

The Sculptural Line

My drawings are a means of generating ideas for sculpture... a way of sorting out ideas and developing them.

— Henry Moore, 1937

Selected primarily from the Getty Museum's collection, this exhibition showcases drawings and sculptures from the late fifteenth through the twentieth century. Although drawing and sculpting may appear profoundly different, for artists these two disciplines were often intertwined. Sculptors frequently conceived their works first on paper, trying out ideas and solutions before committing to the expenditure of labor and the use of precious materials. Other artists worked with sculpture to experiment with the movement or position of the body before representing it on paper or canvas. At times, drawings record a sculptor's finished work before it left the workshop for public or private view. Particularly important was the tradition of drawing after ancient statuary and plaster casts beginning in the Renaissance and continuing through the early nineteenth century, when artists focused on the study of volumes, poses, and expressions. As art became more abstract during the twentieth century, drawing nevertheless remained at the center of most sculptors' practice.

Quote: *Henry Moore on Sculpture* (Viking Press, 1971)

The Sculptural Line is presented in conjunction with the related exhibition *Bouchardon: Royal Artist of the Enlightenment* (Exhibitions Pavilion, January 10–April 2, 2017).



Non-flash photography and video are permitted.



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