

Drawn to Drama
Italian Works on Paper
1500–1800

October 12, 2008–January 4, 2009

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The grand narrative tradition ignited during the Renaissance remained central to the visual arts in Italy until the modern period. Dramatic, multi-figure 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.

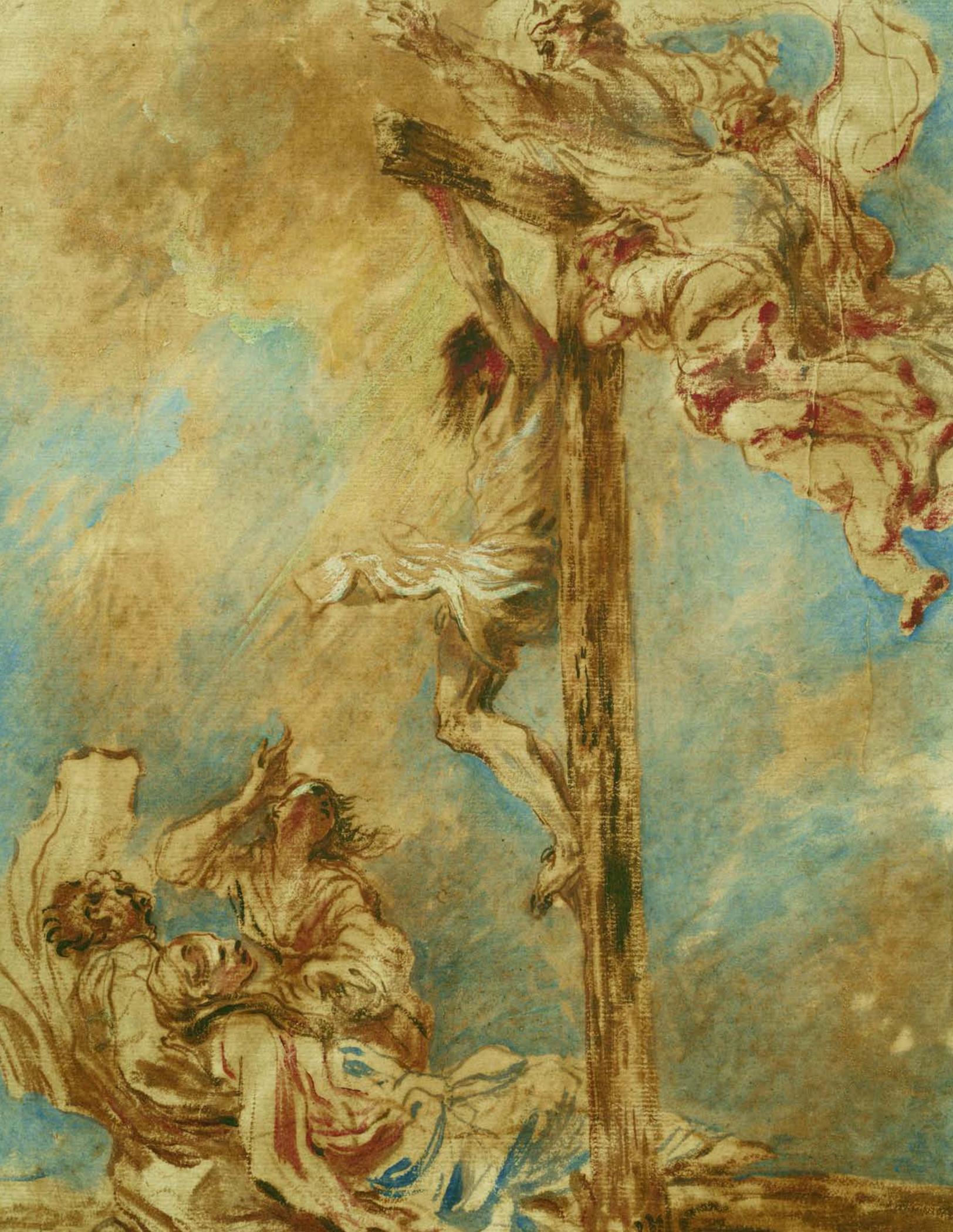
The artist's ability to render the human figure, "the measure of all things," was essential to any narrative painting's aesthetic and iconographic effectiveness, and this skill was mastered through drawing.

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, 1466/67–1516

Head of a Woman

Early 1490s

Silverpoint on paper

5 3/4 x 4 1/4 inches

Sterling 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 1/2 x 17 1/2 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 1/2 x 8 inches

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

on paper

12 3/4 x 10 1/4 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

8 1/2 x 6 1/2 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 Cattapanè

Italian, active 1585–1597

The Adoration of the Shepherds

c. 1590

Pen and brown ink with brown wash

and white heightening on paper

15 x 12 1/2 inches

Collection of Robert Loper

Giuseppe Cesari, called

Cavaliere d'Arpino

Italian, 1568–1640

Head of a Satyr

1596

Black and red chalk on paper

7 1/2 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 1/2 x 6 1/2 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 1/2 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 1/4 x 7 3/4 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 x 9 1/2 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 1/2 x 16 1/2 inches

Collection of Robert Loper

Francesco Fontebasso

Italian, 1707–1769

Standing Male Nude

c. 1735–40

Pen and brown ink on paper

14 3/4 x 10 1/2 inches

Collection of Robert Loper

Battista Franco, called Il Semolei

Italian, c. 1510–1561

Head of a Soldier

c. 1545–55

Red chalk on paper

15 1/2 x 9 1/2 inches

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 1/2 inches

Collection of Robert Loper

Artist unknown (Genoese School)

The Apotheosis of Hercules

c. 1675

Pen and brown ink with gray wash over

black chalk on paper squared

in black chalk

7 1/4 x 11 1/2 inches

Collection of Robert Loper

Luca Giordano

Italian, 1634–1705

The Death of Saint Joseph

1677

Red chalk on pink paper

25 3/4 x 18 1/2 inches

Collection of Robert Loper

Luca Giordano

Italian, 1634–1705

Rinaldo and Armida

c. 1670

Red chalk on pink paper

12 1/4 x 17 1/2 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 1/2 x 8 1/2 inches

Sterling and Francine Clark Art Institute

Guercino (Giovanni

Francesco Barbieri)

Italian, 1591–1666

Seated Male Figure

c. 1618–19

Red chalk on paper

14 3/4 x 11 1/2 inches

Sterling and Francine Clark Art Institute

Jacopo da Empoli

Italian, c. 1554–1620

Saint Joseph

c. 1600–10

Pen and brown ink with brown wash over

black chalk on paper squared in red chalk

10 x 4 1/4 inches

Sterling and Francine Clark Art Institute

Benedetto Luti

Italian, 1666–1724

A Bearded Apostle Reading

1712

Pastel and chalk on paper

16 1/4 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 1/2 x 16 1/2 inches

Collection of Robert Loper

Carlo Maratta

Italian, 1625–1713

Head of Saint Sebastian

1685–90

Black chalk with white heightening on

paper

14 3/4 x 10 1/2 inches

Collection of Robert Loper

Giuseppe Marchesi, called Il Sansone

Italian, 1699–1771

Saint Benedict Raising a Child

c. 1740

Pen and brown ink with brown wash on

paper

17 1/2 x 10 1/2 inches

Collection of Robert Loper

Pietro Marchesini

Italian, 1692–1757

The Vision of Saint Margaret

of Cortona

1728

Red chalk on paper

19 1/2 x 12 1/2 inches

Collection of Robert Loper

Niccolò Martinelli, called Il 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 1/2 inches

Collection of Robert Loper

Paolo de' Matteis

Italian, 1662–1728

The Choice of Hercules

1712

Pen and brown ink with gray wash and

white heightening on blue paper

11 1/2 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 1/2 x 10 1/2 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 1/2 x 8 1/2 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 1/4 x 8 1/4 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 1/2 x 8 1/2 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 1/2 x 5 1/2 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 1/4 x 8 1/4 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 1/2 x 8 1/2 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 1/2 x 13 inches

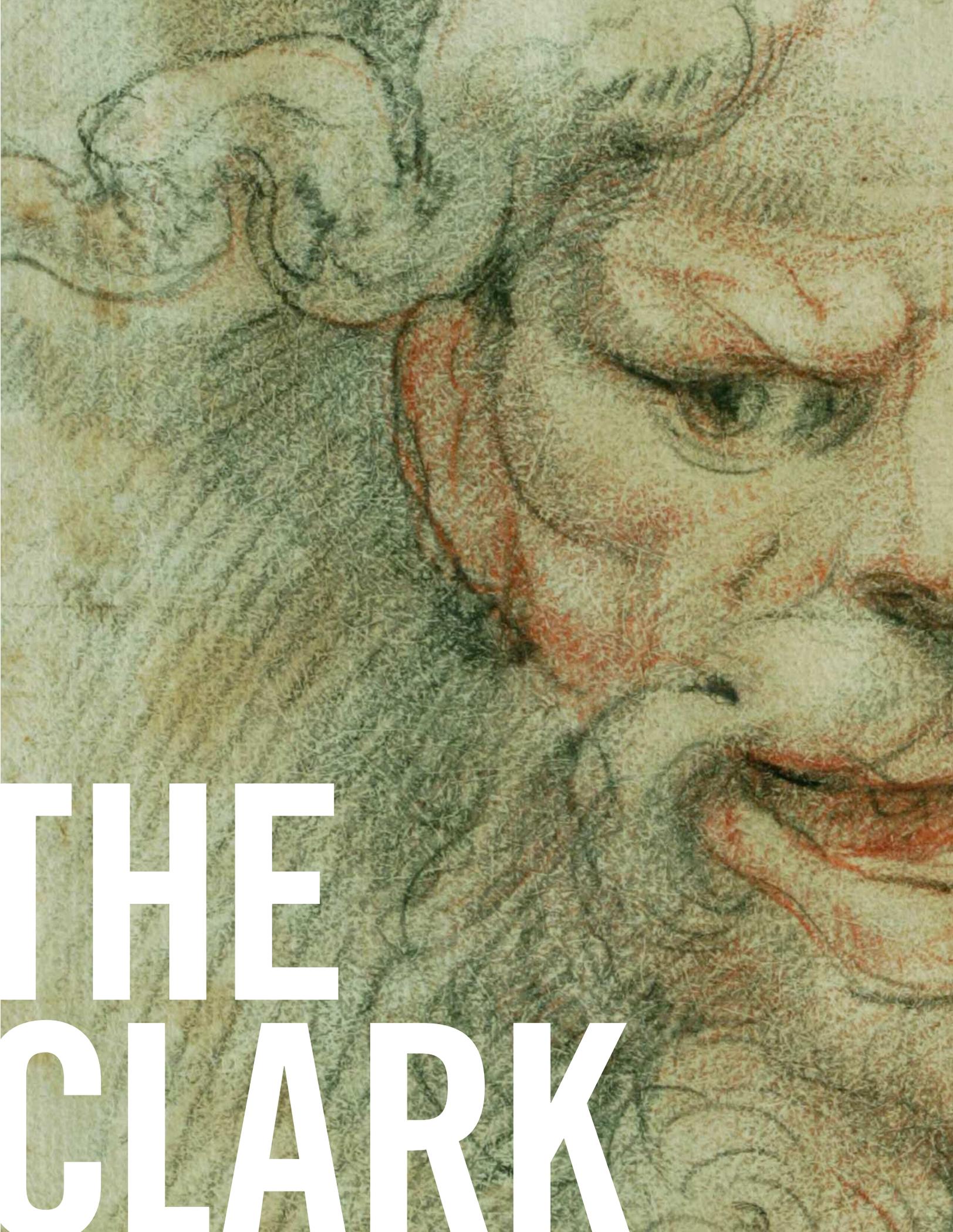
Collection of Robert Loper

Perino del Vaga

Italian, 1501–1547

Saint Peter

c. 1530



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