

## LEONARDO – DÜRER

MASTER DRAWINGS ON COLORED GROUND

7.3. – 9.6.2025

In his famed painting treatise of ca. 1400, the *Libro dell'Arte*, Cennini held drawing in light and dark hues to be »the entrance and gateway to painting.« On tinted paper, it was often possible to work toward darker as well as lighter hues with breathtaking virtuosity.

In this way, artists and their audiences succeeded in accessing entirely new aesthetic experiences. Master drawings such as Leonardo's *Head studies* and Dürer's *Praying Hands* paved the way for the recognition of drawing as an artistic genre equal to painting and still number among the most famous works of the Renaissance.

This exhibition of the ALBERTINA combines selected drawings from the museum's own holdings with highcaliber loans from international collections to present an overview of this technique's development, which was ultimately consummated by Leonardo da Vinci and Albrecht Dürer.

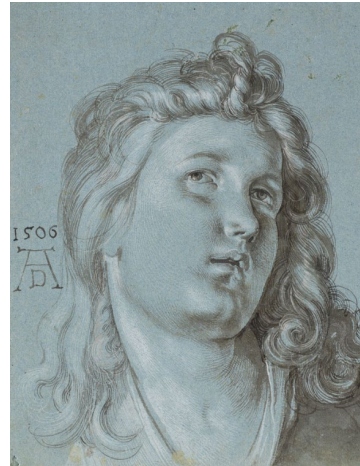
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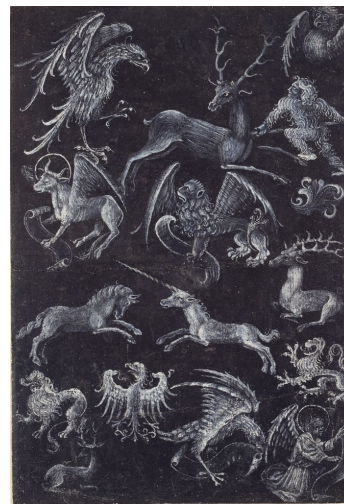
Leonardo da Vinci  
Half-figure of an apostle, 1493-1495  
Silverpoint, brown pen, on blue primed paper  
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Albrecht Dürer  
Head of the angel playing a lute (Detail from  
„Rosenkranzfest“), 1506  
Brush in gray and black, gray wash, heightened with  
opaque white, on blue paper  
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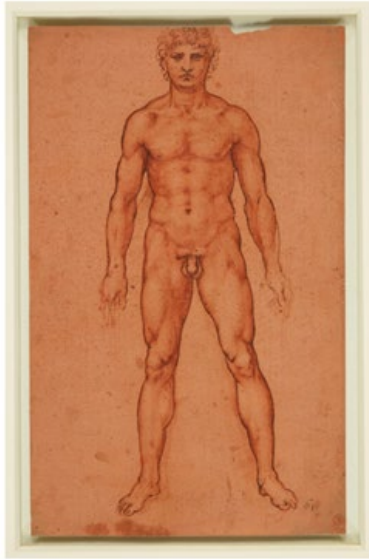


Hans Baldung Grien (Schwäbisch Gmünd 1484/85–  
1545 Straßburg)  
New Year's greetings with three witches, 1514  
Pen and brush in black and white opaque paint on  
brown primed paper  
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Oberrheinischer Meister  
Sample sheet with evangelist symbols, various  
animals and wild man, around 1430-1440  
Brush in white on black primed paper  
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# ALBERTINA



Leonardo da Vinci  
Standing male nude, 1503–1506  
Red chalk, pen and brown ink on red prepared paper  
Windsor Castle, London, RCIN 912594  
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Antonio Pisano, referred to as Pisanello  
Allegory of the Luxuria (recto), around 1426  
Pen and brown ink, traces of metalpoint or black chalk  
on reddened paper  
The ALBERTINA Museum, Vienna  
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Raffaello  
Study of the Bridgewater Madonna (recto), around  
1506–1507  
Metalpoint and pen on brownish primed paper  
The ALBERTINA Museum, Vienna  
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