

---

# Department of Drawings and Prints Newsletter

---

Issue 2



THE  
MET 150

# From Nadine Orenstein

The past year has felt like an eternity, to say the least. The openings for our exhibition *The Renaissance of Etching* in late October during Print Week 2019, and then at the Albertina in Vienna in February 2020, seem like distant events. We are proud to note that the catalogue was awarded the International Fine Print Dealer Association Foundation's Book Award. The COVID-19 pandemic forced the closure of The Met from early March through late August during which time we worked from home. As I write, we are returning to work onsite on a rotating schedule that allows a limited number of staff back in the department each day where we observe strict protocols regarding social distancing. While our Study Room is closed to the public, Allison Rudnick and Liz Zanis are working on making our collection available to scholars and classes virtually.

While much has changed in the museum world, the Department of Drawings and Prints continues its activity apace. We have been taking a close look at our collection, exhibitions, and cataloguing with a mind toward social justice in keeping with the Commitments made by our President, Dan Weiss and Director, Max Hollein to creating a more open, welcoming, and equitable institution. The Museum closed about a month before it was to begin celebrating its 150th anniversary. The opening for *Making the Met*—the main exhibition devoted to the Museum's history—was postponed to September. The outstanding exhibition, organized around transformational moments in the evolution of the Met's collection, was curated by Andrea Bayer and shaped by staff from across the Museum including our department's Freyda Spira, Allison Rudnick and Perrin Stein. In honor of the anniversary, we also planned four thematic rotations of our Johnson Gallery that have now been spread over a longer period of time in order to reduce activity levels as we work with a fewer staff in the building. The displays focus on different aspects of the collection: gifts from significant collectors, highlights of the collection, images of New York City, and materials and techniques of drawings and prints.

Just before the closure, "How is a Drawing Made?," the second section of our Materials and Techniques webpage, was posted to the Met's website. Perrin Stein discusses the feature in greater detail below. Our lectures and talks to friends and patrons have all gone virtual and



From Nadine Orenstein

several of these can be found on our department page's videos section (see page 19 below for a list of virtual presentations). Recent virtual events prepared by our department took place during IFPDA's Print Month. They included the "Prints and Politics Study Day" organized by Freyda Spira; four sessions of "Collecting Impressions: Six Centuries of Print Connoisseurship", organized by Jennifer Farrell and me in conjunction with the Frick's Center for the History of Collecting and the IFPDA. Earlier in the year, Ashley Dunn participated in a discussion of Delacroix drawings with Jill Newhouse moderated by Allison Wucher. While for both audience and the speaker, virtual events offer a very different and in certain ways less engrossing experience than those in person, there have been some positives; we are now able to welcome much larger audiences than before and everyone gets a front row seat.

Before shutdown—in January during Master Drawings New York—Dita Amory, Ashley Dunn, Perrin Stein and I presented a morning of talks entitled "Collector's Choice: Shaping the Met's Collection." The talks addressed the significant gifts of Robert Lehman, Louisine and H.O. Havemeyer, Walter C. Baker, Adelaide Milton de Groot, and Jayne Wrightsman. We also hosted several events in connection with *The Renaissance of Etching*, among them a fascinating session on the process of etching with printmakers Felix Harlan, James Siena, and Jason Scullia in November 2019, and a conversation in The Met's auditorium with artist and devoted printmaker Julie Mehretu in January 2020.



Cover:  
William Henry Hunt  
(1790–1864), *Study of  
a Young Model* (detail),  
ca. 1830, watercolor  
over graphite, 14 x 9 in.  
(2020.120)

Below:  
Luca Cambiaso (1527–85),  
*Tritons Abducting  
Nereids*, 1547–85, 32 x 14 in.  
Pen and dark brown  
ink, brush and grayish  
brown wash, over black  
chalk. Gift of Martha  
Feldenstein, in celebration  
of the Museum's 150th  
Anniversary, 2019  
(2019.463.2)

Our Friends events over the past year included a tour in December 2019 of the home and studio of the late artist Louise Bourgeois and a captivating discussion around our Study Room table of intricate valentines from our collection with Nancy Rosin—department volunteer and avid collector of this material—and Allison Rudnick. We also toured several exhibitions including *Félix Vallotton: Painter of Disquiet* in November and *From Géricault to Rockburne: Selections from the Michael and Juliet Rubenstein Gift* in January 2020. The latter celebrated the promised gift of 160 works, mostly drawings and prints. More recently we opened our 2020 fall season with a virtual discussion about the collaboration of master printer and artist in a print studio with Phil Sanders and artists Chakaia Booker and Glen Baldrige. In December 2019, Ashley Dunn, a native Bermudian, enjoyed bringing a Travel with The Met group to Bermuda and showing them around her homeland.

We have several exhibitions in preparation. Mark McDonald has been putting the final touches to his catalogue for the exhibition *Goya's Graphic Imagination* (February 8–May 2, 2021) while Jennifer Farrell is wrapping up her writing for the exhibition of British Modernist prints from the collection of Leslie and Johanna Garfield (fall 2021). Jennifer discusses below this recent major acquisition of more than 700 outstanding and rare works on paper, one of the most significant collections of its kind. Perrin Stein continues work on *Jacques Louis David: Radical Draftsman* (February 14–May 15, 2022) and Ashley Dunn is working on



Left:  
Nancy Rosin and Allison Rudnick discussing valentines with members of our Friends group on February 18, 2020.

Right:  
Combined D&P baby shower on Zoom for Arielle Lupa and María Lumbreras, June 30, 2020.



the upcoming *Manet/Degas* (September 18, 2023–January 7, 2024) organized with Met European Paintings curator Stephan Wolohojian and in conjunction with the Musée d'Orsay in Paris.

Earlier this year, Carmen Bambach was named the Marica F. and Jan T. Vilcek Curator. In the past few months she has also received several major awards for her book *Leonardo da Vinci Rediscovered* (2019): the Premio internazionale Leonardo da Vinci from the Italian national commission for a publication of a book on the artist between 2009 and 2019; the R.R. Hawkins Award, the Top Prize of the 2020 PROSE Awards for a book in the Humanities, from the Association of American Publishers, and most recently the Médaille Louis Fould from the Academie des Inscriptions et Belles Lettres of France. Congratulations Carmen! With C.D. Dickerson, Mark McDonald curated the National Gallery's exhibition *Alonso Berruguete: First Sculptor of Renaissance Spain* the catalogue for which won the Eleanor Tufts Award (American Society for Hispanic Art Historical Studies). Femke Speelberg was nominated for the Jan van Gelderprijs 2020 for her article "Dissecting the Director: New Insights about its Production, and Chippendale as Draughtsman," *Furniture History* 54 (2018), pp. 27–41.

We enjoyed the presence of our last group of fellows Daniella Berman, Marica F. and Jan T. Vilcek Fellow, María Lumbreras, The Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow, Jeroen

Luyckx, Andrew W. Mellon Fellow, Horatio Joyce, Andrew W. Mellon Curatorial Research/Collections Specialist Fellow, and Saskia van Altena, Met-Getty Paper Project Curatorial Fellow. Horatio and Saskia will stay with us for an additional year, Thea Goldring has recently joined our department as a new fellow and Julia Lillie will soon arrive. Unfortunately, until such time that they can begin working in the Museum, the incoming fellows can only participate in Museum activities virtually. We are delighted to report that towards the end of her fellowship, María Lumbreras was offered and accepted a position as Assistant Professor in the History of Art and Architecture at the University of California Santa Barbara.

As this summary of our activities and the accounts in the following pages reveal, this has been an extraordinary year for our department, filled with wonderful exhibitions, publications, events, and awards. We relished being able to share our collection and scholarship with friends and colleagues in person. The COVID crisis has presented major challenges to the Museum's finances and approach to working and we have had to rethink almost everything that we do as we strive to maintain excellence in scholarship and the welcoming atmosphere of our department. It is now more than ever that we rely on our friends and supporters to help us navigate these demanding times.

Nadine M. Orenstein  
Drue Heinz Curator in Charge

# Book Conservation

Each year we apply for funding from the New York State Library Division to conserve our extensive collection of around 20,000 rare illustrated books. The grant provides a maximum of \$40,000 for the treatment of about seventy-five to two hundred of these, depending on their size and physical condition. To systematically work through the collection, we select a group of books defined by theme and, in addition to writing an historical overview, we work with conservators from the Watson Library to identify what treatment is anticipated. The aim is always to preserve the original form of the books as much as possible. Therefore, our proposals recommend the minimum work required to make them stable for handling and display. For some, this might simply mean new housing, whereas others require more comprehensive treatments that can include rebinding, cleaning, flattening and repairing the paper. When a grant is awarded, a contract conservator is hired to carry out the work over a six-month period.

Since the early 1990s, we have successfully completed over twenty-seven such campaigns. The last twelve have been in collaboration with project conservator Sophia Kramer who is currently finishing work on the costume and tailoring books, and funding has been renewed for a project on anatomical publications. Not only do these conservation projects ensure that our books remain in excellent condition, they also give us the opportunity to rediscover the wealth of our collections and bring them to a wider audience.

## Femke Speelberg

From top to bottom:  
Sophia Kramer  
removing hinges  
from plates in  
*Verzaameling van alle  
de huizen (...) langs  
de (...) grachten der  
stadt Amsteldam*,  
Amsterdam, 1768–71  
(46.50.1); conservator  
Andrijana Sajic  
working on a volume  
by Vitruvius;

Sophia Kramer  
resewing *Der Gart  
der Gesundheit*,  
Strasbourg, ca. 1489  
(44.7.21) using a Jeff  
Peachey “no-key”  
sewing frame; the  
same book is seen  
in a new removable  
conservation case  
with exposed  
raised bands.



# Black Artists' Models in Nineteenth-century London



The recent acquisition and promised bequest of two works depicting male and female subjects clearly demonstrate the importance that Black models had for nineteenth-century British artists. Through the generous financial support from the Krugman Family Foundation and Malcolm Hewitt Wiener Foundation we were able to acquire William Henry Hunt's *Study of a Young Model* (ca. 1830). Formerly thought to represent a boxer, the young man seems more likely to have been an acrobat or musician—we know that Hunt was friends with a Black minstrel. He rarely drew the unclothed body, but skillfully stippled watercolor here to describe torso and legs, contrasting them with broader strokes of white gouache articulating the pushed-up trousers. The drawing would have been a useful model for the amateur watercolorists that Hunt taught privately—many were women, barred from life-drawing classes at that time.

We know more about the sitter in Simeon Solomon's *Portrait of Fanny Eaton* (1860), a promised bequest from Jacqueline Loewe Fowler. Born in Jamaica to a free Black mother and a father thought to be a Scottish soldier, she moved to London with her mother in 1851, married in 1857, shortly after which she began to model for artists in the circle of Dante Gabriel Rossetti. This head study comes from a series that Solomon used to portray Old Testament heroines—and resembles the figure of Ruth in *Naomi and the Child Obed* (1860, Birmingham Museums), engraved in wood for Dalziel's *Bible Gallery*. To celebrate his Jewish heritage, and heighten the sense of authenticity in such developed compositions, the artist added archaeologically inspired costumes and accessories. That makes his decision to base figures such as Ruth on a light-skinned Black model from the Caribbean an intriguing one.

## Constance McPhee

Above:  
William Henry Hunt  
(1790–1864), *Study of  
a Young Model*, ca. 1830,  
watercolor over graphite,  
14 x 9 in. (2020.120)

Right:  
Simeon Solomon (1840–  
1905), *Portrait of Fanny  
Eaton*, 1860, graphite,  
7 x 6 in. (L.2019.7.23)



# The Leslie and Johanna Garfield Collection

Over six decades Leslie and Johanna Garfield have built a renowned collection of modern and contemporary prints that includes an unparalleled group of works by British modernists. Through their generosity and that of Museum supporters, The Met recently acquired over 700 British works on paper from the collection—nearly half of which are by women artists. This extraordinary acquisition—one of the largest ever made by the Department—establishes the Museum as a leading institution for British modernist art that reflects the dynamism, turmoil, and innovation of the “machine age” through a range of printmaking practices.

The acquisition includes rare works by Edward Wadsworth and other Vorticists—the British avant-garde group that formed in London just before the outbreak of the First World War—to the colorful and vibrant linocuts by artists affiliated with the celebrated Grosvenor School of Modern Art. Works by Grosvenor School artists, who include Sybil Andrews, Claude Flight, Cyril Power, and Lill Tschudi, convey the vitality of the interwar period. The Garfield collection also contains powerful works by C.R.W. Nevinson, several of which were shown in our 2017 exhibition *World War I and the Visual Arts*. Nevinson’s Futurist-inspired prints captured the violence, destruction, and anxiety of the war and redefined possibilities for “war art.”

In celebration of the Met’s 150th anniversary, the Garfields donated Cyril Power’s *The Eight* (1930) that together with five other linocuts from their collection, were recently featured in a Johnson Gallery display. The collection will be properly celebrated in the fall of 2021 through an exhibition and accompanying catalogue.

## Jennifer Farrell

For more information on the collection, see <https://www.metmuseum.org/art/online-features/metcollects/garfield>



Above:  
Leslie and Johanna  
Garfield

Right:  
Details of Peter Paul  
Rubens (1577–1640) and  
workshop, *The Garden of  
Love*, drawing (58.96.1) at  
left, woodcut by Christoffel  
Jegher (1596–1652/3,  
30.53.17b) at right.

# A GIF is Worth a Thousand Words



Many, if not all of those who read this newsletter are so familiar with works on paper that words like “gouache” and “lithograph” roll easily off of the tongue. It’s easy to forget that for some people these terms can be off-putting, even a barrier, as they encounter drawings and prints. Few museum visitors have tried their hand at printmaking, and even if most have made drawings, they would likely be more familiar with No.2 pencils and Crayola crayons than metalpoint or iron gall ink.

A basic understanding of materials and techniques, especially those used in the past, can provide entrée into a world of deeper engagement and appreciation for works of art and the artists who made them. To make this information more broadly accessible, we have been building a new digital feature that can be accessed through the Met’s website ([www.metmuseum.org/MaterialsandTechniques](http://www.metmuseum.org/MaterialsandTechniques)). Our idea was to take an old-school “glossary of terms,” and bring it to life with text, images, and videos, all available in the palm of your hand.

The feature on print techniques was spear-headed by Freyda Spira, Liz Zanis (whose printmaking skills can be seen in the accompanying videos), and Conservator Rachel Mustalish. Connie McPhee and Ashley Dunn worked on the drawing materials

section in collaboration with Marjorie Shelley, Sherman Fairchild Conservator in Charge of Works on Paper. The exquisite photographs and gifs that enliven each page are thanks to our colleagues in Imaging: Paul Lachenauer, Wilson Santiago, and Xue Chen. The features were edited and produced by Michael Cirigliano and Benjamin Korman in Digital.

Currently, you can find explainers for the terms: woodcut, engraving, etching, lithograph, and screenprint and the materials: metalpoint, charcoal, chalk, ink, graphite, pastel, and watercolor. We plan to gradually expand the feature. Meanwhile Femke Speelberg, Freyda, and I are planning an installation (opening April 29, 2021) to highlight the new digital resource. Bucking longstanding tradition, each section of the Robert Wood Johnson, Jr. Gallery will be organized not by school, period, or theme, but by material or technique. The exhibition will be instructive to the museum public, and those already well-acquainted with the terminology will delight in finding many unexpected neighbors, with artists such as Käthe Kollwitz and Kerry James Marshall rubbing shoulders across time, linked by their tools and techniques.

## Perrin Stein

# Degas Additions

In the last year, we had the opportunity to build upon one of the great strengths of the collection, our holdings of works by Edgar Degas (1834–1917) with the acquisition of two works by the artist. An early intimate etched portrait, and a late large charcoal drawing of a dancer, show the tremendous range of Degas's graphic production throughout his long career.

A unique impression of Degas's etching of his sister Marguerite is the first portrait of one of his immediate family members in any medium to enter the Museum's collection. Familial portraiture was essential to Degas's formation as an artist. This tender likeness of his youngest sister dates from soon after he returned to Paris following three years of study in Italy. While abroad, he began experimenting more concertedly with etching. The tonal range of this work from the delicately etched areas of the face, hand, and sleeve to the darker, deeper lines describing the fur of the muff and the rough hatching of the background, reveals his increasing sophistication with the technique. The print also situates the artist in relation to a number of his major influences, sharing compositional similarities with works by Ingres, Delacroix, and Rembrandt.

From the Drue Heinz Charitable Trust, we received a magnificent drawing of a dancer stretching at the barre. Late in his life, Degas worked on a large scale, making many variations of compositions on tracing paper before further developing them in pastel. While the Museum's collection includes a few such pastels, this drawing in pure charcoal is the first of its kind to enter the collection and offers insight into an important phase of Degas's process.

## Ashley Dunn



Left:  
*Marguerite De Gas, the Artist's Sister*, 1860–62, etching and drypoint, 5 x 4 in. Purchase, Charles and Jessie Price, Friends of Drawings and Prints, and Barbara and Howard Fox Gifts, A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, and Charles Z. Offin Fund, 2020 (2020.10)

Right:  
*Study of a Nude (Dancer at the Barre)*, 1884–1900, charcoal on tracing paper, 42 x 29 in. Gift of the Drue Heinz Charitable Trust, in celebration of the Museum's 150th Anniversary, 2019 (2019.598)

# Goya at The Met

It has been twenty-five years since the last major exhibition devoted to Goya was held at The Met. Opening on February 8, 2021, *Goya's Graphic Imagination* will focus on the artist's prints and drawings made at a time when Spain was undergoing enormous social and political change. His works are celebrated for their breadth of subject matter and technical brilliance. An indefatigable observer of humanity, Goya probed beliefs, motivations, and behavior, capturing them in his art with an awareness and sensitivity that has rarely been equaled.

The exhibition has emerged from my long-standing interest in Goya and an aspiration to understand his artistic strategies. The Met's outstanding collection of his prints and drawings allows us to explore how his work developed and interrelated. For Goya, intuition played a critical role in the process of representation. Through "looking" to arrive at "seeing," the exhibition will encourage the viewer to come closer to understanding Goya's creative processes. Many of Goya's prints and drawings are difficult—some seemingly impossible—to interpret. They communicate something that is not always directly expressed; they take on different meanings depending on who is looking, when, and in what context. Seeing them together in the galleries will allow for new meaning to emerge.

The exhibition will close on May 2, an auspicious date both for Spain and for Goya. On that day in 1808 the citizens of Madrid rebelled against the French troops who were occupying the city. The rising was immortalized by Goya in his famous painting now in the Museo del Prado.

**Mark McDonald**

Francisco Goya (1746–1828), *Self-portrait*, ca. 1796, brush and point of brush, carbon black ink, 6 x 3 in. Harris Brisbane Dick Fund, 1935 (35.103.1)



## The Year in D&P



During the five months that The Met was closed, our department acquired several works that commemorate the widespread demonstrations against systemic racial injustice that took hold of the United States in response to George Floyd's murder at the hands of the police on May 25, 2020. Working directly with artists and publishers, we have added screenprint and letterpress posters designed for Black Lives Matter protests to the collection, marking the Museum's commitment to preserving materials relating to the largest protest movement in US history. We also acquired earlier open-edition posters that were reprinted in response to renewed demand. One example is Tanekeya Word's *We Were There, We Are Here, We Are In The Future*, originally published by Du-Good Press in January 2020 and republished over the summer. Word's poster pays homage to Black women suffragists of the nineteenth century, whose activist efforts resonate with those of today.

Allison Rudnick



The Met's collection provides inspiration daily but rarely do we get the opportunity to listen to the stories behind the works. In 2014, I discovered a set of *Supersisters* trading cards: seventy-two cards portraying female athletes, activists, politicians, actors, authors, anthropologists, and musicians, still housed in its original postage box. The discovery led to a blogpost and, in 2019, BBC World Service Radio contacted the Museum asking to see the cards, wanting to reunite them with their creator Lois Rich, her daughter Melissa—the inspiration behind the cards—and two *Supersisters* from the set, Olympic swimmer Wendy Boglioli (number 17), and Kathy Johnson Olympic gymnast (number 50). I had the pleasure of participating in these interviews which formed part of the documentary "Supersisters: The Fight to Inspire." These women graciously shared their challenges, their successes, and even their tears. The documentary won bronze in the Sports and Entertainment category at the Radio Awards given by New York Festivals.

Liz Zanis

### Learn more about *Supersisters*

Blogpost:  
[www.metmuseum.org/blogs/now-at-the-met/2014/supersisters](http://www.metmuseum.org/blogs/now-at-the-met/2014/supersisters)

Radio show:  
[www.bbc.co.uk/sounds/play/w172wsl752hxz13](http://www.bbc.co.uk/sounds/play/w172wsl752hxz13)

## The Year in D&P



*The Renaissance of Etching* that opened in late October 2019 traced the first sixty years of the medium from the late fifteenth century. It explored the ways in which the first generation of etchers in Germany, the Low Countries, Italy and France experimented with and refined the technique. Artists and publishers quickly realized the potential of the medium and it became an integral part of the artistic landscape. In a modified form, the exhibition travelled to the Albertina in Vienna opening in February 2020, but its run was interrupted because of the pandemic. Resuming in May with new works rotated into the selection, the exhibition closed in July. *The Financial Times* described it as a "fascinating look at how etching revolutionized 16th-century print-making. . . a cornucopia of rare delights." the accompanying catalogue received the IFPDA Foundation 2020 Book Award.

Freyda Spira



On September 16, 2019, the Friends of Drawings and Prints kicked off its season with a presentation by the celebrated writer Frederic Tuten whose novels and essays are distinguished by their experimental nature, engagement with history, and biting humor. Visual art has also featured strongly in his work. In addition to collaborating with numerous artists (*9 Flowers*, the illustrated book made with Ross Bleckner is in The Met's collection), Tuten has exhibited his own drawings at Planthouse Gallery in New York.

For the Friends' event, Tuten discussed his own practice and selected works by Paul Cézanne, Roy Lichtenstein, and Vincent Van Gogh. These artists hold a special place for Tuten; he was close friends with Lichtenstein, whose art appears on the covers of *The Adventures of Mao on the Long March*, *Self Portraits: Fictions*, and *Tintin in the New World*. In Van Gogh's *Bad Café: A Love Story*, he imagined van Gogh's lover travelling between nineteenth century France and New York's East Village in the late twentieth century.

Jennifer Farrell

Opposite left:  
 Tanekeya Word, *We Were There, We Are Here, We Are In The Future*, screenprint, 20 x 16 in., [accession number pending]

Opposite right:  
 Three generations of *Supersisters* in the Study Room for Drawings and Prints. Seated: mother and daughter, Lois and Melissa Rich; standing left to right: Allison Rudnick, Liz Zanis, Caroline Barker, and Melissa's daughter, Natalie

Far left:  
 (L to R) Catherine Jenkins, Nadine Orenstein and Freyda Spira at the opening at The Met on October 23, 2019

Left:  
 Frederic Tuten



**Staff Profile: Clara Goldman**  
Assistant for Administration

From my home, it feels a bit strange to write about what brought me to The Met. The past six months have been just as unusual, and I look forward to returning to the Museum, to my desk nestled between shelves of card catalogues and the scent of old books.

Despite a double major in art history and journalism, I gravitated towards museum inner-workings—my early internships as evidence of that, at the Whitney Museum of American Art and the Museum of the Earth, Paleontological Research Institution. Albeit two different institutions, I developed a comprehensive and diverse perspective of how museums operate.

I returned to the Whitney in a freelance and then full-time capacity, navigating through their Ektachrome transparency inventory, and monitoring installation photography in its former home, the Breuer building. After a pivot to the commercial art world, I spent several years at Christie's between two departments: Estates, Appraisals, and Valuations and American Art.

Not unlike my current desire to return to The Met, that same sentiment guided my path back to museums, and I found my place with the Department of Drawings and Prints.



**Exhibitions**

**Goya's Graphic Imagination**  
Galleries 691–693  
February 8–May 2, 2021

**The Leslie and Johanna Garfield Collection**  
Gallery 690  
October 21, 2021–January 17, 2022

**Johnson Rotations\***  
Gallery 690

*Anniversary Highlights*  
October 8, 2020–January 18, 2021

*New York Inspired*  
January 21–April 26, 2021

*Materials and Techniques*  
April 29–July 26, 2021

*Oppression and Uprising*  
July 29–October 18, 2021

**Selections from the Collection of Jefferson R. Burdick**  
American Wing, Gallery 774  
December 3, 2020–June, 2021

*\*Opening and closing dates are subject to change*

**Links to a selection of D&P virtual events**

Ashley Dunn in discussion of Delacroix drawings with Jill Newhouse moderated by Allison Wucher on May 3, 2020: <https://drawingamerica.com/delacroix-on-5th-avenue-exploring-eugene-dela-croix-drawings-in-the-mets-collection-and-with-jill-newhouse-gallery/>

“Insider Insights: Innovative Prints by Mary Cassatt and British Modernists,” with Constance McPhee and Jennifer Farrell: <https://www.metmuseum.org/events/programs/met-tours/conversations-with/insider-innovative-prints>

“Insider Insights—Selections from the Department of Drawings and Prints: Collectors’ Collections” with Nadine Orenstein and Allison Rudnick: <https://www.metmuseum.org/events/programs/met-tours/conversations-with/insider-drawings>

IFPDA Print Month, October 2020. Prints and Politics Study Day and four sessions of Collecting Impressions: Six Centuries of Print Connoisseurship, organized in conjunction with the Frick’s Center for the History of Collecting: <https://www.fineartprintfair.org/print-week>

Videos section of Met D&P page: <https://www.metmuseum.org/about-the-met/curatorial-departments/drawings-and-prints>



Opposite right: Perrin Stein speaking about Mr and Mrs Charles Wrightsman as collectors on 24 January, 2019 during Master Drawings New York.

Above: Ashley Dunn (front row, second from right) with her Travel with The Met group in front of Carter House Museum, a seventeenth-century Bermudian farmhouse.

---

## **Membership & Contact Information**

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

Clara Goldman  
Assistant for Administration,  
Drawings and Prints  
212 731 1291  
[clara.goldman@metmuseum.org](mailto:clara.goldman@metmuseum.org)

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

The Metropolitan Museum of Art  
Development  
212 650 2075  
[friends.groups@metmuseum.org](mailto:friends.groups@metmuseum.org)

Follow us on Instagram  
[@metdrawingsandprints](https://www.instagram.com/metdrawingsandprints)

**The Metropolitan  
Museum of Art**

1000 Fifth Avenue  
New York, NY 10028  
[metmuseum.org](http://metmuseum.org)