

PAUL OUTERBRIDGE  
JO ANN CALLIS  
TAKING SHAPE  
MADE FOR MANUFACTURE

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FOR IMMEDIATE RELEASE

GETTY MUSEUM DRAWS UPON ITS OWN COLLECTION OF DETAILED EUROPEAN  
DRAWINGS TO ILLUSTRATE THE TRANSLATION OF IDEAS INTO OBJECTS



Jean-Louis Prieur  
Left; Drawing for a Wall Light, about 1775  
Right: Six Wall Lights, about 1775, Gilt bronze

***Made for Manufacture: Drawings for  
Sculpture and the Decorative Arts***

At the J. Paul Getty Museum, Getty Center  
March 31 – July 5, 2008

**Complements major exhibition  
*Taking Shape:  
Finding Sculpture in the Decorative Arts*  
also on view at the Getty**

LOS ANGELES—Many of the greatest artists from the 15th through the 18th centuries designed three-dimensional objects, and while the resulting pieces are celebrated, the drawings which preceded them are stunning works of art in their own right. ***Made for Manufacture: Drawings for Sculpture and the Decorative Arts***, on view March 31 through July 5, 2008 at the J. Paul Getty Museum at the Getty Center, showcases detailed drawings from the Getty's collection, whose designs guided craftsmen as they translated two-dimensional ideas into three-dimensional objects.

Although it is commonly assumed that artists made drawings principally to plan paintings and frescoes, many, if not most of them, made drawings for the decorative arts as well. For example, the German master Albrecht Dürer and his pupil Sebald Beham designed stained glass and jewelry. Italian painters such as Taddeo Zuccaro made studies for majolica. Others produced designs for expensive tapestries and elaborate glass table ornaments. This exhibition showcases artists' ingenuity and demonstrates the key role drawing played in the creation of objects. It also highlights the collaborative relationship between artists and craftsmen. ***Made for Manufacture: Drawings for Sculpture and the Decorative Arts***

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includes designs to be executed in media such as metal, wood, glass, ceramics, and stone. Spanning the 1400s through the 1700s, the exhibition includes drawings from the Italian, German, French, Spanish, Netherlandish, and Flemish schools.

Not all the designs in the exhibition found their way into production. For instance, although elaborate glass table ornaments were common at the Medici court in Florence, it is unlikely the ingenious ewer designed by Stefano della Bella ever graced a table. A note by the artist hints at the design's complexity: "The two tubes to fill the glass are marked A and B. They show that white wine should be poured into one tube and red wine into the other, so that the red will fill the eagles and snakes, and the other will fill the rest with white wine." In the drawing, delicate blue wash evokes the presence of liquid inside a transparent shell.

Several of the drawings, however, do closely correspond to objects that have survived, including a drawing of a 1775 wall light attributed to Jean-Louis Prieur that the Getty Museum has in its collection. The actual wall light is mounted next to the drawing, showing that its original design changed very little in execution. Other surviving objects are pictured next to their designs.

***Made for Manufacture: Drawings for Sculpture and the Decorative Arts*** will be on view in the West Pavilion of the J. Paul Getty Museum at the Getty Center, March 31 through July 5, 2008 and is curated by Stephanie Schrader, associate curator of drawings at the Getty Museum.

### **Related Exhibition**

#### ***Taking Shape: Finding Sculpture in the Decorative Arts*** *March 31 – July 5, 2009*

Focusing on objects rarely considered to be works of sculptural art, this exhibition explores the ornamental qualities of sculpture and the sculptural aspects of functional or ceremonial objects. It showcases the inventive metal, wood, and ceramic objects, such as furniture, light fixtures, and accessories for the hearth from the collections of the Getty Museum and Temple Newsam, a country house near Leeds, England. Forty extraordinary works from England, France, and Italy—executed in the exuberant Baroque and Rococo styles popular during the 1600s and 1700s—are featured. The exhibition is conceived in partnership with the Henry Moore Institute, Leeds.

**J. PAUL GETTY MUSEUM AT THE GETTY CENTER**

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**Note to editors: Images available on request**

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