

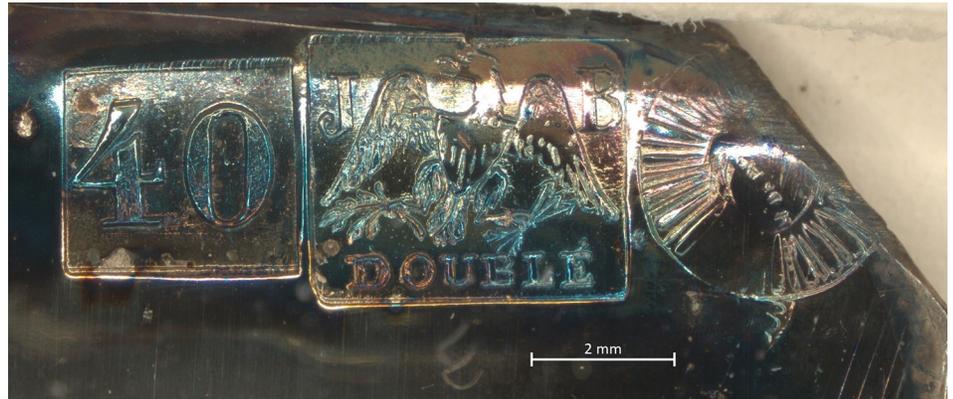
Department of Photograph Conservation
Sherman Fairchild Center for Works on Paper
and Photograph Conservation

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1 ♦ Imaging for Daguerreotype Conservation — Documentation is a critical element in the preventive conservation of photographs on several levels. It provides a baseline against which to observe future changes and deterioration, establishes a record of the object before and after treatment, and offers access to details which are not visible under normal circumstances. Complex objects such as cased daguerreotypes can be particularly challenging and rewarding to photograph. A collection of over one hundred historic cased images, mostly daguerreotypes, is being documented and treated by Assistant Conservator Felice Graciela Robles as part of a ten-month project in preparation for an exhibition in 2025.

The daguerreotype was the earliest commercially widespread photographic process, taking hold in the United States the same year it debuted, 1839. The

image layer consists of very fine particles of silver-mercury amalgam on a highly polished silver surface and copper support. The silver surface of the image and background are delicate, prone to abrasion, and susceptible to tarnish and corrosion with exposure to environmental pollutants. Daguerreotypes and other cased images were therefore bound into image packages—layered structures consisting of a protective cover glass and a metal mat to frame the image and prevent direct contact with the glass. The image plates were then bound around the edges with paper tapes, often with an added preserver, a metal framing element which wraps around the edges of the image package to hold it together. Finally, the image packages were placed into decorative cases. However, after nearly two hundred years, many of the examples in this collection exhibited deteriorated cover glasses. Microscopic crystals, droplets, and other deterioration products on the glass contribute to a damaging microclimate within the image package, and they physically obscure our view of the plates. To address this issue, the image packages are disassembled, and the historic glass replaced with a new, clear, stable borosilicate cover glass before being rebound.

Photographing daguerreotypes can be a challenge because they are so highly reflective; the mirrored surface of the substrate will capture the camera lens and lights if not carefully blocked and placed. We utilize a black background above the object with an opening for the camera lens to minimize this reflection. For those image packages which are being opened for glass replacement, there is also a unique opportunity to capture the full bare plate, whose edges are usually covered by the mat and preserver. Scratches, tarnish, and corrosion products are revealed and documented for future reference.

**The Metropolitan
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1000 Fifth Avenue
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Image: ♦ A hallmark on the edge of a daguerreotype plate depicting an eagle with a striped shield on its breast, holding a bundle of arrows and an olive branch, as on the US national coat of arms. This mark is associated with an unknown French platemaker, J. B., circa 1850. The small “40” to the left indicates the plate is 40 percent silver by weight at manufacture. Credit: Felice Graciela Robles

♦ Unknown (American), House with Stormy Sky, 1850s. Daguerreotype, quarter-plate. William L. Schaeffer Collection, Promised Gift of Jennifer and Philip Maritz, in celebration of the Museum's 150th Anniversary. (L.2019.57.64)



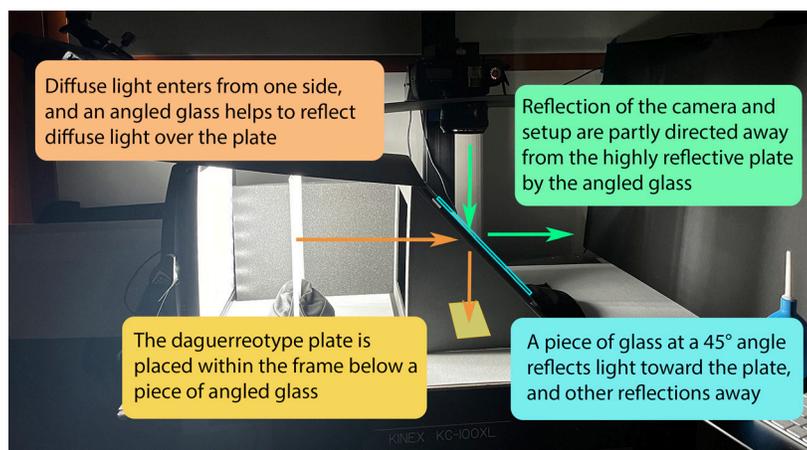
Some of the most straightforward but interesting documentation images are micrographs—highly magnified images of surface features taken under a microscope. These images can document conservation issues such as bright turquoise copper corrosion on the daguerreotype plate or the iridescent remnants of old insect casings, as well as reveal intricate details of the image layer or hand coloring. For opened image packages, there is the opportunity to take photographs of any hallmarks—small symbols, names, and logos that were impressed into the plate corners and edges to identify their makers. We can glean information about the silver content, as well as the possible origins and dates of plates through hallmarks. These micrographs may provide useful information to future scholars after the plates have been safely resealed in their image packages, and the hallmarks are again obscured.

Specular photography utilizes special lighting which emphasizes different elements of the image

material and plate surface than can be seen with normal lighting. The light source is both directed and diffused to create as even a distribution as possible over the plate while minimizing reflections. A piece of glass at a 45-degree angle reduces visual noise, reflecting light from the source back over the plate and deflecting the camera reflection away (see annotated image). This essentially creates a bright, white background for the mirrored substrate to reflect. In particular, thin layers of tarnish and discoloration may be more discernible in specular photographs. Felice constructed a collapsible stand from sturdy black matboard to adapt our copy stand for specular photography of plates of varying sizes which exist in the collection.

A final method of photo documentation utilizes light outside of the visible spectrum: short-wave ultraviolet illumination, also known as UVC, refers to those wavelengths between 180–280 nanometers (nm). These are higher in energy than those we perceive in the visible spectrum from approximately 380–740nm. Felice created a cardboard jig to hold the daguerreotype plate between two handheld UV lamps at a 45-degree angle and photographed the bare plate under a 254 nm illumination. The image material and silver support do not react to UVC, but some tarnish layers fluoresce in a bright green pattern which is distinct against the rest of the plate, providing a clear snapshot of their current state, and possibly indicating the presence of cyanide.

Once the new glass image packages are bound and returned to their cases, they will be photographed after treatment, and the historic glasses retained for future reference. The renewed image packages combined with a benign storage environment and controlled exhibition conditions should protect the daguerreotypes into the future. In addition, the thorough documentation of the bare plates provides new information about the plate manufacture and its subsequent use, never before recorded.



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Images: ♦ Above, left: Felice Graciela Robles places the daguerreotype plate within the frame below the 45° angled glass. The triangular door once closed helps block light and support the glass. Credit: Jonathan Farbowitz ♦ Above, right: Annotated image of the lighting setup for specular photography showing the locations and functions of the light source and the frame with angled glass. The daguerreotype position inside the frame is indicated in yellow. For the purposes of visibility, much more ambient light is included here, but light on the right side would be minimized. Credit: Felice Graciela Robles

Reference: ♦ For a more [detailed diagram](#), on this imaging process, please see the Photographic Materials Group "[Examination and Documentation](#)" Wiki.



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Images: ♦ Top: The cased image before treatment and removal of the deteriorated cover glass ♦ Above left: The bare plate during treatment, after removal from its image package and before replacing the cover glass. ♦ Above center: Specular image of the bare plate during treatment, highlighting existing tarnish and discoloration. ♦ Above right: Combined UV fluorescence and specular image, highlighting tarnish and indicating the possible presence of cyanide. Credit: Felice Graciela Robles

♦ Unknown (American), Man, 1850s. Daguerreotype, sixth-plate. William L. Schaeffer Collection, Promised Gift of Jennifer and Philip Maritz, in celebration of the Museum's 150th Anniversary. (L.2019.57.24)



2 ♦ A Farewell to Georgia Southworth — In our last *Bulletin*, we celebrated the promotions of two of our colleagues, Georgia Southworth and Katie Sanderson, to full Conservator status. It is with deep regret that we now announce the resignation of our beloved colleague, Conservator Georgia Southworth. Georgia left the Museum at the end of August after making the courageous decision to step away from her career and to focus the next several years on the care of her family. She will be missed not only for her expertise in book conservation with a special focus on photograph albums and photographically illustrated books, but also for her deep commitment to the Museum community of which she has been a part for the last eighteen years. During that time, she supported the Met community through her involvement in the Forum of Curators, Conservators, and Scientists as a founding member of the DEIA Committee and as a member of the Professional Committee. She also served on the Grants Committee, which awards fellowships and travel grants. During her time at The Met, Georgia has also supported the broader conservation community through her role in mentoring countless fellows and interns in the preliminary stages of their careers.

Her knowledge and enthusiasm for the history and conservation of photographically illustrated books and photograph albums were often on display during the many

tours, lectures, and lab visits from colleagues, students, and patrons of the Museum. Through these events and less formal, day-to-day teaching moments, we all benefited from Georgia's expertise, learning a great deal from her about this important and sometimes overlooked area of conservation specialization.

Aside from Georgia's professional contributions and accomplishments, what we miss most about her is her energetic spirit, her tenacity, and her wonderful sense of humor. Although serious about her work, she engaged with all with a warmth and humor that always made the task at hand more fun. We miss her presence at work every day but take great comfort in knowing that she is just a subway ride away. We are staying connected to our beloved friend and colleague through regular social outings and all look forward to a time in the future when Georgia can rejoin her Met family.

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Image: ♦ Conservator Georgia Southworth at work in the lab. Credit: Nora Kennedy

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3 ♦ Updates on The Met's Digital Storage for Artworks —

We are excited to share this update on our efforts for proper storage and active monitoring of artwork digital files, which are so integral to their conservation. In 2019, The Met signed a contract with preservation vendor Digital Bedrock to store copies of its artwork data in three different locations, as per the recommended practice for digital preservation. As discussed in [Bulletin 18](#) and [Bulletin 21](#), artworks undergo an intensive audit process to ensure that the museum has the proper files to exhibit an artwork and that its files and physical components are cataloged properly. Caring for The Met's time-based media collection is an ongoing process, and the digital artwork audit and transfer to a preservation vendor are two important achievements in improving storage practices for time-based media art.

By the end of 2021, copies of data for thirty of The Met's approximately three hundred artworks had been sent to Digital Bedrock for long-term storage. In the first few months of 2023, Jonathan Farbowitz, Kayla Henry-Griffin, and Felice Graciela Robles continued the work of auditing and transferring copies of data for over two hundred artworks to Digital Bedrock. These works from the Departments of Photographs and Modern and Contemporary Art include a software-based artwork by Philippe Parreno as well as video pieces by William Wegman, Grace Ndiritu, John Baldessari, Lala Rukh, Nam June Paik, and Andrea Fraser, among many others. These 200+ artworks, all transferred to Digital Bedrock in 2023, add up to 4.3 terabytes of data and more than 16,300 files. This year's work represents significant progress since the TBM audit and transfer project began in 2020.

As of October 2023, 9.89 terabytes of data and over 284,000 individual files are now stored at Digital Bedrock, which represents about 84 percent of The Met's entire TBM artwork collection. However, work is ongoing to audit and transfer the remaining collection works. In addition, The Met is always adding to its collection of time-based media through acquisitions and gifts.

This November, Jonathan presented a summary of The Met's digital storage journey to the [Time-Based Media Stewardship Workshop](#) organized by Voices in Contemporary Art (VoCA) and hosted at the Seattle Museum of Art. The presentation helped workshop participants—many of whom are just getting started in media conservation—understand that



making improvements to digital preservation practices is an incremental process even within large institutions and takes resources and partnerships across multiple departments to implement. Because of this challenge, the National Digital Stewardship Alliance introduced a tool in 2013, now in its second iteration, called the [Levels of Digital Preservation](#) to help organizations scale up their digital preservation programs in a stepwise manner with specific targets to meet at four different levels. Prior to 2019 The Met was at level zero or one in several areas. However, in a few years, through concerted cross-departmental efforts, The Met has vastly improved its practices for the stewardship of the digital artwork files in its collection and has begun to move toward levels two and three in these same areas of digital preservation.



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Images: ♦ Above: Jonathan Farbowitz presenting on the auditing and transfer process for time-based media art in the The Met's collection at the Voices in Contemporary Art (VoCA) Time-Based Media Stewardship workshop, which took place at the Seattle Art Museum in November. Credit: Lauren Pirritano ♦ Below: A batch of Linear Tape Open (LTO) data tapes stored at Digital Bedrock in a lockable case. Copies of The Met's artwork data are written to tapes like these. For preservation purposes, three tapes containing exactly the same data are stored in three different geographical locations. Credit: Jonathan Farbowitz

4 ♦ Preserving Photograph Albums in Beirut — This fall, as part of The Met’s outreach efforts, our Research Scholar in Photograph Conservation, Catherine E. “Cat” Stephens, traveled to Beirut, Lebanon, to work on a research project with our former Andrew W. Mellon Fellow, Rachel Tabet. For two weeks, Cat and Rachel assisted the Arab Image Foundation (AIF) in studying and stabilizing a collection of ninety-eight albums created by Agop Kouyoumjian (1921-2002), the owner of the Photo Jack photography studio in Tripoli, Lebanon, which operated from 1945 to 1997. Last year, the Arab Image Foundation was awarded a grant by the Bank of America, to catalog and digitize this important collection.

Kouyoumjian captured wedding portraits, family portraits, and passport photos on cellulose acetate film, and created these albums to organize his thousands of negatives. Kouyoumjian first folded down larger sheets of paper to create pockets, added cardboard spacers between the folded sections, created “covers” from spare photographs, and bound the layers together using two long metal bolts (see image, p. 7). As he made his portraits, Kouyoumjian numbered the acetate negatives, and inserted them between the hand-numbered pages of his albums. This organizational system would have made it easier for Kouyoumjian to find the appropriate negatives, if his customers desired more prints.

As is common with cellulose acetate film, unfortunately, the negatives in Kouyoumjian’s albums are experiencing the first stages of “vinegar syndrome”. This common and irreversible deterioration process will not only damage the negatives, but release acidic vapors, which accelerate paper deterioration and metal corrosion.

To slow the progress of the negatives’ vinegar syndrome, the AIF is preparing to place the albums in frozen storage; this will require the books to be packed in archival boxes and be wrapped in an air-tight layer of vapor barrier film. Once they are packed and placed in a freezer, the albums will effectively be off-limits to all but the most serious researchers. To offset this future obstacle to their physical access, the AIF will digitize as many of the albums’ negatives as possible, so that researchers can browse and access this content online.

The digitization process is more easily performed when the objects are clean and in good condition, but the ninety-eight PhotoJack albums were all somewhat dusty and torn from their



decades of use. Cat is a book conservator who is researching ways to more effectively conserve photograph albums, and she agreed to visit Beirut to help the AIF design and test a stabilization protocol for this collection, so that the negatives can be digitized without causing further harm to the albums.

Cat, Rachel, and the AIF’s archivist, Rawan Mazeh, began to stabilize this collection over a two-week period. They first removed dust using a HEPA vacuum, and they surface cleaned the albums with soft brushes and white cosmetic sponges. Next, they humidified and flattened the crumpled covers, using cotton swabs that were lightly dampened with distilled water. Tears in the covers were repaired with strips of Japanese paper that had been precoated with methyl cellulose,



a gentle adhesive. To allow the repairs to dry flat, pieces of non-woven polyester sheeting and blotter paper were secured with large bobby pins (see image), a creative appropriation of non-conservation tools. In some cases, the albums' cardboard spacers were delaminating at the corners. These areas were consolidated with wheat starch paste, to prevent loss of original material.

Fortunately, it was not necessary to treat the albums' slightly brittle "pages" to gain access to the negatives. As they became more familiar with the collection, Cat, Rachel, and Rawan found that the negatives could easily be removed with tweezers, which causes less stress to the fragile bindings. By the end of the two-week period, Rachel, Rawan, and Cat were able to vacuum and clean approximately half of the collection, and they stabilized nineteen of the ninety-eight albums. Rawan will continue this work over the winter, and Cat will return to Beirut in the spring, to help Rawan with any unanticipated condition issues. Soon, this collection of negatives will be digitized and easily accessible to researchers and artists. The albums can then be placed in frozen storage, to prolong their lives and the lives of their unique negatives.



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Images: ♦ Top left: One of the thousands of cellulose acetate negatives inserted into the Photo Jack albums. ♦ Top right: One of the ninety-eight albums filled with cellulose acetate negatives, in the AIF's Studio Photo Jack collection. ♦ Middle: AIF Archivist, Rawan Mazeh, consolidating part of an album with wheat starch paste. ♦ Bottom: Repaired areas that were allowed to dry flat with pieces of blotter paper, held in place with bobby pins. Credit: Cat Stephens



5 ♦ ICOM-CC Triennial Conference, Valencia — *Working Toward a Sustainable Past*, the International Council of Museums' Conservation Committee (ICOM-CC) [Triennial Conference](#) took place this past September, jointly organized by ICOM-CC and the [Universitat Politècnica de València](#), Spain. ICOM-CC is the largest of ICOM's thirty-six International Committees with more than 4,800 members worldwide. In her role as Vice-Chair of the ICOM-CC Board, Nora Kennedy was engaged with conference preparations during the three years leading up to the meeting. The conference attracted close to nine hundred professionals from sixty-five countries. In addition to the keynote speakers, plenary sessions, technical visits, poster presentations, trade

fair, and numerous receptions and other social events, 169 papers were presented, all of which are published in the [Conference Preprints](#). These papers will be released for open access to the public at the close of 2023. The papers and posters addressed issues of sustainability in conservation from many different perspectives, and also covered other timely conservation topics.

On the first day of the conference, the keynote speakers included Luis Monreal the General Manager of the Aga Khan Trust for Culture, and Sophia Labadi, Professor of Heritage at the University of Kent in the UK. Mr. Monreal focused on the many conservation efforts carried out to preserve cultural

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Image: ♦ Nora Kennedy enjoying the company of colleagues Aida Bicakcic of Bosnia and Herzegovina, Deepakshi Sharma of India, Lone Monagen of Botswana, Ahmed Abu-Baker of Jordan, Davison Chiwara of Zimbabwe, Rosanna Kuon of Peru, and Maulidha Sinta Dewi of Indonesia. Our thanks to the ICOM-CC / Getty Foundation International Program Connecting Professionals/Sharing Expertise. The Foundation funded twenty travel grants to attend the València conference.

heritage in conflict zones such as Aleppo, Syria, which was severely damaged during that country's years of internal strife. Dr. Labadi discussed aspects of her book *Rethinking Heritage for Sustainable Development* including reasons that cultural heritage was sidelined from the 2015 UNESCO [Sustainable Development Goals](#) (SDGs). The panel discussion following these keynotes as well as the plenary session on the final day of the meeting brought out many ideas and initiatives on sustainability in conservation large and small, such as the increasing impacts of climate change on cultural heritage, fiscal uncertainties in the heritage sector, the value of and challenges to paying conservators a living wage, use of planet-friendly solvents, and ways to implement the SDGs in our daily lives, among other topics.

A true joy of the ICOM-CC gatherings is the possibility to meet with colleagues from all corners of the globe. The Met's Photograph Conservation department was represented by staff members Felice Graciela Robles and Nora Kennedy, as well as by current Research Scholar, Cat Stephens. In addition to making new connections, we were pleased to reunite with many colleagues and several past fellows including Rachel Tabet of Lebanon, Janka Krizanova of Slovakia, and Ana Vila of Spain.

When all is said and done, it is a small world indeed and we all rely on one another for expertise, collaboration, inspiration, and friendship.



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Images: ♦ The [Palau de les Arts Reina Sofia](#), designed by Santiago Calatrava, was the magnificent location for opening ceremonies and the first day of plenary sessions including the official welcome, reports from the ICOM-CC Board, keynote speakers, and panel session. Credit: Nora Kennedy ♦ Monday's Plenary Session included a panel of international experts moderated by Emily Williams, Vice-Chair of the ICOM-CC Board, and featured Abba Isa Tuani of Nigeria who joined remotely, and (from left) Anupam Sah of India; Laura Melpomeni Tapini of Greece; Jane Henderson, Emily Williams, and Sophia Labadi of the UK; and Salvador Muñoz Viñas of Spain. Image credit: ©NOC ICOM-CC València 2023 ♦ Some of the ICOM-CC Triennial Conference participants associated with Photograph Conservation at The Met: Felice Robles, Assistant Conservator; Rachel Tabet, former Met Andrew W. Mellon Fellow; Krista Lough, former Met intern; Janka Blasko Krizanova, former Met Research Scholar; Cat Stephens, Research Scholar. Credit: Nora Kennedy



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Images: ♦ On October 19th, Photograph Conservation hosted a workshop for [NYC SALT](https://www.nycsalty.com), an artist-led digital photography after school program that helps high school students explore photography and their artistic voices. After an introduction to some of the aspects of our work as photograph conservators, the students participated in hands-on activities, including making cyanotypes, mending tears, examining surface texture under the microscope, and assessing the light sensitivity of different media, such as magic marker, water color, and colored pencils. It was a fun way to connect with an inspiring and local program and we look forward to the next workshop.



For the second in a series of commissions for The Metropolitan Museum of Art's Great Hall, interdisciplinary artist Jacolby Satterwhite (born Columbia, South Carolina, 1986) has transformed the historic space with a site-specific multimedia installation. Titled [A Metta Prayer](#), the project fuses choreography, video, animation, lighting, and music to imagine a kaleidoscopic, computer-generated world within The Met's Great Hall. The six-channel video features more than 70 animated objects from The Met collection that populate an imagined digital architecture. Live action sequences captured in three dimensions feature collaborators—including Solange, KelseyLu, and Moses Sumney and drag performers like queer wrestling group Choke Hole—as characters within his narrative. ♦ At a time when Black and LGBTQ+ communities face continued threats of violence, **A Metta Prayer** constructs a digital space that expresses love, joy, and resilience. Satterwhite draws inspiration from the Buddhist Metta prayer, a mantra of loving-kindness, to build a narrative that rebels against the conventions of commercial video games. Rather than perpetuating violence, the characters in **A Metta Prayer** dance, perform, preach, and pose. A soundtrack produced by PAT (Jacolby Satterwhite, Patricia Satterwhite, Nightfeelings, and Patrick Belaga) pulses with energy, providing the video with its driving beat.

Locations and Hours

The Met Fifth Avenue

Sunday–Tuesday and Thursday: 10 am–5 pm
Friday and Saturday: 10 am–9 pm
Closed Wednesday

The Met Cloisters

Thursday–Tuesday: 10 am–5 pm
Closed Wednesday

Date Night at Met Fifth Avenue! Fridays and Saturdays 'til 9 pm

♦ Friday and Saturday evenings are made possible by the Ruth Lapham Lloyd Trust and the William H. Kearns Foundation.

Current Exhibitions

Before Yesterday We Could Fly: An Afrofuturist Period Room

Ongoing

Proof: Maxime Du Camp's Photographs of the Eastern Mediterranean and North Africa

October 23, 2023 through January 21, 2024

Don't Forget to Call Your Mother

December 18, 2023 through September 15, 2024

Upcoming Exhibitions

The Harlem Renaissance and Transatlantic Modernism

February 25 through July 28, 2024

The Real Thing: Unpackaging Product Photography

March 11 through August 4, 2024

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Image: ♦ A view from the balcony of the Great Hall with Jacolby Satterwhite's immersive artwork filling the walls and ceiling with images, and the space with sound. Credit: Hyla Skopitz © The Metropolitan Museum of Art ♦ On view in *The Great Hall Commission: Jacolby Satterwhite, A Metta Prayer* through January 7, 2024.



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2023: Jonathan Farbowitz, Nora Kennedy, Aleya Lehmann, Felice Graciela Robles, Katie Sanderson, Cat Stephens

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With steadfast commitment and support from our friends, The Met's Department of Photograph Conservation continues to thrive as a crucial resource for the preservation of works of art, as well as a vibrant center for research.

The Department extends its deepest thanks to the following donors who made contributions to support our work in 2023: Bank of America, John Bacon and Owen Rambow, Sherman Fairchild Foundation, Ford Foundation, Mark Hornstein and Barry Neustein, Mary Jaharis, Jay and Ali Klein, Joyce Frank Menschel, David Neill and Susan Griffith, Robert and Stephanie Olmsted, Angelica and Neil Rudenstine, Patricia and Charles Selden, David and Cindy Senior.

Acknowledgements

Before Yesterday We Could Fly: An Afrofuturist Period Room is made possible by the Hobson/Lucas Family Foundation and the Director's Fund. Additional support is provided by Art Mentor Foundation Lucerne and the Terra Foundation for American Art. ♦ The Met's quarterly *Bulletin* program is supported in part by the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*.

Proof: Maxime Du Camp's Photographs of the Eastern Mediterranean and North Africa is made possible by The Robert Mapplethorpe Foundation, Inc. ♦ The exhibition focuses on a rare portfolio of photographs printed in advance of Du Camp's 1852 landmark publication, *Egypte, Nubie, Palestine et Syrie*.

Don't Forget to Call Your Mother is made possible by Joyce Frank Menschel. ♦ The exhibition consists of works in The Met collection from the 1970s to today that inspire reflection on the power of found objects and the complicated feelings of nostalgia and sentimentality they can conjure.

The Great Hall Commission: Jacoby Satterwhite, A Metta Prayer is made possible by Cynthia Hazen Polsky and Leon B. Polsky, and the Director's Fund. Additional support is provided by Sarah Arison, the Adrienne Arsht Fund for Resilience through Art, the Muriel Kallis Steinberg Newman Fund, Peter Steinberg and Kathrine Gehring, and Helen Lee Warren and David Warren.

The Harlem Renaissance and Transatlantic Modernism is made possible by the Ford Foundation, the Barrie A. and Deedee Wigmore Foundation, and Denise Littlefield Sobel. Additional support is provided by the Enterprise Holdings Endowment, the Terra Foundation for American Art, the Gail and Parker Gilbert Fund, the Aaron I. Fleischman and Lin Lougheed Fund, and The International Council of The Metropolitan Museum of Art.

The Real Thing: Unpackaging Product Photography is made possible by The Robert Mapplethorpe Foundation, Inc. ♦ The exhibition will illustrate how commercial camerawork contributed to the visual language of modernism, suggesting new links between the promotional strategies of vernacular studios and the interwar avant-garde.

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Image: ♦ One of Annette Messenger's small framed prints undergoing conservation treatment recently in the lab in preparation for exhibition installation. Credit: Aleya Lehmann

♦ Annette Messenger (French, born 1943), *My Vows (Mes Voeux)*, 1990. Gelatin silver prints in artist's frames with twine and nails, dimensions variable. Gift of David M. McKee, 2015 (2015.726.1-106) ♦ On view in *Don't Forget to Call Your Mother* through September 15, 2022