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The Line is the Lead

La Salle University Art Museum

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The Line is The Lead

LA SALLE UNIVERSITY ART MUSEUM
November 2003 — March 2004
A Selection of Drawings from the Collection
The Line Is The Lead

A Selection of Drawings

The lead of the pencil becomes a line on the paper, one line leads to another until, finally, the artist has a vibrant sketch or a master drawing.

In drawing, the key means of expression is line. It is the basis of nearly all artistic creation, whatever the final product is: painting, fresco, woodcut, engraving, tapestry, sculpture, etc. In general, drawings are the most direct, intimate, and spontaneous expression of an artist's style. The study of an artist's drawings is the key approach to the evolution of his ideas rather than the study of his paintings, often re-worked and belabored before reaching completion. Thus, a drawing allows one to trace the artist's ideas in the very act of creation, before the composition is executed on another surface other than paper.

A great many drawings are of a practical nature, as for instance, preparatory studies for more elaborate and monumental works. Many drawings in this exhibition represent a certain point between the incubation of a composition and its final form. On the other hand, drawings may be executed as finished works, to be valued for their own sake rather than as a means to an end.

A variety of materials are used to execute drawings: pen and ink, chalk, charcoal, and pencil, along with various washes and highlights of white chalk for tonal effects and emphasis. Each technique and its substance has its own unique expression and touch depending on how the artist chooses to use it. For example, in the pencil drawing (No. 14) by Isabey, the line is sketchy and inexact to give an impression of fleeting and vigorous motion. With the drawing by Pissarro (No. 16), the pencil was used to achieve tonal modulations as well as to define form. In the portrait
by Zorach (No. 32), where the line is more precise and controlled, the concern is primarily to delineate the head and its features. Trejo (No. 30) has made maximum use of the expressive potential of the pencil to achieve all of the above impressions.

Drawings executed in the 15th, 16th, and 17th centuries were seldom signed. Artists making sketch book studies at random, or drawings for art manuals and pattern books to show patrons, in most cases never thought to sign their works. Thus, their anonymity often leads to extensive research by later scholars to establish their authorship. Often a dealer and/or collector would add the signature of the artist to whom he thought the drawing should be attributed. It frequently proves later to be incorrect.

There are many criteria to consider in cataloguing a drawing: inscriptions, provenance (sometimes a collector's mark is stamped on the paper) and the discovery of similar compositions in paintings or prints which relate to the drawing. Perhaps, the most important indicator to consider, however, is the study of the artist's style or hand. The "authority" on an artist has usually made the study of a particular hand a life-time pursuit.

Although many Old Master drawings are preserved in museums and other public collections, some still remain undiscovered in archives or unpublished and unseen in private collections. This exhibition invites new thoughts from artists, students, collectors, and scholars concerning a selection of drawings many of which have not been published or received much previous exposure. The exhibition is a selection from some 400 drawings and watercolors in the La Salle collection.

Caroline Wistar
Curator
Checklist of Drawings

Special Exhibition Gallery

1. Remigio Cantagallina (1582-c.1630), Italian
   Ancona Landscape
   Pen and brown ink
   6 x 3 ¾ ins.
   Given by Agnes Mongan, Former Director and Curator Emeritus of Drawings at the Fogg Art Museum, Harvard University.

2. Juan Conchilos y Fallo (1641-1711), Spanish
   Academic Study of a Man, 1694
   Black chalk heightened with white
   17 1/4 x 11 3/8 ins.

3. Cornelius De Wael (1592-1667), Flemish
   Figures Dancing in A Village Festival
   Pen and ink
   8 x 9 3/4 ins.
4. Salvator Rosa (1615-1673), Italian

*The Nurture of Jupiter*
Study for the painting of 1660 commissioned for Carlo de Rossi.

Pen and ink
18 ½ x 13 ½ ins.

5. Andreas Schmutzer (1700-1740)

*Portrait of an Old Man, 1730*

Red and black chalk
8 5/16 x 6 5/16 ins.

6. Antonio Gionima (1697-1732), Italian

*Woman Taken in Adultery*

Pen and ink with touches of red chalk
9 ¼ x 7 ¾ ins.

7. Francesco Zuccarelli (1702-1788), Italian

*Landscape with Castle*

Brown wash and pencil
9 ½ x 6 ins.
8. Edgar Degas (1834-1917), French

Study for *The Young Spartan Girls Provoking the Boys*, 1860.

Pencil
(Sight) 7 ¼ x 11 ½ ins.

Closely related to an oil painting in the Art Institute of Chicago, both are studies for the large oil painting in the National Gallery, London.

9. Cecilia Beaux (1855-1942), American

*Eugéne with an Urn*, 1889

Black chalk
9 ½ x 7 ¼ ins.

Purchased with the Benjamin D. Bernstein Fund and with funds provided by Dr. and Mrs. Dennis O'Brien.

The model bears a striking resemblance to the central, seated figure in Seurat's painting, *Bathers At Asnières*, 1883, in the National Gallery, London.
10. Anders Zorn (1860-1920), Swedish

_Self-Portrait_

Pencil and black wash heightened with gouache
6 x 4 ins.

Given by Mr. and Mrs. Richard M. Thune

11. Jean Léon Gerome (1824-1904), French

Study for _Alcibiades_

Preparatory study for the painting, _Socrates Seeking Alcibiades at the House of Aspasia_, 1861, in the collection of Robert Isaacson, NYC.

Pencil
12 3/4 x 8 7/8 ins.

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

_Neptune_

Pencil
9 ½ x 14 ½ ins.
13. Cornelius Varley (1781-1873), English

*Buildwas Abbey, Shropshire*

Pencil
9 ¼ x 13 ¾ ins.

14. Eugene Isabey (1803-1886), French

*Battle Scene*

Pencil, ink, and chalk
10 x 14 ½ ins.

15. Theophile Alexandre Steinlen (1859-1923)

*Four Figures*

Blue crayon
11 3/4 x 13 5/8 ins.
16. Camille Pissarro (1830-1903), French

*Road with Cart, Montmorency*, ca. 1856-1859

Pencil
9 5/16 x 13 7/8 ins.

17. Jean Antoine Duclaux (1783-1868), French

Study for La Salle's painting, *Le Relai de la Deligence D'Eau A Trevoux Sur La Saone*.

Pen and ink
6 3/4 x 18 3/4 ins.

18. John Ruskin (1819-1900), English

*Valley of Sierre*

Pencil and wash heightened with white
9 1/2 x 13 1/2 ins.
20th Century Gallery Hallway

19. Eugène Béjot (1867-1931), French

*Rue de Rivoli, Paris, 1904*

Pencil and blue-gray wash
8 5/8 x 11 3/4 ins.

20. John Harris (1908-1983)

*Checker Player at Marian Anderson Playground*

Carbon pencil
(sight) 8 ¼ x 7 ins.


*Standing Female Nude*

Charcoal
24 ¼ x 19 ins.


*The Burning Harpoon*

Study for *The Passion of Ahab* print series, 1966

Charcoal
30 x 22 ins.
23. Henri Matisse (1869-1954), French

*Nature Morte au Oeufs de Tourterelle*, 1945

Pen and ink
15 3/4 x 20 5/8 ins.

Given by Benjamin D. Bernstein

24. Niko Chocheli (b. 1968— ),

Study for the painting, *The Annunciation*, 1997
In the La Salle Museum's collection.

Red chalk and graphite


*Still Life with Apples and Basket*

Pastel
11 x 18 ¼ ins.

26. Bo Bartlett (b. 1955— ), American

Study of *Claude Koch* for oil painting *Exodus*, 1989
in lobby of Olney Hall

Pencil
9 ¼ x 6 ¼ ins.
27. Paul Tchelitchew (1898-1957)

*Portrait of a French Peasant Girl*, 1933

Gouache on cardboard
(Sight) 21 x 17 ½ ins.

Lent by Ellen L. Robertson

28. Thomas McWzindy (Contemporary), American

*Rug Eater*, 1976

Graphite pencil
34 x 24 ins.

29. Paul Delvaux (1897-1994), Belgian

*Untitled*, 1949

Pen and india ink with wash
19 ½ x 15 ¼ ins.

30. Raul Trejo (1939— ), Mexican

*El Burocrata*, 1973

Pencil
(sight) 29 5/8 x 39 5/8
31. Daniel Garber (1880-1958), American

_The Stover House, Carversville, PA, 1945_

Charcoal
19 x 22 ins.

32. Marguerite Zorach (1888-1968), American

_Marianne Moore, 1919_

Pencil
(sight) 17 x 11 ½ ins.