

**THE MORGAN HOSTS MAJOR EXHIBITION  
OF MASTER DRAWINGS FROM MUNICH'S FAMED  
STAATLICHE GRAPHISCHE SAMMLUNG**

*SHOW INCLUDES WORKS FROM THE RENAISSANCE TO THE MODERN PERIOD  
AND MARKS THE FIRST TIME THE GRAPHISCHE SAMMLUNG HAS LENT SUCH  
AN IMPORTANT GROUP OF DRAWINGS TO AN AMERICAN MUSEUM*

*Dürer to de Kooning: 100 Master Drawings from Munich*

October 12, 2012–January 6, 2013

**\*\*Press Preview: Thursday, October 11, 10 a.m. until 11:30 a.m.\*\***

**RSVP: (212) 590-0393, media@themorgan.org**

**New York, NY, August 25, 2012**—This fall, The Morgan Library & Museum will host an extraordinary exhibition of rarely-seen master drawings from the Staatliche Graphische Sammlung, Munich, one of Europe's most distinguished drawings collections. On view October 12, 2012–January 6, 2013, *Dürer to de Kooning: 100 Master Drawings from Munich* marks the first time such a comprehensive and prestigious selection of works has been lent to a single exhibition.



Johann Friedrich Overbeck (1789–1869)

*Italia and Germania*, 1815–28

Inv. 2001:12 Z

© Staatliche Graphische Sammlung München

*Dürer to de Kooning* was conceived in exchange for a show of one hundred drawings that the Morgan sent to Munich in celebration of the Staatliche Graphische Sammlung's 250th anniversary in 2008. The Morgan's organizing curators were granted unprecedented access to the Graphische Sammlung's vast holdings, ultimately choosing one hundred masterworks that represent the breadth, depth, and vitality of the collection. The exhibition includes drawings by Italian, German, French, Dutch,

and Flemish artists of the Renaissance and baroque periods; German draftsmen of the nineteenth century; and an international contingent of modern and contemporary draftsmen.



Ernst Ludwig Kirchner (1880–1938)  
*Nude Girl in an Interior*, ca. 1910  
Inv. 1978:1 Z  
© Staatliche Graphische Sammlung München

*Dürer to de Kooning* will occupy the Morgan's two principal galleries. One gallery will contain more than sixty Italian, German, Dutch, and French drawings of the fifteenth through nineteenth centuries. Represented here will be such celebrated artists as Mantegna, Michelangelo, Pontormo, Raphael, Titian, Dürer, Rubens, Rembrandt, Bellange, and Friedrich. The second gallery features nearly forty late-nineteenth-century and modern and contemporary works, including drawings by Vincent van Gogh, Emil Nolde, Pablo Picasso, Jean Dubuffet, David Hockney, Georg Baselitz, and Sigmar Polke.

“It is difficult to overstate the splendor and importance of the works on view in this exhibition,” said William M. Griswold, director of The Morgan Library & Museum. “With full access to the Staatliche Graphische Sammlung’s extraordinary collections, our curators and theirs carefully selected a wide-ranging group of drawings, which they felt best exemplified the quality of Munich’s holdings. The result is an unforgettable encounter with some of the greatest masters of both past and present.”

## ITALY

The Staatliche Graphische Sammlung is home to some 3,500 Italian drawings. The collection’s strength is sixteenth-century drawings by the most celebrated artists of the period: Leonardo da Vinci, Fra Bartolommeo, Michelangelo, Raphael, Titian, Tintoretto, and Pontormo, all of whom are represented in the exhibition. Sheets by Benvenuto Cellini, Annibale Carracci, and Pietro da Cortona are also of particular note.

## *Highlights*



**Jacopo Pontormo (1494–1557)**  
***Two Standing Women, after 1530(?)***

An outstanding example of Pontormo's Mannerist style, this drawing is remarkable for its dynamism. It may be preparatory for one of the artist's enigmatic depictions of the Visitation, envisioning the meeting of the pregnant Virgin Mary with her cousin Elizabeth. The abstraction of form, bold linearity, and tension between the figures contribute to the powerful appeal of this sheet.



**Andrea Mantegna (1431–1506)**  
***Dancing Muse, ca. 1495***

Recognized in his lifetime as the leading painter in Italy, Mantegna spent the latter part of his career working for the Gonzaga court in Mantua. This is likely the final study for one of the main figures in Mantegna's *Parnassus* in the ducal palace of Mantua. It is especially notable for the artist's masterful handling of the folds in the muse's clothing. The figure's face and hairstyle—both rendered in a sculptural style typical of the artist—appear in slightly different form in the finished painting.



**Pietro da Cortona (1596–1669)**  
*The Age of Bronze: Design for a Mural in the Palazzo Pitti, Florence, ca. 1641*

In celebration of his marriage, Ferdinand II de' Medici, Grand Duke of Tuscany, commissioned Cortona to decorate Florence's Palazzo Pitti with frescoes representing the Four Ages of Man, a theme drawn from Ovid's *Metamorphoses*. This preparatory study for the *Age of Bronze* is notable for its lively energy, fluidity of the draftsmanship, and the broad, painterly pools of wash that signal its exploratory and inventive character.

## GERMANY

Germany is the school most richly represented in Munich's graphics collection, and many examples are included in the exhibition. An impressive variety of works is on display, including Hans Burgkmair the Elder's *Christ with the Crown of Thorns*, the earliest red chalk drawing by any German artist; a fragment of a highly finished procession scene by Hans Holbein the Younger; window designs by Hans Schüpfelin and Jörg Breu the Elder; fresco painter Melchior Steidl's watercolor design for a monumental ceiling painting; landscapes by Joseph Anton Koch, Caspar David Friedrich, and Carl Rottmann; and a bold graphite-and-charcoal self-portrait by Wilhelm Leibl, a major figure in German art during the second half of the nineteenth century.

### *Highlights*



**Albrecht Dürer (1471–1528)**  
*Portrait of Kaspar Nützel, 1517*

Dürer, the most important artist of the German Renaissance, returned to large-format portraiture in 1514 after an absence of more than ten years. This striking portrait of Kaspar Nützel, the artist's friend and an important Nuremberg diplomat, has a storied provenance; once part of Paulus Praun's celebrated collection of some ten thousand objects, the drawing was likely

purchased by Crown Prince Ludwig, who later became King Ludwig I of Bavaria, in 1809.



**Matthias Grünewald (ca. 1470/80–1528)**  
*Study of a Woman with Her Head Raised in Prayer*

Few drawings by Grünewald survive, but those that do exhibit the haunting quality associated with his work that impressed twentieth-century artists as diverse as Otto Dix and Francis Bacon. This study and another on the reverse of the same sheet have been connected with the figures of the Virgin Mary and Mary Magdalene on the crucifixion panel of the artist's *Isenheim Altarpiece*.

## THE NETHERLANDS

Of the Graphische Sammlung's approximately 1,700 works by artists from the northern and southern Netherlands, fourteen of the finest were selected for the exhibition. Dutch drawings on view include important examples from sixteenth-century artists Hendrick Goltzius, Jacques de Gheyn, and Jan Harmensz Muller; and seventeenth-century drawings by Rembrandt, Ferdinand Bol, and Aelbert Cuyp. Outstanding seventeenth-century Flemish works by Peter Paul Rubens and Jacob Jordaens are also on display.

### *Highlights*



**Rembrandt Harmensz. van Rijn (1606–1669)**  
*Saskia Lying in Bed, a Woman Sitting at Her Feet, ca. 1638*

The exhibition includes three works from Munich's collection of drawings by Rembrandt. The bedridden woman in this study, the most personal by the artist that is on view in the show, is most likely his wife Saskia, who was often ill or sapped of energy by her four pregnancies. Saskia's precisely observed likeness, rendered by a fine pen, is juxtaposed to that of her maid in the foreground, whose

figure was added in a rather cursory fashion with broad strokes of the brush. The contrast between these two drawing techniques sharpens the focus of the composition on Saskia's pensive face.



**Peter Paul Rubens (1577–1640)**  
*Study for the Equestrian Portrait of the Duke of Lerma, 1603*

Rubens was just beginning his career when he completed this study for a larger-than-life equestrian portrait of the Duke of Lerma, commander-in-chief of the Spanish cavalry. The artist invested significant time and effort in perfecting the details of this, his largest known drawing, which is vividly worked with pen and brush. The resulting dynamic new approach to equestrian portraits would soon inspire imitations by the artist's many followers.

## FRANCE

*Dürer to de Kooning* features five examples from Munich's select but impressive group of French drawings. On view is a stylistically diverse group of drawings by Antoine Caron, Jacques Bellange, Simon Vouet, and Laurent de la Hyre.

### *Highlights*



**Simon Vouet (1590–1649)**  
*Man Bending Over in Three-Quarter View, Two Heads with Turbans, ca. 1636*

This luminous drawing likely served as preparation for one of Vouet's most ambitious and lauded fresco commissions. Depicting the Adoration of the Magi, the frescoes adorned the chapel of the Hôtel Séguier, the private residence of Pierre Séguier, chancellor of France under Louis XIII and a preeminent patron of the arts. The chapel, now destroyed, was described by the eighteenth-century collector Dézallier

d'Argenville as meriting “the attention of connoisseurs [because of] the beauty of his paintings and...the clarity of its gilding as fresh as if they were newly painted.”



**Jacques Bellange (before 1575–1616)**  
*Adoration of the Magi, ca. 1610*

Bellange is best known as a printmaker, although a small group of elegant Mannerist drawings reveal his talents as a draftsman. He used quick long lines in this first conceptual sketch for his largest etching, *Adoration of the Magi*. This work is remarkable for its bold approach to the composition and its exceptionally free handling, which exhibits a powerful use of line comparable to that later used in the etching.

## MODERN

The Graphische Sammlung has become a top-ranking museum for modern European and American drawings and its holdings in this field now number some 7,000 sheets. *Dürer to de Kooning* includes twenty-six outstanding works by Vincent van Gogh, Franz Marc, Emil Nolde, Erich Heckel, Pablo Picasso, Max Beckmann, Sigmar Polke, Georg Baselitz, Jean Dubuffet, and David Hockney, among many others.

### *Highlights*



**Willem de Kooning (1904–1997)**  
*Standing Man, ca. 1951*

The mask-like face of the figure in this study became one of the hallmarks of de Kooning's *Woman* series, which laid the groundwork for a style—essentially a synthesis of abstraction and figuration—that revolutionized abstract art. The stylized ribs of the figure in this drawing were to reappear later in the artist's crucifixion scenes of the early 1950s.



**A. R. Penck (Ralf Winkler) (b. 1939)**  
*I and the Cosmos (Figure with Starry Sky), 1968*

Penck was born in what became the German Democratic Republic, and remained behind the Iron Curtain until 1980. In order to elude the authorities and exhibit internationally, the largely self-taught artist—who was born Ralf Winkler—took on various aliases, the first and most lasting being A. R. Penck. In this striking sheet, a dramatically simplified solitary figure, identified in the title as the artist himself, faces a starry sky. The combination of red and black holds political connotations for its associations with anarchism and socialism.

## **ABOUT THE STAALICHE GRAPHISCHE SAMMLUNG**

The Staaliche Graphische Sammlung houses roughly 400,000 works covering the entire spectrum of drawing. Although the origins of the collection likely date to the sixteenth century, its documented history begins with Elector Carl Theodor (1724–1799) of the Palatinate who commissioned the creation of a *kabinett* of copperplate engravings and drawings for his palace at Mannheim in 1758. This collection, enlarged over time through continual acquisition, was moved to Munich in 1794–5 in order to safeguard it from approaching French revolutionary forces, forming the basis of the Staaliche Graphische Sammlung. The collection opened to the public in 1823 and became an independent museum in 1874.



## ARTISTS ON VIEW

Egid Quirin Asam  
Hans Baldung Grien  
Federico Barocci  
Fra Bartolommeo  
Georg Baselitz  
Johann Wolfgang  
Baumgartner  
Max Beckmann  
Jacques Bellange  
Johann Georg Bergmüller  
Ferdinand Bol  
Jörg the Elder Breu  
Hans the Elder Burgkmair  
Peter Candid  
Antoine Caron  
Annibale Carracci  
Benvenuto Cellini  
Giorgio de Chirico  
Lovis Corinth  
Pietro da Cortona  
Aelbert Cuyp  
Leonardo da Vinci  
Johann Georg von Dillis  
Jean Dubuffet  
Albrecht Dürer  
Adam Elsheimer  
Caspar David Friedrich  
Alessandro Galli-Bibiena  
Jacques (Jacob) de Gheyn  
Domenico Ghirlandaio

Vincent van Gogh  
Hendrick Goltzius  
George Grosz  
Matthias Grünewald  
Erich Heckel  
Michael Heizer  
David Hockney  
Hans Holbein the Younger  
Wolf Huber  
Jacob Jordaens  
Ernst Ludwig Kirchner  
Wilhelm von Kobell  
Joseph Anton Koch  
Käthe Kollwitz  
Willem de Kooning  
Hans Süß von Kulmbach  
Laurent de La Hyre  
Wilhelm Leibl  
Max Liebermann  
Andrea Mantegna  
Franz Marc  
Hans von Marées  
Jacob Matham  
Adolph von Menzel  
Michelangelo  
Jan Harmensz. Muller  
Bruce Nauman  
Emil Nolde  
Barent van Orley  
Lelio Orsi

Johann Friedrich Overbeck  
Palermo  
Jules Pascin  
Crispijn de Passe the Elder  
A. R. Penck  
Luca Penni  
Francis Picabia  
Pablo Picasso  
Sigmar Polke  
Antonio del Pollaiuolo  
Jacopo Pontormo  
Raphael  
Arnulf Rainer  
Rembrandt  
Larry Rivers  
Carl Rottmann  
Peter Paul Rubens  
Hans Schäufelin  
Rudolf Schlichter  
Julius Schnorr von Carolsfeld  
Melchior Steidl  
Jacopo Tintoretto  
Titian  
Trometta  
Perino del Vaga  
Paulus Willemsz. van Vianen  
Simon Vouet  
Marco Zoppo

## PUBLIC PROGRAMS

### **Oktoberfest at the Morgan**

**Friday, October 26, 6:30–8:30 pm**

An Oktoberfest celebration, featuring the German band Zum Biergarten in the Gilbert Court, a prix-fixe tasting of German beer and food in the Morgan Café, and a curatorial gallery talk. Free music and gallery talk; Food and drink for purchase. No tickets or reservations required.

### *Gallery Talk*

**Dürer to de Kooning: 100 Master Drawings from Munich**

**Friday, October 26, 7 pm**

Curator Jennifer Tonkovich and Moore Curatorial Fellow Edward Payne will lead this informal exhibition tour.

Free

***Film***

**Ludwig**

**Friday, November 2, 7 pm**

(1972, 184 minutes)

*Director:* Luchino Visconti

Helmut Berger stars as the tragic and wistful King Ludwig II of Bavaria in this stunning drama, spanning his crowning at the age of nineteen to his death in 1886. Ludwig's propensity to dream, paired with his love of the arts and unclear sexuality, eventually lead to his downfall. With striking cinematography and music by Richard Wagner, this film also features Romy Schneider as Empress Elisabeth of Austria and Trevor Howard as Wagner.

Free with admission

***Film***

**Heart of Glass**

**Friday, November 30, 7 pm**

(1976, 94 minutes)

*Director:* Werner Herzog

Loosely based on a story by Herbert Achternbusch, this haunting film is set in an eighteenth-century Bavarian town with a glassblowing factory, famous for producing a brilliant ruby glass. When the master glass blower dies, taking with him the secret to making the red glass, the local Baron and factory owner becomes obsessed with it. Also starring Josef Bierbichler, Stefan Güttler, and Clemens Scheitz.

Free with admission

***Gallery Talk***

**Dürer to de Kooning: 100 Master Drawings from Munich**

**Friday, December 7, 7 pm**

Moore Curatorial Fellow Edward Payne will lead this informal exhibition tour.

Free

**SPONSORSHIP**

*Dürer to de Kooning* is organized by Linda Wolk-Simon, Charles W. Engelhard Curator and Head of the Department of Drawings and Prints, and Curator Jennifer Tonkovich.

Major funding for this exhibition is provided by Karen H. Bechtel, the Anna-Maria and Stephen Kellen Foundation, and an anonymous gift.

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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](http://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. The Morgan will be open on the following holiday Mondays in 2012: Labor Day, September 3; Columbus Day, October 8; Christmas Eve, December 24; New Year's Eve, December 31.

### **Admission**

\$15 for adults; \$10 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.