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**Blanton Museum of Art Presents a Summer of Masterworks**

**Special Exhibition Highlights Four Centuries of European Drawings Drawn from  
Yale University's Distinguished Collection**

*Eighty-seven drawings by Bernini, Degas, Guercino, Jordaens, and Watteau, among many others,  
illuminate European draftsmanship from fifteenth to nineteenth century; many works never before  
seen by general public*

*Master Drawings from the Yale University Art Gallery*  
June 1 to August 12, 2007

Austin, Texas—Continuing its Summer of Masterworks, the Blanton Museum of Art at The University of Texas at Austin is pleased to present *Master Drawings from the Yale University Art Gallery*, on view from June 1 through August 12, 2007. Organized by the Yale University Art Gallery, *Master Drawings* provides a compelling survey of European draftsmanship from the late fifteenth to the mid-nineteenth century, featuring a substantial number of works that have never been seen by the general public.

Including masterworks by **Gian Lorenzo Bernini, François Boucher, Edgar Degas, Jean-Honoré Fragonard, Jean-Baptiste Greuze, Guercino** (Giovanni Francesco Barbieri), **Jacob Jordaens, Claude Lorrain, Domenico Tiepolo**, and **Jean-Antoine Watteau**, as well as by many lesser-known artists, the exhibition will travel to the Smart Museum of Art at the University of Chicago (October 4, 2007–January 13, 2008) following its presentation at the Blanton. The final venue is the Yale University Art Gallery (February 19–June 8, 2008).

*Master Drawings from the Yale University Art Gallery* is the first full exploration of the breadth and depth of the Gallery's collection of European drawings since 1970, when Egbert Haverkamp-Begemann and Anne-Marie Logan published a complete catalogue of the collection's European drawings made before 1900. Selected from the Gallery's holdings of more than one thousand old master drawings, the exhibition features drawings from all of Europe, with France, Italy, and the Netherlands prominently represented. With almost forty percent of the works on view acquired since the publication of the 1970 catalogue—including eighteen drawings acquired within the past five years—the exhibition provides

viewers with an up-to-date look at this significant collection.

Jock Reynolds, the Henry J. Heinz II Director of the Yale University Art Gallery, comments, “The Gallery’s collection of European drawings offers an intimate view across a broad range of artistic ideas and working methods. A collection-based exhibition such as this one is exciting to assemble, for it propels new research and scholarship, which in turn prompts a teaching museum such as ours to further strengthen its holdings. We are delighted to be able to share these works, seldom viewed beyond our very active print room, with two other university museums and the public at large.”

The exhibition and its accompanying publication have been organized by Suzanne Boorsch, the Robert L. Solley Curator of Prints, Drawings, and Photographs; and John Marciari, the Nina and Lee Griggs Associate Curator of Early European Art, both of the Yale University Art Gallery. Project director and exhibition curator for the Blanton’s presentation of the exhibition is Cheryl Snay, Assistant Curator of Prints and Drawings, Blanton Museum of Art.

## **Exhibition**

*Master Drawings* presents examples of nearly every artistic movement and drawing technique used by European artists from the Renaissance up to the beginning of the modern era. Not only finished sheets, but also drawings from various stages of the creative process and for a wide variety of purposes—studies for paintings, and works preparatory for prints, stained glass, tapestries, and embroideries—are represented.

The exhibition, which is organized chronologically, opens with a *Lion* by a Venetian artist of the late fifteenth century. It is an early example of the late-medieval drawing-book tradition in which models were derived from previous works of art rather than from the direct study of nature.

In the sixteenth century, a new interest in the process of creating a work of art developed, as artists based their drawings on nature rather than following established imagery. In particular, artists in Italy began to develop the practice of producing a sequence of preparatory studies for a painting, starting with compositional and figure studies, progressing to a *modello* (a small version of the finished work), and finally a full-size cartoon. Polidoro da Caravaggio’s *Study of a Seated Old Man* (ca. 1520)—executed in preparation for a painted frieze at the Palazzo Baldassini—is an example of the figure studies in red chalk that were produced by the school of Raphael. This standard process for preparing a finished

work was widespread through the seventeenth century as well, and similarly conceived figure studies by Domenico Zampieri (called Domenichino), Simon Vouet, and others are also featured in the exhibition.

The Mannerist style that arose throughout Europe in the mid-sixteenth century, characterized by a stylized view of the natural world, is represented in the elongated figures used in the *Old Testament Prophet* (ca. 1550) by Francesco Salviati, Jan Harmensz. Muller's *Neptune* (ca. 1589), and Bartholmaeus Spranger's *Venus and Mercury* (1600).

This period also saw the development of drawings created as preparation for prints or for stained glass, tapestries, and embroideries. Maerten van Heemskerck's *Mars and the Choleric Temperament* (1565) was meant to be copied—and was, line for line—and made into a print by a professional engraver, whereas Jacques Bellange's *Holy Family with Saints* (1611–12) is preparatory for his own etching. Designs for stained glass include Bernard van Orley's *The Resurrection of Christ* (ca. 1525–30), for an ecclesiastical setting, and Jörg Breu the Elder's *Circe Changing the Men of Ulysses into Animals* (ca. 1525–35), most likely for a scholar's study. Likewise, *The Last Supper* (1589), by Diego López de Escuriaz, was the cartoon for one of the richly embroidered vestments produced for the Escorial.

Seventeenth-century works such as Jacques de Gheyn's informal sketch of a *Youth Seated at a Table* (ca. 1604) demonstrate the rediscovery of naturalism at the time, while Giovanni Battista Caracciolo's *Compositional Study* (ca. 1616–20) shows the drama associated with Baroque style. Other highlights from this period include Claude Lorrain's idyllic *Pastoral Landscape* (1639) and Jacob Jordaens's study of a complacent *Goat* (ca. 1657). The experimentation with caricature that was also common in the seventeenth century is demonstrated by Guercino's *Caricature of a Man in a Large Hat* (ca. 1630–40).

Exhibition highlights from the eighteenth century include an informal sketch of *Two Recruits* (ca. 1715), by Jean-Antoine Watteau, and a finished drawing of *A Farmyard Scene* (ca. 1740), by François Boucher, which reflects this artist's affinity for Dutch landscape and genre scenes of the seventeenth century. Extraordinary sheets from the early nineteenth century include one of Domenico Tiepolo's Punchinello drawings (1800), Bartolomeo Pinelli's neoclassical *Achilles Swears an Oath to Avenge the Dead Patroclus, Killed by Hector* (1808), in which Patroclus's pose, reminiscent of the dead Christ, melds Christian and classical associations, and a study by Théodore Géricault for his *Raft of the Medusa* (1819).

Later in the exhibition, a watercolor by Théodore Rousseau, *The Stone Bridge* (ca. 1830), reveals the immediacy and spontaneity that characterize the plein-air sketch, which

would become the benchmark of Impressionism. The exhibition closes with a charming early work by Edgar Degas, *Seated Young Girl* (ca. 1858–59), and a masterful view of *Nôtre Dame seen from the Quai de la Tournelle* by Johan Barthold Jongkind (1863).

### **Publication**

*Master Drawings from the Yale University Art Gallery* is accompanied by a fully illustrated catalogue, copublished by the Gallery and Yale University Press. The 296-page book includes a foreword by Mr. Reynolds; an introduction by the curators; and text on individual works, mostly by Ms. Boorsch and Mr. Marciari, with a small number written by experts on a given artist or by Yale graduate students working under the direction of the curators. The catalogue presents new scholarship, including the re-attribution of works in the collection, and features over one hundred large-scale color illustrations.

### **Exhibition Support**

The exhibition and its attendant publication are supported by Mr. and Mrs. Bruce B. Dayton, B.A. 1940, Dr. and Mrs. Edmund P. Pillsbury, B.A. 1965, the Florence B. Selden Fund, and the Samuel H. Kress Foundation. **The Blanton's presentation of *Master Drawings* is made possible by the Inman Foundation.**

### **Yale University Art Gallery's Traveling Exhibition Program**

*Master Drawings from the Yale University Art Gallery* is one of three collections-based exhibitions organized by the Yale University Art Gallery for national travel between 2006 and 2009. Another exhibition focuses on Yale's legendary Société Anonyme collection of modernist works (*The Société Anonyme: Modernism for America*), and the third on the Gallery's unparalleled collection of American art (*Life, Liberty and the Pursuit of Happiness: American Art 1660–1893 from the Yale University Art Gallery*). For information on the Gallery's traveling exhibition program, please visit <http://artgallery.yale.edu>.

### **Yale University Art Gallery**

Founded in 1832, the Yale University Art Gallery is the oldest and one of the most prestigious college art museums in the United States. With renowned collections of more than 185,000 objects from around the world and from ancient times to the present day, the Gallery is one of the nation's leading teaching museums. The Gallery's collection can be

explored on the Web at <http://artgallery.yale.edu>.

The Gallery's main building—the first museum designed by American architect Louis Kahn—reopened in December 2006 after a major renovation. This work is part of an overall renovation and expansion of the entire Gallery, to be completed in phases and scheduled for completion in 2010.

### **The Blanton Museum of Art**

The Blanton Museum of Art at The University of Texas at Austin is one of the foremost university art museums in the country, and has the largest and most comprehensive collection of art in Central Texas. The museum welcomes and engages all visitors by offering personal, extraordinary experiences that connect art and ideas, reaching within and beyond The University of Texas campus to stimulate the thriving, creative community that is Austin, Texas, and beyond. The Blanton's permanent collection of more than 17,000 works is recognized for its European paintings, an encyclopedic collection of prints and drawings, and modern and contemporary American and Latin American art.

Located at the intersection of Martin Luther King Jr. Boulevard and Congress Avenue, the museum is across the street from the Bob Bullock Texas State History Museum and is adjacent to downtown Austin. The museum is open Tuesday, Wednesday, Friday and Saturday from 10-5, Thursday 10-8 (free admission day), and Sunday from 1-5. Admission is free to members, all current UT ID-holders and children under 12, \$5 for adults, \$4 for seniors, and \$3 for youth. For information call (512) 471-7324 or visit [www.blantonmuseum.org](http://www.blantonmuseum.org).

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