

Press release

Masterpieces on Paper from Budapest



February 28 – May 25, 2025

Exhibition organized by the Guggenheim Museum Bilbao, in collaboration with the Museum of Fine Arts, Budapest



Masterpieces on Paper from Budapest

- **Dates: February 28 to May 25, 2025**
 - **Curators: Kinga Bódi, Museum of Fine Arts, Budapest, and Marta Blàvia, Guggenheim Museum Bilbao**
-
- Around 150 works shed light on the centuries-old traditions of drawing and printmaking, revealing their constant openness to innovation, technical diversity, essential features, and distinctive aesthetic effects.
 - As the oldest form of artistic expression, drawing stands as a bridge that connects ideas and emotions with visual representation. Its dynamic nature and ability to adapt to demands of all ages demonstrates its prominence and relevance.
 - Printmaking radically transformed the production and dissemination of images, democratizing access to art and acting as a catalyst for influential periods such as the Renaissance and the Reformation.
 - The exhibition is a collaboration between the Guggenheim Museum Bilbao and the Museum of Fine Arts – Hungarian National Gallery, Budapest, an esteemed institution that showcases treasures of international art spanning from antiquity to the 21st century, and Hungarian art from the middle ages until today.

The Guggenheim Museum Bilbao presents *Masterpieces on Paper from Budapest*, a comprehensive overview of drawings and prints produced over 700 years, from the 15th century to the present, including works by such great artists as Albrecht Dürer, Leonardo da Vinci, Raphael, Rembrandt, Francisco de Goya, Miklós Barabás, Henri de Toulouse-Lautrec, Pablo Picasso, Egon Schiele, Victor Vasarely, Vera Molnar, Judit Reigl, Dóra Maurer, Georg Baselitz, Katharina Grosse, or Gerhard Richter.

A collaboration between the Guggenheim Museum Bilbao and the Museum of Fine Arts – Hungarian National Gallery, Budapest, a renowned institution housing international art treasures spanning from antiquity to the 21st century, the exhibition constitutes the international presentation of its most valued drawings and prints. Around 150 masterpieces have been selected to shed light on the centuries-old traditions of these genres, their constant openness to innovation, and their varied formal solutions, essential features, and characteristic aesthetic effects.

The show is divided into twelve thematic sections that showcase the distinctive features of each period, while highlighting the most relevant connections and issues in drawing and printmaking. Although the pieces are displayed chronologically and divided into historical periods when appropriate, a narrative approach is chosen that transcends traditional classifications, offering a deeper understanding, and allowing the exploration of different perspectives and contexts in art.



Masterpieces on Paper from Budapest highlights the technical diversity of these works, with examples ranging from charcoal, chalk, India ink, and watercolor drawings to others made with pencil and mixed media, and from woodcuts, engravings, and lithographs to silkscreen prints and the latest digital printing technologies. The show also reveals the various functions of these works, which served as sketches, studies, and preparatory drawings but also acquired the status of autonomous or experimental drawings, individual works, series, or works that are transformed into other media.

The experience of viewing this great selection of drawings and prints provides a deep insight into their impact on visual culture and their ability to inspire and provoke reflection throughout history, enriching the understanding of art.

As the oldest form of artistic expression, drawing stands as a bridge that connects ideas and emotions with visual representation. Its dynamic nature and its ability to adapt to demands of all ages demonstrate its relevance and timeliness.

For its part, printmaking, which emerged and consolidated from the 15th century onwards, radically transformed the production and dissemination of images, democratizing access to art. This medium not only enabled mass circulation of works, but also acted as a catalyst for influential periods such as the Renaissance and the Reformation. By examining prints by masters like Albrecht Dürer, one can understand how these works not only functioned as models for painting, but were also vehicles of ideas and styles that transcended geographical and temporal boundaries.

EXHIBITION OVERVIEW

Gallery 205

The four sections of this gallery trace the evolution of drawing and printmaking in the 15th and 16th centuries. The first section, titled 'The Beginnings: 15th-century Drawings and Prints', highlights the context of European drawings in the 15th century, a period that stands out for the anonymity of their creators and the collective use in artistic workshops.

The proliferation of paper mills from the 1400s facilitated the creation of drawings. It also encouraged the production, beginning with the technique of woodcut and followed by engraving from the 1430s, both for religious purposes as well as secular ones, such as printing playing cards.

The works comprising 'Dürer's Century', the second section, reflect the crucial role of this German artist in disseminating Italian Renaissance innovations in northern Europe. His versatility as a painter and printmaker had a lasting impact, influencing contemporaries such as Hans Baldung Grien and Lucas Cranach the Elder.

In parallel, the third section, 'The Birth of the Autonomous Landscape', shows how interest in landscape begins to flourish with Dürer and his contemporaries, capturing urban and natural scenes and integrating the observation of their surroundings into their art. This approach expanded, culminating in the work of Pieter Brueghel the Elder, who, along with his followers, elevated landscape to a subject of artistic focus in painting and drawing.



As reflected in the fourth and final section, 'Depicting the Human Body', the study of the human body became a pillar of art in 16th century Italy, driven by figures such as Leonardo da Vinci and Raphael. Leonardo, the pivotal figure between Early- and High-Renaissance art, sought faithfulness, while Raphael developed an idealistic style, characterized by animated figures.

Gallery 206

The works gathered in this room offer a journey of drawing and printmaking from the 17th century to the mid-19th century, divided into four sections: 'Aspects of Reality in the North', 'From Classical Grandeur to Idyllic Dreams', 'Rome and Venice in the 18th Century' and 'From the Enlightenment to the Age of Revolutions'.

The first creations highlight the remarkable naturalism of the Dutch artists, who, influenced by the doctrine of the Church and Calvinist thought, painstakingly reproduced the characteristic traits of the human face or the topography of the landscape. This realistic approach led to the consolidation of artistic genres such as landscapes, still lifes and genre pieces, and also raised the value of autonomous drawings.

In France, the founding of the Royal Academy of Painting and Sculpture by Charles Le Brun in 1648 marked a milestone in the teaching of drawing, focusing on the representation of the male nude and history. Nicolas Poussin and Claude Lorrain influenced neoclassical aesthetics with complementary approaches, while Antoine Watteau explored poetic ideals with his depiction of intimate scenes. Despite political divisions and economic decline, Italy and, more specifically, Venice and Rome, remained the center of European art in the 18th century. Giovanni Battista Tiepolo was the leading Venetian artist, while Canaletto stood out in the production of *vedute*, reflecting the fascination of European travelers with landscapes. The rise of the Enlightenment brought along social criticism, exemplified in the work of William Hogarth and Francisco de Goya, who resorted to satire and criticism to address the injustices and brutality inherent in human nature in times of war.

Gallery 207

'Here and Now' and 'Emotions in Focus' are the two sections that make up the core of this gallery. The selection of works highlights how 19th century art can be defined by its focus on observation, which allowed realist and impressionist artists to depict reality. The Impressionists were dedicated to capturing the atmosphere and feeling of the moment. Like their realist contemporaries, artists such as Courbet, Degas and Pissarro demonstrated mastery in drawing, not only accurately depicting forms, but also capturing the essence of life itself. Later, the Post-Impressionists, such as Van Gogh and Munch, explored the impulses of the human soul, creating works that united nature with intense emotions. The intersection between art and psyche was also evident in Vienna, where Klimt, Schiele and Kokoschka boldly addressed themes of sexuality and psychology, transgressing the mores of their times.

Gallery 209

The fourth gallery of the exhibition, which houses the sections 'Constructive and Expressive Trends Before 1945' and 'Different Routes After 1945: Formal, Historical and Personal References', focuses on the artistic transformations of the 20th and 21st centuries, highlighting the impact of political and social changes on art.

In the 1910s and 1920s, movements such as German Expressionism, Dada and Constructivism emerged, driven by a transnational spirit and ideological exchange through publications and artist albums. After



1945, a new direction for abstract art was sought and, from the 1980s, postmodern trends emphasized individuality and diversity. In this context, drawing and printmaking have evolved into a complex, autonomous practice, transcending their traditional function to become a means of exploration and discovery, incorporating innovative technologies and experimental approaches.

Finally, this exhibition also offers an insight into the rich and eventful history of the Collection of Prints and Drawings of the Museum of Fine Arts, Budapest, which is the most valuable collection and largest national legacy of European prints and drawings. In this context, a set of archival elements (documents, photographs, designs and architectural plans) has been collected in the four galleries to narrate its origins and achievements; all due to the tireless work of many dedicated museum directors, conservators and curators, who have considerably expanded, studied and displayed the collection as widely as possible.

CATALOGUE

The exhibition will be accompanied by a catalogue that tells the story of the Museum of Fine Arts, Budapest's Collection of Prints and Drawings and articulates the works in the exhibition into twelve thematic sections, reflecting the extensive panorama of art produced over seven centuries, from the 15th century to the present day.

DIDAKTIKA

The Museum designs educational spaces, digital content, and special activities to complement each exhibition as part of its Didaktika project, providing tools and resources to enhance the audience's appreciation of the works on display.

On this occasion, Didaktika aims to explain the different printmaking techniques that can be seen in the exhibition. Texts and images accompanied by audiovisual pieces reveal the different techniques, such as etching, engraving, woodcut and lithography, with specific references to artists such as Albrecht Dürer (1471-1528), Edvard Munch (1863-1944), Käthe Kollwitz (1867-1945) and Franz Gertsch (1930-2022), who innovated in these graphic processes, and whose prominence sometimes surpassed that of their painting.

The educational experience is completed with a video produced for the occasion about the Museum of Fine Arts, Budapest, along with the possibility of consulting the exhibition catalogue.

Public programs

Opening talk (February 26)

Kinga Bódi, Head of the Collection of Prints and Drawings, Museum of Fine Arts, Budapest, and Marta Blàvia, Associate Curator, Guggenheim Museum Bilbao, present the exhibition for the first time before the opening.

Shared Reflections* (March 12 and 19)

Exclusive guided tours led by professionals from the Guggenheim Museum Bilbao who offer different perspectives on the works in the exhibition:



- Curatorial Vision (March 12)
with Marta Blàvia, Museum Assistant Curator.
- Key Concepts (March 19)
with Luz Maguregui Urquiza, Museum Education Coordinator.

*Sponsored by Fundación Vizcaína Aguirre

Guided Tour with... Mari Puri Herrero (March 28)

The renowned Bilbao artist Mari Puri Herrero, whose career includes an extensive graphic production in addition to her painting, will lead a guided tour of a selection of works from the exhibition.

Sponsored by Petronor

Creative Session: Drawing Workshops (April 3 and 10)

In these workshops, led by the artist Raúl Domínguez, attendees carry out beginner-level drawing exercises employing the different techniques used by figures such as Leonardo da Vinci, Rembrandt and Goya, as well as Vera Molnar, Judit Reigl, Pablo Picasso and Georg Baselitz.

Guided Tour with... Artoteka (May 9)

An exploration of the exhibition from a current perspective led by the team of Artoteka, a contemporary art platform that promotes the collection and dissemination of prints and drawings by young local artists.

Sponsored by Petronor

Museum Member Activities

Guggenheim Museum Bilbao Members also have the opportunity to participate in additional tours and activities related to each exhibition.

Soirée, Matinée (February 25 and 26)

Members-only Tours with the exhibition curators prior to opening to the public. For International and Honor Members.

Lagunartean (March 6)

Guided Tour of the exhibition and subsequent lunch at the Bistró Guggenheim Bilbao.

Exclusive Tours (March 11, 14, 16, 18, 21, 23, 25, 28, 30)

Guided Group Tours to the exhibition.

In-Depth Tours (March 25 and April 2)

Talks in small groups to contextualize the exhibition followed by a guided tour.

360° Immersions (April 10)

Free Online Talks given by the Museum's Associate Director of Digital Education.



COVER IMAGE

Leonardo da Vinci (1452-1519):

Studies of Heads, ca. 1504–1505

Soft black chalk or charcoal, and some traces of red chalk on paper, 191 × 188 mm

Inv. no. 1775

Purchased from the Esterházy Collection, 1871

© 2025 Museum of Fine Arts, Budapest

For more information:

Guggenheim Museum Bilbao

Marketing and Communications department

Tel: +34 944 359 008

media@guggenheim-bilbao.eus

www.guggenheim-bilbao.eus

IMAGES FOR THE USE OF THE PRESS
Masterpieces on Paper from Budapest
Guggenheim Museum Bilbao

Online press image service

In the press section of the Museum's website (prensa.guggenheim-bilbao.eus), registered users can download high-resolution images and videos of both the exhibitions and the building. If you have not yet opened an account, you can register and download the required material.

If you are already a user, introduce your username and password and access the image downloading facility directly.

- The images provided must be used only for editorial publicity related to the exhibition *Masterpieces on Paper from Budapest* open to the public from February 28 to May 25, 2025.
- They must be reproduced in their entirety, with no cropping, superimposition or manipulation. The reproductions must be accompanied by the name of the artist, the title and date of the work, its proprietor, the copyright holder, and the photographic credit.
- Images published online must be protected by appropriate electronic security measures.
- Any image may have a maximum resolution of 1000 pixels on the longest side. In online publication, the file must be embedded and non-downloadable.
- The images may not be transferred to a third party or a database.
- The use of images for covers may incur a charge and will require prior authorization from the owner and copyright holder of the work.

For further information, the Press Department of the Guggenheim Museum Bilbao can be contacted by phone (+34 944 359 008) or email (media@guggenheim-bilbao.eus).

Leonardo da Vinci (1452-1519)
Studies of Heads, ca. 1504–1505
soft black chalk or charcoal, and some traces of red chalk on paper
191 × 188 mm
Inv. no. 1775
Purchased from the Esterházy Collection, 1871
© 2025 Museum of Fine Arts, Budapest



Albrecht Altdorfer (ca.1480-1538)
View of Sarmingstein on the Danube, 1511
pen, black ink on paper, 147 × 207 mm
Inv. no. 21
Purchased from the Esterházy Collection, 1871
© 2025 Museum of Fine Arts, Budapest



GUGGENHEIM BILBAO



Ugo da Carpi (active ca. 1502–1532) after Parmigianino (1503–1540)
Diogenes, ca. 1526–1527

Chiaroscuro woodcut from four blocks on paper, 481 × 350 mm

MFA CPD; inv. no. 6152

Purchased to Esterházy Collection, 1871

© 2025 Museum of Fine Arts, Budapest



Jan Brueghel I (1568–1625)

Landscape with Tobias and the Angel, ca. 1595

Pen and brush in dark brown, light brown, grayish-blue and blue
ink on paper, 202 × 313 mm

MFA CPD; inv. no. 1307

Purchased, 1894

© 2025 Museum of Fine Arts, Budapest



Rembrandt Harmensz. van Rijn (1606-1669)

Dutch Farmhouse in Light and Shadow, 1635–1636

pen, brown ink, brown wash on paper, 162 x 225 mm

Inv. no. 1576

Purchased from the Esterházy Collection, 1871

© 2025 Museum of Fine Arts, Budapest



Peter Paul Rubens (1577-1640)

Profile Portrait of the Artist's Son, Albert Rubens, ca. 1618-1619

black and red chalk, pen, brown ink, brown wash on paper,
246 × 203 mm

Inv. no. 1745

Purchased from the Esterházy Collection, 1871

© 2025 Museum of Fine Arts, Budapest



Francesco Guardi (1712-1793)

The Campo San Zanipolo in Venice, 1760s

black chalk, pen and brown ink, brown washes on paper glued together
from four pieces, 356 × 580 mm

Inv. no. 2814

Purchased from the Esterházy Collection, 1871

© 2025 Museum of Fine Arts, Budapest



Rudolf von Alt (1812-1905)

View of Budapest, 1881

watercolour on paper, 343 × 565 mm

Inv. no. 1933-2390

Transferred from the Imperial Collection, Vienna, 1932

© 2025 Museum of Fine Arts, Budapest



GUGGENHEIM BILBAO



Vincent van Gogh (1853-1890)

The Parsonage Garden at Nuenen in Winter, 1884

pen and brown ink, white heightening with white on paper

515 × 380 mm

Inv. no. 1935-2791

Gift of Pál Majovszky, 1934

© 2025 Museum of Fine Arts, Budapest



Henri de Toulouse-Lautrec (1864–1901)

Caudieux, 1893

color lithograph on paper, 1295 × 940 mm

Inv. no. 1913-1444

Purchased from the art dealer Edouard Kleinmann in Paris, 1913

© 2025 Museum of Fine Arts, Budapest



Lajos Gulácsy (1882-1932)

Paolo and Francesca, 1903

pencil, watercolour on cardboard, 331 x 252 mm

Inv. no. 1907-222

Purchased from the Uránia Art Gallery in Budapest, 1907

© 2025 Museum of Fine Arts, Budapest



Egon Schiele (1890-1918)

Two Women Embracing, 1915

watercolour, gouache and pencil on paper, 482 × 327 mm

Inv. 1915-933

Purchased from a Galerie Arnot in Vienna, 1915

© 2025 Museum of Fine Arts, Budapest



Theo van Doesburg (1883-1931)

Composition (Design for Stained Glass Composition: Female Head), 1917

gouache on paper, 367 × 246 mm

Inv. no. K.72.1

Purchased from Sándor Bortnyik, 1972

© 2025 Museum of Fine Arts, Budapest



Andor Weininger (1899-1986)

Mechanical Stage - Abstract Revue, after 1923

watercolor, pencil on paper, 290 × 361 mm

Inv. F.87.5

Gift of the artist, 1986

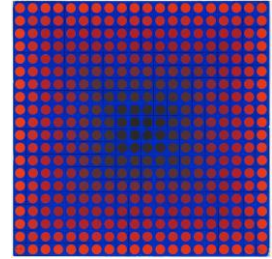
© 2025 Museum of Fine Arts, Budapest



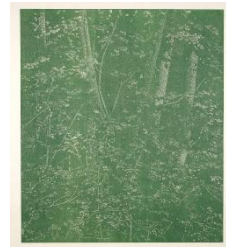
GUGGENHEIM BILBAO



Victor Vasarely (1906-1997)
CTA-25, 1965/1967
screenprint on paper, 700 × 700 mm
Inv. no. L.68.151
Gift of the artist, 1968
© 2025 Museum of Fine Arts, Budapest



Franz Gertsch (1930-2022)
Summer II, 2019
woodcut on Japan paper, 1440 × 1250 mm
Inv. no. L.2024.1
Purchased, 2024
© 2025 Museum of Fine Arts, Budapest



Iris Schomaker (1973)
Tub / Green Floor, 2021
watercolor, India ink, oil and chalk on paper, 2390 × 1660 mm
Inv. no. K.2024.1
Purchased from the artist, 2023
© 2025 Museum of Fine Arts, Budapest

