

# NATIONAL GALLERY OF ART

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DÜRER TO DELACROIX: GREAT MASTER DRAWINGS FROM STOCKHOLM  
FROM SWEDISH NATIONALMUSEUM COMING TO NATIONAL GALLERY OF ART

WASHINGTON, D. C. (August 14, 1985). Dürer to Delacroix: Great Master Drawings from Stockholm, goes on view in the National Gallery of Art's West Building Ground Floor prints and drawings galleries October 27, 1985 through January 5, 1986. The 118 master drawings from the fifteenth to the nineteenth centuries, are being loaned by the Swedish Nationalmuseum, Stockholm, Sweden.

The exhibition is being supported by Volvo North America Corporation.

It is the first time that most of the drawings will be seen in the United States. Included are works by such masters as Dürer, Rembrandt, Rubens, Van Dyck, Goya, Raphael, Poussin, Boucher, Fragonard, Watteau, and Delacroix. Among the Swedish artists whose works will be presented are Sergel, Ehrensvar, and Martin. The selection demonstrates the high points of European draftsmanship and a full range of artistic expression in various media and types of drawing.

The Swedish Nationalmuseum ranks with the British Museum, the Louvre, and the Albertina as one of the greatest repositories of graphic arts in the world. The exhibition has been drawn very largely from the Nationalmuseum's oldest possession, the collection assembled by Carl Gustaf Tessin, one of the most distinguished connoisseurs of his time, and other eighteenth-century art patrons. Most of Tessin's collection passed to the Swedish King in 1755, and to the Royal Museum in 1794. In 1866 the museum was renamed the Nationalmuseum.

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Among the German drawings is Albrecht Dürer's exceptional black chalk rendering, Portrait of a Girl (1515). The subject's face and hair have a beautiful, life-like quality. Dürer's handling of various textures enhances this realistic sense.

The Three Fantastic Figures (1598) by Hendrick Goltzius, and Portrait of a Young Man (1521) by Lucas van Leyden demonstrate technical virtuosity which is thought to represent Dürer's influence upon these two artists.

Eight Rembrandt drawings depicting a variety of subjects will be on view. Among them are: Esther (c. 1635), a powerful representation of the Old Testament heroine; The Arrest of Christ (c. 1659-1660), a frieze-like composition with Christ as the dominant central figure; Portrait of Titia van Uylenburch (1639), Rembrandt's sister-in-law as she sews; and Landscape with a Farm House and High Trees (c.1650s), a suggestion of space and movement with great economy.

From the Italian school there is a handsome Study for Porta della Cittadella in Mantua (1530s), one of Giulio Romano's most free and brilliant architectural sheets. Barocci's Head of a Woman is a softly modeled study for the Virgin in Barocci's unfinished painting, Assumption (c. 1610-12). In contrast to this is one of the most important works in the Stockholm collection, a very rare fifteenth-century drawing by Ghirlandaio, Head of an Old Man. It is from the world's first systematic collection of drawings, assembled by Giorgio Vasari, who embellished this drawing with a frame consisting of four female figures.

French masters will also be on view in the exhibition. Watteau's Two Studies of a Young Woman is an important drawing recently acquired by the Nationalmuseum. Repentance (c. 1810) by Prud'hon depicts a gracefully draped female figure whose posture is one of sadness and remorse; Male Nude Study by Boucher is a forceful, muscular drawing in black chalk heightened with white on blue paper. Two nineteenth-century artists, David and Ingres, are represented respectively by a well defined architectural rendering, Rome at the Porta S. Paolo, and the delicately pensive Study for an Angel (1842).

In 1697 Stockholm's royal castle burned and French artists were brought in to work with the native artisans to build a new structure, the Royal Palace. Funds, however, were



soon depleted by costly wars, and the foreign artists returned to their homelands. Construction was resumed on a larger scale in the 1720s with a new generation of artists who continued to work until the middle of the century. The palace architect established a drawing school which received official support, and eventually the Swedish Academy of Fine Arts was established to provide training for Swedish artists and foreign pupils in a variety of media. Swedes also began to travel to the continent where they learned techniques that were later incorporated into the palace construction.

By the 1780s several Swedish artists began to return to Stockholm after extensive tours abroad. John Tobias Sergel spent twelve years in Rome where he became an excellent draftsman; Elias Martin returned after a long visit to England, and Carl August Ehrensvard had by this time concluded his studies in Italy.

Among the drawings by these Swedish artists is John Tobias Sergel's Passionate Lovers, typical of Sergel's highly sensual characters. Carl August Ehrensvard depicts the gently rolling Swedish Scanian plain in View of Scania, an area similar to the Italian campagna; and Elias Martin's drawings inspired by his trip to England, At the Bank of the Thames, London and An Art Auction in London.

Dr. Per Bjurström, Director of the Nationalmuseum and one of the world's foremost drawing connoisseurs, supervised the preparation of the exhibition catalogue text by Dr. Börje Magnusson and Dr. Ulf Cederlöf of the Nationalmuseum staff, and contributed an essay on the history of the collection as well as numerous individual entries.

After its Washington premiere, the exhibition will be seen at the Kimbell Art Museum, Fort Worth (February 1 through April 13, 1986), and at The Fine Arts Museums of San Francisco (May 10 through July 20, 1986). Dr. Bjurström has worked closely with representatives of the three museums to select the drawings for the exhibition. Diane De Grazia, curator in the National Gallery's department of prints and drawings, is organizing the exhibition at the Gallery.

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FOR FURTHER INFORMATION or photographs contact Carolyn Amiot, (Deputy Information Officer), Information Office, National Gallery of Art, Washington, D.C. 20565 (202) 842-6353.