

FACT SHEET

Exhibition: *From Rembrandt to van Gogh: Dutch Drawings from the Morgan*

Dates: July 15 through October 1, 2006

Summary: *From Rembrandt to van Gogh: Dutch Drawings from the Morgan* presents highlights from The Morgan Library & Museum's outstanding collection of Dutch drawings from the seventeenth through nineteenth centuries. When Pierpont Morgan purchased the Fairfax Murray collection of old master drawings in 1909, he acquired one of the most substantial groups of Dutch drawings from the seventeenth century—the golden age of Dutch art—as well as important sheets by eighteenth-century artists. Since the Morgan's founding in 1924, the collection has grown significantly and now extends into the nineteenth century. The Morgan today preserves one of the most comprehensive groups of Dutch drawings in the country. Comprising approximately forty drawings spanning three centuries, the exhibition celebrates the contemporaneous publication of the catalogue raisonné of the Morgan's Dutch drawings.

Content: *From Rembrandt to van Gogh* opens with drawings by seventeenth-century artists active in Holland. Principal themes of Dutch art emerge in portraits by David Bailly and Jan Lievens, marine views by Hendrick Avercamp and Ludolf Bakhuizen, and pastoral scenes by Nicolaes Berchem. A concern for natural history is revealed in a drawing of tulips by Anthony Claesz. II and a study of a camel by Samuel van Hoogstraten. Genre scenes of alehouse interiors by Adriaen van Ostade reveal the humorous aspect of Dutch art. Rembrandt's achievement as a draftsman is represented by four sheets, accompanied by selections from the Morgan's rich collection of drawings by the artist's pupils, that serve to illustrate the master's influence. The Dutch landscape is a recurrent subject in exhibited drawings by Rembrandt, Jacob van Ruisdael, Abraham Rutgers, and Anthonie Waterloo.

The continuing tradition of draftsmanship during the eighteenth and nineteenth centuries is chronicled by a selection of sheets, including Italian landscape views by Isaac de Moucheron, a genre scene by Cornelis Troost, a powerful head study by Jacob de Wit, pastoral scenes by Aert Schouman and Jacob van Strij, and a watercolor view of the interior of the Oranjezaal (a room in the royal château Huis ten Bosch) by Tieleman Cato Bruining. A luminous *vanitas* image on vellum by Herman Henstenburgh and a robust study of flowers by Jan van Huysum are characteristic of the ongoing interest

in still-life subjects. The exhibition concludes with landscapes by Johan Barthold Jongkind and by Vincent van Gogh, the greatest Dutch-born artist of the nineteenth century.

Organization: Jennifer Tonkovich, Associate Curator of Drawings and Prints, The Morgan Library & Museum.

Catalogue: The exhibition is accompanied by the catalogue *Dutch Drawings in the Morgan Library: Seventeenth to Nineteenth Centuries*, by Jane Shoaf Turner, which documents, discusses, and reproduces the more than four hundred drawings from this period in the Morgan's collection.

Related exhibition: Concurrently on view is *Celebrating Rembrandt: Etchings from the Morgan*. This related exhibition features a selection of Rembrandt etchings in the Morgan's collection—the finest and most comprehensive collection in this country.

Education and programs: A number of special lectures and concerts will be held in conjunction with the exhibition. Tours will be offered on a walk-in basis Tuesday through Friday. Groups of ten or more visitors are asked to make reservations. For more information, please contact the Public Programs and Education department at (212) 590-0333 (public programs); (212) 590-0332 (tours).

About the Morgan: 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 and performing arts venue, architectural landmark, and historic site. Nearly 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 reaffirms its role as an important repository for the history, art, and literature of Western civilization from 4000 B.C. to the twentieth century.

Morgan hours: Tuesday–Thursday, 10:30 a.m. to 5 p.m.; Friday, 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 and Thanksgiving Day, Christmas Day, and New Year's Day.

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 to the McKim rooms is without charge during the following times: Tuesday, 3 to 5 p.m.; Friday, 7 to 9 p.m.; Sunday, 4 to 6 p.m.;

General information: (212) 685-0008 or www.themorgan.org