

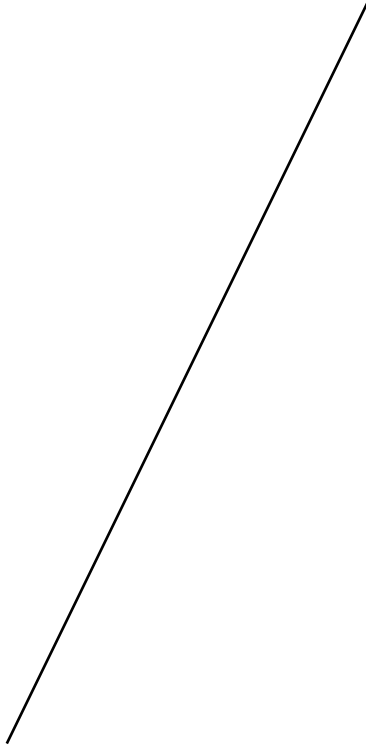
FINDING LINES



A celebration
of lines drawn
and marks made

Use these pages in and out of the gallery. Scribble on them, doodle in them or craft some careful lines. Jot something down, start something here.

FINDING LINES



The *Finding Lines* exhibition began with a sequence of creative acts.

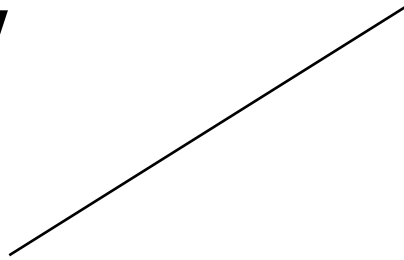
One photograph capturing the lines my body made as I moved through a field of dewy grass became a call to action, a call to find lines. Over 300 photographs of lines were donated to the project by hundreds of wonderful creative people and from these images visitors to the museum categorised and named them. These eloquently classified lines shaped the selection process and informed the work of the contributing artists.

Finding Lines moved from an invitation to notice and capture the lines around us into a provocation to ‘find your lines and make your mark’, to reclaim the joy of drawing.

The resulting exhibition is a lively arrangement of drawings kindly loaned by partner organisations and freshly crafted works by five inspiring artists.

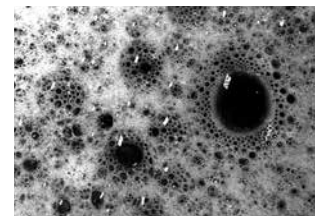
Andrea Hadley-Johnson

TAXONOMY OF LINES



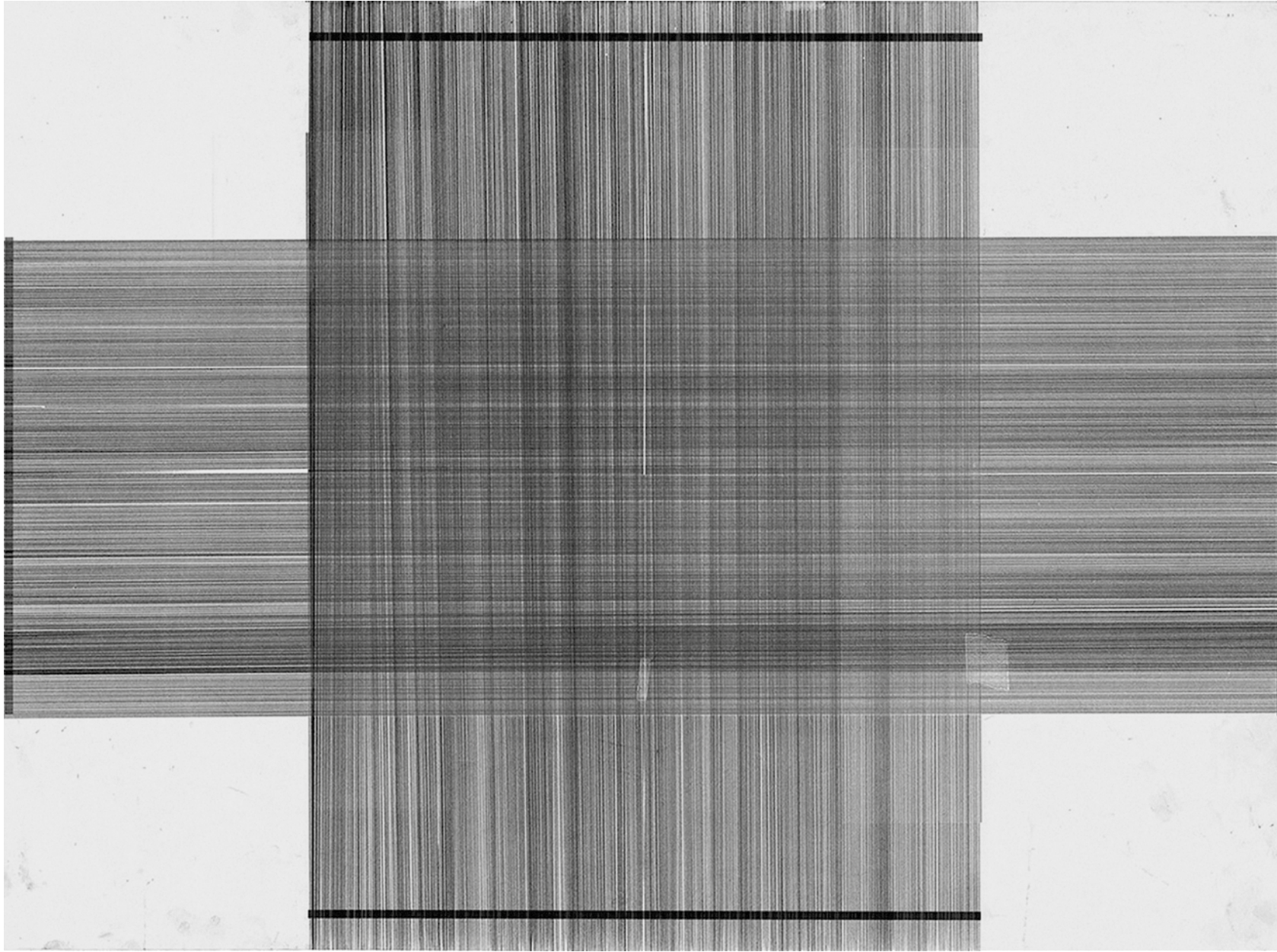
Categories Collected

- | | | |
|--------------------------------|------------------------------------|--------------------------------------|
| Receding lines | Self-making lines | Lines that fade, erode and wash away |
| Spokes, spikes and spines | Lines that create other lines | Lines made without colour |
| Lines that divide | Granular lines | Unknown lines |
| Edible lines | Tangled, twisted and chaotic lines | Dreamy lines |
| Accidental lines | Lines with momentum | Lines of isolation |
| Lines that are growing | Broken lines | Wiggly wavy wonky lines |
| Lines that interrupt the sky | Deliberately beautiful lines | Lines that leave a trace |
| Land lines and lines underfoot | Lines for lines sake | Fragmented lines |
| Lines that are cast | Lines that pop | Lines that crackle |
| Lines that are made | Lines made with light | Time and time again lines |



↑

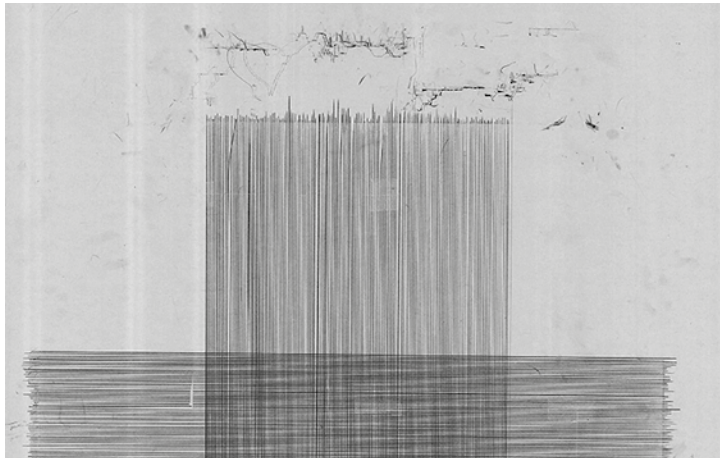
Extended the lines of this image and make it your own.



Fainting
Pencil, newsprint and carbon paper
2017

TIM
SHORE

Axisweb.org/p/timshore
[@timothy_shore](https://twitter.com/timothy_shore)



Fainting
Pencil, newsprint and carbon paper
2017

Artist's Statement

Fainting is a new iteration of a previous series of 'Luddite drawings'. Each drawing is the result of a durational and physical exercise that relies on concentration and stamina. It is always imperfect, because in doing it I can never match the rules I have set myself or the precision of a computer (although the carbon copy nods to the perfect copying of the photocopier and the printer).

Each drawing is a copy of its original. The carbon copy is an 'automatic' record of the act of drawing and it captures and replicates all the mistakes I make: the slips, smudges, misalignment and movement. The drawing is of nothing - not some thing - and the copy of the drawing is a record of my all too human fallibility - of a desire to make mistakes and get things done.

I draw with the aid of a simple tool (a ruler) - and complete it in one sitting - or standing, as I reach across and around the A1 paper to rule the many closely packed lines that form the drawing. The drawing becomes an activity about drawing itself, about stamina and duration and drawing correctly. I use carbon paper so that each drawing automatically creates a copy of itself because I want to say something about production and automation - and how the machine became the substitute for the hand.

Visit the Tumblr blog to read more about the Luddite 'jigged' drawings that inspired this body of work:
DMFindingLines.tumblr.com

TRACING PUSHING
SCRATCHING
RUBBING **LOOKING**
RULING **FORGETTING**
STRAIGHTENING
CONCENTRATING
DOUBLING **COPYING**
LAYERING **GHOSTING**
DUPLICATING
DRAFTING SLIPPING
CORRECTING
ACHING **COUNTING**

LIZ
ATKIN

Pouring Mountains
Charcoal on paper
2017



lizatkin.com
[@lizatkin](https://twitter.com/lizatkin)

Artist's Statement

#CompulsiveCharcoal

To occupy my hands I create free 1 minute drawings on discarded newspapers on public transport. I create up to 60 a day and give the drawings away to fellow passengers as an act of kindness and as advocacy for Compulsive Skin Picking and mental health. In the last year, I've created more than 10,000 free drawings in London, New York and Singapore. This is the first time these drawings have been shown in a gallery space.

Pouring Mountains

During the 'Finding Lines' launch I created a large performative drawing, this improvised drawing will remain at the museum for a fragment of time and then exist digitally on the DMFindingLines Tumblr pages. 'Pouring Mountains' transposes the urge and energy of my compulsive skin picking into a visceral charcoal drawing. These textural mountains are a radical re-thinking of a way to manage the disorder, the physical act of drawing helps to release tension through my hands and onto the paper.

Art has become a tool for recovery after Compulsive Skin Picking dominated my life for more than 20 years. Drawing refocuses my hands and mind wherever I am, reimagining the body-focused repetitive behaviour of skin picking into artworks.



Pouring Mountains
© Lenka Rayn

CRUMBLING
CRUSHING
WIPING
SMUDGING
SMEARING
PUSHING
FRACTURING
DRIPPING
PRESSING

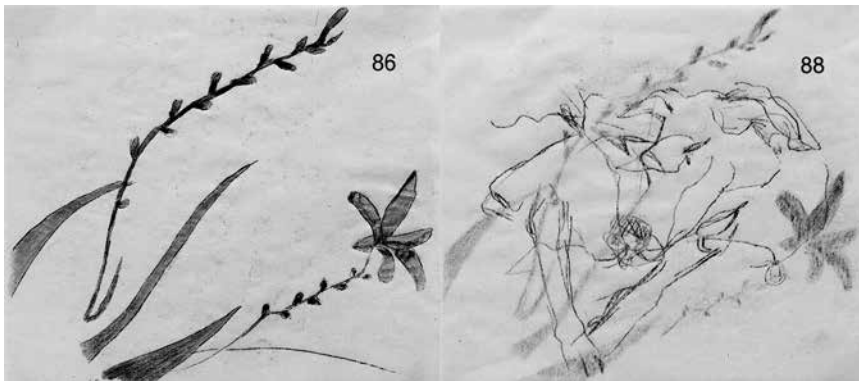
SUSAN KESTER

Artist's Statement

For the past year or two I have used duplicate books as sketchbooks to create 'carbon copy' drawings. In these books, I make a simple record of small incidents, encounters or memories, much like a diary. I enjoy maintaining a balance between the skills that come from the deliberate sustained practice of drawing and the delightful encounters with happenstance captured in the unexpected and uncontrollable qualities of the 'blind' copy. This deliberate courting of the accidental helps to bring the drawings to life and makes way for the possibility of discovery. For this exhibition, I have chosen a selection of these drawings and grouped them into visual stories. Making connections between events like this becomes a visual representation of thinking back and remembering.

susankester.co.uk
@kester_susan

Impression No. 86 & 88
Pencil on duplicating paper
2017



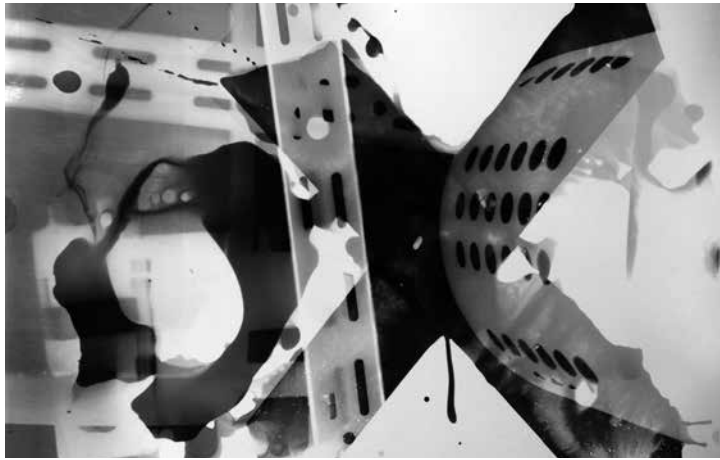
OBSERVING
SENSING
SUGGESTING
MIXING
DUPLICATING
MASKING
REPEATING
PERCEIVING

stephencarley.co.uk
@stephen_carley

Stephen Carley in studio



**STEPHEN
CARLEY**



Photogram 28
Mixed media
2016

Artist's Statement

Drawing is simply an ongoing process for me, a studio based process led dialogue between myself and the materials. These drawings have absolutely everything in common with rural and urban landscape and are definitely not 'abstract' images. They resonate with half remembered images and sounds of Sheffield, the Peak District, Cornwall, motorway journeys, walks in the sun, the sky through the attic window, bike rides, cracks in the pavement.

Mixed media processes dominate with the use of pencil, charcoal, chalk, lead powder, and masking tape on paper, and as a consequence of exploring 'what drawing is', they now include fluid materials such as paint, varnish, dark room processes and found 'urban detritus' manipulated via the drawn visual language of tone, line, texture, shape and form.

The drawings sometimes evolve into audio 'versions' through recorded, sampled, edited and looped arrangements. The audio starts as recognisable 'riffs' from a bass or tuned percussion or even a voice but become 'deconstructed' via a desktop sampler. Chopped up, tuned up or down, looped, reversed, made more 'granular'. Both elements are constantly egging the other on to choose the less obvious. To enable 'all the insecurities and doubts of the working process' to show themselves.

My current drawings are very large – a little over eight feet wide and five feet high. It is physically demanding to make and move about. In fact it is almost ridiculous, but this takes me out of my comfort zone.

CUTTING
SLICING
STICKING
FILMING
SAMPLING
SHAPING
WALKING
TAPING

'ing' words

STEVE CHAPMAN

Artist's Statement

I'm fascinated by human beings. As a writer, speaker and coach specialising in creativity I use art as a means of giving voice to that which words alone cannot express. My current work explores the role that the super ego/inner critic plays in stifling creativity and how we can shine a positive light on shame through art. I use my art as a backdrop for talks and this year am speaking at TEDx and Cannes Lion on the subject of the Inner Critic. My big artistic influences are Daniel Johnstone, David Shrigley, Lynda Barry and my 10 year old daughter.

Here I've drawn 'that guy' directly onto the gallery wall. He represents my innocent and curious creative spirit who is at the mercy of my Inner Critic and wondering if he deserves to be in the gallery.

stevechapman.org
@stevexoh



Section from:
Mask
Inks on paper
2017

DEEPENING
RELATING
REFLECTING
CREATING
EXPERIENCING
FEELING
MASKING
DISTURBING
CREATING

INNER CRITIC

Over one thousand wonderful mark makers took part in the coproduction of *Finding Lines*, exploring drawing and the feelings we experience when we craft a line. Our charismatic 'inner critic' telephone is nestled in the gallery replaying some of the words shared.

“Scared”

“I always feel frustrated like the picture in my head cannot come out on paper”

“Excitement-anticipation-control & focus-
Release -escape- frustration”

“I feel incredible and free to draw whatever I want to”

“It makes me feel happy because it makes me feel”

“I feel like I’m expressing my feelings and it makes me happy”

“When I draw I feel free from the worries of the world”

“I feel pressure to make it right – I find it hard to be expressive as I’m scared of it”

“I feel incredible and free to draw whatever I want to”

“Frustrated. I wish I was better at it”



Telephone Credit:
Music composed by Adam
McCready at Poetical
Machines, programming
by Karl Bock at
Limelight Productions

NICK PARKER

I'm a writer. By day, I help brands and businesses tell their stories. By night, I write my own short stories, very very slowly. My collection 'The Exploding Boy and other tiny tales' was hailed by the Guardian as 'astonishing, ...funny and strange, and proof that the short story is still a public good.' Which was nice of them. Many years ago, I worked briefly as a cartoonist for Viz. I doodle. A lot.

nickparker.co.uk
@nickparker

Doodle your own signature doodle below.

→
Untitled
Pen on paper
2016



WORKS LIST

Fainting
Tim Shore
Pencil, newsprint and
carbon paper
2017

Fainting
Tim Shore
Film
2017

Pouring Mountains
Liz Atkin
Charcoal on paper
Drawn live on July 14
2017

#CompulsiveCharcoal
Liz Atkin
Charcoal on found
newspapers
2017

Impressions
Susan Kester
Pencil on duplicating paper
2017

Impression No. 21 & 22
Susan Kester
Pencil on duplicating paper
2017

Drawing for audio 6
Stephen Carley
Mixed media
2017

EP4, Audio for drawing
Stephen Carley & Alex Noble
Audio
2017

Photograms 17, 9, 28, 19
Stephen Carley
Chemicals on light
sensitive paper
2016

Journeys 51, 54, 57
Stephen Carley
Drawing and mixed media
2017

Finding lines etc 1-4
Stephen Carley
Post camera edits
Daniel Parry
Video
2017

**Are Some Lines
Self Conscious?**
Steve Chapman
Pen directly onto wall
2017

Inward facing smile
Steve Chapman
Inks on paper
2017

Mask
Steve Chapman
Inks on paper
2017

Inner critic phone
Poetical Machines &
Karl Bock
Museum object,
bespoke composed music
and voice recordings
2017

Untitled
Nick Parker
Pen on paper
2016

**Sequence of portraits
drawn with eyes closed**
Museum visitors
2017

**LENT BY:
MUSEUMS SHEFFIELD**

**Sketch for 'Looking
Towards Mornington
Crescent Station, Night'**
Frank Auerbach
Crayon and pencil on paper
1972-1973

Nude
Horace Brodzky
1937
Pen and ink on paper

Reclining Woman
Gustav Klimt
Pencil on paper

Couple on a bench
George Fullard
Pencil on paper
1959

Dove of Peace
Pablo Picasso
Biro on paper
1950

Head of a Lady
Dante Gabriel Rossetti
Pencil on paper

**LENT BY:
ARTS COUNCIL COLLECTION,
SOUTHBANK, LONDON.**

8.6.00
Linda Karshan
Graphite on paper
2000

Cloisters, San Gimignano
Ben Nicholson
Pencil and wash on paper
1950

Beach in Cornwall
Victor Pasmore
Pen and ink on card
1950

Tree 5
Maggi Hambling
Ink and charcoal on paper
1975

**Drawing From Life:
Model in a Studio**
Maggi Hambling
Pencil and gouache on paper
1966

Coiled Rope No.2
Prunella Clough
Gouache and chalk on paper
1952

Steelworks
L.S.Lowry
Chalk on paper
1960

Untitled Drawing 22
Jane Harris
Pencil on paper
1999

Winter Trees
Elisabeth Vellacott
Pencil on paper
1969

The Road to Beasthood
David Shrigley
Marker on paper
1998

Spray Gun drawing
Bernard Cohen
Ink on paper
1965

**LENT BY:
BIRMINGHAM MUSEUMS
TRUST ON BEHALF OF
BIRMINGHAM CITY COUNCIL**

At the Coal Face
Henry Moore
Pen, ink, chalk, wax crayon,
pencil and scraping on paper
1941-2

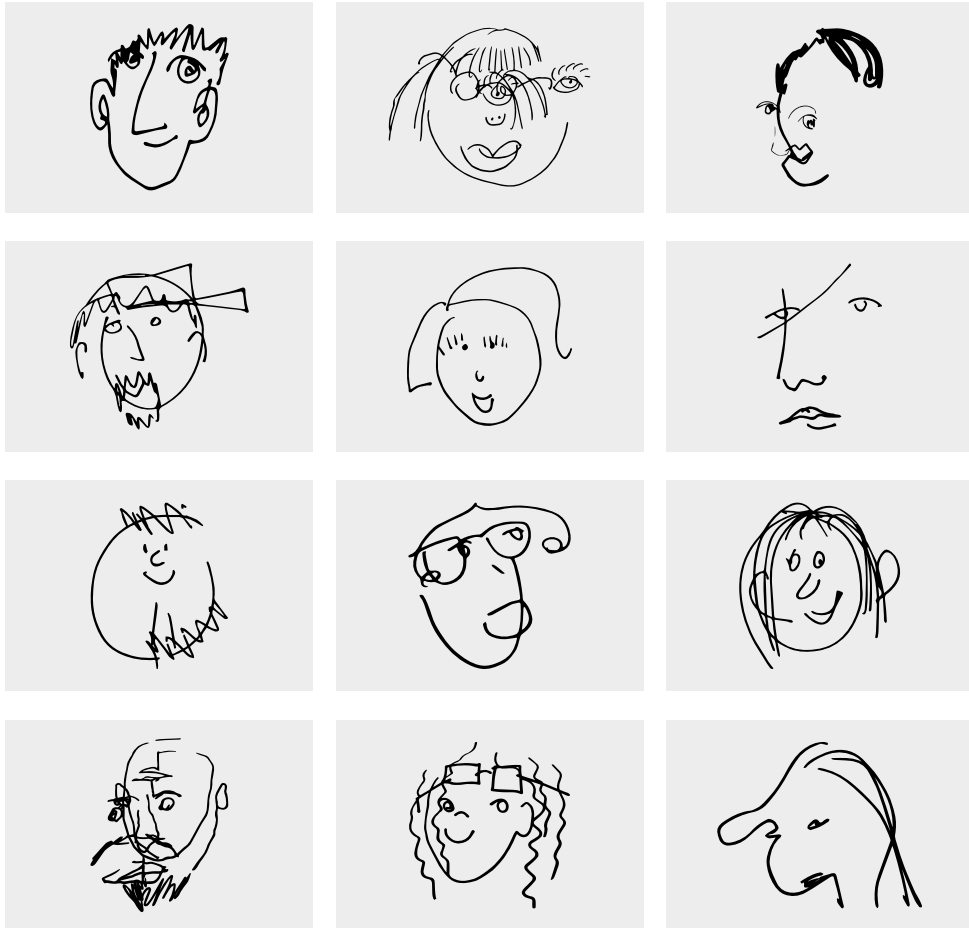
Au Clair de la Lune
Jean Cocteau
Pen and ink on sheet
printed with music and
lyrics of a song
1956

Choose a drawing you are drawn to and create your own version right here.
Consider which drawing tool to use and notice the lines as they emerge onto the page.

WONKY PORTRAIT

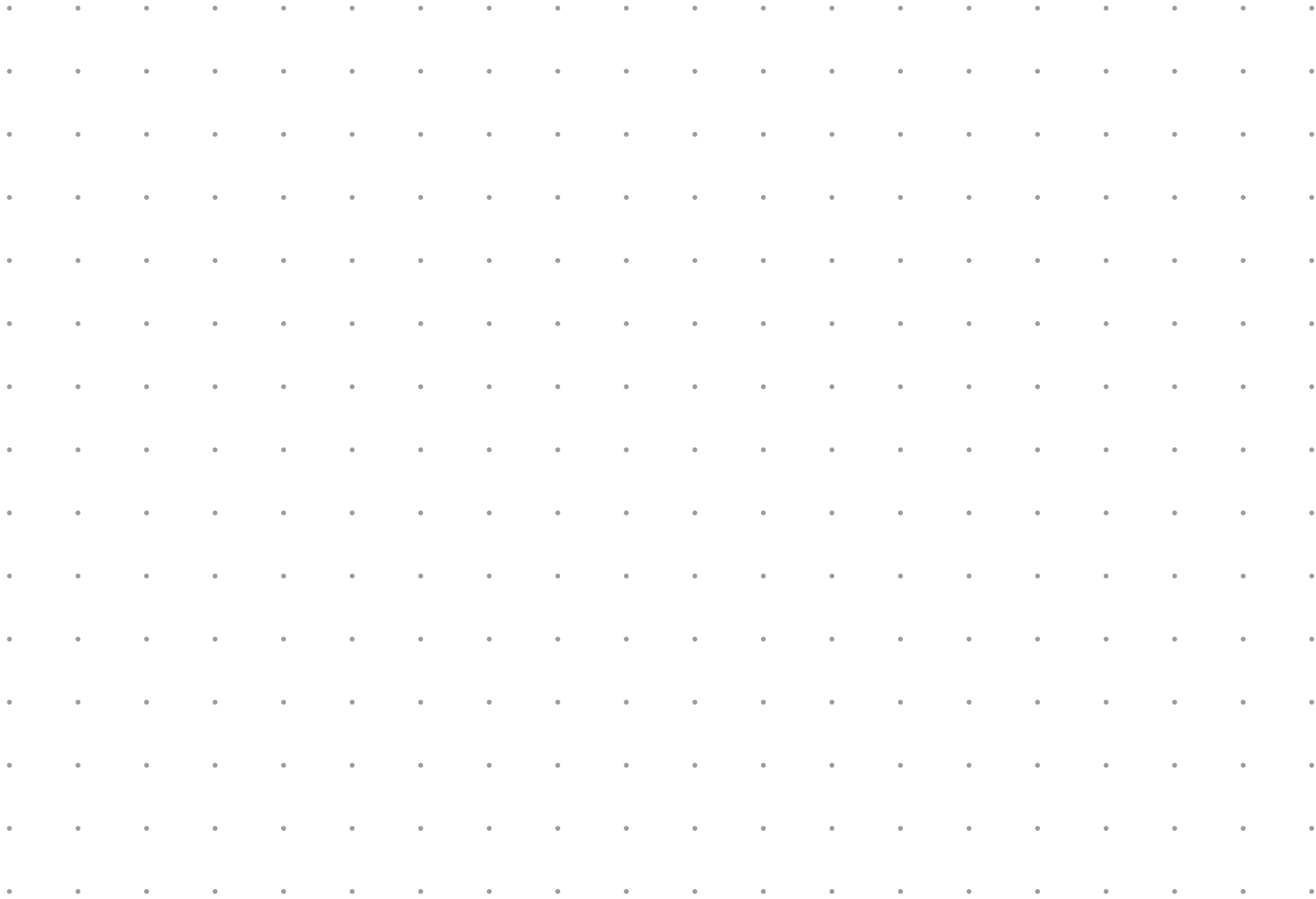
Sometimes a blank sheet of paper is just too intimidating to draw on, so we played with closing our eyes and drawing a self portrait. Try it.

Visit the Tumblr blog to see more portraits:
DMFindingLines.tumblr.com



Close your eyes and draw your face here

Map your journey around the gallery right here with lines, marks and symbols.



Share your route with others on social media #FindingLinesMap

CARD PROVOCATIONS

- Draw a shadowy image
- Find a reflection of something and draw it
- Draw some fierce marks
- Draw a machine
- Draw something that is moving
- Draw an outdoor scene in the rain
- Draw the most gentle tangle of lines
- Look out of a window and quickly draw what you see
- Draw a dizzy line onto a crumpled piece of paper
- Draw the minute detail of something you are wearing
- Draw what you doodle while you are on hold
- Open a book and draw an illustration for it
- Draw something that makes you smile
- Close your eyes and draw your face
- Draw your mood right now
- Draw your mind
- Imagine and draw your favourite person from memory
- Draw in colour the sounds you can hear
- Draw your finger
- Draw a journey

During the coproduction process we developed a series of drawing provocations to prompt everyday acts of creativity. We trialed them in many different environments with hundreds of brilliant coproducers. Try some of them here or develop your own. Think about the feelings you experience as you draw and enjoy the marks that emerge.

The biggest and most heartfelt thank you to Liz Atkin, Stephen Carley, Steve Chapman, Susan Kester, Tim Shore and Nick Parker for creating a most incredible collection of new drawings with passion and creativity.

Thank you to the thousands of fabulous people who joined us on this coproduction journey to enable a rich and experimental insight into drawing and wellbeing.

Thank you to our partners at Birmingham Museums, Sheffield Museums and the Arts Council Collection, Southbank Centre, London for loaning such a stunning and important collection of drawings to inspire and admire.



Birmingham
Museums

MuseumSheffield



Arts Council
Collection

THANKS &
ACKNOWLEDGEMENTS

Derby Museums
derbymuseums.org
@derbymuseums

Design:
thecafeteria.co.uk



Cafeteria