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THE MORGAN EXPLORES THE UNIQUE ROLE OF DRAWING IN PORTRAITURE IN A NEW EXHIBITION OPENING JUNE 12

Life Lines: Portrait Drawings from Dürer to Picasso
June 12 through September 8, 2015

****Press Preview: Thursday, June 11, 10–11:30 AM****
RSVP: media@themorgan.org

New York, NY, May 4, 2015 — Drawing is often seen as the most immediate of the fine arts, capturing a subject's essence in quick, suggestive strokes of chalk, pencil, or ink. This can be particularly evident in portrait drawing where the dynamism of the medium allows for the recording of a likeness in the here and now, while simultaneously offering clues into the relationship between artist and sitter.

In a new exhibition titled *Life Lines: Portrait Drawings from Dürer to Picasso*, opening June 12, the Morgan Library & Museum takes visitors on a fascinating exploration of the genre. Spanning five centuries and including more than fifty works—from Dürer's moving sketch of his brother Endres to Picasso's highly expressive portrait of the actress Marie Derval—the show features treasures from the Morgan's collection as well as a number of notable drawings from private holdings. The exhibition is on view through September 8.



Albrecht Dürer (1471-1528), *Portrait of the Artist's Brother Endres*, ca. 1518, Charcoal on paper, background heightened with white. Gift of Mrs. Alexander Perry Morgan in memory of Alexander Perry Morgan, 1973, The Morgan Library & Museum.

"*Life Lines* is aptly named as no medium quite captures a person or the connection between artist and sitter like drawing," said Peggy Fogelman, acting director of the Morgan. "Whether a dashed-off sketch of family life by Rembrandt or a preparatory study for a famous marble bust by Bernini, each work in this revealing exhibition is a window into a personal world."

The drawings in the exhibition are organized thematically into four sections: *Self-Portraits*; *Family and Friends*; *Formal Portraits*; and a final grouping, entitled *Portraits?*, that explores the boundaries of this type of work. The pieces range from early studies for paintings and sculptures to highly-finished drawings that stand alone as works in their own right. What all of them share, however, is the image of a likeness of someone worth remembering, bearing testimony to the deeply human sentiment to leave a mark.

THE EXHIBITION

I. Self-Portraits

"Selfies" are hardly a new phenomenon. Many artists have recorded their own likeness over the past five hundred years, and examples in this section range from Palma il Giovane (1544-1628) to Henri Matisse (1869-1954). Some artists like to faithfully record their image looking into a mirror. Others embed their likeness in a decorative or narrative context, often showing themselves as artists.

Italian Pier Leone Ghezzi (1674-1755), for example, portrays himself in fanciful costume, while holding a caricature of his likeness wearing a cape. This humorous work is a self-portrait within a self-portrait, demonstrating the whimsy of an artist best known for his ironic sketches of both Rome's citizenry as well as notable visitors to the ancient city. Ghezzi's two depictions of himself seem to stand facing one another, one pointing his finger at the other, as if in conversation.



Pier Leone Ghezzi (1674-1755), *Self-Portrait*, ca. 1730, Pen and brown ink over traces of graphite on paper. Gift of János Scholz, 1985, The Morgan Library & Museum.



Left: Rembrandt Harmensz. van Rijn (1606-1669), *Two Studies of Saskia Asleep*, ca. 1635-37, Pen and brown ink and wash on paper. Purchased by Pierpont Morgan, 1909, The Morgan Library & Museum. Right: Pablo Picasso (1881-1973), *Portrait of Marie Derval*, 1901, Pen and brush and black ink over graphite on paper. Thaw Collection, The Morgan Library & Museum. © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

II. Family and Friends

Many of the drawings presented of family and friends are not given the trappings of formal portraiture. They record the people closest to the artists: their children, spouse, siblings, and friends. Some of these drawings, such as Rembrandt's (1606-1669) sketch of his wife Saskia asleep, are particularly intimate.

Albrecht Dürer's (1471-1528) drawing of his younger brother Endres can be identified thanks to a portrait of him at the Albertina in Vienna. While that portrait, dated and inscribed, shows Endres on his thirtieth birthday, the drawing in *Life Lines* appears to be slightly later. More stylized than the earlier version, it shows Endres clad in a fur-trimmed coat and wearing his beret boldly aslant.

III. Formal Portraits

The largest group of drawings is devoted to more formal portraits, many of which would have been commissioned from the artists. A sketch of Cardinal Scipione Borghese by Gian Lorenzo Bernini (1598-1680), for example, is preparatory for a marble bust, while a portrait of Anna van Thielen and her daughter by Anthony Van Dyck (1599-1641) serves as a study for a painting. Van Thielen was the wife of the Antwerp painter Theodoor Rombouts (1597-1637).

Among the many extraordinary works with a more finished polish is an early drawing by Pablo Picasso (1881-1973) depicting Marie Derval, a popular actress in Paris at the turn of the century. The energetic contour of the figure and her frightening stare lend the portrait an expressionist vigor reminiscent of the work of Picasso's contemporary Edvard Munch (1863-1944).

IV. Portraits?

Some drawings defy the conventional notion of portraiture. Though resembling portraits in one way or another, they raise the question of what actually constitutes such a work. This section invites visitors to draw their own conclusions and reflect upon traditional boundaries of the genre.

The sitter posing for Joseph Wright of Derby (1734-1797), for example, is identified in the inscription. The artist made this impressive life study in preparation for one of several paintings based on Laurence Sterne's 1768 novel, *A Sentimental Journey through France and Italy by Mr. Yorick*. In the episode sketched out, the protagonist meets an old man weeping at the death of his donkey. The inscription reads: "Portrait of / John Stavely / who came from Hert- / fordshire with Mr. French / & sat to Mr. Wright in the character of the old man & his ass in the / Sentimental Journey". But does this identifying text make the drawing a portrait?

And what about Hendrik Goltzius's (1558-1617) staggering *Young Man Holding a Skull and a Tulip*, executed in 1614? A life-size "fantasy portrait," it is a virtuoso finale to the artist's series of



Left: Joseph Wright of Derby (1734-1797), *Portrait of John Stavely*, ca. 1775, Pen and black ink over graphite on paper, Purchased by Pierpont Morgan, 1909, The Morgan Library & Museum. Right: Hendrik Goltzius (1558-1617), *Young Man Holding a Skull and a Tulip*, 1614, Pen and brown ink on paper. Purchased by Pierpont Morgan, 1909, The Morgan Library & Museum.

pen-and-ink drawings in the style of engravings. The Latin inscription “Quis evadet? / Nemo” (“Who escapes? / No one”) and the symbols of the hourglass, skull, and tulip serve as a reminder of mortality and the transience of existence. Although the distinctive face was probably based on a young man whom Goltzius knew, the purpose of the drawing seems more to impart the foreboding message than to capture the likeness of the youth.

ARTISTS INCLUDED IN THE EXHIBITION

Albrecht Dürer, 1471-1528
 Lavinia Fontana, 1552-1614
 Hendrik Goltzius, 1558-1617
 Palma il Giovane, 1544-1628
 Jacob de Gheyn, 1565-1629
 Ottavio Leoni, ca. 1578-1630
 Anthony Van Dyck, 1599-1641
 Gerrit van Honthorst, 1592-1656
 Aniello Falcone, 1607-1656
 Salomon de Bray, 1597-1664
 Rembrandt Harmensz. van Rijn, 1606-1669
 Jan Cossiers, 1600-1671
 Jan Lievens, 1607-1674
 Jacob Jordaens, 1593-1678
 Karel Dujardin, 1622-1678
 Gian Lorenzo Bernini, 1598-1680
 Sir Peter Lely, 1618-1680
 Caspar Netscher, 1635/6-1684
 Antoine Watteau, 1684-1721
 Pier Leone Ghezzi, 1674-1755
 Carle Van Loo, 1705-1765

Giovanni Battista Tiepolo, 1696-1770
 Francois Hubert Drouais, 1727-1775
 Lorenzo Tiepolo, 1736-1776
 Thomas Gainsborough, 1727-1788
 Joseph Wright of Derby, 1734-1797
 Gaetano Gandolfi, 1734-1802
 Joseph Ducreux, 1735-1802
 Jens Juel, 1745-1802
 Jean-Baptiste Greuze, 1725-1805
 Henry Fuseli, 1741-1825
 Louise-Elisabeth Vigee-Lebrun, 1755-1842
 Louis Boilly, 1761-1845
 Jean-Auguste Dominique Ingres, 1780-1867
 Henri de Toulouse-Lautrec, 1864-1901
 Edgar Degas, 1834-1917
 Egon Schiele, 1890-1918
 John Singer Sargent, 1856-1925
 Lovis Corinth, 1858-1925
 Juan Gris, 1887-1927
 Henri Matisse, 1869-1954
 Pablo Picasso, 1881-1973

Public Programs

WORKSHOP

Sketching in the Gallery

Spend two hours sketching from works in the exhibition *Life Lines: Portrait Drawings from Dürer to Picasso*. Artist and Parsons The New School for Design faculty member, Susan Stillman, will be available to assist you.

Saturday, July 18, Drop-in 11 am–1 pm
Free with museum admission.

Please note: Stools, boards, and a selection of pencils and drawing paper will be provided. While personal sketchbooks are allowed, ink, paint, markers, charcoal, chalk, pastels, folding stools, and easels are not permitted in the galleries.

GALLERY TALK

Life Lines: Portrait Drawings from Dürer to Picasso

Jennifer Tonkovich, Eugene and Clare Thaw Curator of Drawings and Prints

Friday, June 12, 6:30 pm

All gallery talks and tours are free with museum admission; no tickets or reservations necessary. They are one hour in length and meet at the Benefactors Wall across from the coat check area.

Organization and Sponsorship

This presentation is generously made possible by the Alex Gordon Fund for Exhibitions.



The programs of the Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

The Morgan Library & Museum

The Morgan Library & Museum began as the private library of financier Pierpont Morgan, one of the preeminent collectors and cultural benefactors in the United States. Today, more than a century after its founding in 1906, the Morgan serves as a museum, independent research library, music venue, architectural landmark, and historic site. In October 2010, the Morgan completed the first-ever restoration of its original McKim building, Pierpont Morgan's private library, and the core of the institution. In tandem with the 2006 expansion project by architect Renzo Piano, the Morgan now provides visitors unprecedented access to its world-renowned collections of drawings, literary and historical manuscripts, musical scores, medieval and Renaissance manuscripts, printed books, photography, and ancient Near Eastern seals and tablets.

General Information

The Morgan Library & Museum
225 Madison Avenue, at 36th Street, New York, NY 10016-3405
212.685.0008
www.themorgan.org

Just a short walk from Grand Central and Penn Station

Hours

Tuesday–Thursday, 10:30 a.m. to 5 p.m.; extended Friday hours, 10:30 a.m. to 9 p.m.; Saturday, 10 a.m. to 6 p.m.; Sunday, 11 a.m. to 6 p.m.; closed Mondays, Thanksgiving Day, Christmas Day, and New Year's Day. The Morgan closes at 4 p.m. on Christmas Eve and New Year's Eve.

Admission

\$18 for adults; \$12 for students, seniors (65 and over), and children (under 16); free to Members and children 12 and under accompanied by an adult. Admission is free on Fridays from 7 to 9 p.m. Admission is not required to visit the Morgan Shop, Café, or Dining Room.