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**MET FELLOWS
PRESENT
MAY 4–19, 2023**

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MET**

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The events on May 4 through 19 are live and take place on Zoom. Free, though advance registration is required.

To register, visit metmuseum.org/ResearchOutLoud2023.

#metfellows

Come to The Met on Fridays for In-Person Events with Fellows

On May 5, 12, and 19, the fellows will expand on their virtual presentations through in-person talks, musical performances, and other exciting activations of The Met galleries. Free with Museum admission; no registration required. The full schedule can be found at metmuseum.org/ResearchOutLoud2023.

Thursday, May 4 **Unsettling Approaches: Decolonizing and Diversifying Museum Perspectives** **10 am–12 pm**

Searching for Sicilian Silks: A Study in Medieval Mediterranean Motifs and Migration

Claire Dillon, The Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Department of Medieval Art and The Cloisters

Textiles are central to the study of the medieval Mediterranean. Dispersed around the sea's shores in treasuries and tombs, these fabrics' extensive circulation and shared aesthetic qualities are emblematic of the region's concentrated movement and multiculturalism. However, these characteristics are also the greatest obstacles to studying the many textile fragments that survive. Due to a lack of contextual information and their similar formal and technical qualities, it is difficult to determine where these textiles were produced, and thus their proposed origins can encompass regions as diverse as the Iberian Peninsula and Central Asia. To address these challenges, this paper conducts new analysis of silk textile fragments featuring motifs tentatively attributed to artists working in Muslim communities in Sicily and southern Italy. This study demonstrates how surviving silks are testament to the influence of a diverse population of artists living and working in medieval Europe. By conducting technical and iconographic analysis of specific groups of silks, these case studies shed light on how these fragments were products and agents of interactions among Christian, Islamic, and Jewish societies in the Mediterranean.

In Defense of "Incremental Change": Local Histories as Sites of Decolonial Intervention

Erhan Tamur, Andrew W. Mellon Postdoctoral Curatorial Fellow, Department of Ancient Near Eastern Art

How meaningful are efforts of decolonization in ancient Western Asian ("Near Eastern") art—a discipline that is inherently a product of nineteenth-century

European colonialism and racism? Rather than dismissing such efforts as futile instances of “incremental change,” should we regard them as potentially meaningful sites of intervention? This paper takes as an example the foundational and still resilient narrative of the Mesopotamian “discovery” featuring a European archaeologist operating singlehandedly in a presumed *terra incognita*. It argues that the enlistment of the putatively self-evident notion of “discovery” as an explanatory model has served to gloss over the millennia-long histories of local engagement with ancient Western Asian sites. Such models need to be countered by bringing to the fore underrepresented or systematically neglected sources, languages, population groups, and regions. At the same time, we must question and dispense with disciplinary practices that have promoted themselves as natural and universal, and integrate into our work different temporalities, ontologies, and epistemologies. To illustrate the urgency of such interventions, this presentation draws on my recent research on local histories of Mesopotamian archaeology and references my current curatorial work on the renovation of The Metropolitan Museum of Art’s permanent galleries for ancient Near Eastern art.

Past, Present, and Future: The Role of Intangible Cultural Heritage in Sustainable Textile Conservation

Jaya Misra, Andrew W. Mellon Foundation Conservation Fellow,
Department of Textile Conservation

The focus of this project is a revelation in The Met’s collection of regional dress. Structural losses in a wedding garment from the Sindh region in Pakistan have exposed plant and mineral fragments encased in two sewn pockets. The lack of information on this practice—despite the presence of similar garments in other leading collections of the world—reminds us of the disconnect created between an object’s material form and its intangible properties in the museum system. Moving forward, the cultural integrity of an object and its material condition ought to be given equal importance. The wedding garment evidently has ties to the intangible cultural heritage of the Sindh region. It is an example of the ways regional dress surpasses the function of clothing or ornamentation to become the carrier of multiple local and indigenous knowledge systems such as language, ritual practice, and, as in this case, even ethnobotany.

Information embedded in a textile object may also be in the form of repair technique. With its origins in Mughal Kashmir, the indigenous darning technique of *rafoogari* is part of the intangible cultural heritage of the region and, as such, inseparable from the objects for which it was developed: Kashmir shawls. This presentation includes an ongoing study of the technique, aimed at facilitating its integration into mainstream textile conservation studies and practice. This research project approaches museum decolonization by addressing specific

aspects of museum practice that can incorporate indigenous knowledge systems to create a more inclusive approach while highlighting the potential these systems have to make textile conservation more environmentally and culturally sustainable.

Through the Vitrine Glass: The Multisensory Character of Three-Dimensional Depictions of Africans in Ancient Greek Vase-Painting and the Limits of the Visual Najee Olya, The Bothmer Fellow, Department of Greek and Roman Art

Behind the glass of display cases, ancient Greek vases offer modern viewers an entirely visual experience. Athenian vases in particular signal that looking is sufficient for understanding, thanks to their wide array of figure-decorated vignettes situated in mythological and quotidian settings involving gods, heroes, and mortals (both Greek and foreign in the case of the last category). When it comes to foreigners, Africans are popular, first appearing in vase-painting in the sixth century BCE. Athenian depictions of Africans are either typical two-dimensional compositions or three-dimensional portrayals where the vase is both vessel and figure. Focusing on the latter type, known as plastic vases, this paper centers the disjuncture between ancient and modern experiences of the ceramics. It interrogates the limits of visual engagement with the artifacts, which have been divorced from their utilitarian function as pottery made for the consumption of wine or the storing of perfumed oil and transformed into *objets d’art* that have long been subject to anachronistic, racialized interpretation based on appearance. By underscoring the multisensorial experience of these three-dimensional representations of Africans, this paper attempts to sketch out what is lost in the transition from ancient to modern context.

Discussant: Andrea Myers Achi, Assistant Curator, Department of Medieval Art and The Cloisters

Thursday, May 4

Museum Futures: Rethinking Collection, Engagement, and Publics

1–3 pm

Politics, Protest, and Performance in New York’s Museums circa 1970

Megan Metcalf, The Diana A. and Harry A. Stern Fellow, Department of Modern and Contemporary Art

This talk examines the role of performance in the activism in and around art institutions in New York between 1968 and 1972. Groups including the Black Emergency Cultural Coalition, the Art Workers Coalition, and the Professional and Administrative Staff Association of the Museum of Modern Art (MoMA) demanded that museums attend to workers’ rights and social issues such as state-sponsored violence and systemic racism. Activists conducted strikes, picketed entrances, and entered into negotiations with museum administrators alongside more colorful actions, including the noisy, messy “die-in” staged at MoMA in November 1969 by the Guerrilla Art Action Group. These activities have received significant scholarly attention in recent years, but much less is known about the music, dance, and theater performances taking place in New York museums at the time. Examples from The Met, MoMA, and the Whitney Museum of American Art demonstrate how live art articulated a variety of responses to the charges levied by protestors and publics—sometimes taking more strident positions than these institutions were able to officially voice. Enabling museums to remain at once “autonomous” and politically “committed” (in Theodor Adorno’s terms), these historical episodes are particularly relevant to contemporary calls demanding that museums perform social and political work.

Joint Acquisition: Politics, Property, Partnership

Hannah Cohen, Chester Dale Fellow, Archives

For museums and other cultural institutions, the practice and politics of collecting are paramount. Acquiring and stewarding art and other artifacts is a complicated enterprise—one invariably constrained by the financial resources of individual

institutions. In recent years, cash-strapped museums have increasingly turned to joint-acquisition strategies (in which two museums partner together to purchase a work of art) as a way to make purchases beyond their means. This recent turn, however, invokes a much broader history of museum practice wherein single-party ownership is, in fact, not so set in stone as one might think. Taking The Met itself as a primary case study, this presentation charts a history of fractional and co-ownership as they pertain specifically to the stewardship of art. What forms does co-ownership take? What are the historical, political, institutional, and economic conditions that make it a relevant and necessary museological maneuver? How does co-ownership morally and administratively relate to present debates on the restitution and repatriation of cultural heritage? In what ways might museums more strategically leverage co-ownership to the benefit of artists and audiences alike? For all its administrative complexity, this topic is, at its core, a deeply philosophical one, as it calls into question the very nature of ownership itself and how institutions might, moving forward, imagine new and more inclusive ways of arbitrating property.

Digital *Talanoa*: Finding Pacific Voices at The Met

Sylvia Cockburn, Andrew W. Mellon Postdoctoral Curatorial Fellow, The Michael C. Rockefeller Wing

In many Pacific languages, *talanoa* means to have a dialogue, or share a story, through mutual respect and openness. The Metropolitan Museum of Art is currently in the process of redeveloping its permanent galleries for Oceanic art through *talanoa*—engaging in dialogue with cultural knowledge holders, artists, and academics from across the Pacific region. This paper shares work in progress toward the digital engagement and content development for The Met’s new displays of Oceanic art. From personal stories of the use of ceremonial paddles at a wedding in Bougainville, to the creation of the Maluku Islands through the actions of an angry sailfish, these digital dialogues are collapsing the distances between New York and the Pacific, bringing contemporary indigenous voices to The Met and offering new opportunities to reframe the way the Museum presents the art and histories of Oceania.

Interpretation and Evaluation: Incorporating Audience Perspectives

Martina Lentino, Kress Interpretive Fellow, Education Department and the Department of European Sculpture and Decorative Arts

How can a deep understanding of audience, learning, and engagement shape museum practice on a larger scale? This talk defines art museum interpretation and visitor research as intertwined areas of study and practice that prioritize audience perspectives, and how the two can allow for the co-creation of knowledge at personal, institutional, and public levels. Outlining visitor research as a primary

component of art museum interpretation, the presentation discusses primary methodologies for generating knowledge around visitors' understanding, motivation, and engagement with art exhibitions at The Met, with a particular focus on findings from the 2022–23 exhibition *Fictions of Emancipation: Carpeaux Recast*. It then outlines how summative, longitudinal, and qualitative audience insights can be analyzed and applied to future projects.

Discussant: Sarah Graff, Curator, Department of Ancient Near Eastern Art

Friday, May 5

Making Materials Strange: Gold, Wood, and Bronze

10 am–12 pm

Charting Biblical Gold, from India and Havilah to Medieval Europe

Joseph Salvatore Ackley, J. Clawson Mills Scholar, Department of Medieval Art and The Cloisters

This talk explores the paradisiacal gold of the Christian Bible and how such gold was mapped onto the known world of medieval Christendom. Of cardinal importance is the gold of the land of Havilah (Genesis 2), which grows along one of the Four Rivers of Paradise: Late Antique exegesis identified this river (the River Phison) with the Ganges, which established a tradition of locating Havilah and its gold in India. This idea of a gold-rich India proved remarkably durable throughout the natural philosophical and literary traditions of the entire Middle Ages. Such a marvelous, Eastern gold must be paired, however, with the “local” gold that would have been used and seen in the Latin West—that is, gold circulating in Western Europe due to panning, (very) occasional mining, and the import of gold currency and bullion from the Byzantine and Islamicate spheres, and eventually from sub-Saharan Africa. This talk pairs this golden cartography with select objects of medieval metalwork to explore how medieval audiences would have conceptualized and “seen” gold. How might such gold have remained marvelous, and, simultaneously, how might such gold have been read as mundane?

Too Beautiful to Be Described: Technical Art History, Iridescence, and Early Modern Insect Drawings in The Metropolitan Museum of Art's Collection

Olivia Dill, 24-Month Diamonstein-Spielvogel Fellow, Department of Drawings and Prints

Using archival research, close looking, and noninvasive material classification, this talk presents a close study of the materials and painting techniques used in a selection of early modern Dutch watercolors of insects in The Met collection. Starting

in the mid-sixteenth century, European artists turned to the depiction of insects as a central subject matter—their microscopic size, metamorphosing bodies, and vivid, sometimes iridescent colors posing challenges to artists who aimed to represent them. In choosing to paint insects, artists often tested their powers of observation, asserted their skills of representation, and performed access to global systems of trade and labor. This presentation focuses on the observation and representation of insect color, asking how faithfully artists reproduced color in insect drawings and whether materials had any bearing on their conception of iridescence, a phenomenon which baffled early modern artists and scientists. Operating at the intersection of art and science, these drawings help viewers better understand the translation and mistranslation among observation, image, and knowledge in the early modern European world.

Body-Builder, the Moving Bronze

Derek Coulombe, Chester Dale Fellow, Education Department

This talk introduces my in-progress manuscript titled *Body-Builder*, based on research I have undertaken within the permanent collection of The Met's Department of Modern and Contemporary Art. Through a folio of experimental written pieces, *Body-Builder* addresses early modernist approaches to figuration and the representation of bodies through a lens of critical disability, adopting Umberto Boccioni's *Unique Forms of Continuity in Space* as a central device. In drawing upon this and other works, this presentation endeavors to form a connection between the way bodies were constructed in figurative works in the decades immediately following the advent of photographic technology and my own experience of Tourette's Syndrome—where I occupy a body that moves and makes irregular shapes with itself, without my intention or control. Through this bridging, *Body-Builder* emerges as a fantastical construction, in writing, of a sympathetic body pieced together from materials housed in The Met collection. *Body-Builder* is a series of attentive digressions about things like figuration, movement, illness, and the materiality of the body written by a Tourettic who is also a committed observer of artworks, and can be read as an effort to lend expression to the inevitable, if uneasy, mingling of these concerns.

Marian Devotion and “Reconquest” Rhetoric in Medieval Navarre

Cristina Aldrich, Marica and Jan Vilcek Curatorial Fellow, Department of Medieval Art and The Cloisters

The late thirteenth-century *Enthroned Virgin and Child* from The Cloisters Collection (53.67) has been described as displaying “Romanesque iconography in a Gothic idiom.” The need to label and place medieval Iberian objects and architecture within a continuum of Romanesque and Gothic stylistic evolution has limited our understanding

of the complex communities that produced them. This presentation argues that the makers of this object chose to display the Virgin as the Throne of Wisdom using language that today appears anachronistic. In rural Navarre we see a conscious rejection of contemporary trends that posed a threat to a fictionalized sense of a shared ancient past (i.e., so-called *Reconquista*). The Virgin created a sense of legitimacy, and monarchs and clerics built foundational histories around her image during a time dominated by unstable political and dynastic borders. By examining the materials, surface, and cultural context of The Cloisters' sculpture, this presentation endeavors to move beyond stylistic discussions, connecting the image of the Virgin with her role in activating religious and political meaning for a multi-confessional audience.

Discussant: C. Griffith Mann, Michel David-Weill Curator in Charge, Department of Medieval Art and The Cloisters

Friday, May 5

Music, Monks, and Monasteries: Perspectives from India, China, and Beyond

1–3 pm

Localizing Sacredness: Imagery of Divine Monks in China through the Tenth and Eleventh Centuries

Clara Ma, The Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Department of Asian Art

This talk explores how art and objects provide foci for the territorial identities of Buddhist communities during periods of social and political upheaval. Specifically, it focuses on the depictions of wonder-worker Sengqie (617–710), who traveled from Central Asia to China and was venerated as a divine figure after his death. Unlike contemporaneous portraits of Buddhist monks, which portray the monk as an ordinary figure, depictions of Sengqie convey his multivalent identities as a Buddhist deity as well as a distinguished master in China. Analyzing the style, iconographic features, and ritual settings of a group of sculpted works of Sengqie both in The Met collection and at archaeological sites, this presentation discusses the innovative ways imagery sanctifies the monk. In addition, it demonstrates how these images enable devotees in China to form connections with the historical Buddha in India both temporally and spatially.

Buddhist Temples and Temple Buddhism in Early Medieval Eastern India

Louis Coppleson, The Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Department of Asian Art

A visitor to one of the Great Monasteries (Sanskrit: *mahāvihāra*) in eastern India today will find a maze of crumbling brick and a scattering of stone, stucco, and terracotta sculpture. Signposts, maps, and topiary make these places unmistakably

archaeological, guiding us into “cloisters,” up “temples,” and through “libraries,” “refectories,” and “kitchens.” Yet even those of us armed with years of study and the correct reading list find these places inscrutable. The challenge such vast monastery complexes present is, in part, one of historical imagination. As archaeological sites, the great Buddhist institutions of the early medieval period require us to reimagine both their built environment and the fullness of ideas and events by which they inspired religious thought, art, and poetry.

Preserving Damage: Looking into the Cracking Lacquered Skin of the Chinese Musical Instrument *Guqin*

Aidi Bao, Andrew W. Mellon Foundation Conservation Fellow, Department of Objects Conservation

Venerated as the sound of “Chineseness,” *guqin* music has long been bonded with ancient ritual, myth, and morality. Unsurprisingly the *guqin*, while maintaining its musical character, is also collected for its symbolical, historical, and aesthetical values. As such, discerning, documenting, and preserving the instrument’s surface craquelure patterns has always stood at the core of *guqin* collecting and connoisseurship. To both restore playability and embellish the previous presence of cracks at the same time, a specific localized restoration method—red lacquer “cloud patch” on the original dark coating—was developed, a method still widely practiced today. This talk combines conservation science and material culture studies to investigate The Met’s *guqin* collection, explore the potential correlation between craquelure visual features and the making of its Asian lacquer-based surface coating, and revisit the traditional restoration technique in the context of modern conservation ethics and global collecting.

From India to Northern Africa: A Tale of Lesser-Known Bagpipes

Cassandra Balosso-Bardin, Chester Dale Fellow, Department of Musical Instruments

Among The Met’s collection of fifty-three bagpipes sit four from India and Northern Africa. These vernacular instruments, collected at the turn of the twentieth century, present a snapshot of the music and musicians in a part of the world less associated with the sound of bagpipes. While The Met’s instruments are historical, bagpipes still thrive in many of these places and are central to important cultural practices—including in regions and countries such as in Rajasthan in India, and Libya and Tunisia in Northern Africa, where instruments are made locally and played by highly skilled and specialized musicians. Supported by the instruments in the Museum’s collection, historical texts, ethnographic material, and contemporary recordings, this presentation delves into the bagpipes of India, Arabia, and Northern Africa. Following an examination of the material instruments—which illuminates the ways they are

connected and form part of the same family of bagpipes, which extends from India all the way to the Mediterranean—the presentation focuses on specific instruments and explores the musical and cultural contexts in which they are played, which are often linked to religious practices such as Sufism in Northern Africa and Hinduism in Northern India.

Discussant: Manu Frederickx, Conservator, Department of Objects Conservation

Thursday, May 11

Reckoning with the Nation, Voicing Modernisms

10 am–12 pm

The Character of Writing in Xul Solar's *Milicia*

Sabrina Carletti, Leonard A. Lauder Fellow in Modern Art, Leonard A. Lauder Research Center for Modern Art

The avant-garde artist Xul Solar (Alejandro Schulz Solari) explored the nature of representation across a range of media and styles throughout his career, from the artistic experiments he produced in Europe after relocating from Argentina in 1912 to his death in 1963 in Buenos Aires. In a 1953 interview, Xul expressed that “I strive for my paintings to have, besides plastic value, effective symbols that give them the character of writing . . .” While he most likely uttered these words in relation to a set of paintings called *Grafias*, this effort can be seen in many of Xul's other works. This paper traces the relationship between painting and writing in *Milicia*, a small watercolor from 1923 that depicts a war scene. Situating *Milicia* within the cultural cosmopolitanism of early twentieth-century Buenos Aires, this presentation proposes that Xul reconfigured relationships between human forms and the written language by alluding to the literary tradition of *la gauchesca* and by adopting the aesthetics of pictographic sign systems from various cultures. In doing so, Xul reevaluated the relationship between painting and writing to address problems of language and cosmopolitanism in the nation's capital as they related to myths of national identity.

Modern Art after Imperialism? Soviet Director Sergei Iutkevich Meets Turkish Artists, 1933

Özge Karagöz, Leonard A. Lauder Fellow in Modern Art, Leonard A. Lauder Research Center for Modern Art

When the Soviet film director Sergei Iutkevich found himself in Istanbul in 1933, tasked with a film about the revolutionary transformation of the young Turkish Republic, he encountered examples of local artistic production through a

combination of intention and coincidence. Soon, Iutkevich also met the makers of these works, most of whom had recently graduated from art academies in France and Germany. Upon his return to Soviet Russia, he sent a lengthy letter to these young artists, sharing his “candid [and] friendly” criticism that their works were “constructed with a foreign voice.”

Through a close reading of this letter in its artistic and political contexts, this presentation will argue that his criticism expressed nothing less than a desire to help liberate Turkey’s modern art from the perceived domination of its individualistic Western European models, largely driven by formal experimentation. Not entirely unproblematic, Iutkevich’s criticism betrays a presumption that he could know an art he had just encountered so well, and a claim for Soviet superiority evident in his self-assigned role to emancipate friends in the “East.” Yet, the productive aspects of this criticism are undeniable. As this presentation will show, its importance lies not in its originality—this criticism wasn’t new in Turkey or Soviet Russia—but in its proposition for a new understanding of this problem as a shared condition around which artists in these countries could join in solidarity. Pivotal in the emergence of this new transnational perspective were anti-imperialist politics against Western Europe that intensified across Turkey and Soviet Russia after World War I.

The Hungarian Construction of Kirghiz Socialist Realism in the 1930s

Adrienn Kácsor, Leonard A. Lauder Fellow in Modern Art, Leonard A. Lauder Research Center for Modern Art

This paper focuses on a little-known episode of Soviet Socialist realism: How a group of Hungarian-born communist artists moved to the Soviet Republic of Kirghizia in the mid-1930s to create a new monumental culture that would be socialist in content and Kirghiz in form. Part and parcel of Soviet imperialism, the Hungarian artists Béla Uitz and László Mészáros were greeted in Kirghizia as heroes of Soviet internationalism who came to help with the construction of a modern Soviet visual culture on the southern periphery of the vast Soviet Empire. In this presentation, I examine the aesthetic, linguistic, and political operations of how these Hungarian artists combined the forms of international modernism, such as Constructivism, with the ideological content of Soviet internationalism to create a new type of Kirghiz modernism that defines the landscape of Kyrgyzstan to this day.

Editorializing Realism: De Schouw, the German Occupation, and Reframing Critique

Stephanie Huber, Leonard A. Lauder Fellow in Modern Art, Leonard A. Lauder Research Center for Modern Art

This paper concerns the specific ways in which the Nederlandsche Kultuurkamer—the Dutch version of Joseph Goebbels’s Reichskulturkammer (Chamber of Culture)—accommodated the tastes of its leadership for powerful, traditional, but also modern-looking images by appropriating paintings by Dutch modernist painters working in a “neorealist” style. While certain artists (Pyke Koch and Raoul Hynckes) cooperated to some degree, others (Carel Willink and Charley Toorop) resisted the Kultuurkamer’s use (or co-option) of their work. The Kultuurkamer and the Departement van Volksvoorlichting en Kunsten (Propaganda Department), or DVK, sought to inspire a new generation of artists to join the organization and use the visual arts to foster a strong cultural bridge between the Netherlands and Germany. To this end, many neorealist paintings featured prominently on the covers and in the pages of the propaganda magazine *De Schouw*, including its very first issue. This presentation argues that their use by the regime points to not only the early influence of Koch, but also the ease of reframing their work and overlooking certain ambiguities and critical content. For a brief time before the Kultuurkamer pivoted toward increasingly conservative imagery, the neorealists’ paintings were poised to become the avatar of a pan-Germanic identity in the Netherlands.

Thursday, May 11

Transitive Modernity: Intermediality in and around the Twentieth Century

1–3 pm

A Woman of Many Selves: Xing Danwen's Photographic Diaries

Amanda Ju, Andrew W. Mellon Fellow, Department of Modern and Contemporary Art

Xing Danwen's photo series *Born with the Cultural Revolution* (1995) is striking for its images of female subjectivity. Three intimate, black and white photographs depict the artist's naked, pregnant friend posing in front of an array of mass-produced portraits of Chairman Mao Zedong. These photographs contain a juxtaposition of bodies that is at once provocative and banal—a sexualized representation of womanhood paired with official images of the socialist party-state's self-identity. In Xing's captured moments of heightened female subjectivity, the past, Maoist, state subject and a current, sexualized, consumer subject converge and present a contradiction in front of our eyes. This talk turns to the experimental photographs taken by Xing between 1993 and 2003, examining Xing's exploration of herself via an explicitly outward gaze—through the photos she took of others, first in Beijing's underground art world, and then in New York. Presenting her work as *generically* about the category "woman," Xing's documentary series draws us into a world where no clear distinction is drawn between experience and its ideation in art. This catachrestic approach to representation, this presentation argues, offers an expansive and shifting frame of subjective perception, one that stretches the formal strictures of gendered subjection.

Drawing Hills and Capturing Ranges: The Tokuda Brothers' Liminal Reproductions of the Diamond Mountains

Haely Chang, Jane and Morgan Whitney Fellow, Department of Asian Art

In 1910, Tokuda Tomijirō and Tokuda Gyokuryū moved from Fukuoka, Japan, to the Diamond Mountains in Korea. Tomijirō opened a studio where for thirty-one years he created photo albums featuring the beautiful sceneries of the mountains. Meanwhile,

Gyokuryū embraced painting as his medium of choice, portraying the Diamond Mountains based on his experience of living on-site. Based on an examination of the interaction between painting and photography in the Tokuda brothers' art, this presentation locates their work in the broader phenomenon of the mechanized understanding of nature prevalent in Japan and Korea during the early twentieth century. The focus of this presentation lies in the shifting relationship between nature and culture during the era of modernization, which the Tokuda brothers grappled with through their photographs and paintings. This presentation also explores how their affective recreation of landscape paintings in the era of photography compelled the brothers to reconceptualize their notions of territorial and national boundaries in an era of colonization.

Stitching Modernity: Natalia Goncharova's and Sara Lipska's Designs for Marie Cuttoli's Myrbor

Lilien Lisbeth Feledy, The Gerald and Mary Ellen Ritter Memorial Fund Fellow, The Costume Institute

In July 1922 Marie Cuttoli opened Myrbor—a Parisian fashion house and gallery, located at rue Vignon 17, dedicated to the retail of contemporary fine art alongside textiles. Cuttoli sold garments she commissioned from Russian emigré artist Natalia Goncharova and Polish Jewish artist Sara Lipska, as well as rugs designed by Polish artist Louis Marcoussis and French artist Jean Lurçat. Cuttoli's early reputation, especially in the United States, is closely linked to Myrbor dresses that were featured in the most influential US fashion magazines of the time and to major collectors like Helena Rubinstein, who exhibited Myrbor rugs in her beauty salons. In the late 1920s Cuttoli renamed the space Galerie Vignon, dedicating her gallery to the retail of tapestries based on cartoons designed by the most renowned avant-garde artists of her time, including Pablo Picasso. The American journalist and photographer Thérèse Bonney declared, in her 1929 shopping guide to Paris, that Myrbor gowns were, in color, material, and decorative detail, "the product of dressmaking genius." Thus, Bonney helped transform Myrbor pieces into true must-haves for every American shopping in Paris. This talk addresses Goncharova and Lipska's fashion designs for Myrbor, examining the "decorative details" and the relationship among collage, appliqué, and embroidery that characterized these two artists' creations for Cuttoli's Myrbor.

Machine-Made, Hand-Finished: The Expressionist Woodcut and the Third German Applied Arts Exhibition

Joseph Henry, Diamonstein-Spielvogel Fellow, Department of Drawings and Prints

When the German artists collectively known as Die Brücke (The Bridge) debuted their woodcuts around 1906, these coarsely cut and roughly inked prints were received as consummate expressionist artworks in their conveyance of the artist's direct handiwork and palpable sense of feeling. Whereas Die Brücke's woodcuts have typically been attributed to the influence of modern artists like Edvard Munch and the broader revival of Northern Renaissance heritage in pre-World War I Germany, this talk examines their birth within the country's rapid industrialization. Around 1906, Brücke artists such as Erich Heckel and Max Pechstein took part in the Third German Applied Arts Exhibition, an epochal event that signaled the country's shift to a new modern design aesthetic. There, the expressionists would have encountered architect Richard Riemerschmid's "machine furniture" wooden trappings, which combined prefabricated timber parts with manual finishing. Critics praised the machine furniture as the perfect rapprochement of Germany's historic craft ideals and its newly optimized economy. This presentation thus tracks the formal and discursive affinities between Die Brücke's woodcuts and Riemerschmid's furnishings to argue that both mediated Germany's transitional economy and new organization of labor. These two items, the paper argues, merged aura with reproducibility, in turn tincturing mass commodification with the subject's expressivity.

Discussant: Lauren Rosati, Assistant Curator, Leonard A. Lauder Research Center for Modern Art and the Department of Modern and Contemporary Art

Friday, May 12

Paper, Paintings, Textiles, and Time: Deep Dives into Conservation

10 am–12 pm

Copper Corrosion in Indian Paintings: Different Approaches to Conservation
Cornelia Busslehner, Andrew W. Mellon Foundation Conservation Fellow,
Department of Paper Conservation

In July 2022, The Metropolitan Museum of Art announced its acquisition of the Howard Hodgkin collection of Indian paintings and drawings to be cooperatively housed between the Departments of Asian Art and Islamic Art. This unique and extraordinary collection was formed over sixty years by the late British painter and printmaker Sir Howard Hodgkin and reflects an artist's discriminating eye for beauty. It comprises fine court paintings featuring numerous art-historical landmarks and portraits from the sixteenth to the nineteenth century, including a diverse assortment of Mughal, Deccani, Rajput, and Pahari court paintings and drawings on paper.

Among the highest priorities of the Department of Paper Conservation's current work is the examination, stabilization, and preparation of these Indian paintings on paper for a comprehensive exhibition in 2024 celebrating the acquisition of the Howard Hodgkin collection. The media consists mainly of a palette of organic and inorganic pigments applied in an opaque paint layer combined with gold and silver ornaments. Many paintings show paint instability and copper corrosion that require stabilization of the paint layer and the paper substrate. Ions from copper pigments damage the paper carrier through oxidation, which causes color changes in the pigment and can lead to the breakage of the paper carrier. This talk will cover the different stages of chemically complex copper corrosion products, the multifarious forms of damage it causes, along with some new ideas and alternative approaches to its conservation.

Innovative Methods in the Structural Conservation of Panel Paintings

Kristin Holder, Research Scholar, Department of Paintings Conservation

A small painting, *Madonna and Child*, by Bartolomeo Vivarini, a fifteenth-century Italian painter, has been an important focus of treatment in The Met's Paintings Conservation studio this year. The painting is in the collection of the Walters Art Museum and was recently selected to feature in the Walters's upcoming exhibition *Ethiopia at the Crossroads*. In a collaboration that showcases one of the ways the specialized work of structural conservation can be shared with institutions, the Vivarini came to The Met for structural treatment of the wood support. While the work is small in size, its treatment has been anything but simple. This talk will progress through the treatment's steps—from the removal of mid-century drawer slides used as battens (as well as a great quantity of wax) on the back, to the separation and rejoining of the two halves of the painting using a panel bridge, and discussion regarding the carefully considered secondary support. A collaboration between conservators and curators at The Met and the Walters, this treatment demonstrates the innovative and flexible methods used in the structural conservation of panel paintings.

Color Commentary: Chemical Analysis of Organic Colorants in The Met Collection

Rachel Lackner, Andrew W. Mellon Foundation Conservation Fellow, Department of Scientific Research

Chemical analysis of artist's materials is critical for curators and conservators to gain art-historical information; to understand how, when, and where a material was made; and to determine optimal storage and treatment conditions. Organic colorants present a particular analytical challenge due to their chemical properties and diversity of structure. The Metropolitan Museum of Art houses a state-of-the-art laboratory that enables molecular-level insight into organic dyes and pigments using liquid chromatography-mass spectrometry (LC-MS) and surface-enhanced Raman spectroscopy (SERS). This analysis has significant implications for our understanding of art history and of the movement of people, ideas, and artistic materials over time. This presentation highlights a few of the ongoing projects that use chemical analysis to investigate art-historical mysteries, with a particular focus on the use of LC-MS to determine natural sources of organic colorants in some of the Museum's most important textiles.

Inconspicuous Plastics: What Is the Potential for Damage When Cleaning Vintage Nylon?

Kris Cnossen, The Gerald and Mary Ellen Ritter Memorial Fellow, The Costume Institute—Conservation

Designers are often at the forefront of material evolution, incorporating new technologies and materials into their work. The first fully synthetic textile fiber, nylon, was invented at Dupont in the 1930s and may have been used by artists such as Elsa Schiaparelli as early as 1938. Synthetic fibers like nylon would come to have an incredible impact on daily life, as they were quickly incorporated into stockings, nightgowns, pajamas, and lingerie. However, with innovation comes a need to understand those materials to preserve them. Nylon is relatively under-researched by conservation and untested by time. This presentation highlights an experiment to understand the potential for damage to vintage nylon during cleaning. The investigation was undertaken at The Costume Institute on a nightgown bought from eBay. Nylon samples taken from the garment were analyzed in collaboration with the Department of Scientific Research before and after bathing to track whether cleaning damaged the nylon. The samples were then artificially aged in collaboration with the Scientific Research and Analysis Department at the Winterthur Museum, Garden, and Library and analyzed again to see how the vintage nylon would age. This talk will illuminate the results of the analysis.

Discussant: Yana van Dyke, Conservator, Department of Paper Conservation

Friday, May 12

The Unconventional Image: Exploring Nontraditional Media at The Met

1–3 pm

Berenice Abbott's 1929 New York Album: A Case Study in the Overlap of Photograph and Book Conservation

Catherine E. Stephens, Research Scholar in Photograph Conservation, Department of Photograph Conservation

In 1929, after spending eight years in Paris and Berlin, the American photographer Berenice Abbott returned to New York City only to discover Manhattan's landscape had completely changed during her time abroad. "Old New York" was suddenly being razed and replaced by towering skyscrapers, and Abbott knew that photography was the perfect medium to capture these exciting new changes. In the first months of what would become a monumental project, Abbott photographed New York City from every angle. She arranged small groups of these prints in an album, creating a photographic sketchbook full of works and ideas she published in a book, *Changing New York*, in 1939. This album—the centerpiece of the current exhibition *Berenice Abbott's New York Album* (March 2–September 4, 2023)—required extensive conservation treatment before it could be exhibited, due to the inherently ephemeral nature of its materials. Unlike static artworks, photograph albums must perform a complex "dance" to reveal their narratives; yet, ironically, many albums are very fragile today. This talk will explore the methodology and rationale behind the collaborative treatment campaign of Abbott's New York album, alongside new research into the appropriateness of various adhesives for conserving fragile, kinetic artworks.

Investigating the Enconchado: A Material Interrogation of Miguel Gonzalez's *The Adoration of the Magi*

Avalon Dismukes, Annette de la Renta Fellow, Department of Scientific Research

The Met's recent acquisition of *The Adoration of the Magi*, an *enconchado* (mother-of-pearl inlay painting) attributed to Miguel Gonzalez, inspires several lines of inquiry into

methodological and material practices of this artist's workshop. Of particular note is the interaction between the mother-of-pearl pieces embedded within the paint layers, which lend the *enconchado* its signature luster and luminous dimensionality. Working hand-in-glove with the Department of Paintings Conservation, the Department of Scientific Research has chosen to study the construction of the painting and its frame as well as the origin and manufacture of the shells to further lend insight to its provenance and physical history. This talk focuses on the noninvasive methods of macro-X-ray fluorescence (macro-XRF), Raman, and scanning electron microscopy (SEM), some of which have been performed to identify the pigments and shell species. Additionally, this talk illuminates the ways recent studies into Gonzalez's material choices help develop an understanding of the artist's practices and *enconchados* at large. This project allows for further expansion into physical reconstructions modeling the stratigraphy of the *enconchado* and its robustness under solvent testing, allowing insight into the future effects of conservation treatments.

Recording the Game of Life: Documentation Tools to Preserve Phillip Parreno's *With a Rhythmic Instinction*

Kayla Henry-Griffin, Andrew W. Mellon Foundation Conservation Fellow, Department of Photograph Conservation

The Metropolitan Museum of Art currently has a collection of approximately 300 artworks defined as "time-based media"—a term applied to any artwork that contains a durational element. As the creation of these works has grown with time, so has the act of collecting them. As The Met collects more of these works, it is essential to acquire and preserve them in a holistic manner—much like how conservation practices apply to traditional forms of art. Part of time-based media conservation practice includes documentation of the artwork at hand. This presentation will highlight the concept of documentation for time-based media conservation by using the case study of documentation for Phillip Parreno's *With a Rhythmic Instinction to Be Able to Travel Beyond Existing Forces of Life (Purple, Rule #3)*. The care for this software-based artwork has progressed through extensive research of the work's software, past documentation of the artwork's provenance, and recordings of the artwork's behavior. From the perspective of an emerging time-based media conservator, I will discuss my progress and findings about not just the artwork, but also the importance of documentation as a preservation method for media conservation.

Discussant: Lisa Sutcliffe, Curator, Department of Photographs

Thursday, May 18

“Dig if You Will the Picture”: Uncovering Ancient Egyptian Experiences

10 am–12 pm

The Renewed Discipline of Hieroglyphic Paleography and the Paleography of the Coptos Decrees as a Case Study

Daniel González León, Andrew W. Mellon Fellow, Department of Egyptian Art

This talk discusses how paleographic material of the hieroglyphic script can be used to distinguish creative hands and workshops, assess the date of a text and—when required—infer its geographical provenance, and conduct specific grammatological analyses. Nevertheless, to have a better comprehension of this script requires a sufficient number of paleographies of different monuments through time, space, social context, and type of document. Recently, hieroglyphic paleography has been the subject of systematic studies, thanks mainly to the project *Paléographie hiéroglyphique* (PalHiero), launched by Dimitri Meeks in 2001 with a primary goal to create such an inventory.

This presentation focuses on ways to enrich this catalogue with the paleography of the Old Kingdom Coptos decrees, a well-defined corpus of texts distributed among The Metropolitan Museum of Art, Egyptian Museum in Cairo, Grand Egyptian Museum, and Musée des Beaux-Arts de Lyon. In contrast to funerary and religious texts, royal legal texts such as these decrees have never been approached from a paleographic perspective. Also, there is no other text or textual corpus of this nature with more paleographic wealth; even without fragments whose whereabouts are unknown, the accessible examples preserve approximately four thousand signs, more than sufficient for paleographic study.

The Afterlife of Hatshepsut’s Statues

Jun Wong, Andrew W. Mellon Fellow, Department of Egyptian Art

Following her death, the monuments of Pharaoh Hatshepsut (reigned ca. 1473–1458 BCE) sustained attacks of varying degrees. At her mortuary temple (Deir el-Bahri), the scale of the destruction was extensive: Most of Hatshepsut’s names and images were erased from the temple walls, while her statues were broken into pieces and discarded. Many of these sculptures would remain buried for millennia, until they were discovered in the 1920s by archaeologists from The Metropolitan Museum of Art. For the excavators, it soon became apparent that the process that led to the deposition of these sculptures was a complex one. For instance, fragments from the same sculpture were often discovered at various parts of the site, sometimes at considerable distances from one another. The treatment of the statues also varied—some were broken into fragments or even burned, while others were buried with barely any signs of damage. Drawing upon archival material from The Met, this presentation aims to reconstruct the events leading to the deposition of these objects.

The Mastaba of Rashepses LS16 at Saqqara

Hany Ahmed, Andrew W. Mellon Fellow, Department of Egyptian Art

The mastaba of Rashepses represents an extraordinary monument dating to the reign of Djedkara (Fifth Dynasty, ca. 2365 BCE). Rashepses’s mastaba contains twenty-nine chambers and passages, making it the largest Old Kingdom mastaba in Saqqara belonging to one person. Rashepses held thirty-three titles, including vizier and “overseer of upper Egypt”; he may have been the first to hold this title. The mastaba is also the earliest with a decorated burial chamber, and contains several rare scenes. Beginning in the nineteenth century, the mastaba began to attract much publicity after the first documented exploration of the tomb was undertaken by Karl Richard Lepsius, who briefly explored a small part of the tomb and copied some of its scenes and inscriptions. In 1907 and 1908, James E. Quibell pursued a brief campaign in the mastaba. And since 2010, a team of the Supreme Council of Antiquities working under my direction has continued to explore the tomb. This presentation intends to re-evaluate this remarkable monument in light of new fieldwork carried out on the site.

Merti's Wooden Statues from the Old Kingdom: An Analytical and Comparative Study

Ahmed Tarek, Andrew W. Mellon Foundation Conservation Fellow,
Department of Objects Conservation

Dating back to the Old Kingdom, the wooden statues of the Official Merti were excavated in Saqqara by the Egyptian Antiquities Service in the early twentieth century and purchased from the Egyptian government in 1926. The Met's Department of Objects Conservation studied one of these statues (26.2.4a–c) last year, which gave us the opportunity to understand and document the construction techniques and, of course, gain significantly more insights into the extensive old restorations. This talk focuses on the other Merti statues, a group of ten large wooden statues found in the serdab (statue chamber) of Merti's tomb—five of which are in the collection of The Metropolitan Museum of Art; two in the Grand Egyptian Museum; two in the Egyptian Museum in Cairo; and one in the Medelhavsmuseet, Stockholm.

The research explored in this presentation is part of a larger investigation into how production methods developed in the Old Kingdom influenced the creation of wooden statues in later eras. In fact, it's fascinating to compare this early work's technology and materials to later wooden statues. The same approach was taken with the remaining statues to be studied, and the manufacturing technique was of significant importance, as there was a difference in the manufacturing technique between the statues of the same person, which may have been manufactured in different workshops at different periods.

Discussant: Aude Semat, Assistant Curator, Department of Egyptian Art

Thursday, May 18

Identity Made Visible: Explorations into the Hidden Facets of Western and Central Asian Culture

1–3 pm

To Leave One's Mark: Reconstructing Social Networks in Sasanian Iran through 3D Documentation of Seals and Sealings

Johnathan W. Hardy, Jane and Morgan Whitney Fellow, Department of Ancient Near Eastern Art

Stamp seals and the clay bullae they impressed represent the most intimate look into the quotidian administration of empire in late antiquity. Engraved in semiprecious gemstones, a menagerie of monograms, fantastic beasts, mythological vignettes, and exquisitely designed inscriptions reflected the identity of its owner in miniature. These symbols of personal identity offer us a microscopic view into the vast and interconnected network of officials, aristocrats, and bureaucrats integral to the running of empire. Using 3D photogrammetry and Structured Light Scanning, this research sheds new light on the narratives hidden within these objects. This presentation will first discuss some of the challenges associated with the 3D documentation of small objects, detailing the continually evolving methodology in producing metrically accurate and open access 3D models of the Sasanian seal and sealing collection at The Metropolitan Museum of Art. Additionally it showcases fascinating discoveries—from peculiarities in individual objects to newly discovered seal impressions—that are evolving our understanding of administrative and social networks within the Sasanian Empire.

From Conjecture to Proof: An Investigation on the Sassanid Stucco after Two Millennia

Atefeh Shekofteh, Andrew W. Mellon Foundation Conservation Fellow, Department of Scientific Research

Gypsum is an important archaeological remain due to its usage throughout history by many ancient civilizations. And while there is a long-running hypothesis about the Sasanian stucco materials of Iranian architecture, in which the qualities and purities of the Sasanian (earlier period) are greater than the Islamic (later period) stucco decorations, this thinking has not yet been proved by scientific experiments. Thus a number of gypsum artworks from ancient Iran in The Met collection provide a good opportunity to investigate the technology of gypsum production and their differences in terms of technical methods and additives. This presentation focuses on two disciplinary areas. Firstly, it provides knowledge about the ancient techniques of stucco decorations of Iran through a multianalytical approach using scanning electron microscopy and energy dispersive X-ray spectroscopy (SEM-EDS), X-ray diffraction (XRD), and X-ray fluorescence (XRF). And secondly, it showcases a reference table for conservators as they strategize ways to resolve maintenance and restoration issues.

Early Iranian-Islamic Metallurgy: Technological Aspects of Copper-Based Metalworks from the Seventh through Fourteenth Centuries CE

Omid Oudbashi, Andrew W. Mellon Foundation Conservation Fellow, Department of Scientific Research

As the Iranian plateau entered the Islamic era in the fourteenth century, metalworking continued to develop despite significant changes in style, function, and technology. These changes display the strong influence of Islamic ideologies, though some Sasanian traditions remained visible in early Islamic metalwork, particularly in the objects manufactured in the third and fourth centuries, after the arrival of Islam. As a result, Islamic metalworkers attempted to transform limitations into advantages by using different types of metals and alloys—especially different copper-base alloys such as impure copper, tin bronze, brass, and both ternary and quaternary alloys—to obtain different shades of metallic surface, from silvery to golden. In fact, Islamic metalworking can be divided to two different main categories: daily-use objects made by different copper-base alloys; and decorative (and royal) objects produced with high levels of technique and various decorations made by different types of copper-base materials. This presentation discusses the results of analytical studies performed to understand technological aspects of early Islamic metalworking in Iran and illuminate different features of this technology. The results are based on both invasive and noninvasive analyses on a group of copper-base artifacts from the Departments of Islamic Art and Ancient Near Eastern Art at The Met.

Timurid's Calligrapher: Mashhadi and Cultural Life under Husayn Bayqara (1469–1506)

Aftandil Erkinov, Andrew W. Mellon Fellow, Department of Islamic Art

The Department of Islamic Art at The Met holds a collection of unique manuscripts of book art from the Timurid era (1370–1506). Timurids from the first quarter of the fifteenth century began to pay great attention to the art of designing handwritten books, and over time, this patronage formed the basis of the art of the Timurid Husayn Bayqara era (1469–1506), during which the art of the Timurid reached its highest level. During his reign, masters of classical oriental poetry were at work, including the writers Abd al-Rahman Jami (1414–1492), Alishir Navai (1441–1501), Behzad (1455–1536), and the famous calligrapher Sultanali Mashhadi (1432–1520). However, due to the art of calligraphy and calligraphers, Timurid book art became famous all over the world. Among the calligraphers from the period of the reign of Husayn Bayqara, one can identify specific works from Mashhadi, Abd al-Jamil Katib, Ali ibn Nur, Darvish Muhammad Taki, and Sultan Muhammad Nur (1470–1533).

This paper illuminates that among them, Mashhadi was the most famous calligrapher—and was, in fact, the personal calligrapher of Timurid Husayn Bayqara and Alishir Navai. In this presentation I take a closer look at two of the manuscripts copied by Mashhadi in The Met collection that are unique examples of the Hirat school of calligraphy. These two manuscripts were transcribed in 1500 and are among the ten known copied manuscripts completed for the ruler Timurid Husayn Bayqara and Alishir Navai for their individual poetry collections.

Discussant: Michael Seymour, Associate Curator, Department of Ancient Near Eastern Art

Friday, May 19

Media and Meaning: In the Workshop and Beyond

10 am–12 pm

The *Salome* of Andrea Solario between Painting, Sculpture, and Drawing

Caitlin Miller, Eugene V. Thaw Fellow for Collections Cataloguing, Department of European Paintings

As a “Leonardesco,” Andrea Solario’s activity as a painter is usually understood through the prism of Leonardo da Vinci, who lived and worked in Milan between 1482–99 and 1506–13. Certainly Andrea was familiar with Leonardo’s inventions and ideas, evidenced most plainly in his paintings of ca. 1500. These connections, though important, have sometimes contributed to the misconception that Andrea trained in Leonardo’s Milanese workshop alongside artists like Giovanni Boltraffio and Gian Giacomo Caprotti (Salai)—however, there is no evidence to suggest this was the case. Archival sources instead show that Andrea, who came from a family of sculptors and architects, shared a bottega (studio) with his brothers, including the famous sculptor Cristoforo Solari, located in Milan’s San Babila parish. With this in mind, this paper recontextualizes Andrea Solario’s *Salome with the Head of Saint John the Baptist* (32.100.81) as a product of Andrea’s proximity not only to Leonardo but also to contemporary sculptors and sculpting practices in Milan.

Workshop Practice and Innovation: Andrea della Robbia’s *Head of a Young Man*

Federica Carta, The Slifka Foundation Interdisciplinary Fellow, Department of European Sculpture and Decorative Arts

Andrea della Robbia (1435–1525) was trained in the workshop of his uncle, Luca della Robbia, where he inherited the technique for glazed terracotta sculpture. For this reason, it is difficult to distinguish his earliest works from those of Luca. In the 1470s, however, Andrea’s personal style became identifiable, and his workshop practice seems also to have changed. *Head of a Young Man* (03.22) belongs to this period and

to a small series of medallions of a similar subject. The conservation treatment of the object and comparison with a similar work in the Detroit Institute of Arts will enable new understanding of Andrea’s practices. This presentation not only explores the technical aspects of these works, but also their meaning and the implications for the dating of the whole series.

Revisiting *Marvelous Verses without Sounds* of Xiao Yuncong: Representations of Landscape across Painting and Prints in Seventeenth-Century China

Joy Xiao Chen, The Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Department of Asian Art

This talk presents a further study of a twelve-leaf album in The Met collection titled *Marvelous Verses without Sounds*, executed in ink by the Chinese literati artist Xiao Yuncong (1596–1673), who became a local recluse in eastern Anhui after the Ming regime was overturned by the Manchu in the 1640s. A superlative combination of painting, poetry, and calligraphy, this album manifests Xiao Yuncong’s distinctive *yimin* (meaning “left-over”) aesthetic sentiments as a Ming-dynasty loyalist in the early Qing period. It was also the time when Xiao was engaged in illustrations of landscape for the local woodblock prints. This presentation highlights a number of evident relations between painting and prints that have acquired an evident centrality in my study of Xiao Yuncong, and hopefully sheds light on the overlooked heterogeneity in the visual representations of landscape during the seventeenth century.

Defining the Dutch Landscape: Painting Technique as Artistic Commentary

Melanie Gifford, J. Clawson Mills Scholar, The Robert Lehman Collection

My research has found that two distinct modes of Dutch landscape painting coexisted in the seventeenth century. This presentation lays out both modes, showing the different painting techniques that characterized each and the contrasting styles that resulted. To depict fantasy landscapes, artists such as Roelandt Savery followed a long-established painting system with zones of brightly colored underpaint and precise details; later, Utrecht painters continued to use these techniques for the elegant “Italiante” landscapes favored by elite buyers. Meanwhile in Haarlem, Esaias van de Velde and Jan van Goyen evoked popular landscape prints when they used radical new painting techniques for sketchy, monochromatic views of the Dutch countryside that appealed to a new urban merchant class. Most landscape specialists adhered to just one of these modes, but occasionally artists crossed over to explicitly quote the other style of landscape. This presentation explores paintings in which Aelbert Cuyp and Rembrandt van Rijn altered their usual practices to evoke and comment on another style of landscape.

Close study of these anomalous paintings documents what the artists and their buyers agreed were the salient features of the two modes of landscape. The paintings themselves serve as firsthand documentation of the artists' choices and of the qualities their audiences valued.

Discussant: Adam Eaker, Associate Curator, Department of European Paintings

Friday, May 19

First Impressions: Materials and Audiences in Britain and France

1–3 pm

Salon Gossip: Representing the Art Audience in Prerevolutionary France
Anna Rigg, Jane and Morgan Whitney Fellow, Department of European Paintings

Art criticism in prerevolutionary France was a masculine affair if we consider its writers alone. But although only a handful of women published art criticism during this period, many more participated in the ancien régime's vibrant oral culture. How might we begin to access the voices of women who spoke about art but left behind no writing on the subject? The question is not as futile as it may at first seem. One such woman was Sophie Arnould (1740–1802): star of the Paris Opéra, a libertine, a collector, and one of the most quotable personalities of her day. Quips attributed to her, and anecdotes about her, circulated widely, including many on the subject of artworks, artists, and their sitters. Crucially, some of these anecdotes filtered through word of mouth into written sources, from letters, sketchbooks, and underground journals to memoirs and anthologies. This presentation explores the ways Arnould's anecdotes—emerging from a complex chain of authorship that encompasses actual speech, hearsay, and outright fabrication—form a marginal art-critical oeuvre that speaks eloquently to the role of women, and of oral culture, in the Paris art world.

Blots, Prints, and Drawings: Intermediality in the Work of Alexander Cozens
Francesca Kaes, Met-Getty Paper Project Curatorial Fellow, Department of Drawings and Prints

This presentation explores the manifold interactions among different graphic media in the artistic and theoretical work of British landscape artist Alexander Cozens (1717–86). Today, Cozens is mostly known for his unusual technique of blotting, which uses semi-abstract smudges of ink to map out a landscape composition on paper, which he then refined into more finished paintings in watercolor or oil. While much scholarly attention has been given to these blots, art historians thus far have rarely

considered them alongside Cozens's practice in other media. This presentation offers a new interpretation of Cozens's technique of blotting by tracing its evolution from early in the artist's career to the publication, in 1786, of the treatise for which he is most well known, the *New Method of Assisting the Invention in Drawing Original Compositions of Landscape*. Using examples from The Met collection, this talk considers the changes blotting underwent alongside the changes in Cozens's technique of drawing and watercolor painting as well as his engagement with printmaking. I argue that it was in the interactions of these different media that Cozens's ideas about blotting and its art-theoretical claims about artistic creation and pictorial composition took shape.

A Change in Tone: Treating and Studying a Full-Length Portrait by John Hoppner
Derek Lintala, Andrew W. Mellon Foundation Conservation Fellow, Department of Paintings Conservation

This research project focuses on the conservation treatment and technical study of John Hoppner's full-length portrait of Mrs. Richard Brinsley Sheridan and her son, Charles (65.203). The picture had been coated with a toned varnish in a past restoration—a common practice in nineteenth-century Britain. Toned varnishes were chosen for reasons relating to taste and preconceptions about how a picture should look at this time, and not necessarily for reasons relating to a painting's needs. Removal of this type of varnish from the portrait of Mrs. Sheridan and her son has recovered Hoppner's bold, confident brushwork and his surprisingly vibrant depiction of foliage. In addition to a discussion of the use of toned varnishes, this presentation addresses pentimenti in late eighteenth-century British society portraiture using Mrs. Sheridan and her son's portrait as a touchstone. Cleaning as well as imaging techniques—including infrared reflectography, large area micro-X-ray fluorescence spectroscopy, and X-radiography—have revealed revisions Hoppner made to his composition during the painting process. Pentimenti are common features of British society portraiture, especially pictures of larger dimensions, presumably due to the number and length of sittings and the potential need to elaborate on positioning in the absence of a sitter. Expectations on the part of the sitter as to what the experience of having one's portrait made should entail may have also been a factor.

The Singular Impression: Monotype in Nineteenth-Century France
Danielle Canter, Diamonstein-Spielvogel Fellow, Department of Drawings and Prints

This presentation examines the aesthetic and commercial developments that led to the emergence of monotype and other nonreproductive printmaking practices in the nineteenth century. By the 1850s, printmaking technology in France had advanced to allow for nearly infinite reproducibility. Seeking to highlight the originality of their prints in contrast with new forms of mechanical reproduction such as photography, artists began to focus on the distinctive qualities of each individual impression. Etchers employed specialized materials and expressively inked their copper plates to produce unique works that defied the generative character of the medium. The impulse toward singularity soon led to the revival of monotype, a rarely employed printmaking technique that results in a unique impression unable to be multiplied. Delving into the scope of The Met's collection of nineteenth-century works on paper, this presentation explores how artists redefined the original print by challenging the role of reproduction.

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