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**THE THAW COLLECTION OF MASTER DRAWINGS:
ACQUISITIONS SINCE 2002**

On View at The Morgan Library & Museum January 23 through May 3, 2009

Exhibition Includes More than Eighty Master Drawings from the Renaissance to the Present Day

**** Press Preview: Thursday, January 22, 2009 10 a.m. until noon ****

New York, NY, November 4, 2008—Recently acquired drawings from the spectacular private holdings of collector Eugene V. Thaw are the subject of an extraordinary new exhibition at The Morgan Library & Museum, opening January 23 and running through May 3, 2009. The show features more than eighty works that have been added to the Thaw collection since 2002, many of them important modern drawings by artists such as Jackson Pollock, Georgia O’Keeffe, Robert Motherwell, Ellsworth Kelly, Agnes Martin, Jim Dine, and David Smith, among others.



Jackson Pollock, *Untitled (Abstract Ram)*, ca. 1944, gouache on paper, The Thaw Collection, The Morgan Library & Museum. © 2008 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photography by Schecter Lee.

The exhibition is the fifth at the Morgan since 1975 dedicated to the Thaw Collection, which is a promised gift to the institution. In addition to the remarkable selection of modern works, exceptional sheets dating from the Renaissance to the nineteenth century are also on view. Most of the works have never been previously exhibited.

“The tremendous chronological range of drawings and the variety of schools and artists represented in the exhibition are a testament to Gene Thaw’s interests and intellectual curiosity,” said William M. Griswold, director of the Morgan. “All of the works bear the distinctive stamp of Gene’s informed, critical eye.”

“The Morgan is deeply grateful to Gene and Clare for their extraordinary generosity over the years and for their passionate and unwavering support of the institution. It is a privilege for us to have this opportunity to exhibit the remarkable new treasures they have acquired as they continue to build one of the world’s finest collections of old and new master drawings.”

“Taken together, this selection of works fills gaps in the collection or significantly strengthens the comprehensive survey of Western draftsmanship that the Morgan is able to present,” said Mr. Thaw. “The collaboration with the Morgan on our five shows since 1975 has been immensely rewarding, and Clare and I are happy these new works will reside in a great institution and will be accessible to art lovers and scholars for years to come. A collector can ask for nothing more.”

EXHIBITION HIGHLIGHTS

A pen and ink study of a Renaissance temple by Francesco di Giorgio Martini (1439–ca. 1501) drawn ca. 1470 and a mixed media representation by Jim Dine (b. 1935) with imagery inspired by a dream, dated 2000, signal the wide chronological, technical, and conceptual range of the exhibition. Drawings by traditionally acclaimed draftsmen, such as Boucher and Matisse, are joined by fine examples by lesser-known artists, such as Daniel Lindtmayer (1552–1602) and Edouard von Steinle (1810–1886).

The old masters, a traditional strength of the Thaw Collection, shine with a sensitive pastel of a male head by Federico Barocci (1535–1612) and a topographical view of Tangiers enlivened with watercolor by Wenceslaus Hollar (1607–1677). Landscapes by northern artists of the seventeenth century also include a typical Dutch riverscape by Willem Buytewech (1591–1624) and an Italianate landscape by Jan Asselijn (1610–1652). The tradition of recording landscapes in drawing continues more than a century later with works by Caspar Wolf (1735–1798), Adrian Zingg (1734–1816), Francis Towne (1739–1816), and a delicate and sensitive study of clouds on blue paper by Johann Georg von Dillis (1759–1841).



Paul Gauguin, *Study for Breton Girls Dancing*, 1888, pastel and charcoal, with watercolor and gouache, on cream-colored paper, The Thaw Collection, The Morgan Library & Museum.

French drawing is represented by a dynamic study of Italian gamblers by Jean-Baptiste Greuze (1725–1805) and a floral design by Pierre Joseph Redouté (1759–1840). Two exquisite portrait drawings by Jean-Auguste-Dominique Ingres (1780–1867) that have been long hidden from public view are among the highlights of the Thaws’ recent acquisitions. They represent the first full-length studies by Ingres to enter the Morgan’s collection, joining three portraits and four additional sheets from the Thaw collection and nine other drawings by the artist.

Another rare treasure is a large pastel by Paul Gauguin (1848–1903) of two girls in Breton costume. The richly colored and energetically worked pastel is preparatory for the painting *Breton Girls Dancing*, executed during the summer of 1888 and first shown in Paris that fall. Now in the National Gallery of Art, Washington, the canvas marks Gauguin’s return to figure painting after a period of landscapes.

Also on view is *Figure of a Woman (Camille)*, 1865, by Claude Monet (1840–1926), which likely depicts Camille Doncieux, who would later become Monet’s wife. This rare example of Monet’s draftsmanship was produced early in the artist’s career, when he was tackling a large canvas depicting a luncheon party of elegantly dressed figures picnicking in a garden. Monet would, however, abandon the unfinished painting in 1866.



Claude Monet, *Figure of a Woman (Camille)*, 1865, black chalk, The Thaw Collection, The Morgan Library & Museum.

The later German school is well represented by two drawings by the great Romantic painter Carl Gustav Carus (1789–1869) and an atmospheric sketch reminiscent of the Bay of Naples by writer, poet, and amateur artist Johann Wolfgang von Goethe (1749–1832). Nine drawings illustrating the Lord’s Prayer by Joseph Ritter von Führich (1800–1876) offer a unique set of studies for engravings that complement the Thaws’s holdings of drawings from the German Nazarene movement. A subtle and introspective black chalk and wash drawing by Adolph Menzel (1815–1905) depicting a lone man seen from behind stands at the cusp of the modern era.

The modern drawings represent the diversity of the medium during the twentieth century and include fine examples of major artistic movements. Collages by Kurt Schwitters (1887–1948) and Joseph Cornell (1903–1972) expand the traditional definition of drawings. A small sketch by Alberto Giacometti (1901–1966) records one of his signature sculptures in a play of frenzied lines. A major work by Jackson Pollock (1912–1956) headlines a group of postwar drawings by Americans Franz Kline (1910–1962), Agnes Martin (1912–2004), and Ellsworth Kelly (b. 1923). The exhibition concludes with a spare line drawing from 1993 by David Hockney (b. 1937) of charming dachshunds resting.

The Thaw Collection of Master Drawings: Acquisitions Since 2002 is organized by Rhoda Eitel-Porter, Charles W. Engelhard Curator and Department Head, and staff of the Department of Drawings and Prints, The Morgan Library & Museum.

This exhibition is made possible through the generosity of Melvin R. Seiden and Donna and Bill Acquavella. Additional generous support is provided by the Janine Luke and Melvin R. Seiden Fund for Exhibitions and Publications.



This program is supported, in part, by public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs.

Concurrently on view in the Clare Eddy Thaw Gallery is *Studying Nature: Oil Sketches from the Thaw Collection*. The exhibition features more than 20 oil sketches from the collection of Eugene and Clare Thaw. Assembled over the past fourteen years and numbering over one hundred fifty objects, the Thaw Collection chronicles the history of oil sketches from the late eighteenth-century neoclassical pioneers of genre, such as Pierre-Henri Valenciennes (1750–1819) and Francois-Marius Granet (1775–1849), through the abundance of nineteenth-century practitioners, including Jean-Baptiste-Camille Corot (1796–1875) and John Constable (1776–1837), and concluding with the late stages of the oil sketches concurrent with the dawn of Impressionism, with works by Eugène Isabey (1803–1886) and Charles-François Daubigny (1817–1878). The show features works by French, British, German, Belgian, Scandinavian, and Italian artists working in both their native lands and abroad.

The exhibition and related programs are made possible by the Franklin Jasper Walls Lecture Fund.

EXHIBITION CATALOGUE

The Thaw Collection of Master Drawings: Acquisitions Since 2002 is accompanied by a fully illustrated catalogue that includes a foreword by Morgan director William M. Griswold, a preface by Eugene V. Thaw, and a collection overview by Morgan drawings department head Rhoda Eitel-Porter. Written by the curatorial staff of The Morgan Library & Museum, the catalogue features investigative entries by Jennifer Tonkovich, Rhoda Eitel-Porter, Isabelle Dervaux, Cara Denison, and others, providing fundamental research and complete information on each drawing.

PUBLIC PROGRAMS

On Friday, February 27, at 7 p.m., Jennifer Tonkovich, Curator, Department of Drawings and Prints, The Morgan Library & Museum will give a gallery talk, *Germany vs. France: Drawing in the Nineteenth Century*, to complement the exhibition. Also on Friday, March 27, at 7 p.m., Isabelle Dervaux, Curator of Modern & Contemporary Drawings, The Morgan Library & Museum will also give a gallery talk, *The Thaw Collection: Modern and Contemporary Drawing*.

For more information on these programs and other public programs, please contact the Education department at (212) 590-0333.

THE MORGAN LIBRARY & MUSEUM

A complex of buildings in the heart of New York City, 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 it is a museum, independent research library, musical venue, architectural landmark, and historic site. A century after its founding, the Morgan maintains a unique position in the cultural life of New York City and is considered one of its greatest treasures. With the 2006 reopening of its newly renovated campus,

designed by renowned architect Renzo Piano, the Morgan reaffirmed its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twenty-first century.

GENERAL INFORMATION

The Morgan Library & Museum

225 Madison Avenue, at 36th Street, New York, NY 10016-3405

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www.themorgan.org

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 Monday, 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

\$12 for adults; \$8 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.