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**THE MORGAN LIBRARY & MUSEUM PRESENTS SEVENTEEN
MASTER DRAWINGS BY INGRES**

*WORKS SPAN THE ARTIST'S CAREER FROM HIS STUDENT DAYS IN
TOULOUSE TO HIS ROLE AS THE HEAD OF ONE OF THE LEADING
PARISIAN STUDIOS OF THE 1850s*

Ingres at the Morgan

September 9–November 27, 2011

New York, NY, July 28, 2011—Jean-Auguste-Dominique Ingres (1780–1867) is among an elite group of nineteenth-century French masters whose style is almost instantly recognizable.

Arguably the greatest portraitist of his time, Ingres was a brilliant draftsman, and his drawings have



Jean-Auguste-Dominique Ingres (1780–1867)
Odalisque and Slave, 1839
Graphite, black and white chalk, white gouache, gray and brown wash
Signed, inscribed, and dated at lower left, *J. Ingres / Rom. 1839*
Thaw Collection, The Morgan Library & Museum
Photography by Graham Haber, 2011

long been prized along with his paintings. Beginning on September 9, The Morgan Library & Museum will present sixteen superb drawings and three letters by Ingres from its collection, together with one exceptional loan, in a focused exhibition in the Clare Eddy Thaw Gallery. Running through November 27, the show spans Ingres's career and provides visitors with an intimate look at a draftsman who is indisputably one of the greatest in French history.

Ingres's Neoclassicism has often been framed in opposition to the Romanticism of Eugène Delacroix and Théodore Géricault, as well as other artists associated with France's Revolutionary Era. This view tends to obscure a freshness and originality that Ingres shared with his

contemporaries. Happily for visitors to the Morgan, the Ingres exhibition will run concurrently with *David, Delacroix, and Revolutionary France: Drawings from the Louvre*, which will feature a further ten sheets by the artist among the more than seventy drawings from the Louvre chronicling the period book-ended by the Revolution of 1789 and the establishment of the Second Empire in 1852—largely encompassing the years of Ingres’s career.

“The Morgan is delighted to present this exceptional group of drawings by an artist whose influence was widespread in his day and continued into the twentieth century,” said William M. Griswold, director of The Morgan Library & Museum. “Ingres was famous for his devotion to a classical style, yet a number of modern artists, such as Matisse and Picasso, were profoundly indebted to him. We are especially pleased to present this exhibition in the context of the larger show of drawings from the Louvre, allowing visitors to see Ingres in the broad sweep of his time.”

The show will chronicle the major phases of the artist’s career, beginning with *Portrait of a Boy* of ca. 1793–4, which he executed when he was a thirteen- or fourteen-year-old student at the Académie Royale in Toulouse. When Ingres entered the Paris studio of Jacques-Louis David in 1797, he abandoned the fine modeling of graphite and sensitivity to minute detail that characterize this early drawing. Also on view is a preparatory drawing for *Oedipus and the Sphinx* of 1808, which dates from the period when the artist was a *pensionnaire* at the Villa Medici in Rome. Like many of his fellow foreign artists in Rome, Ingres explored and sketched local monuments such as St. Peter’s, the Palazzo Barberini, and Santa Maria Maggiore. An extraordinary cityscape, *View of Santa Maria Maggiore* of ca. 1813–14, was likely executed in a sketchbook that Ingres carried with him to a preferred vantage point on the Esquiline Hill. He precisely rendered the church facade, but merely outlined the baroque sculptures and the procession leading away from the entrance.



Jean-Auguste-Dominique Ingres (1780–1867)
Portrait of Guillaume Guillon Lethière (1760–1832), 1815
Pencil on wove paper
Inscribed at lower right, *M. de Ingres / a Madlle Lescot*
Bequest of Therese Kuhn Straus in memory of her husband,
Herbert N. Straus
Photography by Graham Haber, 2011

In the years following his studies, Ingres established an important studio on Rome's Via Gregoriana where he worked on imperial commissions and painted and drew portraits of French occupation officials and their families. *Portrait of Hippolyte Devillers* of 1812 features the Director of Probate and Estates who moved to Rome the previous year and sat for Ingres on at least three occasions. Pictured as a bachelor at the age of forty-seven, Devillers appears somewhat nervous and delicate, as if he has not quite gained confidence in his new office. One of the most iconic drawings to be included in the exhibition is Ingres's *Portrait of Monsieur Guillaume Guillon Lethière* of 1815, which depicts the new Director of the French Academy in Rome in all his convivial pomposity. The delicate and naturalistic shading of Lethière's round face juxtaposed to the rapid and jagged lines of his collar clearly demonstrate why Ingres is considered an unparalleled master of portraiture.

The Morgan Library & Museum is internationally renowned for its extensive collection of literary and historical manuscripts, and the Ingres exhibition will include not only drawings but also three revelatory letters by the artist. In one poignant example, written to Marie-Anne-Julie Forestier, Ingres's fiancée, the artist laments his intense homesickness during his first days in Rome. He writes, "I lie down from nine at night until six in the morning, I do not sleep, I roll around in my bed, I cry, I think continuously of you . . ." Nine months later, Ingres would break his engagement, blaming his unwillingness to return to Paris after the negative reviews his paintings had received at the Salon.

Ingres once told a pupil that if he placed a sign above his studio door, it would read *Ecole de Dessin* (School of Drawing). The centerpiece of the exhibition is the large-scale graphite and black chalk *Odalisque and Slave* of 1839, which likely served as the model for the engraved version of the subject. The epitome of exoticism and orientalism, this exquisite drawing is emblematic of the erotic tales of Arabia that had captured the imagination of nineteenth-century Paris.

Organization and Sponsorship

Ingres at the Morgan is organized by Esther Bell, Moore Curatorial Fellow in the Department of Drawings and Prints.

Ingres at the Morgan is made possible by the Rita Markus Fund.



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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
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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 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

\$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.