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The Line is the Lead

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**The Line
Is
The Lead**

The Line Is The Lead

**Selected Drawings from the
Collection (15th-20th centuries)**

*La Salle University Art Museum
February 19 - May 18, 1993*

Cover: John T. Harris, *Checker Player at Marian Anderson
Playground.*

Introduction

Design, or, as it has been called by another name, drawings, is the fountainhead and substance of the arts, and is the root of all the sciences.

Michelangelo

Drawing, of which the key means of expression is line, is the basis of nearly all artistic creation whatever the final product: painting, fresco, woodcut, engraving, tapestry, sculpture, etc. In general, drawings are the most direct, intimate and spontaneous expression of an artist's style. It follows then that the study of drawings may often be the key approach to the evolution of the artist's ideas rather than the study of paintings which have most likely been re-worked and belabored before reaching completion. Thus, drawings allow one to trace the artist's ideas in the very act of creation before the composition is executed on another surface other than paper. It is the line alone which defines the image and becomes the dominant expressive element. The supporting role of color is subservient or totally absent.

A great many drawings are of a practical nature, as for instance, preparatory studies for more elaborate and

monumental works. These represent a certain point between the incubation of a composition and its final form. For example, the drawings by Duclaux and Bartlett (#14 and #40) are preliminary studies for their paintings exhibited in the La Salle collection. Often many sketches are executed as preliminary studies on a single sheet of paper or in notebooks; but with time, the sheets have been cut up, dispersed and acquired as individual works of art. On the other hand, some drawings are executed as finished works, to be valued for their own sake rather than as a means to an end.

Beginning in the Renaissance the practice of drawing from live models and classical statues was, and continues to be in many cases, the foundation of all instruction in art academies. Several drawings in this exhibition (#'s 6, 12, 31, 33) may have been academic studies after live models.

A variety of materials were used to execute the drawings in this exhibition: pen and ink, black and red chalk, pencil, sanguine, and charcoal along with various washes and highlights of white chalk for tonal effects and emphasis. Each tool and its substance has its own unique

expression and touch depending on how the artist chose to use it. For example, the pencil has been used by Isabey (#16) to produce a line that is sketchy and inexact to give an impression of fleeting and vigorous motion. With the drawing by Pissarro (#18), the pencil was used to achieve tonal modulations to express atmosphere as well as define form. In the one by Zorach (#35) where the line is more precise and controlled, the concern is primarily to delineate the outline of the head and its features.

Drawings executed in the 15th, 16th and 17th centuries were seldom signed. Artists making sketch book studies at random or delineating various forms for art manuals and pattern books to show patrons in most cases never thought to sign their works. Thus, their anonymity often engenders exhaustive research for those wishing to establish their authorship. Frequently a dealer and/or collector would add the signature of the artist to whom he thought the drawing should be attributed. There are many criteria for the art historian and connoisseur to consider in documenting a particular drawing; inscriptions, provenance (frequently a collector's mark is stamped on the drawing) and the discovery of similar compositions in paintings or

4. Pietro Berrettini, called Pietro Da Cortona
(1596-1669), Italian

Male Prisoner

Black chalk heightened with white

Study for one of the bearded prisoners who, wearing chains, gestures in supplication toward Justice and Peace, in the ceiling of the "Sala di Marte," Pitti Palace, Florence. This project was commissioned by Ferdinando II de Medici

5. Cornelius De Wael (1592-1667), Flemish

Village Festival

Pen and brown ink

6. Juan Conchillos Y Falco (1641-1711), Spanish

Academic Study of a Man Seated 1694

Black chalk heightened with white chalk

7. Francesco Zuccarelli (1702-1788), Italian

Landscape with Castle

Pencil and brown wash

8. Andreas Schmutzer (1700-1740), Austrian

Portrait of an Old Man 1730

Red and black chalk

9. Antonio Gionima (1697-1732), Italian
The Women Taken in Adultery
Pen and brown ink, heightened with red chalk
10. Eustache Le Seur (1617-1655), French
Flagellation of Christ
Sanguine
11. William Leighton Leitch (1804-1883), French
Torre Sol Lago
Pen and ink and brown wash
12. Claude Ferdinand Gaillard (1834-1887), French
Figure Studies
Red chalk
13. Jacques Philippe Louthembourg II (1740-1812),
French
Self-Portrait
Pencil
Given by Professor and Mrs. Philip Rieff

*14. Jean Antoine Duclaux (1783-1868), French
Le Relai De La Deligence D'Eau A Trevoux Sur La Saone

Pen and ink

Study for the painting in the 19th century gallery

Purchased with funds donated by John Veen

15. Jean León Gerome (1824-1904), French

Alcibiades

Pencil

Study for the painting, "Socrates Seeking Alcibiades
at the House of Aspasia", 1861

16. Eugene Isabey (1803-1886), French

Battle Scene

Pencil, ink and chalk

17. Jacques Louis David (1748-1825), French

Neptune

Pencil

18. Camille Pissarro (1830-1903), French

Montmorency Landscape with Cart c.1856-57

Pencil

- *19. Edgar Degas (1834-1917), French
The Young Spartan Girls Provoking the Boys 1860
Pencil
Study for the large painting "The Young Spartans" in the National Gallery, London
20. Anders Zorn (1860-1920), Swedish
Self-Portrait
Pencil and black wash heightened with gouache
Given by Mr. and Mrs. Richard M. Thune
21. Cecilia Beaux (1855-1942), American
Young Man (Eugene) with an Urn 1889
Black chalk
Purchased with funds provided by Dr. and Mrs. Dennis O'Brien and the Benjamin D. Bernstein Acquisition Fund
The model bears resemblance to the central seated figure in Seurat's painting, *Bathers at Asnières*, 1883, National Gallery, London
22. Cornelius Varley (1781-1873), English
Buildwas Abbey, Shropshire
Pencil

Twentieth Century Gallery

23. John Ruskin (1819-1900), English

Valley of Sierre

Pencil and wash heightened with white

24. Luigi Loir (1845-1916), French

Bord de Seine

Pencil and wash

25. Eugène BÉjot (1867-1931), French

Rue del Rivoli, Paris 1904

Pencil and blue and grey wash

26. Louis Appian (1862-1896), French

Mountain Pass

Charcoal and sepia wash with touches of white
gouache

27. German School (19th century)

Landscape with Tree

Pencil

28. William James Muller (1812-1845), English
An Ancient Bridge, Florence
Brown wash
29. Ossip Zadkine (1890-1967), Russian/French
La Femme Madrepore 1943
Pen and india ink
30. James Ensor (1860-1949), Belgian
Crucifixion
Pencil
31. Attributed to John Singer Sargent (1856-1925),
American
Male Nude Study
Charcoal and estampe
32. Theophile Alexandre Steinlen (1859-1923), French
Four Figures
Blue crayon

33. Newell Convers Wyeth (1882-1945), American
Standing Female Nude

Charcoal

*34. Paul Delvaux (1898-), French

Deposition from the Cross 1949

Pen and india ink with wash

35. Marguerite Zorach (1888-1968), American

Marianne Moore

Pencil

36. Benton M. Spruance (1904-1967), American

The Burning Harpoon

Charcoal

Study for "The Passion of Ahab" print series

Purchased with funds donated by the Art Angels

37. Bruce Samuelson (1946-), American

Untitled 1979

Pencil and pastel

Given by Benjamin D. Bernstein

38. John Koch (1909-1978), American
Portrait of Howard 1971
Pencil and white chalk
39. John T. Harris (1908-1983), African/American
Checker Player at Marian Anderson Playground 1950
Carbon pencil
- *40. William (Bo) Bartlett (1955-), American
Study for "Jesus at the Festival of Shelters" 1984
Pencil

41. *Br. Francis McCormick, FSC* 1989
Study for "Exodus"
Pencil

Both of the above drawings were preliminary studies for La Salle's Triptych painting in the Olney Hall Lobby

42. Eugene Berman (1899-), American
Seated Male Figure
Pen and ink and wash
Given by Harvey S. Miller