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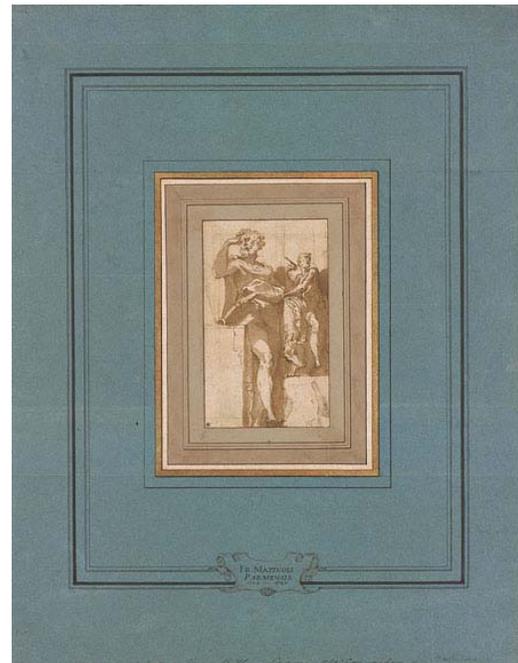
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**THE MORGAN PRESENTS THE FIRST-EVER U.S. EXHIBITION
ON THE GREAT 18th-CENTURY DRAWINGS COLLECTOR
PIERRE-JEAN MARIETTE**

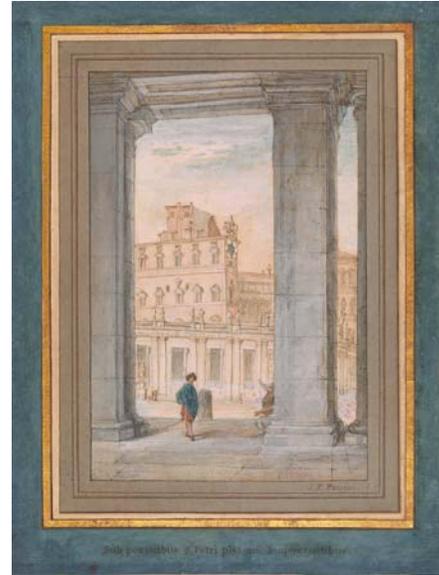
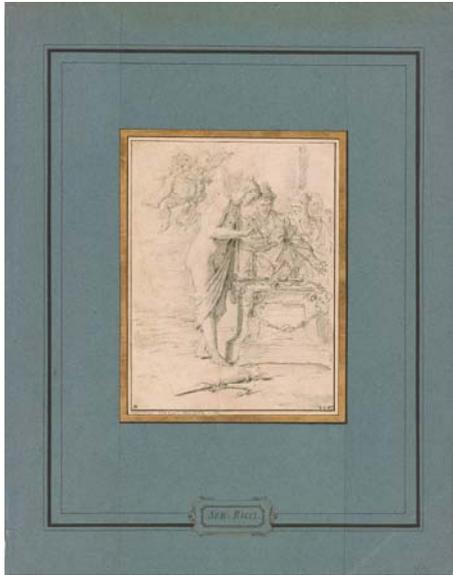
Pierre-Jean Mariette and the Art of Collecting Drawings
January 22 through May 1, 2016

New York, NY, January 28, 2016 — During his lifetime Pierre-Jean Mariette (1694–1774) assembled one of history’s finest and most renowned collections of drawings. He amassed over nine thousand sheets that were dispersed after his death, and today works from his collection are found in museums and private collections around the world, many of them still in Mariette’s distinctive blue mounts. Despite his importance as a collector and connoisseur, he has never before been the subject of an exhibition in the United States.

On view at the Morgan Library & Museum from January 22 through May 1, 2016, *Pierre-Jean Mariette and the Art of Collecting Drawings* explores the eighteenth-century collector’s pivotal role in shaping our modern view of the old masters and provides a rare opportunity to consider the particular ways in which Mariette studied, mounted, altered, restored, and displayed the drawings in his collection. Through the examination of his methods, the exhibition highlights practices of collecting that persist even today.



Girolamo Francesco Maria Mazzola, called Parmigianino (1503–1540). *Man Standing Beside a Plinth, and a Study of Saint Luke*, ca. 1530–40. Pen and brown ink, brown wash. Purchased by Pierpont Morgan in 1909. The Morgan Library & Museum.



Left: Sebastiano Ricci (1659–1734), *Venus and Cupid with other Figures before an Altar*, ca. 1700. Black chalk. The Morgan Library & Museum. Right: Giovanni Paolo Panini (1691–1765), *View of the Vatican Palace from the Colonnade of St. Peter's*, ca. 1759–62. Pen and brown ink, brush and brown wash, watercolor and white gouache, over black chalk. Thaw Collection. The Morgan Library & Museum.

The heir to a well-established dynasty of printmakers, publishers, and print dealers from Paris, Mariette formed a collection that included drawings both by old masters and by contemporary artists such as the Italian painters Sebastiano Ricci (1659-1734) and Giovanni Paolo Panini (1691/92–1765). The collection was encyclopedic in scope and included masterpieces and works by little known artists. *Pierre-Jean Mariette and the Art of Collecting Drawings* presents a selection of some twenty drawings representative of Mariette's holdings. The works on view come primarily from the Morgan's own collections, but the exhibition also includes sheets from the Metropolitan Museum of Art, the Princeton University Art Museum, and private collections. Among the artists represented are masters such as Parmigianino (1503–1540), Annibale Carracci (1560–1609), Guercino (1591–1666), Salvator Rosa (1615–1673), and Sébastien Bourdon (1616–1671).

“As one of the world's pre-eminent repositories of works on paper, the Morgan is suitably positioned to mount this first exhibition on Mariette,” said Colin B. Bailey, director of the museum. “He was a firm believer that drawings reveal the true spirit of an artist, and devoted much of his life to their study. His scholarly writings, discriminating eye, and skill at categorizing and organizing drawings remain enormous contributions to the history of art.”

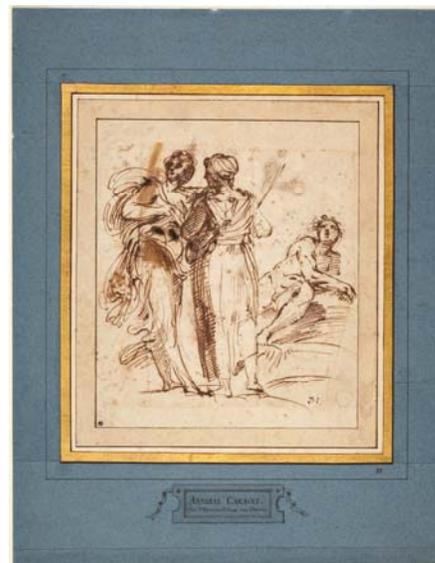
THE EXHIBITION

I. Mariette and the Study of Drawings

Mariette was revered by his contemporaries for the breadth of his knowledge. His rigorous study was founded upon his belief that drawings—to a greater extent than paintings—revealed an artist's character and intentions, and that the careful analysis of drawings was therefore indispensable to an accurate history of art. He was also among the earliest collectors to highlight the provenance of the works he acquired. On his mount for Annibale Carracci's *Study for Choice of Hercules* (ca.1595–97), for example, Mariette proudly listed his name as well as that of Pierre Mignard (1612–1695) and the Parisian financier Pierre Crozat (1665–1740), both of whom had previously owned this important study for Carracci's famous painting in the Farnese Palace in Rome.

II. Blue Mounts

Mariette carefully mounted his drawings on custom-made blue paper mats embellished with gold filets, decorative borders, and cartouches bearing the name of the artist. Having the works similarly matted gave aesthetic unity to the collection and also facilitated the organization of the sheets in portfolios. His blue mounts provided a refined way of displaying and storing drawings, and at the same time they deeply influence the viewer's perception of the sheets. The contrast between the dark mat and the light paper of the drawing forces the eye to focus on the image at



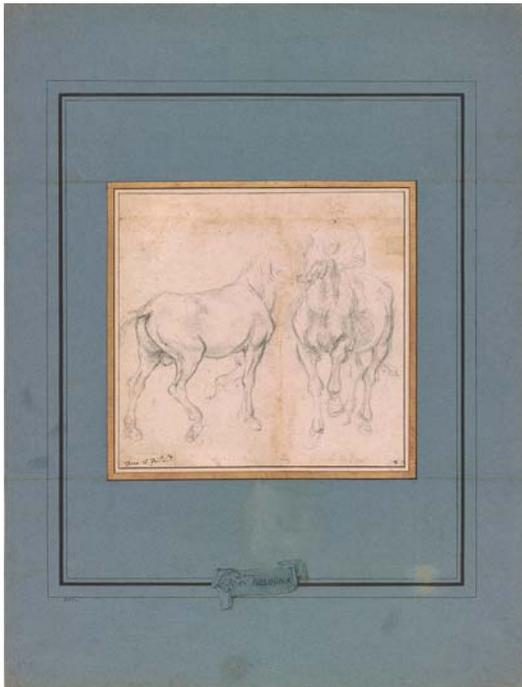
Left: School of Albrecht Dürer (1471–1528), *Stablemen of Various Nations*, ca. 1517. Pen and brown ink. Purchased by Pierpont Morgan in 1909. The Morgan Library & Museum. Right: Annibale Carracci (1560–1609), *Study for Choice of Hercules*, ca. 1595–97. Pen and brown ink, over red chalk. Princeton University Art Museum; Museum purchase, Fowler McCormick, Class of 1921, Fund.

the center. This visual effect becomes particularly clear when comparing a drawing with Mariette's original mat to one without it.

III. Restoring Drawings

Mariette was an expert paper restorer and often manipulated the drawings in his collection with the intention of improving their legibility. Although by today's standards the practice of cutting, pasting, and retouching old master drawings is unorthodox, such interventions were an essential part of Mariette's art of collecting. He commonly, for example, added strips of paper around the edges of fragmentary drawings not only to supply missing parts of the composition but also to center the sheets on the mounts.

One of the most dramatic interventions he performed was the splitting of a single sheet of paper to separate the recto and the verso of double-sided drawings. His contemporaries were amazed by his skill in this challenging operation. To gain a better understanding of how Mariette split his drawings, the Morgan's Thaw Conservation Center attempted to separate a replica of a drawing with studies on both sides. The experiment is shown in a video in the exhibition.



Left: Florentine School, *Two Studies of a Horse*, after 1550. Black chalk. Purchased by Pierpont Morgan in 1909. The Morgan Library & Museum. Right: Girolamo Francesco Maria Mazzola, called Parmigianino (1503–1540), *Girl Seated on the Ground near a Chair*, ca. 1524. Pen and brown ink brown wash. Purchased by Pierpont Morgan in 1909. The Morgan Library & Museum.

Public Programs

SYMPOSIUM

A Demand for Drawings: Five Centuries of Collecting

In conjunction with the exhibition *Pierre-Jean Mariette and the Art of Collecting Drawings*, the Morgan Drawing Institute, in collaboration with the Center for the History of Collecting at the Frick Art Reference Library, will host a two-day symposium focusing on great collectors of drawings from the Renaissance to the present. Hugo Chapman, Simon Sainsbury Keeper of Prints & Drawings at the British Museum, will deliver a keynote address, and an international panel of scholars will explore key figures and key moments in the history of collecting drawings.

Friday, March 4, 3:30–6:30 pm at the Morgan Library & Museum
Saturday, March 5, 10 am–5 pm at the Frick Collection

Tickets: \$20; \$15 for members. Museum admission is included.

For a detailed schedule of presenters and topics, and to purchase tickets, visit: themorgan.org/drawing-institute/symposium

GALLERY TALKS

Pierre-Jean Mariette and the Art of Collecting Drawings

Giada Damen, Moore Curatorial Fellow, Drawings and Prints

Friday, February 5, 6:30 pm
Friday, March 11, 1:00 pm

Tickets: All gallery talks are free with museum admission; no tickets or reservations necessary

ADULT PROGRAMS

Sketching in the Gallery

Spend two hours sketching drawing inspiration from Italian old masters' works in the exhibition *Pierre-Jean Mariette and the Art of Collecting Drawings*, or from Andy Warhol's rarely seen illustrations in *Warhol by the Book*. Professional artists and educators will be available to assist you.

Saturday, March 6, 11 am–1 pm:

Susan Stillman, Artist and Parsons The New School for Design faculty member

Saturday, April 2 and May 7, 11 am–1 pm:

Simon Levenson, Artist and National Arts Club instructor

Tickets: Free with museum admission.

This program is limited to 12 people on a first-come, first-served basis. Stools, boards, a selection of pencils, and drawing paper will be provided. While personal sketchbooks are allowed, ink, paint, markers, charcoal, chalk, pastels, folding stools, and easels are not permitted in the galleries.

Organization and Sponsorship

Pierre-Jean Mariette and the Art of Collecting Drawings is a program of the Morgan's Drawing Institute, a center of research focused on deepening the understanding and appreciation of the role of drawing in the history of art. Additional support is provided by Lowell Libson, Ltd.

The exhibition is organized by Giada Damen, Moore Curatorial Fellow in the Department of Drawings and Prints.



The programs of the Morgan Library & Museum are made possible with public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

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, music 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, and the 2010 refurbishment of the original library, 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.

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