

The Morgan Library & Museum Announces Full State of Exhibitions Opening in 2026

New York, NY (November 12, 2025) – The Morgan Library & Museum is pleased to announce the rest of its exhibitions opening in 2026. These include the first exhibition outside of Europe dedicated to the Swedish sculptor and draftsman Johan Tobias Sergel; a presentation of remarkable Rembrandt drawings, etchings, and paintings that highlight the often overlooked but formative presence of migrants, immigrants, exiles, and refugees in his work; a display of late medieval European blockbooks; and an exhibition devoted to the history of ragtime.

These exhibitions join the previously announced exhibitions, including the extraordinary loans of Caravaggio's *Boy with a Basket of Fruit* from the Galleria Borghese in Rome and Bellini's *Pietà* from the Museo della Città in Rimini; an exhibition exploring the rich history of storytelling through remarkable objects from the Morgan's collection; an unprecedented collaboration with the Mozarteum Foundation of Salzburg that presents the life and career of Wolfgang Amadeus Mozart; an exhibition featuring drawings by the poet John Ashbery and his artist friends; a focused look at photographer Peter Hujar through his contact sheets; and a double-gallery exhibition that explores the origins of Tarot in Renaissance Italy and its ongoing relevance as a source of inspiration for twentieth- and twenty-first-century artists.

Fantasy and Reality: The Art of Johan Tobias Sergel
October 30, 2026 through January 31, 2027
Morgan Stanley East Gallery

Though little known beyond his native Sweden, sculptor and draftsman Johan Tobias Sergel (1740–1814) was one of the most compelling artistic figures of the late eighteenth century. This exhibition—the first dedicated to Sergel outside Europe—will feature a selection of his drawings alongside sculptural works in terracotta, marble, and plaster.

Trained initially in Stockholm, Sergel spent time in Paris and, more importantly, over a decade in Rome, where his associates included a dazzling international circle of artists and patrons. Sergel's sculpture was an important model for a generation of Neoclassical artists, but the artist's personality is most evident in the drawings that constitute a virtual diary of his life, often in caricature. An extensive corpus of self-portraits will be joined by scores of surviving sheets that explore his artistic friendships, his relationship with King Gustav III and other figures at the court in Stockholm,



Johan Tobias Sergel. *The Faun*. Executed 1774. Marble. 46 x 84.5 x 46.3 cm. National Museum of Sweden, NMSk 357.
Photography by Viktor Fordell / Nationalmuseum

and his common-law marriage to Anna Rella Hellström. His late drawings, made when Sergel was in poor health and in a state of depression, have been compared to those of Francisco Goya. Although his career spanned artistic movements from Rococo to Neoclassicism to Romanticism, Sergel also seems at times a modern figure, one whose life can offer a rich story to contemporary audiences.

Organized by John Marciari, Charles W. Engelhard Curator, Department Head of Drawings and Prints, and Director of Curatorial Affairs. A version of the exhibition will be on view at the Nationalmuseum, Stockholm, February 19 through August 10, 2026.

Rembrandt's Lions: Art and Exile in the Dutch Republic
October 23, 2026 through January 31, 2027
Morgan Stanley West Gallery

Although Rembrandt van Rijn (1606–1669) and his work are now seen as quintessentially Dutch, in his own time, the very definition of ‘Dutch’ identity was still being shaped. This exhibition brings together, for the first time, a remarkable group of drawings, etchings, and paintings to highlight the often overlooked but formative presence of migrants, immigrants, exiles, and refugees in Rembrandt’s world and work. It also foregrounds stories of diaspora that figure prominently in many of his etchings, newly envisioning the impact of migration on seventeenth-century life around the world.

In the seventeenth century, up to 60% of residents in Amsterdam—where Rembrandt lived and worked—hailed from elsewhere in the world, in part because the Dutch Republic had become a bastion in Continental Europe for religious and political tolerance, though not all people enjoyed equal freedoms, especially in Dutch colonial territories. The lion, a symbol for the fledgling Republic’s people and lands, also appears in Rembrandt’s etchings, often in the context of stories about exile, refuge, and migration. The aim of the artist is thus the aim of this exhibition: to reveal the many ‘lions’ that irrevocably shaped him and the vast, emerging Republic in which they all lived and worked.

The best impressions from the Morgan’s collection of celebrated, but rarely exhibited, etchings by Rembrandt will be presented alongside selected loans to create juxtapositions and unities between artworks that are seldom seen together.

Organized by Sarah Mallory, Annette and Oscar De La Renta Assistant Curator, Department of Drawings and Prints.



Rembrandt van Rijn. *St. Jerome Reading in an Italian Landscape*, ca. 1653. Etching and drypoint, printed on Japanese paper, 259 x 210 mm. Purchased by J. Pierpont Morgan in 1905. The Morgan Library & Museum (RvR 165). Photography by Graham S. Haber

Late Medieval European Blockbooks: The First Printed Picture Books
November 6, 2026 through May 16, 2027
Clare Eddy Thaw Gallery

This exhibition will highlight the short period in European book history (1450–80) when blockbooks competed with hand-written and typographically-printed books as commercial products for readers.

Blockbooks, now often referred to as “medieval graphic novels,” were highly illustrated books printed entirely from woodcuts (text and image together). As such, they were the first print-on-demand books in the West. While some works maintained texts and imagery popular from manuscript tradition, block cutters and printers also produced new and innovative texts specifically designed for the medium. Ultimately, the cumbersome production process of woodcut-book printing was surpassed by the greater capabilities of typographic printing that integrated woodcuts, and the blockbook genre had largely died out by 1480. This thirty-year span, however, reveals a critical moment in European book history as the increasing demand for books led to inventions and experimentation in book production.



Ars moriendi (Block book). Netherlands (or Lower Rhine), approximately 1467-1469. Purchased on the Gordon N. Ray, Curt F. Bühler, L. Colgate Harper D-1, and Henry S. Morgan Reference Funds, and as the gift of T. Kimball Brooker, Martha J. Fleischman, Mr. G. Scott Clemons and Ms. Karyn Joaquina, Marguerite Steed Hoffman and Tom Lentz, and Mr. and Mrs. Larry R. Ricciardi, 2022. The Morgan Library & Museum, PML 198786. Photography by Carmen González Fraile

The Morgan holds the largest collection of blockbooks in the United States. A highlight of this exhibition will be the *Ars moriendi* blockbook, a rare copy printed in the Netherlands about 1467–69. In 2022, the Morgan acquired fifteen leaves of this blockbook that had been held in a private collection. Remarkably, the Morgan already possessed the remaining nine leaves—purchased by J. Pierpont Morgan in 1902. This acquisition reunites the two parts, forming the only known complete copy of this monument to early European printing.

Organized by John McQuillen, Associate Curator, Department of Printed Books and Bindings.

Ragtime: Cakewalk in Pianoland

November 13, 2026 through June 13, 2027

Engelhard Gallery

This exhibition introduces a new generation of visitors to ragtime—one of the first truly global popular music styles. Tracing the genre's evolution from its roots in West African rhythms and European musical traditions to its pivotal role in the emergence of jazz, the exhibition explores ragtime's vibrant cultural legacy. Through seven thematic sections, it examines the music's historical foundations, its rise to mainstream popularity, and its crossover into Broadway, film, and popular culture, offering a rich and comprehensive portrait of ragtime's enduring dynamism and influence. Featuring selections from The John Davis Collection of Early Printed Musical African Americana as the foundation of the exhibition, it will also include works from the Morgan's holdings as well as from a number of private collections.

Visitors will encounter the fascinating juxtaposition between two of the genre's greatest figures, Ernest Hogan (1865-1909), a pioneering Black songwriter who broke boundaries by creating a sound that resonated with the Black working classes, and Scott Joplin (1869-1917), a master of composition who elevated ragtime to a sophisticated art form. Their combined compositional range allowed for both the expression of the Black community's experiences and aspirations through catchy melodies and relatable narratives, and the opportunity to challenge performative racial stereotypes by offering dignified and accomplished representations of Black Americans.

Organized by Jesse Erickson, Astor Curator and Department Head, Printed Books and Bindings, Robinson McClellan, Mary Flagler Cary Curator, Music Manuscripts and Printed Music, and John Davis, Guest Curator.



Scott Joplin. Maple leaf rag / St. Louis : John Stark & Son, 1899, front cover. The Morgan Library & Museum, PMC 2830. Photography by Reagan Ellis

Previously Announced Exhibitions

Giovanni Bellini's "Pietà" Restored

January 15 through April 19, 2026

J. Pierpont Morgan Study

The early Renaissance masterpiece *Pietà* (also known as *Dead Christ Supported by Angels*, ca. 1470) by Giovanni Bellini (1424/26–1516) will be on view in the United States for the first time, on loan from the Museo della Città in Rimini, Italy. The presentation follows a comprehensive conservation treatment made possible by Venetian Heritage, Inc.

Bellini's powerful and melancholic *Pietà* shows youthful angels poignantly contemplating the wounds of Christ's dead body as they arrange it for veneration. Unlike other versions of the subject, the angels in this painting do not wail uncontrollably; there is instead something more poignant in their sad, contemplative preparation of Christ's body.

The painting will be displayed in J. Pierpont Morgan's Study within the Morgan's historic library, alongside highlights of Morgan's own Renaissance collection, including paintings by Hans Memling and Perugino and sculptures by Antonio Rossellino.

Giovanni Bellini's "Pietà" Restored is made possible by Venetian Heritage, Inc.



Giovanni Bellini, *Pietà* (also known as *Dead Christ Supported by Angels*) (ca. 1470). Photography by Matteo De Fina, courtesy of Museo della Città "Luigi Tonini," Rimini.

Caravaggio's "Boy with a Basket of Fruit" in Focus
January 16 through April 19, 2026
Clare Eddy Thaw Gallery

This exhibition celebrates the extraordinary loan from the Galleria Borghese in Rome of the painting *Boy with a Basket of Fruit*, an important early work by Michelangelo Merisi, known as Caravaggio (1571–1610). Trained in his native Lombardy, Caravaggio brought to Rome a tradition of naturalism that stretched back to Leonardo da Vinci's work in Milan. He combined this tradition, however, with a revolutionary approach to painting that shattered the illusion of art and instead celebrated the artifice of the studio.

With his parted lips, flushed ears, and shirt slipping from his shoulder, *Boy with a Basket of Fruit* was far from the idealized figures typically depicted in Roman painting at the time. Presented with remarkable frankness, the model seems to be offered to us for examination, akin to the overripe fruit he holds. The exhibition juxtaposes this remarkable work with some precedents for its naturalism, including earlier paintings from Milan and by Caravaggio's slightly older contemporary Annibale Carracci. The installation will also include a selection of works that document the powerful impact Caravaggio had on Roman art. It concludes with Gianlorenzo Bernini's portrait drawing of Scipione Borghese, the early owner of *Boy with a Basket of Fruit* painting and the collector largely responsible for the Galleria Borghese.



Caravaggio (Michelangelo Merisi). *Boy with a Basket of Fruit*, c.1593. © Galleria Borghese / ph. Mauro Coen

Organized by John Marciari, Charles W. Engelhard Curator, Department Head of Drawings and Prints, and Director of Curatorial Affairs.

Caravaggio's "Boy with a Basket of Fruit" in Focus is organized by the Morgan Library & Museum in collaboration with the Foundation for Italian Art & Culture (FIAC). The exhibition is made possible by Gilbert and Ildiko Butler and the Foundation for Italian Art & Culture (FIAC).

Come Together: 3,000 Years of Stories and Storytelling
January 30 through May 3, 2026
Engelhard Gallery

Combining diverse artworks from across the Morgan's collections and some exceptional loans, *Come Together: 3,000 Years of Stories and Storytelling* explores how stories shape our world. The exhibition showcases over 130 objects, including drawings, paintings, photographs, printed books, manuscripts, artifacts, comics, and more, fostering fresh encounters with beloved works of art and literature and presenting exciting recent acquisitions. The exhibition unites modern and historical works, often in compelling juxtapositions, to underscore conceptual, thematic, and visual links between them.



Roy Lichtenstein. *Crak!* [print]. 1963 [often given as 1964]. The Morgan Library & Museum, Gift of William M. Voelke in honor of William M. Griswold, 2007.105. Photography by Steven H. Crossot. © Estate of Roy Lichtenstein

Come Together traces a trajectory from the universal to the specific, offering new perspectives on the cultural transmission of stories and their overall importance. The first section, “Belief and Belonging,” considers origin stories, epics, legends, and myths, while the second, “Shaping Stories,” sheds light on the creative process through the presentation of drafts, typescripts, and sketches, including a heavily annotated page of James Joyce’s *Ulysses* and Jean de Brunhoff’s earliest drawings of Babar. The heart of the exhibition, “Picture This!” demonstrates diverse approaches to visual storytelling through a wide array of objects, from Indian miniatures to shadow puppets to early films.

Boundaries between imaginative and actual worlds are blurred in “Life Stories,” featuring texts and artworks that speak to personal experience, including Henry David Thoreau’s journals and artworks by Francisco Goya, Philip Guston, Nellie Mae Rowe, Nancy Spero, and Kara Walker. In the final section “New York Stories,” artworks by Joe Baker, Keith Haring, Peter Hujar, Faith Ringgold, and others reflect responses to the multicultural metropolis by visitors, immigrants, and native New Yorkers alike.

Organized by Deirdre Jackson, Assistant Curator of Medieval and Renaissance Manuscripts.

Come Together: 3,000 Years of Stories and Storytelling is made possible by the Drue Heinz Exhibitions and Programs Fund, the Caroline Morgan Macomber Fund, the Charles E. Pierce, Jr. Fund for Exhibitions, and the Sherman Fairchild Fund for Exhibitions.

Wolfgang Amadeus Mozart: Treasures from the Mozarteum Foundation of Salzburg
March 13 through May 31, 2026
Morgan Stanley East and West Galleries

In an unprecedented collaboration, the Mozarteum Foundation of Salzburg and the Morgan Library & Museum have partnered to tell the story of the life and career of Wolfgang Amadeus Mozart. Objects from the Salzburg collections will cross the Atlantic for the first time, including Mozart's own clavichord and violin, as well as famous portraits, letters, and personal objects of Mozart and his family. *Wolfgang Amadeus Mozart: Treasures from the Mozarteum Foundation of Salzburg* also draws from the Morgan's extensive collections of music manuscripts, letters, and first editions that feature the forms in which Mozart was preeminent: symphony, piano concerto, and opera. Evoking the cities, homes, and people that shaped the composer, the exhibition highlights Mozart's many travels, continual quest for employment and renown, family tensions, and constant creative output amid frequent illness and other challenges. It also illustrates Mozart's existence under aristocratic patronage, a context both foreign and familiar to modern viewers.



Giambettino Cignaroli, *Mozart in Verona*, Private Collection. Christie's Images / Bridgeman Images

The exhibition focuses on the two family chapters of Mozart's life: his youth with his father, Leopold, and sister Nannerl in Salzburg, and his adult life with his wife, Constanze, in Vienna. After Mozart's death in 1791, Nannerl and Constanze returned to Salzburg, where they, with the composer's two sons, preserved and built his legacy. Their collection became the foundation of the modern-day Mozarteum.

In the nineteenth century, partly through Beethoven's influence, Mozart was reinvented as a foundation of the emerging idea of "classical music." This exhibition explores how Mozart forged deep connections with listeners during his life and examines his enduring influence after his death, stemming from his posthumous reinvention.

Organized by Robinson McClellan, Associate Curator of Music Manuscripts and Printed Music at the Morgan, in collaboration with Deborah Gatewood, Armin Brinzing, and Linus Klumpner of the Mozarteum.

Wolfgang Amadeus Mozart: Treasures from the Mozarteum Foundation of Salzburg is made possible by the Packard Humanities Institute; an anonymous donor, in memory of Melvin R. Seiden; and Brook

Berlind; with generous support from the Lucy Ricciardi Family Exhibition Fund; Christopher J. Salmon; Anne & Chris Flowers; and the Achelis & Bodman Foundation.

Friends Who Came to See Me: Drawings from John Ashbery's Collection

May 1 through October 25, 2026

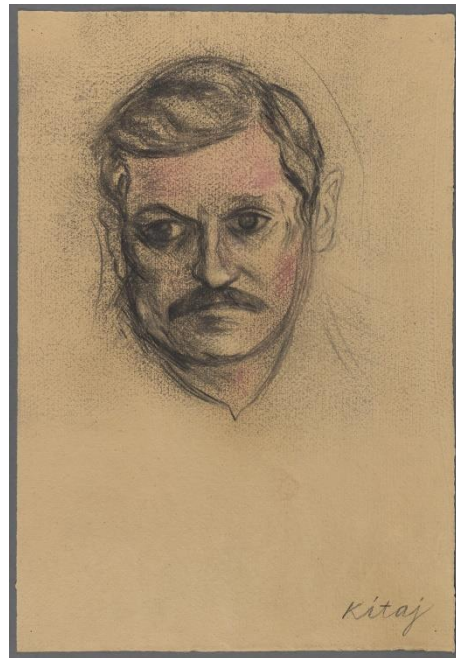
Clare Eddy Thaw Gallery

In 2019, the Morgan received a donation of some twenty-five works on paper from the collection of American poet John Ashbery (1927–2017) from his husband, David Kermani. These works form the core of this exhibition devoted to Ashbery and his artist friends. Ashbery, who worked as an art critic for three decades and often found inspiration for his poetry in the visual arts, developed numerous friendships with artists, including James Bishop, Joe Brainard, Jane Freilicher, Jean Hélion, Fairfield Porter, and Larry Rivers. With the exception of two sheets by Constantin Guys from the mid-nineteenth century, the drawings range chronologically from 1945 to 2007, with a concentration of works from the 1960s. Many were gifts to the poet from the artists.

The selection includes eight portraits of Ashbery. It also features one of the very first collages that Ashbery created, while a student at Harvard in the late 1940s, signaling his early interest in Surrealism. The display of drawings will be complemented by textual material from the Morgan's collection, notably books showing Ashbery's collaboration with artists.

Organized by Claire Gilman, Acquavella Curator and Department Head of Modern and Contemporary Drawings.

Friends Who Came to See Me: Drawings from the Collection of John Ashbery is made possible by the Lucy Ricciardi Family Exhibition Fund and the Kenneth A. Lohf Fund for Poetry.



R.B. Kitaj, *Untitled (Portrait of John Ashbery)*, 1979. Charcoal and pastel, 22 5/16 x 15 1/4 inches. The Morgan Library & Museum, Gift of David K. Kermani, from the Collection of John Ashbery, 2019.162. The Estate of RB Kitaj. Photography by Carmen González Fraile

Hujar:Contact

May 22 through October 25, 2026

Engelhard Gallery

Hujar:Contact offers an unprecedented look into the life, times, and creative evolution of a master photographer. The exhibition features more than 110 contact sheets and 20 enlargements from the Morgan's Peter Hujar Collection, which includes over 5,700 contact sheets from throughout the artist's career.

Peter Hujar (1934–1987) began filing contact sheets and assigning them job numbers at age twenty-one. His records make it possible to track his development—from two decades as a studio assistant (1955–67), when he pushed himself to try work of every kind, into the late 1960s and his work as a freelancer in fashion, music, and advertising, through his mature period (1974–87) as a fiercely independent and influential artist in the East Village.

Many of the contact sheets bear editing marks that indicate ideas about cropping and printing and contextualize the exposures Hujar ultimately decided to enlarge. The intense, interactive quality of his portrait work comes to life in contact sheets that read as intimate pictorial narratives, revealing the nature of his attention and the unique personality of each of his subjects. As Hujar matures and struggles, and as the character of his social world changes from the 1950s through the 1960s, 1970s, and 1980s, his contact sheets tell the nuanced story of a lifetime, a community, and an era.

Organized by Joel Smith, Richard L. Menschel Curator and Department Head of Photography.



Contact sheet: Susan Sontag. Peter Hujar Collection, Morgan Library & Museum, New York, purchased on the Charina Endowment Fund, 2013, 2013.108:8.2310. © The Peter Hujar Archive / Artists Rights Society (ARS).

Tarot! Renaissance Symbols, Modern Visions

June 26 through October 4, 2026

Morgan Stanley East and West Galleries

Conceived in two parts, this double-gallery exhibition explores the origins of Tarot in Renaissance Italy and its ongoing relevance as a source of inspiration for artists in the twentieth and twenty-first centuries.

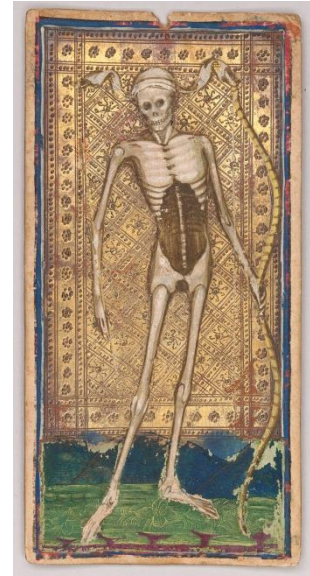
The first part of the exhibition, *Renaissance Symbols*, focuses on the origins of the three earliest surviving decks from the fifteenth century, which were commissioned by the Dukes of Milan. It examines the rich court culture from which the cards emerged, the development of the cards' imagery, and how that imagery became the basis for later divination practices.



Leonora Carrington, *Fire Elements*, 1969. Gouache on vellum. Collection of Lucid Art Foundation. © 2025 Leonora Carrington / Artists Rights Society (ARS), New York

Modern Visions, the second part of the exhibition, takes as its starting point the legendary 1909 Rider-Waite-Smith deck conceived by mystic Arthur Edward Waite and illustrated by artist Pamela Colman Smith, tracing the influence of this deck and others on later practitioners and the imagery's adoption by people like André Breton, Leonora Carrington, Remedios Varo, Jess, Niki de Saint Phalle, Betye Saar, and Kerstin Brätsch. For these artists, Tarot offered an alternative to the strictures of modernist aesthetics, allowing them to explore other universes and imaginative possibilities.

Renaissance Symbols is organized by Joshua O'Driscoll, Associate Curator of Medieval and Renaissance Manuscripts, and Frank Trujillo, Drue Heinz Book Conservator. *Modern Visions* is organized by Claire Gilman, Acquavella Curator and Department Head of Modern and Contemporary Drawings, with Esther Levy, Curatorial Assistant, Modern and Contemporary Drawings.



Bonifacio Bembo, *Death* from the Visconti-Sforza Tarot Cards. Italy, Milan or Cremona, ca. 1456-58. The Morgan Library & Museum, MS M.630.12. Photography by Graham S. Haber.