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Outside it, not necessarily for a specific end product but as an instance Rapin’s self-representation, no. 22, fig. 1) – artists’ life objects, subjects, portraits and self-portraits (for dedicated to draftsmanship as the 19th. Drapery, figures, still life. Established as far back as 16th-century Italy, as explicitly prescribed by Giorgio Vasari in his comments on the use of disegno on-site was evidently not only an important aide-mémoire for the studio. For domestic landscape artists like Appian (no. 15), the group study made numerous studies of individual parts of a composition, diversity of technique and focus. For instance, an artist could make such a study as a memory aid. For the historian, the most important category of drawing is not just the line; it is not just reproducing contours, it is not just the line; it made it more convenient for artists to work outside the studio. For domestic landscape artists like Appian (no. 21), as well as Orientalists traveling to exotic locations, such as in the figures by Leighton (no. 19), and the group study composed of an imprint material. Cadavre’s Death of Musa (nos. 4, 6, 9, 12). This image tends to solve slightly from the finished print; also includes a device used by artists for making from one...
ACKNOWLEDGEMENTS

The Bellarmine Museum of Art (BMA) is delighted to have the opportunity to collaborate with the Dahesh Museum of Art on this important and inspiring exhibition. We extend our sincere thanks to the DMA’s staff – above all, J. David Farmer (Director of Exhibitions), Alia Nour-Elsayed (Associate Curator), and Arik Bartelmus (Registrar) – as well as the museum’s Board of Trustees, for their invaluable support in making The Essential Line a reality. Whole Foods Market, Morris Media Group and the National Endowment for the Humanities have all generously contributed to the success of this show and its related programming, as have the Robert Lehman Foundation and BMA Family Days sponsor Maritime Motors (Fairfield). In addition we recognize and thank Fairfield University President Jeffrey von Arx, S.J., Senior Vice President for Academic Affairs Paul Fitzgerald, S.J., and College of Arts and Sciences Dean Robbin Crabtree, Ph.D., for their steadfast encouragement and constant advocacy on behalf of the arts writ large.

Jill Deupi, J.D., Ph.D.
Founding Director and Chief Curator, Bellarmine Museum of Art

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stage to another, establishing a grid over the composition to make transfer easier.

As drawings became more interesting to collectors, artists produced highly finished sheets that may have been conceived as completed works of art. Both Antiope and Jupiter by Lecomte du Nouÿ (no. 17, fig. 5) and Bonnat’s Jacob Wrestling the Angel (no. 5, cover) are sketches to finished paintings, but both are also so carefully worked up that they may be related versions of the paintings rather than preliminary studies. Doré is known for his very detailed drawings (no. 13, fig. 6), rarely offered as finished works, but they were also intended as models for engravings, a market that developed to an extraordinary extent in the last half of the 19th century.

The Further Reading section merely indicates the current interest in the study of drawings today. With this exhibition, the DMA has begun an intensive study of its own collection to gain a better understanding of individual works and the role of drawings in academic art of the 19th century.

FURTHER READING


FURTHER READING


