
Department of Drawings and Prints Newsletter

Issue 5



THE
MET

From Nadine Orenstein



An exciting fall for the department began with a trio of exhibitions. *Art for the Millions: American Culture and Politics in the 1930s*, curated by Allison Rudnick, kicked off the season on September 5 just after Labor Day. The exhibition explores the transmission of political messages through a range of media during the thirties, from prints, posters, photographs, paintings, sculptures, and journals, to film, dance, decorative arts, fashion, and ephemera by such artists as Georgia O’Keeffe, Elizabeth Olds, Dox Thrash, Walker Evans, and Dorothea Lange. Later that week, we installed a lively rotation of our Johnson Gallery, *New Acquisitions in Context: Selections from the Department of Drawings and Prints* curated by Jennifer Farrell, Femke Speelberg, and Perrin Stein. The acquisitions ranged from works by François Boucher, Antoine Coypel, and Léon-Auguste Lhermitte to contemporary prints and artist’s books by Gego (Gertrude Goldschmidt), and Tunji Adeniyi-Jones. Also on view were a number of designs for decorative arts including a rare sample book of Asian-inspired porcelain patterns from the Meissen manufactory alongside an actual piece that derives from the book’s patterns as well as a design for a table service by Hélène Forichon. Among my favorite works in the selection—and at this point a not so new acquisition—was Louis Philibert Debucourt’s richly printed aquatint calendar from the second year of the French Revolution. The religious and royalist references of the *ancien régime* were replaced. All of our Johnson gallery rotations (and exhibitions across the museum that include works on paper) are installed with professional care by our department technicians David del Gaizo and Ricky Luna.

These exhibitions were followed two weeks later on September 18 with the opening of the extraordinary *Manet/Degas* curated by Stephan Wolohojian and our own Ashley Dunn in conjunction with the Musée d’Orsay, Paris. The exhibition examines the relationship between these artists born only two years apart, who were friends, rivals, and, at times, antagonists. Masterpiece after masterpiece lined the walls and we were delighted to have been able to work into the display a wonderful last minute acquisition; Manet’s drawing of his friend the Spanish guitarist Jaime Bosch created as a design for the cover of his sheet music, *Plainte Moresque*.

Under the auspices of the IFPDA’s Print Month, our seventh annual Print Study Day *Technical Innovation and Sociopolitical Impact in the 19th and 20th Centuries* took place online on October 18 with talks by Allison Rudnick and Rebecca Capua from The Met as well as Sarah Mirseyedi,

From Nadine Orenstein

Curatorial Fellow at the RISD Museum. During the IFPDA Print Fair at the Javits Center several of us also participated in panels. Behind the Scenes with the Print Curators, a discussion between Jennifer Farrell, Kim Conaty, and Leslie Cozzi, was moderated by Sharon Coplan Hurowitz, and a discussion with artist Juan Sánchez and Deborah Cullen, *Colonialism is the Real AIDS: Artist and Activist Juan Sánchez in Conversation* was moderated by Jennifer. Allison Rudnick talked with artist Yashua Klos in *Art and Labor in America*. I participated in two panels with Jamie Gabbarelli, Kim Conaty, and Chris Bishop *Drawings and Prints: An Evolving Relationship* that was moderated by David Tunick and *The Publisher’s Gambit* with Phil Sanders. In late January 2024, our annual drawings symposium held in conjunction with Master Drawings New York, will focus on themes in British drawing. The session is inspired by Constance McPhee’s exhibition of British drawings from our collection that opened in early December this year.

The rich series of events for our Friends of Drawings and Prints over the past year has included a discussion in June between Jennifer Farrell and the artist Willie Cole, whose powerful print series *Five Beauties Rising* and *Man Spirit Mask* had earlier been displayed in the Johnson Gallery. In February, we were also treated to a discussion around our Study Room table with Ashley Dunn who talked about Manet and Degas’s works on paper. On April 11 during the closing week of the exhibition *Beyond the Light: Identity and Place in Nineteenth-Century Danish Art*, our Friends enjoyed a piano recital by Danish jazz pianist Nikolaj Hess who, inspired by work in the exhibition, played in the galleries. The concert was sponsored by the

Cover, detail:
Maxfield Parrish (1870–1966), *Scribner’s: Fiction Number, August, 1897*. Lithograph, 19 1/16 × 14 3/8 in. (50.3 × 36.5 cm).
Leonard A. Lauder Collection of American Posters, Gift of Leonard A. Lauder, 1984 (1984.1202.69)

Below:
Dirck Volckertsz Coornhert (1519/22–1590), after Maarten van Heemskerck (1498–1574), *Balaam and the Angel*, 1554. Etching and engraving, 11 1/8 × 33 1/16 in. (29.5 × 85 cm). Purchase, Marjorie Phelps Starr Bequest, 2023 (2023.382)



American Friends of the SMK (National Gallery of Denmark, AFSMK), who that week organized several additional concerts inspired by the exhibition. We are grateful for the enthusiastic support of the SMK and the AFSMK that began the moment that we approached them with our initial thoughts about the exhibition. We were also gratified by the critical and public response to the exhibition which received almost 100,000 visitors before it moved on to the Getty Museum. Let us know if you are interested in joining the Friends of Drawings and Prints, a Patron's Circle Membership Level.

Our Department's programming throughout the year also reached out to museum staff with lunchtime talks in our Study Room that relate to Heritage Months. Elizabeth Zanis along with several of our curators and staff from other departments organized discussions about works from our collection relating to issues that include Women's History, Black History, LGBTQIA+, and Hispanic/Latinx heritage. In April, we welcomed two special visitors to our department, Mr. and Mrs. Met, the mascots for New York's baseball team The Mets, who were filming a publicity video at our Met for the opening of the baseball season. With perpetually beaming smiles, they listened as curator Allison Rudnick (a Mets fan herself) shared her knowledge of the Museum's collection of baseball cards.

In July, Clara Goldman was promoted to Collections Specialist. Clara works on our departmental loans as well as acquisitions and assists in our Study Room. In the fall, Carmen Bambach was a Visiting Professor at Villa I Tatti, The Harvard Center for Italian Renaissance Studies in Florence where she worked on her exhibition on Raphael that will be the first comprehensive show on this artist in the United States (March 23–June 28, 2026). The exhibition will address Raphael's creative process, his multi-faceted career as draftsman, painter, designer of decorative works, poet, and architect. In preparation for his forthcoming exhibition on Mexican prints (September 9, 2024–January 5, 2025), Mark McDonald spent a week conducting research in Honolulu, the last home of the French muralist and printmaker Jean Charlot who was instrumental in building The Met's extensive collection of Mexican prints. I had the opportunity to present several talks this past year. The Kunstmuseum Basel invited me to speak about the beginnings of etching to celebrate their Acid Lab project that takes an in depth look at etching through the centuries. I gave a related lecture at the Dutch University Institute for Art History (NIKI) in Florence in May. From Florence, I flew to Amsterdam to speak on a Met Travel program in the Netherlands and Belgium which, of course, started off with a visit to the Rijksmuseum's wonderful Vermeer exhibition. In September, we welcomed an outstanding group of five fellows to our department, Yasemin



Above:
A piano recital by Nikolaj Hess in the Drawings and Prints Galleries on April 11.

Opposite page:
Eugène Delacroix (1798–1863), *A Hunter Stalking a Lion in the Mountains of North Africa*, 1849. Pastel and charcoal, 9 7/16 x 12 1/4 in. (24 x 31 cm). Purchase, The Derald H. Ruttenberg Foundation and Karen B. Cohen Fund, 2023 (2023.476)

Altun, Yeo-Jin Katerina Bong, Luming Guan, Juan Gabriel Rodríguez Bolívar, and Olivia Dill (who is in her second year). The fellows are given space in the department and work closely with curators and the collection and they contribute to one of our Johnson Gallery installations each year.

Thanks to the generosity of Leonard Lauder, and our colleagues in the Department of Photographs, and Photo Studio, we have installed a photography stand in our Mezzanine storage that allows large drawings, prints, and photographs to be photographed. Love Ablan has been taking digital photos that reveal a good deal about how works were made. We began with the turn-of-the-century American literary posters given to us by Mr. Lauder which will be featured in *The Art of the Literary Poster: Works from the Leonard A. Lauder Collection*, an exhibition by Allison Rudnick that will open in the Johnson Gallery on March 7, 2024. We hope to continue photographing more large material in the collection for this has always been a challenge. Great progress is also being made cataloguing the collection. This year over 4,000 new records have been created and approximately 20% of the Drawings and Prints collection is now online.



Everyone in the department is involved in cataloguing and these efforts are spearheaded by Casey Davignon and Jasmine Kuylenstierna.

Acquisitions highlights this year include Eugène Delacroix's rare signed pastel *A Hunter Stalking a Lion in the Mountains of North Africa* (1849), Philippe Auguste Hennequin's *Imaginary View of Lyon* (1793–95), created in pen and brown ink, brush and gray wash, and Dirck Volckertsz Coornhert's large etching *Balaam and the Angel* (1554). We are thrilled that Stephen Geiger—a longtime supporter of the department—has promised to The Met his impressive collection of works by Gabriel de Saint-Aubin. As Perrin describes below, the Saint-Aubin drawings will be displayed in *Paris Through the Eyes of Saint-Aubin*, an exhibition devoted to the artist in fall 2024. We are also about to receive a wonderful gift of Mexican prints from the collection of JoAnn Pinkowitz, a friend to our department, who sadly passed away last year (more on this in next years' newsletter). Two British drawings, David Roberts's *View of Tetouan from the Terrace of Cohen's House, Morocco* (1833) and William Fraser Garden's evocative gouache *A Recollection of Stevington, Bedfordshire—A Spinney in December* (1882), are important additions to our British drawings collection. We have

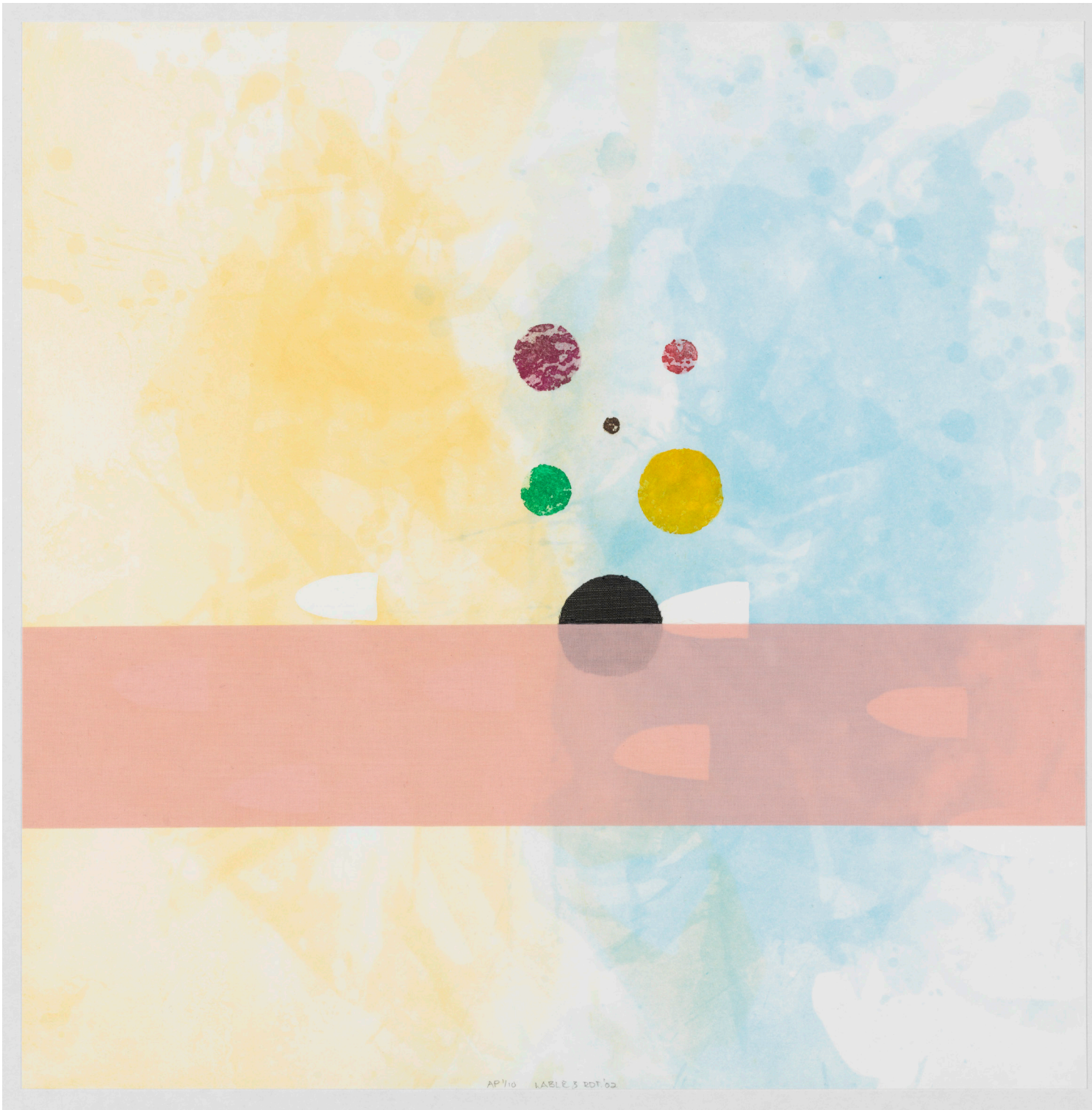


This page:
Emilie Mediz-Pelikan (1861–1908),
Willow Trees at a Brook, 1895. Colored
wax, Conté crayon, watercolor, graphite,
gum arabic, 11 × 17 7/8 in. (28 × 45.5 cm).
Purchase, Friends of Drawings and Prints
Gifts, 2023 (2023.258)

Opposite page:
Joan Snyder (Born 1940–), *Resurrection
Etching* (WP6), 1978–81. Etching and
aquatint with collage, graphite and
watercolor, 24 × 35 1/2 in. (61 × 90.2 cm).
Gift of the artist, 2023 (2023.120.10)



added to our late nineteenth and early twentieth century drawings with Emilie Mediz-Pelikan's *Willow Trees at a Brook* (1895), Henri Le Sidaner's *Evening in Gerberoy* (ca. 1901–04), and Nils Kreuger's *Evening Sky* (Båstad), 1907. Choice groups of prints and working proofs came directly from the artist Joan Snyder, as well as a large group of etchings from Mohammad O. Khallil, and Richard Tuttle. Paula Rego's powerful series of etchings on abortion (1999), also entered the collection. Finally, since 1946, The Met has owned a group of drawings and prints by the British artist Herbert Crowley, an intriguing character who at one point was a follower of Carl Jung. Crowley created an enigmatic and varied body of work that includes charming characters for his "Wigglemuch" comics as well as mysterious landscapes that served as set designs. Recently, we were delighted to receive from Susanna Wettstein Scheidegger—one of his descendants—a group of drawings and other pieces by the artist that includes ten sketchbooks full of Wigglemuch drawings, sketches from his travels, and notes. Included in the group is a large sheet on which he diagrammed his abrupt parting with Jung.



As I walked through our Study Room in the early fall, I observed a scholar from abroad looking at the watermarks in the paper of a rare seventeenth-century fête book and a local student closely examining our recently acquired prints by Van Gogh with a magnifying glass. I poked my head out our front door and saw a line of people stretching through the Johnson Gallery on their way to the Members' opening of *Manet/Degas* while others were looking intently at the works displayed along the gallery walls. I looked out our backdoor and saw the bustling gallery of *Art for the Millions*. It is heartening to see how our work reaches so many from New York City and beyond. We have much more in store for the coming year. As always, we invite you to visit our exhibitions and Study Room, look at the collection online, and take part in our virtual programming. Of course, we could not accomplish all of this without our friends and supporters who help us continue our lively and engaging program.

Nadine

Nadine M. Orenstein
Drue Heinz Curator in Charge

Richard Tuttle (Born 1941–), *Cloth: Label 3*, 2002–05. Etching with aquatint, spitbite, sugarlift, softground, fabric collé, 16 × 16 in. (40.6 × 40.6 cm). Gift of the artist, 2022 (2023.72.3)

British Drawings at The Met

Concerted efforts have been made recently to strengthen the department's holdings of British drawings and watercolors. The foundation was laid in 1906–12, when Roger Fry was curator of paintings at The Met, but thereafter little was done for much of the twentieth century—apart from the purchase of J.M.W. Turner's magnificent *Lake of Zug* in 1959. Our ken broadened when the departments of Drawings and Prints united in 1993 and George Goldner began to acquire drawings made north of the English Channel. Since 2015, under the leadership of Nadine Orenstein, new attention has been given to watercolors.

British Vision, 1700–1900: Selections from the Department of Drawings and Prints, in the Johnson Gallery, celebrates these enriched holdings made possible by the generosity of many loyal friends and supporters. Landscape watercolors are a focus, with eighteenth-century masters, such as Paul and Thomas Sandby, Francis Towne, and Thomas Jones presented as pioneers of the medium's transformation into an expressive tool. Studies made rapidly outdoors, by John Constable and Peter De Wint may be compared to finished compositions by Samuel Palmer and Alfred William Hunt. Resonant Victorian landscapes by Sir Edward Poynter and William Fraser Garden embody watercolor's poetic qualities. The capacity of travel to spur invention is demonstrated by works that respond to sites in Britain, France, Italy, Caucasia and beyond. Nature studies, conversely, affirm how foreign flora became increasingly available at home. Finally, the sustained importance of the figure is evident in chalk and pastel studies by Joseph Wright of Derby and Allan Ramsay, color portraits by David Wilkie and John Frederick Lewis, and representations of Black sitters by Lewis, William Henry Hunt, and Simeon Solomon. Over seventy works are on view through March 5, 2024, offering insights into how British works on paper developed over two centuries and affirming the centrality of watercolor.

Constance McPhee



John Frederick Lewis (1804–1876), *Iskander Bey and His Servant*, ca. 1848. Watercolor and gouache over graphite, 20 × 14 ½ in. (50.8 × 36.8 cm). Bequest of Mrs. Charles Wrightsman, 2019 (2019.138.5)

British Drawings at The Met



This page, top: William Fraser Garden (1856–1921), *A Recollection of Stevington, Bedfordshire—A Spinney in December*, 1882. Gouache, watercolor, gum, graphite, 8 ¾ × 7 ¼ in. (22.2 × 18.4 cm). Purchase, Krugman Family Foundation and Friends of Drawings and Prints Gifts, 2023 (2023.93)

This page, bottom: Edward John Poynter (1836–1919), *The West Wind, Lynmouth*, 1866. Watercolor and gouache, 12 in. × 18 ¼ in. (30.5 × 46.4 cm). Harry G. Sperling Fund, 2015 (2015.546)

A Major Gift of Drawings by Gabriel de Saint-Aubin

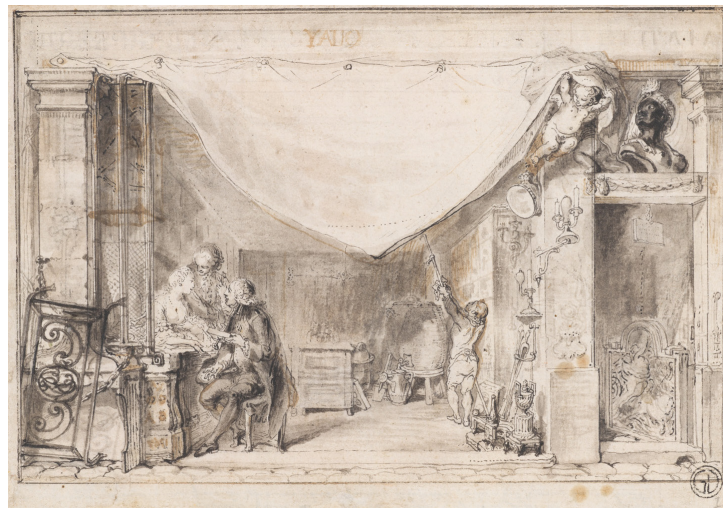
In forming a collection some collectors aim for breadth, while others choose to focus on depth. Without question, Stephen Geiger is representative of the latter. A true *dix-huitièmiste*, he joined the Drawings Visiting Committee in 1992, and in the years since has continued to build a rich collection of drawings by his favorite artists. Each acquisition was made with an eye toward representing the full range of their subjects and techniques as well as their chronological development.

Stephen has recently promised to The Met a gift of twenty works by Gabriel de Saint-Aubin (1724–1780), a unique talent among eighteenth-century artists whose career followed a highly unconventional path. His graphic oeuvre is regarded as his greatest achievement. Saint-Aubin spent his entire life in Paris and his drawings reflect close observation of daily life, from the elevated to the mundane. Not to be confused with reportage, Saint-Aubin's work infuses the visible world with elements drawn from his boundless imagination. His subjects range from commerce, fairs, and parades, to the projects of demolition and construction which reshaped the urban fabric. He drew countless sketches in the margins of sale catalogues, guidebooks, and Salon brochures. His intimate scenes of domestic life brim with affection and whimsy. He also produced composite sheets filled with seemingly random groupings of studies and tiny inscriptions, many guarding their secrets to this day.

Among the highlights of the group is a design for a trade card for Périer, an ironmonger and metalworker. The shop is envisioned without its façade to reveal the wares and transactions taking place within. Other notable works include the sober self-portrait presented as a trompe-l'oeil medallion, a sheet combining enigmatic sketches of art and theatre, and, from the last year of Saint-Aubin's life, a charming watercolor of a kitchen garden behind a Parisian *hôtel particulière*.

The gift will be celebrated in an exhibition in the Johnson Gallery opening in the fall of 2024 (not coincidentally the 300th anniversary of Saint-Aubin's birth). In January of 2025, in the final weeks of the show, we will present a deeper dive into some of his works and themes in the form of a symposium. The Geiger gift when combined with The Met's holdings will constitute the most comprehensive representation of Saint-Aubin's work in the United States.

Perrin Stein



A Major Gift of Drawings by Gabriel de Saint-Aubin



Opposite page, top:
Sheet of Studies, 1776. Black chalk, pen and black ink, touches of colored washes, 7 ¹/₁₆ in. × 6 in. (19.5 × 15.3 cm). Promised Gift of Stephen A. Geiger, in memory of his parents, Howard W. Geiger and Mildred K. Geiger, and in honor of his brother, Julian R. Geiger

Opposite page, bottom:
Trade Card for Périer, Ironmonger, 1767. Black chalk, pen and black and brown inks, brush and gray and brown wash, 4 ¹⁵/₁₆ × 7 ¹/₁₆ in. (12.6 × 18 cm). Promised Gift of Stephen A. Geiger, in memory of his parents, Howard W. Geiger and Mildred K. Geiger, and in honor of his brother, Julian R. Geiger

This page, left:
A Chateau with a Garden, 1779. Pen and black ink, black chalk, brush and gray wash, watercolor and gouache, 7 ¹/₁₆ × 5 ¹/₁₆ in. (19.5 × 13 cm). Promised Gift of Stephen A. Geiger, in memory of his parents, Howard W. Geiger and Mildred K. Geiger, and in honor of his brother, Julian R. Geiger

This page, right:
Self Portrait in a Medallion, ca. 1764. Black chalk with stumping, graphite, pen and gray ink, 4 ¹⁵/₁₆ × 4 ¹/₁₆ in. (12.5 × 10.5 cm). Promised Gift of Stephen A. Geiger, in memory of his parents, Howard W. Geiger and Mildred K. Geiger, and in honor of his brother, Julian R. Geiger

The Art of the Literary Poster: Works from the Leonard A. Lauder Collection



William Henry Bradley (1868–1962),
The Chap Book: Thanksgiving Number,
1895. Lithograph, 20 ¹³/₁₆ × 13 ⁷/₁₆ in.
(52.8 × 35.2 cm). Leonard A. Lauder
Collection of American Posters, Gift of
Leonard A. Lauder, 1984 (1984.1202.7)

The Art of the Literary Poster: Works from the Leonard A. Lauder Collection

During the 1890s in the United States, a new type of poster emerged, one that resembled more closely a work of art than an advertisement. Sleek, sophisticated posters publicized magazines, journals, books, and other forms of literature. *The Art of the Literary Poster: Works from the Leonard A. Lauder Collection* will present highlights from The Met's outstanding collection, developed over four decades through the vision and support of Leonard A. Lauder. It will mark the occasion of the publication of *The Art of the Literary Poster: The Leonard A. Lauder Collection*, and will be on view in the Johnson Gallery from March 7 through June 11, 2024.

Over the course of the nineteenth century, innovations in printing techniques enabled a new genre of advertising through the production of multicolored posters that seamlessly integrated text with image. Literary posters constituted a subgenre and they were distinguished from posters that preceded them in several ways. Up until around 1890, posters tended to be produced by large lithography firms and are often characterized by busy compositions. By contrast, literary posters were frequently printed by the publishing houses that issued them, where art department staff oversaw printing processes, resulting in a higher quality product. In addition, literary poster artists looked to contemporary stylistic trends such as Art Nouveau to create elegant, modern designs that had a lasting impact on illustration, graphic design, and marketing in the United States.

The Art of the Literary Poster will feature works by the leading American poster artists of the day, including Will H. Bradley, Joseph Christian Leyendecker, Edward Penfield, and Ethel Reed. The catalogue will present new scholarship that approaches literary posters from the perspectives of visual culture, feminist art, marketing psychology, and technique. The display will also spotlight exceptional works that The Met has acquired since 1987, when the museum published David Kiehl's catalogue on the Lauder poster collection. A webpage devoted to the collection will allow those interested to browse over 500 literary posters in the museum's holdings. The project has been made possible by the department's recent acquisition of a state-of-the-art camera thanks in part to the generous support of Leonard A. Lauder, enabling us to capture with ease high-resolution photographs of the collection.

Allison Rudnick



Edward Penfield (1866–1925), *Harper's: May*, 1896. Lithograph, 17 ³/₄ × 11 ¹/₈ in.
(45.1 × 30.2 cm). Leonard A. Lauder
Collection of American Posters, Gift of
Leonard A. Lauder, 1984 (1984.1202.88)

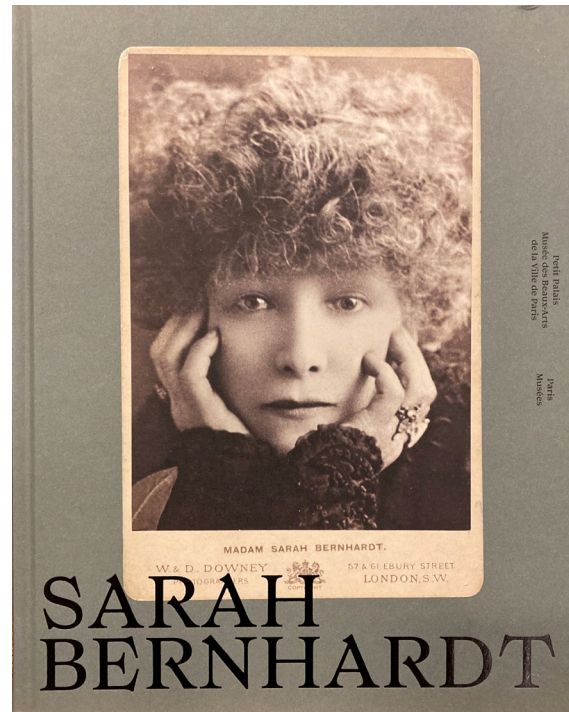
Drawings and Prints on the Move

In addition to being displayed in our galleries at The Met, many works from the department are sent out for temporary exhibitions in peer institutions around the world. Each year the number of loans fluctuates. In 2022, for example, we lent 125 works to other institutions, while about 84 works will have gone on loan by the end of the calendar year 2023.

Loan exhibitions provide opportunities for new audiences to become acquainted with The Met's collection and allow our works to be presented in myriad contexts. In April of this year Marie-Desirée Bourgoïn's *View of Sarah Bernhardt's studio* (1879) traveled back to Paris for an exhibition held at the Petit Palais to commemorate the centenary of the celebrated French actress's death. Executed in watercolor and gouache, the highly finished drawing is one of several renderings by Bourgoïn that depict the interior of the house that Bernhardt had built for herself in Paris just a few years earlier. While Bernhardt is not depicted in the composition, it strongly reflects her personality, independence and ambition, as well as her deep love of art. Together with numerous portraits of the actress, the posters, costumes and accessories related to the theater productions and films in which she appeared, Bourgoïn's drawing is an evocative representation of "the woman who created a star" (the subtitle of the Paris exhibition). According to *La Tribune de l'Art*, its inclusion in the Parisian exhibition also generated new attention for Bourgoïn and inspired the recent acquisition of one of his drawings by the Musée d'Orsay.

Much closer to home, *Rich Man, Poor Man: Art, Class, and Commerce in a Late Medieval Town*, curated by Melanie Holcomb from the Department of Medieval Art, opened at The Met Cloisters in March this year. Several of our drawings and prints are included in this year-long exhibition (closing February 4, 2024), among them works by Albrecht Dürer, Lucas van Leyden, Sebald Beham, and Hans Schäufelein. The prints, together with sculpture, furniture, tableware, and clothing from the fifteenth and sixteenth centuries, illuminate the tastes and worldview of the emerging middle class in Europe. Dürer's *Peasant Couple Dancing*, for example, presents a fanciful depiction of rustic merriment that would have amused the wealthy urbanites who owned such prints—and perhaps offered them a vicarious thrill.

Joanna Sheers Seidenstein and Femke Spielberg



Drawings and Prints on the Move



This page:
Albrecht Dürer (1471–1528), *Peasant Couple Dancing*, 1514. Engraving, 4 5/8 × 2 1/8 in. (11.8 × 7.5 cm). Fletcher Fund, 1919 (19.73.102)

Opposite page, top:
Marie-Desirée Bourgoïn (1839–1912), *Sarah Bernhardt's Studio*, 1879. Watercolor and gouache over graphite, 26 11/16 × 20 7/8 in. (67.8 × 53.1 cm). Gift of Helen O. Brice, 1942 (42.64.10)

Opposite page, bottom:
Cover of the catalogue accompanying the exhibition *Sarah Bernhardt. Et la Femme créa la Star* (Petit Palais, Musée des Beaux-Arts de la Ville de Paris, April 14–August 27, 2023)

Mexican Prints at the Vanguard

Mexico has the longest tradition of printmaking in the Americas. The first presses were established in the mid sixteenth century near the Zócalo—the heart of the ancient and modern Mexico City. Prints embody Mexico’s political, social and artistic depth and engage with the country’s history from its pre-Hispanic past to modern times. For their capacity as agents in the narratives they promote, prints themselves have instigated change, shaping the competing politics, identities and collective memories of Mexico.

Mexican Prints at the Vanguard (September 9, 2024–January 5, 2025) will explore the immensely rich tradition of printmaking in Mexico—from the eighteenth century to the middle of the twentieth century—through works derived almost exclusively from The Met’s collection. The bulk of the collection came through the French-born artist Jean Charlot who spent time in Mexico in the 1920s after which he moved to New York and became associated with the museum. Charlot donated many of his own prints, works by other artists, and in the mid 1940s, he acted as an agent on behalf of the Museum acquiring prints in Mexico.

Beginning with a large group of works by José Guadalupe Posada—the father of modern printmaking in Mexico—twentieth century prints comprise the strength of The Met’s Mexican collection. There are few countries where art has taken its place so boldly in the front line of social and political events as it did in Mexico following the Revolution (1910–1920). Artists turned to printmaking because it was the ideal medium for disseminating political ideas and exploring social concerns that emerged during the Revolution. Established in Mexico City in 1937, the Taller de Gráfica Popular (People’s Graphic Art Workshop) provided resources for artists to advance revolutionary social causes. Additionally, artists created prints that advertised exhibitions, portfolios that celebrated Mexican culture, and lithographs to reproduce the mural program initiated in the 1920s by Diego Rivera and José Clemente Orozco amongst others. The mural program coincides with the efflorescence of printmaking that together, has been described as a ‘renaissance.’ Most of the works in the exhibition are being shown for the first time and will provide our visitors a unique opportunity to see many prints in pristine condition.

Mark McDonald



Mexican Prints at the Vanguard



This page:
Gabriel Fernández Ledesma (1900–1983),
Poster advertising Mexican artists of the
revolution for an exhibition in Madrid,
1929. Woodcut, letterpress, 15 1/16 ×
11 1/16 in. (40.5 × 30 cm). Gift of Gabriel
Fernández Ledesma, 1930 (30.88.1)

Opposite page, top:
Carlos Mérida (1891–1984), *A man from
Saltillo in the state of Coahuila*, from
“Trajes Regionales Mexicanos” (Regional
Mexican Dress), 1945. Silkscreen, 17 1/2
× 12 1/16 in. (44.5 × 32.3 cm). The Elisha
Whittelsey Collection, The Elisha
Whittelsey Fund, 1946 (46.46.454(2))

Opposite page, bottom:
Isidoro Ocampo (1910–1983), *A poster
advertising a meeting in Mexico City
about how to combat Japanese Fascism*,
1939. Lithograph, 18 3/16 × 26 3/16 in.
(46.5 × 66.5 cm). The Elisha Whittelsey
Collection, The Elisha Whittelsey Fund,
1946 (46.46.520)

Talking with Artists

Our collection of prints and drawings is renowned for its range and depth. Less known, however, are the many events we hold with artists in which they discuss their own practice in relation to the collection. As the inaugural event for The Met's Friends of Drawings and Prints in 2015, Dorothea Rockburne discussed the role of drawing, paper, and printmaking in her work and that of artists including Seurat, Michelangelo, Goya, and van Gogh. Artist talks have since become an annual event. In addition to visual artists we have also had different types of events with the jazz vocalist and artist Cécile McLorin Salvant in 2017, and the writer and artist Frederic Tuten in 2019.

The works artists choose provide insight into their thinking about art and its meaning. Sometimes the connections are clear, such as Frederic Tuten's choice of works by Van Gogh and Roy Lichtenstein; the former having been the subject of his book *Van Gogh's Bad Café*, the latter having created art for several of Tuten's books. Other times, they may be unexpected, such as Richard Tuttle's 2018 selection of engraved portraits by the seventeenth-century French artist Robert Nanteuil and *The Times of Day* series of prints after the German Romantic Philipp Otto Runge. Artists have also discussed techniques and materials they use. James Siena (2016) described what he has termed his "visual algorithms." That same year, Jacob El Hanani explained his connection to micrography. In 2019, Michele Oka Doner and Susan Gosin (founder of Dieu Donne) demonstrated handmade papermaking.

Artists' talks continued during the pandemic over Zoom. In 2020, Chakaia Booker—best known for her monumental sculptures created with recycled tires—showed prints made with the printer and publisher Phil Sanders. In 2021, the artist Ranjani Shettar joined Met Director Max Hollein, Sidney Felsen (a founder of Gemini G.E.L. and artists' workshop and publisher), publisher and print specialist Sharon Coplan Hurowitz, printers from Gemini, and me to describe the production of *Alae alea*, Shettar's three-dimensional woodcut and screenprint made for *The Met 150* portfolio.

This season, we were thrilled to resume in-person events. Willie Cole and I spoke about his prints *Man, Spirit Mask* and *Five Beauties Rising*, as well as work in other mediums.

Jennifer Farrell



Talking with Artists



This page, top: Frederic Tuten in conversation with Jennifer Farrell in the Johnson Gallery, 2019

This page, bottom: Richard Tuttle discussing Robert Nanteuil in the Johnson Gallery, 2018

Opposite page, top: Cécile McLorin Salvant performing and discussing works from the collection, 2017

Opposite page, bottom: Willie Cole in conversation with Jennifer Farrell in the Study Room, 2023

Drawing on Experience

The Department has a tradition of welcoming volunteers to work on specific projects, normally in conjunction with a curator. In recent years, this work has mainly involved helping to enter our vast collection of works on paper into the Museum database to make it accessible through our website. Two things all volunteers have in common is that they have another life, and that their contributions to the Museum are invaluable and appreciated. Here, two of our volunteers **Merri Ferrell** and **María Dolores García-Aznar** reveal something of their professional life and how they came to The Met.



Merri Ferrell



María Dolores García-Aznar

Drawing on Experience

Merri begins. I began working with carriages in 1978 at Maymont, the 105-acre historic estate of Maj. James H. Dooley in Richmond, Virginia. In 1982 I became the curator of carriages at The Museums at Stony Brook (now Long Island Museum) where I developed a groundbreaking conservation program and over the next twenty years spearheaded the conservation of many significant vehicles in the collection.

The collection included Brewster & Company vehicles in original condition, many from the former great Gilded Age estates on Long Island. In 1991, I purchased the archive of diaries, sketches and design drawings generated by Herman Stahmer who was the lead designer at Brewster & Company during the height of the firm's production. The acquisition inspired decades of studying and lecturing on carriage design, especially as practiced by Brewster & Company.

I began cataloguing the Brewster & Company design drawings at The Met as a volunteer in 2003. William Brewster—third generation to head the eponymous firm—donated thousands of drawings to The Met in 1923, and continued to give related material through the early 1940s. The Museum was the original site for the Technical School for Carriage Drafting and Design and partially underwritten by Brewster & Company to advance carriage manufacturing through technical education. The company maintained an impressive clientele, many of whom were the early benefactors of The Met.

Through the support of the Carriage Association of America and its membership, in 2016 I helped raise the funds to photograph the colored “presentation” drawings. In 2019, I assisted with the special installation in the Johnson gallery *Brewster & Company (1810–1923)* and *the Carriage Era in New York City*, curated by Femke Speelberg. I continue my work as a consultant for museums and private collections of horse-drawn vehicles as well as an author and lecturer on the subject.

Researching carriages is like following breadcrumbs. Horse-drawn vehicles touched every aspect of life—social, economic, recreational, aesthetic and industrial—but the subject is now obscure. The carriage material in the Department of Drawings & Prints is the most important such resource in the world.

María Dolores tells her story. In May 2022, I arrived in New York for a sabbatical year accompanying my partner, who was working temporarily at the United Nations. I have spent almost a year volunteering at The Met working with Femke Speelberg and I have contributed to the database around 300 entries of German Ornament prints, Jean Pillement etchings, amongst others. The experience has given me valuable insights on how to improve the management and inventory of our collection at the Musée d'art et d'histoire of Geneva, where I have worked as Collection Manager in the Prints and Drawings Department since 2011.

Before coming to New York, I studied Art History at the University of Córdoba, my hometown in the south of Spain. Shortly afterwards I moved to Nantes to teach Spanish, but decided to return to the field of Art History and relocated to Geneva, for a Master of Advanced Studies in Fine Art Museology. My dissertation about the etchings by the Swiss painter Alexandre Calame aroused my interest in print techniques. At the Musée d'art et d'histoire I have managed the transfer of around 350,000 works on paper to a new storage facility. The collection contains works from the fifteenth century to the present day, mainly by Swiss artists, such as Ferdinand Hodler, Jean-Etienne Liotard or Rodolphe Töpffer. Some of my favorites are Felix Vallotton woodcuts and James Abbot McNeill Whistler etchings and drypoints, whose delicate works I was delighted to admire further at The Met.

I have tried to make the most of my time in New York: enjoying Broadway shows and Philharmonic concerts, taking the ferry on the East River, admiring the skyline from Williamsburg, and of course, visiting the seemingly endless exhibitions, museums and art galleries. I have also had the chance to discover wonderful national parks and to visit different places from California and New Mexico to Maine and the South.

Merri Ferrell
María Dolores García-Aznar

Cataloguer's dispatch



As a cataloguer, I find it particularly gratifying to research and create records for artists and objects with little or no previous online presence. This serves our aim of broadening the range of stories we tell through greater representation. The department has always supported and acquired works by contemporary artists, but the cataloguing still has some ways to go, and this is where I come in.

Here I highlight some twentieth century American artists that I've recently catalogued. Back in June, we included a lithograph by Zhenya Gay in an LGBTQIA+ pride month Study Room display, soon after I catalogued it. The Museum acquired the print directly from the artist in 1931 when Gay and her partner Jan lived together at East 34th Street. They would go on to co-write and illustrate many children's books—typically of animals—to fundraise for the decriminalization of homosexuality in the United States.

Another rediscovery is a set of eight prints and one drawing by Louise Arnstein Freedman, a founding member of the National Serigraph Society who exhibited widely and is represented in many collections. Until I came across her prints, she did not have a constituent record in our database. They make a great group; comprising a preparatory drawing, progressive proofs, key plate, and final screenprint for *Street Corner* (acquired by The Met in the 1990s).

Arnstein Freedman studied at the Art Students League of New York, where many other artists in our collection studied or taught. One of the teachers was Anne Goldthwaite (1869–1944) who helped introduce European Modernism to American audiences at the New York Armory Show in 1913. Better known for her paintings, it was illuminating to realize that we also have around seventy of her prints, all of which are now online and photographed (special thanks to our photographer Love Ablan).

Jasmine Kuylenstierna



The Year in D&P



Staff Profile: David del Gaizo Senior Departmental Technician

On my first day in the department in February 1985, while installing an exhibition *Picasso Linoleum Cuts*, I announced to my elder counterpart that I was sick with the flu and had to go home. He responded in his inimitable Irish accent, "Well, that's a fine start for you." On that day, at that point, I had no idea what, in fact, a fine start it was. For those first several years, I worked in the Study Room along with the curator, serving the public and learning about the collection. My BA in Literature and minor in Art History proving a boon along the way.

Fortunately, during those years, I was given the opportunity to spend a few hours a week in the Paper Conservation Studio, in what turned out to be an unofficial apprenticeship which enabled me to acquire additional skills, while still attending to the Study Room. In due course, with the directive and encouragement of the department head, I was assigned my own studio, and the sole responsibility of preparing our holdings for loan and exhibition, as well as maintaining and upgrading the permanent collection. Working closely with each of our curators it is always a fulfilling experience to install an exhibition in the gallery after determining such details as mat color, format, and frame style.

Since joining the department, the exhibitions I have worked on are too numerous to list, though some of the highlights have been: *Leonardo da Vinci: Master Draftsman* (2003), *Vincent van Gogh: The Drawings* (2005), *Michelangelo: Divine Draftsman and Designer* (2017), *The Mysterious Landscapes of Hercules Segers* (2017), and *Goya's Graphic Imagination* (2021). I am honored to have worked on so many wonderful exhibitions with such knowledgeable, professional, and supportive colleagues. And for that I am exceedingly grateful.

David del Gaizo

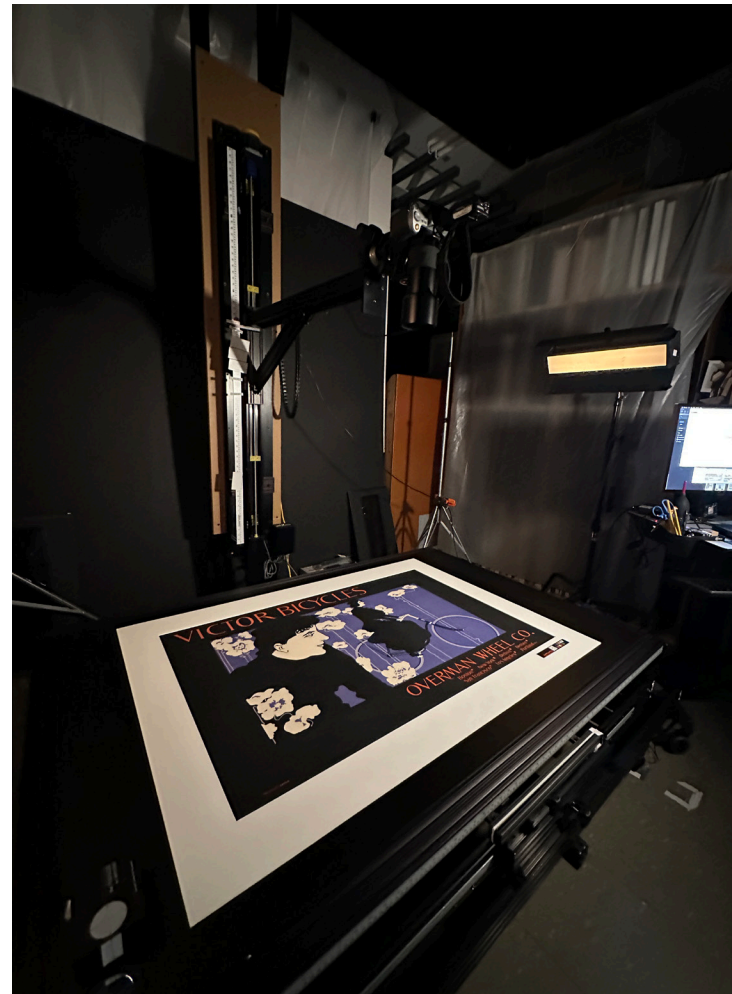
Opposite page, top:
Louise Arnstein Freedman (1915–2001),
Street Corner, 1942. Screenprint,
8 1 1/16 × 9 7/8 in. (22.7 × 25.1 cm).
John B. Turner Fund, 1995 (1995.36.5)

Opposite page, bottom:
Zhenya Gay (1906–1978), *Mare and Foal*,
ca. 1925–31. Lithograph, 18 15/16 × 13 1/16 in.
(48.1 × 33.1 cm). Dodson Fund, 1931(31.35)



On a cold Sunday afternoon in late January I enjoyed spending several hours in the Study Room showing a large selection of Francisco Goya's prints and drawings to Soledad Barrio and members of Noche Flamenca. Founded in 1993 under the artistic direction of Martín Santangelo, the company has become one of Spain's most successful Flamenco groups. Over the past two years they have been developing a performance entitled *Searching for Goya* inspired by the depth and imagination of Goya's art. I have attended several rehearsals and enjoy sharing what I know about the artist to help shape their ideas. It is inspiring to see Goya's work take on completely new meaning through live performance that is based on the intimate exploration of his art. <https://www.soledadbarrioandnocheflamenca.com>

Mark McDonald

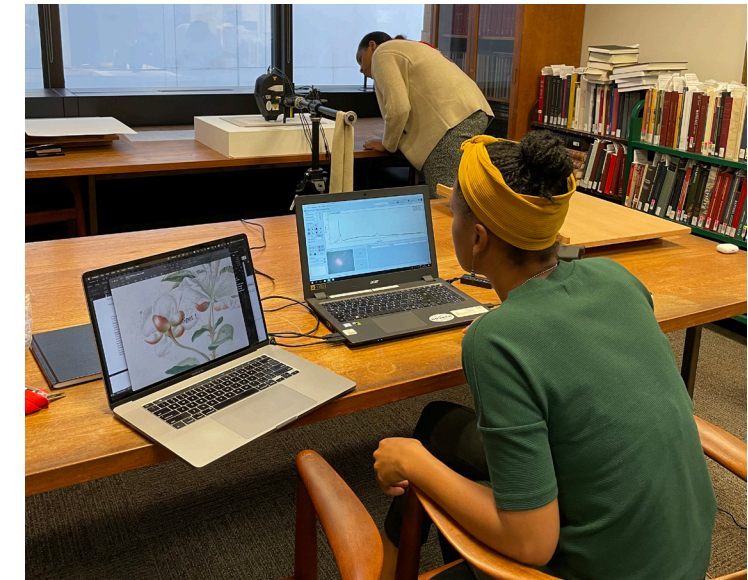


This spring, with the generous support of Leonard A. Lauder, the Department of Photographs, and the Imaging Department, we installed a new camera and copy stand for photographing oversize prints, drawings, and photographs. A robotic table carefully moves the artwork beneath the camera as it captures a series of images that are stitched together to form a hi-res file. According to Collections Photographer Love Ablan, this custom-built set-up takes images at double the industry standard at 600dpi. First photographed were the Leonard A. Lauder Collection of American Posters for a catalogue and web feature that will accompany the exhibition, *The Art of the Literary Poster: Works from the Leonard A. Lauder Collection* (opening in the Johnson gallery on March 7, 2024).

Liz Zanis

In September we collaborated with the Department of Scientific Research to turn the mezzanine study space into a laboratory. Associate research scientists Alicia McGeachy and Elena Basso brought a portable X-ray fluorescence (XRF) spectrometer to the department for two days to study a drawing by Maria Sibylla Merian, and an eighteenth-century hand-colored print of shells by Georg Wolfgang Knorr. XRF was used to map the presence of certain elements on the surface of both artworks, indicating what pigments the artists used in different regions. This analysis will provide valuable insight into Merian's painting practice, and into the technique of painting prints with silver, a technique used throughout Knorr's and others' early modern natural history prints.

Olivia Dill



This year we welcomed a record number of five fellows to the department. **Yasemin Altun** is a PhD candidate at Duke University who is writing her dissertation on women's collaborative forms of art-making in seventeenth- and eighteenth-century France. **Yeo-Jin Katerina Bong** is a PhD candidate at the University of Toronto who is writing on the history of engineering and construction with a particular emphasis on building foundation, material, and structure in the early modern Italian architecture. **Juan Gabriel Ramirez Bolivar** is a PhD candidate at the Institute of Fine Arts, New York University, and he is researching the complex narratives that resulted from the emergence of a Pan-Hispanic agenda in the artistic practice of five artists from Mexico and Colombia between 1920 and 1940. **Luming Guan** is a PhD candidate from the University of Cambridge and is researching the trickster, the elusive and resourceful folk hero, as one of the principal identities cultivated by artists of the German Renaissance. **Olivia Dill**, a PhD candidate from Northwestern University, is in the second year of her fellowship and is conducting technical studies of natural history prints and drawings. Her dissertation characterizes the aesthetics and materials used by Northern European artists in the representation of insect iridescence over the long seventeenth century.

Olivia Dill (UL); Yeo-Jin Katerina Bong (UC); Yasemin Altun (UR); Juan Gabriel Ramirez Bolivar (LL); Luming Guan (LR)



In partnership with The Met's Diversity Equity Inclusion and Accessibility Department (DEIA), the Study Room for Drawings and Prints has been hosting Heritage Month viewings for staff. With engaging discussions around relevant works from the collection, we have celebrated Black History Month, Women's History Month, Asian American and Pacific Islander Heritage Month, LGBTQIA+ Pride Month, Disability Pride Month, Hispanic/Latinx Heritage Month, and Native American Indigenous Heritage Month. Involving curators from Drawings and Prints and throughout the Museum along with members of The Met's Employee Resource Groups (ERGs), the collaboration has been a wonderful opportunity to highlight different areas and artists while connecting staff to the collection and to each other.

Liz Zanis



On March 25 this year The Met participated in Amazin' Day—a day during which fans of the Mets baseball team were granted free access to institutions across New York City by wearing their Mets hat. To promote the event, the team's famous mascots Mr. and Mrs. Met visited the museum, and their experience was featured on the baseball team's social media platforms. I had the pleasure of taking New York's beloved mascots to the *Baseball Cards from the Jefferson R. Burdick Collection* installation, as well as to the Drawings and Prints Study Room. They enjoyed learning about our department's exceptional collection of historic baseball cards and sharing them with their fans. Overall, the Met x Mets collaboration was a great success!

Allison Rudnick

Exhibitions

Art for the Millions: American Culture and Politics in the 1930s

Galleries 691–693
September 5–December 10, 2023

Manet/Degas

Gallery 899
September 19, 2023–January 7, 2024

Mexican Prints at the Vanguard

Galleries 691–693
September 9, 2024–January 5, 2025

Johnson Rotations*

Gallery 690

British Vision, 1700–1900: Selections from the Department of Drawings and Prints

December 7, 2023–March 5, 2024

The Art of the Literary Poster: Works from the Leonard A. Lauder Collection

March 7–June 11, 2024

Selections from the Department of Drawings and Prints

June 13–October 1, 2024

Paris Through the Eyes of Saint-Aubin

October 3, 2024– February 4, 2025

Baseball Cards from the Collection of Jefferson R. Burdick

Gallery 774A
January 25, 2024– January 21, 2025

*Opening and closing dates are subject to change



Top: Lizzie Cleland and Adam Eaker giving our Friends' group of tour of their exhibition *The Tudors: Art and Majesty in Renaissance England* on November 2, 2022.

Middle, left: Ashley Dunn and Stephan Wolohojian giving a tour of *Manet/Degas* to the Friends of European Paintings and our Friends' group on October 18.

Middle, right: Allison Rudnick opening her exhibition *Art for the Millions: American Culture and Politics in the 1930s*, on September 5.

Bottom: Perrin Stein, Ashley Dunn, Nadine Orenstein and Marjorie Shelley in Paris for the Salon du Dessin

A selection of 2023 D&P publications, lectures and links to virtual events

Carmen Bambach is collaborating with Professor Nicholas Pickwood on the material examination and codicology of Leonardo's twelve manuscripts at the Bibliothèque de l'Institut de France in Paris. Carmen presented on the subject at a two-day international conference in London, *Leonardo da Vinci's Papers: Invention and Reconstruction* (May 18–19, 2023). Carmen's lecture "Leonardo and the Ideal of the Universal Painter," formed part of a month long celebrations of the Environment, "River Run: Arts, Nature, Impact," held at The John F. Kennedy Center for the Performing Arts, Washington, D.C. (April 14, 2023). Carmen also published the introductory article, "Leonardo and His Circle: Disegno and the Education of Painters," for a volume of essays: *Leonardo and His Circle: Painting Technique in the Light of Restorations and Scientific Studies*, Rome, 2022 (2023, pp. 18–78).

Ashley Dunn co-authored with Stephan Wolohojian the "Introduction" to *Manet/Degas*, exh. cat., The Metropolitan Museum of Art, 2023, pp. 12–17. For the same publication, Ashley wrote, "Manet and Degas Meet: Encounters in Etching," pp. 19–25, that also appeared in the French edition, "Rencontre autour de l'eau-forte," pp. 198–207. Watch the virtual tour of *Manet/Degas* with Ashley and Stephan as your guides https://www.youtube.com/watch?v=Ep_OgMsLcQA

In early April **Jennifer Farrell** was in conversation with the artist Enrique Chagoya at the George Adams Gallery, New York. Jennifer also wrote entries on Jackson Pollock and Roy Lichtenstein for *American Art: Selections from the Yale University Art Gallery*, New Haven, and "Judy Chicago: Prints and Process," in *Judy Chicago: The Inside Story*, Jordan Schnitzer Family Foundation, Portland, OR, pp. 34–55.

Mark McDonald was curatorial consultant for the exhibition *Connecting Worlds: Artists and Travel*, Staatliche Kunstsammlungen Dresden, 2023, and published an essay and entries in the accompanying catalogue: "Travelling Prints," pp. 51–57. His other publications include "Alfredo Zalce's Illustrations for *El sombrero* (1946)," *Print Quarterly*, XL (2023), no. 1, pp. 52–61, and various reviews for the same journal.

Constance McPhee published reviews of *Cover Treasure: The Life and Art of Margaret Armstrong* (2002), by Lowell Thing, *Papers of the Bibliographical Society of America*, 117, no. 4 (December 2023); and "Important Gift of Currier & Ives Prints," Note on *Revisiting America: The Prints of Currier & Ives*, exh. cat., Ohama, Joslyn Art Museum; Shelbourne Museum; Old Lyme, Florence Griswold Museum, *Print Quarterly*, XL, (2023), no. 3, pp. 86–88.

Nadine Orenstein presented the lecture "From Decorated Armor to Collectible Paper: The Beginning of the Printed Etching," at the Kunstmuseum, Basel (February 22, 2023) and in Florence at the Dutch University Institute for Art History (May 30, 2023). Nadine also published "In memory of Ger Luijten," *Print Quarterly*, XL (2023) no. 1, pp. 93–94, and "The ETH's Treasure Box," in *From Albrecht Dürer to Andy Warhol, Masterpieces from the Graphische Sammlung ETH Zürich*, Linda Schädler (ed.), exh. cat., Museo d'Arte della Svizzera Italiana, Lugano, September, 10, 2023–January, 7, 2024, pp. 45–46.

Allison Rudnick (with contributions by others) published *Art for the Millions: American Culture and Politics in the 1930s*, The Metropolitan Museum of Art, 2023. Allie also wrote about and presented lectures on her exhibition, including "The Art of the Great Depression," *Perspectives* (September 18, 2023): [metmuseum.org/perspectives/articles/2023/9/the-art-of-the-great-depression](https://www.metmuseum.org/perspectives/articles/2023/9/the-art-of-the-great-depression) and the Fritz Ascher Society lecture: "Art for the Millions: American Culture and Politics in the 1930s" (September 27, 2023): <https://www.youtube.com/watch?v=IQfubD8NYHA>

Joanna Sheers Seidenstein published a review of *Tales of the City: Drawings in the Netherlands from Bosch to Bruegel*, exh. cat., edited by Emily J. Peters and Laura M. Ritter in *Master Drawings* 61, no. 2 (Summer 2023), pp. 261–65. Joanna also delivered a public lecture via Zoom for the Museo de Arte de Ponce: "Warrior Women: Biblical and Mythological Heroines in the Art of the Dutch Republic" (July 11, 2023).

Femke Spielberg published "Kunstammer Pareidolia and Paul van Vianen's Auricular Inventions," in R. van Leeuwen (et. al. eds.), *Not always Rembrandt: Studies on Baroque Painting and Drawing*, Turnhout 2023, pp. 166–73; a book review: Reinier Baarsen, "Process. Design Drawings from the Rijksmuseum 1500–1900", exh. cat., Rotterdam 2022, *The Furniture History Society Newsletter*, no. 232 (November 2023), pp. 24–26. Femke also gave the lecture "A Tale of War and Wander Years. Tracing the Movements of Printmakers in the Renaissance," at the annual meeting of the Renaissance Society of America, San Juan, Puerto Rico in March.

Perrin Stein published the articles: "Liotard and Boucher: a question of precedence," *The Burlington Magazine*, vol. 165, no. 1443 (June 2023), pp. 612–19; and "The Deluge and The Underworld: Two Drawings by Pierre Brebiette for the Tableaux des vertus et des vices," in *Mélanges autour du dessin en l'honneur d'Emmanuelle Brugerolles* (2022), pp. 115–18; as well as an entry in *Promenades on Paper: Eighteenth-century French drawings from the Bibliothèque nationale de France*, exh. cat., The Clark Art Institute, Williamstown and the Musée de Beaux-Arts, Tours (2023).

IFPDA Print Study Day presented by The Met: *Technical Innovation and Sociopolitical Impact in the 19th and 20th Centuries*, with presentations by **Rebecca Capua**, **Sarah Mirseyedi**, and **Allison Rudnick** (October 18). Look for a recording of the event on the IFPDA's web site: fineartprintfair.org



Membership & Contact Information

For information regarding upcoming programming, or to recommend someone to join the Friends of Drawings and Prints, please contact:

Marissa Acey

Associate for Administration,
Drawings and Prints
212 650 3920
marissa.acey@metmuseum.org

For payment options or information regarding the tax deductibility of your gift, please contact:

The Metropolitan Museum of Art
Development
212 650 2075
friends.groups@metmuseum.org

Follow us on Instagram
[@metdrawingsandprints](#)

Inside back cover:
William Hogarth (1697–1764), *Scholars at a lecture*, March 3, 1736. Etching and engraving, 8 ¹/₁₆ × 7 ⁵/₁₆ in. (22 × 18.6 cm).
Harris Brisbane Dick Fund, 1932
(32.35(73))

**The Metropolitan
Museum of Art**

1000 Fifth Avenue
New York, NY 10028
metmuseum.org