



# THE MET 150

This portfolio of twelve limited-edition prints by contemporary artists was created for the occasion of The Metropolitan Museum of Art's 150th anniversary in 2020 and released in October 2021.

The portfolio is co-published by The Metropolitan Museum of Art and Sharon Coplan Hurowitz.

The project was generously supported by Gemini G.E.L.<sup>LLC</sup>, which produced and printed ten of the twelve editions.

The twelve contributing artists 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.

The portfolio is an edition of sixty with additional proofs. It is contained in a clamshell box covered with red Verona cloth blind embossed with black foil, lined with 250gsm White Stonehenge paper, manufactured at Taylor Box Company, Rhode Island. The folders and loose sheets are Stonehenge White paper (320gsm and 135gsm respectively) and offset printed in black. Box and graphic design by Anna Rieger.

Proceeds from the sale of *The Met 150* portfolio support The Met's collection, study, conservation, and presentation of 5,000 years of art.

To purchase *The Met 150*, please contact Laura G. Einstein, manager, Mezzanine Gallery, The Metropolitan Museum of Art, at [Laura.Einstein@metmuseum.org](mailto:Laura.Einstein@metmuseum.org) or (212) 650-2908.

The completion and release of the portfolio was delayed by COVID-19.

Copyright © 2021 The Estate of 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.

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In 2018, The Metropolitan Museum of Art embarked on the ambitious project of producing a print portfolio that would both celebrate the Museum's 150th anniversary as well as reflect the Museum's role as a global cultural institution. To create this seminal selection, we invited a select group of international artists with deep ties to the Museum to each make an original print. The Met has had a long tradition in commissioning print portfolios—from the 1871 portfolio of ten etchings by Jules-Ferdinand Jacquemart after works from the Museum's founding collection to Robert Rauschenberg's monumental 1969 *Centennial Certificate MMA*, in honor of The Met's 100th anniversary. The 150th Anniversary portfolio now expands on this tradition, with the twelve artists given the freedom to fulfill their creative aspirations, something to which the diversity of print techniques and styles testify.

Much has changed since the *The Met 150* was originally conceived and, as a result, the portfolio has taken on additional meaning. While the world shut down due to the global COVID-19 pandemic, the artists persisted despite numerous difficulties. The portfolio thus became much more than a work of art celebrating The Met's anniversary—it became, instead, a testament to the power of art and the artists' extraordinary commitment to create under adversity. It also stands as evidence of the resilience of The Met, reaffirming the fundamental role it plays in so many peoples' lives around the world.

It is the generosity of the artists that make *The Met 150* the historic publication that it is—we owe them our deepest gratitude. It is this sense of generosity, inspiration, and dedication that has been fundamental to The Met and its existence since its creation. Each print is compelling in its own right, and when considered together within the portfolio, the range of perspectives and practices represented by this tremendous group of artists speaks to the importance of valuing diversity and difference, in seeking new ways of seeing and understanding the world, and in making connections through art and creative expression.

Max Hollein  
Marina Kellen French Director  
The Metropolitan Museum of Art

In 1969, The Metropolitan Museum of Art commissioned Robert Rauschenberg to create a work to celebrate the Museum's 100th anniversary. Through his imagery and text, the lithograph *Centennial Certificate MMA* reflected the Museum's mission, which the artist described in a handwritten passage printed near the center of the work as "to defend the dreams and ideals apolitically of mankind aware and responsive to the changes, needs and complexities of current life while keeping history and love alive." Now, fifty years later, in order to reflect the global focus of The Met, the Museum is expanding on this earlier idea and publishing *The Met 150*—a portfolio of twelve prints created by artists of different generations from around the world who have a strong association with the Museum.

The prints in *The Met 150* encourage a new way of seeing and responding to the world in its complexity. Rather than a particular aesthetic, movement, or technique, they speak to a moment when artists reassess the possibilities for printmaking, redefining practices and challenging conventions. Several artists refer to printmaking's rich history through their use of traditional methods, whereas others combine various techniques, practices, and materials or employ new technologies to rethink what a print can be.

In *Arms*, Julie Mehretu employs an abstract language composed of multiple marks of various sizes and densities that, when layered, possess both a visual and symbolic power. In her wood engraving *Fragment*, Vija Celmins embraces formal and technical challenges to focus attention on details from the ocean surface, embracing aspects of abstraction while retaining recognizable elements. Throughout his career, Jasper Johns has returned to key motifs, which he famously described as "things the mind already knows." In *Artists at Work*, he depicts three primary-colored stick figures holding small brooms like paintbrushes underneath a starry night sky. There, against the ghostly index of a pair of hands, a giant skull looms, calling forth a range of associations.

Richard Serra's *Composite for The Met* possesses deep, saturated black tones and a rich, sculptural texture. An etching made with oil stick, its remarkable physical presence challenge assumptions about the appearance and processes of printmaking. Kerry James Marshall makes reference to the Surrealist game of "exquisite corpse" in his print. However, rather than multiple artists each working on a designated section, unaware of the others' activities, Marshall creates a vibrant composition divided into three distinct horizontal bands with three printmaking techniques—screenprint, woodcut, and linocut—in six colors. In a folded woodcut and screenprint in eight colors,

*Alae alae*, Ranjani Shettar, translates effects of shadow and light, and the color and texture of natural events. Sarah Sze's *Papillon*, an embossed screenprint in thirteen colors, is a dynamic composition filled with fields of color and photo-based elements that seem to expand beyond the limits of the paper, evoking sensations created by her three-dimensional assemblages and installations.

Xu Bing engages the digital realm in *Art for the People for The Met* 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 he invented in which the letters from English words emulate Chinese characters. Ed Ruscha has also engaged language, specifically the ways in which words function in various forms and contexts, as the ostensible subject of his art, as seen in his dynamic embossed lithograph in four colors, *Boom Town*.

Gabriel Orozco's work evokes everyday events and scenes, turning banal, often fragile objects and quotidian experiences into something poetic. Using the medium of photography and minimalist constructions, works like *Simón's Lines* memorialize the ephemeral, capturing fleeting and unexpected moments. Siah Armajani expressed a range of interests in his art, including ontology, politics, mathematics, and engineering. In *House Above Bridge*, he combined motifs central to his art—the bridge and the house—to address concepts of movement, history, and the passage between spaces. In *girl*, a lithograph and screenprint in five colors with hand-applied gold pigment, Wangechi Mutu challenges constructions of globalization, gender, racism, and the legacy of colonialism by juxtaposing elements drawn from myriad sources to create a powerful and striking image.

The twelve prints in *The Met 150* vividly capture the engaging and innovative practices of the artists involved, as well as a range of responses to the present moment in all its intricacy and contradictions. This engagement with an ever-changing world is central to The Met's mission and its aspirations for the future.

Jennifer Farrell  
Curator, Department of Drawings and Prints  
The Metropolitan Museum of Art

“The act of printing has always seemed like a miracle to me, just such a miracle as a tiny seed’s growth to an ear of corn. An everyday miracle, even greater for happening every day: one drawing is sown on the stone or the etching plate, and a harvest is reaped from it.”

— Vincent van Gogh, 1883

Printmaking is a labor of love. It is an intricate process that involves great technical skill and patience, relying on the ability of the artist, master printer, printing press, and materials to all work in concert. As an artistic practice, it is a leap of faith. *The Met 150* is a landmark project that brings together twelve contemporary artists who took this journey and made extraordinary prints to commemorate The Metropolitan Museum of Art on the occasion of its one hundred and fiftieth anniversary.

*The Met 150* is a celebration of the artistic process and the collegial spirit of printmaking. We are grateful to the artists for their participation and unyielding commitment to this project. Each artist has generously contributed an astounding work. Collectively, the portfolio provides a unique dialogue among a curated group of international contemporary artists—a portable exhibition in a box.

Collaboration is at the heart of all printmaking. *The Met 150* was fortunate to have the special partnership of Gemini G.E.L. <sup>LLC</sup>, the renowned workshop led by Sidney Felsen, that served as our printing and production partner. Additionally, the project represents a coming together of dedicated colleagues from the Museum, artists’ studios, and printers, a community that played essential roles in the production of the portfolio.

Printmaking is a time-consuming practice. The production of *The Met 150* spanned over two years, and the release was carefully orchestrated to coincide with the Museum’s anniversary celebration. It was an ambitious project, but nothing could have prepared the institution for the unforeseen tragedy of the global pandemic, which delayed all plans. The Museum was steadfast in the mission of *The Met 150*, and as a result, the portfolio is an indelible reflection of our time.

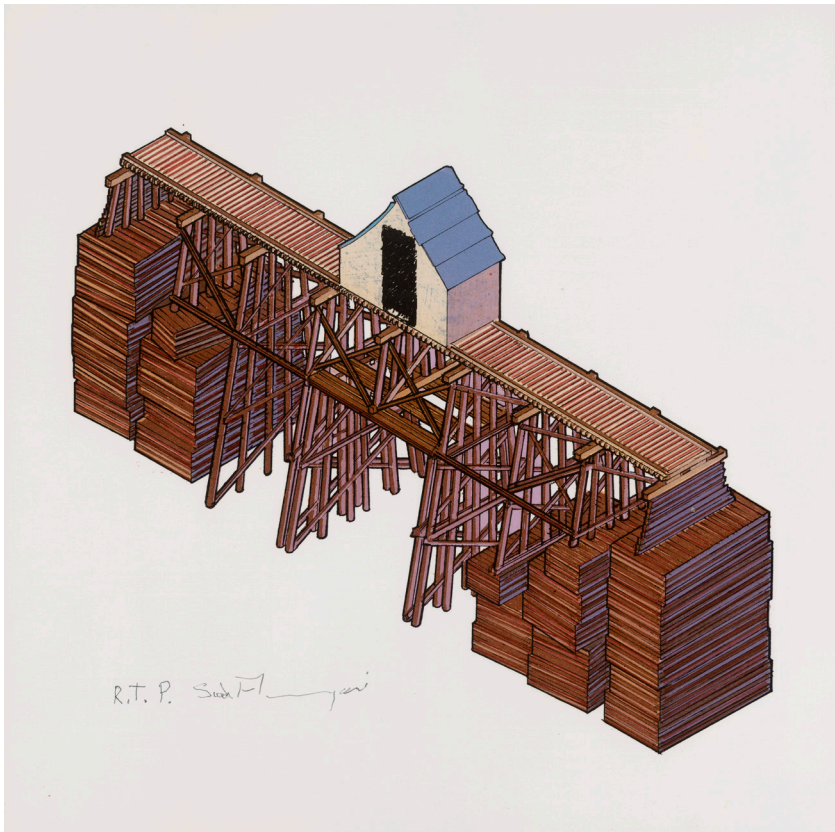
Sharon Coplan Hurowitz  
Co-publisher of *The Met 150*

The Metropolitan  
Museum of Art

THE  
MET 150

150th Anniversary  
Print Portfolio

*The Met 150* is a portfolio of twelve limited-edition prints by contemporary artists created for the occasion of The Metropolitan Museum of Art’s 150th anniversary in 2020 and released in 2021. The contributing artists 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. The edition is limited to 60 portfolios. Each print is signed, numbered, and dated by the artist. The 12 prints are housed together in a red linen clamshell box and accompanied by essays and a colophon. The portfolio is co-published by The Metropolitan Museum of Art and Sharon Coplan Hurowitz, and was supported by Gemini G.E.L. <sup>LLC</sup>, the production and printing partner.



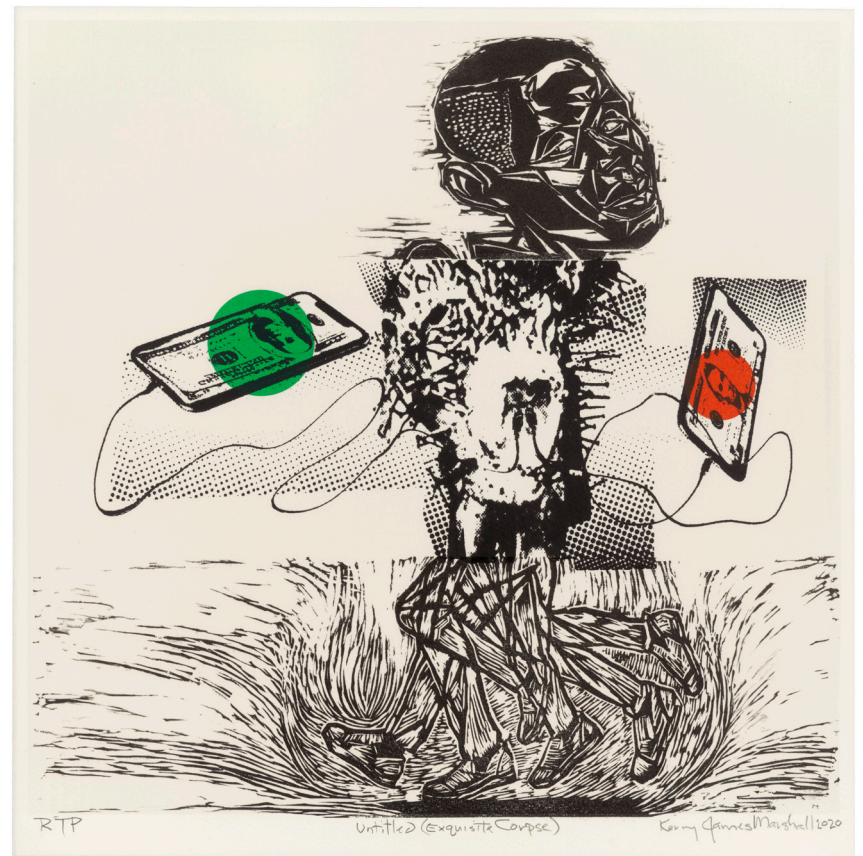
Siah Armajani  
*House Above Bridge*, 2021  
Lithograph in seven colors on Pescia Cream paper  
Screenprinted Estate Stamp  
15 x 15 inches (38.1 x 38.1 cm)



Vija Celmins  
*Fragment*, 2021  
Wood engraving on handmade Gampi mounted  
on Rives BFK paper  
15 x 15 inches (38.1 x 38.1 cm)



Jasper Johns  
*Artists at Work*, 2021  
Soft-ground etching with aquatint and open bite  
printed à la poupée in six colors on Hahnemühle  
Copperplate Bright White paper  
15 x 11 1/2 inches (38.1 x 29.2 cm)



Kerry James Marshall  
*Untitled (Exquisite Corpse)*, 2021  
Screenprint, woodcut, and linocut in six colors  
on Somerset Velvet Softwhite paper  
15 x 15 inches (38.1 x 38.1 cm)



**Julie Mehretu**  
*Arms*, 2021  
Drypoint in one color with chine collé on Somerset  
Satin White paper with Gampi White collé  
15 x 15 inches (38.1 x 38.1 cm)

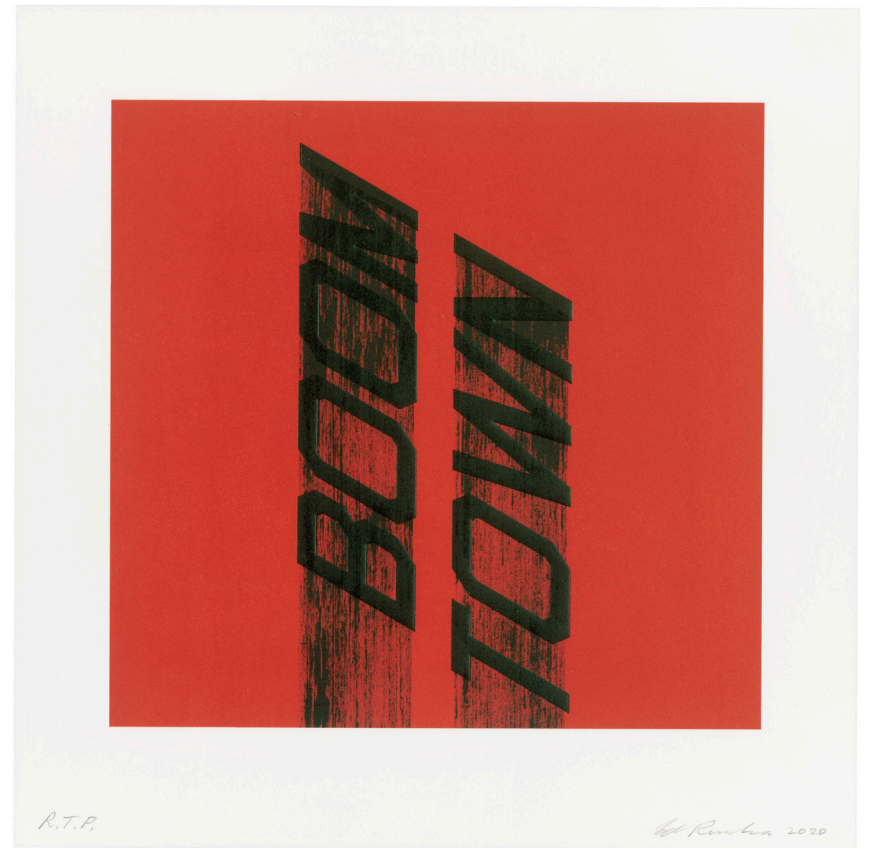


**Wangechi Mutu**  
*girl*, 2021  
Lithograph and screenprint in four colors with hand-  
applied gold pigment on Arches Cover White paper  
15 x 15 inches (38.1 x 38.1 cm)

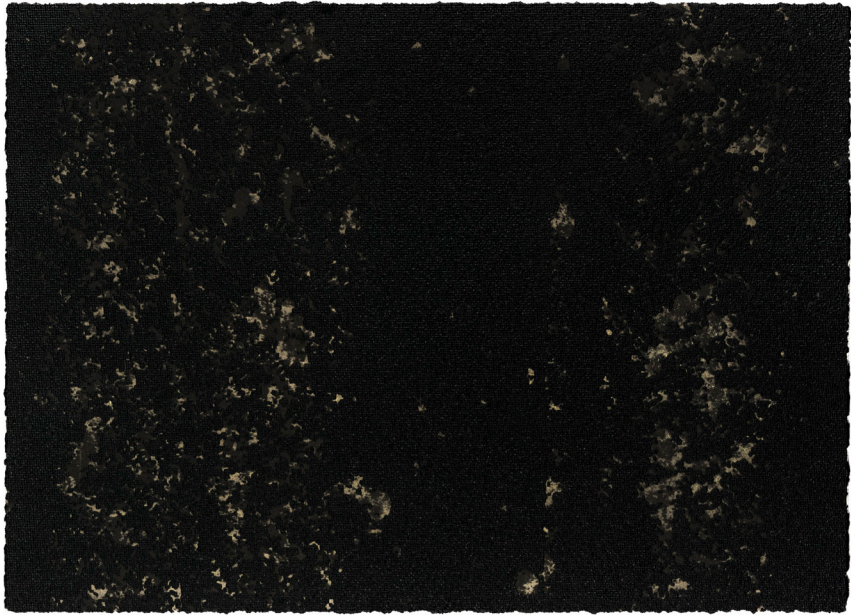




Gabriel Orozco  
*Simón's Lines*, 2021  
Pigment Inkjet on Luster Photo Paper  
15 x 12 inches (38.1 x 30.5 cm)



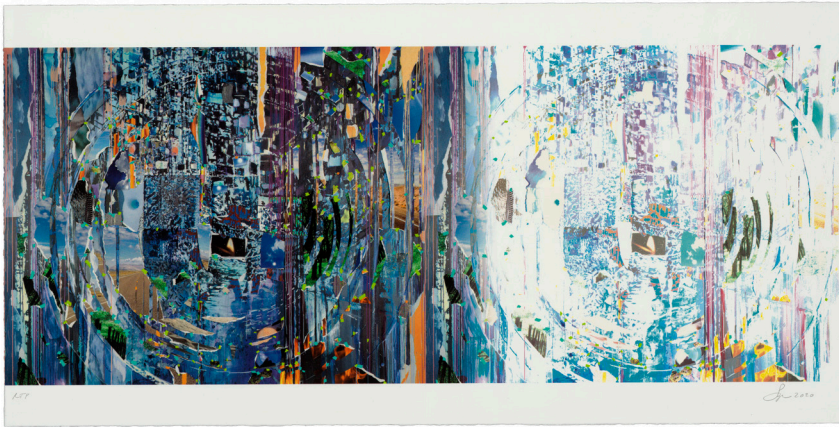
Ed Ruscha  
*Boom Town*, 2021  
Lithograph in four colors with embossment  
on Arches Cover White paper  
15 x 15 inches (38.1 x 38.1 cm)



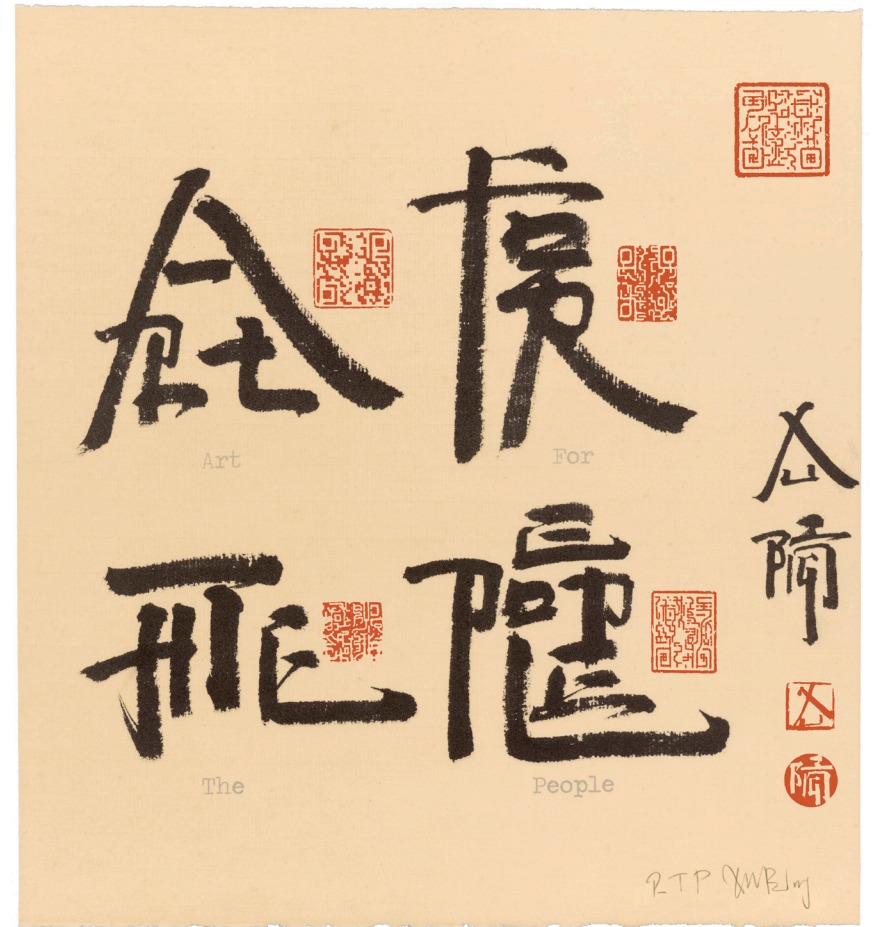
Richard Serra  
*Composite for The Met*, 2021  
Etching with oil stick in one color  
on St. Armand White paper  
10 3/4 x 15 inches (27.3 x 38.1 cm)



Ranjani Shettar  
*Alae alae*, 2021  
Woodcut and screenprint in eight colors, die-cut  
and folded, on Somerset Satin White and Saunders  
Waterford papers  
15 x 13 inches (38.1 x 33 cm)



Sarah Sze  
*Papillon*, 2021  
Screenprint in thirteen colors with embossment  
on Somerset Satin White paper  
15 x 30 inches (38.1 x 76.2 cm),  
folded to 15 x 15 inches (38.1 x 38.1 cm)



Xu Bing  
*Art for the People for The Met*, 2021  
Each seal functions as a QR code that  
links to a hidden message.  
Lithograph in six colors with relief print  
on Pescia Cream paper  
15 x 15 inches (38.1 x 38.1 cm)

Siah Armajani  
*House Above Bridge*, 2021  
Lithograph in seven colors on Pescia Cream paper  
Screenprinted Estate Stamp  
Edition of 60, plus 20 AP, 2 TP, 14 PAP, 12 SP, RTP, PP  
II, PP III, 4 GEM, NGA Proofed and printed by  
Solita Montoya, Sarah Plummer, Stacy Smith, and  
Jill Lerner at Gemini G.E.L.<sup>llc</sup>, Los Angeles  
15 x 15 inches (38.1 x 38.1 cm)  
Gemini ID No. SA19-1676  
© 2021 The Estate of Siah Armajani

Vija Celmins  
*Fragment*, 2021  
Wood engraving on handmade Gampi mounted  
on Rives BFK paper  
Edition of 60, plus 20 AP, 14 PAP, 12 SP,  
1 BAT, 2 PP, NGA  
Printed by Leslie Miller, The Grenfell Press, New York  
15 x 15 inches (38.1 x 38.1 cm)  
© 2021 Vija Celmins

Jasper Johns  
*Artists at Work*, 2021  
Soft-ground etching with aquatint and open bite  
printed à la poupée in six colors on Hahnemühle  
Copperplate Bright White paper  
Edition of 60, plus 20 AP, 2 TP, 14 PAP, 12 SP, RTP, PP  
II, PP III, 4 GEM, NGA  
Proofed by John Lund at Low Road Studio;  
Printed by Case Hudson and Oliver Dewey-Gartner  
at Gemini G.E.L.<sup>llc</sup>, Los Angeles  
15 x 11 1/2 inches (38.1 x 29.2 cm)  
Gemini ID No. JJ21-3600  
© 2021 Jasper Johns

Kerry James Marshall  
*Untitled (Exquisite Corpse)*, 2021  
Screenprint, woodcut and linocut in six colors on  
Somerset Velvet Softwhite\* paper  
Edition of 60, plus 20 AP\*, 2 TP, 14 PAP, 12 SP, RTP,  
PP II, PP III, 4 GEM, NGA  
\*AP 1-5 Somerset Velvet Newsprint Grey paper,  
AP 6-10 Rives BFK Grey paper, AP 11-20 Somerset  
Velvet White paper  
Proofed and printed by Jill Lerner, Jeff McMane,  
and Richard Kaz at Gemini G.E.L.<sup>llc</sup>, Los Angeles  
15 x 15 inches (38.1 x 38.1 cm)  
Gemini ID No. KJM20-5439  
© 2021 Kerry James Marshall

Julie Mehretu  
*Arms*, 2021  
Drypoint in one color with chine collé on Somerset  
Satin White paper with Gampi White collé  
Edition of 60, plus 20 AP, 2 TP, 14 PAP, 12 SP, RTP,  
PP II, PP III, 4 GEM, NGA  
Proofed and printed by Case Hudson at  
Gemini G.E.L.<sup>llc</sup>, Los Angeles  
15 x 15 inches (38.1 x 38.1 cm)  
Gemini ID No. JM19-3594  
© 2021 Julie Mehretu

Wangechi Mutu  
*girl*, 2021  
Lithograph and screenprint in four colors with hand-  
applied gold pigment on Arches Cover White paper  
Edition of 60, plus 20 AP, 2 TP, 14 PAP, 12 SP, RTP, PP  
II, PP III, 4 GEM, NGA  
Proofed and printed by Isaac Osher, Amy Jo Toucey,  
and Jill Lerner at Gemini G.E.L.<sup>llc</sup>, Los Angeles  
15 x 15 inches (38.1 x 38.1 cm)  
Gemini ID No. WM20-1677  
© 2021 Wangechi Mutu

Gabriel Orozco  
*Simón's Lines*, 2021  
Pigment Inkjet on Luster Photo Paper  
Edition of 60, plus 20 AP, 14 PAP, 12 SP, PP, NGA  
Printed by Andre Ribuoli at Ribuoli Digital, New York  
15 x 12 inches (38.1 x 30.5 cm)  
© 2021 Gabriel Orozco

Ed Ruscha  
*Boom Town*, 2021  
Lithograph in four colors with embossment on  
Arches Cover White paper  
Edition of 60, plus 20 AP, 3 TP, 2 CTP, 13 PAP, 12 SP,  
RTP, PP II, PP III, 4 GEM, NGA  
Proofed and printed by Jill Lerner, Solita Montoya,  
and Stacy Smith at Gemini G.E.L.<sup>llc</sup>, Los Angeles  
15 x 15 inches (38.1 x 38.1 cm)  
Gemini ID No. ER20-1674  
© 2021 Ed Ruscha

Richard Serra  
*Composite for The Met*, 2021  
Etching with oil stick in one color on St. Armand  
White paper  
Edition of 60, plus 20 AP, 2 TP, 14 PAP, 12 SP,  
RTP, PP II, PP III, 4 GEM, NGA  
Proofed and printed by Xavier Fumat, Garrett Metz,  
and Mona Welch at Gemini G.E.L.<sup>llc</sup>, Los Angeles  
10 3/4 x 15 inches (27.3 x 38.1 cm)  
Gemini ID No. RS19-4064  
© 2021 Richard Serra

Ranjani Shettar  
*Alae alae*, 2021  
Woodcut and screenprint in eight colors, die-cut  
and folded, on Somerset Satin White and Saunders  
Waterford papers  
Edition of 60, plus 20 AP, 2 TP, 14 PAP, 12 SP, RTP,  
PP II, PP III, 4 GEM, NGA  
Proofed and printed by Jill Lerner, Isabelle Beausang,  
Oliver Dewey-Gartner, and Jeff McMane at  
Gemini G.E.L.<sup>llc</sup>, Los Angeles  
15 x 13 inches (38.1 x 33 cm)  
Gemini ID No. RSH19-1673  
© 2021 Ranjani Shettar

Sarah Sze  
*Papillon*, 2021  
Screenprint in thirteen colors with embossment  
on Somerset Satin White paper  
Edition of 60, plus 20 AP, 2 TP, 14 PAP, 12 SP, RTP, PP II,  
PP III, 4 GEM, NGA  
Proofed and printed by Richard Kaz, Jill Lerner, and  
Jeff McMane at Gemini G.E.L.<sup>llc</sup>, Los Angeles  
15 x 30 inches (38.1 x 76.2 cm),  
folded to 15 x 15 inches (38.1 x 38.1 cm)  
Gemini ID No. SS20-5438  
© 2021 Sarah Sze

Xu Bing  
*Art for the People for The Met*, 2021  
Each seal functions as a QR code that  
links to a hidden message.  
Lithograph in six colors with relief print on  
Pescia Cream paper  
Edition of 60, plus 20 AP, 2 TP, 14 PAP, 12 SP,  
RTP, PP II, PP III, 4 GEM, NGA  
Proofed and printed by Jill Lerner, Solita Montoya,  
Stacy Smith, and Sarah Plummer at Gemini  
G.E.L.<sup>llc</sup>, Los Angeles  
15 x 15 inches (38.1 x 38.1 cm)  
Gemini ID No. XB20-1675  
© 2021 Xu Bing

