to Albers is his interest in spiritualism and psychedelic imagery. The radiating lines of a vast wall drawing both frame and extend the drawings hung on the wall. Consisting of layers of densely punched paper, the works are above all about the physicality of drawing and the energy that repetitive labour requires. The titles, like the drawings, are also repetitively cut and transformed, deliberately abstracting their references through the insertion of arbitrary letters, as in *JjoyO.bubbleHeD* (2007).

The relationship between words and image also plays an important role in the work of **Sandra Vasquez de la Horra** (b.1967, Chile), who makes pencil drawings dipped in wax depicting a range of political, monstrous beings. Grouped together as a single work, her drawings from 2000–7 register as a political critique of Chile's troubled past under Pinochet. In one of the drawings, two figures jump into the air calling not for independence, but dependence; another figure mocks the state police with its long nose. These figures can be understood as humorous caricatures, mythical creatures or humiliating, condemnatory forms of racist aggression.

All the work in this exhibition rewards close looking and contemplation, whether made by combining diverse found images, or by inventing abstract forms. Much of the work explores political and moral positions, and demands consideration of our place in physical and social space. *The End of the Line* reminds us that the practice of drawing is democratic, available to anyone who can pick up a pencil, and illustrates unlimited possibilities for the medium.

A Hayward Touring exhibition organised in collaboration with mima (Middlesbrough Institute of Modern Art) and the Bluecoat, Liverpool, in association with The Drawing Room, London

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The End of the Line: Attitudes in Drawing

Jan Albers, Michaël Borremans, Marc Brandenburg, Fernando Bryce, Kate Davis, Monika Grzymala, David Haines, Kim Hiorthøy, Garrett Phelan, Naoyuki Tsuji, Sandra Vasquez de la Horra

Exhibition 14 November 2009 – 10 January 2010

Mon–Sat 11am–6pm, Sun 12–5pm
Festive Closure 24 Dec 2009 – 3 Jan 2010 (inclusive). Normal hours resume 4 Jan 2010

The End of the Line presents the work of eleven artists in whose practice drawing plays a primary role. Historically, drawing represented an early stage in the creative process, usually taking the form of a sketch or study, a small, two-dimensional pencil drawing intended as a preliminary preparation for a larger work. The work in this exhibition explores the different forms contemporary drawings take, and their capacity for dismantling the conventional expectations of drawing as a medium. Here, the category of drawing encompasses a broad range of forms of mark-making and materials, from meticulously crafted pencil drawings on paper to ethereal charcoal animations and site specific installations incorporating tape, wall drawings, spray paint and three-dimensional objects.

The Fruitmarket **Gallery**

Market Street, Edinburgh
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Scottish Arts Council

The exhibition opens with a three-dimensional drawing of lines that cascade from staircase to wall, wall to corner. **Monika Grzymala**'s *4d* (2009) is made of matt black masking tape. Grzymala (b.1970, Zabrze, Poland) makes site specific, temporary installations out of diverse materials, including tape, lead wire, confetti and branches. She sees her work as a time capsule (the title *4d* refers to the fourth dimension – time) and as a materialization of line, the tape of this installation operating as both line and support. A spatial drawing, the work captures time and movement, and articulates what floorplans cannot, drawing attention to architectural elements, and the volume and dynamic of a specific space.

Marc Brandenburg (b.1965, Berlin) makes graphite drawings, using his own photographs and distorting them, inverting light and dark elements. Three works from 2008 capture the streaming and gushing movements of water flowing through a fountain, but without reference to this source in the titles, they are closer in form to painterly abstract images. In *Untitled (Skeleton)* (2006), Brandenburg brings together images from different sources and transforms them into his own anomalous composition (a bit like sampling in music). In the process, Brandenburg also merges different planes together, to create a conflicting, disorienting illusion of depth onto the flat surface of the drawing.

Kate Davis (b.1977, New Zealand) combines a variety of images to make her pencil drawings which, like other works, make reference to the political position of the woman artist working today. In the installation *Outsider*, Davis collages fragments of sources: parts of a sentence and paintings by the Swiss photorealist Franz Gertsch; partial views of ubiquitous environments as seen from the position of the artist's body; and a selection of everyday objects. Davis's incorporation of parts of the statement 'I want everything I make to reflect my whole life' from the dancer, choreographer and film-maker Yvonne Rainer offers a conceptual and visual way into the work. The objects in the glass box question the extent to which everything in the installation reflects the identity of the artist.

Through drawing, **Garrett Phelan** (b.1965, Dublin) also questions the political position of the individual in relation to society. In *Battle for the Birds* (2008), Phelan examines the prospect of an avian revolt against humans. Inspired by Frans Snyders's sixteenth-century painting *The Battle of the Birds*, Phelan uses ink drawings, animation, sculpture and sound as elements that support and define the birds' struggle. One group of drawings presents images of birds and humans tormenting each other; in another Phelan presents bold profile portraits of angry birds in military headgear. Adding to this, the corner of the gallery is sprayed black in a ferocious act of iconoclasm and territorial mark-making that is described by Phelan as an 'interruption' and conceived of as separate from the rest of the work.

The act of drawing can propose revolutions and create strange new worlds. For **Michaël Borremans** (b.1969, Geraardsbergen, Belgium), drawing offers the possibility of escape from reality. In his series of drawings, Borremans depicts the same architectural model in different scenes; in each, he alters a fundamental aspect of the work, changing the scale of the model from dolls' house to vast building and evoking different historical periods through setting or clothing. The work resembles drawings from another era, partly due to his technique, and partly because the drawing surfaces themselves are reused: the back of an old envelope or a book cover, for example.

Animation can further extend the journey into imagined worlds. In his animated films *The Place Where We Stay* (2008) and *Trilogy about Clouds* (2005), **Naoyuki Tsuji** (b.1972) draws with charcoal, capturing through animation the darkness and lightness of the material, and its capacity for erasure. Tsuji's economic line drawings convey powerful, complex narratives about conception, and the cycles of life and death.

Upstairs, the work of **Fernando Bryce** (b.1965, Peru) deconstructs and reconstructs a more unsettling world. His *Kolonial Post* (2006) consists of a series of 111 framed ink drawings hung closely together to be read from left to right, recalling the conventions of a comic strip or a graphic novel. His imagery is sourced from newspapers, photographs, propagandist posters and documentary materials which are photocopied and redrawn. Conceptually, the process of making the work mirrors the problems of colonialism and history-making. Bryce dislocates images from their origins and relocates them, creating constructed images that serve as metaphors for constructions of history.

David Haines (b.1969, Nottingham) also purposefully dislocates images but produces different effects. Haines makes pencil drawings that, through their large scale and composition, share an affinity with history paintings, but his subjects are contemporary urban scenes dominated by branded objects and young people engaged in sinister acts. In *Ambiguous Myth* (2007), footwear becomes both treasure and weapon. In *New Balance Sneaker vs KFC Bucket* (2007–8), a bucket of KFC chicken flies through the air in the face of a young person threatened with a push to his death. Haines bases his compositions around images found on the internet, drawing from live models who he poses to fit into the work.

Kim Hiorthøy (b.1973, Trondheim, Norway) produces photorealist pencil drawings on paper. This exhibition shows his diverse forms of mark-making and subject matter, from doodles to softly shaded drawings and graffiti, and incorporating photographs of a friend, an elephant, and works that are more difficult to describe due to their obscured or abstracted elements. As a musician, graphic designer and book illustrator, Hiorthøy has a diverse practice, and these drawings represent a part of it.

Jan Albers (b.1971, Wupperthal, Germany) makes drawings out of coloured pencil on paper, badges, collage and spray paint. Like other artists here, his work is both abstract and figurative, but unique