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# Department of Drawings and Prints Newsletter

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Issue 3

THE  
MET

# From Nadine Orenstein

During the past year and a half, we have been so focused on the challenges that prevented us from carrying on as usual, that many of us may have lost sight of how much we were able to accomplish. With that in mind, I thought that it would be a useful exercise for the Drawings and Prints staff to compile a list of all that we had achieved since the Museum closed in March 2020. What I had expected to be a one-page list resulted in four pages of exhibitions, virtual programming, publications, cataloguing, collection care, fundraising, teaching, and mentoring. The exercise reminded us of how much we were able to accomplish under challenging circumstances and gave us a great sense of pride in the work of our department.

Following the long closure, we find ourselves at last returning to some normality. Our study room has reopened on a limited basis and the staff, our fellows, interns, and volunteers have returned to a regular schedule. We are still conducting many of our meetings virtually, but it is a refreshing change to be able to have a quick chat with a colleague in the hallway. On September 23, we hosted our first in-person Friends of Drawings and Prints event since February 2020; a tour of our Johnson Gallery display *Revolutions, Resistance, and Activism* (more on this below). A good group turned out despite the forecast of severe storms—which arrived just as the curators were leaving the building. There is something to be said for virtual events.

Highlights of the past year include the recent acquisition of four prints by Vincent van Gogh. While the artist is well represented at The Met, we did not have any of his extraordinary printed work. The acquisition (described below) consists of three early lithographs, two of which the artist extensively retouched with pen and ink, and the etching of Dr. Gachet, the artist's doctor and himself a printmaker. An intriguing early double-sided drawing by Piet Mondrian entered the collection this summer. The sheet, which hangs on the walls of the artist's Sapharti Park studio in a photograph from 1908, displays on the recto a landscape where we can see the artist already considering the geometric essence of nature while unexpectedly on the verso is a portrait of a nude woman drawn with such Art Nouveau-like sensibility of line that it might be mistaken for a work by Gustav Klimt. A recent gift to the museum of a drawing by Edward Burne-Jones with a fascinating provenance that stretches from England to Hawaii to Syracuse, New York, is described by Constance McPhee below.



From Nadine Orenstein

Our year began with the opening of Mark McDonald's exhibition *Goya's Graphic Imagination*. The exhibition was a great success despite the limitations on the number of visitors allowed in the galleries at any one time—over 600 viewed the exhibition on its final day. Mark's online tour of the exhibition is available on The Met's YouTube channel (see list of virtual events).

This year our Johnson Gallery had three thematic installations, one devoted to images of New York from the eighteenth century to the present, and another on the materials and techniques of drawings and prints. Our current rotation on revolutions, resistance, and activism showcases the historical breadth of our collection, with work from the American and French revolutions and the French Commune through to more recent work relating to Kent State and the Black Lives Matter movement.

*Modern Times: British Prints, 1913–1939* opened on November 1, and will be on view through January 9, 2022. Organized by Jennifer Farrell, the exhibition highlights British modernist works in the gift/purchase from the collection of Leslie and Johanna Garfield. The exhibition is accompanied by a catalogue by Jennifer with contributions by Rachel Mustalish (The Met's Sherman Fairchild Center for Works on Paper and Photograph Conservation), and Gillian Forrester (curator and independent scholar).



Cover:  
Piet Mondrian (1872–1944),  
*Farmyard with Sheep*  
(detail), ca. 1905–11, conte,  
charcoal, and pencil on  
paper, 13 × 17 in. Purchase,  
the Estate of Louise Graham,  
2021 (2021.148a, b)

This page:  
Friends' group tour of  
*Revolutions, Resistance,  
and Activism*

We are looking forward to the opening of *Jacques Louis David: Radical Draftsman*, on February 17, 2022. The exhibition curated by Perrin Stein, is accompanied by a catalogue that includes contributions by Perrin, Daniella Berman, Philippe Bordes, Mehdi Korchane, Benjamin Peronnet, Louis-Antoine Prat and Juliette Trey (more on the exhibition below). At the same time, there will be a Johnson Gallery display organized by Perrin, Ashley Dunn, and Femke Speelberg that will comprise works by artists in David's circle primarily from The Met's collection. Our upcoming annual day of lectures (January 21) held in conjunction with Master Drawings New York will focus on this installation with talks by Perrin, Femke, and Ashley. We hope to hold the event in person, but reserve the option for it to take place as a hybrid or virtual presentation.

Our department participated in several programs for IFPDA Print Month in October. Titled "Prints in Relief," our annual Print Study Day took place virtually with lectures on the census of early Italian woodcuts by Siliva Urbini, work by Elizabeth Catlett by Melanie Herzog, and on British modernist linocuts by Rachel Mustalish. Jennifer Farrell along with Sidney Felsen, Jill Lerner, Sharon Hurowitz and Max Hollein, participated in "Gemini G.E.L. Celebrates The Met's 150th Anniversary," a program about the print portfolio created for the Museum's anniversary. The portfolio of twelve prints by contemporary artists was released this year. Co-published by The Met and the unstoppable Sharon Coplan Hurowitz, *The Met 150* benefits the museum and was supported by Gemini G.E.L., the production and printing partner (see below). Jennifer also moderated a symposium on the Grosvenor School over a series of Mondays with talks by Hana Leaper, Marcel Just, Gordon Samuel, Mary Ryan, and Leslie Garfield.

Several members of our staff received promotions this year. Jennifer Farrell, Curator; Ashley Dunn, Associate Curator; Clara Goldman, Assistant Administrator, and Arielle Llupa, Collections Manager. We also welcomed two fellows, Julia Lillie (Bard Graduate Center) and Angel Jiang (Columbia University), working on German and Spanish subjects respectively.

Freyda Spira, who was Associate Curator in charge of the Northern European drawings, prints, and illustrated books, left The Met in June for a position at the Yale University Art Gallery. Freyda had been with The Met in different roles over a good number of years, beginning as an intern for me when I joined the department as a curator. We wish her well. We are currently conducting a search to fill this important position. Samantha Craig, Collections Management Associate, who has been cataloguing works in our collection for the past four years will also be moving on to a new position.



Allison Rudnick has been invited to be a Guest Scholar in the Department of Drawings at the Getty Museum from January through March 2022. During her time in Los Angeles, she will work on her upcoming exhibition *Defining America: Art, Politics, and Cultural Identity in the 1930s*, on our schedule for fall 2023. Carmen Bambach was invited by the Università degli Studi di Firenze as a Visiting Professor to teach a graduate course in fall 2021 "Storia del disegno nell'Italia: Temi, problemi e metodologia" ("History of drawing in Italy: themes, problems, and methodology"). Carmen is thrilled to have had 48 enrolled students.



Page 5 and 6:  
Piet Mondrian (1872–1944),  
*Farmyard with Sheep*  
(recto); *Female Nude*  
(verso), ca. 1905–11, conte,  
charcoal, and pencil on  
paper, 13 × 17 in. Purchase,  
the Estate of Louise  
Graham, 2021 (2021.148a, b)

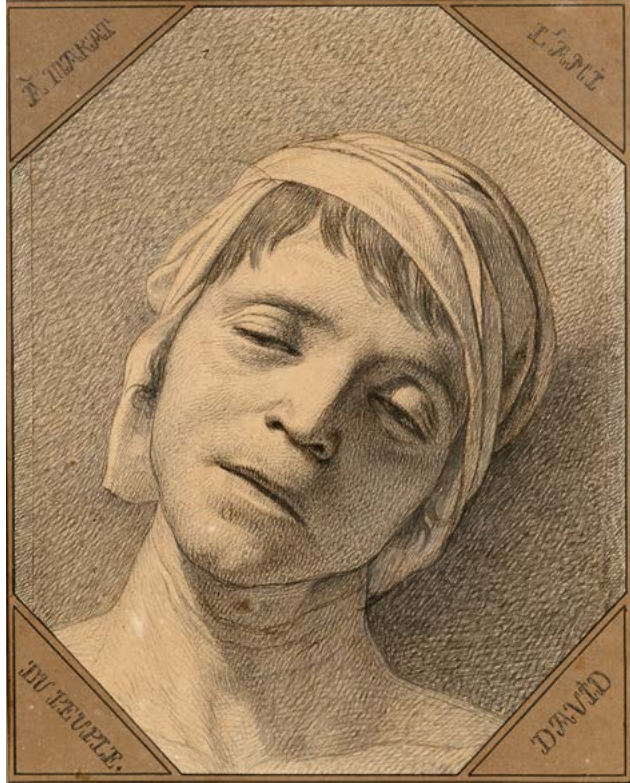
We are grateful to Barbaralee Diamonstein Spielvogel for her generous sponsorship of five fellowships dedicated to our department. The fellowships consist of four one-year fellows over a two-year period, and one two-year STEAM fellow who will research drawings and prints in our collection in conjunction with The Met's departments of Paper Conservation and Scientific Research. The first Diamonstein Spielvogel Fellows will begin in fall 2022, and we look forward to welcoming them. We are also looking forward to welcoming at that time a one-year Getty Paper Project curatorial fellow.

As we move into the new year, we hope that we will be able to more easily resume many things that we used to do, for instance holding receptions, having more visitors to the study room, and of course, travel. In early May 2022, I will present lectures on a MetTravel program *The Lower Danube, Medieval to Modern: Budapest to Bucharest* aboard *AmaMagna*, which was cancelled twice due to the pandemic. This wonderful cruise will wind its way along the Danube through Hungary, Serbia, Bulgaria, and Romania. Do contact me if you are interested in joining.

This has been a challenging, yet enormously active year for our department. While last year the pandemic forced us to rethink how we carried out almost all of our activities, this year we are getting used to once again sharing our collection and scholarship with friends and colleagues in person and deciding what should remain virtual. We invite you to visit the stimulating exhibitions coming up in our galleries and research works from our collection in the study room and online, and view the virtual programming listed in these pages. As a reminder, we could not accomplish all of this without friends and supporters who help us navigate these exciting and demanding times.

Nadine M. Orenstein  
Drue Heinz Curator in Charge

# Radical Draftsman



*Jacques Louis David: Radical Draftsman*, to open on February 17, 2022, will be the first ever exhibition devoted to works on paper by the celebrated French artist, who navigated vast artistic and political divides throughout his life, from his birth in Paris in 1748 to his death in Brussels in 1825. His iconic works captured the aspirations and suffering of a nation, while addressing timeless themes that continue to resonate today.

The neoclassical canvases David sent to the Salons of the 1780s were artistic triumphs forged in rebellion against the constraints of a centralized monarchy in its waning days. He embraced the changes wrought by the Revolution of 1789 and devoted his energies to supporting the fledgling Republic, a role that later led to his imprisonment. Following his release, David went on to reclaim the spotlight by harnessing his powers of invention to Napoleon's vision of empire with works such as *The Coronation*. His appetite for adaptation, however, did not extend to the restoration of the Bourbon monarchy. In 1816, David was banished from his homeland and spent the last decade of his life in exile in Brussels.

The exhibition will feature more than 80 drawings and oil sketches—including rarely loaned or newly discovered works—drawn from The Met's collection and dozens of institutional and private lenders. By examining David's career through the lens of his preparatory studies, the exhibition proposes to look beyond his public successes to chart the moments of inspiration and the progress of his ideas. More generally, it poses the question: does art reflect history or change its course?

As a complement, a selection of works by artists in David's orbit—peers, rivals, and pupils—will be on view in the Johnson Gallery from January 20, 2022. Whether his example spurred emulation or antithesis, the magnitude of David's impact on French art can be felt well into the nineteenth century.

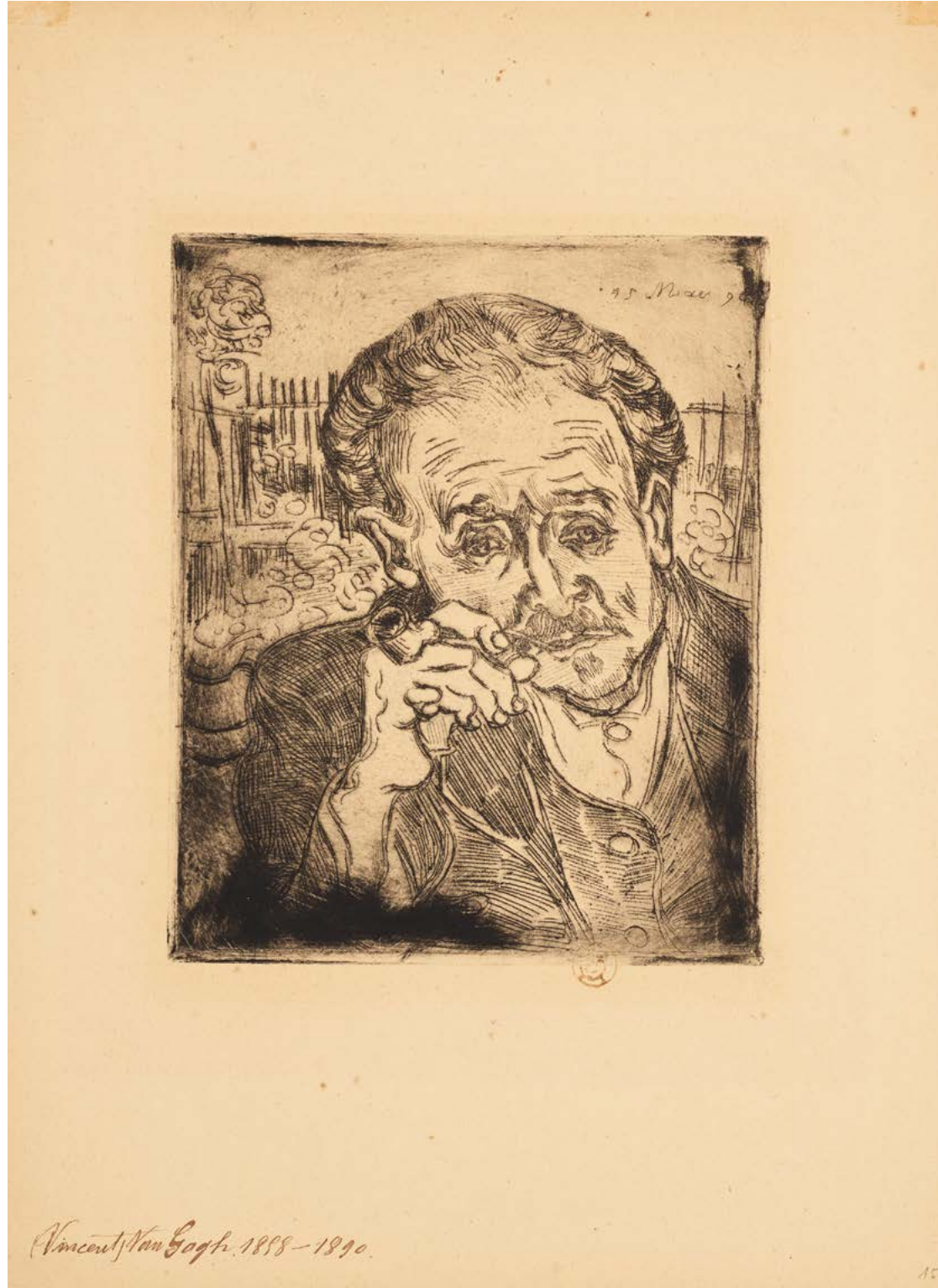
**Perrin Stein**



Jacques Louis David (1748–1825), *The Oath of the Tennis Court*, 1791, pen and brown and black ink, brush and brown wash, heightened with white, over black chalk, 26 × 39 in. Musée de Louvre, Paris, on deposit at the Musée National des Châteaux de Versailles et de Trianon

Jacques Louis David (1748–1825), *The Head of the Dead Jean Paul Marat*, 1793, pen and brown and black ink, over black chalk, 10 × 8 in. Musée National des Châteaux de Versailles et de Trianon

# Van Gogh as Printmaker



*Portrait of Dr. Gachet*, 15 June, 1890, etching, 12 x 9 in. Purchase, Fletcher Fund, William R. Drexler Sr. and Violet Drexler Bequest, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and The Derald H. Ruttenberg Foundation, in honor of Nadine M. Orenstein and Charles and Jessie Price Gifts, 2021 (2021.243)

## Van Gogh as Printmaker

Given that the collection of works by Vincent Van Gogh at The Met is unparalleled on this side of the Atlantic, I was surprised to discover that the Museum had none of his prints. Although he made only ten prints in his lifetime, Van Gogh was deeply interested in their potential and his experiments with print-making bookend his career. The exceptional opportunity to acquire a group of three lithographs and one etching, assembled by the same collector, now enables the department to represent the full range of Van Gogh's activity as a printmaker.

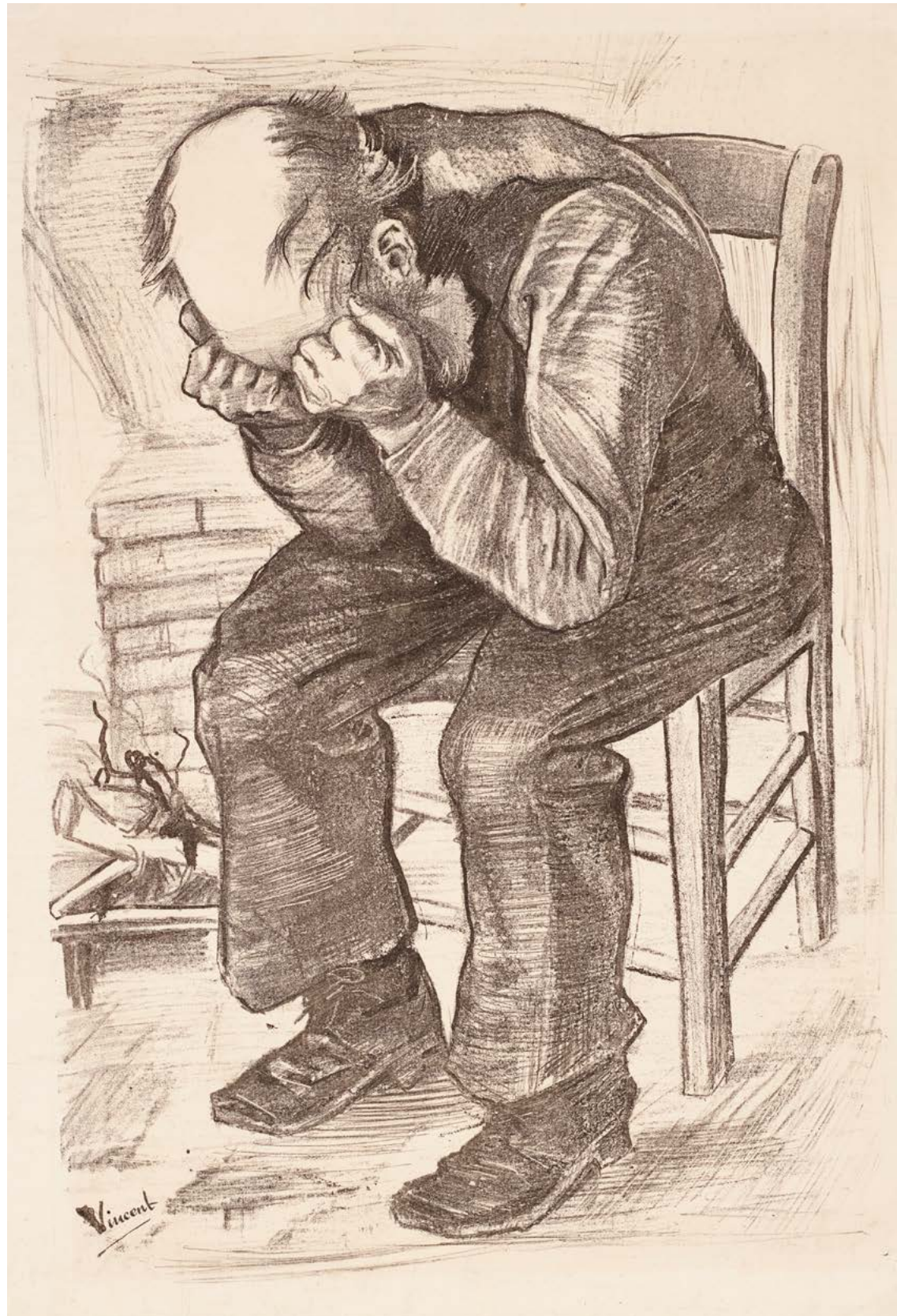
The very early lithographs of 1882–83 are extremely rare. Due to financial constraints, the artist never published an edition and only a handful of proofs survive. *At Eternity's Gate* is the most significant of the six lithographs he made during his first printmaking campaign in November 1882. His second attempt at lithography in the summer of 1883 produced *Gardener by an Apple Tree* and *Burning Weeds*. Dissatisfied with the printing of these works, he retouched them extensively in pen and ink. The three impressions that have entered our collection are the only examples of these lithographs in an American museum.

In May 1890, Van Gogh left the asylum in Saint-Rémy-de-Provence for Auvers-sur-Oise where he was looked after by Dr. Paul Gachet. The doctor—who was also an amateur etcher with a press in his home—encouraged Van Gogh to try the technique. *The Portrait of Dr. Gachet* is the only etching the artist made and a unique expression of his mature print-making style. This richly inked and selectively wiped impression is inscribed by Gachet as an “artist’s proof.” Although Van Gogh expressed enthusiasm for the medium and a desire to create more etchings, his death by suicide on July 29, 1890, prevented him from doing so.

**Ashley Dunn**



*Burning Weeds*, mid-July 1883, transfer lithograph with pen and ink, 7 x 11 in. (2021.242)



*At Eternity's Gate*, 26–27 November, 1882, transfer lithograph, 23 × 15 in. (2021.240)

## Tapestry Designs by Franz Cleyn

In 2015—as the basis for recommending potential acquisitions—I began to survey our drawings and prints with designs for ornament and architecture. I identified early British drawings as one area that could benefit from strategic additions. Because this material rarely appears on the market, several years passed before the opportunity arose to fulfil my ambition. This year, we made a significant acquisition of two large designs for the border of one of the famous “Acts of the Apostles” tapestries, woven by the Mortlake Tapestry Manufactory. The tapestries were based on the original cartoons designed by Raphael, which had been purchased and brought to England by King Charles I in 1623. Their production was overseen by Franz (Francis) Cleyn, who also designed the borders. The drawings – likely to have been presentation sheets for the King – are worked out in detail, albeit at reduced scale. The tapestries were sold after Charles’ death and eventually entered the French Royal Collection, where today they are kept in the Mobilier National (Les Gobelins).

The tapestry borders correspond closely with our designs. Their decoration consists of cameos in bronze and tones of orange and scenes from the Old and New Testament. The corners contain symbols pertaining to the Four Evangelists. This religious imagery is interspersed with naked putti holding books and coats of arms with symbolic motifs. The figures betray the influence of Cleyn’s contemporaries, Van Dyck and Rubens, which is why these watercolors were long mistaken as Flemish.

### Femke Speelberg

Franz Cleyn (ca. 1582–1658),  
Border Designs for the  
Mortlake “Acts of the  
Apostles” Tapestries,  
ca. 1626–36, watercolor  
with details in pen and ink,  
and graphite. Two Panels,  
each about 36 × 4 in.  
Harry G. Sperling Fund,  
2021 (2021.186a, b)



# Celebrating The Met's 150th Anniversary Through Prints



In 2019, The Met invited twelve international artists who have a strong association with the museum to create a print to celebrate our 150th anniversary (the project, scheduled for 2020, was delayed due to Covid-19). The result is *The Met 150*—a portfolio of twelve prints in an edition of 60 produced with the celebrated Los Angeles print shop, Gemini G.E.L. I was honored to serve as a curatorial consultant on the project and write an essay about these powerful works. The artists who participated are Siah Armajani, Vija Celmins, Jasper Johns, Kerry James Marshall, Julie Mehretu, Wangechi Mutu, Gabriel Orozco, Ed Ruscha, Richard Serra, Ranjani Shettar, Sarah Sze, and Xu Bing. Rather than following a particular theme, aesthetic, movement, or technique, the project allowed artists to reassess the possibilities of printmaking, redefining practices, and challenging conventions. Several artists refer to printmaking's rich history through their use of traditional methods, whereas others combine techniques, practices, and materials, or employ new technologies to rethink what a print can be. Xu Bing, for example, engages the digital realm in his print by employing QR codes located in the red seals that link to “hidden

messages” on the Museum’s website. These stamps are interspersed with text rendered in “Square Word Calligraphy,” a writing system the artist invented in which the letters from English words emulate Chinese characters.

The prints vividly capture the engaging and innovative practices of the artists involved, and even their responses to the present moment in history. In addition to highlighting these striking works, the portfolio reflects The Met’s mission to engage with an ever-changing world as it is explored and expressed through art.

**Jennifer Farrell**

## Celebrating The Met's 150th Anniversary Through Prints

Left:  
View of the portfolio prints on display across from the entrance to the Drawings and Prints galleries at The Met.

Below:  
Xu Bing holding up Mylar during his proofing session for his print edition of *Art for the People* in the Gemini lithography studio 2020 (Photograph © 2020 Sidney B. Felsen)





# Teaching Italian Drawings



Stefano da Verona (Stefano di Giovanni d'Arbosio di Francia; ca. 1374/75–after 1438), *Seated Woman and a Male Hermit in Half-length*, 1435–38, pen and brown ink, brush with touches of brown wash, over traces of charcoal or black chalk, 11 × 8 in. Harris Brisbane Dick Fund, 1996 (1996.364a, b)

## Teaching Italian Drawings

During the fall of 2021, I was Visiting Professor at Florence University (Università degli Studi di Firenze) and taught a graduate art history lecture course: “Storia del disegno nell’Italia: Temi, problemi e metodologia” (History of Drawing in Italy: Themes, Problems, and Methodology). Because of the difficulties of in-person teaching caused by the pandemic, the course—covering the years 1300 to 1600—was taught in Italian from New York on a virtual platform. There were 48 students enrolled, and it gave me great satisfaction to see a new generation of art historians developing a passion for the subject. The extraordinary websites of our sister institutions in the U.S. and Europe, with their comprehensive online catalogues of Italian drawings, were an essential and often beautiful resource in teaching this course. I have also continued to serve as Professor on the advisory board of the PhD program in art history at the Scuola Normale Superiore di Pisa (an appointment which I have held since 2019), and I have been awarded the Mongan Prize from Harvard University–Villa I Tatti for my work on Italian Renaissance art.

Alongside my teaching, I have been working on an international loan exhibition on Raphael that will present a comprehensive examination of this great Italian Renaissance artist’s career as draftsman, painter, architect, designer, entrepreneur, and superintendent of antiquities in Rome. The exhibition is scheduled to open in Spring 2026 at The Met, which will be its only venue.

**Carmen Bambach**



*Storia del disegno nell’Italia: Temi, problemi e metodologia*

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Marica F. and Jan T. Vilcek Curator  
Department of Drawings and Prints  
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# If this watercolor could talk!



Burne-Jones's gold-touched reimagining of Saint Francis's vision reached our department in October this year. Its extended travels and previous ownership tell a fascinating story that underscores the artist's long engagement with spiritual themes. When he learned that Edward Clifford—a former studio assistant—would travel to Hawaii for the Church of England in 1888 to research leprosy control, Burne-Jones painted Saint Francis as a gift for Father Damien, a Belgian Catholic priest on Moloka'i. The latter had shattered religious and cultural taboos when he established a mission for lepers on the island in 1873. Later contracting the disease, Damien died in 1889 shortly after receiving the watercolor. He was nursed by Sister Marianne Cope, a German-born American nun who continued his ministry (Damien and Marianne have both recently been canonized). After Marianne's death in 1918, the watercolor disappeared into her Order's archives at Syracuse, New York. Burne-Jones's devotees knew it only through related drawings and a description in Georgiana Burne-Jones's *Memorials* (1904). It took a century for *Saint Francis* to be rediscovered and published in the *Burlington Magazine* (September 2018) by Douglas Schoenherr, curator at the National Gallery of Canada. Wishing to make their treasure more broadly accessible, the sisters of Saint Francis then generously offered it to The Met. Subsequent travel delays wrought by Covid-19 have only strengthened the commentary that this small work offers on remarkable men and women who risked their lives to alleviate suffering.

**Constance McPhee**

Sir Edward Burne-Jones (1833–98), *Saint Francis Receiving the Stigmata*, 1887, watercolor and gouache with gold on paper board, 10 × 7 in. Gift of The Saint Marianne Cope Museum, a Ministry of the Sisters of Saint Francis of the Neumann Communities, 2021

# The Year in D&P



Distinguished by its ease of production, capacity for wide circulation, and low production costs, artists have long turned to printmaking to call attention to racial, gender, and economic injustice. In 2020—a tumultuous year marked by widespread social upheaval—we acquired several recent prints and posters that demonstrate printmaking's enduring appeal for the dissemination of messages advocating for social change.

*Selections from the Department of Drawings and Prints: Revolution, Resistance, and Activism* (on view through January 17, 2022), presents these works within a wider historical context. Organized by Ashley Dunn, Constance McPhee, and myself, the display explores how artists from the eighteenth century to the present used works on paper to promote causes, record or respond to events, and influence public opinion. Nearly eighty prints and drawings relate to the American, French, Haitian, Mexican, and Russian revolutions, the abolition of slavery, and campaigns for and against the dominant political systems of the twentieth and twenty-first centuries.

**Allison Rudnick**

Jesús Escobedo (1918–78), *How to Combat Fascism*, 1939, lithograph, 18 × 26 in. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1946 (46.46.521)



I consider it a minor miracle that *Goya's Graphic Imagination* opened last February. The myriad problems caused by the pandemic were compounded by snowstorms in Madrid and in New York at the time international loans were to arrive. The exhibition opened because of the commitment of colleagues abroad, and the devoted team at The Met, and I could not be happier with the outcome. The extensive press coverage, the constant stream of visitors, and robust catalogue sales, demonstrated how eager audiences were to see art again after such a long hiatus, and who could be more perfect to capture the zeitgeist than Goya? The exhibition presented many challenges. For example, the course on Goya that I taught for the IFA with Edward Sullivan was originally planned around seminars in the galleries. In the end, it had to be taught largely on Zoom supplemented by individual tours of the exhibition. Goya's brilliance captivated the students whose visits to the exhibition inspired their wonderful presentations and papers.

**Mark McDonald**

On October 2, the plaza of The Met was transformed for MetFest, a massive block party featuring performances, art-making activities, carnival stilt walkers, and a Double Dutch showcase. Inside the Museum, visitors were invited to behind-the-scenes tours. In the Drawings and Prints study room, Liz Zanis and I offered an intimate encounter with highlights from the collection, including works by Rembrandt, Goya, and Käthe Kollwitz. Thirty people divided into small groups visited over the course of the day. We discussed drawing and printmaking techniques, encouraged close looking, and provided insight to the inner workings of the department.

**Allison Rudnick**



**Staff Profile: Liz Zanis**  
Collections Specialist

What began as a temporary three-month stint in the Department of Drawings and Prints is now going into its 19th year!

My printmaking addiction began during a screen-print class in college. Afterwards, I was fortunate to get two artist residencies, one at Women's Studio Workshop and another at the Lower East Side Printshop, which then led me to The Met.

When asked what I do in the department, initially I reply, "I am an art waitress. I know where everything is." Over the years though, my role has deepened. My enthusiasm for the nooks and crannies of the collection reaches beyond the study room as I also manage and create content for our departmental Instagram account, @metdrawingsandprints. I demystify print processes not only for classes but a much wider audience with my contributions to "The Materials and Techniques of Drawings and Prints: What is Printmaking?" web feature.

Helping visitors in the study room doesn't get old. Providing the service of experiencing drawings and prints away from the galleries and out of their frames humanizes the collection in an intimate and exhilarating way. Come make an appointment!

**Liz Zanis**



Page 20, top:  
Goya's *Giant* adorning the façade of The Met

Page 20, bottom:  
Visitors in the study room looking at works from our collection

Above:  
Liz Zanis in the study room

### Exhibitions

#### Modern Times: British Prints, 1913–1939

Galleries 691–693  
November 1, 2021–January 9, 2022

#### Jacques Louis David: Radical Draftsman

Galleries 691–693  
February 17–May 15, 2022

#### Johnson Rotations\*

Gallery 690

#### Selections from the Department of Drawings and Prints: Revolution, Resistance, and Activism

July 29, 2021–January 17, 2022

#### In the Orbit of Jacques Louis David: Selections from the Department of Drawings and Prints

January 20–May 10, 2022

#### Selections from the Collection of Jefferson R. Burdick

American Wing, Gallery 774  
November 26, 2021–May 10, 2022

\*Opening and closing dates are subject to change

Top:  
Liz Zanis and Allison Rudnick holding a Paris Prize drawing in the Drawings and Prints study room.

Bottom:  
David del Gaizo, Jennifer Farrell and Dan Kershaw at the opening of *Modern Times*



### Links to a selection of 2021 D&P virtual events and publications

*Goya's Graphic Imagination* – virtual tour (February 18)  
[metmuseum.org/GoyaVirtualTour](https://metmuseum.org/GoyaVirtualTour)

Allison Rudnick presented on the department's collection of American Posters of the 1890s in this episode of *Curator's Cut* (March 15)  
[metmuseum.org/CuratorsCutPosters](https://metmuseum.org/CuratorsCutPosters)

Monika Weiss on Francisco Goya, *Artist on Artworks* (April 6)  
[metmuseum.org/artistsonartworksgoya](https://metmuseum.org/artistsonartworksgoya)

*Insider Insights—Making Prints and Drawings*, with Perrin Stein, Freyda Spira, and Femke Spielberg (May 22)  
[metmuseum.org/insiderInsightsPrintsAndDrawings](https://metmuseum.org/insiderInsightsPrintsAndDrawings)

“Prints in Relief” Study Day presented by the Department of Drawings and Prints in association with the IFPDA. With talks by Silvia Urbini, Melanie Herzog, and Rachel Mustalish (October 19)  
[metmuseum.org/PrintsInRelief](https://metmuseum.org/PrintsInRelief)

“Gemini G.E.L Celebrates The Met's 150th Anniversary.” A virtual studio visit and conversation with Sidney Felsen, co-founder of Gemini G.E.L., Jill Lerner, master printer at Gemini; portfolio co-publisher Sharon Hurowitz; Max Hollein, The Met's Marina Kellen French Director; and Jennifer Farrell (October 8)  
[metmuseum.org/TheMet150Gemini](https://metmuseum.org/TheMet150Gemini)

“The Art of To-day: Grosvenor School Linocuts and their Legacy.” A Symposium on the occasion of *Modern Times: British Prints, 1913–1939* at The Met. Three talks moderated by Jennifer Farrell:  
– “Perceptive Printmaking: Grosvenor School Linocuts and the Middlebrow Market,” Hana Leaper, Senior Lecturer and Development Manager, John Moores University, Liverpool (October 11)  
[metmuseum.org/PerceptivePrintmaking](https://metmuseum.org/PerceptivePrintmaking)  
– “We're In the Army Now – Military Subjects in the Linocuts of Lill Tschudi,” Marcel Just, independent scholar (October 18. Soon available on YouTube)  
– “Contemporary and Historical Perspectives on the Market for Grosvenor School Artists.” A Discussion with Mary Ryan, Gordon Samuel, and Leslie Garfield (October 25. Soon available on YouTube)



*Met Collects* (Episode 10). Jennifer Farrell presented on British modernist works on paper from the Garfield Collection  
[metmuseum.org/MetCollects](https://metmuseum.org/MetCollects)

Watch Cecilia Zhou's step-by-step makeup tutorial based on a chiaroscuro woodcut from The Met's collection (October 15)  
[metmuseum.org/WoodcutMakeup](https://metmuseum.org/WoodcutMakeup)

Ashley Dunn, Constance McPhee, and Allison Rudnick wrote an online *Perspectives* essay, “Art, Protest and Public Space,” that explores the role that public space has played for activist and protest art movements  
[metmuseum.org/ArtProtestPublicSpace](https://metmuseum.org/ArtProtestPublicSpace)

Allison Rudnick and Max Hollein with the artist Rachel Schragis in the Johnson Gallery standing next her 2011 print, *Flowchart of the Declaration of the Occupation of NYC*. Gift of Claudia Orenstein, 2021 (2021.122)

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## **Membership & Contact Information**

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

Clara Goldman

Associate for Administration,  
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212 731 1291

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