

An abstract geometric artwork featuring a composition of bold, flat shapes in red, orange, and black. The shapes include large triangles, squares, and circles, some of which are nested or overlapping. The overall effect is a dynamic, non-representational pattern. The text is overlaid on this background.

Recent Acquisitions

A Selection: 2018–20

Part II Late Eighteenth Century to Contemporary



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The Metropolitan Museum of Art



Director's Note

Part two of our special double issue of *Recent Acquisitions* takes us from the late eighteenth century to the present day. Like part one, these pages contain many works of art given in honor of The Met's 150th anniversary, in 2020. These gifts, along with the other acquisitions highlighted in this *Bulletin*, reflect the Museum's ongoing commitment to collecting art as a means of broadening our holdings as well as the kinds of narratives we are able to explore as an institution. They also testify to the perennial generosity, curiosity, and enthusiasm of The Met's patrons and donors, to whom we are deeply grateful.

Among the many standout works featured here are two that underscore The Met's commitment to exhibitions, events, and publications that address complex and unfamiliar narratives and cross-cultural perspectives while also fostering a more diverse and expanded canon of art history. Jean-Baptiste Carpeaux's astonishing portrayal of an African woman in the marble sculpture *Why Born Enslaved!* will be the subject of a revelatory exhibition and scholarly publication in 2022. A monumental storage jar by the enslaved African American potter and poet David Drake—an exceptionally moving object to encounter—will be celebrated in an upcoming exhibition on the pottery of Edgefield, South Carolina, also in 2022.

As did part one of *Recent Acquisitions*, part two includes several works from the bequest of the late Jayne Wrightsman, one of the greatest benefactors in the Museum's history. Delacroix's *Rebecca and the Wounded Ivanhoe*, inspired by Sir Walter Scott's popular novel, anticipates the next scene in the book, which is the subject of another Delacroix in The Met collection but was executed nearly twenty-five years later. A beguiling chalk drawing of Marie Antoinette by Elisabeth Vigée Le Brun speaks to the mutually beneficial relationship that evolved between the two women, which elevated the career of one and softened the image of the other.

The Met's significant holdings of the works of Edgar Degas have been further broadened by the addition of a quickly executed but sensitive oil study and a unique impression of an etching of the artist's sister. Our collection of furniture from the workshop of noted German cabinetmaker David Roentgen is likewise deep—the strongest in the Western Hemisphere, in fact—and now includes an exquisite tilt-top table, part of a generous gift along with an imperial rolltop desk once at Pavlovsk Palace, outside Saint Petersburg.

Although the date range for this *Bulletin* might suggest otherwise, this issue actually contains two works acquired by the Department of Ancient Near Eastern Art. One is a nineteenth-century illustrated manuscript of a journey through southwestern Persia by Louise de la Marinière, who visited several ancient sites dating to the Achaemenid and Sasanian periods. The other, a rare joint acquisition with the Department of Modern and Contemporary Art, is a series of charcoal drawings by the artist Rayyane Tabet that address the unusual history of the Neo-Hittite site of Tell Halaf, in modern-day Syria.

Our galleries of Oceanic art recently closed for renovation, but as we anticipate their reopening in 2024, we will take the

opportunity to conduct research and necessary conservation work. We will also continue to add important pieces to the collection, such as a masterfully carved vessel from Fiji, used by priests to prepare and serve ritual libations, and a stylized ancestral figure from the Banks Islands, Vanuatu.

A number of works acquired by the Department of Islamic Art represent momentous historical events. An exquisite lacquer mirror case, given by Sharmin and Bijan Mossavar-Rahmani, depicts an 1838 meeting in Armenia between the crown prince of Iran and the tsar of Russia, while a nineteenth-century painting from Algeria shows the U.S. Navy defeating Barbary forces off the southeast coast of Spain in 1815. The martyrdom of Imam Husain in the Battle of Karbala (A.D. 680), one of the defining moments of Shi'i history and identity, is the subject of a monumental canvas (or *parda*) that would have served as a backdrop for recitations of the powerful story.

I am delighted to note that The Met received two major, transformative promised gifts of photographs in honor of our 150th anniversary. The superb selections from Ann Tenenbaum and Thomas H. Lee are especially noteworthy for the number of women photographers represented, for an expressive group of nudes, and for their representation of acknowledged masters in their early careers. Another highly important group of more than seven hundred rare nineteenth-century American works were acquired by Jennifer and Philip Maritz from the private collector and dealer William Schaeffer, including prints by key pioneers in the medium such as Carleton Watkins.

Many outstanding works of twentieth-century and contemporary art were given in honor of the Museum's 150th anniversary, including Picasso's 1908 *Seated Female Nude*, another exceptional gift from Leonard A. Lauder, and Carmen Herrera's *Iberic*, created at a key moment in the artist's career as she tested out different modes of abstraction, and given to us by Tony Bechara. Mike Kelley's *Ahh... Youth!*, a wonderful gift from Helena and Per Skarstedt, is rightly described as one of the most iconic works from the 1990s in any medium, while a rare pink satin gown by Maison Margaine-Lacroix is part of the gift from the pioneering fashion collector Sandy Schreier, as featured in The Costume Institute's fall 2019 exhibition.

As the works highlighted in this *Bulletin* attest, The Met's community of donors, collectors, and supporters is the lifeblood of our institution. A full list of donors of works of art and the funds to purchase them is available in the spring 2021 *Bulletin*, and they are also acknowledged in the galleries and on the Museum's website. As ever, the *Bulletin* itself is made possible in part by the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*. We deeply appreciate the work of everyone who helped celebrate our 150th anniversary—even under the most challenging of circumstances—with such enthusiasm, generosity, and hope for the future.

Max Hollein

Marina Kellen French Director,
The Metropolitan Museum of Art



Charles de Wailly

French, 1730–1798

Design for the Temple of Apollo

1780

Pen and ink, partially over charcoal underdrawing, watercolor, 14 × 12 in. (35.6 × 30.5 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.282.2)

This elaborate presentation drawing by the French architect Charles de Wailly is one of three from the bequest of Jayne Wrightsman representing follies planned as part of the redesign of the gardens of the Château d'Enghien (in present-day Belgium) by Louis Engelbert, the 6th Duke of Arenberg (1750–1820). The Temple of Apollo was to form the crowning feature of the area of the garden referred to as Mount Parnassus, or New Herculaneum, which would contain other follies inspired by classical architecture. For the Temple of Apollo, De Wailly devised an ingenious raised structure with a double-spiral staircase at its center. The architect worked on the Enghien garden designs for nearly two years, from his appointment in 1780 until 1782, but little was ever executed. At the same time, De Wailly was also at work on the building and interiors of the Théâtre de l'Odéon in Paris, a project for which he is celebrated to this day. **FS**

Bish-Khopra Lizard

India (Lucknow), ca. 1790

Watercolor and ink on paper, 12 3/4 × 18 3/4 in. (32.4 × 47.7 cm)

Purchase, Bequest of Henrie Jo Barth, 2019 (2019.120)

Inscriptions in Persian and Latin on the right side of the page identify this lizard as a *bish-khopra*, the local name for the species *Varanus bengalensis*. The Persian number and identification in the upper right corner indicate further that the work was part of a series of paintings produced in India for officers of the British East India Company. Company school paintings, as they are often called, reflect a unique blend of the British taste for recording natural history and the refined Mughal painting techniques of the local artists whom they commissioned. The present study was formerly in the collection of Lord Wentlock (1849–1912), the governor of Madras in the late nineteenth century. This provenance provides an important connection to some of the earliest natural history studies produced in India, since Lord Wentlock received a number of drawings from the collection of Claude Martin (1735–1800), a high-ranking member of the East India Company who owned thousands of the finest paintings of this type. **CAS**

Elisabeth Louise Vigée Le Brun

French, 1755–1842

Marie Antoinette in a Park

Ca. 1780–81

Black chalk, stumped, and white chalk, on blue laid paper, 23 1/4 × 15 7/8 in. (58.9 × 40.4 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.138.4)

The alliance struck between two young women—Elisabeth Louise Vigée Le Brun, an aspiring portraitist, and Marie Antoinette, the Austrian-born queen of France—provided mutual benefit. Royal patronage propelled the career of Vigée Le Brun on a meteoric rise, marked by membership in the Académie Royale and an enduring demand for her work. For Marie Antoinette, a series of flattering and sympathetic portraits bolstered her reputation in her adopted country. Although Vigée Le Brun painted more than twenty portraits of Marie Antoinette, this sheet is her only known drawing of the queen. With its impressive size and virtuoso handling of materials—black chalk, blended and softened to gray in areas, and white highlights—it has all the hallmarks of a finished work, not a study for a painting. Posed outdoors in a garden and illuminated by a hazy natural light, the young queen appears both stately and relaxed. She wears a stylish *robe à la polonoise*, with panels of fabric looped up into billowing forms, revealing flounces of striped chiffon. From its au courant fashion to its lush handling, this painterly sheet embodies all the qualities that brought Vigée Le Brun success as a portraitist to the ancien régime court. **PS**





Movement by Daniel Burnap

American, 1759-1838

Case possibly by the workshop of Eliphalet Chapin

American, 1741-1807

Eight-Day Tall Case Clock with Musical Movement

East Windsor, Connecticut, 1790-95

Cherry, pine, and brass, glass case, H. 96 in. (243.8 cm),

W. 20 3/4 in. (52.7 cm), D. 9 3/4 in. (24.8 cm)

Mr. and Mrs. Frank L. Hohmann III Gift, and Purchase, Ronald S. Kane Bequest, in memory of Berry B. Tracy, 2019 (2019.94a-l)

American-made musical clocks of the eighteenth and early nineteenth century are extremely rare, with fewer than eighty known examples. Of that number, twelve have been attributed to Daniel Burnap. The significant material expense and labor involved in their production, along with the complication of adding musical components, limited ownership to the most affluent. This clock provides one of the only means of hearing popular music from the eighteenth century in its original form; its offerings include "The Rapture," "Maid of the Mill," "Air by Handel," "Over the Water to Charl'y," "The Cuckoo's Nest," and "The French King's Minuit." These catchy eighteenth-century tunes of British origin had ideal tempos for dancing and marching. In some cases, they also had subversive lyrics that suited Revolution-spirited Americans. Burnap may have learned these melodies in his youth as a fifer for the militia of Coventry, Connecticut, or later from his business associate, the singing teacher and composer Timothy Swan of Suffield. Thomas Harland, the London-trained craftsman for whom Burnap worked in Norwich, also used "Air" and "The Rapture" in his musical clocks. [APE](#)

Henry Young

American, ca. 1775-ca. 1833

Flintlock Longrifle

Pennsylvania (Easton or Wilkes-Barre), ca. 1800-1820

Maple, steel, iron, brass, and silver, L. 61 in. (154.9 cm),

L. of barrel 45 7/8 in. (116.5 cm), Cal. .49 in. (12.4 mm)

Gift of Dave Hansen, 2020 (2020.72)

Henry Young belonged to the third generation of a family that included at least five gunsmiths who were active in Easton Township, Northampton County, Pennsylvania, over the course of four or more generations. His works, although distinct in style and appearance, have been confused for many years with those of his better-documented grandfather, also named Henry Young (d. 1785). While many longrifles are notable as works of art because of the quality of the raised or incised carving on their gunstocks, the grandson's rifles have little or no carving. Instead, they are distinguished by an elegant overall form accented by creatively shaped and delicately engraved brass or silver fittings and, in particular, by their eccentric, asymmetrical patch boxes. This rifle exemplifies those qualities, especially in its patch box, which is topped with an inventive scrollwork



fantasy. Young's grandfather and father, John, may have trained or influenced other accomplished and well-known gunsmiths from the region, including Herman Rupp and Jacob Kuntz. While most of the Youngs remained in Easton, the maker of this longrifle resettled in Wilkes-Barre, Luzerne County, where he is documented as a gunsmith in the first decade of the nineteenth century. [DLR](#)

D. Jahn

French, active in Paris, 1816-59

Circular Trumpet

Ca. 1830

Brass with wood case; assembled, max. D. $4\frac{7}{8}$ in. (12.5 cm), max. W. $12\frac{1}{4}$ in. (31 cm), max. H. $13\frac{3}{4}$ in. (35 cm); case (closed) W. $16\frac{3}{4}$ in. (42.5 cm), H. $11\frac{5}{8}$ in. (29.5 cm), D. 10 in. (25.5 cm)

Purchase, Anonymous Gift, 2020 (2020.2a-q)

Despite the invention of valves for brass instruments in 1814, makers and performers continued to experiment with a wide range of technology and performance practice techniques to enable brass instruments to play chromatically during the first half of the nineteenth century. Both in its appearance and performance technique, this rare circular trumpet functions like a miniature version of the natural horn of the period. By inserting the fingers into the instrument's bell and closing it off to varying degrees, the musician can manipulate the notes of the harmonic series to play chromatically. Although commonly referred to as a circular trumpet in modern classification, the instrument was likely used to play cornet parts as well, hence the term "cornet simple" used to refer to them. While both the cornet and trumpet are soprano brass instruments and cover a similar range, mid-nineteenth-century cornet and trumpet parts differed dramatically. In keeping with the trumpet's lengthy tradition as a stately fanfare instrument, trumpet



parts tended to be restricted to the open notes of the harmonic series, while cornet parts were often highly chromatic, effects that could be produced on this instrument. Because of the shared hand technique, it is likely that horn players would have also played circular trumpets. This instrument is complete with a full complement of contemporaneous crooks, mouthpieces, and a cleverly compartmentalized wood case. [EBS-S](#)



Workshop of David Roentgen

German, 1743-1807 (master 1780)

Tilt-Top Table

Neuwied am Rhein, ca. 1785-90

Mahogany; gilded bronze and brass, H. 29 in. (73.7 cm),
Diam. of top 23 1/16 in. (58.5 cm), Diam. at foot 22 1/4 in. (56.5 cm)
Gift of the Estate of Ruth S. Stanton, in honor of Alexandra
Stanton, 2018 (2018.288.2)

During the last third of the eighteenth century, the workshop of David Roentgen was Continental Europe's most successful cabinetmaking enterprise. His innovative designs, which often featured multiple functions, were highly sought after by his affluent clients. The circular top of this extraordinary

table, or gueridon, has a pierced wood gallery above a bold brass profile that would prevent porcelain or silver from slipping off. It is supported by a fluted block above a pillar in the form of a stylized Ionic column with gilded-brass moldings. The top can be both turned horizontally and, following the English tilt-top model, tipped up for convenient storage and to display the wildly figured grain of its mahogany wood. Casters fitted under the feet make the piece easy to move. This enabled the host to serve private tea or supper in the intimate spaces popular at the end of the ancien régime, without servants interrupting. An anomaly in the history of modern design, such restricted silhouettes would not reappear until the early twentieth century. The table is part of a gift that also includes an imperial rolltop desk formerly at Pavlovsk Palace outside Saint Petersburg, making the Museum's collection of Roentgen furniture the strongest in the Western Hemisphere. [WK](#)

Tula Arms Factory

Russian, established 1712

Pair of Flintlock Pistols

Ca. 1801

Steel, silver, gold, and wood, L. of each 15 1/4 in. (38.8 cm),
L. of barrel 9 1/4 in. (23.3 cm), Cal. .59 in. (15 mm)

Purchase, 2017 Benefit Fund, Arthur Ochs Sulzberger,
and several members of The Chairman's Council Gifts,
2018 (2018.755.1, .2)

These pistols form part of a series of specially designed firearms made by the Tula Arms Factory for presentation to Tsar Alexander I of Russia and his three brothers on the occasion of Alexander's coronation, in 1801. Each sibling received a set of five richly embellished hunting arms, most of which are now preserved in the State Hermitage Museum, Saint Petersburg. With this gift, the Tula factory, established by Peter the Great in 1712, paid homage to its imperial patron but also showcased its famed technical expertise and virtuoso metalworking skills. The locks and barrels of these two pistols exhibit the maker's awareness of the most up-to-date British and French innovations. Their decoration, with contrasting brightly burnished and blued steel surfaces delicately inlaid with gold and silver, exemplifies the restrained elegance of the Neoclassical style that was popular at the Russian court in the late eighteenth century. The silver-inlaid walnut stocks bear the crowned monogram of Grand Duke Constantine Pavlovich (1779-1831), Alexander's oldest brother and heir apparent (tsarevich). Finely decorated Tula firearms are rare outside Russia, and this imperial pair makes an outstanding addition to the Museum's distinguished arms collection. [SWP](#)



Manufactured by Smith & Wesson

American (Springfield, Massachusetts), established 1852

Decorated by Tiffany & Co.

American (New York City), established 1837

Smith & Wesson .44 Double-Action Frontier Model Revolver Decorated by Tiffany & Co. (serial no. 8401), with Case and Cleaning Rod

Ca. 1893

Steel, silver, ivory, wood (California laurel), and chamois; revolver, L. 11 ⁵/₈ in. (29.5 cm), L. of barrel 6 in. (15.2 cm), Cal. .44 in. (11.17 mm); cleaning rod, L. 13 in. (33 cm); case, H. 2 ⁹/₁₆ in. (6.5 cm), W. 14 ¹/₈ in. (35.9 cm)

Gift of the Robert M. Lee Foundation, in celebration of the Museum's 150th Anniversary, 2019 (2019.444a-c)

Tiffany & Co. established its reputation as the foremost American supplier of presentation swords during the Mexican War (1846–48) and in the wake of the Civil War (1861–65). In the 1860s, it initiated partnerships with multiple American firearms manufacturers, becoming a major pistol retailer as well. The firm further expanded its firearms offerings in the 1880s, collaborating with Smith & Wesson to sell pistols customized with elaborate silver grips. Intended for wealthy customers and to promote the firm's creativity and technical expertise at international exhibitions, the finest examples rank among Tiffany's most accomplished works of the 1880s–90s, reflecting key styles established by the firm's lead



designer, Edward C. Moore (1827–1891), including Saracenic and Japanesque.

The two companies famously promoted their partnership at the 1893 World's Columbian Exposition in Chicago, decorating nineteen revolvers for their respective displays. This pistol was the centerpiece of Smith & Wesson's exhibit. Embellished in the Saracenic style, it is exceptional for its uniquely large and delicately carved ivory pommel and extensive use of embossed and chased silver encasing not only the grip but also the trigger and hammer. The barrel and cylinder are etched to match. **JB**



Calvary

Guatemala, ca. 1790

Polychrome wood, gilt silver, glass, and hair, H. 36 1/4 in. (92 cm), W. 21 5/8 in. (55 cm), D. 13 3/8 in. (34 cm)

Purchase, Harris Brisbane Dick Fund, Nancy Dunn Revocable Trust Gift, and Edward J. Gallagher Jr. Bequest, in memory of his father, Edward Joseph Gallagher, his mother, Ann Hay Gallagher, and his son, Edward Joseph Gallagher III, 2019 (2019.43a-g)

This Calvary group exemplifies the qualities for which Guatemalan sculpture is renowned, namely, the refinement of its carving and the brilliant color of its polychromy. It is the work of multiple artists, each skilled in a different aspect of its production. The sculptor or sculptors who prepared the wood and carved the individual figures either sold them unpainted or transferred them to painters for completion. These painters were skilled in two distinct techniques: the simulation of flesh (*encarnación*) and the imitation of textiles (*estofado*). For the former, the literal meaning of the painter's task was to "make flesh," or "incarnate," the figures. Yet another artist created the silver crown of thorns and halos. This sculpture was once the centerpiece of an oratory in the residence of an Italian-born merchant in the Spanish port city of Cádiz. Its material richness and the fact that it had been brought from overseas at great expense were marks of prestige and social distinction. Display of the work signaled the owner's piety but also his professional engagement in transatlantic trade and access to the wealth of the Americas. **RK**

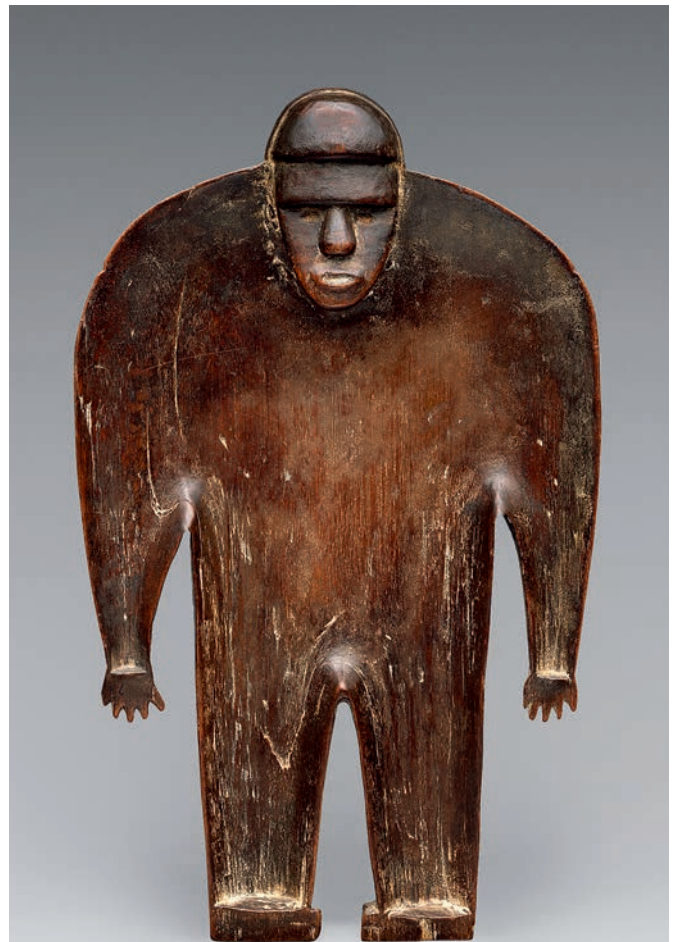
Ritual Vessel (*Daveniyaqona*)

Fiji, early 19th century

Wood (*vesi*), H. 12 3/4 in. (32.4 cm), W. 7 3/4 in. (19.7 cm), D. 2 5/8 in. (6.7 cm)

Purchase, 2017 Benefit Fund, Gordon Sze MD, The Richman Family Foundation, and Steven Kossak Gifts, Andrea Bolit Bequest, in memory of Robert Bolit Sr. and Robert Bolit Jr., and The Ruddock Foundation for the Arts Gift, 2018 (2018.433)

Conceived as a vehicle to facilitate contact with ancestral gods, this vessel is notable for its formal inventiveness. In a radical reinterpretation of form, the master carver fused the bold abstraction of a powerful physiognomy with the delicate contours of a receptacle. Fijian priests, charged with the dangerous duty of entering into communication with ancestral spirits on behalf of their chiefs, used vessels such as this one to prepare and serve libations during the invocations that were a focus of these rituals. The figure's hunched shoulders, heavy limbs, and pronounced brow create an intensity appropriate to the solemnity of the rituals in which it was deployed. The gently parted lips, hollow eyes gazing ahead in a trancelike stare, and arms dropped loosely to each side—with the palms turned out, as if in supplication—are also nuanced references to these occasions. Smoothed to a remarkable finish, the dish has a shallow curvature that is extraordinary given the hardness of the sacred *vesi* wood from which it is carved. When placed upright, the looming figure assumes a powerful presence embodying the deep lineage of relations activated during its ritual use. **MN**





Eugène Delacroix

French, 1798-1863

Rebecca and the Wounded Ivanhoe

1823

Oil on canvas, 25 3/8 x 21 1/8 in. (64.5 x 53.7 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.141.9)

This was Delacroix's first treatment of a subject drawn from Sir Walter Scott's popular novels of medieval chivalry. The eponymous hero of *Ivanhoe* (1819), straining to leave

his sickbed, listens to the terrified Rebecca as she describes a battle raging outside the window. Rather than show the battle itself, Delacroix sought to stimulate the viewer's imagination by evoking violence through the gestures of the characters reacting to it. The fastidious execution of Rebecca's extended hand stands in contrast to the jumbled paint strokes immediately surrounding it and to its left, which suggest the frenzy she witnesses. That burst of color anticipates by nearly a quarter century Delacroix's treatment of the book's next scene, *The Met's Abduction of Rebecca*, of 1846 (03.30). [AEM](#)



Text by 'Ali Akbar and illustrations by Ahmad Naqqash

Iranian, active ca. 1830s

Louise de la Marinière's "A Journey to Fars"

1838

Illustrated manuscript (85 folios and 33 illustrations); black ink on paper, blue velvet binding with marbled paper doublures, 14 × 8⁷/₈ in. (35.6 × 22.6 cm)

Purchase, Friends of Ancient Near Eastern Art and The Ishtar Society Gifts, 2019 (2019.116)

In the mid-1830s, Louise de la Marinière, the French tutor to the Qajar princes, undertook a journey through southwestern Persia. Accompanied only by a scribe ('Ali Akbar), an artist (Ahmad Naqqash), and a donkey, she visited ancient sites dating to the Achaemenid (ca. 550–330 B.C.) and Sasanian (A.D. 224–651) periods, including the ruins of Persepolis and the Cave of Shapur, near Bishapur. The three recorded their journey in an illustrated manuscript that Madame de la Marinière presented to Muhammad Shah Qajar, her former pupil, in 1838.

While all the ancient monuments are identifiable in Ahmad's sharp and bold illustrations, some show inventiveness or misunderstanding on his part. In rendering the reliefs of the king fighting a griffin, for example, a motif that adorns many doorjambs at Persepolis, he represented the creature's horn as hair. Moreover, instead of depicting the damaged parts of the reliefs, he left them blank, contributing an eerie quality to some of his pictures. Most nineteenth-century European travelers to Persia wrote about its antiquities for audiences

back home, but in this case Madame de la Marinière—prompted by her own classical education and by the Qajar dynasty's fascination with the ancient past—worked with Persian collaborators to present Achaemenid and Sasanian remains to a Persian audience. **HC**

William Henry Hunt

British, 1790–1864

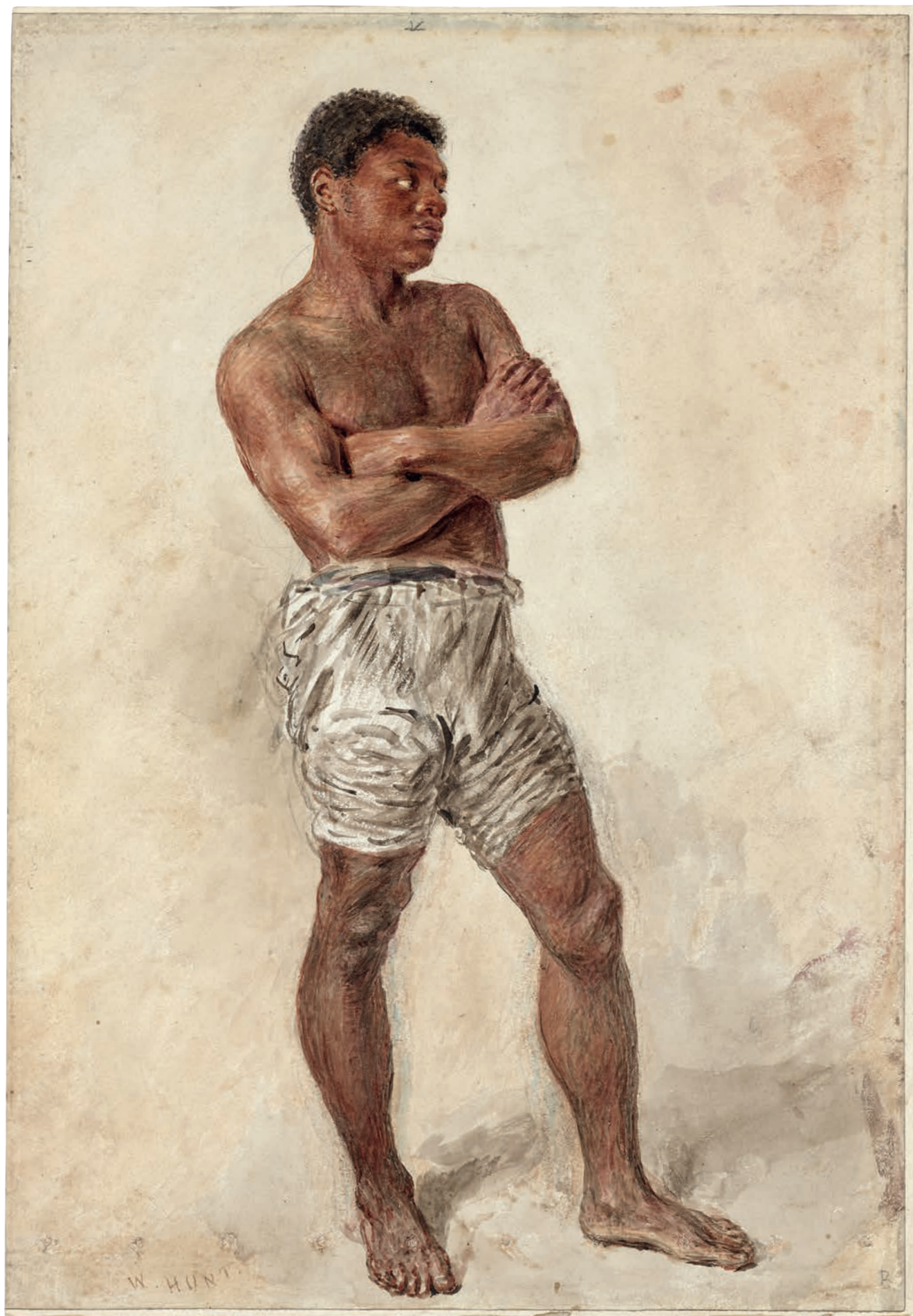
Study of a Young Model

Ca. 1830

Watercolor over graphite with reductive techniques; sheet, 14¹/₈ × 9⁷/₈ in. (35.9 × 25.1 cm)

Purchase, Krugman Family Foundation and Malcolm Hewitt Wiener Foundation Gifts, 2020 (2020.120)

This sensitive watercolor is one of several that Hunt devoted to Black subjects. The young man represented here seems likely to have been an acrobat or musician, since we know that Hunt was friends with a Black minstrel. The artist used delicately stippled washes to describe the body and broader strokes for the pushed-up trousers. Hunt gave private lessons to amateur watercolorists, and this work would have been a useful model for them to copy, especially women, who were barred from life-drawing classes at the time. Hunt suffered from a condition that stunted his growth and made walking difficult. Although his disabilities kept him from joining his father's tin-plating workshop, they freed him to pursue art and likely strengthened his appreciation for this figure's muscular form. **CMCP**





John Frederick Lewis

British, 1804–1876

Iskander Bey and His Servant

Ca. 1848

Watercolor and bodycolor over graphite; sheet, 20 × 14 1/2 in. (50.8 × 36.8 cm)

Bequest of Mrs. Charles Wrightsman, 2019 (2019.138.5)

This steely-eyed boy dressed in a ceremonial military uniform was the son of Sulayman Pasha al-Faransawi (1788–1860), who was born in France as Octave-Joseph-Anthelme Sève. The subject's father served Napoleon as a colonel and then moved to Egypt following the emperor's downfall. He helped to modernize the army of the Ottoman ruler Muhammed 'Ali Pasha, converted to Islam, changed his name, and became a top-ranking general. His marriage to a Greek woman produced three children, and this portrait of the couple's only son communicates pride in the family's status at the top of Egyptian society. The boy sits ramrod straight and prepares to draw his sword as the rifle offered by a young Nubian attendant reminds us of Faransawi's military achievements.

Like his patron, Lewis underwent a transformation in Egypt. Arriving in Cairo in 1841, he stayed for nearly a decade, living in a large house in the Arab quarter and adopting local dress. He probably made this portrait shortly before Iskander Bey left for France to attend military academy. **CMCP**

Alfred-Nicolas Normand

French, 1822–1900

Temple of Jupiter, Pompeii

1851

Salted paper print from paper negative, 5 3/4 × 8 3/8 in.

(14.6 × 21.3 cm)

Purchase, Alfred Stieglitz Society Gifts, 2018 (2018.201)

The arresting blue background of this photograph comes from the color of the paper itself, a deliberate choice that imbues the work with the effect of a watercolor study. Normand, an architect who integrated photographs into his drawing practice, learned the process as a scholar-in-residence of the French Academy in Rome, where he met the photographer Maxime Du Camp and the writer Gustave Flaubert just after the pair returned from documenting their travels in Egypt. After printing some of Du Camp's paper negatives, Normand took up the process himself and made exceptional prints, some of which, like this view of the Temple of Jupiter at Pompeii, blur the line between drawing and photography. **SCP**

Muhammad Isma'il Isfahani

Iranian, active 1847–71

Mirror Case

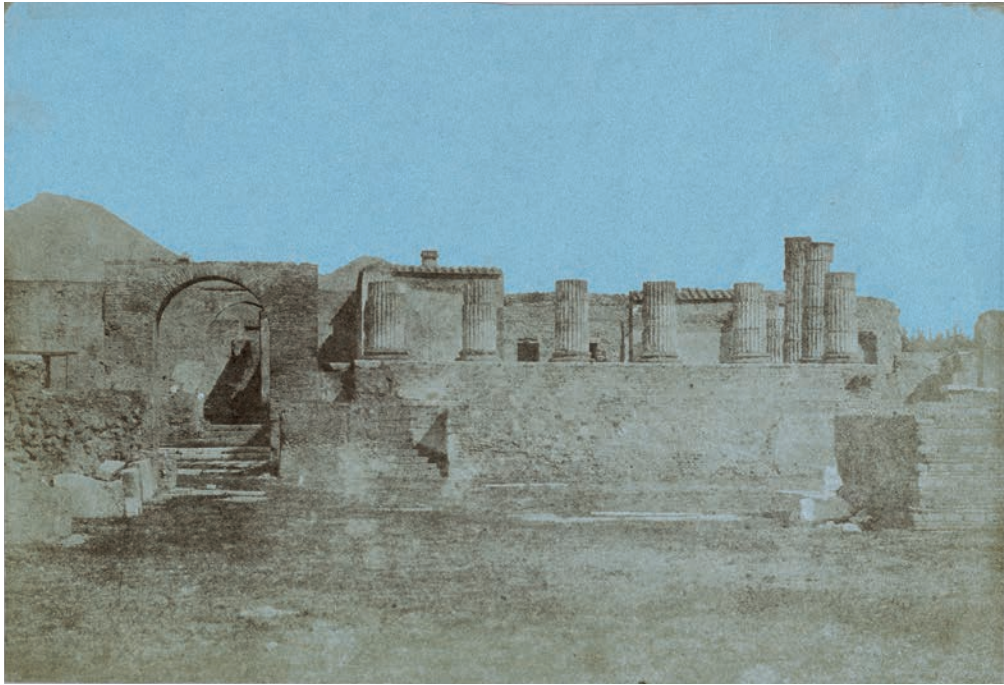
Dated A.H. 1270/A.D. 1854

Pasteboard, opaque watercolor, and gold under a lacquer varnish, 10 × 6 1/2 in. (25.5 × 16.5 cm)

Gift of Sharmin and Bijan Mossavar-Rahmani, in celebration of the Museum's 150th Anniversary, 2020 (2020.373a, b)

This mirror case by Muhammad Isma'il Isfahani, master lacquer painter at the courts of Muhammad Shah Qajar (r. 1834–48) and Nasir al-Din Shah Qajar (r. 1848–96), is executed in the artist's signature Europeanizing style. Painted in minute detail, the scenes on its three surfaces commemorate the momentous diplomatic meeting between the crown prince Nasir al-Din Mirza, future ruler of Iran, and the Russian tsar Nicholas I in Erivan, Armenia, in 1838, shortly after Iranian territories in the Caucasus were lost to the Russians. Signed and dated, the work not only documents but also celebrates this critical event in Perso-Russian history with artistic mastery and refinement.

The scene at the center of the interior panel shows the seven-year-old prince seated on the tsar's lap, accompanied by a small entourage. The exterior cover depicts other episodes from the tsar's trip, including a visit to the famous Etchmiadzin Cathedral, tours of the city on horse-drawn carriages, and an elaborate feast for Russian dignitaries and their wives. While Perso-Russian diplomatic relations dominate the cover, the back panel features an equestrian portrait of the Ottoman sultan Mahmud II (r. 1808–39), a towering figure whose modernizing reforms served as a model for Persians at the time. **ME**



David Drake

American, ca. 1801-1870s

Storage Jar

Stoney Bluff Manufactory, Old Edgefield District,
South Carolina, 1858

Alkaline-glazed stoneware, H. 22 ⁵/₈ in. (57.5 cm),
Diam. 27 in. (68.6 cm)

Inscribed, on shoulder: *this jar is to Mr Segler who keeps the bar
in orangeburg / for Mr Edwards a Gentle man – who formly kept /
Mr thos bacons horses / April 21 1858; when you fill this Jar with
pork or beef / Scot will be there; to get a peace, – / Dave*
Purchase, Ronald S. Kane Bequest, in memory of Berry B. Tracy,
2020 (2020.7)

This monumental storage jar, a masterwork by the enslaved African American potter and poet David Drake, reveals his unmatched technical facility and command of language. Born into slavery at the turn of the nineteenth century, Drake worked throughout Edgefield District, South Carolina, the center of alkaline-glazed stoneware in the American South in the decades before the Civil War. This vessel is inscribed with his signature, the date, and a poem of his own creation, a practice anomalous in the production of nineteenth-century stoneware in this country, and one he reserved for a small percentage of his output. In the absence of written accounts from the hands of enslaved individuals, this jar offers an unparalleled view into Drake's regional milieu. He creatively referenced the vessel's intended contents and function in the inscription but also boldly declared his authorship. Drake's poetry thus speaks to the trauma of slavery while also signaling the agency and power of a gifted artisan in the plantation economy. **AS**



Unknown American artist***Boy Holding a Daguerreotype***

1850s

Daguerreotype, 3 ¹/₄ × 2 ³/₄ in. (8.3 × 7 cm)

William L. Schaeffer Collection, Promised Gift of Jennifer and Philip Maritz, in celebration of the Museum's 150th Anniversary

Alice Austen

American, 1866-1952

Group on Petria, Lake Mahopac

August 9, 1888

Albumen silver print, 6 × 8 ¹/₂ in. (15.2 × 27 cm)

William L. Schaeffer Collection, Promised Gift of Jennifer and Philip Maritz, in celebration of the Museum's 150th Anniversary

Carleton Watkins

American, 1829-1916

California Oak, Santa Clara Valley

Ca. 1863

Albumen silver print from glass negative, 12 × 9 ⁵/₈ in.
(30.5 × 24.5 cm)

William L. Schaeffer Collection, Promised Gift of Jennifer and Philip Maritz, in celebration of the Museum's 150th Anniversary

These pictures belong to a group of more than seven hundred rare nineteenth-century American photographs and albums acquired expressly for the Museum by Jennifer and Philip Maritz from the private collector and dealer William L. Schaeffer. The collection includes superb works made in a wide variety of processes by acknowledged photographic pioneers, such as Josiah Johnson Hawes and Carleton Watkins, and by lesser-known artists and unidentified practitioners. This exceptional 150th anniversary gift allows the Museum to reevaluate the narrative of American photography by associating anointed masters with as-yet-unknown makers and to question what we know about the birth and development of the medium in its first seven decades. **JLR**



Edgar Degas

French, 1834–1917

Marguerite De Gas, the Artist's Sister

1860–62

Etching and drypoint (unique impression of the second state of six); sheet (unevenly trimmed), 5 ¹/₁₆ × 3 ¹⁵/₁₆ in. (12.8 × 10 cm)

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)

This unique impression of Degas's etched portrait of his sister Marguerite greatly enhances the Museum's deep holdings of the artist's work as the first portrait of an immediate family member to enter the collection. Portraiture dominated Degas's early career, allowing him to hone his artistic voice through the depiction of close relatives. This tender and frank likeness of his youngest sister dates from soon after he returned to Paris following three years of study in Italy. While abroad, Degas began experimenting more concertedly with the technique of etching. The tonal range shown here, 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 Degas's increasing sophistication with the medium. The print also points to a number of the artist's major influences, sharing compositional similarities with works by Ingres, Delacroix, and Rembrandt. This is the only extant impression of the second state of the print and the most

successful of the six states he printed. Degas indicated his preference for this state by approving the production of a heliogravure (a photographic print) based on it after he overworked and ruined the plate. **AD**

Edgar Degas

French, 1834–1917

Young Woman with Her Hand over Her Mouth

Ca. 1875

Oil colors freely mixed with turpentine on canvas,
16 ¹/₄ × 13 ¹/₈ in. (41.3 × 33.4 cm)

Gift of the Eugene V. and Clare E. Thaw Charitable Trust, 2018
(2018.289.2)

This painting depicts a woman who appears to have been crying or is ill, the sort of unguarded moment that Degas explored in his art throughout his career. Executed quickly and with great economy, it emphasizes capturing a transient emotional state, marking it as a study rather than a formal portrait. The presence of Degas's signature indicates, however, that the artist considered it a sufficiently complete work of art to sell to his dealer, Paul Durand-Ruel. Conspicuous evidence of the artist's working process, such as its lack of finish, is very likely what attracted the painter Egisto Fabbri (1866–1933), an early owner who lent the canvas to the first exhibition of Impressionist art in Italy, held at the Lyceum Club, Florence, in 1910. **AEM**



Camille Corot

French, 1796–1875

The Destruction of Sodom

Ca. 1857

Charcoal, 10 ¹/₄ × 17 in. (26.1 × 43.2 cm)

Promised Gift of Karen B. Cohen, in celebration of the
Museum's 150th Anniversary

The Old Testament subject of the angel leading Lot and his daughters out of the city of Sodom preoccupied Corot for more than a decade. According to Alfred Robaut, a former owner of the drawing and author of the Corot catalogue raisonné, the artist made this piece as a “souvenir,” or *ricordo*, of his submission to the Salon of 1857. Yet comparison with the related works held in the Department of European Paintings shows that this sheet is not a straightforward record. Although its long, horizontal format and the general features of the landscape conform to the 1857 iteration of the painting (29.100.18), the scale of the figures relative to their setting is closer to his original composition as recorded in an oil sketch of 1843 (1984.75). In his expressive, late drawing style, Corot combined different aspects of his conception of the subject over time. The bold, gestural quality of Corot's marks, created using both the point and the side of the charcoal stick, suggests rapid execution and heightens the sense of movement conveyed by the figures fleeing at left as well as the overall turbulence of the scene. **AD**





Headrest

Nguni peoples, South Africa, 19th century

Wood, H. 4 1/2 in. (11.4 cm), W. 10 5/8 in. (13.3 cm),

D. 5 1/4 in. (13.3 cm)

Purchase, Andrea Boltt Bequest, in memory of Robert Boltt Sr. and Robert Boltt Jr., 2018 (2018.356)

The use of headrests has been traced back to ancient Egypt. The earliest examples found in southern Africa relate to the twelfth-century archaeological site of Mapungubwe. These intimate, individually owned possessions served both the functional purpose of supporting the neck and protecting elaborate coiffures while sleeping as well as the symbolic purpose of facilitating engagement with a spiritual realm.

This example consists of four bulbous legs supporting an elliptical platform. The stylized form evokes a healthy quadruped, likely cattle. The distinctive tactile surface of the legs, handles, and underbelly is defined by deeply incised grooves that wrap around the form in parallel lines. This dramatic ridged surface relates the headrest to the creative output of a workshop of sculptors active in the mid-nineteenth century in Kwazulu-Natal, near present-day Durban, South Africa. These sought-after carvers showcased their skills through extravagant lidded vessels and headrests that they carved for Zulu royalty and local elites as well as for sale to Europeans. Many of their works were subsequently exhibited at world's fairs, such as the 1862 London International Exhibition. While at

least a dozen vessels in this style have been identified in museum collections (including a monumental example at The Met), this is one of only two known examples of headrests. **AL**

Qur'an

Probably Northern Nigeria or Chad, 19th century

Ink and opaque watercolor on paper with embossed leather cover; folio, 9 x 6.5 in. (22.8 x 16.5 cm)

Purchase, Friends of Islamic Art Gifts, 2019 (2019.176)

This Qur'an comprises a compilation of loose folios within an embossed decorative leather wrap cover, a type of construction characteristic of West African bookmaking traditions, particularly devotional Islamic works such as prayer books or Qur'ans. The text is written in the *barnavi* script (meaning "from Borno"), which developed in the area of Nigeria and Chad and is distinguished by bold application, a combination of round and angular letters, and distinct, short letter shafts. Chapters and sections are divided by decorative grids composed of geometric patterns with simple repeating motifs—circles, crosses, and double Ts—rendered in red, brown, and sparkling yellow. In addition to reflecting the artistic vibrancy of sub-Saharan Africa, these patterns bear talismanic and other regional symbols that transcend the devotional context of the Qur'an, emphasizing the many layers of meaning that can exist in the same work of art. **DB**



Tiffany & Co.

American (New York City), established 1837

Vase

1879

Silver, copper, gold, and silver-copper-zinc alloy,

H. 11 1/2 in. (29.2 cm), Diam. 6 3/8 in. (16.2 cm)

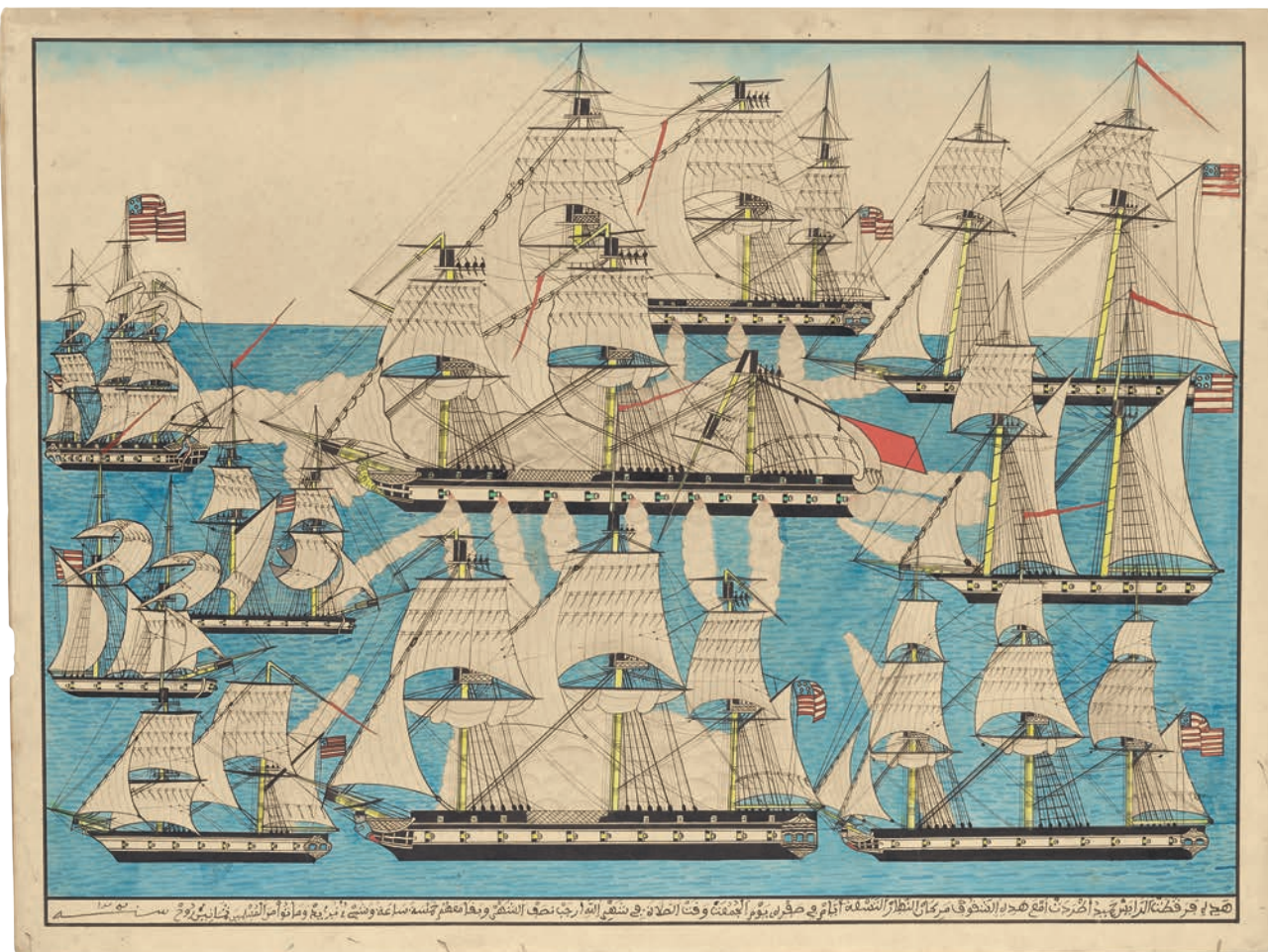
Engraved: SRH; OCTOBER 28th

Sansbury-Mills Fund, 2019 (2019.44)

This lustrous red copper vase accented with cascading drips of silver exemplifies the creativity and innovation of Tiffany & Co.'s finest work. Under the direction of Edward C. Moore (1827–1891), Tiffany produced exquisitely wrought and highly original silverwares, and this example is a bold manifestation of the company's engagement with novel techniques and Asian-inspired designs. A masterful fulfillment of Moore's aspirations to transcend the traditional limits of monochromatic silver, the vase is one of few extant examples of Tiffany's success in achieving a red surface. Inspired by Asian ceramics as well as glass and ceramics from ancient Greece and Rome and the Islamic world that Moore collected and made available to his staff, Tiffany's craftsmen worked tirelessly to produce colored surfaces. A surviving technical manual from the firm documents the painstaking experimentation undertaken to redden copper. The rigorous process involved polishing, annealing, and boiling the material in a solution, for which the formula was modified over time to ensure the best results. A bronze Japanese vase in Moore's collection, which was bequeathed to The Met (91.1.519), likely served as a model for the trompe l'oeil effect of liquid spilling over the lip and down the undulating gourd-shaped body. **MHH**







Jean-Baptiste Carpeaux

French, 1827-1875

Why Born Enslaved!

Modeled 1868; carved 1873

Marble, H. 23 in. (58.4 cm)

Purchase, Lila Acheson Wallace, Wrightsman Fellows, and Iris and B. Gerald Cantor Foundation Gifts, 2019 (2019.220)

Carpeaux portrays the agony of oppression in this bust of an enslaved woman, whose spiraling movement, uplifted gaze, and furrowed brow impart her bitter struggle and longing for self-expression. By presenting the defiant figure in the grand manner of the white marble portrait bust, Carpeaux inserted his marginalized subject into a sculptural convention then typically reserved for likenesses of notable cultural leaders and aristocrats. The composition made its public debut at the 1869 Paris Salon, where it was described by the critic Théophile Gautier as a “grim protest” and “piece of rare vigor, where ethnographic exactitude is dramatized through a profound sense of suffering.” The sculptor conceived the work while designing the bronze fountain of *The Four Parts of the World* (1867–72), in which a full-length female figure bearing a broken shackle around her ankle appears as *Africa*. While the 1848 abolition of slavery in the French colonies preceded the bust’s creation by twenty years, the anti-slavery sentiments expressed

throughout Europe following the close of the American Civil War in 1865 may have prompted Carpeaux to explore the theme as an independent bust. [EN](#)

The American Fleet Defeating Rais Hamdu off Cape Gata

Algeria, 19th century

Ink and watercolor on paper, 14 5/8 x 19 1/4 in. (37 x 49 cm)

Purchase, Friends of Islamic Art Gifts, 2018 (2018.229)

The Arabic inscription at the bottom of the painting identifies the scene as the so-called Battle off Cape Gata, an 1815 skirmish in which the U.S. Navy dealt the Barbary forces a devastating blow. At center, the Algerian ship *Mashudu* is identifiable by its bright red flag at the stern. Nine American ships surround the vessel as billowing clouds of smoke indicate the exchange of cannon fire. When the smoke cleared, among the dead was Algerian corsair Rais Hamidu (1773–1815), a relentless pirate and the focus of the American attack. Hamidu was targeted for his role in leading raids on American merchant vessels in the Mediterranean and demanding ransom for their crews. Other versions of this composition are known, including one at the New-York Historical Society. [CS](#)



'Abdallah Musavvar

Iranian, died 1931

Battle of Karbala

Late 19th–early 20th century

Oil on canvas, 67 ½ in. × 9 ft. 6 in. (169 × 285 cm)

Purchase, 2012 and 2017 NoRuz at The Met Benefit, 2019 (2019.73)

Monumental canvases (*parda*) depicting the battle of Karbala are very rare, with only two or three in museum and private collections outside Iran. A defining moment in Shi'i history and identity, the battle took place in the scorching Karbala desert in A.D. 680 and resulted in the martyrdom of Imam Husain (the Prophet's grandson) and his family at the hands of the Sunni caliph Yazid's troops. Canvases like this example served as backdrops to recitations (*naqqali*) of this tragic story. The reciter would pin the painting on the side of a building or the wall of a coffeehouse and recount the agonies suffered by Husain and his family while pointing to the relevant scene on the canvas. The narrative unfolds from left to right; it begins with Husain's early life, culminates (at the center) with an image of the two opponents in a fierce battle, and ends with depictions of Husain ascending to paradise while Yazid's soldier descends to hell, where he is devoured by a grotesque sea monster. **ME**

Sir Lawrence Alma-Tadema

British, born The Netherlands, 1836–1912

Autumn (Scene in a Roman Garden)

Ca. 1874–79

Graphite; sheet, 6 ½ × 21 ½ in. (16.5 × 54.6 cm)

Purchase, Friends of Drawings and Prints Gifts and Ian Woodner Family Collection Fund, 2018 (2018.350)

Renowned for his ability to bring the ancient world to life, Alma-Tadema here represents Roman men and women enjoying a hillside garden on a warm fall day. At left, two youths on the brink of adulthood sit in companionable contemplation, apparently unaware of an older figure whose grizzled beard and expression convey experienced stoicism. The still forms contrast with the implied movement of a couple who chat and stroll along a path at right. The varied ages of the group are meant to embody key stages of human life. Death and remembrance are introduced by the curved marble exedra, which the artist based on a bench tomb on the Via dei Sepolcri at Pompeii. Here he added a Latin inscription along its back that mentions the Roman emperor Hadrian and thus sets the scene in the second century A.D. The sheet's exquisite draftsmanship enabled Leopold Löwenstam (1842–1898) to make a related etching, published in 1880, by which time the drawing had entered William Henry Vanderbilt's collection at 640 Fifth Avenue. **CMCP**



George Minne

Belgian, 1866–1941

Small Kneeling Youth

Modeled 1896; probably carved before 1900

Marble, H. 18 7/8 in. (48 cm), W. 6 1/4 in. (15.8 cm),

D. 8 13/16 in. (22.4 cm)

Purchase, Charles Hack and the Hearn Family Trust Gift,
Louis V. Bell Fund, and Mr. and Mrs. J. Tomilson Hill Gift, 2019
(2019.219)

An early masterpiece by the Belgian Symbolist George Minne, this figure is the first iteration of a composition that Minne explored throughout his life and that, with the completion of his monumental *Fountain with Kneeling Youths* (1898), became a modern icon. Carved with a nuanced command of contour that endows the figure with a trembling sense of animation, the marble possesses an exploratory freshness that is characteristic of Minne's best work. The figure was modeled in 1896, one year after Minne moved to Brussels, and registers his pivotal transition from an earlier mode, inspired by late Gothic wood-carving, to his mature, avant-garde style of elongated forms enhanced by taut surfaces and gentle curves. Upright but shuddering beneath the enigmatic burden of his sorrow, the youth expresses the vulnerability and angst felt in Europe at the dawn of the modern age. The marble's impeccable provenance extends unbroken from the moment of its installation in the Stoclet Palace, the magnificent Brussels residence designed and furnished by Josef Hoffmann between 1906 and 1911 for Adolphe and Suzanne Stoclet, leading patrons of avant-garde art as well as collectors of masterworks such as Duccio's *Madonna and Child* (2004.442). [EN](#)



Altar

Kaka peoples, Donga River region, Cameroon,
late 19th–early 20th century

Wood, soot, and pigment, H. 49 in. (124.5 cm),
W. 8 1/4 in. (21 cm), D. 9 1/16 in. (23 cm)

Gift of Javier Peres and Benoît Wolfrom, 2019 (2019.477.1)



This striking creation of a Kaka artist active in the Donga River region, bridging Cameroon and Nigeria, is composed of two stacked registers. The bottom one is a hollow cylinder adorned with low-relief depictions of a pair of visages facing in opposite directions; the top consists of an arresting standing figure, neither fully human nor animal, carved in the round. The figure's winglike arms project forward and backward, and its diamond-shaped head extends into a horned coiffure, contributing to the form's dynamism and multidirectionality and to the overall effect of surprise for the viewer. Light red and ochre pigments add to its verticality and vividness. The entire sculpture is covered in a thick, crusty patina made from layers of soot and oil, suggesting it may have originally served as an altar. Our understanding of the work is limited, however, by the paucity of research on Donga regional traditions and scholarly confusion between art created by Kaka artists in Cameroon and Keaka artists in Nigeria. The work has also been misinterpreted in the past as a helmet mask owing to the hollowed cylinder. **YB**

Theo Van Rysselberghe

Belgian, 1862–1926

Little Denise (Denise Maréchal, later Madame Georges Béart, 1883–1956)

1889

Oil on canvas, 40 5/8 × 23 3/4 in. (103 × 60.3 cm)

Purchase, Bequest of Milena Jurzykowski, by exchange, Walter and Leonore Annenberg Acquisitions Endowment Fund, the Estate of David R. Graham and Leonard A. Lauder Gifts, Catharine Lorillard Wolfe Collection, Wolfe Fund, Acquisitions Fund, and Gifts of J. Pierpont Morgan, Paul-Jean Clays, and an Association of Gentlemen, by exchange, 2019 (2019.48)

Van Rysselberghe's depiction of his six-year-old niece, Denise Maréchal, is one of the earliest and most accomplished Pointillist portraits by a chief exponent of the genre. Inspired by the works that Georges Seurat exhibited in Paris and Brussels in the mid- and late 1880s, Van Rysselberghe led Belgian painters in adopting the revolutionary Pointillist technique. He approached this portrait with consummate skill, employing bold dots of color in the background and delicate touches of paint to capture the girl's expression. Although barely as tall as the mantelpiece, she is a striking figure, at once innocent and self-possessed, her relaxed pose a counterpoint to the geometrically structured setting. The dynamically angled and cropped composition attests to the artist's interest in unconventional methods of spatial representation. He may have been inspired, in particular, by Japanese art, such as the hanging scroll on the wall, which he signed with his monogram. When Van Rysselberghe exhibited the portrait in 1890, critics praised the naturalism and emotional sensitivity that he brought to the analytical rigor of Pointillism. This acquisition is the first painting in The Met's collection to highlight the development of the Pointillist style outside France. **AH**



Robert Laurent

American, born France, 1890-1970

Carved Chest

1911

Black walnut, tulip poplar, plywood, and brass, H. 67 in.

(170.2 cm), W. 57 in. (144.8 cm), D. 21 in. (53.3 cm)

Purchase, Ronald S. Kane Bequest, in memory of Berry B. Tracy, and Louis V. Bell Fund, 2019 (2019.186a-o)

French-born Robert Laurent is celebrated as the first American practitioner of direct carving, a twentieth-century sculpture technique of working in natural materials without preliminary modeling. This approach allowed the artist to bridge his developing modern style, first inspired in Europe, with the folk

traditions of his native Brittany's medieval stonecutters as well as those of his adopted country of America. He was mentored by artist and critic Hamilton Easter Field, and together they founded the Ogunquit School of Art in Maine, where they collected and were inspired in their own creative practice by early American folk and vernacular arts. This carved chest was commissioned by Field's mother, Lydia, for the family home at 106 Columbia Heights, Brooklyn, as part of a larger aesthetic program that included painted panels by Picasso, one of which is in The Met collection. Rendered in a direct carving style of great complexity, the chest's panels feature personal narratives of Laurent's early roots in Concarneau, France; his life with Field in Brooklyn and Ogunquit; and his experience as a recent immigrant to the United States. It is the first decorative work by Laurent to enter the Museum's holdings. [EMK](#)





Abdo George Nahat

Syrian, ca. 1860-1941

Ūd

1925

Wood, bone, and mother-of-pearl, L. overall 30 in. (76.2 cm),
W. 14 in. (35.6 cm), D. of bowl 8 in. (20.3 cm)

Josephine Lois Berger-Nadler Endowment Fund, 2018 (2018.152)

The ūd, a plucked string instrument with a short neck and a pear-shaped body, is characterized by its bowl back made of thin strips of wood. Found throughout much of the Middle East and North Africa, the instrument was brought to Spain by the Moors, where it became the predecessor of the European lute. Among modern musicians, the Syrian tradition of ūd making is one of the most prominent, and instruments by members of the Nahat family are the most sought after. This ūd is by Abdo George Nahat, the most revered maker of the family, and is an especially beautiful example of his work. It features decorative inlay around three sound holes (one large and two small), with intricate rosettes. The fingerboard is also inlaid with mother-of-pearl. **JKD**

Grade Figure

Banks Islands, Vanuatu, mid-20th century

Fern wood, H. 66 1/4 in. (168.3 cm), W. 15 in. (38.1 cm),
D. 10 in. (25.4 cm)

Gift of Adam Lindemann and Amalia Dayan, 2019 (2019.594)

This singular sculpture from the Banks Islands, in northern Vanuatu, is a highly stylized ancestral figure created in association with a hierarchical system of rituals known as *suqe*, which



allows individuals to advance in status and social standing (or grades). The animated figure is ingeniously carved from a thick network of aerial roots carefully trained to grow around the fibrous core of a fern tree, creating a spongy texture ideal for carving. The figure's lively character is enhanced by doubled pairs of thin, arching limbs that reach above and below a large oval section representing its face. These dynamic limbs terminate in a pair of clasping hands above the head and in a pair of feet joined beneath the pierced border of the chin, creating a bold and unusual symmetry. Sculptures such as this are an important form of public monument demonstrating an individual's ability to negotiate and accumulate wealth and valuable resources, which are distributed to the broader community. They continue to be carved today by special commission. The ephemeral nature of the material from which they are carved renders them extremely fragile; the bold design and sculptural quality of this example make it a rare and important addition to The Met's significant collection of midcentury art from Oceania. **MN**



John Sloan

American, 1871–1951

Gray and Brass

1907

Oil on canvas, 22 × 27 in. (55.9 × 68.6 cm)

Marguerite and Frank A. Cosgrove Jr. Fund, 2018 (2018.649)

Gray and Brass dates from the most dynamic year of John Sloan's career as an urban realist painter. In 1904, the former newspaper artist became the last of his Philadelphia friends, later dubbed Ashcan artists—Robert Henri, William Glackens, George Luks, and Everett Shinn—to relocate to New York. Initially supporting himself as a freelance illustrator, Sloan—a self-described “spectator of life”—enthusiastically embraced his new environment, producing both paintings and prints of the city's many attractions and mix of urbanites. In *Gray and Brass*, he contrasts the self-satisfied attitudes of nouveau-riche passengers in a flashy “gray and brass” motorcar with a loosely painted grouping of members of New York's lower classes at rest. The scene is set on the Fifth Avenue edge of Madison Square Park, where diverse New Yorkers comingled, an ideal subject for the socially progressive artist. This painting—an acquisition that addresses a long-acknowledged lacuna in the American Wing's early twentieth-century holdings—belongs to a group of vital urban scenes painted by Sloan in 1907 but is the only one of them to juxtapose socioeconomic difference in a single image. Here, as in all of his work, the artist captured the vibrant culture of looking and being seen that characterized the contemporary urban spectacle. **SY**

Pablo Picasso

Spanish, 1881–1973

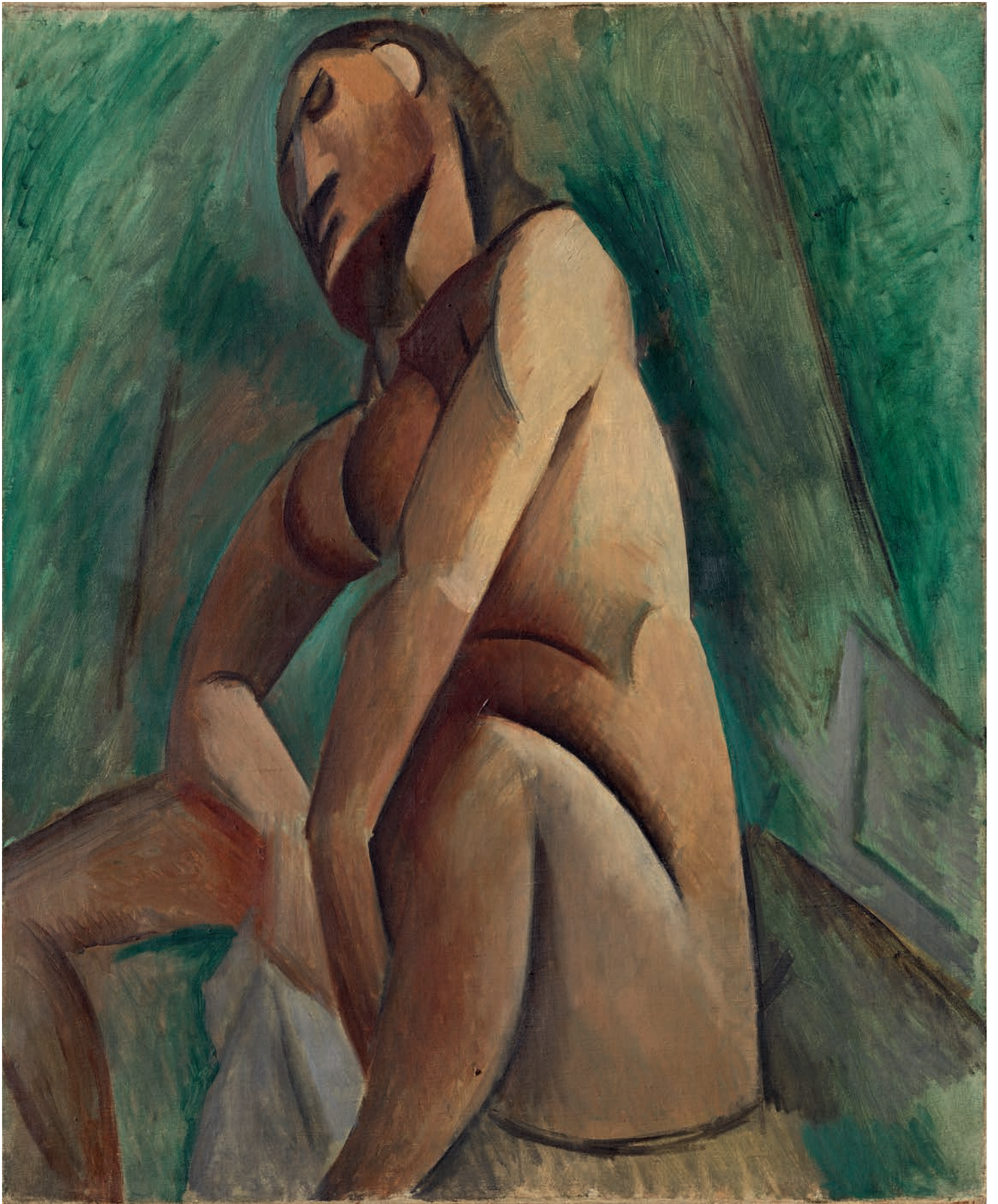
Seated Female Nude

1908

Oil on canvas, 28 ⁷/₈ × 23 ³/₄ in. (73.3 × 60.3 cm)

Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, in celebration of the Museum's 150th Anniversary, 2018 (2018.759)

This canvas represents an important moment in Picasso's early development of Cubism, especially as he began to move away from the more descriptive brushwork and naturalistic palette of *Les Femmes d'Alger* (1909) toward a cooler, refined, and analytical phase of exploration. The monumental, mountain-like figure of *Seated Female Nude* demonstrates the artist's debt to Cézanne's bathing figures but also to the African and Oceanic art that he and other artists encountered in Paris in the early twentieth century. While his voracious appetite for and powerful synthesis of such works cannot be reduced to single prototypes, Picasso notably drew upon the carved wood figures made by Fang and Baga peoples and their distinctive handling of the female body. At the time Picasso was working on this canvas, he also visited the Muséum National d'Histoire Naturelle in the Jardin des Plantes, where a monumental carved stone head from Easter Island (or *moai*) was installed outside the entrance. This monolithic figure (now in the Musée du Quai Branly) was likely a source for this sitter's blocky, upturned head. The fresh, energetic brushwork Picasso used to construct the sitter's body relays the inspiration he drew from these varied sources on his path to Cubism. “When I came to that realization,” he once stated, “I knew I had found my way.” **SD**







Jeanne Victorine Margaine-Lacroix

French, 1868–1930

Maison Margaine-Lacroix

French, active ca. 1889–1929

Evening Dress

Ca. 1913

Pale pink silk satin, black and gold silk net, and gold metal lace, embroidered with black beads and iridescent gelatin sequins, L. at center back 70 in. (177.8 cm)

Gift of Sandy Schreier, in celebration of the Museum's 150th Anniversary, 2019 (2019.454.2)

Maison Margaine was founded in the nineteenth century by Armandine Fresnais-Margaine (1835–1899) and renamed Maison Margaine-Lacroix by her daughter, Jeanne, following her death. Among the house's most notable innovations was the development of the popular robe styles "Tanagra," first introduced in 1889 and worn with its own modified corset, and "Sylphide," which was advertised as having replaced stays with an "ingenious" built-in lining as early as 1904. Jeanne worked closely with manufacturers to develop modernized soft knit and front-lacing undergarments that enabled greater freedom of movement. An advocate of a more natural form, she sought to eliminate the bulky layers associated with earlier corsetry.

This rare and sumptuous gown of pale pink satin reflects the subtle move toward a slender, more naturalistic figure prior to World War I and foreshadows the dramatic shifts that would occur in fashion during the following decade. The elegant symbiosis of metallic lace, silk net, incandescent gelatin sequins, and beaded black passementerie is both typical of the period and emblematic of the refinement and skill of the couture house. The garment joins the collection of The Costume Institute as part of a substantial gift from the pioneering fashion collector Sandy Schreier. **MJH**

Unknown artist

Alma Mahler Doll Made for Oskar Kokoschka by Hermine Moos

1919

Gelatin silver print, 3 ⁷/₈ × 5 ¹³/₁₆ in. (9.5 × 14.7 cm)

Purchase, Anonymous Gift, 2018 (2018.821)

In 1912, the Expressionist painter Oskar Kokoschka (1886–1980) began a tumultuous three-year love affair with Alma Mahler, the charismatic widow of the composer Gustav Mahler. For several years after the affair ended, Kokoschka remained heartbroken and consumed with obsessive jealousy. In 1918, he commissioned the Munich-based doll maker Hermine Moos to fabricate a lifesize replica of his lost love. Kokoschka sent the dollmaker sketches, measurements, and explicit descriptions of what he had in mind, imploring her to "deceive me with such magic that when I see it and touch it imagine that I have the woman of my dreams in front of me." The final result, as seen in this photograph, was a bizarre-looking fetish, stuffed with sawdust and covered in swanskin with the feathers still attached. Kokoschka posed the doll around his studio, recording its likeness in dozens of drawings, paintings, and photographs. In the early 1920s, claiming that the doll had "cured [him] completely of his passion," the artist exorcised his fixation with a flourish of avant-garde theatricality. He threw a party in his studio, complete with chamber music and champagne, and displayed the doll one last time. At the end of the night, he drunkenly decapitated the lifeless figure, smashing a bottle of red wine over its head. **MF**



Enomoto Chikatoshi

Japanese, 1898–1973

Aquarium

Shōwa period (1926–89), 1939

Framed panel; ink and color on paper, image 77 × 58 in.
(195.6 × 147.3 cm)

Purchase, Sachiko and Lawrence Goodman Gift, 2019
(2019.327)

Enomoto Chikatoshi established himself as one of the great twentieth-century advocates of Nihonga, a school using traditional media to portray startling images of modern life as well as historical figures. The artist earned fame for his paintings of “modern girls” (*moga*) dressed in the latest Western-inspired fashions or wearing stylish accessories, as here. This large-scale painting, created when Japan was expanding its empire overseas on the eve of the outbreak of World War II in Europe, attracted attention when it was featured in a prestigious national Shin-Bunten (Ministry of Education) exhibition in 1939 for presenting a compelling scene of a woman gazing at tropical fish at an aquarium. We can safely assume that the artist was inspired by a nostalgic recollection of Japan’s first commercial aquarium in Asakusa Park, which opened in 1899 but had closed a few years before this work was completed. The artist effected a complex interplay of framing and directed gazing; we observe the subject of the painting as she observes the fish, which we may imagine are also eyeing her. **JTC**

Cyril E. Power

British, 1872–1951

The Eight

1930 (printed and published by the artist)

Color linocut, 13 × 9 ¼ in. (33 × 23.5 cm)

Gift of Leslie and Johanna Garfield, in celebration of the
Museum’s 150th Anniversary, 2019 (2019.415)

The Met recently acquired an important group of rare British modernist prints and works on paper from the renowned collectors Leslie and Johanna Garfield. This transformative gift, which establishes the Museum as a leading institution for the study of British graphic arts from the prewar and interwar periods, includes a substantial number of colored linocuts made by artists associated with London’s progressive Grosvenor School of Modern Art during the 1920s and 1930s. These vibrant works convey the dynamism of contemporary life through their subject matter (underground railroads, race cars, and jazz bands). They were also made using unconventional techniques and materials, including linoleum, more commonly associated with home decoration. In addition to symbols of modernity, Cyril Power and other Grosvenor School artists sought to capture the speed and strength inherent in many of their subjects, particularly those related to sporting events. Power’s *The Eight*, for example, depicts rowers on the Thames preparing for the annual Head of the River Race. A group of related drawings by the artist—including three that also came to The Met from the Garfield collection—show that Power modified the composition by eliminating figures (such as the coxswain) and other details and by adopting a more disorienting overhead vantage point to create a simplified, abstract image that would evoke both mechanized movement and the organic world. **JF**





Carmen Herrera

Cuban-American, born 1915

Iberic

1949

Acrylic on canvas on board, Diam. 40 in. (101.6 cm)

Gift of Tony Bechara, in celebration of the Museum's
150th Anniversary, 2019 (2019.13)

With its lyrical composition of interwoven irregular forms in black, orange, and red, *Iberic* oscillates, in terms of its abstraction, between the geometric and the organic. Herrera painted this tondo-shaped work during a formative period in Paris

between 1948 and 1954, when she experimented with different modes of abstraction and exhibited at the Salon des Réalités Nouvelles alongside established artists such as Theo van Doesburg, Max Bill, and Josef Albers. While most of her works from that time reflect the strong influence of the European avant-garde—from Suprematism to the Bauhaus—the inspiration for *Iberic* came instead from her encounter with the work of the Cuban artist Wifredo Lam, a close friend. Herrera's output during this period has also been associated with that of the Cuban modernist Amelia Peláez, particularly its sensuality and forceful color. Of great historical significance is the fact that Herrera was the first artist active in Europe to use acrylic paint, perhaps as soon as 1948, and *Iberic* is an early demonstration of her use of this new medium. **IC**



Robert Frank

American, born Switzerland, 1924–2019

Parade—Hoboken, New Jersey

1955

Gelatin silver print, $8\frac{3}{8} \times 12\frac{3}{4}$ in. (11 × 14 cm)

Promised Gift of John Pritzker, in celebration of the Museum's 150th Anniversary

This photograph is the first work in the 1958 book *The Americans*, Frank's masterpiece, and sets the tone visually and culturally for the entire publication. One of the most influential photographers of the twentieth century, Frank moved from Zurich to New York in 1947 and emerged in the early 1950s with a distinctive style of picture making that blended an intuitive understanding of American society, politics, and cultural norms with brilliant pictorial composition. Here, two women partially obscured by a window shade and displaying a United States flag stare out at the world as Frank looks into it through the miniature viewfinder of his 35mm camera. The use of the window as a poetic framing device—of seeing and being seen—creates a powerful, unexpected, and anxious intimacy between the artist and his subjects. Frank made the photograph at the beginning of his two-year road trip across the country, supported by a Guggenheim Foundation fellowship. **JLR**

Georg Baselitz

German, born 1938

A Workman (Ein Werktätiger)

1967

Oil on canvas, $64 \times 51\frac{3}{8}$ in. (162.6 × 130.5 cm)

Gift of Dorette Staab, in honor of Max Hollein, and in celebration of the Museum's 150th Anniversary, 2020 (2020.26.1)

In 1966, following an artistically significant if critically notorious period in Berlin, Baselitz withdrew to Osthofen, in the Rhineland countryside. It was here between 1966 and 1969 that the artist made his groundbreaking *Frakturbilder* (Fracture Pictures) series, which epitomized his early artistic interests and painterly approaches. Baselitz's unsparing renderings of the figure made it a key site for envisioning through painting the traumas and violence wrought upon the German body politic in the aftermath of World War II. With their focus on men in nature and in various modes of corporeal disintegration, the *Fracture* paintings are compositionally and psychologically complex. In their deliberate distortion of hallmark elements of the German Romantic landscape tradition so favored by the Nazis, they forcefully confront and critique that difficult legacy. *Ein Werktätiger* portrays a workman against a background of hacked timber, a scene the artist might have encountered in the courtyard of the sawmill where his studio was located. In the specific figure of the saw-wielding workman with hewn limbs, Baselitz recognized the simultaneous processes of cleaving and creating—perhaps an allegory for the work of the artist himself—as he attempted to grapple with the past and to paint amid the cultural landscape of postwar Germany. **BK**





Yves Saint Laurent

French, born Algeria, 1936–2008

Yves Saint Laurent

French, founded 1961

Embroidery by House of Lesage

French, founded 1924

Ensemble

Spring/summer 1988

Jacket: silk organza, silk grosgrain ribbon, glass beads, synthetic sequins, buttons of metal and glass; blouse: silk crepe, silk chiffon; trousers: silk crepe, silk satin, L. at center back of jacket 25 in. (63.5 cm)

Purchase, Friends of The Costume Institute Gifts, 2019 (2019.93a–c)

A tour de force of couture technique, this ensemble by Yves Saint Laurent exemplifies the designer's recurring interest in the dialogue between fashion and other art forms. Taking inspiration from Vincent van Gogh's 1889 *Irises*, now in the collection of the J. Paul Getty Museum, Los Angeles, Saint Laurent captured the vibrancy of the original painting with vivid colors, curving forms, and rich textural contrasts. The painterly effects that animate the jacket are realized through virtuoso embroidery by the House of Lesage. Mimicking Van Gogh's thick, expressive brushwork, Lesage created texturally distinct passages by using beads and sequins of varying forms, sizes, and application methods, and by introducing deft ribbonwork that enlivens the iris blooms and scumbled soil. Saint Laurent was attentive not only to the surface effects of his clothing but also to his garments' interaction with the wearer, explaining his designs as "setting static things in motion on the body of a woman." In this ensemble, the synergy between Van Gogh's composition and Lesage's masterful embroidery creates a vitality that is further enhanced by a body in motion. [JR](#)

Mike Kelley

American, 1954–2012

Ahh ... Youth!

1991

Silver dye bleach prints, approx. 24 × 16 in. (61 × 40.6 cm) each
Gift of Helena and Per Skarstedt, in celebration of the Museum's 150 Anniversary, 2019 (2019.584a–h)

Kelley rose to superstar status in the art world with a series of installations for floor or wall made using stuffed animals he collected from secondhand stores: soiled and ratty objects that function as totems from the lost continent of childhood. The multipart photographic sequence *Ahh ... Youth!* features seven individual close-ups of doll faces—described by Kelley as "mug shots"—interrupted by a snapshot of the artist as a young man, his face covered in pimples, a human analogue to the damaged, pathos-laden visages of the toys. A masterpiece of 1990s art in any medium, this work is a cornerstone of the Museum's collection of contemporary art. [DSE](#)



Aaron Rose

American, 1938–2021

Smoker in Hat, from the series Gem Spa

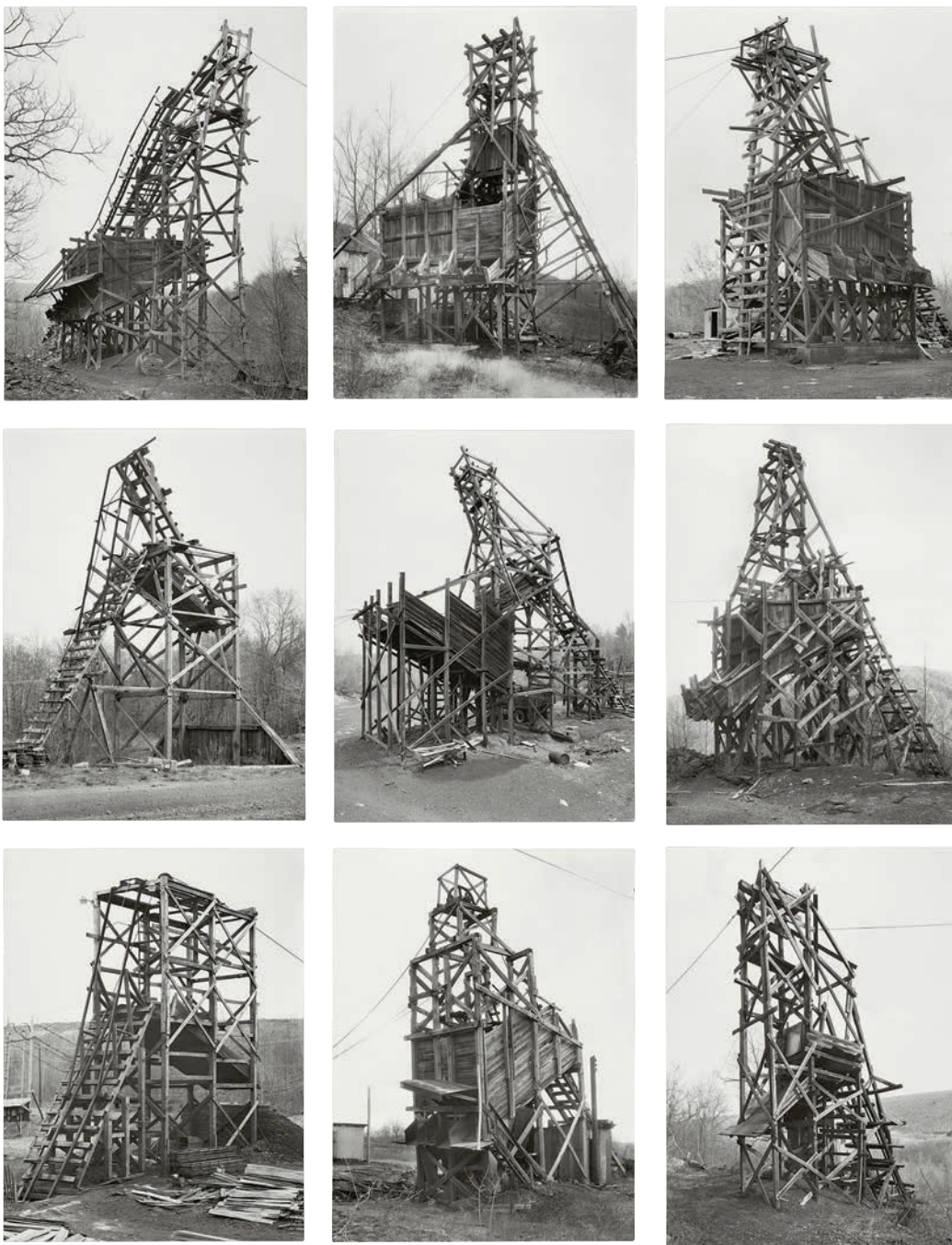
1968–69

Gelatin silver print, 13 7/8 × 10 7/8 in. (35.3 × 27.6 cm)

Gift of the artist, 2018 (2018.883.38)

Aaron Rose was a self-described “hermit” who rarely exhibited or sold his photographs. In his New York City studio he carefully archived some 25,000 unique photographic prints. One of the artist’s many charming idiosyncrasies was that he never made more than one finished print from any of his negatives, thus upending the essential democratic nature of his chosen medium. This photograph is from a series of sixty-three impromptu portraits—donated to the Museum by the artist—of the hippies who gathered around St. Mark’s Place in the late 1960s. Their haunt of choice was Gem Spa, a candy shop known then for its curated selection of counterculture newspapers and its unparalleled egg creams. The famous corner store survived from the 1920s until May 2020 before succumbing to financial shortfalls caused by the Covid-19 pandemic. [JLR](#)





Bernd Becher and Hilla Becher
 German, 1931–2007; German, 1934–2015

Coal Mine Tipples, Pennsylvania

1974–78

Gelatin silver prints, 16 3/4 × 11 3/4 in. (42.5 × 29.9 cm) each
 Purchase, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Denise and Andrew Saul Fund, Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Jade Lau Gift, 2018 (2018.552a-i)

Both as artists and teachers, Bernd and Hilla Becher are the most important figures in European photography since 1960. Influenced by the formal rigor and typological method of

prewar artists such as August Sander and Walker Evans, they were considered equals and fellow travelers by Minimalist sculptors such as Carl Andre and Sol LeWitt and paved the way for the medium's integration into the broader arena of contemporary art. The Bechers treated their subjects as "anonymous sculpture" (the phrase served as the title of their first monograph) that could be fully rendered only through either multiple views from different perspectives or, more often, through the typological accumulation and serial presentation of multiple specimens. Although they were artists not scientists, the Bechers used an almost Linnean system of classification, which they made resolutely modern. The subject here is a type of wooden winding tower built clandestinely by jobless miners to extract coal in remote Pennsylvania regions during the Great Depression. **DSE**

Man Ray

American, 1890–1976

Nude

Ca. 1930

Gelatin silver print, 6 1/4 × 8 11/16 in. (15.8 × 22 cm)

Promised Gift of Ann Tenenbaum and Thomas H. Lee,
in celebration of the Museum's 150th Anniversary

Cindy Sherman

American, born 1954

Untitled Film Still #48

1979

Gelatin silver print, 6 15/16 × 9 3/8 in. (17.6 × 23.8 cm)

Promised Gift of Ann Tenenbaum and Thomas H. Lee,
in celebration of the Museum's 150th Anniversary

Andreas Gursky

German, born 1955

Prada II

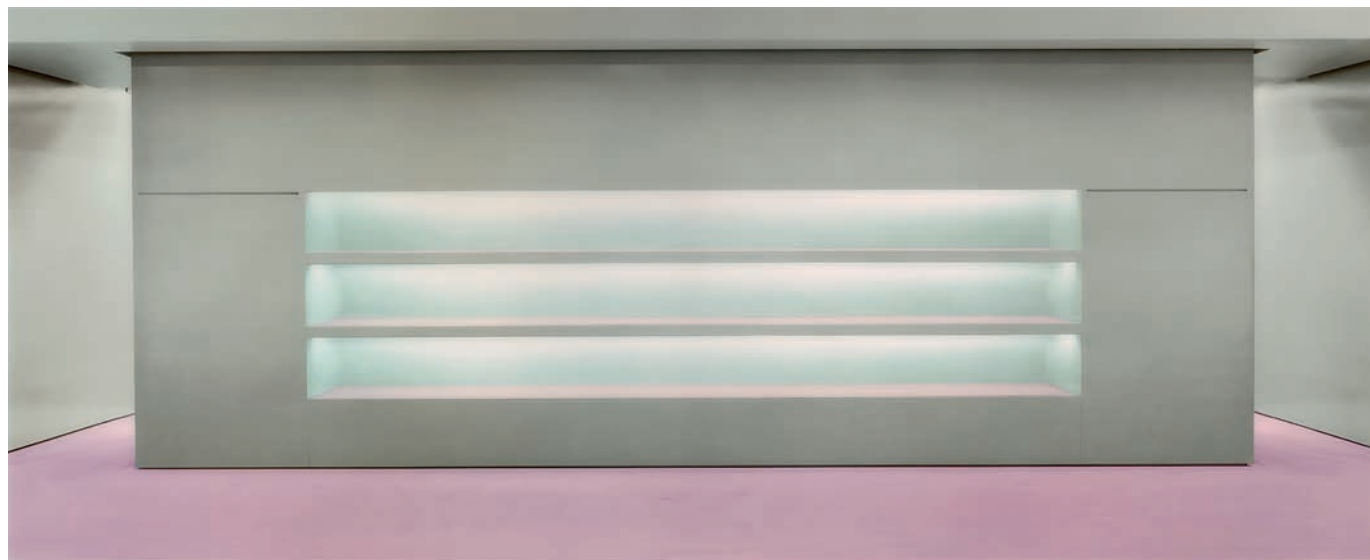
1996

Chromogenic print, 65 in. × 10 ft. 4 13/16 in. (165.1 × 317 cm)

Promised Gift of Ann Tenenbaum and Thomas H. Lee,
in celebration of the Museum's 150th Anniversary

This diverse selection is from Ann Tenenbaum and Thomas H. Lee's splendid 150th anniversary gift to The Met, which includes many twentieth-century works that are either the only known or the finest examples in a private or public collection. The ensemble is particularly notable for its breadth and depth of works by women, from Florence Henri to Cindy Sherman to Mickalene Thomas; for its expressive nude studies, such as this modern odalisque by Man Ray; and for its particular focus on artists' beginnings, as with Sherman's constructed roadside scene, which dates to the dawn of her career. Balanced between black-and-white and color photographs, the selection includes iconic recent

masterpieces of manipulated photography such as Andreas Gursky's chromatic study of a Prada store display case, in which the artist digitally removed the handbags or shoes for sale and stretched the image to emphasize its beguiling artifice. **JLR**





Ōsumi Yukie

Japanese, born 1945

High Tide Comes In (Shiomitsu)

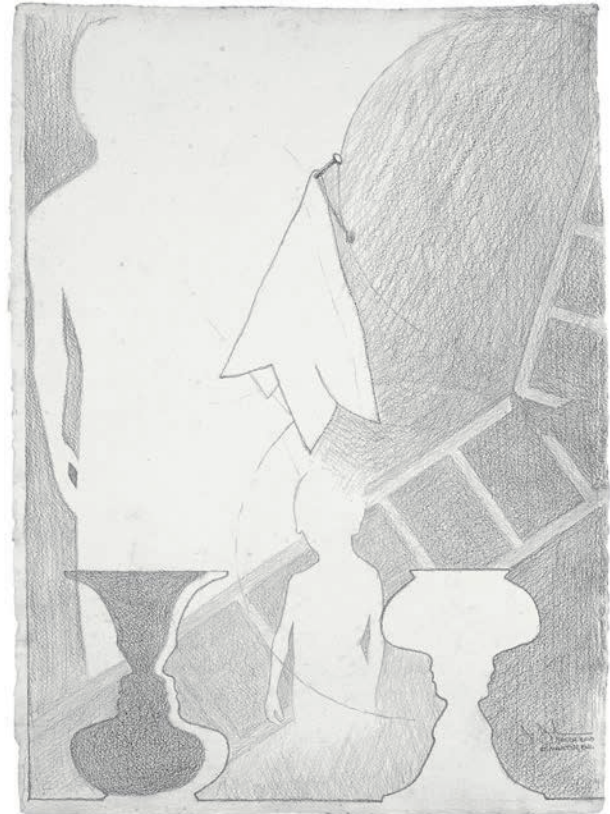
Heisei period (1989–2019), 2007

Hammered silver with *nunomezōgan* (textile imprint inlay) decoration in lead and gold, H. 9 1/2 in. (24.1 cm), Diam. 9 in. (22.9 cm)

Gift of Hayashi Kaoru, in celebration of the Museum's 150th Anniversary, 2020 (2020.76.1)

Ōsumi, the first woman designated a Living National Treasure in metal art, made this flower container for the 54th Japanese Traditional Art Crafts Exhibition. The mouth has a wave shape, while the wrinkled appearance of the sides recalls a textile. Inlaid motifs convey the effect of a rising tide surging onto the shore (*shiomitsu*), which lends the work its title. The artist incised the silver ground with a fine diagonal lattice and then hammered thin gold and lead sheets into the delicate lacerations. This striking vessel is part of Hayashi Kaoru's gift of eighteen contemporary metalworks, representing all the major Japanese techniques and including nine objects by Living National Treasures as well as nine by emerging artists.

Ōsumi studied art history at Tokyo University of the Arts before beginning training as a metal artist. Her masters were Sekiya Shirō (1907–1994) and Kashima Ikkoku (1898–1996), both Living National Treasures. As Sekiya specialized in hammering and Kashima in chasing, Ōsumi mastered both disciplines. Since 1976, Ōsumi has regularly exhibited at the Japan Traditional Art Crafts Exhibitions. Her signature technique is the textile-imprint inlay (*nunomezōgan*). MB



Jasper Johns

American, born 1930

Untitled

2010

Graphite on paper, 30 5/16 × 22 in. (77 × 55.9 cm)

Gift of Andrea Krantz and Harvey Sawikin, 2020 (2020.279)

Johns began his career in the 1950s, choosing as his subjects what he has described as “things the mind already knows,” such as the American flag, maps, or numbers in sequence. This strategy allowed him to distance himself from the expressionist mode then so dominant in American painting. By the 1980s, complex and often personal imagery began to enter his compositions, from traces of his own shadow against the wall of his studio in St. Martin, in the French West Indies, to that of the three-year-old son of a friend who visited him there in the summer of 1986. Some twenty-five years later, when he made the present drawing, he began to reexamine the motifs that populated these earlier paintings and drawings as he cleaned out his Caribbean studio: “[I] noticed fragments of sketches, cutouts, and diagrams on bits of paper and plastic—things that had been helpful in making earlier works,” he said at the time. “They caught my interest, and I began to play with them.” This drawing abounds with reprised imagery from that retrospective period, including the artist in his studio surrounded by elements of his past works and an exploration of the passage of time. IA

Mrinalini Mukherjee

Indian, 1949–2015

Palmscape IX

2015

Bronze, H. 62 in. (157.5 cm), W. 9 ft. 2 in. (279.4 cm),

D. 24 in. (61 cm)

Purchase, Lila Acheson Wallace Gift, 2019 (2019.429)

Mukherjee worked intensively with fiber before making significant forays into ceramic and bronze toward the latter half of her forty-year career. Her abiding interest in nature, in particular the proliferating energy of plant life, informed her achievements in all three media. Preoccupied with the alchemy of the lost-wax process and its echoes of the fundamental

creative forces of life, Mukherjee began working with bronze in the early 2000s. Unusually, she foraged tools from a local orthodontist's laboratory to finish the surfaces of her cast works. *Palmscape IX* is from Mukherjee's final series, her apotheosis in the medium of bronze. She cast each sculpture in the series from multiple plant fragments she collected while traveling around New Delhi with her driver, Santosh. Although the paradoxically leafy "scapes" resemble palm fronds, they represent an invented species. Cast in apparently arrested movement and with a furtive anatomy, Mukherjee's marvelously engineered bronzes appear unconstrained by gravity. *Palmscape IX*—her final work, completed in the weeks before her death—seems to balance on the turn of a leaf, monumentalizing the artist's vision of nature as alive, fertile, and erotic. [SJ](#)





Rayyane Tabet

Born Lebanon, 1983

Orthostates

2017–

32 charcoal drawings; each of 29 sheets 42 ¹/₈ × 30 ³/₈ in. (107 × 77 cm), each of 3 sheets 30 ³/₈ × 42 ¹/₈ in. (77 × 107 cm)

Purchase, Bequest of Henrie Jo Barth and Josephine Lois Berger-Nadler Endowment Fund, 2019 (2019.288.1–.32)

Orthostates is composed of thirty-two charcoal rubbings made by the artist from the basalt fragments of a 10th–9th century B.C. Neo-Hittite frieze originally from the site of Tell Halaf (ancient Guzana) in what is today the Syrian Arab Republic. These ancient orthostats (or stone reliefs), which depict scenes of flora and fauna, everyday life, and mythical beings, belong to a larger series of 194 basalt and limestone orthostats uncovered in 1911 by Baron Max von Oppenheim at Tell Halaf. Some segments of the frieze have since been lost, destroyed, or dispersed across Syria, France, Germany, the United Kingdom, and the United States; four are in The Met collection and are displayed in the Ancient Near East galleries. This sequence of charcoal rubbings represents the artist's quixotic attempt to reunite and restage the frieze. Tabet's efforts are not directed at creating a copy or substitute that can possess the completeness or coherence of the original frieze. Instead, his mission lies in assembling the combination of (positive) impressions and (negative) absences that constitute its present-day existence. *Orthostates* is the first joint acquisition between the Departments of Ancient Near Eastern Art and Modern and Contemporary Art. [KB and CD](#)

Charles Ray

American, born 1953

Two Horses

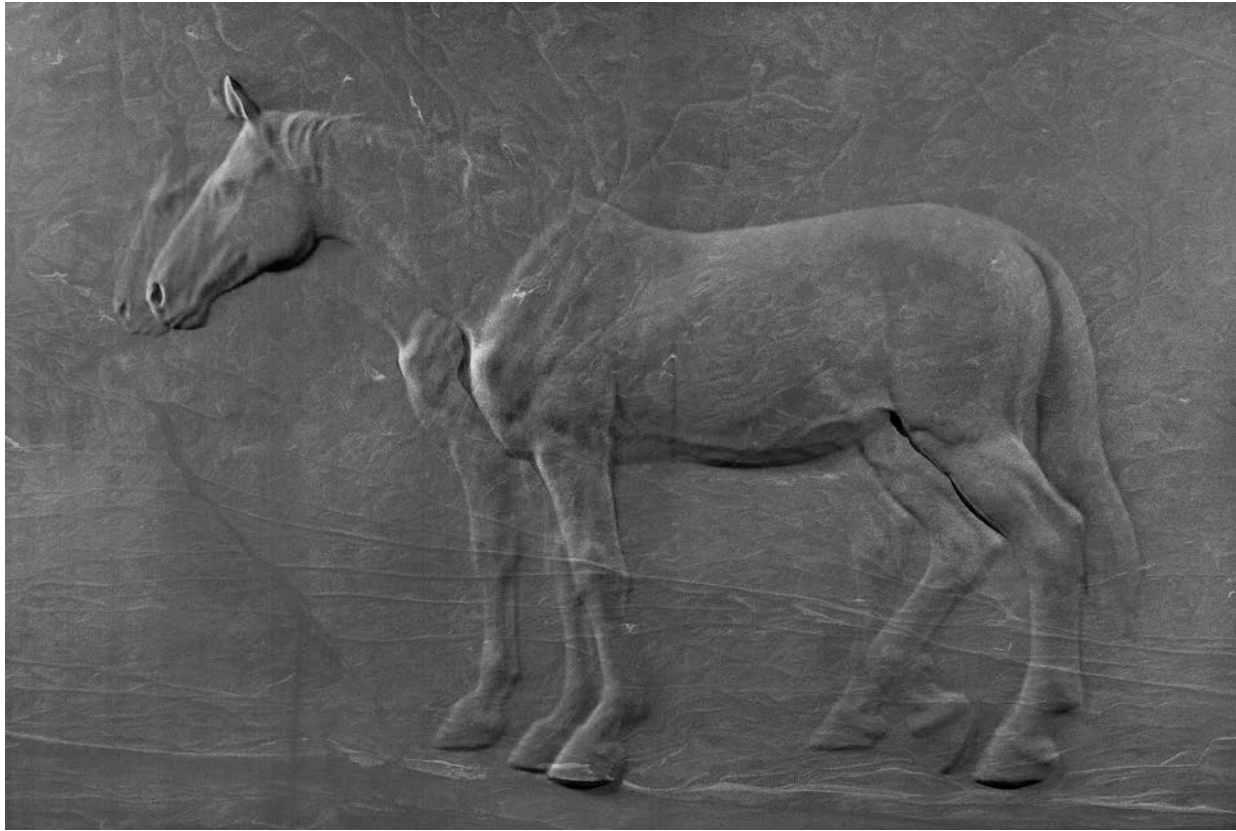
2019

Granite, H. 10 ft. ³/₈ in. (305.8 cm), W. 14 ft. 10 ¹/₄ in. (452.8 cm), D. 8 ¹/₂ in. (21.6 cm)

Purchase, Lila Acheson Wallace Gift, Gift of Continental Group, by exchange, and Bequest of Gioconda King, by exchange, 2019 (2019.556)

Ray's monumental sculptural relief portrays two horses in profile, one fully articulated and a second behind it, partly obscured, that evokes a ghostly presence. They are both modeled after a horse named Hooper that grazes near the artist's studio and has been the subject of previous sculptures by Ray.

Horses have featured in works of art since antiquity. The full-length profile of the horse can be found in examples from Archaic Greek statuary to Assyrian reliefs to nineteenth- and twentieth-century sculptures. For Ray, an avid student of the history of sculpture, the notion of an intrinsic life-form embedded within the sculptural space of inanimate matter lies at the heart of this work. Indeed, he has described *Two Horses* as having an “alive-ness” or a “liveliness.” Moving back and forth in front of the work, the viewer experiences the visual phenomenon of the horses either becoming sharply visible or receding into the depths of the stone, reflecting a fundamental process in sculpture whereby form emerges from raw matter. Ray's preoccupation with doubling is used here as a strategy that functions as both archetype and allegory, coalescing the ancient and the modern in one work. “I see great archaic and classical sculpture as contemporary,” Ray has observed. “I'm interested in ancient art not as an ideal or as an emissary from the past. My sculptures meet the ancient as much as the ancients meet me.” [SW](#)



Jack Whitten

American, 1939-2018

Homage to Malcolm

1965

Wood, metal, and paint, L. 80 in. (203.2 cm), W. 18 in. (45.7 cm), D. 14 in. (35.6 cm)

Purchase, Lila Acheson Wallace Gift, 2019 (2019.427)

A study in aesthetic, spiritual, and political power, *Homage to Malcolm* is one of only forty-one sculptures Whitten produced during his lifetime. It is also the first of his works to reference the tradition of *nkisi n'kondi* (the Kongo power figure), which he first encountered at Nelson Rockefeller's Museum of Primitive Art in 1958–59 and that made an indelible impression

on the artist. Created the same year its honorary subject, Malcolm X, was assassinated, *Homage to Malcolm* consists of five pieces of American elm that Whitten carved, stained, and embellished with metal filaments, pieces of metal, and other found materials. Although abstract, the work evokes a muscular human arm coiled with potential energy and tensed with anticipation. The wood at one end of the sculpture bears deep, seemingly ferocious gouge marks that suggest skin hardened through manual labor or, perhaps, the effort of tendons under great strain.

Born in Bessemer, Alabama, Whitten moved to New York in 1960 and enrolled in Cooper Union, where he trained as a painter. He created his first sculptures in 1962 and, after 1969, made all of his three-dimensional works during summers spent on the Greek island of Crete. **KB**

John Galliano

British, born Gibraltar, 1960

Maison Margiela

French, founded 1988

Ensemble

Autumn/winter 2018–19

Nylon, synthetic, polyurethane foam, synthetic (possibly polyethylene), metal, silk, and leather, L. at center back of cape 45 in. (114.3 cm)

Purchase, Friends of The Costume Institute Gifts, 2020 (2020.9a-i)

John Galliano described his autumn/winter 2018–19 Artisanal collection for Maison Margiela as the “raw, undiluted essence” of the house. The designer’s adaptation of techniques associated

with the work of the founder, Martin Margiela, illustrates that spirit. The exposure of couture construction, the layering of component parts, and the use of repurposed materials imbue Galliano’s designs with the memories of other garments and the process of making. This one-piece cape of purple painted foam is cut at the front to reveal the form of a bustier dress, with the shaping darts and the trace of the flat textile and pattern visible. The cape is secured by a Velcro strap rather than a conventional closure at the shoulder and is worn over a shift dress of diamond-shaped pieces of polyurethane joined with metal rings, a sheath of gray synthetic net, and a slip of yellow and blue silk organza. [AG](#)

Alexander McQueen

British, 1969–2010

Alexander McQueen

British, founded 1992

“Armadillo” Boots

Spring/summer 2010

Shagreen (*Pastinachus sephen*), heel to toe 6 ¾ in. (17.1 cm), H. 11 7/8 in. (30.2 cm)

Purchase, Friends of The Costume Institute Gifts, 2019 (2019.255a, b)

For his 2010 show titled “Plato’s Atlantis,” Alexander McQueen imagined a world in which the seas had risen and humankind was evolving to survive underwater. Inspired by Charles Darwin’s *On the Origin of Species* (1859), the collection featured fantastical designs that allude to the transformation of our bodies into human-animal hybrids. These boots of blue-green shagreen suggest a clawlike extension of the wearer’s body while evoking the graceful arch of a ballerina standing *en pointe*. Designed and crafted with precision, they feature a hand-carved wooden platform as the base for the ball of the foot and an additional wooden support above the toe to facilitate the lifting of the heavy footwear while walking. [AG](#)



Viktor and Rolf

Dutch, founded 1993

“Less is More” Dress

Spring 2019 couture

Polyester, nylon, fiberglass, and cotton, W. 9 ft. 2 ¼ in. (280 cm)

Purchase, Friends of The Costume Institute Gifts, 2019
(2019.124)

Artifice, irony, and sophisticated craftsmanship meet in this brightly hued, multitiered tulle concoction by Dutch designers Viktor Horsting and Rolf Snoeren, whose “Fashion Statements” collection explored to what extent one can literally say something with clothing. The “Less is More” message grafted on a voluminous, exaggerated silhouette expresses the designers’ take on the contemporary social-media dialogue, which is often

governed by loud, over-the-top statements. The ironic contrast between the ample volumes of gathered tulle and the minimalist maxim is not the only dissonance at play in this camp fashion statement; the structure of the crinoline dress is indubitably three-dimensional, yet the lettering is very flat and looks perfectly suitable for the swipes and “likes” of the touch screen. Borrowing from the bold, cursive fonts often found on humorous T-shirts sold online, the visually arresting type is in reality an example of technical prowess, as the gathered and sewn tulle creates what looks like a printed slogan. Pink and purple, the saturated saccharine colors of a child’s birthday cake, are contrasted with the acidic green and poisonous yellow hues of the motto. The dress’s historicist silhouette echoes Marie Antoinette’s wide panniers as it also reminds us of the extravagant statement “Let them eat cake” traditionally attributed to her. **KVG**



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