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# Department of Drawings and Prints Newsletter

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Issue 4



THE  
MET

# From Nadine Orenstein

New beginnings characterize the past year in the Department of Drawings and Prints: refreshed galleries, new staff, new fellowships, and significant acquisitions.

Thanks to the generosity of Charles and Jessie Price and the PECO Foundation, the Robert Wood Johnson, Jr. Gallery—our most visible public space where four times a year we display works from our collection—received a much needed makeover. The floor to ceiling fabric was removed and replaced by painted walls with horizontal and vertical panels covered in a lighter toned fabric. This primary pathway through the Museum looks bright and fresh and feels more like a gallery. The new design will allow us to make future changes to the wall coverings without having to replace the entirety of the fabric. In the future new wood floors and removable walls will be installed in our main exhibition galleries for drawings, prints, and photographs.

Our Study Room is now open four days a week to scholars, students, classes, and anyone interested in works on paper. Allison Rudnick, who has been at its helm, will now devote her time to curatorial work, while Liz Zanis will assume its management. During one of the recent Study Room appointments we were reminded of the power of art and the importance of access to our collections in the Study Room when an artist who frequently works in red chalk broke into tears when shown Michelangelo's study of the *Libyan Sibyl* for the Sistine ceiling. The Study Room also regularly receives groups, special guests, and researchers. We recently assisted a team of specialists in testing a portable kit for photographing watermarks and chain and laid lines in papers (more below). In May, we welcomed the Print Council of America—the organization of North American curators, conservators, and scholars of works on paper—with a selection of highlights from the collection. These included a recent bequest, a double-sided drawing by Francesco Salviati, *Seated Nude Youth / Bearded Nude Male Figure* from 1526–27, and Robert Rauchenberg's 1963 lithograph *Accident*. We also offered our Print Council colleagues an opportunity to tour the David exhibition and the related Johnson Gallery display *In the Orbit of Jacques Louis David: Selections from the Department of Drawings and Prints*. On October 17, we welcomed Her Majesty Queen Sonja of Norway, herself a printmaker, and showed her highlights of printed works in our collection and Pieter Bruegel's partially cut woodblock, *The Dirty Bride* (ca. 1566).



From Nadine Orenstein

Among the special opportunities offered to our Friends of Drawings and Prints was a viewing of our enormous Paris Prize architecture drawings that rarely can be shown because of their size and fragile condition. We are grateful to Abraham Thomas, Daniel Brodsky Curator of Modern Architecture, Design, and Decorative Art in the Modern and Contemporary department, for discussing these remarkable drawings with those who attended. To kick off the 2023 season of Friends events, in late September Japanese artist and puppeteer Maiko Kikuchi performed *Pink Bunny* in our Johnson Gallery with masks and props made entirely of paper. Forthcoming events will include exhibition tours, a concert of Danish music, a class in our Study Room with Ashley Dunn on Manet and Degas, and evening drinks on the roof with spectacular views across Central Park. Let us know if you are interested in joining the Friends of Drawings and Prints, a Patron's Circle Membership Level.

*Jacques Louis David: Radical Draftsman*, organized by Perrin Stein, was a highlight of the spring season. The exhibition, which attracted over 82,000 visitors and received rave reviews, resonated with our turbulent times. Jason Farago of the New York Times described it as: "A landmark exhibition... stages the ultimate showdown of culture and politics." If you missed it, have a look at the virtual opening on The Met's YouTube

Cover:  
Jacques Louis David  
(1748–1825), *Heads of a  
Faun and a Young Woman*  
(detail), ca. 1792–96. Pen  
and dark brown iron gall  
ink, 6 1/8 × 7 11/16 in. (15.5 ×  
19.5 cm). Harry G. Sperling  
Fund, 2022 (2022.294)

This page:  
The refurbished Johnson  
Gallery



channel in which Perrin gives the viewer a personal tour (link at the end of this newsletter). Not long after the exhibition ended, we acquired David's vibrant and enigmatic study, *Heads of a Faun and a Young Woman*.

Other acquisition highlights this year include a self-portrait (1649–51) by the seventeenth-century Dutch draftsman and printmaker Cornelis Visscher who created numerous such drawings during a brief career that was cut short by his premature death at age 29. Engraved in 1554 by Lambert Suavius with a diamond tipped burin, a rare and large portrait of Antoine Perrenot de Granvelle—one of the most important Netherlandish patrons of the arts during the mid-sixteenth century—entered the collection. The international character of print publishing during the eighteenth century is wonderfully demonstrated by a parade of street vendors from Rome in a rare set of thirty-five hand-colored engravings. The series was produced for the Spanish market by the Remondini publishing firm based in Bassano del Grappa, Italy. In an evocative watercolor *Old Man of Conniston from the Gardens at Brantwood* (ca. 1890–1901), British artist Arthur Severn depicted the misted mountains of the Lake District from the home of John Ruskin, the artist's cousin by marriage. *Night in Saint-Cloud* (1890–92), an early graphite study created by Edvard Munch following the death of his father is the only known compositional drawing related to a significant series of works with this title (paintings, pastels, and a print). One of the paintings on this theme from a private collection is currently on view in the Museum's nineteenth century galleries and the two works were recently displayed together in our summer Johnson Gallery display. We continue to build our collection of modern and contemporary works on paper. A lithograph by a leading figure of Venezuelan abstraction, Gego (Getrud Goldschmidt), created at the Tamarind Lithography Workshop in 1966, explores kinetic line and space. McArthur Binion's aquatint *Potato Field* (2017), is one of three prints by the artist acquired this year. In these works, Binion combines what he terms “handmade geometry” with layers of materials that contain biographical and historical references.

We are looking forward to a stellar group of exhibitions this coming year. *Beyond the Light: Identity and Place in Nineteenth-Century Danish Art*, organized by former Met curator Freyda Spira along with Stephanie Schrader from the Getty and Thomas Lederballe from the SMK (The National Gallery of Denmark in Copenhagen) opens in late January (more on this below). The theme of Danish nineteenth-century art will extend to our annual drawings symposium that takes place on January 23, 2023, in



conjunction with Master Drawings, New York. The speakers will be Freyda, Stephanie, and Thomas as well as Roberta Olson, Curator of Drawings at the New York Historical Society. A multi-media exhibition, *Art for the Millions: American Culture and Politics* in the 1930s, curated by Allison Rudnick, will open in early September 2023 (see below). As a Guest Scholar at the Getty Research Institute in Los Angeles earlier this year, Allie spent a productive three months conducting research for the exhibition. Finally, organized in collaboration with the Musée d'Orsay in Paris, *Manet/Degas* curated by Stephan Wolohojian, John Pope-Hennessy Curator in Charge European Paintings and Ashley Dunn from our department, opens in mid-September 2023. The exhibition will examine one of the most significant artistic dialogues in the history of modern art: the close and sometimes tumultuous relationship between Edouard Manet and Edgar Degas. Carmen Bambach is working on a major survey of Raphael's activity as a draftsman, painter, architect, poet, antiquarian, and designer scheduled for spring 2026.

Under the auspices of the IFPDA's Print Month, our sixth annual Print Study Day took place online in mid-October before an international audience. Joyce Zelen (Lecturer at Radboud University, Nijmegen), Benedetta Spadaccini (Assistant Curator, Biblioteca Ambrosiana, Milan),

Anonymous, *Title and Plate 1: The Cries of Rome*, ca. 1770–1800, after Giovanni Ambrogio Brambilla (active 1575–99), published by the Remondini firm. Engraving with hand coloring, sheet: 9 5/8 × 15 1/16 in. (24.5 × 38.3 cm). Purchase, Ann and Matthew Nimetz Gift, 2022 (2022.71)



and Ashley Dunn spoke about their print projects ranging from the fifteenth through the nineteenth centuries (see below). During the IFPDA Print Fair, Jennifer Farrell interviewed artist Derrick Adams and I participated in a panel discussion with fellow print curators entitled “The Impact of Prints in Museums: What Do Curators Say?”

Travel became a little easier this year and in April I lectured on a Travel with The Met program along the Danube from Budapest to Bucharest. Our small, but hardy group, marveled at the elegance of Hungarian Secession architecture, the horror vacui of painted Bulgarian church interiors in the small town of Arbanasi, the natural spectacle of the famous Iron Gates gorge, highlights of antiquities and works on paper in the National Museum in Belgrade with curators Dragana Kovačić and Dena Babajić, and much more.

Since January, four staff members have joined our department. Joanna Sheers Seidenstein (profiled below) arrived in April as Assistant Curator of Northern European drawings, prints, and illustrated books. Casey Davignon, Collections Manager, and Jasmine Kuylenstierna, Collections Management Associate, came to us from the Department of European Sculpture and Decorative Arts to manage our database. Marissa Acey now sits at our front desk as Associate for Administration.

Abraham Thomas with our Friends' group on March 24 discussing Paris Prize architecture drawings



Francesco Salviati (1510–1563), *Seated Nude Youth*, 1526–27. Pen and iron gall brown ink, 16 1/2 × 10 1/4 in. (41.9 × 26.1 cm). Gift of Estate of Michael E. Hall, Jr., 2021 (2021.69a, b)



Edvard Munch (1863–1944),  
*Night in Saint-Cloud*,  
1890–92. Graphite, 9 1/4 ×  
10 3/4 in. (23.5 × 27.3 cm).  
Purchase, Charles and  
Jessie Price and Friends of  
Drawings and Prints Gifts,  
2022 (2022.44)

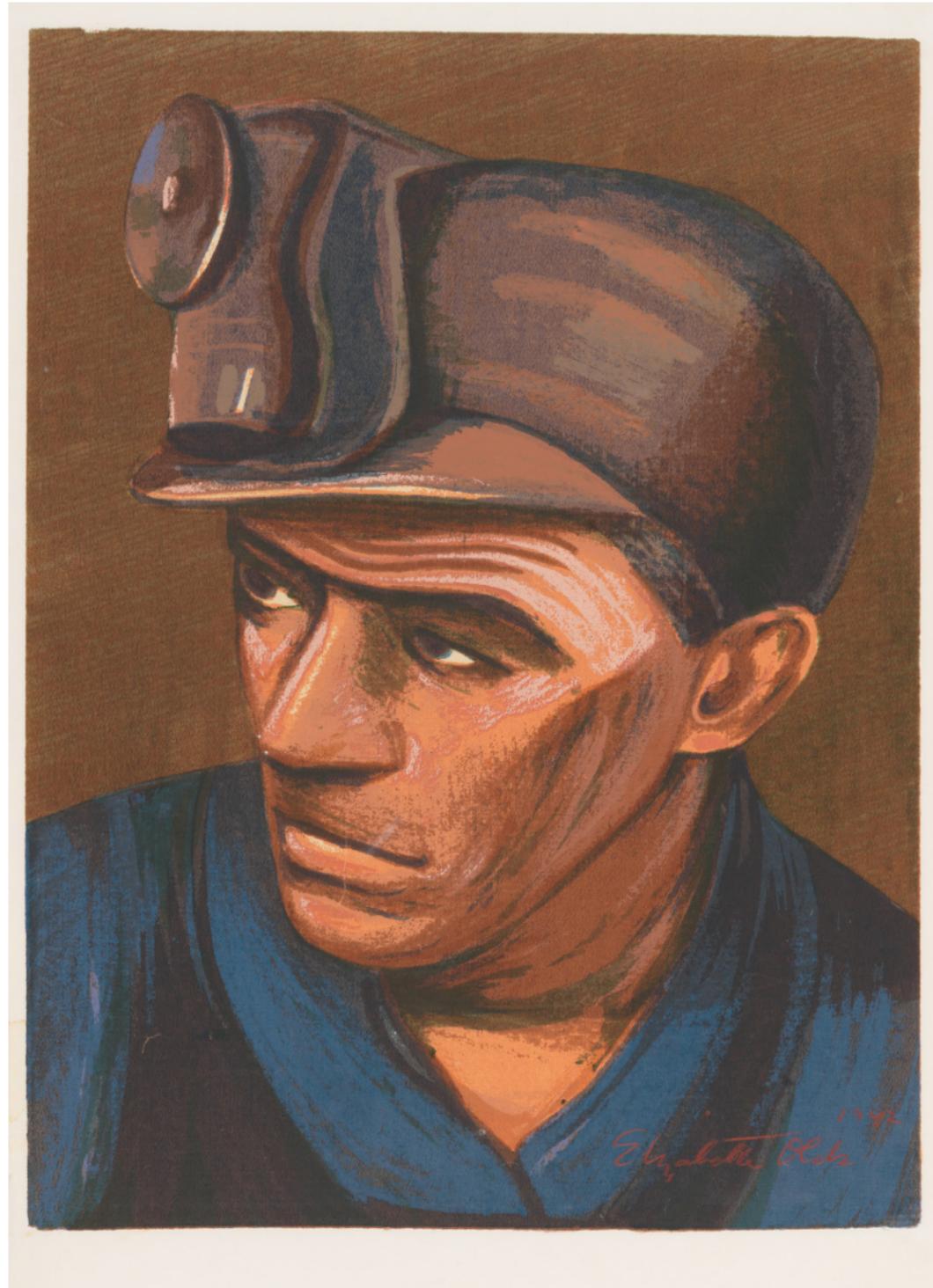
Among her many duties, Marissa manages our department's Visiting Committee and Friends group. In September four fellows began their terms in the department; Olivia Dill, Danielle Canter, Joseph Henry as Diamonstein-Spielvogel Fellows, and Francesca Kaes as a Getty Paper Project Fellow (more on the fellows below). Two of our staff members received well-deserved promotions: Femke Speelberg who, in addition to celebrating her marriage to Michael Morris on April 30, was made Curator, and Clara Goldman became Associate Administrator. Two future appreciators of works on paper also joined our extended family. In February Ashley Dunn gave birth to Isla Cooper Dunn and in June, Allie Rudnick gave birth to Malcolm "Mac" Daniel Peretz.

The Museum has embarked on an ambitious new building project, the Oscar L. Tang and H.M. Agnes Hsu-Tang Wing for modern and contemporary art, which will replace the current galleries for the display of this material in the southwest corner of the Museum. I feel fortunate to have been one of three curators involved in choosing the architect. Following an international search, Mexican architect Frida Escobedo was selected to realize the Museum's vision for the wing. Last March, a group from The Met travelled to Mexico City to look at Escobedo's work, meet her team, and visit buildings that have inspired her. Frida and her staff have set up an office in the Museum and we will soon begin to meet with them weekly to work on the design. Works on paper will play an integral part in the displays and our department is looking forward to contributing to the program which will include works in all media from across the Museum to enable cross-cultural as well as cross-temporal interactions. We are now focused on entering all of our modern and contemporary works into our database so that the wealth of our collection will be visible to all.

So much activity and more to come. We invite you to visit our exhibitions and Study Room, look at the collection online and take part in our virtual programming. As a reminder, we could not accomplish all of this without friends and supporters who help sustain our dynamic and stimulating program.

Nadine M. Orenstein  
Drue Heinz Curator in Charge

# Art for the Millions



Elizabeth Olds, *Miner Joe*,  
1942. Serigraph. image:  
16 1/2 x 12 1/4 in. (41.9 x  
31.1 cm) sheet: 18 3/4 x 12  
3/4 in. (47.6 x 32.4 cm).  
Metropolitan Museum of  
Art, Museum Accession,  
transferred from the  
Lending Library Collection  
(64.500.1)

## Art for the Millions

For three months in early 2022, I was a Guest Scholar at the Getty Research Institute (GRI) in Los Angeles where I was engaged in research for my upcoming exhibition *Art for the Millions: American Culture and Politics in the 1930s* (opening September 5, 2023). The exhibition will survey the visual culture of the United States during a decade characterized by political and social upheaval, with a focus on the transmission of political ideas through different media—from painting to postcards to film.

The exhibition's title is borrowed from a term used to describe art made under the auspices of the Works Progress Administration (WPA), a sweeping New Deal initiative established by President Franklin D. Roosevelt to provide employment for those seeking jobs during the Great Depression. At the GRI, I researched artists' participation in the program, drawing on interviews and correspondence in their Special Collections. *Art for the Millions* will include works by several WPA artists, investigating how federal support provided them with opportunities to communicate their political attitudes through their work.

The WPA is just one aspect explored by the exhibition, which will present works that are emphatically propagandistic as well as those imbued with political messaging in more subtle ways. It will begin by examining the work of leftist artists who called attention to the plight of the working class during the Great Depression. Economic instability at home—coupled with the rise of dictatorships in Europe—precipitated a heightened sense of patriotism across the country. Nationalist sentiments took visual form in the revival of historical American subjects, styles, and techniques and instigated widespread efforts to preserve the artistic traditions of indigenous cultures. It also drove artists with different practices to create romanticized views of the rural U.S., which documentary photographers countered with depictions of those hit hardest by the economic downturn. Despite the hardships that befell millions, faith in the country's industrial and technological prowess was reflected in images of the Machine Age, industrial design, and the World's Fairs.

### Allison Rudnick

# A Late Gothic Architecture Drawing by Lorenz Lechler



Left:  
Lorenz Lechler (ca. 1460–ca. 1538) and unidentified Central European artist, *Design for a Monumental Sacrament House*, 1502. Pen and two types of ink over blind ruling, 10 ft. 7 in. × 14 3/8 in. (322.6 × 36.5 cm). Purchase, The Cloisters Collection, Lila Acheson Wallace Gift, and Harry G. Sperling Fund, 2022 (2022.256)

Page 13:  
Installation view

## A Late Gothic Architecture Drawing by Lorenz Lechler

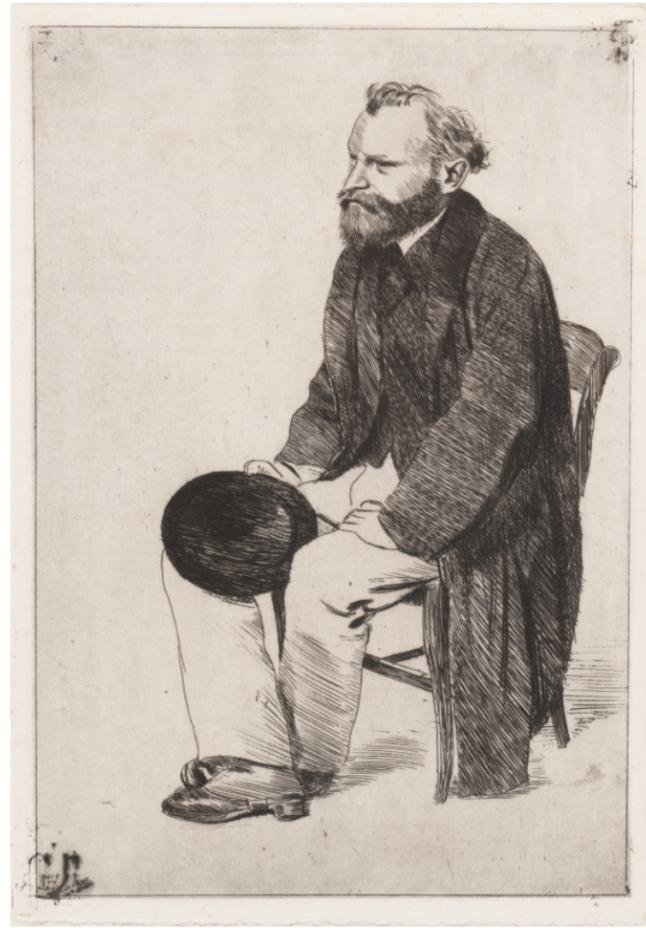
This summer in collaboration with the Medieval Department, we were able to make an extraordinary addition to the Museum's collection of architecture drawings, an eleven-foot design in pen and ink on vellum for a late Gothic sacrament house. This structure, that stored the host of Communion, was meant to be raised inside a church. Over the course of the fifteenth century, sacrament houses became feats of architectural experimentation and ambition and could soar to a height of nearly 70 feet. Large-scale drawings were made to plan the intricate program of tracery and sculpture, and often involved the collaboration of architects, masons, and sculptors. In our drawing two distinct hands can be discerned: one for the architectural elevation, and the other for the sculptural program. An inscription on the drawing identifies Lorenz Lechler (ca. 1460–ca. 1538) as the architect, and 1502 as the date for the drawing. Lechler was active in different German cities. He was celebrated to such an extent that in 1489 the town of Esslingen promoted him as the candidate to complete the famous Duomo in Milan.

Although today they are not widely known, presentation drawings for church towers and sacrament houses represent one of the most impressive categories of architectural drawing from the late Middle Ages. Most remained in building workshops and were later incorporated into local archives. Because of this, very few have found their way to the open market or into museum collections. Earlier this year, I visited Vienna, Ulm, and Strasbourg, where in just three institutions the great majority of around 600 surviving late Gothic architecture drawings can be found. The trip allowed me to verify the quality of our new acquisition—only the second of its kind in the USA—and also begin work on a special exhibition planned for fall 2025 that will explore this groundbreaking yet little known period of architectural draftsmanship.

**Femke Spielberg**



# Manet/Degas



Left:  
Edgar Degas, *Edouard Manet, Seated, Holding His Hat*, ca. 1868. Graphite and black chalk, 13 1/16 x 9 1/16 in. (33.1 x 23 cm). Rogers Fund, 1918 (19.51.7)

Right:  
Edgar Degas, *Manet Seated, Turned to the Left*, ca. 1868. Etching; first state of two, 12 5/16 x 8 3/4 in. (31.2 x 22.2 cm). Purchase, Mr. and Mrs. Derald H. Ruttenberg Gift, and several members of The Chairman's Council Gifts, 2003 (2003.329)

## Manet/Degas

Born only two years apart, Edouard Manet (1832–1883) and Edgar Degas (1834–1917) were friends, rivals, and at times antagonists, who worked to define modern painting in France. *Manet/Degas*, co-organized with the Musée d'Orsay in Paris is the first exhibition to assess the relationship of these two seminal figures of nineteenth-century French art. The exhibition features around 160 paintings, drawings, and prints—roughly 80 by each artist—drawing on the deep holdings of the Musée d'Orsay and The Met, as well as loans from public and private collections. It will open in Paris on March 28, 2023, before its presentation in New York on September 25.

The exhibition was originally conceived by Laurence des Cars, now President-Director of the Musée du Louvre. Stephan Wolohojian, John Pope-Hennessy Curator in Charge European Paintings, and I developed the project with Isolde Pludermacher, Chief Curator of Painting, and Stéphane Guégan, Scientific Advisor to the President, at the Musée d'Orsay. By examining the two artists' careers in parallel, and staging a series of confrontations and juxtapositions between their works, we aim to investigate how their artistic objectives and approaches overlapped and diverged. The exhibition will explore Manet and Degas's interactions in the context of the family relationships, friendships, and intellectual circles that shaped their work. It will also highlight how each artist adopted different strategies for exhibiting and circulating their paintings and prints and the critical repercussions of their choices.

Among the works on paper, I am particularly thrilled to unite a group of drawings that Degas made of Manet in preparation for a series of three etchings around 1868. The Met purchased two of the portrait drawings from Degas's estate sale in 1918 and two others, which Degas gifted to Manet's niece Julie on the occasion of her marriage in 1900, are now in the collection of the Musée d'Orsay.

**Ashley Dunn**

# The Salon du Dessin

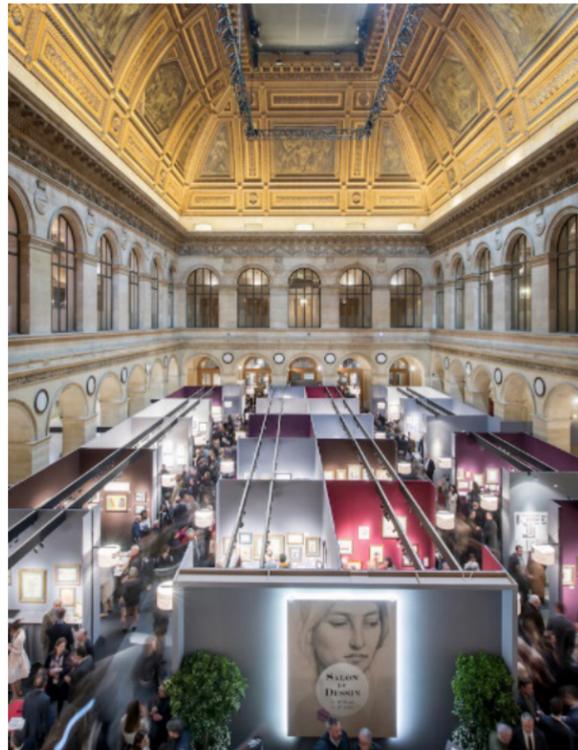


The timing of the Salon, like so many other things, was disrupted by the pandemic, but next year it is scheduled to return to its traditional time slot. Even if late March in Paris is notoriously unpredictable from the point of view of weather (pack an umbrella!), one is sure to be rewarded by many drawings new to the market. Among the works The Met was able to acquire this past spring was an impressive early pen and ink drawing of *The Three Graces* by Christoph Murer (1558–1614), who would go on to become the leading designer and painter of stained-glass windows in early seventeenth-century Switzerland, and, from two centuries later, a vibrant and enigmatic study of two heads by Jacques Louis David (1748–1825), made in the early years of the French Republic.

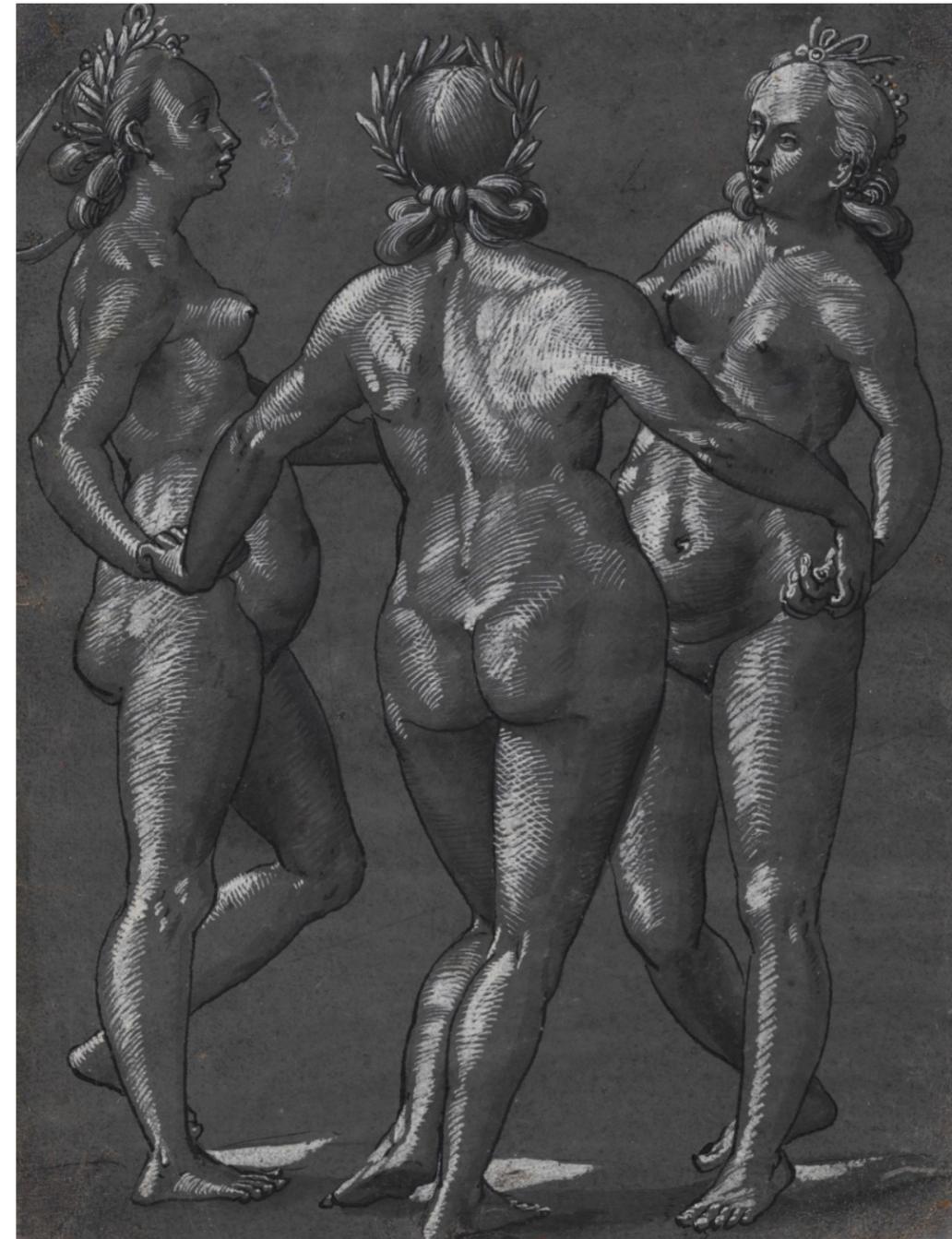
## Perrin Stein

For more years than I care to count, late March has been synonymous with the Salon du Dessin, an essential destination for anyone on the hunt for drawings—either for your own collection or on behalf of a museum. It is the only international art fair devoted to drawings, a small corner of the art market where limited supply fosters a community that is both convivial and competitive.

The Salon was first held at the Hotel George V in 1991 and changed locations several times before moving to the splendid setting of the Palais Brongniart in 2004. The event has grown steadily over 31 years. In addition to the 39 international galleries invited to exhibit, it has become the engine of a more expansive enterprise known as the “Semaine du dessin.” This week of drawing-related programming features a rich array of scholarly talks, museum visits, and round tables. Each year a different museum’s holdings is showcased in a special exhibition within the Salon and a prize is awarded for contemporary drawing. Under the direction of Louis de Bayser since 2014, the Salon’s ability to attract a world-wide audience has inspired satellite events throughout the city as auction houses and many smaller galleries organize their sales and exhibitions to coincide with the Salon.



## The Salon du Dessin



Page 16, top:  
Jacques Louis David  
(1748–1825), *Heads of a  
Faun and a Young Woman*,  
ca. 1792–96. Pen and dark  
brown iron gall ink, 6 1/8 ×  
7 11/16 in. (15.5 × 19.5 cm).  
Harry G. Sperling Fund,  
2022 (2022.294)

Page 16, bottom:  
View of the Salon

Page 17:  
Christoph Murer (1558–  
1614), *The Three Graces*,  
1580s. Pen and black ink,  
and brush, gray wash and  
white gouache, on paper  
prepared with semi-opaque  
gray watercolor, 8 1/16 ×  
5 15/16 in. (20.4 × 15.1 cm).  
Harry G. Sperling Fund,  
2022 (2022.293a, b)

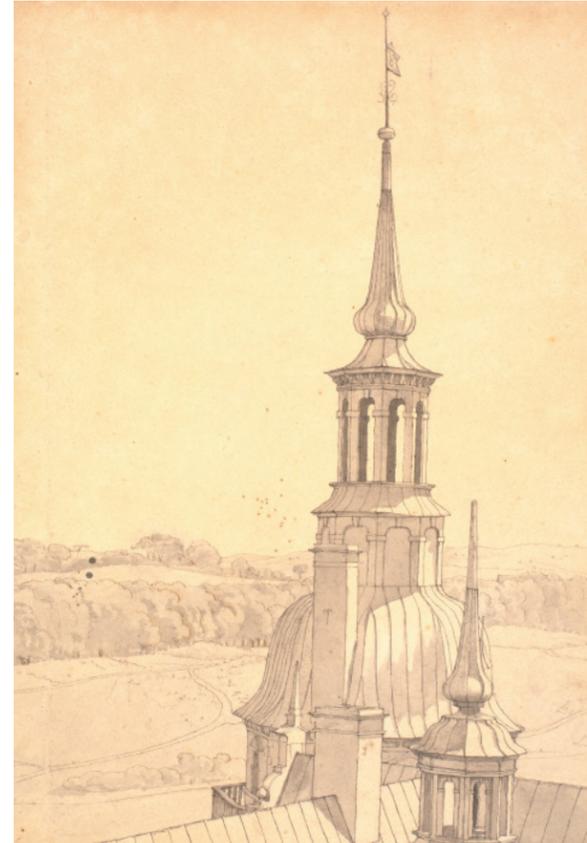
# Beyond the Light

*Beyond the Light: Identity and Place in Nineteenth-Century Danish Art* is the first collaboration between the Department of Drawings and Prints at The Met and the Drawings Department at the J. Paul Getty Museum, Los Angeles. Working closely with the Statens Museum for Kunst, Copenhagen (SMK), the exhibition will explore the period formerly described as the Danish Golden Age, a title that belies the economic and political hardships of the dwindling Danish kingdom during the nineteenth century. Denmark suffered through the Napoleonic Wars, the devastating bombardment of Copenhagen in 1807, bankruptcy, and mounting antagonism with Germany. Yet the sociopolitical and economic turmoil gave rise to a vibrant cultural and philosophical environment that inspired Danish artists. *Beyond the Light* considers for the first time the drawings, oil sketches, and paintings within their historical context, when the once-powerful Danish kingdom was transformed into a small, marginalized country at the edge of Europe. During this time, Danish artists forged a close-knit community and the works they created explore notions of place, identity and belonging, and their experience of travel.

The exhibition features around 80 works from The Met, the SMK, and several private and public American collections. Artists include Christoffer Wilhelm Eckersberg, Christen Købke, Constantin Hansen, Martinus Rørbye, and Vilhelm Hammershøi as well as lesser-known figures, Anton Melbye, Johan Thomas Lundbye, Peter Christian Skovgaard, and Heinrich Gustav Ferdinand Holm amongst others.

I have organized the exhibition with Stephanie Schrader, Curator of Drawings at the Getty, and Thomas Lederballe, Chief Curator and Senior Researcher at the SMK. Nadine Orenstein has generously assisted with curatorial and logistical matters since my departure from The Met in 2020. After The Met, the exhibition will travel to the Getty in May of 2023.

**Freyda Spira**  
**Robert L. Solley** Curator at the Yale University  
**Art Gallery**



Christen Købke (1810–1848), *One of the Small Towers on Frederiksborg Castle*, 1831(?). Pen and black and brown ink, brush and gray wash, 9 7/8 x 7 3/16 in. (25.1 x 18.2 cm). Statens Museum for Kunst, Copenhagen (KKS1959-182)

## Beyond the Light



Johan Thomas Lundbye (1818–1848), *Refsnæs, Coastscape*, 1844. Pen and brown and gray ink, brush and watercolor, 20 9/16 x 25 11/16 in. (52.2 x 65.2 cm). Statens Museum for Kunst, Copenhagen (KMS3738)

# Drawing on Experience

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

**Nancy begins.** I always assumed I would be an academic, but when my fellowship at Yale was ending the university market looked grim and Sotheby's offered me a position in their London Print Department. My advisor, Egbert Haverkamp-Begemann, said it was a wonderful opportunity—take a few years, see thousands of prints, then return to a museum in America. In the spring of 1976 I left for London, and it was terrifying: there were so many artists I hadn't heard of and I'd never had to consider the monetary value of a print. But the print world was closely knit and the dealers incredibly generous with their knowledge.

In 1984, having finished my PhD dissertation on Hendrick Goltzius, I returned to the U.S and helped set up an American branch of C.G. Boerner, the German dealer. The quality of the prints and drawings was exceptional, and the people were as well, but I was essentially a one-man band, traveling to Chapel Hill and Milwaukee, not Paris and Milan. I also began work on the exhibition catalogue *Chiaroscuro Woodcuts: Hendrick Goltzius (1558–1617) and His Time*. In 1989 I was lured back to Sotheby's and a different world. The art market had expanded, prices were high and the competition was fierce. We had some wonderful sales including fifteenth century rarities and an unrecorded proof of one of Goya's *Bulls of Bordeaux*, but the Old Master



Above:  
Nancy Bialler

print market was drying up and I began splitting my time between prints and drawings. My greatest adventures there involved a Blake monotype and his recently discovered *Designs for Blair's Grave*, but the department was largely run from London, and they needed a cataloguer in Old Master paintings. So I began writing catalogue notes, mainly for the Northern pictures and it was wonderful fun, almost like beginning again. I retired from Sotheby's in 2015 and began volunteering at The Met about eighteen months later. I started cataloguing prints by Goltzius and later worked with Freyda Spira on Dürer's *Arch of Honor* and now I'm back with Dutch prints. So Begemann was right—though my timeline has been a little longer.

## Drawing on Experience

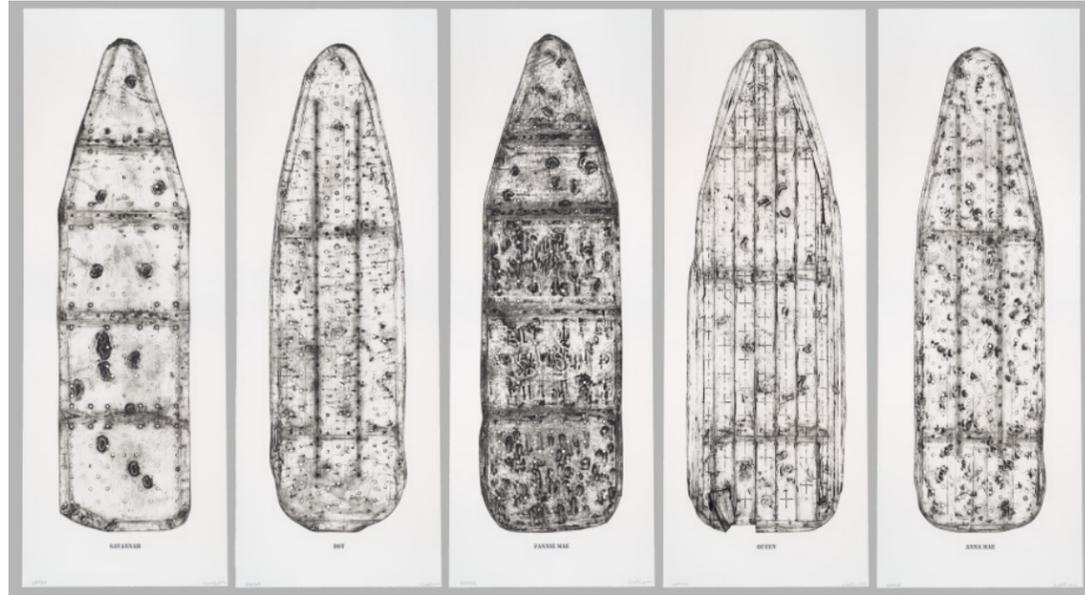
**Marilyn tells her story.** A college seminar encounter with Giambattista Piranesi's remarkable etchings sparked my lifelong explorations of museums and library collections. Gaining insights into creativity and history from art works on paper has been a curatorial passion, which I now pursue as a volunteer in the Drawings and Prints Department. Since 2017, I have enjoyed researching prints to update digital catalogue records. After cataloguing prints by the Scottish artist Sir Muirhead Bone, I am currently gleaning perspectives on American cultural history by cataloguing hundreds of nineteenth-century lithographs by Currier & Ives.

After starting my career at the Smith College Museum of Art (where I was mentored by Elizabeth Mongan), I have been a graphic arts curator at the Detroit Institute of Arts (1974–84), Toledo Museum of Art (1984–91), Cooper-Hewitt, Smithsonian Design Museum (1991–2002), and Zimmerli Art Museum at Rutgers University (2006–15). Together with Elizabeth Glassman in Detroit, we realized a landmark exhibition and catalogue on cliché-verre from 1839 to the present (1980). At Toledo, the 1984 donation of Molly and Walter Bareiss's collection of more than 1,500 modern artist illustrated books, ranging from Pierre Bonnard, Pablo Picasso to Anselm Kiefer, became a transformational resource. My time at the Cooper-Hewitt inspired a major exhibition *Fountains: Splash & Spectacle, Water and Design from the Renaissance to the Present* (1998), and a memorable discovery there came in 2002 when Sir Timothy Clifford attributed an unknown Italian drawing to Michelangelo! My 2005 book *Impressions of New York, Prints from the New-York Historical Society* (marking its bicentennial) featured captivating historical images of the city. At the Zimmerli, I encouraged student interactions with the collection and museum opportunities (like D&P staff does with its Fellows). A highlight was *Dancing with the Dark: Joan Snyder Prints* (2011), the first prints retrospective and monograph of this MacArthur "genius" Rutgers alumna.



Above:  
Marilyn Symmes

# Modern Aquisitions



Willie Cole (1955–), *Five Beauties Rising*, 2012. Intaglio and relief, each 63 1/2 × 22 1/2 in. (161.3 × 57.2 cm). Printed by Cole Rogers, printed and published by Highpoint Editions. John B. Turner Fund, 2021 (2021.258a–e)

Despite The Met's prolonged closure during the pandemic, we have added significant modern and contemporary works to our collection. One such addition, Willie Cole's powerful suite of prints *Five Beauties Rising*, can be seen in the Johnson gallery until February 7, 2023. As part of *The Beauties* series, *Five Beauties Rising* were created using vintage ironing boards, the surfaces of which Cole scratched, dented, and hammered. Once sufficiently flattened to act as a printing matrix, Cole covered the distressed boards with black ink and ran them through an etching press. Printed in relief at the bottom of each print is a person's name—Savannah, Dot, Fannie Mae, Queen, Anna Mae—that refer to Cole's grandmothers and other relatives who were domestic workers, and the Southern city (Savannah) he associates with them.

The series continues Cole's engagement with everyday objects. Since 1989, steam irons and ironing boards have been a key motif. The size, vertical orientation, and arched forms of *Five Beauties Rising* evoke a range of associations including the human body, lancet windows,

tombstones, slave ships, shields, x-rays, domestic labor, and religious reliquaries. Cole's process revealed the shapes of structures that are normally hidden and with impressions of the boards' outlines and scars. Through making these markings visible, Cole evokes other things that are often hidden, such as the histories of Black women and their labor.

We also acquired John Wilson's powerful etching of the American civil rights leader Dr. Martin Luther King, Jr. (on view through February 7). Wilson portrayed King in a startlingly intimate manner, evoking both his work as a minister and the tragedy of his assassination. In addition, we acquired a luminous aquatint by Stanley Whitney, whose title, *Yellow Changing* is evoked by the vibrant palette and the perceptual shifts that it creates.

## Jennifer Farrell

# The Return of our Fellows



The pandemic disrupted our yearly practice of welcoming onsite a new group of fellows. Working remotely and having limited access to the collection presented challenges that fellows over the past couple of years navigated with immense skill. We are delighted to report that business has returned to normal, and we have recently welcomed four fellows. Three of them—Danielle Canter, Olivia Dill, and Joseph Henry—are the first fellows to be supported thanks to the generosity of the Diamonstein-Spielvogel Foundation. A fourth, Francesca Kaes is a Getty Paper Project Fellow.

Danielle is a doctoral candidate at the University of Delaware. Her dissertation examines the rise of non-reproductive printmaking techniques in France, from the expressively inked impressions of the etching revival to the development of painterly monotypes by artists such as Edgar Degas and Camille Pissarro. Olivia, a doctoral candidate at Northwestern University, was awarded a fellowship to work across the departments of Drawings and

Prints, Scientific Research and Paper Conservation. Focusing on Maria Sibylla Merian's 1705 publication on the insects and flora of Suriname, her dissertation analyzes the aesthetics and materiality of iridescence in early modern Dutch and English watercolors and painted prints depicting insects. Coming from the CUNY Graduate Centre, Joseph Henry is completing his doctoral dissertation on the German Expressionist artist collective Die Brücke. In particular, Joseph is analyzing Expressionist woodcuts in relation to associated developments in German industrial design, as well as investigating the collective's unique, timed life drawing. Francesca's fellowship is enabling her to receive curatorial training focusing on eighteenth century British works on paper. Francesca is also completing a doctoral dissertation at Oxford University on the British landscape artist Alexander Cozens's engagement with different graphic media.

The fellows add a vibrancy to the department and they are involved in our many activities. We learn as much from them as hopefully they do from us and we follow with great interest and pride as their careers develop. Many fellows have secured positions in academia, museums and auction houses. Angel Jiang for example, who completed her PhD at Columbia University and worked with me last year, has recently been appointed Curator of Collections & Study Room Initiatives at the University of New Mexico Art Museum in Albuquerque. We hope that current and future fellows continue to have an enriching and rewarding experience in the department: they will forever be part of our global graphic family.

## Mark McDonald

Francesca Kaes (LL);  
Joseph Henry (LR);  
Danielle Canter (UL);  
Olivia Dill (UR)

# The Year in D&P



## Staff Profile: Joanna Sheers Seidenstein Assistant Curator

More than ten years ago I was introduced to the magical world of works on paper in the Print Study Room, first in a graduate seminar taught by Nadine Orenstein and then as her intern the following semester. This collection of prints and drawings continued to be foundational for my work, not least my PhD and the postdoctoral research I carried out as a Met fellow in 2017–2018. Scarcely did I dream that I would one day join the department as a curator.

In April I assumed the role of Assistant Curator of Northern European Drawings, Prints, and Illustrated Books. I come to it having held curatorial positions and fellowships at The Frick Collection, where I curated *Divine Encounter: Rembrandt's Abraham and the Angels* (2017), and at the Harvard Art Museums, where I co-organized the four-part program *Art Museums and the Legacies of the Dutch Slave Trade* (2021), and co-curated

*Crossroads: Drawing the Dutch Landscape* (2022). At The Met, I look forward to continuing my research on seventeenth-century Dutch art. A particular joy of my first months on the job, however, has been to explore the collection's marvelous variety. Current interests include sixteenth-century Swiss stained glass designs, woodland scenes of the Romantic period, and representations of women at work. I am also especially excited to work with fellows and interns and to pay forward the wonderful training and mentorship I enjoyed.



Every fall the Department of Drawings and Prints partners with the International Fine Print Dealers Association (IFPDA) to organize an event in connection with New York City's Fine Art Print Fair. This year on October 12, Benedetta Spadaccini from the Biblioteca Ambrosiana (Milan), Joyce Zelen from Radboud University (Nijmegen), and The Met's own Ashley Dunn dazzled Zoom audiences with new research on a wide range of topics, from late Gothic engraving, to eighteenth-century prints imitating drawings, to new insights into Van Gogh's lithographic process. A recording of the event can be watched at <https://youtu.be/ho2Ub9X5VGU>.

## Joanna Sheers Seidenstein

## The Year in D&P

It is with deep sadness that we share the news that Leonard Leibowitz, printmaker and much-loved long-time visitor to the Study Room, passed away this summer at the age of 91. Before becoming a Study Room regular, Leonard lived many lives. Born in Brooklyn, NY, he was a lifeguard at the St. George Hotel, a traveling tumbler, an exhibition diver for the Army, and a make-up artist for television. He built a career out of etching nature scenes on handmade knives for collectors—all the time continuing to paint and make prints. Never without a pencil looking for something to draw, Leonard keenly observed humanity, always treating his subjects with dignity and a touch of humor. Leonard is greatly missed, and we are grateful to Millie Sucov, his widow, for her generous donation of a selection of Leonard's prints to the Museum.

## Liz Zanis

On October 11 we assisted Paul Messier, Pritzker Director of the Lens Media Lab at Yale's Institute for the Preservation of Cultural Heritage, and Margaret Holben Ellis, Eugene Thaw Professor Emerita of Paper Conservation, Institute of Fine Arts, in an inaugural test of a portable kit for photographing watermarks and chain and laid lines in papers, known as the WImSy project. The team, which comprises Messier and Ellis, along with C. Richard Johnson, Jr., Geoffrey S. M. Hedrick Senior Professor of Engineering Emeritus, Cornell University, and William Sethares, Professor, College of Engineering, University of Wisconsin, Madison, ultimately aims to circulate the kit among museums so that papers may be clearly and consistently photographed and the resulting data compiled and compared for further study.

## Joanna Sheers Seidenstein



Page 24, left:  
Joanna Sheers Seidenstein

Page 24, right:  
Our three presenters on Zoom during question time, Ashley Dunn (UL), Joyce Zelen (LL); and Benedetta Spadaccini (LR) moderated by Nadine Orenstein (UR)

Page 25, top:  
Leonard Leibowitz (1931–2022). *People in a Subway Car*, 2010–22. Mezzocolor and etching, sheet: 6 1/4 × 8 1/4 in. (15.9 × 21 cm). Gift of Millie Sucov, in Memory of Leonard Leibowitz, 2022 (2022.336.3)

Page 25, bottom:  
From right to left, Olivia Dill, Nadine Orenstein, Carmen Bambach, and Margaret Holben Ellis with the WImSy device in D&P, October 2022

## Exhibitions

### Beyond the Light: Identity and Place in Nineteenth-Century Danish Art

Galleries 691–693  
January 24–April 16, 2023

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

Galleries 691–693  
September 5–December 10, 2023

### Manet/Degas

Gallery 899  
September 19, 2023–January 7, 2024

### Johnson Rotations\*

Gallery 690

### Selections from the Department of Drawings and Prints: The Power of Portraiture

October 12, 2022–February 7, 2023

### Baseball Cards from the Collection of Jefferson R. Burdick

Gallery 774A  
January 24–July 20, 2023

\*Opening and closing dates are subject to change



Top: Maiko Kikuchi performed *Pink Bunny* in our Johnson Gallery at our Friends' event on September 20.

Middle: On June 6, Sylvia Yount, Lawrence A. Fleischman Curator in Charge, and Stephanie Herdrich, Associate Curator of Painting and Drawing, gave our Friends' group a tour of their exhibition *Winslow Homer: Crosscurrents*.

Bottom: Rachel Mustalish, Acting Conservator in Charge, and Angel Jiang, Fellow, examine Tom Hüeck's woodcut triptych, *A Monkey Mountain Kronikle*, in the Study Room for Drawings and Prints.

## A selection of 2022 D&P publications, lectures and links to virtual events

Talks by Perrin Stein, Femke Speelberg, and Ashley Dunn: "Drawings in Radical Times: Artists in the Orbit of Jacques Louis David." *Master Drawings*, New York (January 21) [masterdrawingsnewyork.com/partnerships/the-met-2022/](https://masterdrawingsnewyork.com/partnerships/the-met-2022/)

*Jacques Louis David: Radical Draftsman* – virtual tour (February 28) <https://www.youtube.com/watch?v=Y7BCNHghFNg>

Allison Rudnick: "Tracing Economics through Ephemera," Spotlight (March 2) [metmuseum.org/perspectives/articles/2022/3/honus-wagner-economics-ephemera](https://metmuseum.org/perspectives/articles/2022/3/honus-wagner-economics-ephemera)

Online Publication by Perrin Stein: "Prisons Real and Imagined, in Jacques Louis David's *The Death of Socrates* (1787), a parable of principle on the eve of the French Revolution. Produced for The Met's Perspectives (March 14) [metmuseum.org/perspectives/articles/2022/3/jacques-louis-david-death-of-socrates](https://metmuseum.org/perspectives/articles/2022/3/jacques-louis-david-death-of-socrates)

Podcast by Perrin Stein: The Modern Art Notes Podcast: Episode no. 544: David's Drawings, *JMW Turner* (April 7) [manpodcast.com/portfolio/no-544-davids-drawings-jmw-turner/](https://manpodcast.com/portfolio/no-544-davids-drawings-jmw-turner/)

Online Publication by Jennifer Farrell: *Robert Rauschenberg and the Met's Centennial*, Produced for The Met's Perspectives (April 20) [metmuseum.org/perspectives/articles/2022/4/robert-rauschenberg-100-anniversary-print-certificate](https://metmuseum.org/perspectives/articles/2022/4/robert-rauschenberg-100-anniversary-print-certificate)

The Mongan Prize Laureate Lecture, "Nunc Denique Vives": *Thoughts on Posterity in the Lives of Leonardo, Michelangelo, and Raphael by Paolo Giovio*, presented by Carmen Bambach in Florence on June 14 to celebrate her receiving the Mongan Prize awarded by Villa I Tatti – The Harvard University Center for Italian Renaissance Studies.

Print Study Day on October 12, during IFPDA's Print Month, with presentations by Joyce Zelen, Benedetta Spadaccini, and Ashley Dunn <https://youtu.be/ho2Ub9X5VGU>

The Met's podcast, *Immaterial*, Paper episode – featuring Allison Rudnick, Rachel Mustalish, and Nancy Rosin [metmuseum.org/perspectives/articles/2022/5/immaterial-paper](https://metmuseum.org/perspectives/articles/2022/5/immaterial-paper)

The Met's podcast, *Immaterial*, Concrete episode – featuring Nadine Orenstein and other Met colleagues [metmuseum.org/perspectives/articles/2022/6/immaterial-concrete](https://metmuseum.org/perspectives/articles/2022/6/immaterial-concrete)

Femke Speelberg published "Art between Fact and Fantasy. Tracing the Afterlife of Ekphrastic Architecture in Renaissance Italy," in W. Melion and A. DiFuria (eds), *Ekphrastic Image-Making in Early Modern Europe, 1500–1700*, Leiden and Boston (2022): 483–519.

Joanna Seidenstein published "Cornelis Visscher's *Roma Mother with Children*: Transforming a Prototype by Jacques de Gheyn," *Master Drawings*, vol. 60, no. 1 (2022): 87–90.

Ashley Dunn published "Only Artists Were Not Fooled': Delacroix's Preparatory Drawings on Tracing Paper," *Nineteenth-Century Art Worldwide* 21, no. 2 (Summer 2022) [doi.org/10.29411/ncaw.2022.21.2.3](https://doi.org/10.29411/ncaw.2022.21.2.3)

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## **Membership & Contact Information**

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