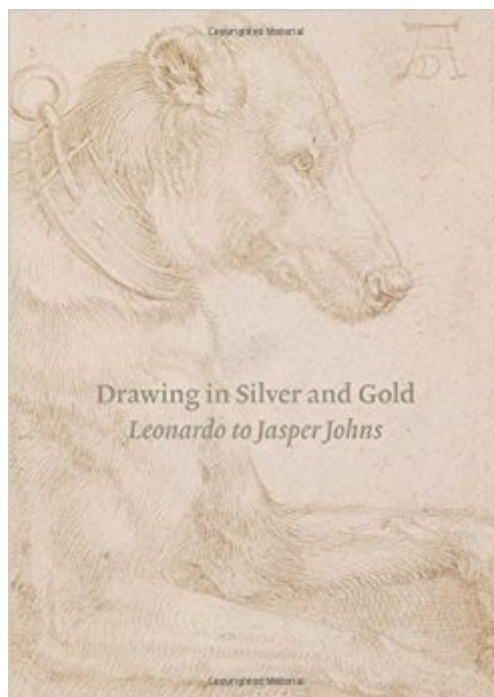


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Drawing In Silver And Gold: Leonardo To Jasper Johns



Synopsis

From the Middle Ages to the present, master draftsmen have used the technique of metalpoint to create some of the most beautiful and technically accomplished drawings in the history of art. *Drawing in Silver and Gold* examines the history of this evocative medium, in which a metal stylus is used on a specially prepared surface to create lines of astonishing delicacy. This beautifully illustrated book examines the practice of metalpoint over six centuries, in the work of artists ranging from Leonardo, Dürer, and Rembrandt to Otto Dix and Jasper Johns. A team of authors--curators, conservators, scientists--address variations in technique across time and between different schools, incorporating new scientific analysis, revealing patterns of use, and providing a rare demonstration of the medium's range and versatility. They reappraise famous metalpoints of the Renaissance and shed new light on infrequently studied periods, such as the seventeenth century and the Victorian silverpoint revival. A new examination of an exquisite but not thoroughly understood medium, *Drawing in Silver and Gold* offers fresh interpretations of a practice central to the history of drawing and will serve as the most authoritative reference on metalpoints for years to come. Exhibition schedule: National Gallery of Art -

<http://www.nga.gov/content/ngaweb/exhibitions/2015/leonardo-to-jasper-johns.html>, May 3-July 26, 2015 The British Museum, September 10-December 6, 2015

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Customer Reviews

This is the volume accompanying the exhibit of the same name organized by the National Gallery of Art in Washington, D. C., with the collaboration of The British Museum in London, which owns about

half of the exhibited items, the remainder having been lent by thirty or so other institutions or private owners. The exhibition is mounted in Washington from May until July, 2015 and then in London from September to December. The catalogue has been edited by Stacey Sell, Curator of Old Master Prints and Drawings at the National Gallery, and Hugo Chapman, a keeper of prints and drawings at The British Museum, each of whom has contributed a significant study to the book. The remaining essays are by their colleagues, senior curators and conservators at the two institutions and by Bruce Weber, a curator at the Museum of the City of New York, whose groundbreaking 1985 exhibition, *Fine Line: Drawing with Silver in America*, is one of the few previous exhibitions of works in the medium that one can point to. The current Washington show is a much more expansive affair, what the Directors' Foreword in fact calls *the first exhibition to examine the history and development of metalpoint* (xi). Probably no other drawing medium is so closely linked with the Renaissance, and the metalpoint draftsmanship of the Renaissance artists of Italy, Germany, and the Netherlands figures prominently in the volume. But after its ascendance to great popularity in the first hundred years of its life, the practice waned, and its subsequent history was one of sporadic and limited appearances for brief periods in specific locations.

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