
Department of Drawings and Prints Newsletter

Number 1, 2019



Welcome to our department's inaugural Newsletter. With so much taking place in the museum and the department, we thought this would be an effective way to let our friends and colleagues around the world know what we are doing, while also providing an opportunity to thank our supporters who are so much part of our work.

The department is a hive of activity, much of it visible to the public – like the four yearly rotations of our Johnson Gallery, online cataloguing, blogs, Instagram (@metdrawingsandprints) and web features. We are particularly proud of our newest web feature, *Materials and Techniques of Drawings and Prints*, which we photographed in part at the Leroy Neiman Center for Printmaking at Columbia University. We launched the print section in December, and we are working with Marjorie Shelley in Paper Conservation on the drawings section, which should launch by the fall (www.metmuseum.org/MaterialsandTechniques). Much to our delight, the Brooklyn Museum, the Getty Museum, and the Poster House have already requested to use the feature in their exhibitions.

In the past year, our exhibitions included *Devotion to Drawing: The Karen B. Cohen Collection of Eugène Delacroix*, curated by Ashley Dunn, which highlighted Karen's promised gift of eighty-eight works from her Delacroix collection, in addition to the fifty-six drawings by the artist she previously donated to the department. Thanks to her generosity, The Met is now the foremost institution for the study of Delacroix outside of Paris. Focusing on an entirely different subject, *On the Ropes: Vintage Boxing Cards from the Jefferson R. Burdick Collection*, curated by Allison Rudnick, demonstrated the breadth of our program, highlighting important, yet less known parts of our collection. Over the summer, curators from our department mounted exhibitions devoted to single works, Leonardo's *St. Jerome in Penitence* lent to The Met by the Vatican Museums and Ragnar Kjartansson's video installation, *Death is Elsewhere*. *The Renaissance of Etching* kept me and several colleagues busy much of this summer and this exciting exhibition – long in preparation – opens at the Met in October (more about this below). This year's Johnson Gallery rotations have featured salutes to Leonardo da Vinci and Rembrandt van Rijn to commemorate the anniversaries of their deaths, as well as two displays of newly acquired drawings by Frank Lloyd Wright, and a selection of works from our collection of the Brewster Carriage Company, the premiere American carriage makers in the nineteenth century. We will celebrate the Met's 150th anniversary in 2020 with four single-themed rotations that will highlight the strength and depth of our great collection starting in January.



Laying out Dürer's *Arch of Honor* in the study room.



Looking Ahead

The Renaissance of Etching,
opening October 21

Also Included

Notes from our curators on
recent acquisitions

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Many of our activities are tucked away behind the door to the department. Each year, our study room welcomes around 2,000 scholars, collectors, artists, teachers, students, and other enthusiasts of works on paper. Among these are our Met fellows. This year, we have five from across the world, working on diverse subjects that include architectural drawings and print publishing. Many of you know Liz Zanis, collections specialist from our study room. We are delighted to share the news that in February, she gave birth to an adorable baby boy, Owen.

Several projects afoot have taken advantage of the wealth of knowledge of our dedicated volunteers. Freyda Spira and our volunteer Nancy Bialler are working on a website page devoted to our first edition of Dürer's monumental print for Emperor Maximilian I, *the Arch of Honor* (ca. 1515–19). For the past few years, our volunteer Nancy Rosin has been cataloguing our collection of valentines, and each year blogs about them on Valentine's Day. Merri Ferrell has brought her vast knowledge of early carriages to the cataloguing of our collection of the Brewster & Co. carriage company.

We have been busy with acquisitions and some are highlighted elsewhere in this Newsletter. We are enormously grateful to our supporters who have helped us strengthen our collection. In April this year, Jayne Wrightsman sadly passed away. Her outstanding bequest of paintings, decorative arts, as well as works on paper includes several exquisite eighteenth-century French drawings that will join works by Ingres, Watteau, and others that she donated in the past. Among the highlights that will go on view in our Johnson Gallery entirely devoted to her bequest (November 15, 2019 – February 16, 2020), is a fabulous full-length portrait of Marie Antoinette in black and white chalk on blue paper by Élisabeth Louise Vigée Le Brun, and a remarkably fresh pair of drawings by Louis de Carmontelle depicting a woman playing a violin, seen from the front and the back.

I should also note some of our staff's recent awards and publications. Jennifer Farrell was awarded the IFPDA's Richard Hamilton Acquisition Prize at the Print Fair in 2018, and with the funds, she purchased for the collection Sam Gilliam's screen print *Phase*, 1974. Carmen Bambach was awarded the 2019 Vilcek Prize for a distinguished contribution as an immigrant to American society and culture, and her four-volume publication *Leonardo da Vinci Rediscovered* was published by Yale University Press. The limited edition Thomas Chippendale's Original Drawings for The Director was the vision of Morrison Heckscher, Curator Emeritus of American Art; it is published with essays by Femke Speelberg, and David Snowdon. Mark McDonald's final three of six volumes on the seventeenth century print collection of Cassiano dal Pozzo was also published this year.

Of course, this introduction and the following pages only provide a snapshot of the past year and what lies ahead. Come by and visit our department to get the full picture.

**Nadine M. Orenstein,
Drue Heinz Curator in Charge**



Louis de Carmontelle, *Woman Playing a Violin*, red and black chalk, graphite and watercolor, ca. 1758–59 (Bequest of Mrs. Charles Wrightsman, 2019, 2019.138.2 and 2019.138.3).

Prints for the Armchair Traveler

In addition to the exhibitions and publications produced by The Met, its staff also participates in the wider discipline of art history through contributions to scholarly publications, colloquia, and exhibitions held around the world. One such collaborative endeavor – perhaps off the radar of many New Yorkers – is my contribution to an exhibition on French chinoiserie that will open at the Musée des beaux-arts et d'archéologie in Besançon this Fall. *Une des provinces du rococo, La Chine rêvée de François Boucher*, will explore this popular style of exoticism through the lens of commerce and re-invention. Different sections explore how Chinese imports were displayed, re-purposed, and copied, to produce a rococo dream of a distant, never-visited land.

At the very center of this vogue was François Boucher (1703–1770), a French painter, draftsman and printmaker, who was also a collector of all things Chinese. His production of chinoiserie imagery was vast, and flowed across national borders and into the hands of artisans working in all media, from tapestry to porcelain to furniture. My essay for the catalogue presents Boucher's print production as the critical hub of this dissemination and argues for a closer analysis of the prints themselves, which took considerable liberties in adapting and translating exotic source material for European audiences.

The Met's rich collection of works by Boucher (including over 700 prints by his hand, or after his designs) has informed my engagement with this material, dating back to my first article on the subject in 1996!

Perrin Stein



François Boucher, *Fire*, red chalk, ca. 1740 (Van Day Treux Fund. 1984.511).

Renaissance Exhibitions

Two related exhibitions that will open this fall were curated, in full or in part, by curators from Drawings and Prints. Catherine Jenkins, along with Nadine Orenstein and myself, conceived *The Renaissance of Etching*. The exhibition opens the week of the IFPDA Print Fair in our galleries for Drawings, Prints, and Photographs (October 21, 2019 – January 20, 2020), before moving to the Albertina in Vienna (February 12 – May 17, 2020). The exhibition examines the period of great experimentation and invention when, in the late fifteenth century, the technique moved out of the workshops of armor decorators and into those of printmakers and painters. Works by such well-known artists as Parmigianino, Albrecht Dürer, and Pieter Bruegel will feature alongside those of lesser-known figures including Jan Vermeyen and Sebastiano de' Valentinis. Many of these early works are unique or rare, and are only preserved in long-standing European collections.

Another exhibition that includes works on paper is *The Last Knight: The Art, Armor, and Ambition of Maximilian I* (October 7 – January 5, 2020), which examines the importance of armor during the Renaissance through the lens of the life and ambitions of Emperor Maximilian I (1459–1519). I collaborated with Pierre Terjanian, Curator in Charge of the Department of Arms and Armor; to explore how Maximilian's unparalleled passion for the trappings and ideals of knighthood served his worldly ambitions, imaginative strategies, and resolute efforts to forge a lasting personal and family legacy. The exhibition will include a number of sheets from our first edition of Maximilian's *Arch of Honor* and the monumental *Triumphal Chariot* by Albrecht Dürer, in addition to other canonical prints made in the service of the Emperor.

Freyda Spira

Building on our British Drawings



A decade or so ago, we began to strengthen our holdings of British drawings—an important area that essentially lay fallow since Roger Fry’s brief tenure at The Met in 1906–11. This past year has produced significant acquisitions. Watercolor lovers will delight in Thomas Girtin’s early jewel-like *Deer in Windsor Forest* (1793–94) and William Henry Hunt’s rare *Cottages in an Extensive Landscape* (1820s). Also of note, are two distinctive visual responses to well-known sites – *John Varley’s East Gate of Carnarvon* (1802), made during a formative tour of Wales, and David Cox’s stunning *St. Eustache, Paris* (1829), drawn from the window of a carriage after the artist sprained his ankle. Since our later nineteenth century holdings remain sparse, we were delighted to find at auction Simeon Solomon’s neo-medievalist *Love* (1858), made when the eighteen-year-old artist was much under Rossetti’s spell. Also significant are George Price Boyce’s mysterious *Newcastle at Night from the Rabbit Banks* (1864), and Lawrence Alma-Tadema’s evocative *Autumn (Scene in a Roman Garden)* (ca. 1874). Interestingly, Cornelius Vanderbilt III once placed *Autumn* on long-term loan at The Met, so it now is welcome home. We are especially grateful to Friends of Drawings and Prints, and to Connie Simmons and Jim Krugman, whose generous contributions made four of the preceding acquisitions possible. Jayne Wrightsman’s bequest of *Iskander Bey and His Servant* (ca. 1848) by John Frederick Lewis crowned the year. Watercolor and graphite combine magically here to portray a steely-eyed eight-year old in ceremonial Turkish dress, armed with both sabre and rifle—the latter a nod to the boy’s father, a former French Revolutionary officer who fled to Egypt then became chief military advisor to the Pasha.

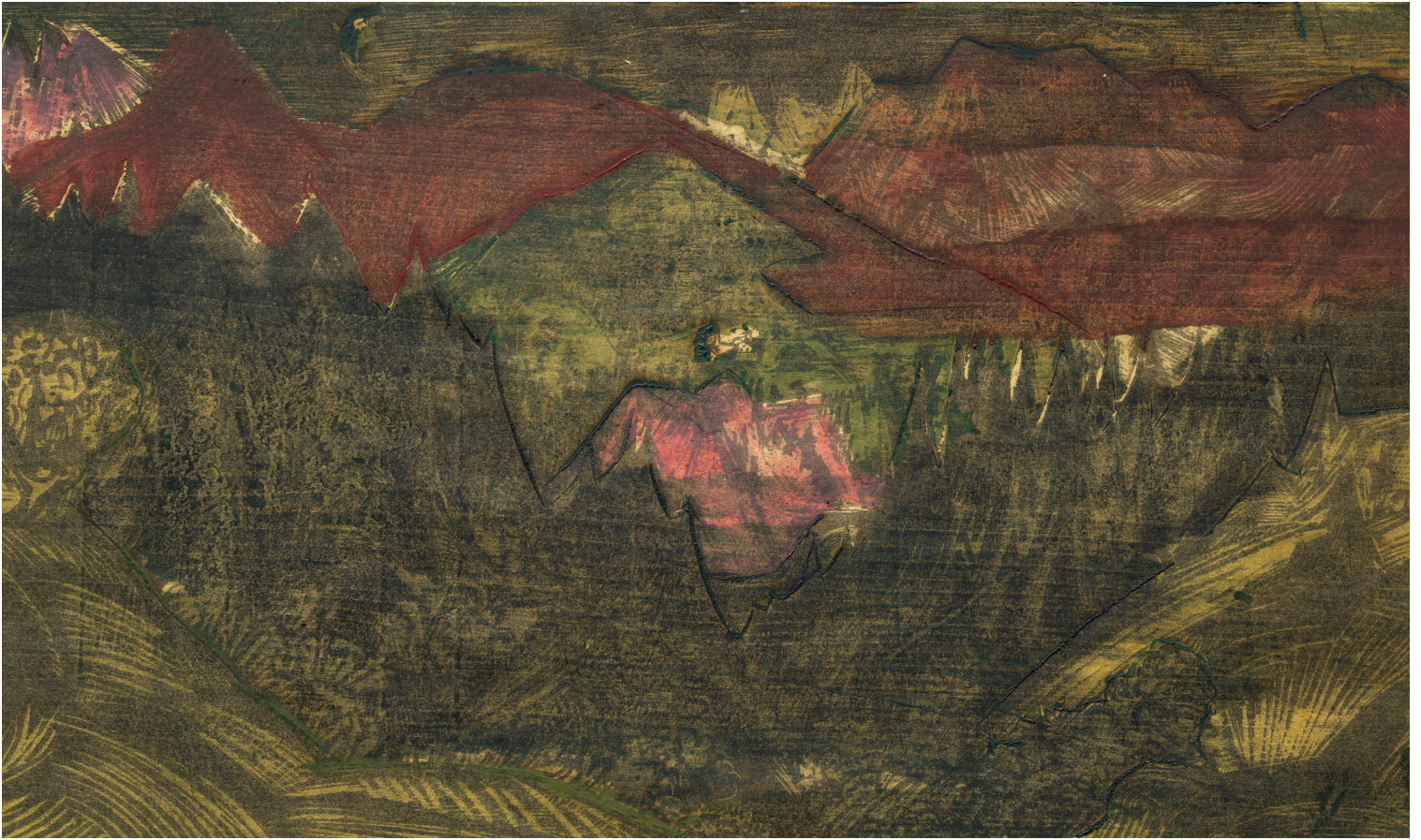
Constance McPhee



Top: John Frederick Lewis, *Iskander Bey and His Servant*, watercolor and bodycolor over graphite, ca. 1848 (Bequest of Mrs. Charles Wrightsman, 2019. 2019.138.5)

Bottom: Thomas Girtin, *Deer in Windsor Forest*, 1793–94, graphite and watercolor (2018.678)

Expanding our Modern Collection



Ernst Ludwig Kirchner, *Junkernboden*, color woodcut, 1919 (Purchase, Friends of Drawings and Prints Gifts and Dolores Valvidia Hurlburt Bequest, 2018. 2018.31)

In 1921, writing under the pseudonym Louis de Marsalle, Ernst Ludwig Kirchner observed that: “in no other medium does one get to know an artist better than through his prints.” Woodcuts, in particular, were important for Kirchner, with color prints such as *Junkernboden* playing a critical role in his *oeuvre*. It is one of only two known double-sided working proofs by the artist. A highly significant addition to the collection, this is one of a number of works that we have acquired with funds from Friends of Drawings and Prints.

Kirchner printed the mountain scene on both recto and verso, modifying each impression through using different colored inks and processes to create unique images of the majestic alpine nightscape. The composition shows Kirchner’s mastery of the woodcut technique and its expressive potential, while the unorthodox color combinations and different pictorial arrangements point to his penchant for experimentation. Landscapes and the restorative powers associated with nature were fundamental artistic and philosophical concepts for Kirchner, especially during his early affiliation with the group of Expressionists known as Die Brücke. In 1917, two years after suffering a breakdown that led to his discharge from the German army, Kirchner moved to Davos, Switzerland. Inspired by the majesty of the Alps, the natural environment again became prominent in his art. In addition to the Swiss mountains, he was influenced by the rough, “primitive” aesthetic of the traditional crafts made by local villagers. Both the alpine landscape and folk-art remained key motifs in Kirchner’s art until his death, in 1938.

Jennifer Farrell

Celebrating American Treasures

In 2019, two important archives from our American holdings are highlighted. The Met's recent acquisition of a collection of works by the architect Frank Lloyd Wright (1867–1959) inspired two parallel exhibitions. Wright's commercial textile designs are on show in the Antonio Ratti Textile Center (through April 5, 2020), and two consecutive rotations of *Frank Lloyd Wright: Designs for Francis and Mary Little* is on view in our Johnson Gallery (April 30 – November 17). The Littles commissioned from Wright a suburban home in Peoria, Illinois, and a lavish summer residence at Lake Minnetonka, Minnesota. When the latter was demolished in 1972, its grand living room was permanently installed in the American Wing. Our installation invites visitors to compare Wright's sketches and presentation drawings with the interior during their visit to the Museum.

Brewster & Company (1810-1923), and the Carriage Era in New York City (July 30–November 17), is co-curated with our long-standing volunteer Merri Ferrell. Through drawings, prints, photographs, paintings and an historic carriage model, the exhibition highlights the rise and success of New York's most celebrated carriage manufacturer against the backdrop of the cultural and economic development and urban expansion of New York City during the Gilded Age. While most of the famed carriages no longer survive, many design drawings were preserved in the Brewster archive, which was donated to the Museum by William Brewster in 1923 when the business was dissolved.

This exhibition is part of the ongoing efforts made possible through a donation from the Carriage Association of America to catalogue and digitize the Met's Brewster & Co. archive that comprises thousands of technical and presentation drawings.

Femke Speelberg



Discoveries in Store

The size and the scope of our collection means that we are constantly coming across material that is little known. As part of my campaign to catalogue our Spanish prints, I recently worked on a collection of around 120 nineteenth century broadsides, games, and models for shadow puppets, which entered the collection in 1978. The range of material is remarkable, and includes serialized, often humorous depictions of the lives of popular characters, among them the shoemaker, the servant girl, the bandit, or the man who was so tall and thin that he became invisible when he turned sideways. Subjects that are more serious also appear in the broadsides: the lives of saints and famous people, religious processions, accounts of wars, and gymnastic exercises. Each scene is accompanied by explanatory text. Because of how these types of prints were used – games were played, broadsides pinned to walls – they were often destroyed, or show signs of considerable wear. Our collection, however, is in great condition, presumably, because it was never used as intended.

The easiest way to make this material visible is through cataloging and photographing the works to make it available online. Every year we see an increase in requests for newly catalogued material for study, classes and loans to exhibitions. In the past year, for example, there has been a sharp increase in the number of classes (from the Pratt Institute and Hunter College for example) focusing on Mexican prints from the late nineteenth- and first half of the twentieth century, material, that like our Spanish broadsides, was until recently little known.

Mark McDonald

Recent Architectural Acquisition



In 2014, the first true Danish architectural study entered the collection, when we acquired a presentation drawing by Vincents Lerche (1666–1742) for the new church spire of the Cathedral of Our Lady in Copenhagen that was raised between 1728 and 1743. We recently acquired another important work, a monumental, anonymous early-nineteenth century view of the main altar and pulpit of the Royal Chapel at Kronborg Castle. Located in the channel between Sweden and Denmark, the castle was built in the late sixteenth century. William Shakespeare immortalized it when he used Kronborg as the site of Hamlet's Castle Elsinore. In 1629, large parts were destroyed by fire, but due to the strength of its vaults, the chapel was one of the few structures to survive. During the eighteenth century, the castle became a military stronghold, and the chapel transformed into a gymnasium and fencing hall. The original furnishings were preserved, and between 1838 and 1843 the chapel was restored under the supervision of the architect Frederik Ferdinand Friis (1793–1865), who at that time was the Royal Building Inspector of Zealand. The restoration itself, however, was carried out by Michael Gottlieb Bindsbøll (1800–1856). The current drawing dates from this period, and shows the restored interior. Several other drawings by Bindsbøll for this project are now in the Danish National Art Library in Copenhagen. An exhibition of Danish nineteenth century drawings for 2022 is also in the planning stages.

Femke Spielberg

Left: Vincents Lerch, *Design for the Spire of the Church of Our Lady in Copenhagen*, ca. 1738–42 (Edward Pearce Casey Fund, 2014. 2014.610)-

Opposite left: Brewster & Co., *Design for Park Drag*, no. 4030, Pen and black ink, watercolor and gouache, 1888 (Gift of William Brewster, 1923. 23.112.475).

Opposite right: Juan Lorens, *Chinese Shadow Puppets* (detail), woodcut 1859 (Max G. Wildnauer Fund, 1978. 1978.643.3(11))

Celebrating Leonardo



Leonardo da Vinci, *Saint Jerome Praying in the Wilderness* (detail), begun ca. 1482–83, reworked later by the artist, unfinished. Oil and tempera on walnut. Vatican City, Musei, Monumenti e Gallerie Pontificie 40337. Photo © Governatorate of the Vatican City State — Vatican Museums. All rights reserved

Shortly after his sixty-seventh birthday on May 2, 1519, genius of the Italian Renaissance Leonardo da Vinci died in Amboise at the royal Château du Clos-Lucé, France. To commemorate the 500th anniversary of his death, the museum presented Leonardo's painting *St. Jerome Praying in the Wilderness* (until October 6, 2019) in an intimate, chapel-like setting to honor the artist and to invite contemplation as he intended. A special loan from the Vatican Museums, this arresting, exquisitely rendered, yet unfinished painting gives us insight to Leonardo's creative process. He began work on *St. Jerome* around 1482–83, soon after his arrival in Milan, and appears to have kept it with him until his death. The general circumstances of *St. Jerome's* production are unknown, as are the reasons why Leonardo continued to rework this enormously powerful painting into his mature years.

In time for the anniversary, my four-volume study *Leonardo da Vinci Rediscovered* was published on June 25 this year. My research for this book began twenty-four years ago, and its narrative weaves together all the available major evidence that includes the artist's manuscripts, as well as his drawings and paintings. Structured as an intellectual biography and richly illustrated, the study follows the chronology of Leonardo's life, and integrates contemporary documents and more than 4,000 surviving sheets of his notes and drawings to chart his development as an artist and thinker. I hope that readers will come away with an understanding of Leonardo as a figure who embodies his time while transcending it, and who endures as one of history's greatest artists, scientists, and inventors.

Carmen C. Bambach



Since our friends group was launched five years ago, we have started every season with a special event. For the fourth annual *Conversations with the Collection*, on September 17 last year, the Friends of Drawings and Prints was pleased to welcome the artist Richard Tuttle to speak about both his art, and work he chose from the collection. Prints and artist's books are integral to Tuttle's *oeuvre*, and he has engaged both over the course of several decades, beginning with the 1963 woodcut *Sun*, and continuing to recent pieces such as the 2017 etching *Blossom* (a recent addition to The Met's collection). In addition to his own work and practice, Richard also discussed some of his favorite engraved portraits by the seventeenth century French printmaker Robert Nanteuil, and engravings made after Philipp Otto Runge's *The Times of the Day* (1807). Other artists who have recently addressed the Friends group include Dorothea Rockburne, James Siena, and the musician and artist Cécile McLorin Salvant.

Jennifer Farrell

Printmaker Leonard Leibowitz has visited The Met during his lunch break since he was a high school student at the nearby School of Industrial Art some seventy years ago. Today, he schedules weekly appointments to the study room, often to study printmaking techniques. Using a small press at his home in Queens, Leonard sometimes incorporates into his own work images from material he has seen here. When I asked Leonard why he has made study room visits a part of his routine, he responded by explaining that it provides him opportunities to gain a sense of the “physical presence of prints that you can't get in a book...it's one of the few places where you can actually have works by the masters of printmaking brought out and put in front of you without anything concealing them.”

Allison Rudnick





This large study was preparatory for an etching from the series *Eine Liebe: Opus X (A Love)* by the Symbolist artist Max Klinger (1857–1920), which recounts a passionate extra-marital affair that ends in tragedy. The series is likely based Klinger’s own experience. Straddling a fence and supported by a tree, the couple lock in intimate embrace. We can sense Klinger’s mind at work as he plays with the alternative placement of the man’s leg and foot. Many small details in the drawing differ from the final etching. The drawing comes from the famed collection of Gustav Kirstein (1870–1934), a friend and patron of the artist.

Freyda Spira

Max Klinger, *Opus X (A Love)* (detail), pen and black ink and black chalk heightened with white bodycolor, 1887 (Purchase, Friends of Drawings and Prints Fund, and Ian Woodner Family Collection and Mr. and Mrs. Francis D. Logan Funds, 2019. 2019.67)

Print Study Day at The Met, in collaboration with the IFPDA

The Renaissance of Etching in Germany
Wednesday October 23, 2019, 2–4 pm
For further information, contact Kirsten Rendina,
Kirsten.rendina@metmuseum.org

Speakers: Pierre Terjanian, Curator of Department of Arms and Armor, The Met; Freyda Spira, Associate Curator in Department of Drawings and Prints, The Met; and Professor Christopher Wood, Department of German, New York University



Top: Perrin Stein and Marjorie Shelley examining drawings at the Salon du Dessin in Paris in late March.

Bottom: Allison Rudnick discussing the exhibition *On the Ropes: Vintage Boxing Cards from the Jefferson R. Burdick Collection* with Doug Fischer, editor-in-chief of *The Ring* magazine on July 13.



Exhibitions

The Renaissance of Etching (Galleries 691–693)

October 21, 2019 – January 20, 2020

Goya's Graphic Imagination (Galleries 691–693)

September 14 – December 6, 2020

Johnson Rotations, Gallery 690*

Brewster & Co

July 30–November 13, 2019

The Bequest of Mrs. Jayne Wrightsman

November 15, 2019–February 16, 2020

Collectors' Collections

February 18 – May 17, 2020

Collection Highlights

May 19–August 16, 2020

Materials and Techniques

August 18–December 6, 2020

New York Inspired

December 8, 2020–Ongoing

Selections from the Collection of Jefferson R. Burdick

American Wing, Gallery 774

August 13, 2019–January 12, 2020;

January 14–July 12, 2020; July 14–January 17, 2021

* Opening and closing dates are subject to change



Top: Daniel Hopper, *Death and the Devil Surprising Two women* (detail), etching, ca. 1510–15 (The Elisha Whittelsey Fund, 1951.51.501.383)

Middle: Carmen Bambach with Jan and Mariska Vilcek at the award ceremony on April 4 to receive her Vilcek prize (photo Scott Rudd).

Bottom: Friends' Group visit to view Janice Oresman's collection on May 1.

Membership & Contact Information

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

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