

PRESS IMAGES

The Thaw Collection of Master Drawings
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1

One of the great innovators of the sixteenth century, **Barocci** was an early master of the colored chalk technique. Here he applied a faint base of red to map out the general area of the neck and head, before rubbing passages with a smooth white chalk to give the impression of glowing skin illuminated by a strong light. It recently emerged that the artist's little known follower Francesco Baldelli appropriated the study for the head of a shepherd in his *Nativity of Christ*, now in the Galleria Nazionale, Perugia.



3

According to the inscriptions on the mount of the drawing, **Goethe** produced this view of the Bay of Naples from memory. True to the Romantic spirit, this image depicts a lone traveler, seen from the back, sheltered by the canopy of magnificent trees and admiring the picturesque view before him.



2

This sheet was executed before **Greuze** returned to Paris in 1757 and is related to a slightly larger drawing in the Pushkin State Museum of Fine Arts, Moscow. It is very likely that this sheet was a preliminary study for the larger drawing. The fluid strokes of wash and a loose pen line reveal a particularly free and energetic technique that is specifically characteristic of this period in Greuze's draftsmanship.



4

Primarily lauded as a society portraitist, **Romney** devoted a series of studies to the subject of John Howard visiting a prison. Howard's appointment as high sheriff of Bedfordshire in 1773 initiated his indefatigable efforts to uncover penal abuses in Britain and abroad.

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5



This sheet belongs to a series of about eighteen finished watercolor drawings and another dozen pen-and-ink drawings of Tangier that **Hollar** made in 1669, when he accompanied Lord Henry Howard on an embassy to Morocco.

6



Carus, who counted Caspar David Friedrich and Johann Wolfgang von Goethe among his friends, is one of the great representatives of German Romantic tradition. This drawing belongs to a group of loosely sketched studies in charcoal, many with mysterious, nocturnal effects, that Carus is thought to have created in the 1850s. It features a baroque fountain in the shape of a dolphin whose elegantly curved tail supports a basin surmounted by a figure. In 1857 Carus presented it as a gift to the renowned composer and pianist Franz Liszt (1811–1886).

7



Between 1816 and 1817, **Grimm** spent three months in Rome, where he was influenced by the Nazarenes. The sojourn proved critical for his stylistic development and he became an instant admirer of Mantegna, Perugino, Raphael, and Francia. On his return to Germany, he produced very accomplished portrait drawings and more than 200 etchings. This drawing owes much to the traditions of the Nazarenes, as the Virgin and Child was one of their favorite subjects, and to the art of the Reformation period in Germany.

8



This delicate figure study was produced early in **Monet's** career when he was tackling a large canvas depicting a luncheon party of elegantly dressed figures picnicking in a garden. The preparatory work for the painting yielded several studies of individual figures, where Monet explored the possibility of drawing from models. Monet eventually abandoned the unfinished painting in 1866.

9



The centaur—a creature with the torso of a man and a body of a horse—fascinated **Redon** and occurs frequently in his work. He executed more than thirty paintings and drawings of centaurs. Here, an old centaur, Chiron, tutor of Aesculapius as well as Achilles, is the subject. The quiet dreamlike setting rendered in chiaroscuro gives the centaur even more of an otherworldly character emphasizing his symbolic and mythical nature.



10



11

Ingres made this remarkable pair of drawings not long after his return from Italy in 1824 where he had been for eighteen years. The young man is Marcellin Defresne. In 1824, Defresne became a knight of the Legion d'Honneur, an honor that Ingres himself received in January 1825. Defresne is shown elegantly posed, pen in hand, his right arm resting on a tall writing desk. His pretty wife is portrayed, book in hand, seated on a sofa, with every curl of her coiffure as carefully studied as the details of her elaborate, ruffled day dress.



12

This large pastel by **Gauguin** was a preparatory for the painting *La Ronde des petites bretonnes* (Breton girls dancing), executed during the summer of 1888 and first shown in Paris that fall, and now in the National Gallery of Art, Washington. The work marks Gauguin's return to figure painting after a period of landscapes.



13

In the first half of the 1940s, during a period of intense experimentation, **Jackson Pollock** investigated a wide range of sources, from American Indian art and Mexican mural painting to Picasso and surrealism. Typical of Pollock's imagery at the time is the combination of human and animal forms, in which the latter symbolize the instinctive nature of man. Such a fusion is suggested here by the goat-like features in the center of the sheet.

14



While landscapes do appear as backgrounds in a number of **Degas's** paintings, this pastel drawing was produced later in his life, between 1890 and 1892. While not drawn *en plein air*, the work recalls the scenery from a walk through the Burgundian countryside and reflects Degas's very personal and romanticized interpretation of the landscape.

15



Drawings and collages play an important role in **Ellsworth Kelly's** creative process. Remarkable for its spare minimalism, the present collage is a two-part composition consisting of one large piece of black paper pasted onto a white, rectangular sheet. The force of the work rests on two simple oppositions, black vs. white and curve vs. straight line, which Kelly has explored throughout his career in a wide range of variations.

16



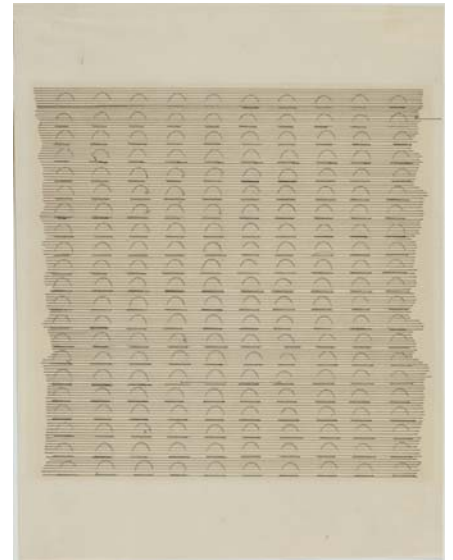
This portrait of **Matisse's** long-time model and assistant, Lydia Delectorskaya, is remarkable for its great economy. Bold, broad outlines of brushed ink were characteristic of Matisse's figure drawings of the late 1940s and relate to his decoration for the Chapel of the Rosary at Vence (1947-51) in which he explored in large scale the dramatic effect of simple design in stark black over a white background.

17



Jim Dine's drawings are often characterized by a combination of media and an intensity of mark making. In the present work the owl is painted in bold brush strokes over a print depicting the artist's studio. Inspired by a dream, Dine devoted numerous works to the subject of the owl, which he admired as a symbol of wisdom and the emblem of the Greek goddess Athena.

18



Agnes Martin adopted the grid system as the basis of her art in the early 1960s and remained faithful to it for the rest of her life. Combining the regularity of a repeated pattern with slight variations in its execution her drawings speak of order, measure, and rhythm while conveying emotion through the personal touch of the sensitive lines.

1. Federico Barocci (1535–1612)
Head of a Bearded Man in profile to the Right, 1588–91
Black, red, white, and brown chalk, on blue paper faded to blue-green; laid down on a Cobenzl mount
12 ¼ x 10 1/16 in. (311 x 255 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

2. Jean-Baptiste Greuze (1725–1805)
The Game of Morra, ca. 1756
Pen and brown ink, brown and gray wash, over graphite; laid down on old mount
9 4/5 x 17 1/5 in. (250 x 360 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

3. Johann Wolfgang von Goethe (1749–1832)
Bay of Naples, with the Tip of Posillipo, seen from the Harbor, 1810–24
Brush and brown ink, over graphite; laid down on a mount decorated with four strips of green paper
Image: 4 x 5 ¼ in. (100 x 133 mm), mount: 6 15/16 x 8 3/16 in. (177 x 208 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

4. George Romney (1734–1802)
John Howard Visiting a Prison, ca. 1780–85
Pen and brush and black ink, over graphite
12 ¾ x 21 in. (324 x 533 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

5. Wenceslaus Hollar (1607–1677)
View of Tangier from the Southeast, ca. 1669
Watercolor pen and brown, over black chalk, on two pieces of paper joined together
6 1/8 x 24 ½ in. (157 x 623 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

6. Carl Gustav Carus (1789–1869)
Fountain Before a Temple, ca. 1857
Charcoal, heightened with white gouache, on blue paper
18 x 11 ½ in. (457 x 285 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

7. Ludwig Emil Grimm (1790–1863)
The Virgin Mary supporting the standing Christ Child, ca. 1816–20
Black and brown ink over graphite, and graphite alone
13 ¼ x 9 1/16 in. (337 x 230 mm)

The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

8. Claude Monet (1840–1926)
Figure of a Woman (Camille), 1865
Black chalk
18 ½ x 12 ¾ in. (472 x 315 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

9. Odilon Redon (1840–1916)
Reading Centaur (Centauré lisant)
Charcoal on golden brown paper, scratched, some stumping and eraser work; tack holes in lower left and right corners; some adhesive residue of old border visible
18 13/16 x 14 ¾ in. (473 x 376 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

10. Jean-Auguste-Dominique Ingres (1780–1867)
Portrait of Adolphe-Marcellin Defresne (1793–1869), 1825
Pencil
16 15/16 x 11 9/16 in. (428 x 292 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

11. Jean-Auguste-Dominique Ingres (1780–1867)
Portrait of Mme Adolphe-Marcellin Defresne, née Sophie Leroy (1810–1831), 1826
Pencil
17 ¼ x 12 in. (436 x 305 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

12. Paul Gauguin (1848–1903)
Study for Breton girls dancing, Pont-Aven, 1888
Pastel and charcoal, with watercolor and gouache, on cream-colored paper
31 ½ x 25 ¾ in. (800 x 654 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

13. Jackson Pollock (1912–1956)
Untitled (Abstract Ram), ca. 1944
Latex and enamel paints, black ink wash, pen and black and red ink, sgraffito
29 ¾ x 19 ¾ in. (755 x 501 mm)
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Photography by Schecter Lee.

14. Hilaire-Germain-Edgar Degas (1834–1917)
Landscape with Path Leading to a Copse of Trees, ca. 1890
Pastel over monotype in oils, on paper, laid down on board
10 5/8 x 14 in. (271 x 358 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

15. Ellsworth Kelly
White Curve (Radius: 12'), 1976
Graphite pencil and collage
31 3/4 x 47 1/2 in. (806 x 1,207 mm)
The Thaw Collection, The Morgan Library & Museum
© Ellsworth Kelly
Photography by Schecter Lee.

16. Henri Matisse (1869–1954)
Grand Visage (Lydia), ca. 1951
Brush and India ink
25 9/16 x 19 3/4 in. (649 x 502 mm)
The Thaw Collection, The Morgan Library & Museum
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17. Jim Dine (b. 1935)
Blind Owl, 2000
Charcoal and oil on serigraph
35 1/2 x 30 1/2 in. (902 x 775 mm)
The Thaw Collection, The Morgan Library & Museum
Photography by Schecter Lee.

18. Agnes Martin (1912–2004)
Untitled, ca. 1962
Pen and India ink and graphite on tracing paper
8 1/4 x 8 1/4 in. (203 x 203 mm)
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Photography by Schecter Lee.

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