

**NEW MORGAN EXHIBITION EXPLORES ART IN 18TH-CENTURY
VENICE WITH MORE THAN 100 DRAWINGS FROM THE
MUSEUM'S RENOWNED HOLDINGS**

Tiepolo, Guardi, and Their World: Eighteenth-Century Venetian Drawings
September 27, 2013–January 5, 2014

Press Preview: Thursday, September 26, 2013, 10:00–11:30 a.m.
RSVP: (212) 590-0393, media@themorgan.org

New York, NY, September 3, 2013—The eighteenth century witnessed Venice's second Golden Age. Although the city was no longer a major political power, it reemerged as an artistic capital, with such gifted artists as Giambattista Tiepolo, his son Domenico, Canaletto, and members of the Guardi family executing important commissions from nobility and the church, while catering to foreign travelers and bringing their talents to other Italian cities and even north of the Alps. Drawn entirely from the Morgan's collection of eighteenth-century Venetian drawings—one of the world's finest—*Tiepolo, Guardi, and Their World* chronicles the vitality and originality of an incredibly vibrant period. The exhibition will be on view from September 27, 2013–January 5, 2014.



Giambattista Tiepolo (1696–1770)
Psyche Transported to Olympus
Pen and brown ink, brown wash, over black chalk
Gift of Lore Heinemann, in memory of her husband, Dr. Rudolf
J. Heinemann, 1997.27
All works: The Morgan Library & Museum, New York
All works: Photography by Graham S. Haber

“In the eighteenth century, as the illustrious history of the thousand-year-old Venetian Republic was coming to a close, the city was favored with an array of talent that left a lasting mark on western art,” said William M. Griswold, director of the Morgan Library & Museum and principal curator of the exhibition. “The names Tiepolo, Canaletto, and Guardi are almost synonymous with the time and place, and their paintings and frescoes are the works most commonly associated with the Settecento in Venice. But their greatness as painters is only part of a much larger story. The drawings in this exhibition, chosen entirely from the Morgan’s collection, bring to light the full spirit of eighteenth-century Venetian art and the many extraordinary individuals who participated in the resurgence of cultural activity that characterized the final years of the Republic.”



Giambattista Tiepolo (1696–1770)
The Virgin and Child Seated on a Globe
Pen and brown ink, brown and ochre wash, over
black chalk
Gift of Lore Heinemann, in memory of her
husband, Dr. Rudolf J. Heinemann, 1997.26

The Morgan has more than two hundred sheets by Giambattista Tiepolo, spanning his long and immensely successful career. Over thirty are on view in the exhibition, including a monumental early drawing of Hercules, dozens of luminous studies in pen and wash for the frescoed ceilings for which Tiepolo was most famous, and a late study for an overdoor decoration that he created in Madrid, where he lived and worked from 1762 until his death in 1770.

Many of Tiepolo’s most beautiful drawings relate to the vast fresco depicting Apollo accompanied by other deities and the Four Continents, which the artist painted in 1740 on a ceiling in the Palazzo Clerici, Milan. Several works in the show, such as a drawing of Father Time and Cupid, relate directly to the finished fresco. A number of others were ultimately rejected by Tiepolo, or instead relate to the spectacular oil sketch for the Palazzo Clerici ceiling that now belongs to the Kimbell Art Museum, in Fort Worth.

A highlight of the exhibition is Tiepolo’s remarkable drawing *The Virgin and Child Seated on a Globe*, which like a number of other sheets on view formerly belonged to an album of exceptionally large, finished studies once in the collection of Prince Alexis Orloff. The sheet may

be a rare example of the artist's designs for metalwork, in this case perhaps a processional mace for the Scuola Grande dei Carmini, Venice.

Giovanni Battista Piazzetta was a half a generation older than Giambattista Tiepolo, and he exercised a profound influence on the work of the younger artist. The exhibition includes nine of the Morgan's more than two hundred drawings by Piazzetta, including figure studies, drawings of ideal heads made for sale to collectors, and a selection of sheets that relate to the artist's work as a designer of book illustrations.



Marco Ricci (1676–1729)
Roman Capriccio
Gouache
Purchased as the gift of the Fellows, 1961.²⁹

Sebastiano Ricci played a crucial role in reorienting Venetian painting toward a new, painterly grand manner inspired by such earlier masters as Paolo Veronese. Ricci's paintings, distinguished by their bright colors and flickering brush work, were a source of inspiration for later eighteenth-century Venetian artists. In addition to two drawings by him, the exhibition also features five sheets by Sebastiano's

nephew and pupil Marco Ricci. Best known for his imaginary landscapes, the younger Ricci's drawings reflect diverse influences, including Renaissance and later Italian painters and printmakers, and even seventeenth-century Dutch art.

View painting—or *vedutismo*—flourished in eighteenth-century Venice, and both local collectors and foreign grand tourists eagerly sought images that replicated or merely evoked the unique topography of the city. Such topographical views and architectural *capricci* inspired by Venice's architecture, canals, and lagoon were the specialty of Canaletto, who is



Francesco Guardi (1712–1793)
View of Levico in the Valsugana
Pen and brown and dark brown ink, brown wash, over black chalk
Thaw Collection

represented in the exhibition with five drawings. These range from sketches made on the spot to finished works intended for sale. Francesco Guardi similarly excelled in depictions of Venice and nearby locations. Two of his drawings on view depict the richly decorated *bucintoro*, the state barge on which the doge journeyed each year on Ascension Day to reenact Venice's symbolic marriage to the sea. Guardi's drawing of Count Giovanni Zambecari's balloon ascent—launched from a platform in the Bacino di San Marco in 1783—is a faithful record of an event, whereas other works by the artist mingle the real with the imaginary.

The Morgan is one of the world's principal repositories of drawings by Giovanni Battista Piranesi, an artist whose spirited work reflects a variety of influences, from late Baroque stage design to the monuments of ancient Rome. Although few of his surviving drawings were made in his native Venice, the Morgan has a small group, of which a selection is on display. These include a magnificent, large sketch of a gondola, several designs for the interior decoration of Venetian palaces, and one of a very small number of freely drawn figural compositions that apparently date to the first years of the artist's career.

The last truly great Venetian artist of the period was Domenico Tiepolo, who lived until the first decade of the nineteenth century and saw the collapse of the Venetian Republic in 1797. In 1740 Domenico entered his father Giambattista's busy workshop, where he rapidly became a key member. The influence of his father was profound, and many drawings by the younger Tiepolo relate to those of Giambattista, but Domenico's tremulous pen work and layering of wash set his work apart from that of the older artist.

Between 1786 and 1790, Domenico Tiepolo executed a series of more than three hundred New Testament scenes. Six of the Morgan's twenty-three sheets from the series are on display, including a moving *Christ on the Mount of Olives*, *Saints Peter and John at the Beautiful Gate*, and *The Holy Family Arrives at the Robbers' Farm*, an unusual subject derived from the Apocrypha.



Domenico Tiepolo (1727–1804)
The Holy Family Arrives at the Robbers' Farm
Pen and brown ink, brown wash, over black chalk
Purchased in 1909 by Pierpont Morgan, IV, 146

In another series of about eighty large drawings the artist depicted scenes of Venetian life during the final years of the Republic. The six drawings from the series in the exhibition wittily describe the foibles and excesses of the artist's contemporaries from all walks of life, including a quack dentist, a storyteller, a bride-to-be with her prospective mother-in-law, and bewigged magistrates.



Domenico Tiepolo (1727–1804)
Punchinello with an Elephant
Pen and brown ink, brown and ocher wash, over black chalk
Purchased in 1909 by Pierpont Morgan, IV, 151b

Toward the very end of his life Domenico Tiepolo undertook one last, important series of drawings: theatrical vignettes chronicling the birth, childhood, youthful adventures, middle age, illness, death, and resurrection of the *Commedia dell'Arte* character Punchinello. Begun in 1797, the year the last doge stepped aside and the thousand-year-old Republic of Venice ceased to exist, these drawings are among the greatest achievements of eighteenth-

century Venetian art.

In addition, *Tiepolo, Guardi, and Their World* presents drawings by some of the many lesser-known artists who worked alongside Sebastiano Ricci, Piazzetta, and Giambattista Tiepolo. These include Gaspare Diziani, Francesco Fontebasso, Mattia Bortoloni, Pietro Longhi, Pietro Antonio Novelli, Francesco Tironi, and Giacomo Guardi, whose postcard-like Venetian views in gouache on paper mark the end of a long, glorious tradition.

PUBLIC PROGRAMS

GALLERY TALK

Tiepolo, Guardi, and Their World: Eighteenth-Century Venetian Drawings

Friday, October 18, 6:30 pm

An informal exhibition tour with Edward Payne, Moore Curatorial Fellow in the Morgan's Department of Drawings and Prints. Free with museum admission

GALLERY TALK

Tiepolo, Guardi, and Their World: Eighteenth-Century Venetian Drawings

Friday, November 8, 6:30 pm

William M. Griswold, Director of the Morgan, will lead an informal tour of the exhibition. Free with museum admission

ORGANIZATION AND SPONSORSHIP

Tiepolo, Guardi, and Their World is organized by Morgan Director William M. Griswold and Jennifer Tonkovich, Curator in the Department of Drawings and Prints.

This exhibition is generously supported by the Sherman Fairchild Fund for Exhibitions, Kasper, and Mr. and Mrs. Clement C. Moore II.



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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, musical 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, and ancient Near Eastern seals and tablets.

General Information

The Morgan Library & Museum

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

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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 (13–16); 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 and Café.

