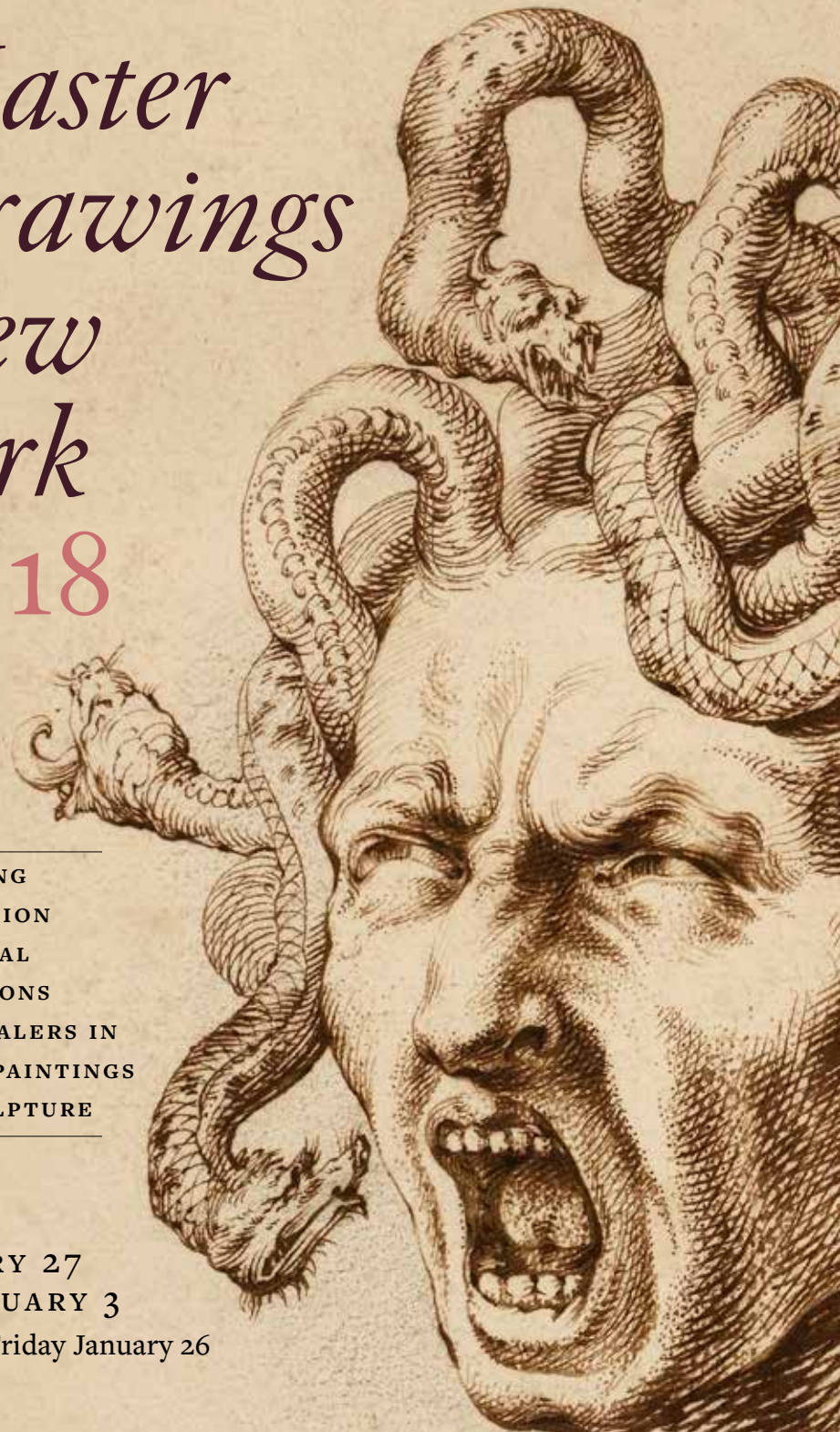


# Master Drawings New York 2018

FEATURING  
A SELECTION  
OF SPECIAL  
EXHIBITIONS  
FROM DEALERS IN  
MASTER PAINTINGS  
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

ENQUIRIES

[allison@masterdrawingsinnewyork.com](mailto:allison@masterdrawingsinnewyork.com)

Telephone +1 929 265 1441

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## Partner Events

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*Master Drawings*  
New York 2018

This is a ticketed event with limited capacity.

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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

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### 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

## Agnews & Naumann Fine Art

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anna.cunningham@agnewsgallery.com  
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Agnew's Gallery  
6 St. James's Place  
London SW1A 1NP

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

4 EXHIBITING AT:  
ACADEMY MANSION, 1ST FLOOR  
2 EAST 63RD STREET  
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146 North Street, Milford, CT 06460  
bishopfineart@optonline.net  
www.pontormoastrology.com

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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www.davisandlangdale.com

*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



## Findlay Galleries

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NEW YORK, NY 10019

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www.findlaygalleries.com

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



## Découvert Fine Art

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Rockport, Massachusetts 01966

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slaw3895@gmail.com  
www.Decouvertfineart.com



*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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newyork@aginc.com  
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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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james@mackinnon.com



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

## Kraushaar Galleries

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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



## Jill Newhouse Gallery

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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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www.stephenongpin.com

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







## Tomasso Brothers Fine Art

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Marquis House  
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St James's  
London SW1Y 6NY

Giovanni Bonazza  
(1654–1736)  
*Allegory of winter*, c. 1710  
Terracotta  
Height 13¾ in · 335 mm



## Trezza

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*American Social Realism  
Works on Paper*

*Impressionist and  
Modern European  
Works on Paper*

Henri Matisse (1869–1954)  
*Femme Assise*, c.1944  
Graphite on paper

## Cade Tompkins Projects

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198 Hope Street  
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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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office@w-k.art  
www.w-k.art

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



## Institutional Events IN CONJUNCTION WITH

*Master Drawings*  
New York 2018

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**Sunday, 28th January, 1.00 pm**

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NEW-YORK HISTORICAL SOCIETY  
170 CENTRAL PARK WEST  
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Monday, January 29

11 AM – 12 PM

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# CHRISTOPHER BISHOP FINE ART

## 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

2 East 63rd Street, New York, NY

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](http://pontormoastronomy.com)

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## OLD MASTER DRAWINGS

### AUCTION

January 30, 2018

### VIEWING

January 26–29  
20 Rockefeller Plaza  
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### CONTACTS

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salsteens@christies.com

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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

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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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# ARTCURIAL

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Estimate: € 80,000 - 120,000



*Auction in Paris*

# OLD MASTER DRAWINGS

March 21<sup>st</sup> 2018

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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

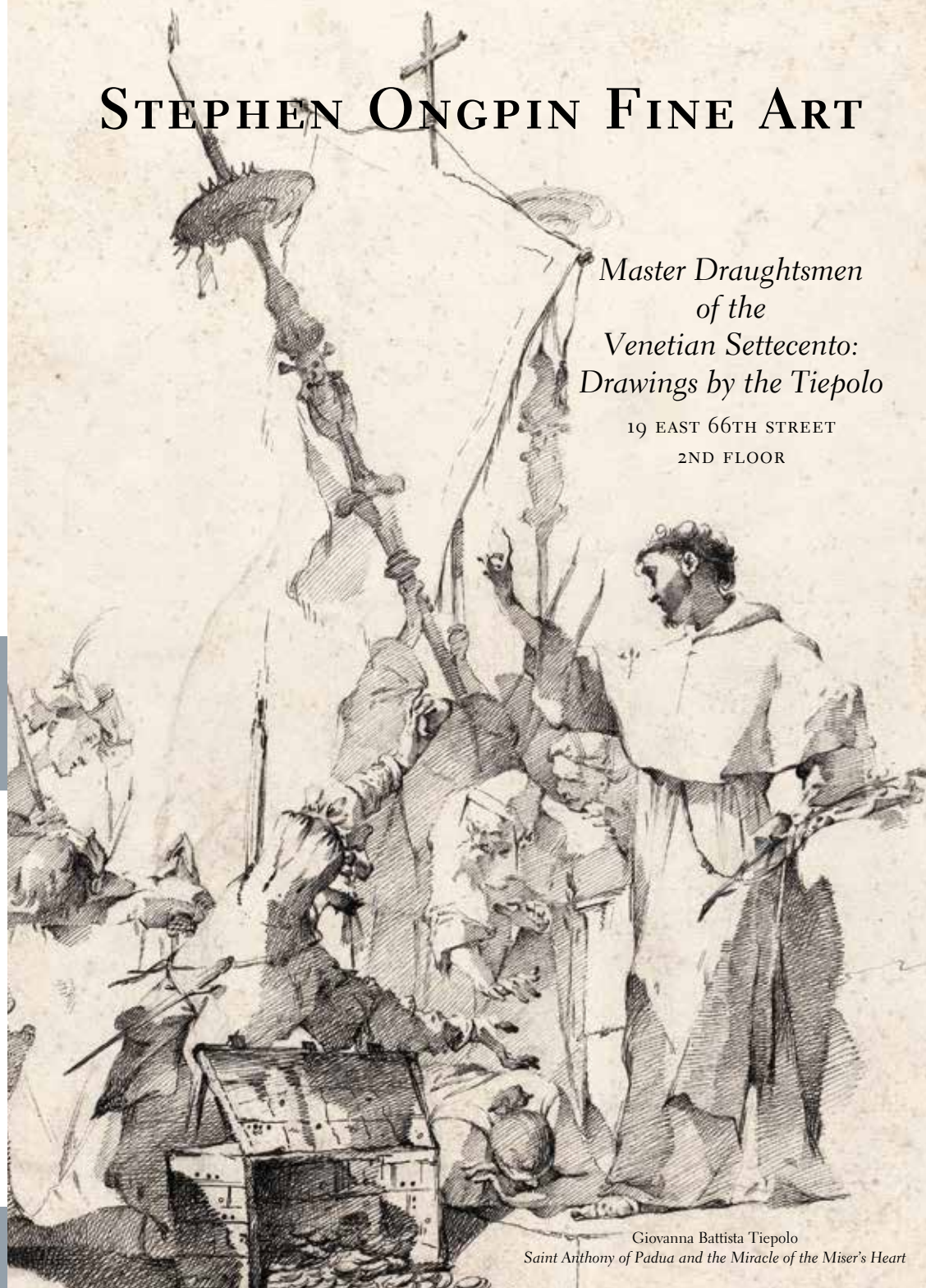


At TAMBARAN 5 E. 82nd Street, NY 10028

## STEPHEN ONGPIN FINE ART

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

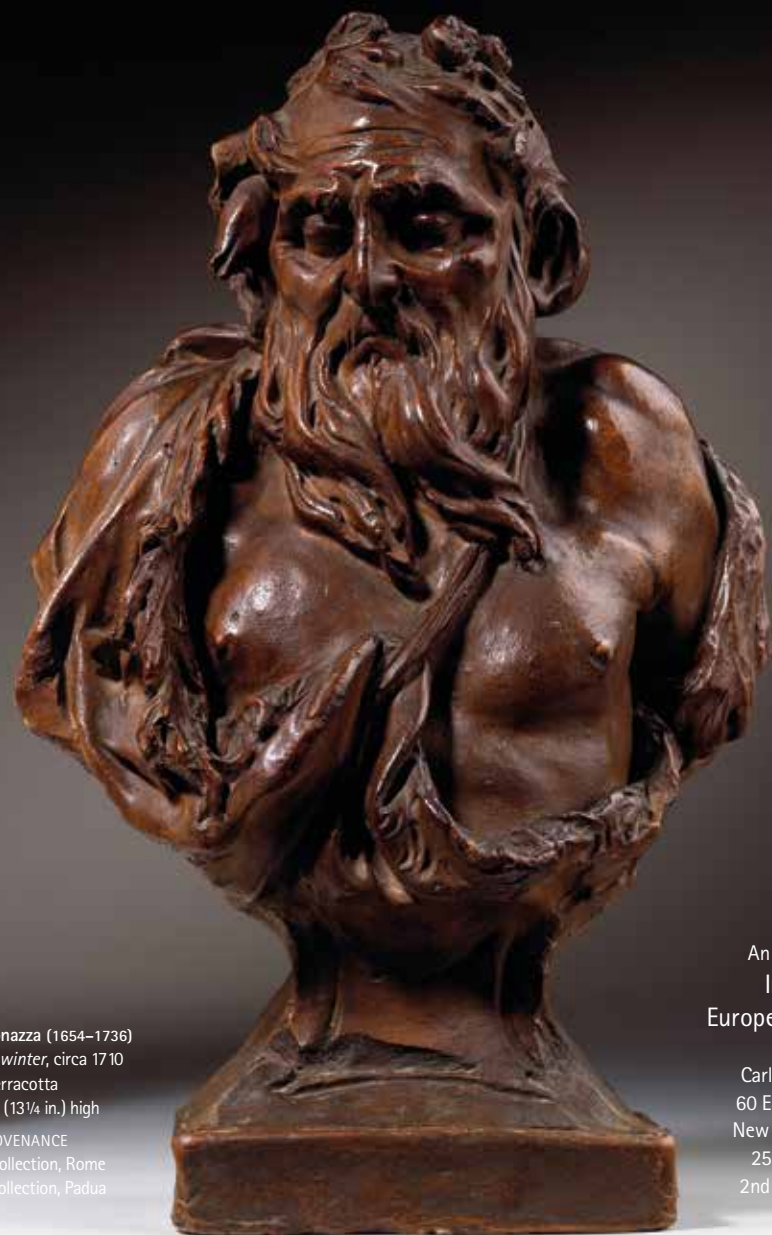
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Giovanna Battista Tiepolo  
*Saint Anthony of Padua and the Miracle of the Miser's Heart*



# TOMASSO BROTHERS FINE ART



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

PROVENANCE  
Private collection, Rome  
Private collection, Padua

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## SALON DU DESSIN

FROM 21 TO 26 MARCH

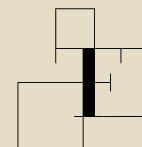
2018

**Palais Brongniart**  
Place de la Bourse  
75002 Paris

**From 12 p.m. to 8 p.m.**  
**Late night view:**  
**March 22<sup>nd</sup> until 10 p.m.**

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# Master Drawings New York 2018

- 1 **Anthony Grant Inc.**  
17 West 54th Street, Suite 1E
- 2 **Findlay Galleries**  
724 5th Avenue, 7th Floor
- 3 **Davis & Langdale Company, Inc.**  
231 East 60th Street
- 4 **Christopher Bishop Fine Art Academy Mansion**  
2 East 63rd Street, 1st Floor
- 5 **Trezza**  
at Trinity House  
24 East 64th Street, 2nd Floor
- 6 **Stephen Ongpin Fine Art**  
at Dickinson Roundell  
19 East 66th Street, 2nd Floor
- 7 **Didier Aaron Inc**  
32 East 67th Street
- 8 **Taylor | Graham**  
32 East 67th Street, 3rd Floor
- 9 **Mireille Mosler, Ltd**  
35 East 67th Street, 4th Floor
- 10 **David Tunick, Inc.**  
13 East 69th Street
- 11 **Colnaghi**  
38 East 70th Street
- 12 **Découvert Fine Art**  
at Lois Wagner Fine Arts, Inc.  
15 East 71st Street, Suite 2A
- 13 **Kraushaar Galleries**  
15 East 71st Street, Suite 2B
- 14 **Guy Peppiatt Fine Art Ltd**  
at Arader Galleries  
1016 Madison Avenue  
1st Floor
- 15 **James Mackinnon**  
at Arader Galleries  
1016 Madison Avenue  
3rd Floor
- 16 **W & K, Wienerroither & Kohlbacher**  
at Shepherd | W & K Galleries  
58 East 79th Street
- 17 **Agnews & Naumann Fine Art**  
22 East 80th Street, 2nd Floor
- 18 **Martyn Gregory**  
at Leigh Morse Fine Arts  
22 East 80th Street, 5th Floor
- 19 **Cade Tompkins Projects**  
at Victoria Munroe Fine Art  
67 East 80th Street, 2nd Floor
- 20 **Jill Newhouse Gallery**  
4 East 81st Street
- 21 **Tomasso Brothers Fine Art**  
at Carlton Hobbs LLC  
60 East 93rd Street
- S **Sotheby's**  
1334 York Avenue
- C **Christie's**  
20 Rockefeller Plaza





# LONDON ART WEEK

SUMMER  
2018  
28 JUNE – 6 JULY

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