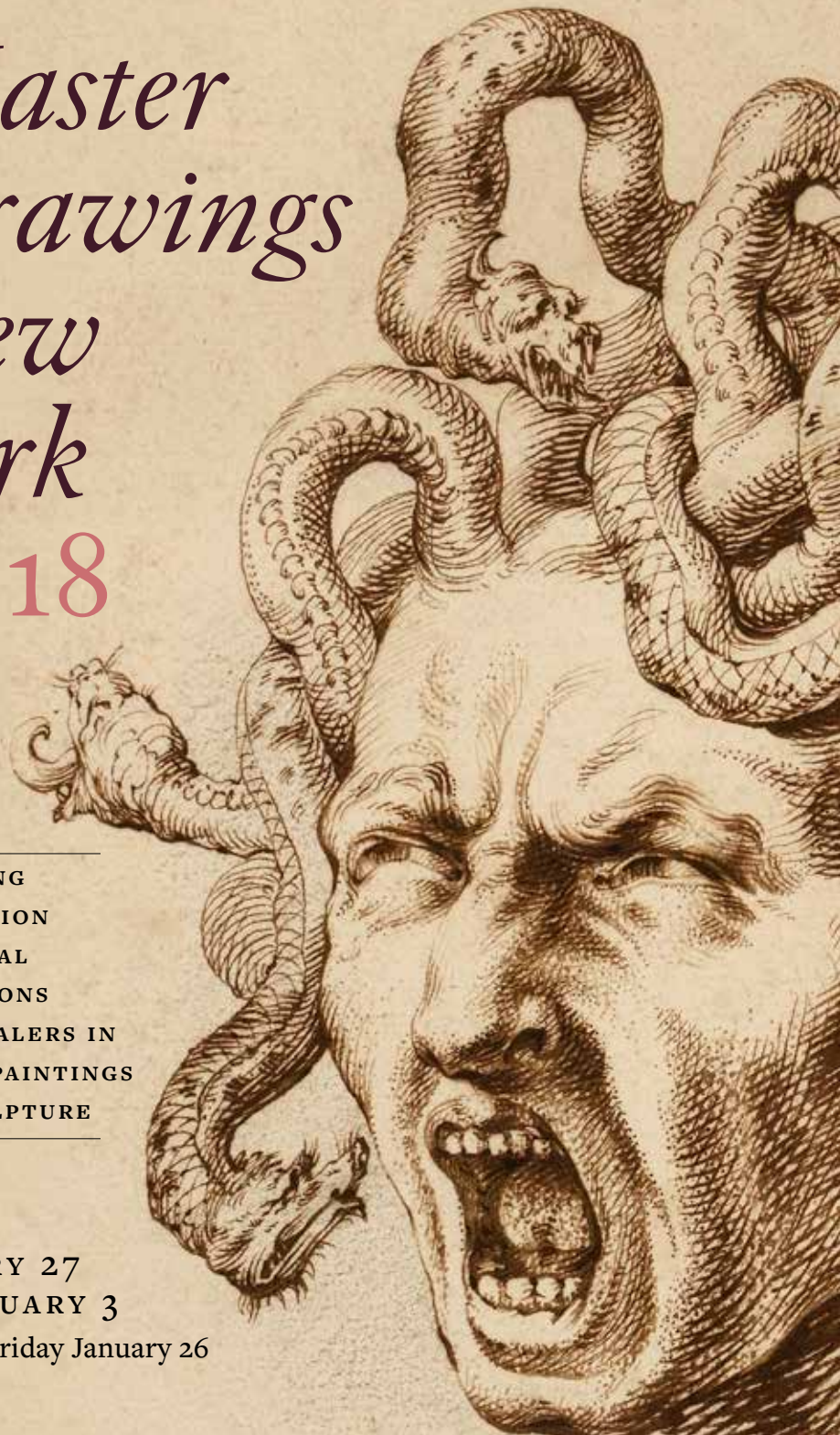


Master Drawings New York 2018

FEATURING
A SELECTION
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EXHIBITIONS
FROM DEALERS IN
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AND SCULPTURE

JANUARY 27
– FEBRUARY 3
Preview Friday January 26



COVER
Godfried Maes (1649–1700)
The Head of Medusa (detail)
Pen and brown ink, with
additions in black chalk
9 2/3 x 7 1/8 in · 244 x 181 mm
Exhibited by
Stephen Ongpin Fine Art

Master Drawings New York

FEATURING
A SELECTION
OF SPECIAL
EXHIBITIONS
FROM DEALERS IN
MASTER PAINTINGS
AND SCULPTURE

JANUARY 27 – FEBRUARY 3

PREVIEW AT ALL GALLERIES

Friday January 26, 4–8 pm

GALLERIES OPEN

Saturday January 27, 11 am–6 pm

Sunday January 28, 2 pm–6 pm

Monday January 29 – Saturday February 3,
11 am–6 pm

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Giovanni Domenico Tiepolo (1726–1804)
Scene of Contemporary Life: The Picture Show (detail), 1791
Pen and ink over black chalk
Thaw Collection, The Morgan Library & Museum, 2017.253

SYMPOSIUM

Master Drawings

2017 in Review

EDITORS' CHOICE

Join the editorial board of quarterly journal *Master Drawings* as they reflect on a year of discoveries, scholarship, and exhibitions in the drawings world. Topics for conversation include recent exhibitions devoted to Hieronymus Bosch, Raphael and Michelangelo among others.

Tuesday, January 30, 4–5.30 pm

**Academy Mansion, 2 East 63rd Street
(between Madison and 5th Avenue)**

THE MET

Exhibition Viewing and Curator Conversation at The Metropolitan Museum of Art

PRIVATE EARLY HOURS VIEWING OF
*Michelangelo: Divine Draftsman
and Designer*

FOLLOWED BY A SPECIAL EVENT
*The Drawings of Michelangelo and
Rodin: Debates and Perspectives*

This year Master Drawings New York 2018 launches with an exclusive private viewing of *Michelangelo: Divine Draftsman and Designer* followed by conversations with Carmen C. Bambach, Curator of Italian and Spanish Drawings, about the exhibition and Ashley Dunn, Assistant Curator of French 19th-century Drawings and Prints, about *Rodin: At the Met*. The event will be followed by a conversation with the audience.

9 am–10 am Private Early Hours Viewing
10.30 am–12 pm Curator Conversation

Friday, January 26

**The Metropolitan Museum of Art
1000 5th Avenue**



This event is made possible
through a generous contribution
from The Tavolozza Foundation.

Michelangelo Buonarroti (1475–1564)
*Studies for the Three Labors
of Hercules (detail)*
Red chalk
Royal Collection Trust 2017
© Her Majesty Queen Elizabeth II

This is a ticketed event with limited capacity.

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Master Drawings

New York 2018

INTRODUCTION

AS MY FOOTSTEPS trace marks through the momentarily white, blizzard-struck sidewalks of Madison Avenue during Master Drawings Week, I think about the artist as they began to make their own marks on a blank sheet of paper. What were their choices? To use black chalk or pen and ink, or watercolor; make a finished work or jot a brief note of an idea. To lay out a complete composition or create and recreate a motif in order to exercise their mind, their eye, and their hand. We love drawings because they give us some sense of intimacy with the maker. They open for us a small door to the artist's thoughts; they bring us close to the moment the work was made. We can see Michelangelo meticulously modeling the back of one of the sibyls in the Sistine Chapel. We can look over the shoulder of Jacques-Louis David concertedly redefining a composition that he would paint, working out the drapery and the deliberate interaction of poses. We can sit on a hillside with John Constable capturing clouds on an autumn day. And we can sway with Auguste Rodin rendering the movement of a dancer. Even highly finished sheets give us insight into the workings of the artist – corrections or retracings indicate hesitation and rethinking.

There is an inherent challenge to making a drawing, a medium that necessitates brevity and a clever use of materials to conjure on paper what can be created in more elaborate ways in painting. Rembrandt could evoke the squirming struggle of a child in its mother's arms with a few quick lines of chalk. Samuel Palmer created his late landscapes by adding and scraping layers of graphite, watercolor, bodycolor, and gum arabic. He highlighted with touches of gold or merely a striking line of white.

Our appreciation of drawing requires a different kind of looking than that afforded to highly worked paintings or bold contemporary art. We need to come in close, take in the details,



MICHELANGELO
BUONARROTI (1475–1564),
Studies for a Libyan Sibyl
(recto), ca. 1510–11,
Chalk on paper,
Metropolitan Museum
of Art, 24.197.2

and hold the piece in our hands. What is there? And what is not? Drawing is a medium that evokes questions. What was the function? Was it for the artist's own use or for a patron? Is it from life or imagination? Why did they employ this medium rather than another? Why did they focus on this figure? Why did they go over that passage many times? What happened to all the other drawings by this master? The answers, if we can arrive at them, bring us closer to understanding the artist and how they set about their work.

There is something about drawing that we can all appreciate at a visceral level because all of us have drawn at some point in our lives. So, we can all admire, and perhaps even envy, a fluidly rendered figure; feel the force behind a vigorous passage of hatching; or relate to a draftsman's belabored efforts to render a foreshortened hand.

So, during this week as our discussions fill with questions of quality, condition, rarity, and value, let us take a moment to be reminded of the masterful hands and minds that have faced blank pages.

Nadine M. Orenstein

Drue Heinz Curator in Charge
Department of Drawings and Prints

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EXHIBITION
January 26–February 6



François Marius Granet
(1775–1849)
Communion
Pen, brush, ink, and ink wash
Inscribed *Granet à son ami*
Navez, 1836
9¾ × 15 in · 250 × 380 mm

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Girolamo Francesco Mazzola,
called il Parmigianino
(1503–1540)
Three studies of a nude
female figure
Red chalk heightened with
white on laid paper, laid onto
a second sheet
2½ × 4 in · 65 × 103 mm

Christopher Bishop Fine Art

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Jacopo Pontormo (1494–1557)
Saturn and Ceres (detail), c.1537
Pen and brown ink on buff paper, black chalk
6¼ × 9¾ in · 161 × 247 mm
Double-sided sheet; reverse shows
Mercury and Astraea



Jacopo Pontormo's
Astrological Allegories for
Villa Castello

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Orazio Gentileschi (1563–1639)
The Crowning with Thorns
Oil on canvas
16 × 20 in · 410 × 515 mm

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*Winter Exhibition:
Works on Paper*

EXHIBITION
January 26–March 3, 2018

Gwen John (1876–1939)
Profile of Bourgeois Couple, 1910s
Gouache, watercolor, and pencil on paper
Stamped (at lower right)
Gwen John (estate stamp)
7 $\frac{7}{8}$ × 6 $\frac{1}{16}$ in · 200 × 154 mm



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Edgar Degas (1834–1917)
Étude de Danseuses (Trois Danseuses)
Charcoal with fixative, pastel, thin paper
laid down on card
22 $\frac{1}{4}$ × 17 $\frac{1}{2}$ in · 565 × 444 mm



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*The Masculine Observed,
16th to 20th Century*

Aureliano Milani (1675–1749)
Uomini nudi, muscolosi, e terribili
Pen, brown ink, and bister
10 $\frac{1}{2}$ × 14 in · 267 × 357 mm

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Cy Twombly (1928–2011)
Some Flowers for Suzanne (detail)
1982
Oil paint, wax crayon and
pencil on paper
44 $\frac{3}{8}$ × 30 $\frac{1}{4}$ in · 1133 × 768 mm

Martyn Gregory

Hilda May Gordon:
A Colourist Abroad

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Hilda May Gordon
(1874–1972)
*The Market, Berastagi,
Sumatra*
Gouache
Signed lower right
HM Gordon
7 3/8 × 11 in · 187 × 279 mm

James Mackinnon

*European drawings and watercolours,
oil sketches and paintings, 1780–1880*

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Johann Christian Reinhart
(1761–1847)
*Young goatherd on a rocky
hillside at Ariccia, 1807*
Pencil, brown wash and
white heightening
16 3/4 × 22 in · 425 × 560 mm

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Dorothy Dehner
(1901–1994)
*Balloon Ascension #3:
Dithyrambe Played by
the Ashraf, 1947*
Ink on paper
17 1/2 × 26 in · 445 × 660 mm

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*Drawings vs Painting
Art from the Netherlands
1569–2007*



Jacob Jordaens (1593–1678)
Three studies of a young woman, c.1615
Oil on panel
18 × 25 1/2 in · 455 × 650 mm



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Henri Fantin-Latour (1836–1904)
*Study for the second plate of
'La Fée des Alpes' (Manfred)*, c.1885
Charcoal on laid paper
24½ × 18¼ in · 625 × 465 mm

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Thomas Rowlandson (1756–1827)
Game of Cribbage
Pen and brown ink and watercolor
over pencil
Signed and dated lower right 1818
Diameter 14 in · 353 mm

Stephen Ongpin Fine Art

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Godfried Maes (1649–1700)
The Head of Medusa
Pen and brown ink, with
additions in black chalk
9⅔ × 7⅞ in · 244 × 181 mm

*Annual Exhibition of Master Drawings
from the 16th to the 20th Century*



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Jean Dufy (1888–1964)
Un Vue de Paris
Watercolor on paper
18⅜ × 12¼ in · 476.25 × 311 mm





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Marquis House
67 Jermyn Street
St James's
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Giovanni Bonazza
(1654–1736)
Allegory of winter, c. 1710
Terracotta
Height 13¾ in · 335 mm



Trezza

5 EXHIBITING AT:
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*American Social Realism
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Henri Matisse (1869–1954)
Femme Assise, c.1944
Graphite on paper

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Nancy Friese (b.1948)
*Montauk Cliffs, Rocks, Sand
and Waves*, 2017
Watercolor, inks on Arches paper
22 × 30 in · 558 × 762 mm



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David Cox (1783–1859)
*The Junction of the Wye
and the Severn*
Late 1820s
Watercolor
22 × 35 in · 571 × 889 mm



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Egon Schiele (1890–1918)
Seated Woman, 1916
Pencil on paper
Signed and dated *Egon Schiele 1916*
17¾ × 11¾ in · 452 × 288 mm



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THIS PRIVATE VIEWING of the New-York Historical Society's new, dedicated Audubon Gallery with Roberta J.M. Olson, Curator of Drawings, will be followed by a discussion of the innovative techniques pioneered by Audubon. Attendees will be able to examine a separate selection of these national treasures without glass in a study room. Alan Balicki, Chief Conservator, Library, will explain the complex conservation treatment of one watercolor and also demonstrate the cutting-edge display case for the double-elephant-folio edition of *The Birds of America*.

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Special Exhibition

Lecture and panel discussion:

2 pm, Wednesday, 31st of January, 2018

Dr. Rick Scorza

Accademico Onorario, Accademia delle Arti del Disegno, Florence

“The Accademia del Disegno: Borghini, Pontormo & Michelangelo”

Dr. Dennis V. Geronimus

Associate Professor of Art History & Department Chair, NYU

“A More Loving and Constant Heart’: Vittoria Colonna, Alfonso d’Avalos, Michelangelo, and the Complicated History of Pontormo’s *Noli me Tangere*”

Christopher Bishop

Christopher Bishop Fine Art

“Logic and Magic on One Stem: The Two Michelangelos and the Two Pontormos”

On the occasion of the exhibition:

Jacopo Pontormo’s Astrological Allegories for Villa Castello

January 26th - February 3rd, 2018

Academy Mansion

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Catalog of the exhibition available upon request after January 26th, 2018

To RSVP for the lecture, request a catalog and for more information on the exhibition visit pontormoastronomy.com

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(Don't Fill the Basket so Full)
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AUCTION

January 30, 2018

VIEWING

January 26–29
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PIETRO BUONACCORSI,
PERINO DEL VAGA (1501–1547)

Jupiter handing a newborn boy to Diana
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(Possagno 1757–1822 Venice)

Bust of Napoleon Bonaparte, c. 1810

Plaster

35 3/4 × 18 × 18 inches (90.8 × 45.7 × 45.7 cm)

Plinth later



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ISAAC DE MOUCHERON (1677–Amsterdam–1774)

An Italianate Park Landscape

Pen, grey and brown ink with watercolor over black chalk

Tipped onto 18th century mount, inscribed, *de Moucheron*

178 × 127 mm (7 × 5 in.)

Executed ca.1730s



WINSLOW HOMER (1836–1910) *The Breakwater*, 1883
Pencil & Watercolor on Paper • 14½ × 21½ inches • 132030

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William Byron, 4th Baron Byron (1669-1736)
Tree struck by lightning, 1718
Sold for £10,000 (incl. premium)

FANS & INTERACTIONS

Frances Middendorf – Bill Middendorf

JANUARY 20 – FEBRUARY 3, 2018

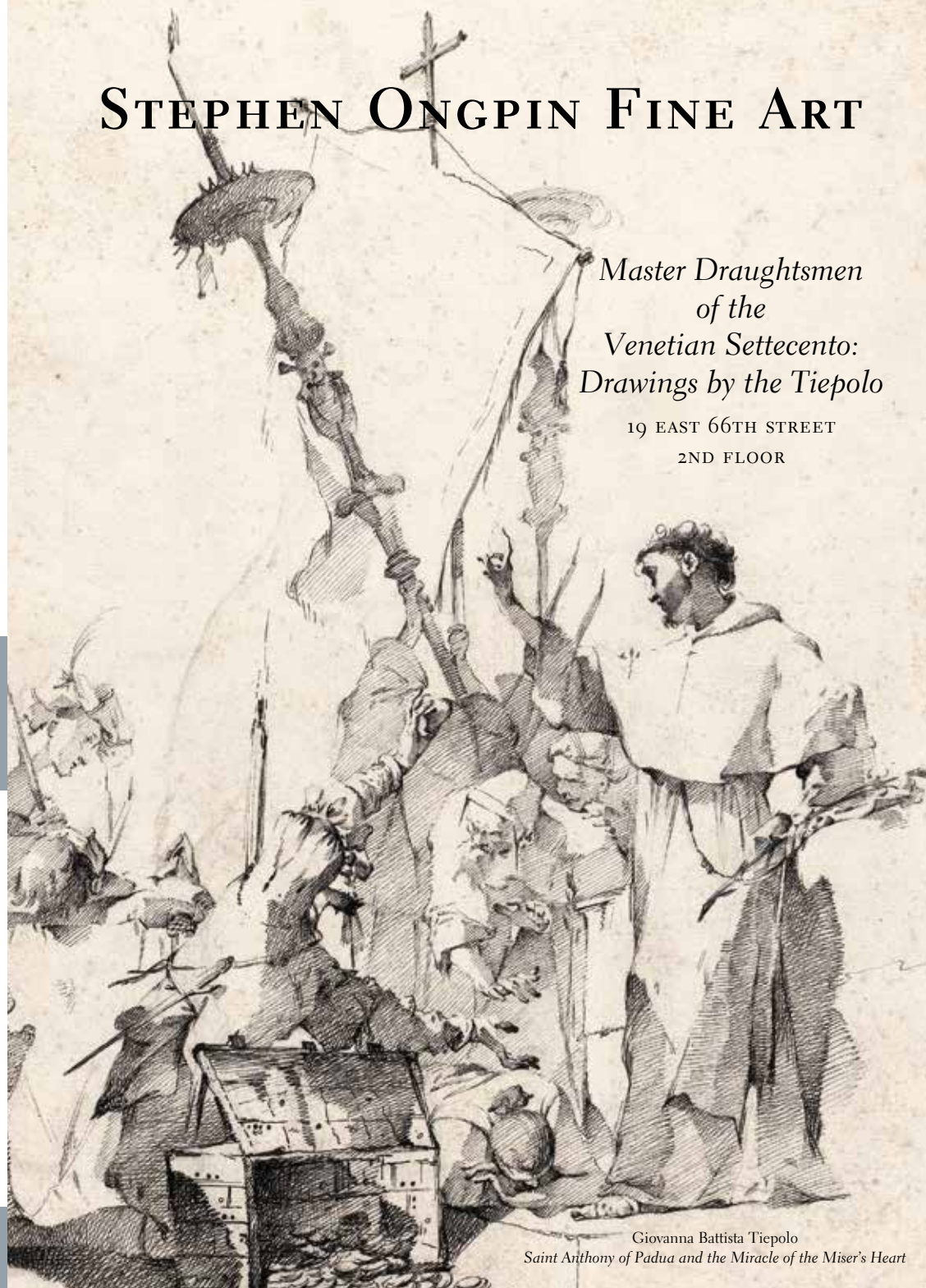


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*Master Draughtsmen
of the
Venetian Settecento:
Drawings by the Tiepolo*

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Giovanna Battista Tiepolo
Saint Anthony of Padua and the Miracle of the Miser's Heart

TOMASSO BROTHERS FINE ART



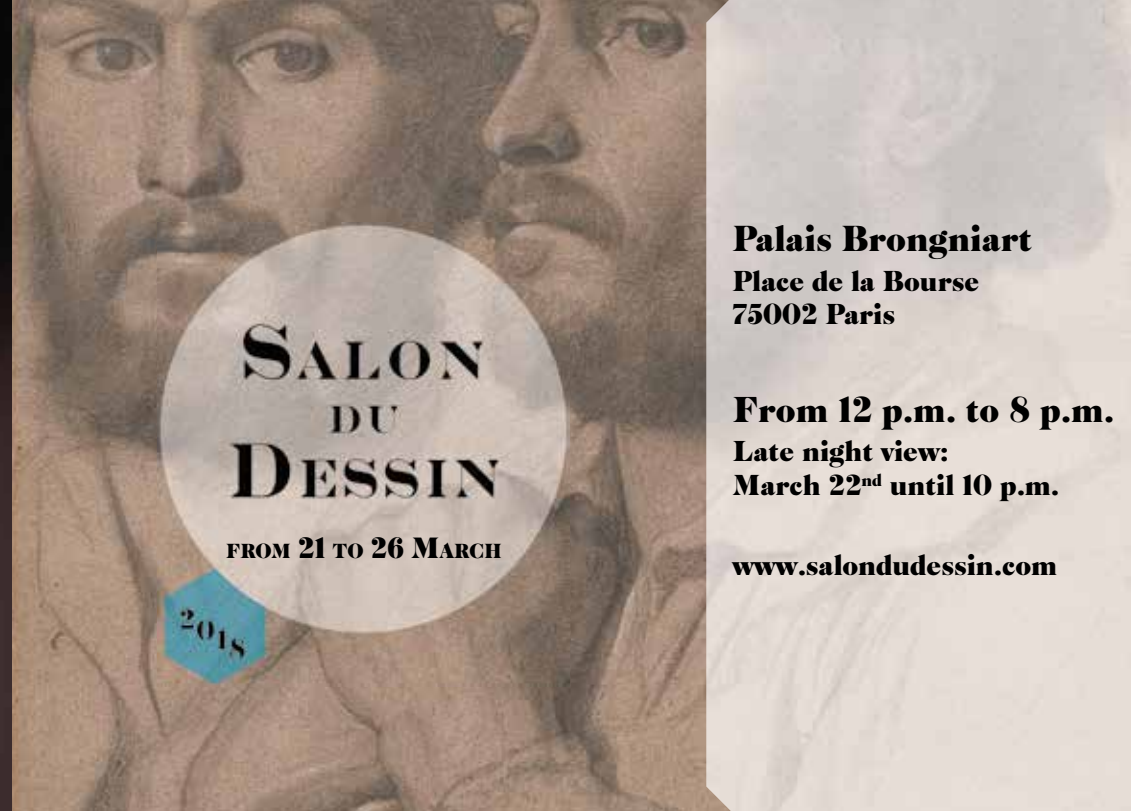
Giovanni Bonazza (1654–1736)
Allegory of winter, circa 1710
Terracotta
33.5 cm (13¼ in.) high

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Private collection, Rome
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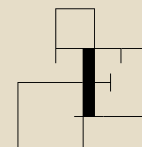
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LONDON ART WEEK

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