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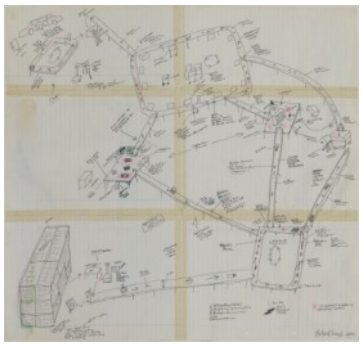
Lines of Thought: Drawing from Michelangelo to Now
From the British Museum, October 6, 2017-January 7, 2018

Throughout history, drawing has remained the ultimate thinking medium. From recording and generating ideas to analyzing, developing, and refining them, drawing constitutes a key conceptual tool at every stage of the artistic process. To borrow a phrase from writer Virginia Woolf, a drawing captures the "likeness of a thought," rendering visible ideas and decisions that are often eliminated from a finished work. As a method of inquiry, drawing enables a deeper understanding of its object, and through studying drawings and making drawn responses, we can turn this process of reflection back on itself, gaining a greater familiarity with artists' thoughts and methods. Drawings allow us privileged insights into the process of creation. Invaluable lessons can be learned looking at earlier works in the context of artists working today.

CHECKLIST OF THE EXHIBITION

Egyptian
Book of the Dead: The Final Judgment Scene, ca. 940 BC
Red and black ink on papyrus
Presented by Edith Mary Greenfield TL86.2017.1

This ancient funerary papyrus is part of a Book of the Dead, a collection of spells to guide the deceased through the afterlife. It was commissioned by the Egyptian cleric Nestanebetisheru, kneeling at lower left. Her heart is being weighed against the feather of Maat, the symbol for cosmic order and truth. If the heart is lighter, Nestanebetisheru will be accepted among the gods; if heavier, it will be devoured by the demon Ammit, who stands behind her. While the assured black line might suggest a highly finished drawing, the red draft lines visible underneath show the scribe's revisions and adjustments. Modifications include the left hand and the staff of the jackal-headed Anubis, god of embalming and guardian of cemeteries, and the base of the scales.



Michael Landy
British, b. 1963
Diagram for Break Down, 2000
Pen and ink on paper
Presented by Karsten Schubert TL86.2017.2

This is a preparatory drawing for the performance piece *Break Down* (2001), during which the artist destroyed all of his possessions: 7,227 items, including his clothes, car, and artworks. This drawing survived because the artist gave it away before the start of the work. It explores how the items will be catalogued, sorted, and dismantled,

and the work's potential for spectacle and audience interaction. In sketching out a diagram for a work to be completed in another medium, the artist tests out its limits and explores alternative possibilities. The drawing acts as a space in which thoughts can be tried and developed.

Barbara Hepworth
British, 1903 - 1975
Winged Figure–Brass (Project for Sculpture), 1957
Pen and ink
Presented by the artist's daughters, Rachel Kidd and Sarah Bowness, through the Trustees of the Barbara Hepworth Estate TL86.2017.10

Conveying the energy and spirit of a first thought, this work illustrates drawing's potential as an immediately responsive medium. Rather than a blueprint for a later sculptural work, the drawing is exploratory and spontaneous, acting as a space for thinking; a parallel work rather than a preparatory one. The idea was later developed into the sculpture *Winged Figure I* (1957), which was then enlarged for a commission from the John Lewis department store in 1961. The 19-foot-tall *Winged Figure* (1961–1963) is still found on the exterior wall of their store on Oxford Street in London.

Wolfgang Huber
Austrian, 1485-1553
The Last Judgment, 1510
Pen and black ink on orange prepared paper
TL86.2017.11

Here Huber sets out a first idea for a larger composition of the Last Judgment, focusing on the way the figures relate to their surroundings. The elements of the composition are depicted in shorthand form, with some figures represented by a couple of strokes of the pen and a looping line describing clouds. In accordance with Christian doctrine, the resurrected souls are seen climbing out of their graves, with God seated among the host in the clouds above. Reducing God to a minute figure in the distance was a radically original depiction, and focuses our attention on the human figures rather than the celestial.

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Auguste Rodin
French, 1840-1917
Female Nude, ca. 1900 - 1917
Graphite with watercolor
Bequeathed by Hans Velten TL86.2017.12

A key method for Rodin was to draw from a model who moved around the studio, usually a few feet in front of him. Rodin wouldn't take his eyes from the figure, in the words of contemporary critic Roger Marx, "tracing them lightly, with only his brain to guide it." This is one of more than 10,000 drawings made by Rodin, who towards the end of his life reputedly produced scores per day. They were seldom direct studies for a sculpture, but rather parallel investigations into the nature of the human body. Rodin used colored wash to differentiate the figure from the ground of the paper, and often cut around the figures to combine them in new ways. As Rodin himself claimed: "It's very simple. My drawings are the key to my work."

James Gillray
British, 1756-1815
His Royal Highness, ca. 1802–1810
Pen and brown ink
Presented by Count Antoine Seilern TL86.2017.13

Gillray's highly calligraphic drawing explores the full range of marks made by a pen nib in a shorthand vocabulary of curves, dots, and dashes, building up a portrait of the Prince of Wales, later King George IV. This incipient inquiry probes the familiar features that were the bread and butter of many of Gillray's satirical prints, most probably from memory. As the drawing does not seem to have been used for a print, it is possible that it might have been executed as a kind of warming-up exercise.

Peter Paul Rubens
Flemish, 1577-1640
Dancing Figures, All Linking Hands, ca. 1627 - 1628
Pen and brown ink
TL86.2017.14

This dynamic drawing by Rubens shows an idea set down at incredible speed and with a diagrammatic brevity. The artist's desire to capture the movement and all-embracing vigor of the dance is paramount over concerns of anatomy, yet virtually all the key linking hands of the dancers are shown. The broken link at right (more visible

in the finished painting, as the drawing has been trimmed) serves to highlight the way in which the momentum of the dancers has overpowered them, and they struggle to regain the ring.

Franz Kline
American, 1910-1962
Untitled, ca. 1957
Brush drawing in black ink
TL86.2017.3

Here Kline explores the architectonic potential of a few bold, calligraphic brushstrokes. The artist drew to generate and test ideas for compositions, capturing the movement of the hand in a space proportional to it. This allowed Kline to retain the gestural quality of his abstract figures, even when he enlarged them to a mammoth scale using industrial paintbrushes and house paints on giant canvases. The critic Stephen C. Foster described how such drawings stand in relation to paintings "as propositions stand in relation to statements."

Rembrandt van Rijn
Dutch, 1606-1669
A Clump of Trees in a Fenced Enclosure, ca. 1645
Black chalk
TL86.2017.4

Rembrandt often took small sketchbooks with him on his travels, and this dynamic drawing was most likely done on the spot to identify a motif for later development. Here he captured a subject with fluid economy while also analyzing its internal structure. The volumes of the trees' boughs are described using repeated interlocking bands of horizontal, vertical, and diagonal marks to stand for the foliage. The light hitting the foremost trees is articulated by leaving the page blank, contrasting with the densely hatched shadows.

Piet Mondrian
Dutch, 1872-1944
Tree Study, 1913
Graphite
TL86.2017.5

Mondrian's studies of trees—made in the open air in Holland and brought back to his studio in Paris for further development—helped him to explore the expression of formal relationships. Rather than

make an explicitly descriptive drawing, he uses a schematic line to illustrate the relationship between the tree's boughs, as well as the rhythm of solid and void. On the cusp between figuration and abstraction, the horizontals and verticals of the grid which characterized his later abstract style begin to manifest themselves, while still anchored in observational drawing from nature.

Georg Baselitz
German, b. 1938
Untitled, 1965
Charcoal
Presented by Count Christian Duerckheim TL86.2017.7

The forms in this drawing appear to have grown spontaneously and organically, a feeling of metamorphosis enhanced by Baselitz's smudging of the charcoal on the page. The collection of lumps of flesh meld together to form a humanoid figure with boots and trousers, a reptilian head, and serpent's long tongue.

The drawing contains the germs of many ideas that were developed in his Heroes series over the following year. These drawings, paintings, and prints formed an ironic treatment of military ideals, including solitary figures seemingly undermined by disease or disability, often falling out of their clothes or in the process of fragmentation.

Anthony van Dyck
Flemish, 1599-1641
Robert Dormer, Earl of Carnarvon, and His Wife, Anne Sophia, 1634 - 1635
Charcoal and white chalk on gray-brown paper
TL86.2017.8

In this gestural drawing, Van Dyck has captured the posture of his sitters with extremely economical means. Famous for his psychologically expressive portraits, Van Dyck here works out the relationship between the two figures, and how the couple will fit into the composition of his largest and most ambitious painting, *Philip Herbert, 4th Earl of Pembroke, with His Family* (around 1635), still *in situ* in Wilton House, Salisbury, England. This example's oil spots attest to its use in the studio as a working drawing.

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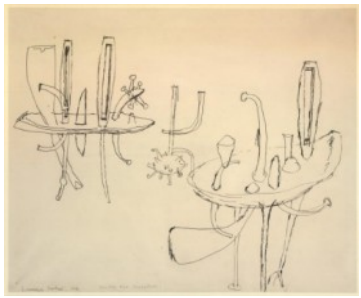
Jacopo Tintoretto
Italian, 1519-1594
A Nude Man Flying, 1560 - 1590
Charcoal
TL86.2017.9

This drawing displays Tintoretto's ease with notational marks, giving a general idea of a figure (rather than describing it exhaustively) while conveying maximum information. Perpendicular marks (such as on the left arm and right leg) act like contour lines, illustrating the figure's volume and its extreme foreshortening.

Tintoretto was renowned for speedy draftsmanship, and his biographer, Ridolfi, recorded how he mocked two young Flemish artists who had spent days over their careful drawings by dashing off a composition "with a few strokes."

Michelangelo Buonarroti
Italian, 1475-1564
Studies for the Last Judgment, 1534
Black chalk
TL86.2017.15

This drawing contains numerous ideas for Michelangelo's depiction of the *Last Judgment* (1536–1541) on the altar wall of the Sistine Chapel. It offers an insight into his teeming imagination, and shows his ability to move from consideration of the general composition to a particular figure and back again. The larger scale seated nudes, the central mass of bodies, and the isolated single-figure studies are all ideas for different elements of the composition, and the way they are arranged on the page almost allows us to follow Michelangelo's train of thought as he confronts various challenges. The group of two or three crouching figures in the upper left are possibly alternative ideas for the group directly below them. At this stage, the composition was still very flexible, but only one idea was removed from the final work: the angel strangling a damned soul at center left, perhaps deemed too violent or unorthodox for the papal chapel.



Eduardo Paolozzi
British, 1924-2005
Sculptural Studies, 1949
Pen and ink on gray paper
TL86.2017.16

Paolozzi imagines a number of sculptural elements passing through a leaf- or table-shaped platform. The forms of the biomorphic shapes seem to be set—it is their combination Paolozzi investigates through

repetition on the left and right. While there is some indication of perspective using size and overlap, there is little attempt to give the elements the illusion of three-dimensional form, and the drawing focuses on the way the forms interact, rather than the forms themselves.

Jacques Callot
French, 1592-1635
Anatomical Studies after Lodovico Cigoli and Studies of Figures and Horses, ca. 1616
Red chalk, pen and ink, and graphite
Bequeathed by William Fawkener TL86.2017.17

This page is from an early sketchbook in which Callot responded to a variety of sources during his student years at the Medici court in Florence, around 1616. In this instance, Callot examines an *écorché* (flayed) anatomical sculpture by Lodovico Cigoli (ca. 1580), the skin removed to expose the musculature beneath. This figure seems to have inspired the contrapposto stance of an armed soldier, which in turn develops into the lunging poses of many small figures, each with its own specific character. Many of these could be seen as the forebears of Callot's humorous print series of 1621–1625, including *Balli di Sfessania (Dances of Sfessania)* and *Gobbi (Dwarves)*.

Attributed to Frans Snyders
Flemish, 1579-1657
Animal Studies, ca. 1594 - 1657
Brush and pen drawing in brown ink, over graphite
Presented by Count Antoine Seilern TL86.2017.18

Renowned for his depiction of animals, Snyders brainstorms ideas for a hunting scene. As the boar and bear would be unlikely to appear in the same painting together, their proximity suggests an early stage in the creative process, unrelated to a particular project. Snyders used a pen to capture the expressive limbs and heads of the dogs, and a brush to evoke both the volume of the larger animals and the texture of their coats.

Perino del Vaga
Italian, 1500/01-1547
Figure Studies, including Hercules and Venus, ca. 1530 - 1547
Pen and brown ink, with gray-brown wash
Presented by Count Antoine Seilern TL86.2017.19

Here Perino draws on the imagery of antiquity, including Hercules with his club (at the far left) and the crouching Venus (lower right).

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While undoubtedly influenced by classical sculpture or its contemporary echoes, the variety and number of figures suggests that they were drawn or elaborated from Perino's imagination, and indeed Venus's arm is given at least three different possible positions. Figures seem to have been fitted around the central male nude, which was drawn first. The improvisatory images appear to have been captured as they rose in the artist's mind, possibly for use in the same work or for a range of projects.

Richard Hamilton
British, 1922-2011
Study for Leopold Bloom for James Joyce's Ulysses, 1948
Pen and ink
Accepted by HM Government in lieu of inheritance tax and allocated to the British Museum TL86.2017.20

This drawing was made as part of a series of illustrations to James Joyce's novel *Ulysses* (1922), responding to a passage in which Leopold Bloom imagines himself in a warm bath, his genitals "a languid floating flower." Around the central bath Hamilton draws various attempts at the genitals, hands, feet, and face, side by side in order to compare them in different attitudes. Different types of flowers are explored, as well as a mushroom. He also tests the limits of the pen nib with a series of vigorous marks, blotches, and zigzag lines.

Federico Barocci
Italian, ca. 1535-1612
Figure Studies, ca. 1557 - 1579
Black, red, and white chalk on blue paper
Bequeathed by Richard Payne Knight TL86.2017.21

Barocci brainstorms different emphases on the muscles of the arm, fingers, and wrist of someone playing a musical instrument. The studies in red chalk of the arm and the archer underneath have been identified in paintings dating 20 years apart, suggesting that Barocci reused the page for the later studies, having turned the original double page 90 degrees.

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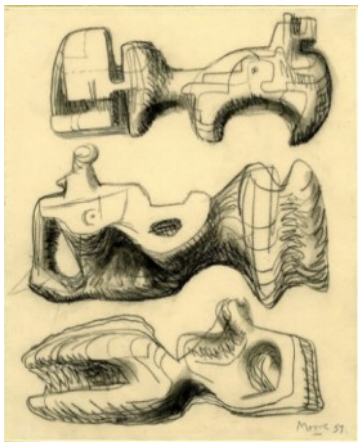
Master of the Drapery Studies
German, active 1470-1497
Figure and Drapery Studies, ca. 1470 - 1497
Pen and ink
TL86.2017.22

At the top of this sheet the artist has drawn numerous ideas for the arrangement of folds in drapery, used both to veil and to express the human figure underneath it. They are most likely multiple ideas for the robe of the elaborately dressed woman at the lower left, the skirt of whose gown is draped over her right arm. It is after numerous examples such as these that the so-called Master of the Drapery Studies was named.



Henry Moore
British, 1898-1986
Three Studies for the UNESCO Sculpture, 1957
Black chalk, touched with gray ink
Given by the artist TL86.2017.23

This sheet is from a sketchbook full of ideas for a monumental sculpture for the newly built UNESCO headquarters in Paris. Moore tried out and rejected many different maquettes (small-scale sculptural models) for this prestigious commission. Although the figure at the bottom of the page is closest to the sculpture, there are still many differences, including an extra hole in the torso and between the draped legs. The figures are given a three-dimensionality both by shading and by use of Moore's idiosyncratic "sectional line," which traverses an object's surface like a contour line, often in a perpendicular or zigzag manner.

Andrea del Sarto
Italian, 1486-1530
Studies of Children, ca. 1520
Red chalk
TL86.2017.24

In this animated chalk drawing, Andrea brainstorms different ideas for the pose of a naturalistic-looking youth. The repeated pointing gesture suggests that the figure was intended as a model for the young John the Baptist, often identified by this action indicating that he had recognized and borne witness to Christ. Here Andrea experiments with the different ways this gesture could be articulated while remaining recognizable.

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James Gillray
British, 1756-1815
Study for The Pillar of the Constitution, ca. 1807
Pen and black and brown ink, with wash over red chalk
TL86.2017.25

This feverishly energetic drawing demonstrates how the great satirist James Gillray brainstormed ideas for words and images simultaneously. He parodies the Gunpowder Plot of 1605, in which Catholic conspirators attempted to assassinate King James I, a Protestant, by blowing up the Houses of Parliament. Here politicians, led by the Prime Minister Lord Grenville, stack barrels with labels such as “True Whig Gunpowder” against the “Altar of the Constitution,” while the all-seeing eye of George III, the king of England, looks on. The “altar” was drawn again at the lower left when the original became indecipherable, and in the final print it eventually became a pillar. Around the edges and piled on top of the altar Gillray tries out different titles, including “The wicked is snared in the work of his own ha[nd]” and “Discovery of the Broad Bottom’d Popish Plot.”

Rembrandt van Rijn
Dutch, 1606-1669
A Woman Teaching a Child to Stand, ca. 1635 - 1637
Red chalk on rough gray paper
Bequeathed by George Salting TL86.2017.26.1

These acutely observed drawings immediately capture a scene familiar from everyday life, of women teaching a child to walk. Although this example is not connected with any known work, Rembrandt produced more than 100 drawings of the daily life of women and children, and these were often incorporated into the background of his prints. Rather than making a preparatory study, however, Rembrandt instead seems to be turning his gaze on the minutiae of daily existence for its own sake, part of a continuous process of inquiry.

Rembrandt van Rijn
Dutch, 1606-1669
Two Women Teaching a Child to Walk, ca. 1635 - 1637
Red chalk on rough gray paper
Bequeathed by George Salting TL86.2017.26.2

These acutely observed drawings immediately capture a scene familiar from everyday life, of women teaching a child to walk. Although this example is not connected with any known work, Rembrandt produced more than 100 drawings of the daily life of

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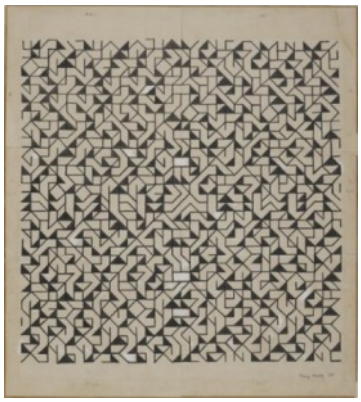
women and children, and these were often incorporated into the background of his prints. Rather than making a preparatory study, however, Rembrandt instead seems to be turning his gaze on the minutiae of daily existence for its own sake, part of a continuous process of inquiry.

A. R. Penck
German, b. 1939
Untitled [Self-Portrait], 1975
Brush drawing in gray and black ink
Presented by Count Christian Duerckheim TL86.2017.27

This drawing was made in response to Andy Warhol's claim that he wanted to paint like a machine. In this way, Penck's attempt at mechanical objectivity subverts a tradition of psychologically revealing self-portraiture, and enacts a visual transcription in the manner of a typewriter or seismograph. In 1975, Penck was living under Communist rule in East Germany and unable to exhibit publicly. Despite his attempt at objectivity, the nature of the inquiry thus reveals a lot about the artist's motivations and intentions, including perhaps his sense of isolation.



Mary Martin
British, 1907 - 1969
Permutation, 1965
Pen and ink over graphite, with white gouache on rectangular paper sheets butted together and laid on heavier paper
Purchased from the David and Liza Brown Bequest Fund through the Art Fund TL86.2017.28

In this inquiry, Martin started with a unit and subjected it to a deceptively simple logic. Despite what might seem an impersonal approach, she viewed the precision of creative choice as a means capable of expressing a great variety of human experience. Although Martin's finished works were primarily sculptural reliefs, she used system-based drawings such as this to work out the expressive potential of an initial proposition. These "workings out" were often displayed alongside the reliefs, placing an emphasis on the process of making as part of their meaning.

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Paul Cézanne
French, 1839-1906
Study of a Plaster Cupid, ca. 1890
Graphite
Presented by the Art Fund TL86.2017.29

Cézanne began making studies of this sculpture in the mid-1870s and continued throughout the rest of his life. He analyzed it from different perspectives and combined it with other still-life elements in two oil paintings, four watercolors, and eleven drawings, leaving no angle unexplored. Here the figure is constructed out of swatches of shading which perform the same function as the bundles of brushmarks in his paintings. The reserves of the paper are left to express the highlights on the figure's plump musculature, adding to the sense of three-dimensionality. The dynamic thrust of the figure is accentuated by emphasis on the left leg, while the right is merely implied.

Albrecht Dürer
German, 1471-1528
Studies for Adam and Eve, 1504
Pen and brown and black ink
Bequeathed by Sir Hans Sloane TL86.2017.30

Here, Dürer works out the position of Adam's hand for his ambitious engraving of the first humans just before the Fall. He is experimenting with alternatives: Adam either empty handed or grasping the apple which he has just been given by Eve. The final print shows Eve taking the apple from the serpent's mouth, emphasizing the moment of temptation. Although apparently drawn from life, the model adopts the pose of the famous classical statue the Apollo Belvedere. Dürer's inquiring gaze even picks up the veins of the model's arm. The face is left blank as the artist focuses instead on the instrument of humanity's downfall: the grasping hand.

Jay DeFeo
American, 1929 - 1989
Figure I (from the Tripod series), 1976
Graphite and charcoal, heightened with white
TL86.2017.31

This heavily worked drawing is one of a series DeFeo produced from everyday objects such as a shoe tree, water goggles, and jewelry, all drawn obsessively in acute detail. Intense, continual observation resulted in a defamiliarization of the tripod. Its monumental, highly charged appearance forces the viewer to consider the apparatus and its representation afresh.

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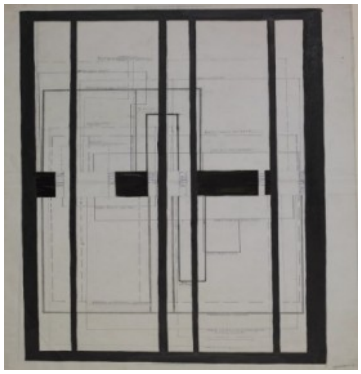

Stephen Willats
British, b. 1943
Conceptual Still-Life, 1962
Graphite, blue ball-point pen, brush drawing in black ink and collage
TL86.2017.32

This drawing, a radical reinterpretation of the traditional genre of still-life drawing, depicts a group of objects arranged on a table. Rather than representing them visually, Willats instead mapped the conceptual relationships between them, placing them into sets of his own devising. This includes grouping the objects according to their material, shape, and construction; what they feel like; and how they relate to the human body. Willats hoped it "would give a much truer vision of what [he] was studying" than any pictorial representation.

Ariane Laroux
French, b. 1957
Le Bijoutier, 1985
Graphite
TL86.2017.33

Laroux's portrait of a jeweler in his studio forces us to consider her process of looking. One can almost follow the movement of her gaze around the page, destroying the hierarchy between subject and environment. The table and its clutter are given as much attention as the man himself, and they take precedence in the center of the composition. Although the drawing might appear unfinished, Laroux has intentionally left large areas of the paper untouched, claiming, "I know that the drawing is finished when the white of the paper is transformed."

Fra Bartolommeo
Italian, 1472-1517
Drapery Study, ca. 1499 - 1500
Brown and white tempera on dark brown-gray linen
TL86.2017.34

This drawing exemplifies a particular type of close observation, the artist having dipped fabric into liquid clay and allowed it to dry to enable prolonged study of the folds of the drapery. The use of a mid-tone colored ground, to which Fra Bartolommeo added white highlights and dark shadows, resulted in the voluminous, sculptural quality of the drawing. The faces and limbs are indicated in a cursory way, as the drapery's complex configurations take center stage.

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David Hockney
British, b. 1937
Nick and Henry on Board, 1972
Pen and ink
TL86.2017.35

Nicholas Rea, an artist friend, and Henry Geldzahler, then curator of the 20th-century collection at the Metropolitan Museum of Art, were on a boat to Calvi on the French island of Corsica, giving Hockney a pair of captive subjects. Hockney claimed that pen drawing was the most difficult kind because "you have to do it all at one go, something you've no need to do with pencil drawings [where] you can stop, you can rub out. With line drawings you don't want to do that.''

Rachel Whiteread
British, b. 1963
Study for Floor, 1993
Red ink and correction fluid on graph paper
TL86.2017.36

This drawing is based on the study of a herringbone-patterned floor in the Berlin flat where Whiteread lived from 1992 to 1993. Whiteread produced many exploratory drawings there. Most were on graph paper and often employed correction fluid as a drawing material. Here it is used to cover up the ghost of walls and a doorway, isolating the floor from its context and imbuing it with a monumental, self-supporting volume. It is not strictly a study for sculpture, but a parallel work exploring the same impulses which encouraged her to cast domestic spaces in concrete, plaster, and rubber. The contrast between the regular grid of the graph paper and the tentative lines of the drawing highlights its highly subjective nature compared to the reproductive fidelity of Whiteread's casts.

Georges Seurat
French, 1859-1891
Study for La Grande Jatte, 1884
Conté crayon, touched with pen and dark gray ink
Bequeathed by César Mange de Hauke TL86.2017.37

This is one of nearly 60 studies which Seurat made for his largest and most ambitious painting, *La Grande Jatte*, completed in 1886. He developed a highly innovative drawing method, using interlacing strokes of conté crayon to create a matrix of lines on textured Michallet paper. The paper is central to the medium: where the crayon is not forced between its raised bumps, the untouched white of the paper shows through, while forcing the crayon into them creates the darkest shadows. The method allows incredibly subtle

gradations of tone and creates an appearance of luminosity. Seurat used this drawing to work out the tonality of the central figures and their relationship to their surroundings. He gridded up the drawing to transpose it to a larger canvas, a full-scale study for the right side of the final painting.

Bridget Riley
British, b. 1931
Untitled study for Arrest series, 1965
Gouache and graphite on graph paper
Bequeathed by Alexander Walker TL86.2017.38

This working drawing offers insights into Riley's method of construction. The pencil lines that extend beyond the limits of the colored gouache (indicating the boundaries of the finished painting) expose the movement of the curved bands sharply downward from left to right, and then gradually back upward. At the same time, the tonality moves from light to dark, then quickly back again. The artist referred to these opposing movements as "two centres," and one can see a diagram of the two in action at the lower right, illustrating their interaction. She notes that "the viewer need not know any of this in order to enjoy the final painting, but I need to follow my thinking so that I can modify or change what I'm doing as I'm working."

Edgar Degas
French, 1834-1917
Nude Woman Bathing, ca. 1896 - 1898
Charcoal
Purchased with money from the H. L. Florence Fund TL86.2017.39

Here, Degas interrogates the form of a nude figure, the charcoal outline repeatedly rubbed and redrawn. It is likely not the result of an observational drawing, but instead illustrates Degas's manipulation of motifs from his own work. The figure's composition and its relation to the frame of the page are the motivation behind his inquiries. In the last years of the 19th century, due to his failing eyesight, he gave up painting almost completely. Instead he produced numerous drawings and a number of sculptures, almost exclusively focusing on dancers and nudes, often with no clear distinction between finished work and study.

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Pablo Picasso
Spanish, 1881-1973
Figure Studies for Les Demoiselles d'Avignon, 1906 - 1907
Red, orange, and pink bodycolor and watercolor
Purchased with a contribution from the Art Fund TL86.2017.40

Picasso made hundreds of drawings while working on his incendiary masterpiece *Les Demoiselles d'Avignon,* which evolved almost daily from the autumn of 1906 until June 1907. These drawings show the speed at which he tested his ideas. Starting with the initial outline of the figure on the left in fluid, flickering strokes, Picasso attacked it with bold and dynamic daubs of color to define the musculature and volume. Using a drier loaded brush, he then clarified in the remaining space the relative position of the head, shoulders, and breasts. In these early stages, the faces of all the female figures were rendered deliberately impassive, while their postures communicated their character.

Jacques de Gheyn II
Dutch, 1565-1629
Studies of a Turbaned African Man, ca. 1603 – 1629
Pen and brown ink over black chalk on light gray-brown paper
TL86.2017.41

De Gheyn's work shows an interest in capturing scenes of everyday life not often portrayed by his contemporaries. In this closely observed study, he portrays a black Muslim man from multiple points of view and in different attitudes. As demonstrated by the account book in which he writes, this man was probably a member of a North African trade group in The Hague, the international center where the artist lived from 1605. Records mention that the artist produced further drawings of African men and women, who were unusual subjects for European artists at this time.

Samuel Palmer
British, 1805-1881
Studies of Leaves in a Landscape, ca. 1824
Pen and brown ink
TL86.2017.42

This sketch is almost microscopic in its attention to detail, depicting how the lobes of each leaf lie over or underneath each other. While it is apparent from their stems that the leaves remain *in situ*, each leaf is viewed at a slightly different angle: frontally, in profile, foreshortened from above and possibly below. They are brought into relief by the minute horizontal strokes that define their edges. While this drawing communicates Palmer's unique and idiosyncratic vision

of nature rather than strict scientific objectivity, it recalls that drawing is often used by botanists as—unlike photography—it can focus attention on whatever aspect of a specimen the artist chooses. In this sketchbook, begun when Palmer was 19 years old, he often filled in the background of studies from nature with imagined scenes.

Hans Bellmer
German, 1902-1975
Erotic Drawing, 1942
Pen and brown ink and brown wash over graphite sketch, with brown ink spattering
Bequeathed by Richard Hamilton TL86.2017.43

Bellmer's work draws heavily on the Surrealist tradition of automatism, the interpretation of uncontrolled marks or blots to expose the workings of the unconscious. In André Breton's first *Surrealist Manifesto* (1924) he described the goal of his pursuit of literary automatism as "spoken thought." This drawing, from the collection of the artist Richard Hamilton, is not fully automatic, but the blot is used to give free rein to the subconscious. While limbs and female body parts are implied by the sinuous line, the forms remain purposefully ambiguous.

Alexander Cozens
British, 1717-1786
Landscape Studies in the "Blot" Manner, ca. 1732 - 1786
Brush drawing in black ink and wash
TL86.2017.44

Cozens first mentioned his "New Method" for producing landscapes in an essay of 1759, before publishing a treatise on it in 1785. This method was based on Leonardo da Vinci's suggestion that chance stains on walls or streaked stones could stimulate the imagination to original invention. Combining Leonardo's idea with experience from his own teaching practice, Cozens advised the creation of semi-controlled accidents. He would imagine a landscape, and with this in mind produce the haphazard "blots" like those seen here. The unpredictable medium resulted in original and surprising versions of compositions which would then be worked up into finished landscape drawings.

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Victor Hugo
French, 1802-1885
Landscape with a Castle, 1857
Brush and brown wash, with stenciling, pen and brown ink and touches of white gouache
Purchased with funds from the H. L. Florence Fund TL86.2017.45

The author Victor Hugo produced nearly 3,000 drawings, frequently engaging in playful experiments. Using materials as diverse as coffee dregs, ink, and soot, he often elaborated upon chance blots to suggest baroque shapes such as an octopus forming his initials. He also used stencils, lace, and folding to create complex abstract patterns, scraping ink or even using his fingers. Here he created a stencil and brushed ink over it to leave the castle as a white reserve, then added details in pen. For Hugo, drawing provided a spur to further imaginative invention in graphic and literary form.

Antoine Watteau
French, 1684-1721
Plants and Grasses with Buildings in the Background, ca. 1714 - 1715
Black chalk with gray wash
TL86.2017.46

In the keen attention given to these hart's-tongue ferns, Watteau also captured a surprising and original view of an 18th-century house. Judging by the way the grasses obscure the horizon, Watteau sat or lay on the ground in order to study the plants at eye level, achieving a highly unconventional perspective almost as a by-product of his original inquiry.

Sidney Nolan
Australian, 1917 - 1992
"All tastes like dust in the mouth / All strikes like iron in the mind," from the Back of Beyond series, 1954
Felt-tip pen and ink
Presented by Mary, Lady Nolan TL86.2017.47

This haunting and evocative drawing was made in response to photographs the artist had taken in 1952 of a terrible drought in Northern Queensland, Australia. The twisting lines of the dead animal's ribs echo the curve of its horns, as well as the undulations of the Australian landscape treated in other drawings in the series. The drawing does not replicate the photographs exactly, but combines them with Nolan's memories; the medium of the dried-out felt-tip pen recalls the desiccating atmosphere of the drought-stricken outback.

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Peter Doig
British, b. 1959
Dragnet, 1990
Black and red-brown chalk
Presented by the British Museum Friends TL86.2017.48

Doig's work often combines photographs, film stills, and memories, and this drawing was made in response to a scene in Sean S. Cunningham's 1980 film *Friday the 13th*. In the process of translation, Doig made many creative modifications to the composition and interpretation of the image. Breaking down different elements into different colored chalks, he capitalized on the disorientating potential of the lake's reflective surface and the lack of a single focal point. The paintings which grew out of this investigation sometimes ended up far from their original source material. This is typical for Doig, as in his own words, "Things tend to get repeated and quoted like Chinese Whispers [the children's game also known as Telephone]," evoking the process of memory itself.

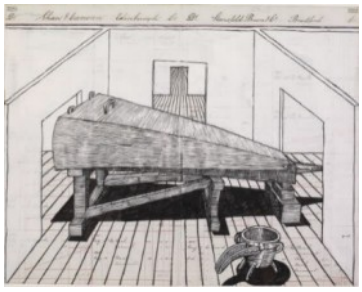
Giovanni Battista Piranesi
Italian, 1720-1778
Interior of a Circular Building, 1752 - 1760
Pen and brown ink
TL86.2017.49

Inspired by a set design by Filippo Juvarra (1678–1736), Piranesi produced this expressive gestural drawing as an inventive interpretation of the original source. He altered it from a vertical to a horizontal format and strengthened the shadows in the foreground to pull the viewer into a much more brooding, charged space than the highly ornate original. However Piranesi retained the innovative *scena per angolo* perspective, in which one vanishing point gives way to two, resulting in an image that makes sense from multiple points of view.

Andrea Commodi
Italian, 1560 - 1638
The Fall of the Rebel Angels, ca. 1616 - 1620
Pen and brown ink, with brown wash
Drawn on the outer sheet of a letter addressed to the artist in Florence
TL86.2017.50

This sketch was drawn by Andrea Commodi on the outer sheet of a letter; the remains of a red wax seal are visible in the upper right-hand corner. The drawing was shaped by the arbitrary confines of the seal and the address, the angels twisting around to accommodate

them. It is one of many studies by Commodi for an unexecuted fresco commissioned by Pope Paul V around 1616 for the chapel of the Palazzo Quirinale in Rome; another three designs are on the backs of letters.



Edward Allington
British, b.1951
Edinburgh, 2005
Pen and ink and emulsion on old ledger paper
Purchased with funds from the Rootstein Hopkins Foundation
TL86.2017.51

Allington often uses ledger paper as a support, and it remains central to his drawing process. He began to use graph paper in the 1970s to establish a picture plane, and experimented with ledger paper partly because the information it contained, once so important, had since become redundant. This visual ground occasionally conflicts with the space of the drawing, for instance in the case of the lines in red ink which vie with Allington's drawn perspective lines, or possibly floorboards. Drawing is the foundation of Allington's practice, which sometimes develops into sculpture. Both drawings and sculptures often draw on classical forms and architecture as vehicles to explore the inadequacy of historical understanding and, in his own words, "how memory fails."

Julie Mehretu
American, b. Ethiopia, b.1970
Untitled, 2002
Pen and ink, and brush drawing on vellum and Mylar
Presented by the British Museum Friends TL86.2017.52

Mehretu's associative style of drawing enacts a dialogue between tracings of architectural plans or maps and the response of her own abstract marks and characters. In this way, this drawing is built up on the transparent Mylar like a kind of palimpsest. The range of visual language—from the meteorological and seismographic, to organic and gestural—is incredibly varied, evoking contours, isobars, plans, outlines, and cross-sections, as well as smudges, clouds, ripples, and waves. Mehretu described her works as operating like "narrative maps without a specific place or location."

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Henry Moore
British, 1898-1986
Tree Forms as a Mother and Child, 1950
Graphite and white bodycolor, with watercolor
Accepted by HM Government in lieu of inheritance tax on the estate of the late Lord Clark of Saltwood and allocated to the British Museum TL86.2017.53

These highly sculptural forms seem to operate along two associated lines. The lower forms more obviously depict a mother and child, while the upper are more treelike with their hollows and cavities. However, the boundaries are blurred: the bifurcating branches of the tree forms above echo the human pair, and the lower figures seem arboreal, as if mother and child had grown into one body.

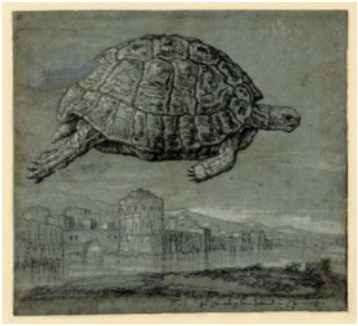
Peter Paul Rubens
Flemish, 1577-1640
Studies for the Fall of the Damned, and for a Lion Hunt, ca. 1614 - 1618
Pen and brown ink
TL86.2017.54

In this turbulent drawing, one writhing mass of coiled forms echoes another. On the lower half of the page, Rubens's study for the painting *Fall of the Damned* (1621, Munich) shows a tumult of dragons and monsters, including a rearing lion in the upper left. Turned 180 degrees, this same lion is seen twice on the other half of the page, this time in the action of a hunt, locked in a struggle with horses and armed men. The upper part of the drawing is likely a reprise of a lion hunt originally painted for the elector of Bavaria around 1615–1616. It is possible Rubens was reinterpreting this motif for a new context in the *Fall of the Damned*. The motif of the rearing lion used in both paintings developed from these initial studies.

Rembrandt van Rijn
Dutch, 1606-1669
The Entombment of Christ (over the Raising of Lazarus), ca. 1635
Red chalk, corrected with white
Presented by John Christmas TL86.2017.55

What began as a drawing after a work by Rembrandt's friend and rival Jan Lievens (1607–1674) soon became the stimulus for a new idea entirely. Rembrandt initially drew from Jacob Louys's print after Lievens's composition the *Raising of Lazarus* (ca. 1631), where Christ presides over the tomb from which Lazarus is being returned to life. But this image soon became the imaginative impetus for a sketch in which Christ's body is carried down into the same tomb. This drawing

was made after Rembrandt had already completed a painting responding to Lievens's original work, indicating that there was still more Rembrandt felt could be extracted from the image. Over the next few years, he made at least two paintings of the Entombment, which are now held in the Hunterian, Glasgow, and Alte Pinakothek, Munich.



Melchior Lorck
Danish, 1526/7 - 1588
Tortoise and View of a Walled Coastal Town, 1555
Charcoal, heightened with white on blue paper
TL86.2017.56

In this associative drawing, the tortoise and the fortified town share an armored appearance. Lorck uses the same combination of black charcoal and white heightening for both, as well as the same light source, lending them an apparent sense of unity. While they may have been conceived as separate studies, it is possible that the initial detailed study of the tortoise, which according to the inscription was drawn from life, sparked the idea for the fancifully embattled town.

Albrecht Dürer
German, 1471-1528
Study for Nemesis, ca. 1500 - 1502
Pen and brown and black ink over stylus underdrawing
Bequeathed by Sir Hans Sloane TL86.2017.57

This is a preparatory drawing for the figure of Fortune in Dürer's masterful engraving *Nemesis* (ca. 1502). He constructed the figure according to a strict canon of proportion formulated by the ancient Roman theorist Vitruvius, visible in the squares he incised with a stylus underneath. Dürer experimented with Fortune's wings, trying out two types with completely different characteristics. The wing on the left is much closer to the final engraving when rotated 90 degrees and reversed during printing. There is also a correction to the buttocks, which Dürer erased and placed in the squares above.

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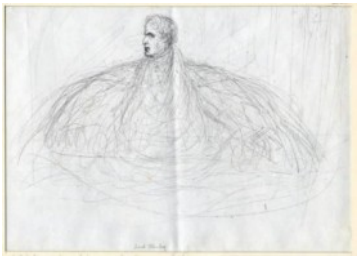
Michelangelo Buonarroti
Italian, 1475-1564
A Nude Seated Figure, ca. 1508 - 1512
Black chalk
TL86.2017.58

Michelangelo's open-ended drawing displays a capacity for entertaining uncertainties. Despite the multiple attempts, there is no hierarchy of marks; the striving, groping line explores many different possibilities, but the figure remains unresolved. The lack of resolution might suggest either that the artist left the drawing unfinished and made a fresh start on another sheet, or that he preferred to keep it in a state of indecision, perhaps to inspire further ideas.

Bridget Riley
British, b. 1931
Study for Blaze, 1962
Pen and brush drawing in black ink and collage
Bequeathed by Alexander Walker TL86.2017.59

This drawing includes several indications of Riley's decisions. Her inscription at upper right, "all angles [must be] as acute as possible," contrasts with another study for Blaze in which Riley instead considered radiating lines of different distributions. The collaged piece of paper indicates another change, covering up a previous attempt at the central passage. In the series of Blaze paintings which grew out of this study, the center is eventually manifested as a void.



John Doyle
Irish, 1797 - 1868
Protection; A Hen and Chickens of an Unusually Game Breed, 1846
Graphite
TL86.2017.6

This drawing is an exploratory work for a satirical print attacking the supporters of the contentious Corn Laws which were finally repealed in Britain in 1846. The print shows Lord Stanley as a fat mother hen protecting various landowners who had benefited from the tax. In this drawing, however, form precedes detail, and Stanley's head appears perched atop a monstrous body as Doyle works out how best to communicate the narrow self-interest of Stanley's protectionism.

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Honoré Daumier
French, 1808-1879
Study for The Troubadour, ca. 1868 - 1872
Pen and gray ink, with gray wash and black chalk
Presented by Arthur E. Anderson TL86.2017.60

Over fine exploratory ink lines and delicate wash, a clear decision has been made in black chalk, but this is far from Daumier's final say. The figure would undergo many changes before its manifestation in an oil painting, a reminder that no work is ever truly "finished" and that final statements are often the impetus for new beginnings. The black chalk outline has modified the position of the feet, but this is ignored in the painting. While the stance of the player is almost a straight reversal of the drawing, he strums the mandolin with the same hand.

Alessandro Casolani
Italian, ca. 1552/3 - 1607
Samson Sleeping on Delilah's Lap while She Cuts His Hair, ca. 1604
Pen and brown ink, with brown wash and red chalk
Presented by Count Antoine Seilern TL86.2017.61

Here Casolani refines an idea for the climax of dramatic tension in the biblical story of Samson and Delilah. He makes numerous similar studies in order to explore the implications of various formal adjustments. Delilah was the Israelite Samson's lover, but she betrayed him to the Philistines by cutting his hair, which had given him his supernatural strength. Confining the action to the two protagonists, or including a servant, could alter whether this betrayal was portrayed as personal or political. Using a combination of red chalk, pen, and wash, Casolani also experiments with the direction of the lighting.

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MUSEUM

Jean-Auguste-Dominique Ingres
French, 1780-1867
Study for Pindar in the Apotheosis of Homer, ca. 1826 - 1827
Graphite and black chalk, squared for transfer
TL86.2017.62

In this study, Ingres tries out alternative ideas for the Greek poet Pindar's hands, which proffer a lyre towards Homer. The hand and arm strengthened in black chalk were those chosen for the final painting. The drawing is squared, allowing it to be transferred to another surface for further development. Another drawing in the collection focuses solely on Pindar's drapery, demonstrating the standard academic practice of drawing first a nude, then a clothed figure. Along with 20 other studies for the *Apotheosis of Homer* (1827, Paris, Musée du Louvre), it was later bought by artist Edgar Degas, who referred to the drawings of Ingres as "those marvels of the human spirit."

William Kentridge
South African, b. 1955
Arc Procession 9, 1989
Charcoal and pastel
Presented by Friends of Prints and Drawings TL86.2017.63

The flexibility of charcoal is key to Kentridge's work across many disciplines. "You can change it as quickly as you can think," he observes. "It became a way of thinking . . . for me." Yet this change does not obliterate—any erasure is always imperfect, leaving a trace of its history. He often builds up stop-motion animations from such drawings, but this is a stand-alone work. It is part of the *Arc/Procession* series, in which each work examines a portion of a crowd. This composition implies continuation beyond the limits of the drawing—a slice of "thick time" which encompasses near past, present, and future. The curve also frustrates an attempt to view the entire composition at once, reproducing the fragmented experience of a large crowd.

RISD
MUSEUM

Hans Baldung
German, 1484/5-1545
The Virgin and Child and Saint Lawrence, ca. 1520 - 1525
Pen and brown ink, with gray wash (red chalk by another hand)
Bequeathed by Sir Hans Sloane TL86.2017.64

This drawing provides a document of the close working relationship between Baldung and an anonymous glass painter. The red chalk lines show how the drawing was developed before its transformation into a glass painting, indicating how it might be divided up. The smudged ink curves drawn with a compass were most likely added after the Virgin and Child were drawn, to crop or simplify the composition.

Salvator Rosa
Italian, 1615-1673
Study for The Risen Christ, ca. 1659 - 1662
Pen and brown ink, with gray wash
Bequeathed by Richard Payne Knight TL86.2017.65

This experimental drawing shows Rosa developing an idea for Christ's resurrection. Christ stands with one foot on the lid of the tomb, his scale and proximity to the soldiers reminding us of his humanity. The alternative position—his ascension into the sky—emphasizes his divinity. These attempts, along with the imagining of a guard looking upwards at the right edge of the tomb (now covered by another soldier's legs), show how Rosa changed his mind while working on the composition. In the painting (1662, formerly in the Santa Maria in Montesanto, Rome), the guards were removed and the focus shifted to the figure of Christ.

Claude Lorrain
French, 1600-1682
Recto: Wooded landscape
Verso: Wooded Landscape (traced through from recto), ca. 1640 - 1645
Pen and brown ink, brown wash
Bequeathed by Richard Payne Knight TL86.2017.66

Claude's wonderfully expressive and dramatic use of wash combined with gestural pen line in this drawing is almost certainly made from nature, while the verso was most likely traced in the studio. He probably created this double-sided drawing by placing the original face down on a piece of glass, then holding it up to the light to trace its outlines onto the reverse. This reversal of the composition allowed him to view the trees afresh, and consider their potential for further development, perhaps with a particular work in mind.

RISD
MUSEUM

Claude traced the outlines of the study from nature on the reverse of this sheet by placing the original face down on a piece of glass before holding it up to the light. This reversal of the composition allowed him to view the trees afresh, and consider their potential for further development, perhaps with a particular work in mind.

Leonardo da Vinci
Italian, 1452-1519
The Virgin and Christ Child with a Cat, ca. 1478 – 1481
Pen and brown ink over stylus underdrawing
TL86.2017.67

This dynamic drawing shows Leonardo's mastery in developing a compositional idea. It is traced through from the original drawing on the reverse, a process he recommended to render the image unfamiliar and better qualify the artist to assess its faults. In this case, Leonardo responded by trying out three different alternatives for the placement of the Virgin's head; he indicated a final preference through the wash, which strengthens the version looking down and to the right, while partially obliterating the two attempts to the left. This alteration places their heads in a stronger diagonal arrangement and has implications for the relationship between mother and son.

Sébastien Leclerc I
French, 1637-1714
The Academy of Sciences and Fine Arts, 1698
Pen and black and gray ink, with gray wash over red chalk, on two joined pieces of paper, with many smaller pieces inlaid and overlaid
TL86.2017.68

At first sight, this study for Leclerc's etching of the same name appears to be a static, highly finished work. But closer inspection reveals a collage of numerous small pieces of paper, correcting previous attempts underneath, illustrating how Leclerc manipulated the highly intricate compositional elements. This work imagines the union of the Royal Academy of Painting and Sculpture with the Royal Academy of Sciences, founded in Paris in 1648 and 1666, respectively. Many of the pursuits depicted, including anatomy, geometry, and drawing, were considered central to both artistic and scientific training, yet this union of the academies remained an ideal.

RISD
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Rembrandt van Rijn
Dutch, 1606-1669
Self-Portrait, 1633 - 1634
Etching, second state, completed in black chalk and touched in pen and brown ink
TL86.2017.69

This combination of etching and drawing, known as a touched proof, provides an invaluable document of Rembrandt's working process. Having printed just the head and hat, he later added the cloak, lace collar, and rounded arch in black chalk, then signed and dated (possibly backdating) it. The three-quarters pose, hat, and arch refer to an engraving by Paulus Pontius after Rubens's self-portrait painted for Charles I (1623, Royal Collection). Rembrandt continued to refine these elements in 14 different states of this print.

Frank Auerbach
British, b. 1931
Head of Ruth, 1994 - 1995
Charcoal and graphite
Bequeathed by Ruth and Joseph Bromberg TL86.2017.70

This study for a painted portrait of scholar and collector Ruth Bromberg (1921–2010) demonstrates Auerbach's uncompromising working process. His constant looking, erasure, and reworking is visible in the traces left behind, including the two smaller heads at the left side of the page. Yet despite this continual evolution, the drawing retains a great sense of transparency and lightness of touch, the erased lines forming a subtle matrix from which the later marks emerge. The drawing's subject and donor, Bromberg, habitually sat for Auerbach every Thursday for nearly 17 years. This regularity was important to Auerbach, who works in his studio every day.