
Department of Photograph Conservation Bulletin

July 2024 No. 34



“The Cathode Ray Tube Will Replace Canvas!”

Department News

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The Department of Modern and Contemporary Art’s acquisition of *Chinese Memory* by Nam June Paik represents a momentous addition to The Met collection by one of the foundational figures of video art. Conservation examination of this intricate installation artwork required a team effort to document both its unique physical components and its digital video files.

Born in Seoul in 1932, Nam June Paik and his family fled the country during the Korean War, arriving first in Hong Kong and later Japan. After relocating to Germany to study music, Paik eventually settled in New York City in 1964. He quickly became involved with the artists, performers, composers, and poets who were part of the Fluxus movement. Paik experimented with music, performance, installation, film, and video and went on to create a vast body of work. He embraced the emerging audiovisual technologies of the time and pushed them in new directions, remarking that “the cathode ray tube [television] will replace canvas.”

Chinese Memory, created in 2005, has been identified as part of the artist’s [“late style.”](#) The artwork was finished one year before Paik’s death and may have been one of the last works that he completed. The installation consists of various elements arranged around a vintage television cabinet (see image on p. 2). Paik painted the cabinet in brightly colored pictograms of seated Buddhas and smiling televisions as well as his name and other phrases in Chinese, Korean, and English. A cathode ray tube (CRT) television inside the cabinet displays Paik’s video—an assemblage of past work, including excerpts from [You Can’t Lick Stamps in China](#) (1978) and [Global Groove](#) (1973), as well as street footage of New York City’s Chinatown and Greenwich Village neighborhoods and performances by poet Allen



Cover:
Two televisions displaying
a test pattern during their
evaluation in the lab. On the
left, the television provided
by the gallery as part of
the acquisition of *Chinese
Memory*, on the right, a
television provided by our
Media and Installation team
as a point of comparison.
Credit: Jonathan Farbowitz

At left:
Nam June Paik (American,
born Korea, 1932–2006),
Chinese Memory, 2005,
Single-channel video,
color, silent, 21 min., 12 sec.;
vintage television cabinet
with permanent oil marker,
acrylic, record cover, scroll,
antennae, and books,
81 × 55 × 44 in. Purchase,
Charles M. Kim, Jean
Su Maeng Kim, and Lila
Acheson Wallace Gifts, 2024.
(2024.302a–p)

Following page:
Jonathan setting up the
television and media player
for a test installation viewed
by Met staff and members of
the Acquisitions Committee
of the Board of Trustees.
Credit: Margaret Gaines

“The Cathode Ray Tube Will Replace Canvas!”

Ginsberg. Paik intervened on the footage with analog video processing equipment to collage it and distort it as well as add highly saturated colors.

A Rembrandt brand television antenna sits atop the cabinet and a stack of books on Chinese philosophy, history, and politics is arranged in front. Hung on the wall behind the cabinet are a scroll and a phonograph record sleeve. Jonathan Farbowitz, Associate Conservator of Time-Based Media, along with Kendra Roth in Objects Conservation and Rachel Mustalish in Paper Conservation set out to examine and document these installation elements.

The CRT television that displays Paik’s video arrived in the photograph conservation lab in March—a consumer-grade Sony model manufactured in December 1993. Condition checking this now-obsolete equipment requires specialized expertise. Jonathan worked with Raphael Shirley, who has decades of experience in media art installation and was a former assistant to Paik, to examine this television.

Together Raphael and Jonathan put the television through its paces. After evaluating its display with various test patterns, including the color bar pattern seen in the cover image, they looked at the inside of the television’s case, which fortunately had relatively little dust or dirt for its age. They played the original video for *Chinese Memory* on the television and assessed the set’s contrast, brightness, and color reproduction.

However, some condition issues only appear after a CRT television has been running for a while. At Raphael’s recommendation, Jonathan began long-term testing of the television. It remained on in the lab during working hours for about two weeks, available for passersby to watch. Members of the department often described the video as “hypnotic” and “mesmerizing.” During this period of testing, the television thankfully had no observable condition issues.

The CRT television provided has a finite lifespan and replacement CRTs are already difficult to obtain as manufacturers have ceased production of this type of television. Conversations were necessary to determine how to exhibit *Chinese Memory* in the future, either through a replacement of the television or migration to a new display technology. As the artist is no longer living, colleagues in Modern and Contemporary Art, Lauren Rosati, Catherine Burns, and Alejandro Leal Pulido, along with Jonathan, were in touch with the artist’s estate, who confirmed that replacing the television with older or newer display technology in the

future is acceptable. Nonetheless, extending the longevity of the existing television to the best of our abilities remains important. Raphael and her collaborator CT Lui, a CRT technician who worked with Paik among other artists, answered Jonathan’s many questions about storage of the television and future care.

In addition to the physical elements, the gallery and estate provided digital video files. Jonathan examined these files to confirm The Met has the necessary material to exhibit the work going forward. In addition to the CRT television, Jonathan will ensure that these digital files are safely stored. Backup copies of the files will be sent to a preservation vendor who will store these copies in three geographically separated locations and perform an audit of the data annually (discussed in [Bulletin 32, page 5](#)).

The care of artistic works that use CRT televisions, including many works by Nam June Paik, has been a subject of discussion in the conservation community for many years. For example, the [2010 TechFocus I symposium on “Caring for Video Art”](#) took up this topic. Working together with expert technicians, and in discussion with colleagues, conservators continue to address the challenges of obsolete equipment that exists in time-based media installations. Given rapid technological change in our society, works like this held in collections are especially vulnerable and the time and resources to address the preservation of these works are essential.



Conservation Apprentice Update

Since joining The Met staff in 2022, our Conservation Apprentice, Michaela Lott, has worked with the [James Van Der Zee Archive](#), conserving individual photographs, sharing this remarkable artist's work with the public, and gaining invaluable experience in preparation for graduate school. We are proud to share that Michaela has been accepted into the [University of Delaware Art Conservation program](#), where she will begin her master's studies in August 2024.

During her first year, Michaela was introduced to stabilization treatment under the supervision of conservators Diana Díaz Cañas, Katie Sanderson, and Natasha Kung. With funding from the Bank of America Art Conservation Project, over 350 James Van Der Zee photographs are now stabilized and rehoused so they can be handled safely by researchers and the public. Stabilization treatment addresses physical condition issues that may lead to further damage, such as tears or flaking, rather than aesthetic treatment, such as inpainting a loss in the image. The treatment process includes digital photo-documentation before and after treatment, reducing surface dirt, consolidating lifting gelatin binder layers around cracks and tears, mending tears, and bridging areas made unstable by losses (see [Bulletin 30, page 1](#)). Michaela honed her examination and evaluation skills and became adept at stabilization treatments for gelatin silver photographs.

During her second year, Michaela advanced to more complex conservation treatments, going beyond stabilization to aesthetic amelioration. This time her work was generously



funded by the Ford Foundation. Her advanced treatments incorporate aesthetic integration in addition to stabilization so that damage is made less visible. She has created inserts for lost parts of the photographs, reattached corners, and inpainted losses. This provided the perfect opportunity for Michaela to practice her color-matching and surface-imitating skills to make the inserts blend visually with the original photograph (see image at left). Several of her treated photographs are now on display in [The Harlem Renaissance and Transatlantic Modernism](#), on view through July 28.

Michaela commenced a research project looking into blue toning used by James Van Der Zee, which she may continue to pursue during her graduate education. In working with so many of Van Der Zee's prints, Michaela recognized a distinct type of photograph in the archive that had an intense blue color overall. She became curious about how Van Der Zee





Previous page, above:
Michaela Lott posing recently in the sunny Temple of Dendur. Credit: Aleya Lehmann

Previous page, below:
Michaela comparing papers she toned as possible inserts for this photograph, also part of the Van Der Zee Archive. There are so many shades of grey! Credit: Natasha Kung

At left:
Before and after treatment images of a Van Der Zee photograph. Credit: Michaela Lott

James Van Der Zee (American, 1886–1983), *The Swan*, 1925. Gelatin silver print, 6 7/8 × 9 5/16 in. James Van Der Zee Archive, The Metropolitan Museum of Art; Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Alfred Stieglitz Society Gifts, Twentieth-Century Photography Fund, Ann Tenenbaum and Thomas H. Lee Gift, Joyce F. Menschel Fund, and Ford Foundation Gift, 2021. (2021.443.415)

achieved the color and how prevalent this type of photograph was in the archive of roughly 20,000 prints. She has been reading historical literature on toning and will be creating samples with toning solutions, as well as conducting analysis with colleagues in the Department of Scientific Research.

Throughout both years, Michaela took part in many lab activities in preventive conservation, assisted with exhibition installations, and conducted environmental monitoring. She also participated in many outreach events and thoroughly enjoyed sharing her experiences with visitors. She was particularly excited to interact with students from the [NYC SALT Photography Program](#). SALT creates opportunities in visual arts involving professional photography instruction, college-preparatory workshops, and career exposure for New York City youth from diverse backgrounds. She loved seeing expressions of admiration as they looked at and learned about Van Der Zee's work (see image at right). For their visit, Michaela created a hands-on activity for the students to learn about optical brightening agents (OBAs) in photographic papers. OBAs are dye additives that absorb non-visible ultraviolet (UV) light and reflect it back as visible light, making objects appear brighter. OBAs are incorporated in photographic papers and many items of everyday use including detergents, toothpastes, and foods. Michaela showed examples of these everyday objects along with photographs with and without OBAs under UV illumination, which was a fun and accessible way to discuss technical aspects of photograph conservation. In addition to speaking with visitors to the lab, Michaela has presented her work at a meeting of the American Institute for Conservation (AIC) Photographic Materials Group and Emerging Conservation Professionals Network Photo Forum. Michaela has become an integral part of our department, and we will miss her very much. Please join us in a round of applause and well-deserved congratulations as Michaela begins this next chapter of her conservation journey toward certain success.

We extend our thanks and deep appreciation to the Bank of America Art Conservation Project and the Ford Foundation, whose visionary support has made this Conservation Apprentice position possible. The Metropolitan Museum of Art is committed to diversifying the museum field and to conserving and celebrating works of art by artists of color. We are determined to secure continued funding for this Conservation Apprentice position and, with it, the ongoing conservation of the 20,000 photographs and 30,000 negatives in the James Van Der Zee Archive to facilitate access to these significant artworks and this history. You, too, can help our aspirations become a reality!



Above:
An example of one of the blue photographs that are the subject of Michaela's research. Credit: Michaela Lott

James Van Der Zee (American, 1886–1983), *Untitled*, 1910s–1960s. Gelatin silver print, 10 × 8 1/16 in. James Van Der Zee Archive, The Metropolitan Museum of Art; Purchase, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Alfred Stieglitz Society Gifts, Twentieth-Century Photography Fund, Ann Tenenbaum and Thomas H. Lee Gift, Joyce F. Menschel Fund, and Ford Foundation Gift, 2021. (2021.443.288)

Below:
Michaela shares photographs from the Van Der Zee Archive with students from the NYC SALT photography program. Credit: Nora Kennedy

Measuring Color Photographs

Photograph conservation requires a deep understanding of how photographs are made and how to identify the various processes, from the earliest salted paper prints to the most recent innovations in digital printing technologies. Understanding a photograph and its component materials allows conservators to make educated decisions about exhibition conditions, storage environment, and conservation treatment, all with the goal of extending its lifetime. Some of the research we conduct in the lab is driven by an ongoing desire to better understand how photographs age—how do typical exhibition or storage conditions affect the aging of photographs? What effect does light exposure have on the diverse types of photographs held in The Met’s collection?

One way to learn more about how artworks change with light exposure is through measuring the color of a photograph before and after exhibition with a spectrophotometer (see image at right). This instrument measures color by reflecting light off the surface of an object and capturing the reflected light as numerical data, which acts as a color “fingerprint” representing the measured color. When an artwork is measured before and after an exhibition, the difference between the two measurements can be calculated, resulting in a numerical value indicating the overall amount of color change that has occurred. Additional calculations can tell us more about how the color has changed: Has the overall tone become warmer or cooler, lighter or darker?

How much color change is acceptable when thinking about a work of art in a museum collection? At first, one might think that no change is acceptable. If this were our goal, we could store the photographs in a dark freezer, never exposing them to light through exhibition. Thankfully, The Met’s mission is to both preserve and provide access to its collection, so as conservators, part of our job involves figuring out how rapidly photographs are changing and working with curators to make decisions about display and about how much change we are willing to accept.

Since the effects of light exposure are both cumulative and irreversible, monitoring color change with a spectrophotometer offers tremendous value in our ongoing mission to both preserve and safely display the collection, and taking these measurements is a regular part of our practice. Tracking color change over time informs future decisions about how to exhibit photographs in a way that mitigates



some of the risks of light exposure by either lowering light levels or shortening exhibition times.

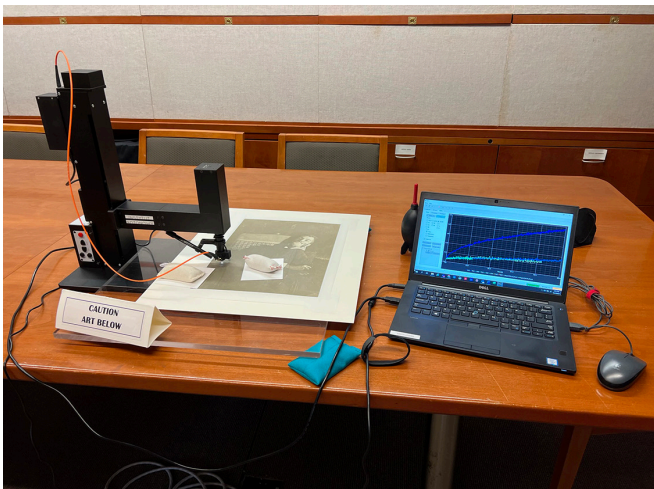
Spectrophotometer measurements provide meaningful, quantifiable information about how a photograph is changing, often before those changes are visible to the human eye. However, we can only obtain this information after the color change has already occurred.

The microfading tester (MFT) is a device in our lab that uses a spectrophotometer to measure color while carrying out a light aging test using a small, powerful beam of light. With a five-to-ten-minute light-aging test, we can obtain an aging curve representing the sensitivity of an object to light. This curve provides an idea of how the object is likely to change during a period of exhibition.

The MFT was designed by Dr. Paul Whitmore at the Art Conservation Research Center at Carnegie Mellon University in the late 1990s. Created as a means of assessing light stability, The machine exposes a 0.4 millimeter measurement site to a high-intensity light source through a fiber-optic cable. During the exposure, a spectrophotometer takes color measurements at even time intervals. The resulting data is

evaluated against measurements taken on ISO Blue Wool (BW) standards (see image below, right). The BW standard consists of eight strips of wool colored with blue dyes of increasing light stability, with BW1 being the most light-sensitive and BW8 the most stable. MFT results are evaluated against measurements taken on the three most sensitive strips, BW1–BW3, and assigned an equivalency based on which BW strip the results most closely resemble. The most stable photographs, such as well-processed gelatin silver prints, tend to perform similarly to BW3. Objects with a BW3 rating are considered fairly stable and can be exhibited for a standard three-month period without concern about significant color change. The rate of color change on BW1 is so rapid that any object with that degree of light sensitivity or higher would change color too quickly to be safely displayed under normal exhibition conditions. A very sensitive photograph, such as an unfixed, salt-stabilized print by William Henry Fox Talbot, would register well above BW1.

The Met acquired our first MFT in 2011 as a joint purchase between the Department of Photographs and Scientific Research. Through the years, the instrument was used primarily by Photograph Conservator, Katie Sanderson in her ongoing research on evaluating color change in photographs. In 2022, we replaced that first instrument with a newer one designed by Jacob Thomas at Jacob Thomas MFT Consultancy, again as a joint purchase with Scientific Research. This new instrument is more automated and easier to use (see image below, left). It is the next step in the refinement of this important tool. Because of its improved ease of use, more conservators are now applying this device to their research, including our colleagues in Textile Conservation, Scientific Research, and Objects Conservation, where they are currently running tests on musical instruments.



It is tempting to think of microfading tests as a way to predict how an artwork will change during an exhibition. However, artificial aging techniques like this cannot always provide us with a reliable prediction of behavior as the more extreme conditions required for artificial aging—in this case, a very intense light source—can sometimes affect the tested materials slightly differently than typical exhibition conditions. The MFT's great value lies in assessing light stability relative to known samples, such as blue wool cards or other photographs. By providing an initial idea of the photograph's light stability, it can contribute to decisions about exhibition parameters. In tandem with real-time color measurements taken before and after exhibition the MFT becomes even more useful. The data from these real-time measurements provide actual information on how the object changed during display and can be directly compared to the MFT data to evaluate the accuracy of the MFT results. The more photographs we measure with both instruments, the better our understanding of their behavior will become. Over time, this data comparison will also allow us to learn more about what the MFT can predict, contributing to ongoing research efforts here at The Met and at museums and research institutions worldwide.

We extend our thanks to the wonderful friends and supporters of our department, whose generosity makes purchasing specialized scientific equipment like the microfading tester possible.

Previous page:

Rajeev Kumar Choudhary, [former ICFP Fellow](#), uses a spectrophotometer to measure the color of an albumen print in the Department of Photograph Conservation's study collection. On top of the photograph, there is a transparent Mylar template with a hole at each measurement site and soft weights holding the template in place. This protects the surface of the photograph from the device and makes it possible to measure the same sites on the photograph in the future.

Far left:

An MFT test in progress on a gelatin silver print by [Degas](#). The tests were carried out as part of a loan assessment. The aging curves produced by the MFT tests appear in a graph on the computer screen on the right. The results of the tests showed that the photograph's sensitivity is roughly in the category of Blue Wool 3, which is typical for gelatin silver prints.

Left:

Blue wool card with eight strips of dyed wool, each with increasing stability from the most sensitive (BW1) at the top to the most stable (BW8) on the bottom. This card was exposed under an ultraviolet lamp for 72 hours, and shows visible fading: the right third was covered the entire time, the middle third was exposed for 36 hours, and the left third was exposed for the full 72 hours.



Celebrating Felice

In March, we bade a fond farewell to our colleague Felice Graciela Robles as she accepted her new permanent position as Assistant Conservator of Photographs at the Art Institute of Chicago. Felice has been connected with The Met's Photograph Conservation Department for over five years, beginning when she was a graduate student at the Institute of Fine Arts' Conservation Center, with whom we have a close association. Felice concluded the four-year graduate program with a [nine-month internship](#) at The Met, graduating in May 2023 with her MS in the Conservation of Historic and Artistic Works, and her MA in the History of Art and Archaeology. Following graduation, Felice joined The Met staff as [Assistant Conservator](#) to work on a ten-month exhibition-specific project.

The Met's Photograph Conservation Department has a long history of supporting educational initiatives, welcoming and mentoring students through their formative years. In Felice's case, she had considerable conservation experience as well as digital preservation exposure, so arrived at New York University better prepared than many. During her graduate school years, she expanded her conservation treatment skills, addressing new conservation challenges and processes with which she was less familiar (at right).

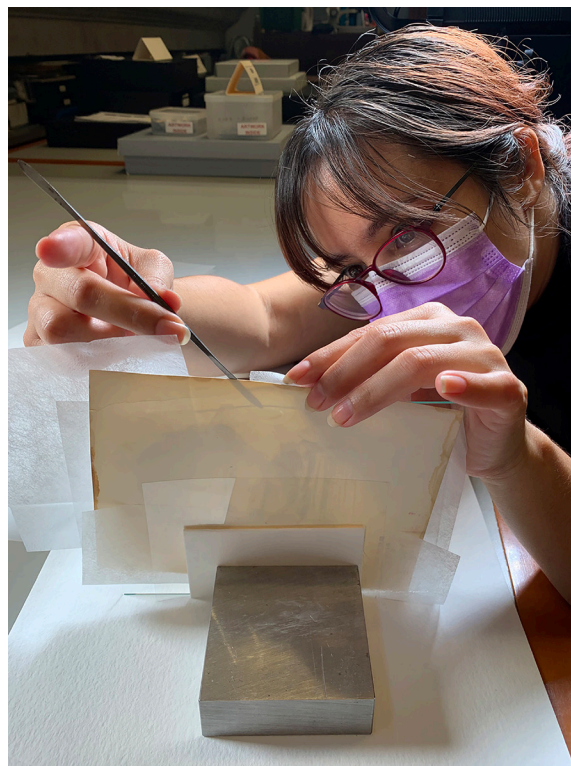
She completed a dual specialization in time-based media and photograph conservation, a pioneering combination that has become important in contemporary art conservation. During graduate school Felice researched Shu Lea Cheang's video installation work *Those Fluttering Objects of Desire* at NYU's Elmer Holmes Bobst Library. This artwork utilized a group of thermally printed paper rolls in its production. The use of this ephemeral printing technology as an art material was unusual, and Felice was able to determine its aging characteristics and vulnerabilities in order to best house and store the rolls long-term.

During her graduate internship, Felice contributed to the care of both photographs and time-based media artworks in the collection. She assisted with the execution and documentation of several exhibitions, including *Richard Avedon: MURALS*, *Maha Maamoun: Selected Works*, and *Don't Forget to Call Your Mother*. In addition, she played a key role in conducting artist interviews. She helped with the intake of an installation work by Louise Lawler that required applying preservation strategies from both photograph and

time-based media conservation ([see Bulletin 33, page 5](#)). Her work on the audit of time-based media art improved the cataloging and storage of these vulnerable pieces.

While on staff, Felice focused on the examination, documentation and treatment of over 100 nineteenth-century cased images from the [William L. Schaeffer collection](#), destined for a 2025 exhibition. Daguerreotypes, tintypes, and ambrotypes are by nature one-of-a-kind photographs, making conservation attention a priority. Though not all will be on view in 2025, many will be featured in the exhibition catalog, making treatment before catalog imaging essential. Without Felice's careful attention and precise work, these precious artworks could not have been included in the catalog and, eventually, the exhibition. We are all grateful to have had Felice in our midst these last years and congratulate her on her many achievements, including this important position at the Art Institute of Chicago. While it is sad to bid farewell to beloved colleagues, on the positive side, the field is small, and our networks are tight.

We celebrate you, Felice!





Previous page:
As a graduate student, Felice took on challenging treatments like this removal of a black-and-white family photograph stuck to glass. Credit: Nora Kennedy

Above:
Artist Unknown, *Squirrel Eating*, 1870s.
Tintype, 3 3/8 x 2 1/2 in. William L. Schaeffer Collection, Promised Gift of Jennifer and Philip Maritz, in celebration of the Museum's 150th Anniversary (L.2019.57.128)

Exhibitions



Current Exhibitions

Don't Forget to Call Your Mother
December 18, 2023 through September 15, 2024

Afterlives: Contemporary Art in the Byzantine Crypt
January 29, 2024 through January 25, 2026

The Harlem Renaissance and Transatlantic Modernism
February 25 through July 28, 2024

The Real Thing: Unpackaging Product Photography
March 11 through August 4, 2024

Upcoming Exhibitions

Ink and Ivory: Indian Drawings and Photographs Selected with James Ivory
July 29, 2024 through May 4, 2025

Floridas: Anastasia Samoylova and Walker Evans
October 14, 2024 through May 11, 2025.

Jesse Krimes: Corrections
October 28, 2024 through July 13, 2025

Location

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 The 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.

Above:
Jesse Krimes (American, born 1982), *Purgatory*, 2009. 292 prison-issued soap, newsprint transfer, playing cards, and related ephemera; soap approximately 1 1/2 in. x 1 in. each. Courtesy of the artist and Jack Shainman Gallery, New York. (TR.151.1–.292.2024)

Will be on view in *Jesse Krimes: Corrections*, October 28, 2024 through July 13, 2025.

Support & Acknowledgements

Acknowledgements

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.

Afterlives: Contemporary Art in the Byzantine Crypt is made possible by The Jaharis Family Foundation. The exhibition brings together modern-day works that reckon with death and visualize the afterlife and Byzantine Egyptian funerary art and artifacts in part of the Mary and Michael Jaharis Galleries known as the Byzantine Crypt (Gallery 302).

The Harlem Renaissance and Transatlantic Modernism is made possible by the Ford Foundation, the Barrie A. and Deedee Wigmore Foundation, and Denise Littlefield Sobel. Corporate sponsorship is provided by Bank of America. 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 illustrates 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.

Ink and Ivory: Indian Drawings and Photographs Selected with James Ivory is made possible by The Hagop Kevorkian Fund. Additional support is provided by the Lavori Sterling Foundation Endowment Fund. The exhibition presents a selection of superlative drawings from the courts and centers of India and Pakistan (with a few related Persian works) dating from the late sixteenth to the twentieth century.

Floridas: Anastasia Samoylova and Walker Evans is made possible by The Robert Mapplethorpe Foundation, Inc. This exhibition brings together two distinct but related bodies of work depicting the idiosyncratic visual landscape of Florida: paintings and photographs by Walker Evans and photographs and collages by Anastasia Samoylova.

Jesse Krimes: Corrections is made possible by Joyce Frank Menschel. This exhibition pairs contemporary installations made in prison by American artist Jesse Krimes with 19th-century photographs from The Met collection by French criminologist Alphonse Bertillon, who developed the first modern system of criminal identification.

Support

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.

To learn more about how you can become involved and support this critical area at The Met, please contact:

Hannah F. Howe
Deputy Chief Development Officer of Individual Giving
(212) 731-1281
hannah.howe@metmuseum.org

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Bulletin Archive

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Above:
Walker Evans (American, 1903–1975),
Dressing Table and Mirror in African-American Preacher's House, Near Hobe Sound, Florida, 1933–34. Gelatin silver print, 9 1/2 × 7 1/2 in. Anonymous Gift, 2007 (2007.458.3)

Will be on view in *Floridas: Anastasia Samoylova and Walker Evans*. October 14, 2024 through May 11, 2025.