Separated, 2013

Gouache and gold leaf on clayboard

Evoking the geometries of traditional Mughal walled gardens, this diptych also references the 1947 partition of India and Pakistan with its stark dividing line in red gouache.

Qureshi's use of gold leaf, a material also used in Mughal miniature painting, has become a defining feature of his work. Associated with luxury, wealth and power, gold also provides a luminous contrast to the earthiness of the blood-like red.

2020,3018.17

first case to the left

Kusama Yayoi (b.1929, Japanese)

Rain in the Evening Glow, 1992

Colour screenprint

This composition recalls Kusama's Infinity Net paintings, which she began after moving to New York City in 1958. Resembling nets, webs or gauze, the paintings explore infinite space and repetition and are usually restricted to a single colour. The process of making them provided the artist with relief from her fears and obsessive thoughts.

Kusama is perhaps best known for her pumpkin sculptures and installations using lights and mirrors, but she has worked in a variety of media. She made her first prints in 1979, six years after returning to Japan.

2020,3018.10

case to the right

Kusama Yayoi (b.1929)

Wave Crest, 1999

Colour screenprint

The tapering shapes in this print suggest wave crests in motion, but the lines of dots recall the skin of the pumpkin, a motif in Kusama's work since the 1940s. Kusama has said that she loves pumpkins because of their 'human-like quality and form'. **Wave Crest** was printed by Okabe Tokuzō in Japan and published in an edition of 60.

Hamish Parker's gift has doubled the Museum's collection of works of art by Kusama, who at 93 remains one of the leading Japanese artists working today.

2020,3018.11

case to the right

Richard Artschwager (1923–2013, American)

Road to Damascus, 1960

Charcoal on paper

The title of this drawing is a reference to the New Testament story of Saint Paul's conversion to Christianity. While on the road to Damascus from Jerusalem, the apostle saw a vision of Christ that left him temporarily blind. The horizontal smudging in this drawing suggests a violent blinding, as if the eyes have been obliterated by force.

This is one of Artschwager's earliest mature works and one of three charcoal drawings by the artist in Hamish Parker's gift. In 2019 Parker funded the Museum's purchase of Artschwager's final drawing (alongside).

2020,7016.7

Richard Artschwager (1923–2013)

Into the Desert, 2013

Colour pastel on paper

Artschwager began to make pastel drawings in vivid colours in 2007 following a trip to New Mexico the previous year. The landscape of the state had left a deep impression on him when he moved with his family from Washington DC to Las Cruces as a teenager. His interest was reignited by his 2006 visit, inspiring a group of late drawings, which are contemplative in tone. This is the last drawing that Artschwager made before he died. The figure in the foreground is his wife, Ann Sebring Artschwager.

Presented by Hamish Parker
2019,7024.1

case to the right

Robert Morris (1931–2008, American)

From the series Morris Prints, 1962–3

Two lithographs

Morris Prints is a conceptual suite of 20 lithographs on newsprint, which were all printed from one inking of a single zinc plate so that the image gets progressively paler until it disappears. Printed in 1962 but signed and dated the following year when it was first exhibited at the Green Gallery, New York, the suite is now in the collection of the Musée d'Art et d'Histoire, Geneva except for plate 13, which is missing. These prints are two of three proof impressions outside the suite. Both were printed by the artist.

2020,7016.83.1-2

case to the right

Sylvia Plimack Mangold (b.1938, American)

Flexible and Stainless, 1975

Colour lithograph

Plimack Mangold began to make images of wooden floors in the late 1960s, using rulers and tape to delineate an area and work out the correct perspective. In 1974 she began to add rulers to the images themselves to explore ideas around perspective and illusion. This print derives from one of her earliest ruler drawings. The lower edge of the horizontal ruler is true to size - exactly 12 inches - but the measurements on its upper edge and the vertical ruler have been made inaccurate by the perspective of the image. It was printed by Paul Narkiewicz and published by Brooke Alexander in New York.

2020,7016.71

Sylvia Plimack Mangold (b.1938)

Paper Under Tape, Paint Over Paper, 1977

Colour etching and aquatint

Considered by the artist to be her first mature print, this etching was made during a two-week residency at Crown Point Press in Oakland, California. Plimack Mangold began by making a collage of a sheet of paper torn from a spiral-ring sketchbook, fixed down with masking tape, with a light wash of white paint over the top. She then worked with printers Patrick Foy and Doris Simmelink to create an illusionistic representation in print, a lengthy process that required extensive proofing. The final version was printed from four plates, one of which had holes gouged into it to achieve the effect of perforated-edged paper.

2020,7016.72

case to the right

Lee Krasner (1908–1984, American)

The Civet, 1962

Lithograph

Having made her name as an abstract expressionist painter, Krasner was one of 110 artists invited to contribute to the decoration of the New York Hilton hotel, which opened in 1963. Asked specifically to provide 200 lithographs, she produced this print in an edition of 65 and two other compositions, **Refractions** and **Obsidian**, in editions of 70 and 85 respectively. This impression is an artist's proof, printed outside of the edition. It is one of two lithographs by Krasner included in Hamish Parker's gift, both of which were printed at the Pratt Graphics Center, New York in 1962.

2020,7016.65

Brice Marden (b.1938, American)

After Botticelli 4, 1992–3

Etching and aquatint on handmade paper

From a set of five etchings with aquatint, which become progressively busy as the lines multiply and darken. As the title suggests, the series was inspired by the sinuous lines in the paintings of Sandro Botticelli (c.1444/5–1510).

In the 1980s Marden became interested in Chinese calligraphy, which had a significant influence on his work. His art developed from static, minimalist grids to swirling gestural images, infused with movement and energy. Hamish Parker's gift include the full set of Marden's **After Botticelli** etchings.

2020,7016.73.4

case to the right

Al Taylor in focus

Al Taylor (1948–1999) was an American conceptual artist who made drawings, prints and three-dimensional works or ‘constructions’, which he viewed as drawings in space. Taylor’s art was inspired by everyday objects and phenomena, including tin cans, rat traps and puddles, and was often imbued with a sense of curiosity and a wry humour.

Hamish Parker has been a long-term champion of Taylor’s art, which is still relatively unknown in the UK. Thanks to his gift, which included seven drawings and one monotype, the Museum now holds an outstanding group of 15 works on paper by the artist.

Al Taylor (1948–1999)

Pet Stains, 1990

Toner, solvent and graphite on paper

As the name suggests, the **Pet Stains** series was inspired by the marks left behind by pets. The idea originated in 1988 but developed in 1990 when Taylor noticed the stains left by dogs on the Avenue Junot in Paris, while staying with a friend. In that year he began to assign pseudo-scientific labels to the stains, naming the fictional animals responsible.

Taylor was experimental with materials. He began to use xerographic toner fixed with solvent for his drawings in 1990 after encountering it as a material when making lithographs.

2020,7016.115

Al Taylor (1948–1999)

Jam, 1991

Graphite, gouache, watercolour and correction fluid on paper

The looping line of this composition resembles the wires and cables that Taylor used in his three-dimensional 'constructions'. The spots, spatters and swirling grey shadow give the impression of an object fizzing with energy.

Taylor used white correction fluid in his drawings throughout his career, initially because it was close to hand, but also because it was quick-drying and formed a smooth, opaque surface that could be drawn on using liquid and dry materials.

2020,7016.117

case to the right

Al Taylor (1948–1999)

Pass the Peas, 1992

Graphite and ink on paper

From Taylor's **Pass the Peas** series of drawings and constructions made in 1991-2, in which pea-shaped objects and forms are balanced along spirals, coils, loops and circles. Pass the Peas is a jazz term for when the solo is passed in a circle around the musicians. It is also the title of a 1972 funk instrumental by James Brown's band, The J.B.s. Taylor loved music and once stated that he wished to 'make art in the spirit of a live music performance'.

2020,7016.120

wall to the right

Al Taylor (1948–1999)

The Peabody Group, 1992

Graphite, ink, watercolour and gouache on paper

The Peabody Group of 41 drawings (of which this is one) was the culmination of Taylor's **Pet Stains**, **Puddles** and **Pet Names** series. Taylor created the drawings by dripping ink and watercolour onto the paper, which he then moved around to manipulate the marks. The 'pet names' ascribed to the stains include references to famous people, friends, popular culture and history, as well as some seemingly random words.

2020,7016.119

Al Taylor (1948–1999)

Endcuts (The Tumblers) #2, 1996

Graphite and paint marker on paper

Taylor's **Endcuts** series explores simple geometric forms from both inside and out, investigating the relationship between shape and light. The series comprises drawings and sculptural works made from blackened steel, which Taylor made in collaboration with the blacksmith Georg Lippkau in Upper Bavaria.

Hamish Parker's gift included two drawings from the **Endcuts** series. Together with **Rat Trap**, a work from 1998 purchased for the Museum in 2021, they form a small group of late drawings by the artist.

2020,7016.121

table case nearby

Ed Ruscha (b.1937, American)

Sin, 1969

Colour lithograph

Ruscha has often used decontextualised words and phrases in his paintings and prints, including 'oof', 'scream', 'flaw' and 'the end'. In this print, the word 'SIN' appears to have been formed from folded paper. The towering letters imply judgement, as a juicy olive lies temptingly below. **Sin** is one of 22 colour lithographs that Ruscha made during a two-month fellowship at Tamarind Lithography Workshop, Los Angeles in 1969. The technique allowed Ruscha to incorporate a range of textures in one print, from the softly shaded background to the solid green and red of the stuffed olive.

2020,7016.97

Glenn Ligon (b.1960, American)

Untitled 1-2, 2010

Etching and aquatint

The repeated phrase in these prints is taken from Gertrude Stein's novella **Melanchtha** (published in **Three Lives**, 1909), in which Stein describes a Black person's laughter as 'the warm broad glow of negro sunshine'. Ligon often uses text in his work, much of which explores racial stereotyping. For Ligon, Stein's use of this phrase indicates her lack of interest in the interior lives of Black people, whom she didn't imagine as consumers of her writing. Ligon works in a variety of media, including paint and neon, and has made prints since 1992. These etchings were published by Ediciones Polígrafa S.A., Barcelona.

2020,7016.69.1-2

Lobby area

Grayson Perry (b.1960, British)

Print for a Politician, 2005

Etching from three plates

Perry has described this print as ‘a playscape, the sort of imaginative universe you spread out in front of you as a child’. He produced it for an exhibition in Venice and its composition is partly inspired by the history and geography of that city. Like much of Perry’s art, it explores society, its subgroups and the interactions between them. Titles of social or political groups appear across the print, with no discernible connection to the imagery alongside, from Liberals and Pedants to Satanists and The Third World. Filled with tanks and advancing armies, the whole city appears to be at war.

2020,7016.87

Marlene Dumas (b.1953, South African-Dutch)
Dorothy D-lite, 1999

Colour lithograph with bronze powder

This lithograph is based on a drawing in ink and acrylic that Dumas made in 1998. The figure's pose was inspired by the artist's observation that women in pornography adopt positions 'to show everything at the same time'. Much of Dumas' work has explored erotic imagery, which she became interested in after moving to the Netherlands from South Africa in 1976. She uses photographs as her starting point, primarily working in oil on canvas and ink on paper.

2020,7016.32

Alice Maher (b.1956, Irish)

The Little Tent, 2005

Charcoal on paper

From Maher's **Bestiary** series of large-scale charcoal drawings based on Hieronymus Bosch's triptych painting **The Garden of Earthly Delights** (1490–1500, Museo del Prado). For each drawing, Maher took a detail from the painting, enlarged it as a silhouette in charcoal, and overlaid it with decorative elements inspired by a variety of sources including eighteenth-century wallpaper and panels from Pompeii. The little tent is from the central panel of Bosch's painting, complete with legs and branches. Maher works in a variety of media including sculpture, photography, installation and print.

2020,7016.70

wall to the left

Dan Flavin (1933–1996, American)

Untitled (To European Couples), 1971–73

Nine colour screenprints

This series, which the artist dedicated to various European friends, relates to a group of light installations that Flavin made between 1966 and 1971. Each installation comprised four eight-foot neon tubes positioned in the corner of a room.

The screenprints record not only the configuration, but the colours used across the series, which was determined by what was commercially available. Printed at Styria Studio, New York, the screenprints were published by Multiples Inc. and Castelli Graphics, New York in 1973. Flavin worked on the prints from 1971.

2020,7016.43.1-9

case to the right

Fred Sandback (1943–2003, American)

Untitled, 1990

Pastel on white paper

Sandback's minimalist prints and drawings relate closely to his sculptural installations of elastic cord, metal rods or yarn that form three-dimensional linear compositions in an interior space.

This example is from a group of around six to eight drawings made by Sandback at this time, across which the positions of the coloured lines vary.

Hamish Parker's gift also included another from the series, in which the yellow-orange lines appear at the bottom and to the left of the composition.

2020,7016.100

case to the right

James Turrell (b.1943, American)

Alta (B2) and Gard (B3)

from First Light (Series B), 1989–90

Aquatint

Turrell is best-known for his light installations and site-specific works that engage with the landscape or an interior space. These prints are from **First Light**, a series of 20 aquatints that records Turrell's planned light projections of 1966–67. The series is divided into five subgroups according to the different shapes Turrell used: triangle (Series B), square, rectangle, parallelogram and column. It was printed by Peter Kneubühler, Zürich and published by Peter Blum Edition, New York. Parker's gift included 11 prints by Turrell, the first works by the artist to enter the collection.

2020,7016.126.2-3

table case to the right

Terry Winters (b.1949, American)

**Untitled, two prints from Graphic Primitives,
1998**

Woodcut in white oil paint on Japanese Kichi
paper rinsed with black **sumi** ink

Graphic Primitives, a portfolio of nine woodcuts,
is one of several works derived from **Computation
of Chains**, a group of 125 ink drawings made
by Winters between 1995 and 1996. The
drawings were inspired by medical photographs,
architectural renderings and computer graphics.
Winters began the prints by digitally manipulating
scans of the drawings on a computer. The images
were then incised into blocks of cherry wood by
laser and printed in white oil paint on a hydraulic
press. Finally, the sheet was rinsed in water-based
black ink.

2020,7016.134.2,5

next case to the right

Richard Diebenkorn (1922–1993)

Folsom Street Variations II (Gray), 1986

Aquatint with drypoint, soap-ground aquatint and flat-bite

Much of Diebenkorn's abstract work was inspired by the California environment in which he lived and worked. These prints, like many of his compositions, are suggestive of a landscape seen from above.

Working with the printers at Crown Point Press, Diebenkorn became a highly accomplished intaglio printmaker. Here, he uses soap-ground, a technique that involves painting onto the plate with a solution made from soap, oil and white ground, to achieve subtle variations in tone. The third in the series was printed in primary colours.

2020,7016.31.2

case to the right

Richard Diebenkorn (1922–1993, American)

Folsom Street Variations I (Black), 1986

Colour aquatint with soap-ground aquatint

From **Folsom Street Variations I-III**, which Diebenkorn made with the print studio and publisher Crown Point Press. Diebenkorn was a painter and printmaker who oscillated between figuration and abstraction. He first made prints with Crown Point Press in 1963 when they were based in Oakland, California and continued to work with them for the rest of his life. These prints are the first that he made at their studio in Folsom Street, San Francisco.

2020,7016.31.1

Tess Jaray (b.1937, British)

Towards 'Minaret' series, 1983

Graphite on graph paper

Working in an abstract, formal style, Tess Jaray has created many paintings and prints inspired by physical spaces and structures. Her aim is to capture not just the tangible features of a place, but its more transient qualities, such as atmosphere and light.

These study drawings are for her series **Minaret**, which includes the paintings **Minaret** (The Whitworth, Manchester, pictured), **Minaret: Ostergan** (Abbot Hall, Kendal) and a group of etchings. As the name suggests, the series was inspired by Islamic architecture and suggests the curve of the Minaret tower.

2020,7016.54

case to the right

Caroline Kryzecki (b.1979, German)

KSZ 50/35-66, 2017

Ballpoint pen on paper

Based in Berlin, Kryzecki began to make drawings of overlapping grids in ballpoint pen in around 2012, having been inspired by the art and architecture she saw during a residency in Istanbul. Kryzecki's drawings are systematic and can at first appear computer-generated, but she embraces the element of chance that comes with the hand-made, describing her work as a 'a mixture of perfection and imprecision'.

Over the years, her compositions have become more complex, and she sometimes works on a very large scale, creating ballpoint pen drawings that are nearly three metres high.

2020,7016.66

Caroline Kryzecki (b.1979)

KSZ 50/35-67, 2017

Ballpoint pen on paper

Kryzecki's compositions can resemble woven textiles or distorted digital images. In these drawings, the interactions of the carefully positioned lines create a moiré effect, like that seen when a picture fails to resolve on a screen.

The titles of Kryzecki's works follow a strict formula, recording the type of work (**Kugelschreiberzeichnung** or ballpoint pen drawing), the size (50 x 35 cm) and the order in which they were made.

2020,7016.67

Sam Messenger (b.1980, British)

Untitled, 2017

Ink and graphite on paper

For his intricate and labour-intensive drawings, Messenger takes inspiration from patterns in mathematics and nature. Working primarily with pen and ink, he spends many hours drawing straight lines, which are meticulously positioned to form gossamer-like veils, grids or networks of tiny circles. Precision is key as any out-of-place element could upset the finely balanced composition. This drawing is from Messenger's Nimbus series, which evokes the halo. It is one of five drawings by the London-based artist in Hamish Parker's gift.

2020,7016.78

case to the right

Ingrid Calame (b.1965, American)

Trace 1, 2006

Soft-ground colour etching with **chine collé**

Calame is known for her map-like images that derive from the physical remnants of human activity. Working with assistants, she begins by laying down sheets of transparent plastic and traces the stains, marks and graffiti in different environments. She then layers the tracings to create the compositions for her often-monumental works. This print is from **Traces**, one of three colour etchings that Calame made with Pace Editions, New York. Hamish Parker also donated a large-scale drawing from 2006 based on traces taken at the Lowell Observatory in Flagstaff, Arizona.

2020,7016.25.1

case to the right

Ingrid Calame (b.1965)

Trace 2, 2006

Soft-ground colour etching with **chine collé**

The **Trace** etchings were each printed from four plates. **Trace 1** was printed in black, yellow, bright green and pink (on the same plate) and fluorescent pink. **Trace 2** was printed in black, bright blue, emerald green and olive green and deep blue (on the same plate). In both cases a layer of thin Japanese paper was bonded to the sheet during the printing of the second plate, a technique called **chine collé**, which has the effect here of softening the black. Using this technique, Calame replicates in her prints the layering process that she employs in other media.

2020,7016.25.2

central block, back

Richard Serra (b.1938, American)

Reversal I, II, IX, X, 2015

Paintstik and silica on two sheets of
handmade paper

From the series **Reversals I-X**, each of these four works comprises two sheets positioned vertically, which are compositionally a reversal of each other. The series was produced at Gemini G.E.L., a print studio in Los Angeles, where Paintstik (a brand of solid oil paint) was ground up and blended with silica, then applied to the paper by hand. Published in an edition of 50, each set of **Reversals** follows the same formal scheme, but the surface and texture of each work is subtly different due to the materials and hand processes involved.

2020,7016.107.1,2.9,10

central block, left side facing the entrance

Tiffany Chung (b.1969, Vietnamese-American)

UNHCR Red Dot Series – tracking the Syrian Humanitarian Crisis: April–Dec 2012, 2014–5

Nine drawings in oil and ink on vellum and paper

These drawings are from a series of 40 hand-drawn maps by Chung that trace the humanitarian crisis in Syria from 2011. Made using statistical data, the maps show the mass movement of people toward Europe. In 2015, the series was shown in the exhibition **All the World's Futures** at the 56th Venice Biennale. Chung has described her maps as 'traps', which attract viewers with their beauty and then confront them with difficult subjects and uncomfortable truths.

2020,3018.1-9

central block, front

Blinky Palermo (1943–1977, German)

4 Prototypen, 1970

Four colour screenprints

This series records four dominant shapes, or prototypes, that Palermo used frequently in his work across different media: an isosceles triangle, an ovoid, a square and a scalene triangle. Palermo was an abstract painter and sculptor whose predominantly monochromatic compositions were often based on a single geometric shape.

Hamish Parker purchased these prints shortly after seeing another set in this gallery, which had been lent to the Museum's 2014 exhibition **Germany Divided: Baselitz and His Generation.**

2020,7016.86.1-4

central block, right side facing the entrance

Joan Mitchell (1925–1992, American)

Fields I, 1991

Etching and aquatint on two sheets

Working at Tyler Graphics in Mount Kisco, New York, Mitchell made an extensive series of Fields etchings and lithographs in the early 1990s, all composed of expressionist horizontal bands. Mitchell made her name as a painter as part of the abstract expressionist movement in New York in the 1950s. She spent most of her career in France, settling in Vétheuil on the Seine in 1968. Much of her subsequent work was inspired by her garden and the rural landscape around her home.

2020,7016.82

Glossary of printmaking terms

Aquatint

A type of etching. Fine grains of resin are adhered to a metal plate through heating. The plate is immersed in acid, which ‘bites’ tiny marks around the resin. These marks retain ink to create a ‘wash’ effect.

Chine collé

An image is printed onto a thin sheet of paper that is adhered to a thicker sheet of support paper during the printing process.

Drypoint

A line is drawn directly onto a metal plate with a sharp point, which throws up a ‘burr’ (a raised ridge of metal). Ink is retained in the burr, producing a rich, feathery line when printed.

Etching

Using a sharp tool, an artist draws onto a metal plate covered with a waxy, acid-resistant ground, exposing areas of the metal beneath.

The plate is immersed in acid and the exposed areas are 'bitten' or incised. The ground is removed, ink is rubbed into the recessed lines and the surface is wiped clean. The inked plate is passed through a printing press with a sheet of damp paper.

Lithograph

An image is drawn on the printing surface with a greasy medium, such as crayon or a lithographic ink known as tusche. The printing surface is dampened so that when greasy ink is applied it adheres only to the drawn image and is repelled by the water elsewhere. The image is printed onto paper using a flat-bed press.

Proof

An impression outside the edition, usually printed during the process of working on the plate and sometimes called a trial proof. An artist's proof is one of a small number of impressions reserved for the artist.

Screenprint

A fabric mesh is attached tautly to a frame to form a screen. A stencil or a photographically developed film is fixed to the mesh, blocking out some areas. A sheet of paper is placed underneath the frame and ink is forced through the screen with a rubber blade known as a squeegee.

Soft-ground etching

A drawing is made on a sheet of paper laid on to a plate covered with a crumbly, soft ground. In the drawn areas, the ground clings to the underside of the paper when the sheet is lifted, exposing the plate. The plate is then etched in the usual way.

Sugar-lift aquatint

An image is painted onto a metal plate using a solution containing sugar. When it is dry, the plate is covered with a thin layer of etching ground. The plate is submerged in warm water, which causes the sugar to swell and lift the ground, exposing the metal below. The plate is covered by an aquatint resin and the exposed areas of metal are etched.

Woodcut

A block of wood is cut with chisels and gouges so that the areas to be inked stand out in relief. Ink is rolled on to the surface of the block, which is printed either in a press or by rubbing the back of the paper by hand or with a tool.

Find out more

Events

For all related events, visit
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Related galleries

Discover the national collection of Western prints and drawings in the study room of the Department of Prints and Drawings.

The study room is open to the public by appointment. For more information, visit britishmuseum.org or email prints@britishmuseum.org

Works on paper by Asian artists can be viewed in the Asia study room. For appointments, please email asia@britishmuseum.org

From 12 October 2022 to 9 April 2023 a print by Kusama Yayoi and a photobook showing the artist in her studio will be on display in Japan (Room 94), **The Mitsubishi Corporation Galleries.**

From 27 October 2022 Artists making books: poetry to politics will be on display for a year in The Islamic world (Room 43a) **The Albukhary Foundation Gallery.** At the same time, a series of drawings by the German-Egyptian artist Susan Hefuna, gifted by Hamish Parker, will also be on display in this gallery.

Next in Room 90

New acquisitions: Paul Bril to Wendy Red Star

30 March – 10 September 2023

Dining

Combine your exhibition visit with a meal in the Great Court Restaurant. Delicious dishes are available daily at lunchtime and on Friday evenings. Afternoon tea is also served every day.

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Acknowledgements

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Please do not remove from the exhibition

