

*Drawing and its Double:
Selections from the Istituto Nazionale per la Grafica*
April 22–June 24, 2011



Giovanni Battista Piranesi,
Piazza di Monte Cavallo, c.
1748. Etching on copper
retouched with Burin, 15 1/2 x
21 3/4 inches (394 x 555 mm)
(recto). Istituto Nazionale per
la Grafica, Rome. VIC
1400/708.

Main Gallery

Opening Reception: Thursday, April 21, 6:00–8:00pm

Press Preview: Thursday, April 21, 5:00–6:00pm

For further information and images, please contact
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March 25, 2011

The Drawing Center announces *Drawing and its Double: Selections from the Istituto Nazionale per la Grafica*, on view from April 22–June 24, 2011. This landmark exhibition, co-organized with the Istituto Nazionale per la Grafica (ING) in Rome, of the Ministero per i Beni e le Attività Culturali, Italy, is comprised of fifty-nine rarely-exhibited engraved metal printing plates dating from the sixteenth century to the late twentieth century, culled exclusively from the collections of one of the world's most important museums devoted to the Graphic Arts. The exhibition is co-curated by ING curators Ginevra Mariani and Antonella Renzitti, and Brett Littman, Executive Director of The Drawing Center.

Continuing The Drawing Center's tradition of collaborating with research and archival institutions, this extraordinary partnership with the ING will culminate in a comprehensive presentation of metal printing plates (copper, zinc, lead, steel, and brass) engraved by Italian masters. By presenting the plates on their own, without the resultant prints, this exhibition advocates for a broadly conceived understanding of drawing that addresses several pressing issues in historical and contemporary art, including: the concept of the unique artwork, the translation of an original picture to an engraving, the presentation of unconventional media as drawing, and finally the role of the archive in preserving and disseminating history.

Drawing and its Double will include important and iconic works by influential artists and engravers such as Giorgio Ghisi (1520–1582), Lafrery Du Perac (1512–1577), Salvator Rosa (1615–1673),

Giovanni Battista Piranesi (1720–1778), Antonio Canova (1757–1822), Giorgio Morandi (1890–1964), Piero Dorazio (1927–2005), and Achille Perilli (b. 1927). These historical and early modern plates will be presented in The Drawing Center's Main Gallery. The Drawing Room, situated within the Main Gallery, will feature *Decalogo*, a recent body of work by Paolo Canevari (b. 1963) that was originally commissioned and exhibited by the Istituto Nazionale per la Grafica in October, 2008.

ABOUT THE CURATORS

Ginevra Mariani is an art historian of the Istituto Nazionale per la Grafica del Ministero per i Beni e le Attività Culturali, with a particular focus on eighteenth-century printmaking. Currently, she is the director of the Institute's *Calcoteca*, where the world's largest collection of printing plates is stored. She is an editor of the general catalogue of the plates of Giovanni Battista Piranesi, the first volume of which was released in June 2010. Until 2006, she directed the Institute's education department, organizing lectures, exhibitions, and handbooks relating to the ING's decennial project, *Lineamenti di storia delle tecniche (Outlines for History of Technology)* (1996–2006), a study of classic engraving techniques. She has taught at Università degli studi della Tuscia; Istituto statale d'arte di Urbino; l'Università internazionale dell'arte di Venezia; Accademia di belle arti di Venezia; Centro regionale di catalogazione e restauro di Villa Manin a Passariano and has written for numerous ING publications most recently, *Giambattista Piranesi, Matrici incise 1743-1753* (Milan, 2010). She is also a contributor to other exhibition catalogues including, *Goya e l'Italia* (Saragozza, 2008); *Clemente XIII Rezzonico. Un papa veneto nella Roma di metà Settecento* (Milan, 2008); *Dürer e l'Italia* (Milan, 2007) and *Il Settecento a Roma* (Milan, 2005).

Antonella Renzitti is an art historian of the Istituto Nazionale per la Grafica del Ministero per i Beni e le Attività Culturali and specializes in contemporary graphic art and the Italian print workshops of the 1960s. She is the director of the Institute's *Collezione Opere Multimediali (Multimedia Works Collection)*, where a series of artists' films is preserved. Until 2006, she co-produced lectures, exhibitions, and handbooks related to the ING's decennial project *Lineamenti di storia delle tecniche (Outlines for a History of Technology)* (1996–2006), and coordinated both children's classes and lectures for universities and academies on the subject. She has taught at the Università degli studi dell'Aquila and is the editor most recently of publications such as *Poesie d'amore di Alfonso Gatto graffite da Giuseppe Caccavale* (Rome, 2010); *Prospettiva mobile* (Rome, 2009); and *Paolo Canevari. Decalogo* (Rome, 2008). She is also a contributor the handbook of the ING's own collection; and the exhibition catalogue for *Rendering. Traduzione, citazione, contaminazione, rapporti tra I linguaggi dell'arte visiva* (Rome, 2010).

ABOUT THE ISTITUTO NAZIONALE PER LA GRAFICA

Established in 1975, the Istituto Nazionale per la Grafica is the result of a merger between the Gabinetto Nazionale delle Stampe and the Calcografia Nazionale. Housed in a monumental complex at the Trevi Fountain in Rome, ING's vast collection is comprised of 23,400 printing plates, 25,000 drawings, more than 152,000 prints, 16,000 photographs, and 25,000 books. Since its inception, ING has been instrumental in promoting the systematic study of printing plates as unique art works, and is dedicated to promoting the study and conservation of historical printmaking techniques.

ING's extraordinary collection of copperplates originated from the De Rossi family, printers that operated in seventeenth-century Rome. In addition to the De Rossi group, there are entire collections of work by Jusepe de Ribera (1591–1652), Giovanni Benedetto Castiglione (1609–1663/65), Salvator Rosa (1615–1673), Giuseppe Vasi (1710–1782), Giovanni Volpato (1740–1803), Carlo Carrà (1881–1966), and Giorgio Morandi (1890–1964). The collection includes many additional copperplates produced by both Italian and non-Italian skilled engravers such as Giovanni Battista Piranesi (1720–1778) and Jean Auguste Dominique Ingres (1780–1867), as well as hundreds of new works produced by contemporary artists in and out of Rome.

PUBLIC PROGRAMS

Saturday, April 23, 2pm

An exhibition walk-through led by co-curators Ginevra Mariani and Antonella Renzitti of the ING and Brett Littman, Executive Director of The Drawing Center.

Thursday, April 28, 6:30pm

Length x Width x Height: The Sculptural Nature of the Engraved Line

Printmaker, Andrew Stein Raftery, will demonstrate the art of engraving and the highly-magnified details of engravings from the past 500 years, including works by Albrecht Dürer, Marcantonio Raimondi, and James Siena. With a close examination in raking light, the tactile nature of these prints and the individuality of each artist's hand are revealed.

Saturday, May 7, 10pm

Late night flashlight tour led by Executive Director Brett Littman, presented in conjunction with the Festival of Ideas for the New City (May 4–8, 2011).

Thursday, June 9, 6:30pm

In the Details: A Closer Look at Intaglio Plates

Exhibition walk-through with paper conservator Angela Campbell looking at a selection of intaglio plates. The discussion will focus on plates as artists' matrices as well as on their manufacture and degradation. Presentation by Angela Campbell, Andrew W. Mellon Fellow, The Sherman Fairchild Center for Works on Paper at The Metropolitan Museum of Art

PUBLICATION

In conjunction with *Drawing and its Double: Selections from the Istituto Nazionale per la Grafica* and *Paolo Canevari: Decalogo*, The Drawing Center will publish an expanded edition in the *Drawing Papers* series. The publication will be 182 pages in length and will feature 70 color plates, as well as texts by Brett Littman, Executive Director of The Drawing Center, Antonella Maria Fusco, Director of the ING, and curators Ginevra Mariani and Antonella Renzitti.

HOURS & ACCESSIBILITY

Hours are Wednesday, 12pm–6pm, Thursday, 12pm–8pm, and Friday–Sunday, 12pm–6pm (closed Mondays and Tuesdays). The Drawing Center is wheelchair accessible.

CREDITS

Drawing and its Double: Selections from the Istituto Nazionale per la Grafica is made possible by the National Endowment for the Arts and Robert Lehman Foundation. Additional support is provided by The Pierre and Tana Matisse Foundation, C.G. Boerner LLC, New York, Vincent J. Buonanno, Arthur Ross Foundation and Harris Schrank.

MISSION STATEMENT

The Drawing Center is the only not-for-profit fine arts institution in the country to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.

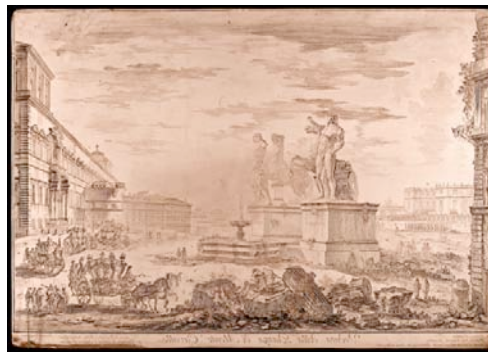
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DD39: Giorgio Morandi, *Paesaggio del Poggio*, 1927. Etching on copper, 9 3/16 x 11 1/2 inches (236 x 292 mm). Istituto Nazionale per la Grafica, Rome. VIC 1799 _30.



DD18: Giovanni Battista Piranesi, *Piazza di Monte Cavallo*, c. 1748. Etching on copper retouched with Burin, 15 1/2 x 21 3/4 inches (394 x 555 mm) (recto). Istituto Nazionale per la Grafica, Rome. VIC 1400/708.



DD47: Carla Accardi, *Capriccio*, 1983. Aquatint and etching on zinc, 9 x 6 3/8 inches (232 x 161 mm). Istituto Nazionale per la Grafica,



DD23: Giuseppe Vasi, *Orti Farnesiani sul monte Palatino*, 1761. Etching on copper, 8 11/16 x 13 3/4 inches (222 x 346 mm). Istituto Nazionale per la Grafica, Rome. VIC 3592/96.



DD16: Salvator Rosa *The Genius of Salvator Rosa*, 1662. Etching refinished with dry point on copper, 18 11/16 x 11 inches (473 x 282 mm). Istituto Nazionale per la Grafica, Rome. VIC 747H.



DD43: Carlo Carrà, *Porto di Camogli*, 1923. Etching on copper, 9 x 12 11/16 inches (226 x 312 mm). Istituto Nazionale per la Grafica, Rome. VIC 747H.