

PRESS



RELEASE

February 1<sup>st</sup>, 2019



Henri Matisse, *Dance (Composition no. I)*, 1909  
Pen and black ink, watercolour, 221 x 320 mm  
State Museum of Fine Arts Pushkin, Moscow  
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## **The Pushkin Museum Five Hundred Years of Master Drawings**

**Exhibition at the Fondation Custodia, Paris  
From 2 February to 12 May 2019**

In early 2019, the Fondation Custodia stages an exceptional exhibition of masterpieces from the collection of drawings in the Pushkin Museum. This first large retrospective exhibition in France of the works on paper from the Moscow museum, contains examples from the European and Russian Schools, dating from the fifteenth to the twentieth centuries.



The selection of more than two hundred works gives the public a taste of this rich, remarkable collection. Dürer, Veronese, Rubens, Fragonard, Tiepolo, Caspar David Friedrich, Kandinsky, Picasso, Matisse, Modigliani, Chagall and Malevich are displayed alongside the great names of Impressionism and Post-Impressionism: Renoir, Degas, Toulouse-Lautrec and Van Gogh.

The exhibition at the Fondation Custodia takes place from 2 February to 12 May 2019 over two floors of the Hôtel Lévis-Mirepoix, the first floor being devoted to Old Master drawings of the fifteenth to the nineteenth centuries, the downstairs rooms containing twentieth-century works.

Ger Luijten, director of the Fondation Custodia, is thus continuing to pursue his ideal – to introduce the public to works of art seldom shown in France: ‘The drawings in the Pushkin Museum are famous world-wide yet some of them have never before been exhibited in Europe; I am delighted to welcome these treasures’.

Echoing his words, Marina Lochak, director of the Pushkin Museum, is motivated by her desire to show the drawings of the museum abroad; ‘the choice of the Fondation Custodia in Paris seemed obvious’. She considers it ‘a rare privilege to have the opportunity to present our collection within their walls’.

*The Printroom of the  
Pushkin Museum in Moscow*



The Pushkin Museum was founded at the beginning of the twentieth century. The collection was started by Professor Ivan Tsvetaev in 1912, then added to throughout the century. The collection of graphic art, today numbering more than 350,000 prints and 27,000 drawings, was built up from donations by private collectors in Russia, acquisitions and the transfer of works of art from other museums including the Rumiantsev Museum, the Hermitage, the Russian Museum and the National Museum of Modern Western Art.

## The Renaissance in Germany and Italy

Visitors will immediately find themselves immersed in a panoramic history of the art of drawing in Europe, beginning with German drawings of the late Middle Ages – represented by the *Head of a Sibyl*, a pen and ink drawing by an anonymous artist from the Upper Rhine (fig. 1) – and of the Renaissance. Albrecht Dürer's *Putti Dancing and Playing Music* (fig. 2), drawn in 1495 during the young artist's first visit to Italy, is the most prestigious of the works in this group.



These German sheets are hung among drawings by Italian artists of the Renaissance and the Mannerist period. Vittore Carpaccio, taking a subject from Humanist culture, depicts a scholar at work in his study (1502-07; fig. 3). In this drawing, he pays particular attention to physical details, a tradition inherited from the Northern School. The drawing also demonstrates his impressive mastery of perspective as he seeks to express the close bond between the objects and the atmosphere surrounding them. Carpaccio's drawn line becomes irregular and fragmented, as if permeable to the air.

Whereas Carpaccio's drawing was almost certainly executed as a preparatory sketch for an unidentified painting, the *Studies of Heads* by Parmigianino (1525-27; fig. 4) is an independent piece. The delicate profiles, seemingly outlined by a halo of light, and the sensitive modelling reveal the talent of the draughtsman from Parma.



Two of the drawings by the Cavalier d'Arpino on display in the exhibition were executed for a cycle of paintings about the life of Saint Matthew in the Contarelli Chapel of the church of San Luigi dei Francesi, in Rome (fig. 5).

They provide rare insight into the artist's ideas for paintings that were never to be executed. The commission was passed on to Caravaggio, who took his first inspiration from these drawings before distancing himself from them; he was later to produce two of the most admirable paintings of his early years. In addition to their historical interest, these drawings are remarkable for the energy of

the drawn line and the sheer strength of the masses.



## Poussin, Rembrandt and Rubens, the seventeenth century



The collection of seventeenth-century drawings on show here includes three by Nicolas Poussin whose brilliant study for *Zenobia Found on the Riverbank of Arax* bears witness to the receptivity of this representative of high classical art towards Neo-Stoicism.

This section of the exhibition is dominated by drawings belonging to the Dutch Golden Age, including landscapes by Jan van Goyen, Allaert van Everdingen, Nicolaes Berchem, as well as figure studies.

The drawings of Rembrandt were often notes drawn from life as he went walking. The *Sketch of a Woman Holding a Child* (c. 1650; fig. 6) is a fine example of these rapid pen and ink sketches, in which he retains the freshness of a first impression – while managing to capture the tender emotional bond between a mother and her child. This drawing was bequeathed to the Rumiantsev Museum by the collector Nicolai S. Mosolov, then transferred to the Pushkin Museum in 1924.



A number of drawings by Rubens have travelled from Moscow to Paris, including the *Centaur Tormented by Cupid* (fig. 7). This large sheet is a study of a marble statue dating from the second century BC. Now in the Louvre, the sculpture was excavated during Rubens' stay in Rome, then put on display in the *palazzo* of the artist's patron, Cardinal Scipione Borghese. The drawing in the Pushkin Museum is one of the earliest representations of the group. It shows the statue in its original condition, before restoration was carried out in 1608. Antique statues in the works of Rubens are stripped of their rigid quality and look like living beings.

## The Enlightenment

A drawing by Antoine Watteau, a classic example of the taste for gallantry prevailing at the time, introduces French art of the eighteenth century. Watteau's drawing finds a response in the relaxed, graceful pose of François Boucher's *Young Woman Sleeping* (c. 1758-60; fig. 9). The painstaking technique of this life drawing indicates that it is intended as a finished, autonomous piece that could, in the same way as a painting, be presented at the Salon, sold to a collector or reproduced as an engraving.

Fragonard's output of drawings was enormous and *The Attack* is one of the most impressive (fig. 10). The compact composition and spirited brushwork, used in the addition of the colour wash, lend the confrontation maximum intensity and major plastic strength.

The same feeling of monumentality emanates from the *Study for the Figure of Hersilia* (fig. 11), a drawing by Jacques-Louis David executed in preparation for the main figure in the celebrated painting of the *Sabine Women*, now in the Louvre.



## German Romanticism

Caspar David Friedrich is undoubtedly the leading representative of German Romanticism. His drawing of *Two Men on the Seacoast* (fig. 14) is a late work by the artist. Terminally ill, he was no longer able to handle oil paints. Such figures, seen from behind staring out at a



landscape, occur frequently in Friedrich's work. Their contemplative nature is typical of Romantic art. During his lifetime, Friedrich enjoyed great popularity in Russia. When his fame began to fade in Germany in the 1820s, his Russian patrons, collectors or courtiers, became his sole supporters. This celebrity explains the presence of so many of his works in Russian collections.

The depiction of an artist in his studio, with a window opening on to the surrounding countryside, was also a recurrent theme in German Romantic art. The watercolour showing *The Painter Johann Christoph Erhard in his Studio* (fig. 13) by Johann Adam Klein has a pendant portrait executed by Erhard; in the second picture, Klein is shown sitting at his easel in the same room, a demonstration of the friendship existing between the two artists.

## Vincent van Gogh

After Ingres, Corot and Delacroix, the nineteenth century proceeds with work by Renoir, Toulouse-Lautrec, Degas – whose study of a young woman drying herself, *After the Bath* (fig. 17), echoes the forms of Maurice Denis' *Female Nude* – and also work by Gustave Moreau and Odilon Redon.

The only drawing by Van Gogh to be found in any Russian public collection, the *Portrait of a Young Woman*, is connected to *La Mousmé*, painted in July 1888 and now in Washington. The drawing reproduces the painting (the colours are noted in the margin) and was presumably attached to a letter from Van Gogh to his friend Émile Bernard; in the letter, the artists tells his friend that he has finished the portrait of a twelve-year-old girl.



## Matisse, Picasso, the European avant-garde

The downstairs floor of the exhibition is devoted to the European and Russian avant-gardes of the early part of the twentieth century, from Matisse and Picasso to Delaunay (fig. 22), via Signac, Juan Gris, Fernand Léger (with seven drawings) and also Franz Marc, Paul Klee, Giorgio De Chirico (fig. 23) and Modigliani.

The Pushkin Museum holds a large collection of drawings by Matisse. Most of these were donated by Lydia Delectorskaya, Matisse's secretary, friend and collaborator. Her *Portrait* (fig. 20) is one of the masterpieces of the exhibition (gift of the artist to the National Museum of Modern Western Art, Moscow, later transferred to the Pushkin Museum). Erasing and endlessly re-working his drawing, Matisse grew farther and farther from the original descriptive aspect of the portrait in the search for a drawing with strong, pure lines. In spite of the simplification of the outline, the image does justice to the character and individuality of the model.

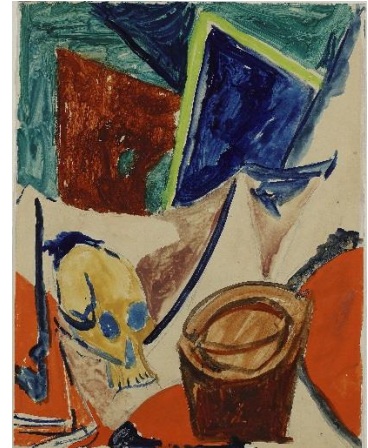


If the drawing of *The Dance* (fig. 19) seems familiar, this is because it is connected to Matisse's famous painting of the same name, now in MoMA, New York. When he discovered the painting in Paris in February 1909, the famous Russian collector Sergei Shchukin wished to obtain a similar panel for the walls of the ceremonial staircase in his private residence in Moscow (now in the Hermitage Museum, Saint Petersburg). This drawing was sent to him by Matisse to give him an idea of the decorative scheme he had in mind.





Not far from the works by Matisse, a room is devoted to six drawings by Picasso held in the Pushkin Museum in Moscow. The preparatory drawing for Picasso's *Composition with a Skull* (1908; fig. 21) depicts a group of the traditional elements of a *vanitas*, juxtaposing the attributes of pleasure (books, a palette, a mirror) with the skull that reminds us of the inevitability of death. The bold colours combined with the rhythm of the deconstructed objects, seen in an abstract space, are typical of the Cubist aesthetic – Picasso was its great interpreter.



### Malevich, Tatlin and Kandinsky, the Russian avant-garde

Adjacent to their European counterparts, Russian artists are generously represented in the exhibition at the Fondation Custodia. Although some of them enjoyed a high reputation in the West during their lifetime – Chagall, Kandinsky, Tatlin or Malevich – others remain to be discovered by the public.

*Children on a Lawn* (fig. 24) is one of the few works dating from Malevich's Fauve period; he is more widely known as a Suprematist.

Vassily Kandinsky's *Composition E* perfectly illustrates his output in the early 1910s. He was fascinated by synthetic art, exploring the interaction between painting and music, creating parallels between colour and sound, line and rhythm. He associated indigo blue with the cello, dark blue with the double bass, the various shades of green with the sound of the violin, yellow with the tuba and red with the brass section. Seen with all this in mind, the watercolour is truly a symphony of colour.



Alexander Deineka was a painter and illustrator who played a major part in the development of Soviet art in the 1920s. The subjects of his work were youth, labour, the Revolution and war. Schematic, with a definite hint of Cubism, his large drawing of *May 1<sup>st</sup>* (fig. 28) is his own replica of an illustration by him to a children's book written by Agnia Barto – about the Labour Day celebrations in Moscow.



## Exhibition *The Pushkin Museum. Five Hundred Years of Master Drawings*

From 2 February to 12 May 2019, Fondation Custodia, Paris

The exhibition *The Pushkin Museum. Five Hundred Years of Master Drawings* is organised by the Pushkin Museum, Moscow and the Fondation Custodia, Paris.

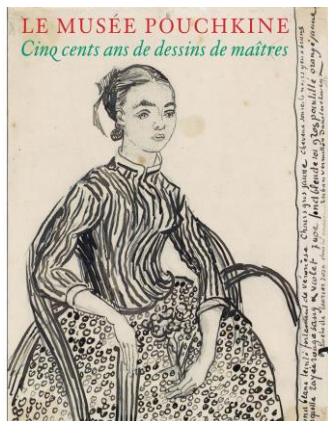
Curators of the exhibition: Ger Luijten and Vitaly Mishin



THE PUSHKIN  
STATE MUSEUM  
OF FINE ARTS

### Catalogue

The exhibition is accompanied by a comprehensive catalogue by Oleg Antonov, Galina Kislykh, Marina Maiskaya, Nataliya Markova and Vitaly Mishin, curators at the Pushkin Museum.



*Le Musée Pouchkine. Cinq cents ans de dessins de maîtres*

Fondation Custodia, Paris, 2019

480 pp., 30 x 24 cm, c. 300 ill., bound, in French

ISBN 978 90 78655 312

Price: 49 Euros





## Chronological landmarks

1862: founding of the Rumyantsev Museum in Moscow and its Print Department

1873: donation by Konstantin Ryumin to the Rumyantsev Museum (including European drawings)

1894-1918: donations by Nikolay Basnin to the Rumyantsev Museum

1905: bequest of the Alexander Klatchkov collection to the Rumyantsev Museum

1906: donation by Nikolai Mosolov to the Rumyantsev Museum

1912: inauguration of the Museum of Fine Arts, Moscow

1912: entry of the collection of Sergei Penski to the Museum of Fine Arts (gift of Grigori Penski)

1914: bequest of the collection of Nikolai Mosolov to the Rumyantsev Museum

1918: decree on the nationalisation of Russian private collections

1918: transfer of the nationalised private collections of Russia to the Rumyantsev Museum (Shuvalov, Bariatsky, Shcherbatov, Orlov-Davidov, Pavel Dolgorukov, ...)

c. 1920: redrafting of the overall organisation of national museums

Early 1920s: transfer of the collections of graphic art from the National museums, from the National Historical Museum, the Tretyakov Gallery and the First Museum of the Proletariat to the National Museum of Modern Western Art (NMMWA), created in 1923

1924: transfer of the collections of European art from the Rumyantsev Museum to the Museum of Fine Arts



- 1925, 1927: Boris Ternovets (director of the NMMWA) travels to Paris to purchase works of contemporary art
- 1927: entry of the former collection of drawings of Dmitri Shchukin (nationalised in 1918) to the Museum of Fine Arts
- 1929: transfer of 5,321 drawings and 73 Russian albums from the Museum of Fine Arts to the Tretyakov Gallery
- 1929: closure of the Ostroukhov National Museum of Icons and Paintings and transfer of the graphic collection to NMMWA
- 1930: transfer of 626 drawings from the Hermitage Museum in Saint Petersburg to the Museum of Fine Arts (including drawings from the collection of Karl Cobenzl)
- 1934: acquisition of drawings by Kupreyanov, marking a new stage in the collection of Russian drawings
- 1935: transfer of 125 European drawings from the National Historical Museum, Moscow to the Museum of Fine Arts
- 1937: the Museum of Fine Arts changes its name to the Pushkin Museum
- 1946-1989: donation of Matisse's drawings by Lydia Delectorskaya to the NMMWA, then to the Pushkin Museum
- 1948: closure of the NMMWA and transfer of its graphic collections to the Pushkin Museum
- 1948: entry of the Pavel Ettinger collection of twentieth-century Russian drawings into the Pushkin Museum
- 1963, 1976, 1982: donation of Léger drawings by Nadia Léger
- 1966: the Department of Graphic Art in the Pushkin Museum moves to new, independent premises
- 1966: donation of the drawings of Goncharova and Larionov by Alexandra Tomilina (Larionova)



1969: Alexei Sidorov donation to the Pushkin Museum

1972: donation of Léger drawings by Georges Bauquier

1972: acquisition of the Ilya Ehrenburg collection of modern drawings by the Pushkin Museum

1985: creation of the Department of Private Collections at the Pushkin Museum

1985: exhibition and donation of the Eugenia Polosatova collection to the Pushkin Museum

1986: exhibition and donation of the Izold Polonski collection to the Pushkin Museum

1987: integration of the Ilya Zilberstain collection into the Department of Private Collections of the Pushkin Museum

1989: donation by Andrei Yerofeyev to the Pushkin Museum (non-official Soviet art of the 1960s to 1980s)

1990-1991: donation by Ida Chagall to the Pushkin Museum

2004: donation by André-Marc Delocque-Fourcaud to the Pushkin Museum

2010s: donations by Francisco Infante, Alexander Ponomarev, Vladimir Bachlykov to the Pushkin Museum





## Practical Information:

### EXHIBITION

#### **The Pushkin Museum. Five Hundred Years of Master Drawings**

### DATES

From 2 February to 12 May 2019

### PRESS OPENING

Friday 1<sup>st</sup> February 2019 from 10 to 11.30 am

### VERNISSAGE

Friday 1<sup>st</sup> February 2019 from 6 to 8.30 pm

### OPENING HOURS

Every day except Monday from 12 to 6 pm

### ADMISSION CHARGES

Full 10 € / Reduced 7 €

### LOCATION

Fondation Custodia

121, rue de Lille - 75007 Paris

[www.fondationcustodia.fr](http://www.fondationcustodia.fr)

### ACCESS BY PUBLIC TRANSPORT

Metro: Assemblée Nationale (line 12) or Invalides (lines 8 and 13, RER C)

Bus 63, 73, 83, 84, 94: Assemblée Nationale

### GUIDED TOURS

Possibility to visit the exhibition with a conference guide on the following dates (in French): Friday 1<sup>st</sup> March at 12.30 pm, Saturday 16 March at 12.30 pm, Saturday 30 March at 12.30 pm, Tuesday 16 April at 12.30 pm, Wednesday 8 May at 12.30 pm.

Admission: price of the exhibition ticket. Reservation required: [visites@fondationcustodia.fr](mailto:visites@fondationcustodia.fr).

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## Images Available to the Press

### *The Pushkin Museum. Five Hundred Years of Master Drawings*



1. Anonymous artist, Upper Rhine  
*Head of a Sibyl*, second half of the fifteenth century  
Pen and brown ink, 88 x 98 mm  
State Museum of Fine Arts Pushkin, Moscow



2. Albrecht Dürer (Nuremberg 1471 – 1528 Nuremberg)  
*Putti Dancing and Playing Music, with an Ancient Trophy*, 1495  
Pen and black ink, 271 x 314 mm  
State Museum of Fine Arts Pushkin, Moscow



3. Vittore Carpaccio (Venice 1460/65 – 1525/26 Venice)  
*A Philosopher in His Study Engaged in Geometrical Measurements*, 1502-07  
Pen and brown ink over a sketch in black chalk, 169 x 216 mm  
State Museum of Fine Arts Pushkin, Moscow



4. Francesco Mazzola, known as Parmigianino  
(Parma 1503 – 1540 Casal Maggiore)  
*Studies of Heads*, 1525-27  
Red chalk, 198 x 135 mm  
State Museum of Fine Arts Pushkin, Moscow



5. Giuseppe Cesari, called the Cavaliere d'Arpino (Rome 1568 – 1640 Rome)  
*Study for the Tax Collectors*, 1591-93  
Black and red chalk, 224 x 200 mm  
State Museum of Fine Arts Pushkin, Moscow



6. Rembrandt Harmensz. van Rijn (Leyden 1606 – 1669 Amsterdam)  
*Study of a Woman Holding a Child*, c. 1650  
Pen and brown ink, heightened with white, 110 x 67 mm  
State Museum of Fine Arts Pushkin, Moscow



7. Peter Paul Rubens (Siegen 1577 – 1640 Antwerp)  
*Centaur Tormented by Cupid*, 1605-08  
Black chalk, 463 x 397 mm  
State Museum of Fine Arts Pushkin, Moscow



8. Nicolas Poussin (Les Andelys 1594 – 1655 Rome)  
*Zenobia Found on the River Bank of Arax*, c. 1640  
Pen and brown ink, brown wash, traces of black chalk, 146 x 205 mm  
State Museum of Fine Arts Pushkin, Moscow



9. François Boucher (Paris 1703 – 1770 Paris)  
*Young Woman Sleeping*, c. 1758-60  
Black and red chalk, heightened with white chalk and pastel, 271 x 420 mm  
State Museum of Fine Arts Pushkin, Moscow



10. Jean-Honoré Fragonard (Grasse 1732 – 1806 Paris)  
*The Attack*, late 1770s  
Point of brush and brown ink, brown wash over a sketch in black chalk, 343 x 460 mm  
State Museum of Fine Arts Pushkin, Moscow





11. Jacques-Louis David (Paris 1748 – 1825 Brussels)  
*Study for the Figure of Hersilia*, 1796  
Black and white chalk, 488 x 395 mm  
State Museum of Fine Arts Pushkin, Moscow



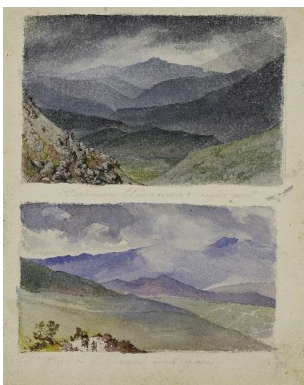
12. Giovanni Battista Tiepolo (Venice 1696 – 1770 Madrid)  
*The Holy Family with Young John the Baptist*, c. 1760  
Pen and brown ink, brown wash over a sketch in black chalk, 265 x 201 mm  
State Museum of Fine Arts Pushkin, Moscow



13. Johann Adam Klein (Nuremberg 1792 – 1875 Munich)  
*The Painter Johann Christoph Erhard in His Studio*, 1818  
Watercolour over a sketch in graphite, 241 x 301 mm  
State Museum of Fine Arts Pushkin, Moscow



14. Caspar David Friedrich (Greifswald 1774 – 1840 Dresden)  
*Two Men on the Sea Coast*, 1830-35  
Black chalk and brown wash, 234 x 351 mm  
State Museum of Fine Arts Pushkin, Moscow



15. Karl Bryullov (Saint Petersburg 1799 – 1852 Manzanara)  
*Valley of Itom before the Storm*  
*Road to Sinano after the storm*, 1835  
Watercolour over a sketch in graphite, 125 x 194 mm and 110 x 190 mm (images); 290 x 230 mm (sheet)  
State Museum of Fine Arts Pushkin, Moscow



16. Vincent van Gogh (Groot Zundert 1853 – 1890 Auvers-sur-Oise)  
*Portrait of a Young Girl (La Mousmé)*, 1888  
Metal pen, reed pen and black ink over a sketch in graphite, 325 x 245 mm  
State Museum of Fine Arts Pushkin, Moscow



17. Edgar Degas (Paris 1834 – 1917 Paris)  
*After the Bath*, c. 1890  
Charcoal, 371 x 438 mm  
State Museum of Fine Arts Pushkin, Moscow



18. Paul Signac (Paris 1863 – 1935 Paris)  
*La Turballe*, 1930  
Watercolour over a sketch in black chalk, 287 x 441 mm  
State Museum of Fine Arts Pushkin, Moscow



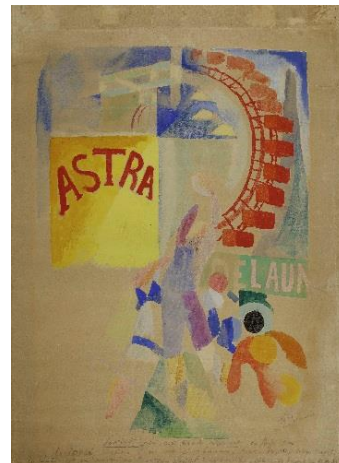
19. Henri Matisse (Le Cateau-Cambrésis 1869 – 1954 Nice)  
*Dance (Composition no. I)*, c. 1909  
Pen and black ink, watercolour, 221 x 320 mm  
State Museum of Fine Arts Pushkin, Moscow  
© Succession H. Matisse



20. Henri Matisse (Le Cateau-Cambrésis 1869 – 1954 Nice)  
*Portrait of Lydia Delectorskaya*, 1945  
Charcoal, 527 x 405 mm  
State Museum of Fine Arts Pushkin, Moscow  
© Succession H. Matisse



21. Pablo Picasso (Malaga 1881 – 1973 Mougins)  
*Study for 'Composition with a Skull'*, 1908  
Gouache, watercolour over a sketch in graphite,  
323 x 249 mm  
State Museum of Fine Arts Pushkin, Moscow  
© Succession Picasso 2019



22. Robert Delaunay (Paris 1885 – 1941 Montpellier)  
*Team of Cardiff*, 1922-23  
Gouache, watercolour and graphite, 710 x 523 mm  
State Museum of Fine Arts Pushkin, Moscow





Exhibition *The Pushkin Museum. Five Hundred Years of Master Drawings*

From 2 February to 12 May 2019, Fondation Custodia, Paris



23. Giorgio De Chirico (Volos 1888 – 1978 Rome)  
*The Muse Consoling the Poet*, 1925  
Pen and brown ink over a sketch in graphite,  
322 x 247 mm  
State Museum of Fine Arts Pushkin, Moscow  
© ADAGP, Paris, 2019



24. Kasimir Malevich (Kiev 1878 – 1935 Leningrad)  
*Children on a Lawn*, 1908  
Graphite, gouache, 190 x 177 mm  
State Museum of Fine Arts Pushkin, Moscow



25. Vladimir Tatlin (Moscow 1885 – 1953 Moscow)  
*A Polish Szlachcic*, 1913  
Watercolour, black ink wash, graphite, 448 x 316 mm  
State Museum of Fine Arts Pushkin, Moscow



26. Vassily Kandinsky (Moscow 1866 – 1944 Neuilly-sur-Seine)  
*Composition E*, c. 1915  
Pen and black ink, grey wash, watercolour, 227 x 340 mm  
State Museum of Fine Arts Pushkin, Moscow



27. Nikolai Kupreyanov (Wloclawek 1894 – 1933 Moscow)  
*The Red Horse*, 1924  
Black ink at the point of brush, grey wash,  
watercolour and graphite, 265 x 343 mm  
State Museum of Fine Arts Pushkin, Moscow



28. Alexander Deineka (Kursk 1899 – 1964 Moscow)  
*The First of May*, 1928  
Watercolour, gouache over a sketch in graphite,  
478 x 453 mm  
State Museum of Fine Arts Pushkin, Moscow  
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