

*Master
Drawings
New
York*

Saturday January 21 – Saturday January 28

Preview at all galleries

Friday January 20

4 pm – 8 pm

Master Drawings New York

PREVIEW AT ALL GALLERIES

Friday January 20, 4pm to 8pm

GALLERIES OPEN

Saturday January 21 through Saturday January 28, 2012

Sunday January 22, 2pm - 6pm

Monday - Saturday 11am - 6pm

TELEPHONE ENQUIRIES

+1 212 755 8500

www.masterdrawingsinnewyork.com

Reflections on Master Drawings Week, New York

“Those who are not conversant in works of art are often surprised at the high value set by connoisseurs on drawings which appear careless, and in every respect unfinished; but they are truly valuable. . . they give the idea of a whole.”

SIR JOSHUA REYNOLDS

An artist, pedagogue, and collector, the incisive Reynolds knew well of what he spoke (although he was heard to protest when the asking price of a work on paper seemed in his estimation excessive). And the sentiments he expressed—which get to the heart of that seductive, often ineffable quality that instinctively draws those of a certain sensibility to the messy sketch, exploratory figure study, or *primo pensiero*, rather than to a varnished canvas or polished marble—have been shared by collectors, curators and connoisseurs before and since.

In referring to their seemingly careless and unfinished aspect, Reynolds alludes to the compelling sense of immediacy drawings often project—the direct view they seem to afford onto the private ruminations, creative calculations, and prodigious powers of invention (as well as the occasional infelicitous jottings) of their creators. And not unrelated to this energizing access to the mind of the artist is the thrill of discovery and the heady gratification offered by a mystery solved—who is this by? what is it for?—that art

historians and collectors have experienced since the days of Giorgio Vasari and his *Libro de' disegni* in the sixteenth century.

These myriad sensations—the pleasure of happening upon a new artist, or of encountering a familiar or beloved one in a different light; of being captivated by a drawing's beauty or expressive power or rarity or masterful technique and then, if *Fortuna* permits, of successfully procuring that new-found treasure for one's own collection or institution—are experienced and shared by all who follow the pilgrimage route of Master Drawings Week in New York each January. If we are perhaps no longer guided in this journey of education, delectation, and acquisition by the words of Reynolds, whose academic pronouncements have distanced him from our own day, we cannot but concur with the uncannily analogous sentiments expressed by another, more “modern” artist-collector, Degas, who remarked that “Drawing is the artist's most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality.” Once again, for a brief, chilly week in New York, this timeless truth resounds.

LINDA WOLK-SIMON

*Charles W. Engelhard Curator and Head of
the Department of Drawings and Prints,
The Morgan Library & Museum,
New York*

Didier Aaron, Inc

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Fax: +1 212 737 3513

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Louis Carrogis, called Carmontelle

(1717–1806)

Portrait of a Woman

Red chalk

12½ × 8½ in · 318 × 215 mm



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Pierre-Adrien Paris (1745–1819)

*Washerwoman and a Bull before a
Fountain at the Villa Sacchetti in Rome*

Pen and brown ink and watercolor
heightened with gouache over
black chalk on off white laid paper;
ruled border in brown ink
16 × 21¾ in · 410 × 540 mm



Richard A. Berman Fine Art/Master Drawings 16th to 20th Centuries

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richardaberman@earthlink.net

Francesco Fontebasso (1707–1769)
Study of Three Athletes
Pen and dark brown ink
14 $\frac{7}{8}$ × 10 $\frac{7}{16}$ in · 377 × 265 mm

Christopher Bishop Fine Art

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Jean-Baptiste Huet (1745–1811)

Going to Market

Pen and ink with sepia washes
Blind Stamp of Joseph Newman
lower right (Lugt, 2540)
9 $\frac{1}{4}$ × 15 in · 232 × 381 mm





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Martin Assig (b. 1959)

Jenny, 2011

Ink on paper

9½ × 6⅞ in · 240 × 175 mm

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[www.artnet.com/
sigridfreundorfer.html](http://www.artnet.com/sigridfreundorfer.html)

CLOSED SUNDAY 22 JANUARY

Hans Hofmann (1880–1966)

Untitled (Provincetown),

June 28, 1941

Crayon and India ink on paper

Initialed *HH* and dated

VI 28 41, lower right

14 × 17 in · 355 × 178 mm





Margot Gordon Fine Arts

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mgordonfinearts@aol.com

EXHIBITION CONTINUES UNTIL
FEBRUARY 18

Raffaello Sanzio, called Raphael (1483–1520)
Two Putti supporting a Beam or a Plaque
Pen and brown ink, over black chalk
4½ × 2¾ in · 114 × 69 mm

Lowell Libson Ltd

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Sir Thomas Lawrence P.R.A. (1769–1830)

Portrait of John Millington, aged 16

Signed with initials and dated: *TL June 1795*

Red and black chalks

8¾ × 7½ in · 225 × 180 mm



James Mackinnon

EXHIBITING AT:
CLINTON HOWELL ANTIQUES
150 EAST 72ND STREET
NEW YORK, NY 10021

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Cell: +44(0) 7973 539332

10/29 Palace Gate, London W8 5LY
Telephone: +44 (0)20 7591 0004

james@mackinnon.com



George Pyne (1800–1884)
An Oxford undergraduate's room
One of a pair
Watercolor
8 × 12¼ in · 203 × 308 mm

José de la Mano Galería de Arte

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Claudio Coello, 6
28001 Madrid, Spain
Telephone: +34 91 435 0174
galeria@josedelamano.com

www.josedelamano.com

Francisco Bayeu (1734–1795)
The Immaculate Conception, c. 1780–1785
Black chalk heightened with white on
greenish paper
17 × 12 in · 430 × 305 mm



Mary-Anne Martin Fine Art

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mamartin@mamfa.com

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Diego Rivera (1886–1957)
Study for the Ballet 'H.P.', c. 1927
Watercolor black chalk
and graphite on paper
Signed 'Diego Rivera'
12¼ × 18½ in · 308 × 470 mm

Barbara Mathes Gallery

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NEW YORK, NY 10075

Telephone: +1 212 570 4190

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art@barbaramathesgallery.com

www.barbaramathesgallery.com



Gerhard Richter (b. 1932)
UNTITLED (29.1.94), 1994
Oil on paper
Signed center: 29.1.94 - Richter
11¼ × 16¼ in · 298 × 413 mm

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Lyonel Feininger (1871–1956)

Scene from Bleak House, 1891

Ink on paper

Inscribed by the artist on verso:

Composed by Leonell Feininger 1891

The subject is from Dickens' "Bleak House"

5¼ × 6¾ in · 146 × 172 mm

On the 200th anniversary of the birth
of Charles Dickens (1812–1870)

Mireille Mosler Ltd

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Herman Henstenburgh (1667–1726)

Four Butterflies

Watercolor and gouache,

heightened with eggwhite

Signed with monogram *H.H.B. fe*

7¾ × 8¾ in · 195 × 224 mm

Jill Newhouse Gallery

4 EAST 81ST STREET
NEW YORK, NY 10028

Telephone: +1 212 249 9216
maildrop@jillnewhouse.com

www.jillnewhouse.com

INCLUDING A SELECTION OF WORKS
FROM ARTURO CUELLAR, ZURICH



Edouard Vuillard (1868–1940)
*Madame Vuillard Preparing
French Beans, 1898*
Pastel on paper
Stamped with signature lower left:
Lugt 2497b
12 × 10½ in · 305 × 273 mm

Nissman, Abromson Ltd

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[www.pada.net/members/
memDetail.php/31](http://www.pada.net/members/memDetail.php/31)

Franz Skarbina (1849–1910)
Study of Horses
Black and white chalk on pink paper
Signed lower left
15¼ × 18¾ in · 387 × 475 mm



Pia Gallo

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THIRD FLOOR
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PiaArt@aol.com

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Theodore Chasseriau (1819–1856)
*Two Women; one sitting and holding a child;
the other standing under a tree, 1839*
Pencil drawing, heightened with white
on brown paper
Signed and dated: *th Chasseriau/1839*
8 $\frac{3}{8}$ × 7 $\frac{1}{8}$ in · 225 × 182 mm



Laura Pecheur

DESSINS ANCIENS, DESSINS MODERNES

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75009 Paris, France

www.laurapecheur.fr

Dora Maar (1907–1997)
Soleil couchant
Colored ink on paper
Signed with initials
12 × 9 in · 320 × 240 mm

Crispian Riley-Smith Fine Arts Ltd

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crispian@riley-smith.com

www.riley-smith.com/crispian

EXHIBITION CONTINUES UNTIL
FEBRUARY 18

Crispian van de Passe I (1564–1637)
An Emblematic device: An Allegory of Faith, c. 1590
Pen and brown ink and blue wash,
indented for transfer, pen and brown ink
Circular, diameter $3\frac{3}{4}$ in · 88 mm



Stiebel Ltd

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gerald@stiebel.com

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Pierre Parrocel (1670–1739)
*Study of the Head of a Child
and a Study of Hands*
Black chalk, heightening in
white chalk on brown paper
 $7\frac{1}{2} \times 8\frac{3}{8}$ in · 191 × 212 mm





David Tunick, Inc.

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Charles-Louis Muller (1815–1892)

The Poet, André Chénier

Black chalk with white highlights

on squared buff paper

24¼ × 18½ in · 610 × 469 mm

Monroe Warshaw

EXHIBITING AT:
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New York, NY 10023

Telephone: +1 212 496 8419
monroe.warshaw@gmail.com

www.oldmasterdoodles.com

François Boucher (1703–1770)

A Bucolic Landscape

Red chalk

6¾ × 9½ in · 157 × 242 mm





Mia N. Weiner

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AND THE CONNOISSEUR
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mweiner@oldmasterdrawings.com

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Andrea Sacchi (1599–1661)
St. Francis Marrying Poverty, c. 1633
Red chalk, pen and brown ink
9 5/8 × 7 3/4 in · 244 × 194 mm

The Morgan Library & Museum

225 Madison Avenue at 36th Street, New York, NY 10016

Rembrandt's World

DUTCH DRAWINGS FROM
THE CLEMENT C. MOORE COLLECTION

January 20 – April 29, 2012

Over 90 drawings by Dutch artists, primarily of the seventeenth century, are featured, including works by Rembrandt and other master draftsmen of the Dutch Golden Age.

WEDNESDAY, JANUARY 25, 6.30 PM

Rembrandt and the Crying Boy: A Question of Method

A LECTURE BY MARTIN ROYALTON-KISCH

Tickets: \$15 for Non-Members; \$10 for Members

Call 212 685 0008 or visit www.themorgan.org

Martin Royalton-Kisch, eminent scholar and former curator of Dutch and Flemish drawings and prints at the British Museum, will talk about the attribution of a newly discovered drawing and discuss how decisions on authenticity are currently reached in the fraught field of Rembrandt scholarship. This program coincides with the exhibition *Rembrandt's World: Dutch Drawings from the Clement C. Moore Collection*.

The exhibition *Rembrandt's World: Dutch Drawings from the Clement C. Moore Collection* will be open at 5:30 pm especially for program attendees.



Photography: Graham S. Haber

David Bailly (1584–1657)
Portrait of a Lute Player (after Frans Hals)
Pen and brown ink, with grey washes
Clement C. Moore Collection

www.themorgan.org



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New
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JANUARY 21 – JANUARY 28

PREVIEW AT ALL GALLERIES

FRIDAY JANUARY 20, 4PM TO 8PM

www.masterdrawingsinnewyork.com

*Master
Drawings
London* 2012

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PREVIEW DAY

WEDNESDAY JUNE 27

www.masterdrawingsinlondon.com

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EXHIBITOR:
Lowell Libson Ltd
Sir Thomas Lawrence P.R.A.
(1769–1830)
*Portrait of John Millington,
aged 16 (detail)*

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Joseph Mallord William Turner R.A.
(1775–1851)

The Chain Pier, Brighton

Pencil, pen and black ink and watercolor
with scratching out on Whatman paper

Signed: *JMW Turner RA* (lower right)

5¾ × 8¾ in · 146 × 222 mm

\$300,000–500,000



Sotheby's

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AUCTION 25 JANUARY

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François Boucher (1703–1770)

Young Boy with a Basket

Black chalk and stumping,
heightened with white chalk

Signed: *F. Boucher 1765*

14¾ × 8⅞ in · 366 × 214 mm

\$80,000–120,000

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Master Drawings New York 2012

