Drawn to Drama Italian Works on Paper 1500–1800

October 12, 2008-January 4, 2009

Drawn to Drama Italian Works on Paper, 1500–1800 October 12, 2008–January 4, 2009



The grand narrative tradition ignited during the Renaissance remained central to the visual arts in Italy until the modern period. Dramatic, multifigure compositions portraying mythological, religious, or historical events were considered the highest calling for painters. Only these subjects, it was thought, could fire the passions of the viewer and raise his or her moral consciousness.

The artist's ability to render the human

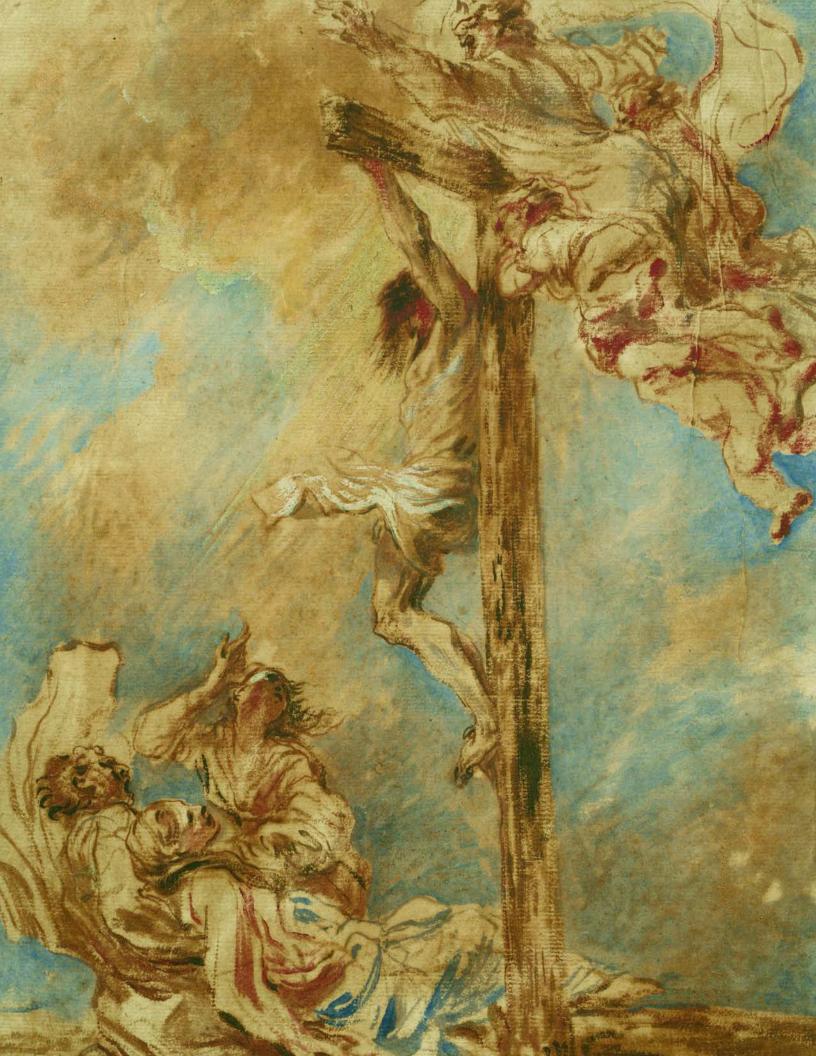
figure, "the measure of all things," was essential to any narrative painting's aesthetic and iconographic effectiveness, and this skill was mastered through drawing.

Drawn to Drama presents a survey of Italian draftsmanship from the early sixteenth to the late eighteenth centuries. It features the spectrum of drawing types, from sketches of expressive heads and nude figures to elaborate compositional studies for altarpieces and ceiling frescoes. Half the drawings are from the Clark's own holdings, and half are borrowed from a private collection; many have rarely or never been seen by the public. In the exhibition they are arranged in groupings that underscore the themes and pictorial strategies that occupied Italian artists across three centuries. Whatever the subject, artists sought to meet a variety of challenges: to make complex or obscure episodes meaningful for the ordinary viewer; to inspire the spectator, emotionally or aesthetically; or to bring new vitality to commonly depicted subjects. It was also during this period that connoisseurs began to collect drawings, appreciating them as works of art in their own right and as windows into the creative process. For viewers today, this remains among the drawings' greatest appeal.

This exhibition was organized by the Sterling and Francine Clark Art Institute.



COVER: Detail of *Head of a Satyr*, 1596, by Giuseppe Cesari, called Cavaliere d'Arpino; INSIDE FROM LEFT TO RIGHT: Detail of *Saturn Devouring His Children*, c. 1635–40, by Johann Paul Schor; Detail of *Head of a Woman*, Early 1490s, by Giovanni Antonio Boltraffio; Detail of *Standing Male Nude*, c. 1735–40, by Francesco Fontebasso; *The Choice of Hercules*, 1712, by Paolo de Matteis; Detail of *The Crucifixion*, c. 1651, by Giovanni Benedetto Castiglione



Exhibition Checklist

Giovanni Antonio Boltraffio Italian, 1465/67–1516 *Head of a Woman* Early 1490s Silverpoint on paper 5 ½ x 4 ½ inches Stefling and Francine Clark Art Institute

Giuseppe Cades Italian, 1750–1799 The Coronation of the Virgin

c. 1790–99 Pen and brown ink on paper 11 ½ x 17 ½ inches Collection of Robert Loper

Luca Cambiaso Italian, 1527–1585 The Annunciation c. 1568 Pen and brown ink with brown and gray washes on paper 11 % x 8 inches Sterling and Francine Clark Art Inst

Sterling and Francine Clark Art Institute Gift of Robert and Lillian Fraker in memory of John and Alice Steiner

Domenico Campagnola Italian, 1500–1564 *The Virgin and Child in a Landscape with Saints Michael and Jerome* c. 1520–25 Pen and brown ink over black chalk

ren and brown ink over black chaik on paper 12 ½ x 10 ½ inches Sterling and Francine Clark Art Institute

Domenico Maria Canuti Italian, 1625–1684 *A Seated Prophet with an Alternative Study of his Head* c. 1677–78 Pen and brown ink with sanguine and brown washes over red chalk on paper

b) parts 3^{\prime} x 6 % inches Sterling and Francine Clark Art Institute Giovanni Benedetto Castiglione Italian, 1609–1664 *The Crucifixion* c. 1651

Oil on paper 16 x 11 inches Sterling and Francine Clark Art Institute

Luca Cattapane Italian, active 1585–1597 *The Adoration of the Shepherds* c. 1590 Pen and brown ink with brown wash and white heightening on paper $15 \times 12 \times$ inches Collection of Rohert Loner

Giuseppe Cesari, called Cavaliere d'Arpino Italian, 1568–1640 *Head of a Satyr* 1596 Black and red chalk on paper

7 ½ x 6 inches Collection of Robert Loper

Giovanni Antonio Crecolini Italian, 1675–1725 *Two Designs for a Processional Coach* 1691 Pen and brown ink with gray wash on paper 8 ½ x 6 ½ inches (each) Collection of Robert Loper

Giovanni Battista Crosato Italian, 1686–1758 *Adonis in the Realm of Flora*

c. 1740 Pen and brown ink with blue wash on paper squared in black chalk 9 ½ x 18 inches Collection of Robert Loper Ciro Ferri Italian, 1634–1689 The Resurrection c. 1660 Pen and brown ink with brown wash, black chalk, and white heightening on paper 12 % x 7 % inches Collection of Robert Loper

Artist unknown (Florentine School) 17th century The Baptism of Christ c. 1620 Pen and brown ink with blue wash on paper 12.9 % inches

Collection of Robert Loper Francesco Fontebasso Italian, 1707–1769 The Martyrdom of Saint Alexander of Bergamo

c. 1730–35 Pen and brown ink with brown wash and white heightening on paper 15 % x 16 % inches Collection of Robert Loper

Francesco Fontebasso Italian, 1707–1769 *Standing Male Nude* c. 1735–40 Pen and brown ink on paper 14 % x 10 % inches Collection of Robert Loper

Battista Franco, called II Semolei Italian, c. 1510–1561 *Head of a Soldier* c. 1545–55 Red chalk on paper 15 ½ x 9 ½ inches Collection of Robert Loper

Collection of Robert Loper Ubaldo Gandolfi Italian, 1728–1781

 The Entombment of Christ

 c. 1750

 Pen and brown ink with brown wash on paper

 8 x 11 ½ inches

 Collection of Robert Loper

Artist unknown (Genoese School) *The Apotheosis of Hercules* c. 1675

c. 1675 Pen and brown ink with gray wash over black chalk on paper squared in black chalk 7 % x 11 % inches Collection of Robert Loper

Luca Giordano Italian, 1634–1705 *The Death of Saint Joseph* 1677

Red chalk on pink paper 25 ½ x 18 ½ inches Collection of Robert Loper

Luca Giordano Italian, 1634–1705 *Rinaldo and Armida* c. 1670 Red chalk on pink paper 12 % x 17 ½ inches Collection of Robert Loper

Giovanni da San Giovanni Italian, 1592–1636 A Young Woman in a Yellow Robe

c. 1630 Black, red, and other colored chalk on blue paper 9 % x 8 % inches Sterling and Francine Clark Art Institute

Guercino (Giovanni Francesco Barbieri) Italian, 1591–1660 Saated Male Figure c. 1618–19 Red chalk on paper 14 % x 11 % inches Sterling and Francine Clark Art Institute

Jacopo da Empoli Italian, c. 1554–1640 Saint Joseph c. 1600–10 Pen and brown ink with brown wash over black chalk on paper squared in red chalk 10 x 4 % inches Sterling and Francine Clark Art Institute

Benedetto Luti Italian, 1666–1724 *A Bearded Apostle Reading* 1712 Pastel and chalk on paper 16 ½ x 13 inches

Sterling and Francine Clark Art Institute Pietro Malombra Italian, 1556–1618 *The Finding of the True Cross* c. 1595

Pen and brown ink with brown wash over black chalk with white heightening on blue paper 10 % x 16 ½ inches Collection of Robert Loper

Carlo Maratta Italian, 1625–1713 *Head of Saint Sebastian* 1685–90

Black chalk with white heightening on paper 14 ½ x 10 ½ inches Collection of Robert Loper

Giuseppe Marchesi, called II Sansone Italian, 1699–1771 *Saint Benedict Raising a Child* c. 1740

Pen and brown ink with brown wash on paper 17 ½ x 10 ½ inches

Collection of Robert Loper Pietro Marchesini

Italian, 1692–1757 *The Vision of Saint Margaret of Cortona* 1728 Red chalk on paper 19 ½ x 12 ½ inches Collection of Robert Loper

Niccolò Martinelli, called II Trometta Italian, c. 1540-c. 1610 *The Agony in the Garden* 1590-95 Pen and brown ink with brown wash and white heightening on blue paper squared in black chalk 14 x 9 % inches

Collection of Robert Loper Paolo de' Matteis Italian, 1662–1728 The Choice of Hercule:

1712 Pen and brown ink with gray wash and

white heightening on blue paper 11 ½ x 16 inches Collection of Robert Loper Pier Francesco Mola

Italian, 1612–1666 *The Immaculate Conception* 1650s

Pen and brown ink with brown and gray washes over black chalk on paper 13 % x 10 % inches Sterling and Francine Clark Art Institute Giuseppe Nicola Nasini Italian, 1657–1736 *Christ Presenting Saint Stanislaus Kostka to Saint Maria Maddalena dei Pazzi* c. 1700

Pen and brown ink with brown wash and white heightening over black chalk on paper 14 ½ x 8 ½ inches Collection of Robert Loper

Giovanni Battista Pace Italian, active c. 1650–c. 1664 *Saint John the Baptist in a Landscape*

c. 1660 Pen and brown ink with brown wash on paper 11 % x 8 % inches Collection of Robert Loper

Paolo Pagani Italian, c. 1661–1716 *The Resurrection* c. 1700

Pen and brown ink with brown wash over red chalk on paper 12 ½ x 8 ½ inches Collection of Robert Loper

Jacopo Palma il Giovane Italian, c. 1548–1628 *Saint Onophrius in the Wilderness* c. 1610–20

Pen and brown ink with brown wash over black chalk on paper 8 ½ x 5 ½ inches Sterling and Francine Clark Art Institute

Jacopo Palma il Giovane Italian, c. 1548–1628 *Sheet of Studies for a Frescoed Ceiling* c. 1578

Pen and brown ink on paper 11 % x 8 % inches Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

Giuseppe Passeri Italian, 1654–1714 *The Assumption of the Virgin* c. 1685

Pen and brown ink with pink wash and white heightening on paper 10 ¼ x 8 ¼ inches Collection of Robert Loper

Lorenzo Peracini Italian, 1710–1790 *The Martyrdom of Saint Barbara* 1742 Pen and black ink with gray wash

on paper 9 ½ x 13 inches Collection of Robert Loper

Perino del Vaga Italian, 1501–1547 *Saint Peter* c. 1530

Pen and brown ink on paper squared in black chalk 8 ½ x 12 ¾ inches Sterling and Francine Clark Art Institute

Perino del Vaga Italian, 1501–1547 *Studies of Horses* c. 1530–35

Pen and brown ink on paper 11 ½ x 15 ½ inches Sterling and Francine Clark Art Institute

Domenico Piola Italian, 1627–1703 *The Adoration of the Shepherds* c. 1680s/906 Pen and brown ink with brown wash over black chalk on paper 10 % x 16 % inches Sterling and Francine Clark Art Institute

Domenico Piola Italian, 1627–1703 *The Madonna of Savona Appearing to Antonio Botta* c. 1665–70 Pen and brown ink with brown and gray

washes on paper 13 ½ x 9 ½ inches Collection of Robert Loper

Follower of Raphael The Virgin Mary Surrounded by the Holy Women 16th century Pen and black ink with gray wash and white heightening on paper 9 % x 13 % inches Collection of Robert Loper Cristoforo Roncalli, called II Pomarancio Italian, c. 1553–1626 Studies of an Angel Playing the Viola da Gamba c. 1610 Red chalk on paper 14 % x 9 % inches

Sterling and Francine Clark Art Institute Cristoforo Roncalli, called II Pomarancio Italian, c. 1553–1626 Two Studies of a Youth

 $\begin{array}{l} \text{Relations}\\ \text{Relation}\\ \text{Relation$

Giovanni Battista Ruggieri, called Battistino del Gessi

Italian, 1606–1640 The Assumption of the Virgin c. 1630 Pen and brown ink with blue wash and white heightening on paper 18 % x 10 % inches Collection of Robert Loner

Andrea del Sarto Italian, 1486–1530 *Study of Drapery* 1510–13

Black chalk on paper 10 ½ x 13 ½ inches Sterling and Francine Clark Art Institute

Johann Paul Schor Austrian, active in Italy, 1615–1674 Saturn Devouring His Children c. 1635–40 Pen and brown ink with brown wash and white heightening on paper $8 \ \% \ 10$ inches Collection of Robert Loner

Collection of Robert Loper Jan van der Straet, called Stradanus Flemish, active in Italy, 1523–1605

1590 Pen and brown ink with brown wash and white heightening on paper 12 x 9 inches Collection of Robert Loner

Giovanni Battista Tiepolo Italian, 1696–1770

1730–33 Pen and brush with brown ink and brown wash over black chalk on paper 17 x 11 % inches Sterling and Francine Clark Art Institute

Giovanni Battista Tiepolo Italian, 1696–1770

 The Flight into Egypt

 c. 1750-60

 Pen and brush with brown ink and brown wash over red chalk on paper

 9 ½ x 8 inches

Sterling and Francine Clark Art Institute

Giovanni Battista Tiepolo Italian, 1696–1770 *Hagar and Ishmael in the Wilderness* 1725–35 Pen and brush with brown ink and brown wash over black chalk on paper 16 % x 11 % inches Sterling and Francine Clark Art Institute

Giovanni Battista Tiepolo Italian, 1696–1770 The Liberation of Saint Peter 1725–35 Pen and brush with brown ink and brown wash over black chalk on paper 121 / x 11 / index

17 % x 11 % inches Sterling and Francine Clark Art Institute Giovanni Battista Tiepolo

Italian, 1696–1770 The Rest on the Flight into Egypt c. 1750–60 Pen and brush with brown ink and brown wash on paper 12 x 8 % inches Stering and Francine Clark Art Institute

Giovanni Domenico Tiepolo Italian, 1727–1804 *The Burial of Saint Anne* c. 1770–90 Pen and brush with brown ink and brown

Pen and brush with brown ink and brown wash on paper 18 ½ x 14 ½ inches Sterling and Francine Clark Art Institute

Giovanni Domenico Tiepolo Italian, 1727–1804

A Disputation between Kings and Priests c. 1770–90 Pen and brush with brown ink and brown wash over black chalk on paper 19 % x 15 inches

Sterling and Francine Clark Art Institute Giovanni Domenico Tiepolo

Italian, 1724–1804 Galloping Centaur c. 1755–65

Pen and brown ink with brown wash on paper $7 \ \% \ x \ 10 \ \%$ inches Sterling and Francine Clark Art Institute

Giovanni Domenico Tiepolo Italian, 1727–1804 The Liberation of Saints Peter and John from Prison

and John from Prison c. 1770–90 Pen and brush with brown ink and brown wash over black chalk on paper 19 % x 15 inches

Sterling and Francine Clark Art Institute

Giovanni Domenico Tiepolo Italian, 1727–1804 Nebuchadnezzar Returning from the Wilderness to His Palace

Pen and brown ink with brown wash over

Sterling and Francine Clark Art Institute

Pen and brown ink with brown and gray

Sterling and Francine Clark Art Institute

The Incredulity of Saint Thomas

black chalk on paper squared

Pen and brown ink with brown wash over

Sterling and Francine Clark Art Institute

Sterling and Francine Clark Art Institute

tion of the Virgin

Attributed to Paolo Veronese

Study of a Kneeling Priest

Black and white chalk on paper

Giovanni Domenico Tiepolo

The Young Virgin Accepts the Scarlet and the Pure Purple

washes over black chalk on paper

c. 1770-90

black chalk on paper

19 % x 15 % inches

Italian, 1727-1804

19 ¼ x 15 ¼ inches

Giorgio Vasari

c. 1556-57

in black chalk

8 % x 7 % inches

Italian, 1528-1588

7 % x 5 ½ inches

Federico Zuccaro

Italian, c. 1541-1609

Pen and brown ink on paper

Collection of Robert Loper

Centaur and Nereid with Tritons

pencil and red chalk on paper

Collection of Robert Loper

Pen and brown ink with brown wash over

c. 1560

The Ass

c. 1582-84

 $14 \ x \ 10 \ \%$ inches

Taddeo Zuccaro

Italian, 1529-1566

c. 1560-65

8 % x 7 inches

Italian, 1511–1574

c. 1770–90

