



Drawing in Venice: Titian to Canaletto

Catherine Whistler

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- Featuring one hundred drawings from the Uffizi, the Ashmolean, and Christ Church, Oxford. *Drawing in Venice* is a ground-breaking catalogue based on new research
- Includes new research and stunning images
- Published to accompany an exhibition in October 2015 at the Ashmolean Museum, which then closes on 10 January 2016 before moving to the Uffizi in Florence

Featuring over a hundred drawings from the outstanding collections of graphic art at the Uffizi, Florence, and the Ashmolean, and Christ Church, Oxford, *Drawing in Venice* is based on ground-breaking new research and accompanies an Ashmolean-Uffizi collaborative exhibition (2015-16) which traces continuities in Venetian drawing over three centuries, from around 1500 down to the foundation of the first academy of art in Venice in 1750.

Venetian art has long been associated with brilliant colours and free brushwork, but drawing has been written out of its history. This book highlights the significance of drawing as a concept and as a practice in the artistic life of Venice. It reveals the variety of aims, purposes, and techniques in drawing through the works of the Venetian Renaissance masters Giovanni Bellini, Titian, and Tintoretto to those of the great eighteenth-century artists, Giovanni Battista Tiepolo and Canaletto.

Contents:

4 Introductory Essays: (1) Catherine Whistler 'Drawing in Venice from Titian to Canaletto: practice and perception'; (2) Giorgio Marini 'Disegni a stampa: drawing practice and printmaking in Venice from the sixteenth to the eighteenth centuries'; (3) Marzia Faietti 'Giorgio Vasari's Life of Titian: critical misinterpretations and preconceptions concerning Venetian drawing'; (4) Jacqueline Thalmann 'General John Guise and his collection of Venetian drawings'; 104 catalogue entries discussing individual drawings
Glossary of materials and techniques of drawing; 47 summary artist biographies; Bibliography.

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