



American Federation of Arts

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PRINTMAKING OF THE NORTHERN EUROPEAN RENAISSANCE EXAMINED IN EXHIBITION IN U.S. TOUR

**Exhibition Traces the Development of Printmaking from Craft into Art
*The Print in the North – The Age of Albrecht Dürer and Lucas van Leyden:
Selections from The Metropolitan Museum of Art.***

(February 2002)–More than 80 works by Renaissance masters Albrecht Dürer, Lucas van Leyden, and their contemporaries will be featured in the exhibition, ***The Print in the North – The Age of Albrecht Dürer and Lucas van Leyden: Selections from The Metropolitan Museum of Art.*** Opening at the Currier Gallery of Art in Manchester, New Hampshire, in March of 2002, the exhibition will also travel to the Indianapolis Museum of Art.

The exhibition was organized by The Metropolitan Museum of Art. The national tour is organized by the American Federation of Arts.

The Metropolitan Museum of Art holds an important collection of prints by German and Netherlandish artists dating from approximately 1440 to 1550—a century in which printmaking flourished in Europe and a period when artistic genius and technical innovation transformed printmaking into a sophisticated artistic medium. It was during this period that the standard printmaking techniques still used today—woodcut, engraving, and etching—came into their own as artistic media. And, it is in northern Europe that some of the greatest prints were made, most notably by Albrecht Dürer and Lucas van Leyden, but also by artists such as Albrecht Altdorfer, Hans Baldung, Lucas Cranach, and Martin Schongauer.

A selection from the Metropolitan's extensive collection of woodcuts and engravings by Albrecht Dürer (1471–1528), one of the most outstanding printmakers of all time, who had a tremendous influence on artists throughout Europe, is featured in the exhibition. Dürer was the first to combine the previously separate traditions of woodcut and engraving and, in works such as *Samson Rending the Lion*, elevated woodcut to the artistic level of engraving with free, expressive lines and complex compositions. Other important Dürer works include *Melencolia I*, *Adam and Eve*, and *Saint Jerome by a Pollard Willow*. Prints dating from the Renaissance in the Netherlands and Germany reveal not only the widespread influence of Dürer's imagery but also of contemporary artistic developments in Italy—as in the work of Pieter Coecke van Aelst, Georg Pencz, and Lambert Suavius.

Also featured are the works of Lucas van Leyden (1494–1533), one of the most innovative Netherlandish artists of this period, in both technique and subject matter. His compositional innovations influenced the Dutch artists that followed him for the next century—most notably, Rembrandt. Among the prints on view by Lucas are *Saint Paul Led Away to Damascus*, *The Poet Virgil in a Basket*, and *Emperor Maximilian*.

Unique prints in the exhibition—that is, those of which no other impression is known to exist—include *The Lovers* by Master bxg, an early depiction of lustful relationships between men and women, a popular theme in Northern art of this period. Other unique works include the delicate *Foliage Ornament* by Master W with Key and the turbulent and expressive *Agony in the Garden* by Lucas Cranach.

The small-scale engravings of the so-called German Little Masters, Sebald Beham, Barthel Beham, and Georg Pencz will also be included as will the work of other outstanding artists of the 15th and 16th centuries— Hans Burgkmair, Hans Holbein, Israhel van Meckenem, , Dirk Vellert, and Jan Vermeyen.

The guest curators of the exhibition are Nadine Orenstein, associate curator in the Department of Drawings and Prints at the Metropolitan Museum of Art and Suzanne Boorsch, curator of prints, drawings and photographs at Yale University Art Gallery.

NATIONAL TOUR

Currier Gallery of Art March 22–June 16, 2002

Manchester, New Hampshire

Indianapolis Museum of Art September 6, 2002–February 23, 2003

Indianapolis, Indiana

PUBLICATION

The Metropolitan Museum of Art's *Bulletin*, which contains an introductory essay by the guest curators and extensive entries on each print, accompanies the exhibition. It was published to coincide with the exhibition's presentation at the Metropolitan in 1997. 60 pages, containing approx. 70 illustrations. 8 1/2 in. x 11 in. Paperbound.

AMERICAN FEDERATION OF ARTS

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