

Image affect - uncertainty & beyond

Meeting of Saints Joachim and Anne at the Golden Gate
Benedikt Dreyer (German, active Lübeck, ca. 1500–1525)

Date: ca. 1515–20
Medium: Oak with polychromy and gilding
Accession Number: 16.32.213
On view at The Met Fifth Avenue in Gallery 305



Fragment of a Carpet with Geometric Design

Date: 14th century
Medium: Wool (warp, weft and pile); symmetrically knotted pile
Accession Number: 27.170.91
Not on view



Saint Romuald
Pseudo-Palmeruccio (Italian, Gubbio, active ca. 1320–60)

Date: possibly ca. 1320–30
Medium: Tempera on wood, gold ground
Accession Number: 1982.60.1
On view at The Met Fifth Avenue in Gallery 537



Portrait Dans un Miroir
Raoul Ubac (Belgian, Malmèdy 1910–1985 Dieudonné)

Date: 1938
Medium: Gelatin silver print
Accession Number: 1987.1009
Not on view

Untitled 4
Shiva Ahmadi (born Tehran, Iran, 1975)

Date: 2014
Medium: Graphite and pencil on Arches paper
Accession Number: 2014.526
Not on view

Untitled (couple)
Richard Prince (American, born Canal Zone (Panama), 1949)

Date: 1976
Medium: Mixed media on paper
Accession Number: 2000.156
Not on view



View of Toledo
El Greco (Domenikos Theotokopoulos) (Greek, Iráklion (Candia) 1540/41–1614 Toledo)

Date: ca. 1599–1600
Medium: Oil on canvas
Accession Number: 29.100.6
On view at The Met Fifth Avenue in Gallery 611

Robe à la Française

Date: ca. 1750
Medium: (a) silk, metallic thread (b) silk, cotton (c) silk (d,e) metallic thread
Accession Number: 1981.152a–e
Not on view



uncertain

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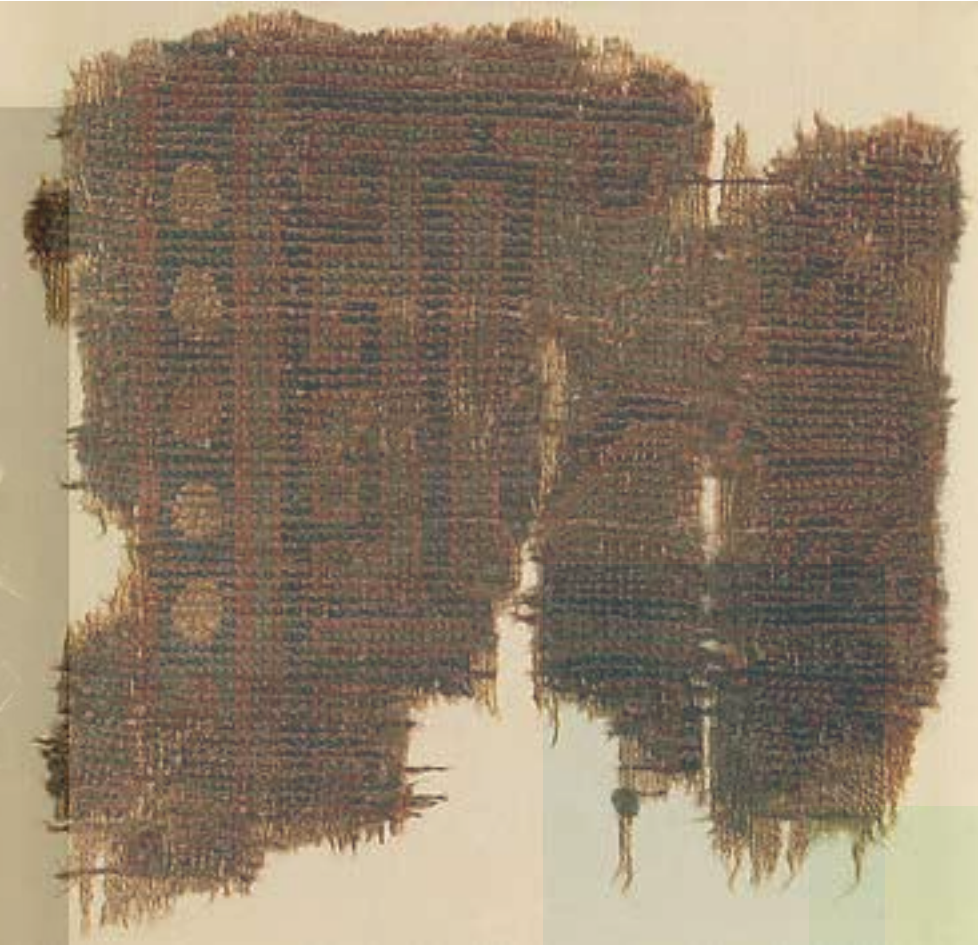
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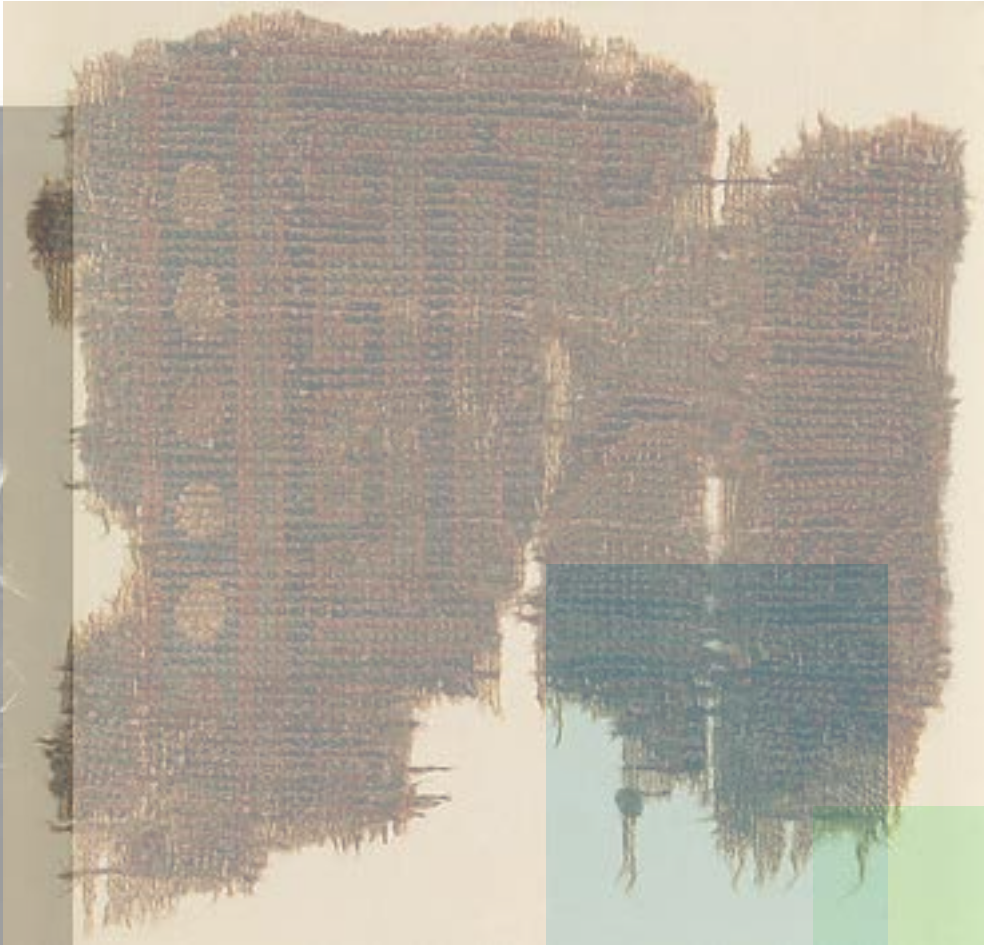
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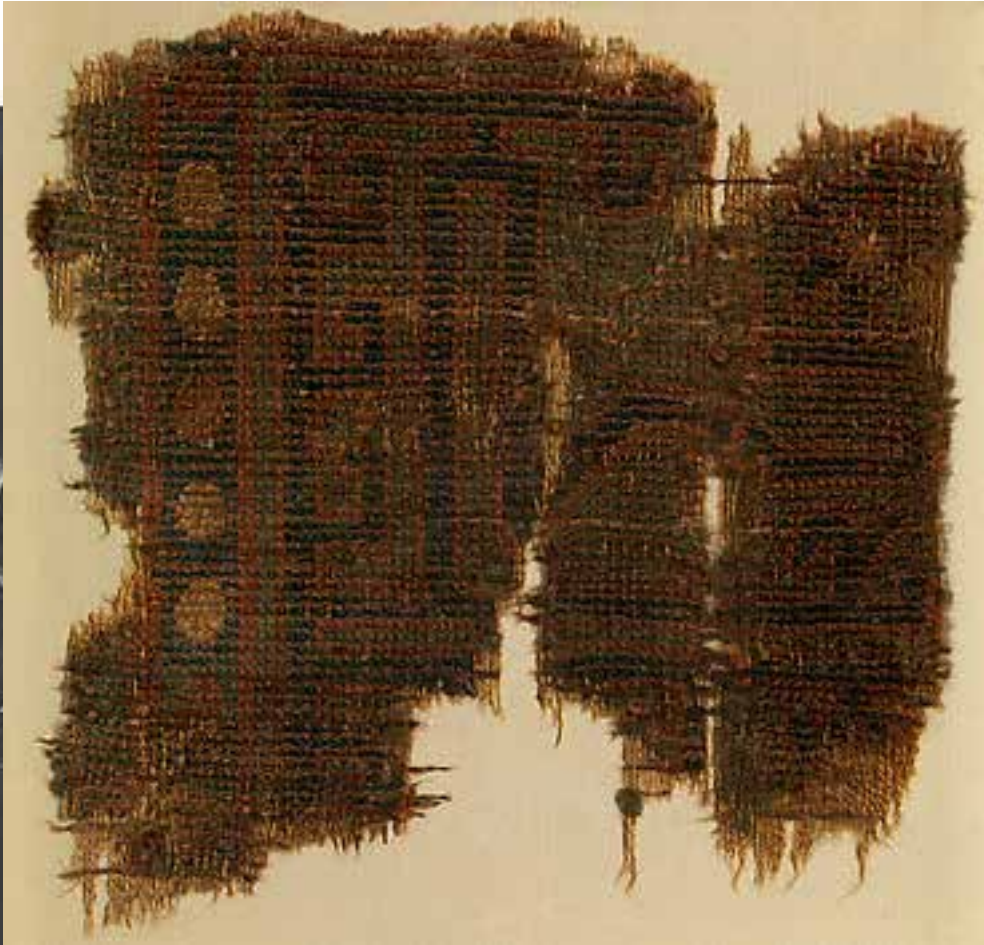
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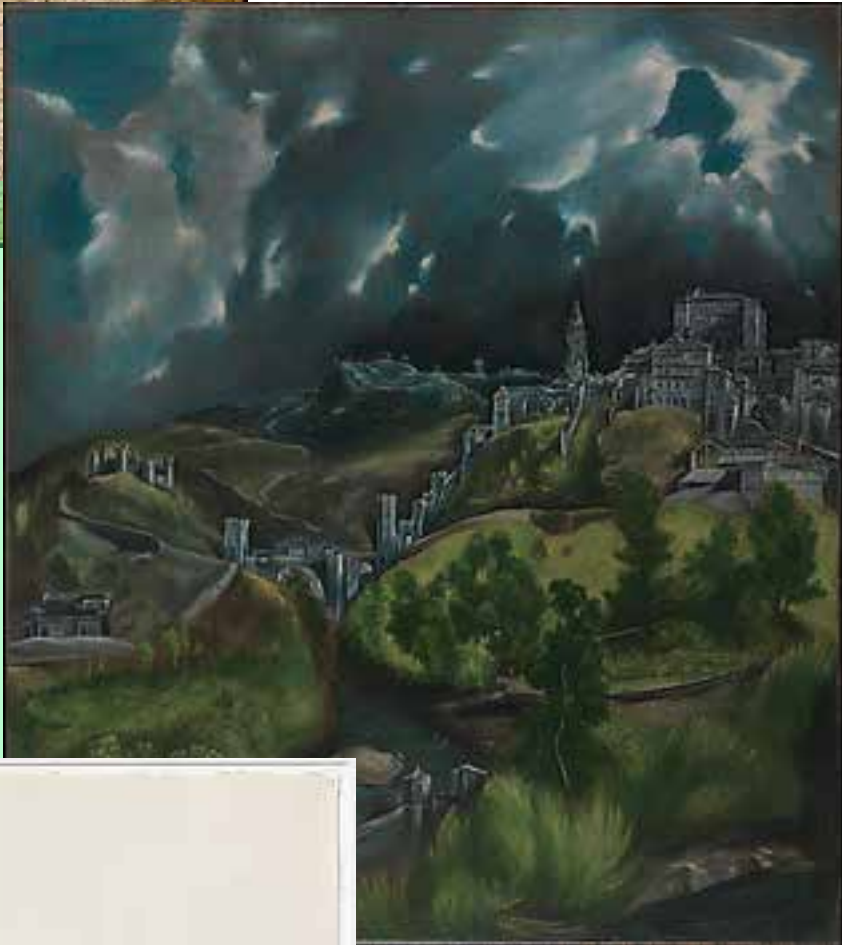
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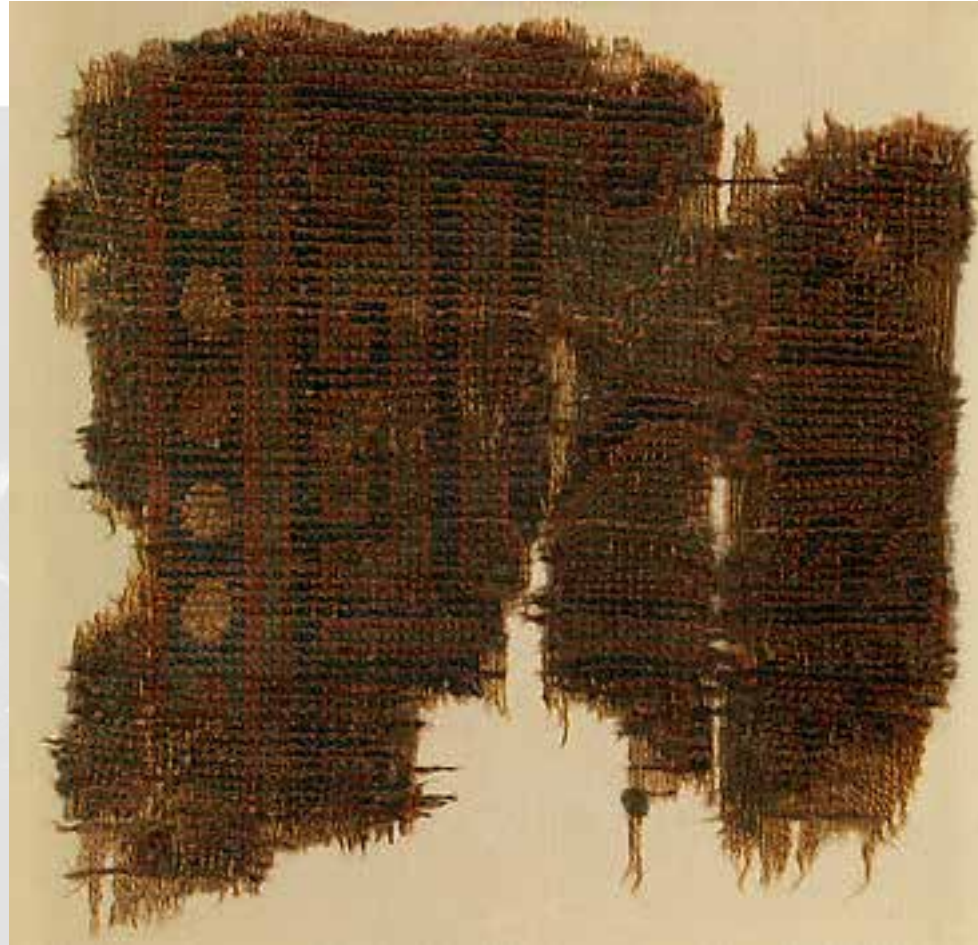
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uncertain



Weight: 1/4 deben ?
Date: ca. 1981–1640 B.C.
Medium: Black stone
Accession Number: 15.3.623
On view at The Met Fifth Avenue in Gallery 109



Statuette of a woman ?
Accession Number: 96.9.260
Medium: Bronze
Accession Number: 96.9.260
On view at The Met Fifth Avenue in Gallery 171



Weight: 40 deben ?
Date: ca. 1981–1640 B.C.
Medium: Limestone
Accession Number: 15.3.606
On view at The Met Fifth Avenue in Gallery 109



A bull and a torero holding banderillas in the ring ?
José Guadalupe Posada (Mexican, 1851–1913)
Date: ca. 1880–1910
Medium: Etching on zinc
Accession Number: 65.590.11
Not on view



Ingres (1780–1867) as a Young Man
? Madame Gustave Héquet (French, active ca. 1845–65)
Date: ca. 1850–60
Medium: Oil on canvas
Accession Number: 43.85.1
On view at The Met Fifth Avenue in Gallery 801



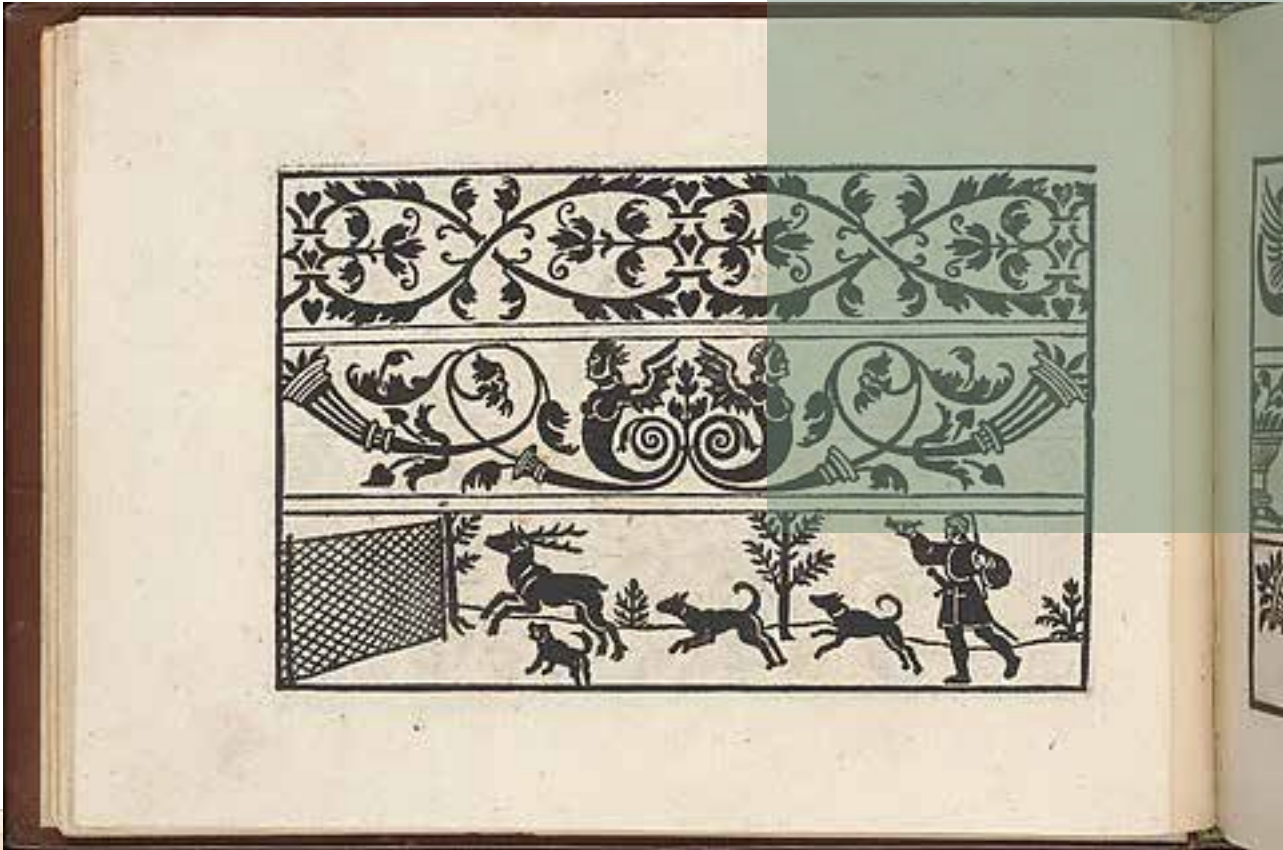
Intaglio ?
Accession Number: 74.51.4255
Medium: Amethyst
Accession Number: 74.51.4255
Not on view



Broadside comprising four pages printed on both sides and published by the newspaper 'Grito' celebrating the work President Lázaro Cárdenas did to stop the foreign petroleum companies exploiting Mexican resources
? Leopoldo Méndez (Mexican, 1902–1969)
Date: 1940
Medium: Linocut and letterpress
Accession Number: 46.46.340(1)
Not on view

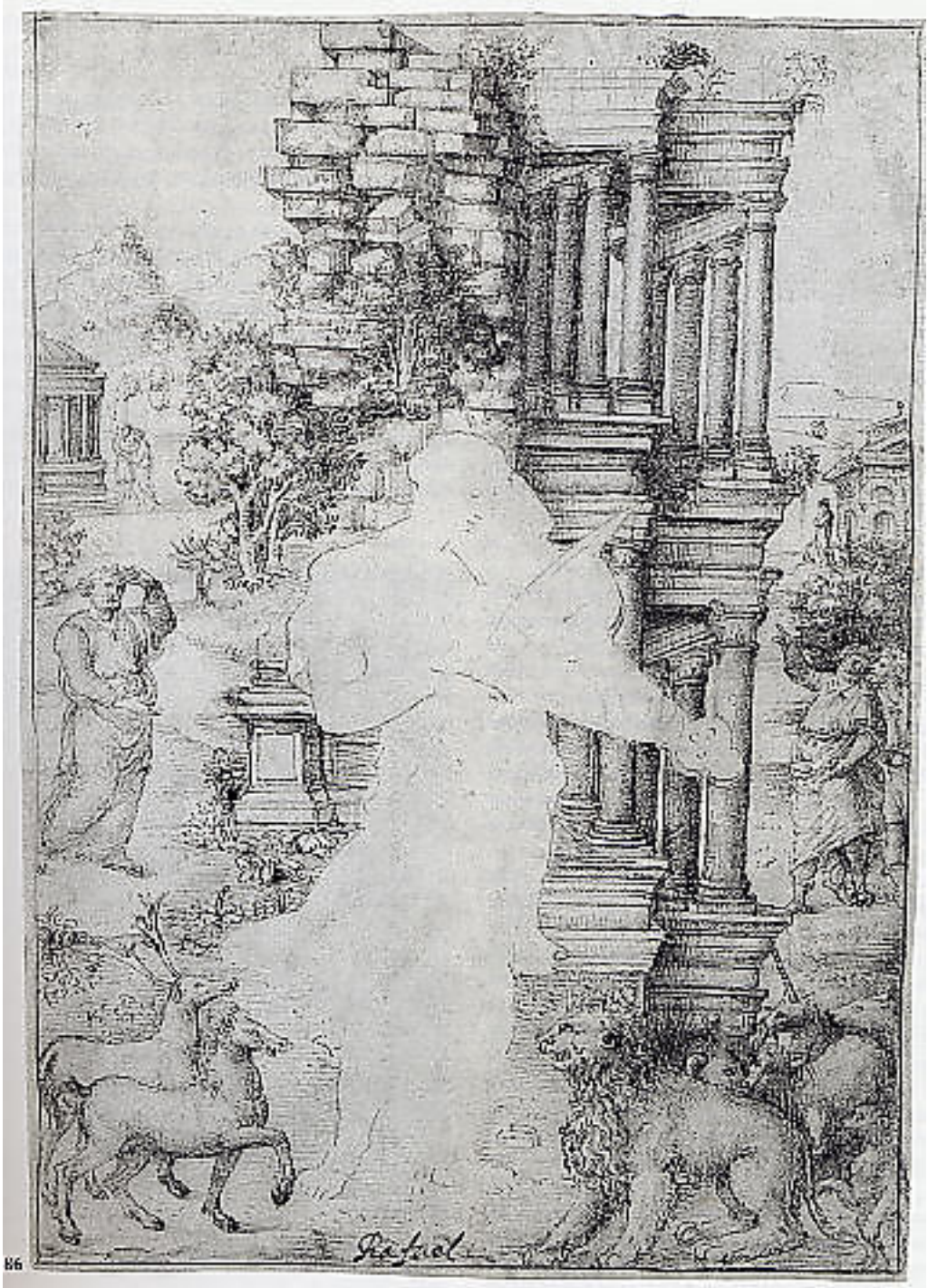
Page from Eyn Neue kunstlich moetdelboech alle kunst (Page 9v)
Peter Quentel (German, active Cologne, 1518–46) , Cologne

Date: 1532
Medium: Woodcut
Accession Number: 24.29(9v)
Not on view



Fragmentary marble inscription

Date: mid-1st century A.D.
Medium: Marble, blue
Accession Number: 74.51.2396
On view at The Met Fifth Avenue in Gallery 171



Julius Caesar and Attendants (from the Nine Heroes Tapestries)

Date: ca. 1400–1410
Medium: Wool warp, wool wefts
Accession Number: 47.101.3
On view at The Met Cloisters in Gallery 18

Orpheus
Central Italian , early 16th century

Date: early 16th century
Medium: Pen and brown ink
Accession Number: 1975.1.253
Not on view



Amorini Celebrate the Rape of Proserpine
Francesco Rosaspina (Italian, Montescudo 1762–1841 Bologna)

Date: 1805–12
Medium: Engraving and etching, incomplete proof impression
Accession Number: 23.106.61
Not on view

Fragmentary terracotta column-krater (bowl for mixing wine and water)
Attributed to Lydos

Date: ca. 560 B.C.
Medium: Terracotta
Accession Number: 1997.388a–eee
On view at The Met Fifth Avenue in Gallery 155

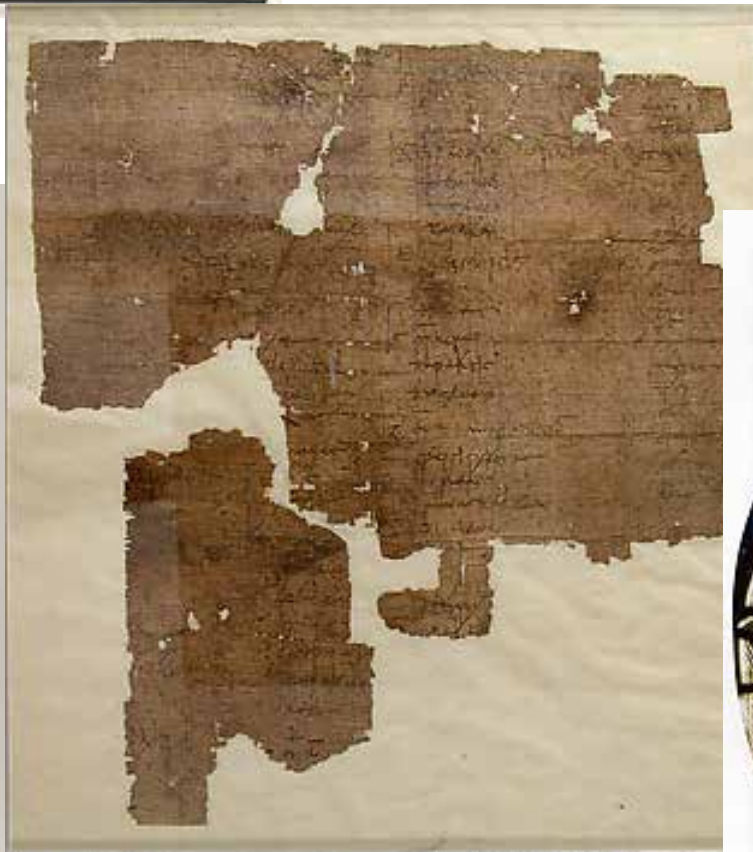


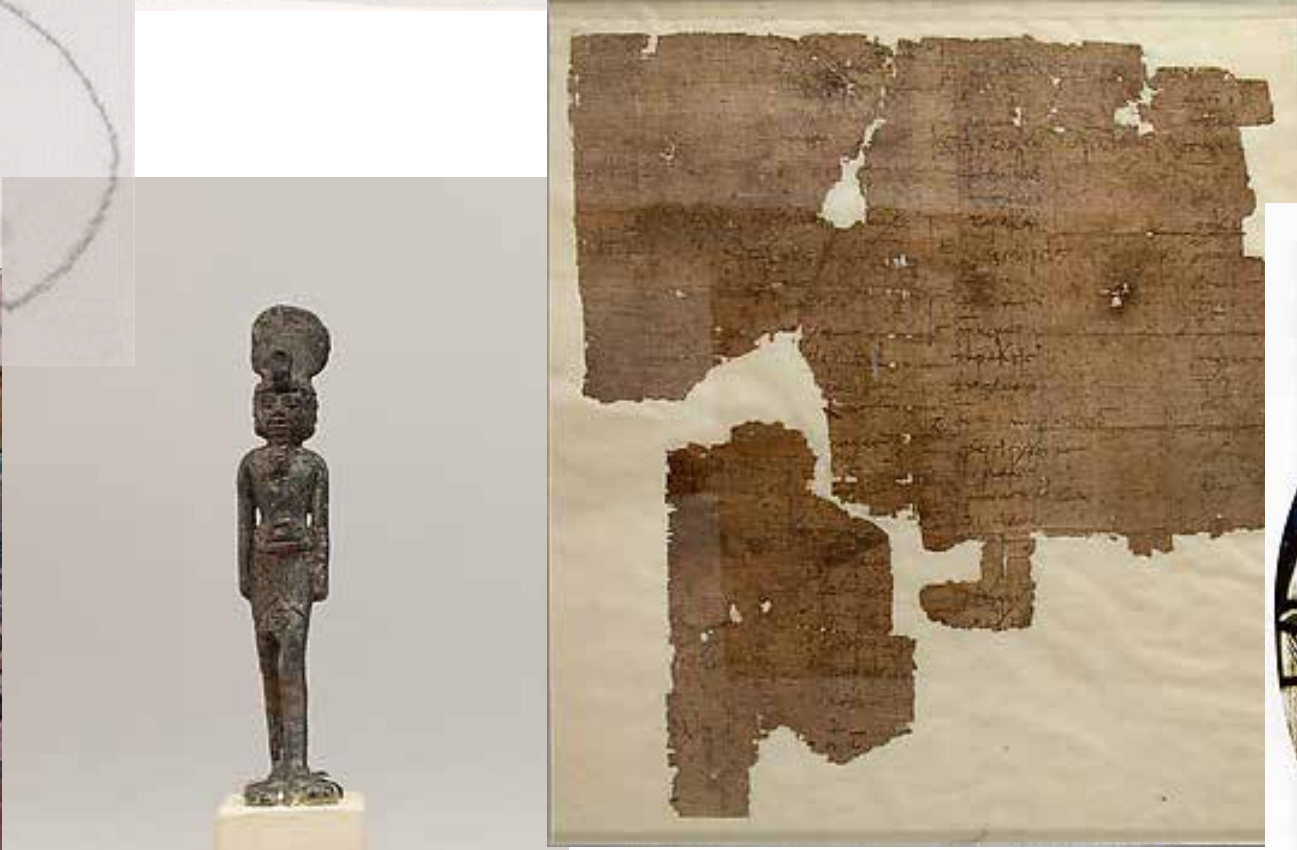
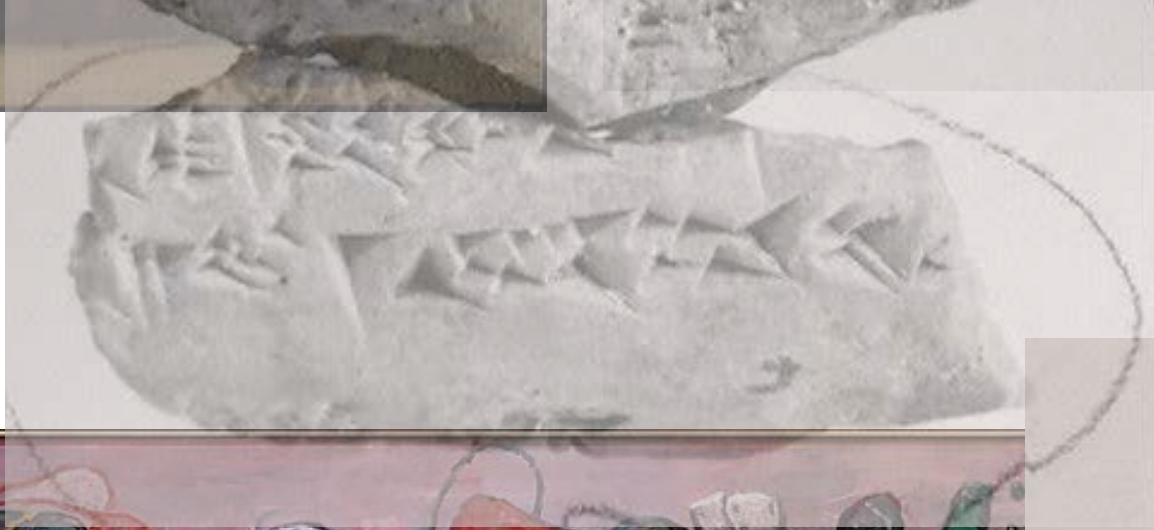
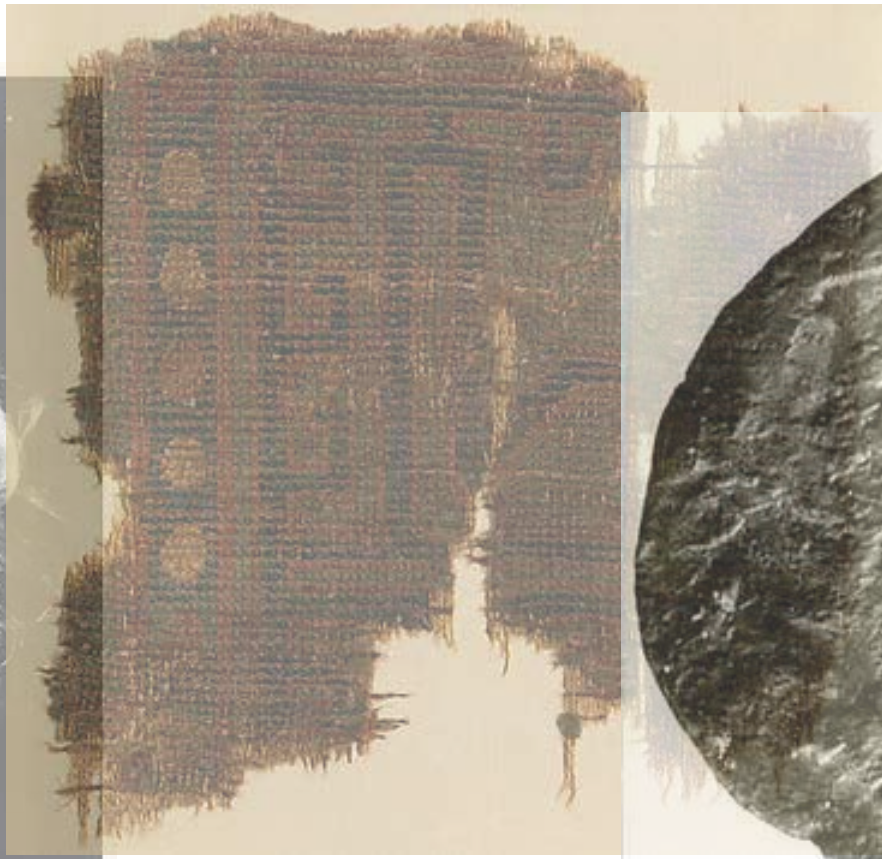
Poem by Minamoto no Muneyuki Ason, from the series One Hundred
Poems Explained by the Nurse (Hyakunin isshu uba ga etoki)
Katsushika Hokusai (Japanese, Tokyo (Edo) 1760–1849 Tokyo (Edo))

Date: ca. 1835
Medium: Polychrome woodblock print; ink and color on paper
Accession Number: JP2552
Not on view



incomplete





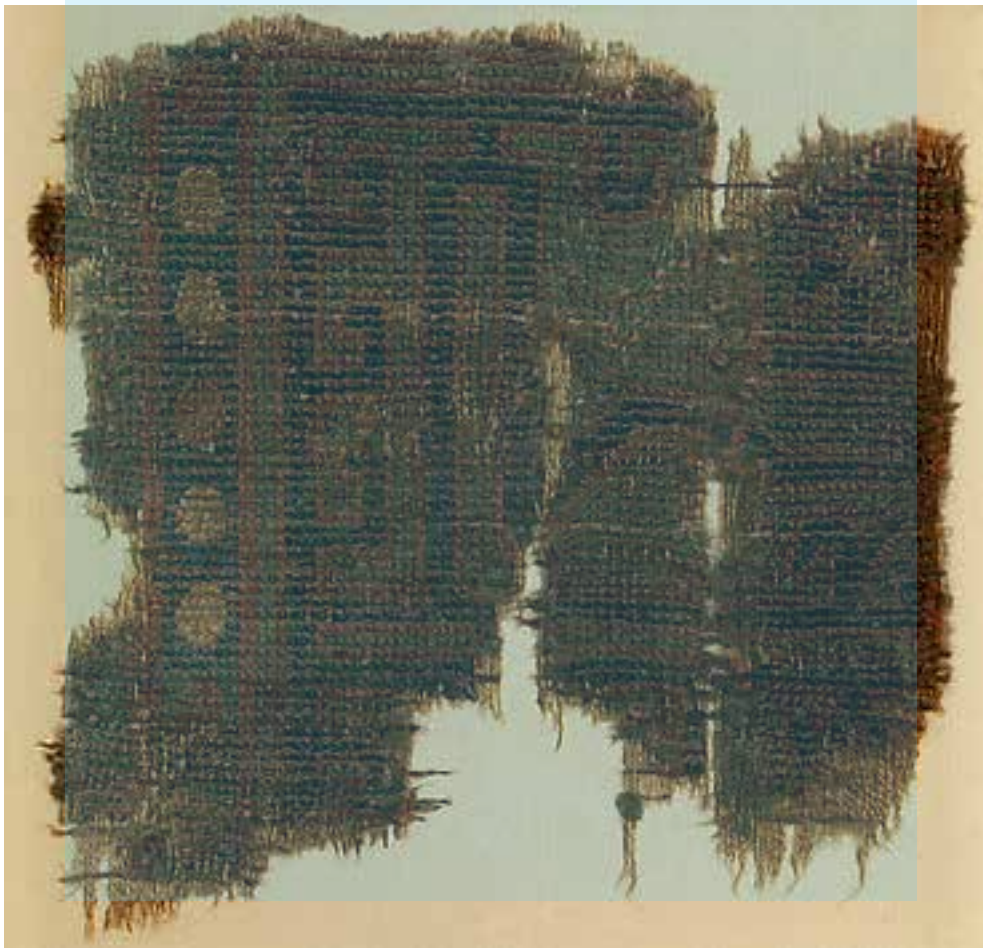
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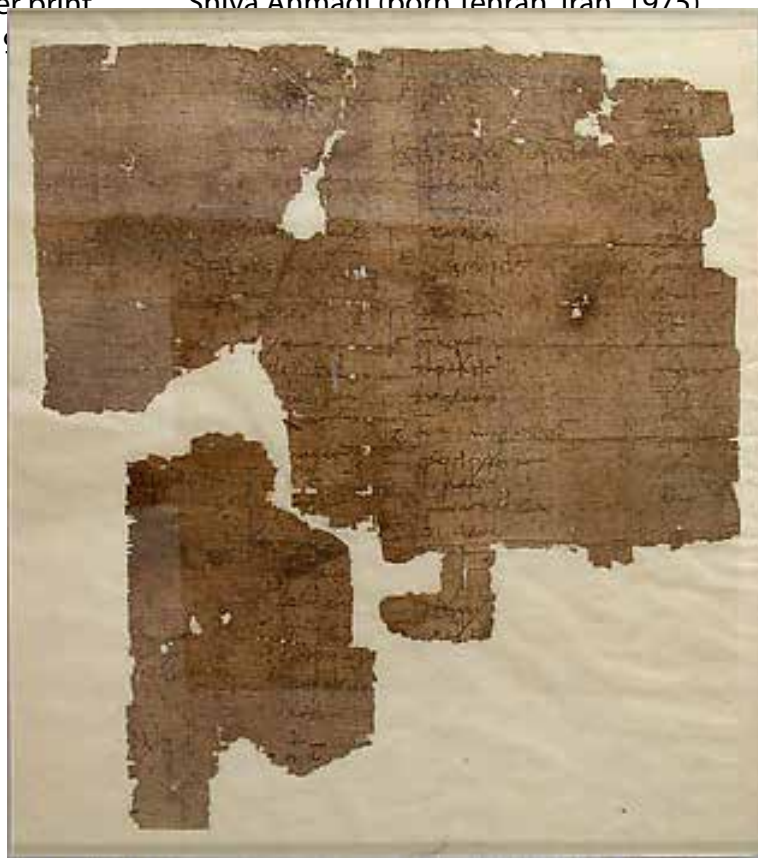
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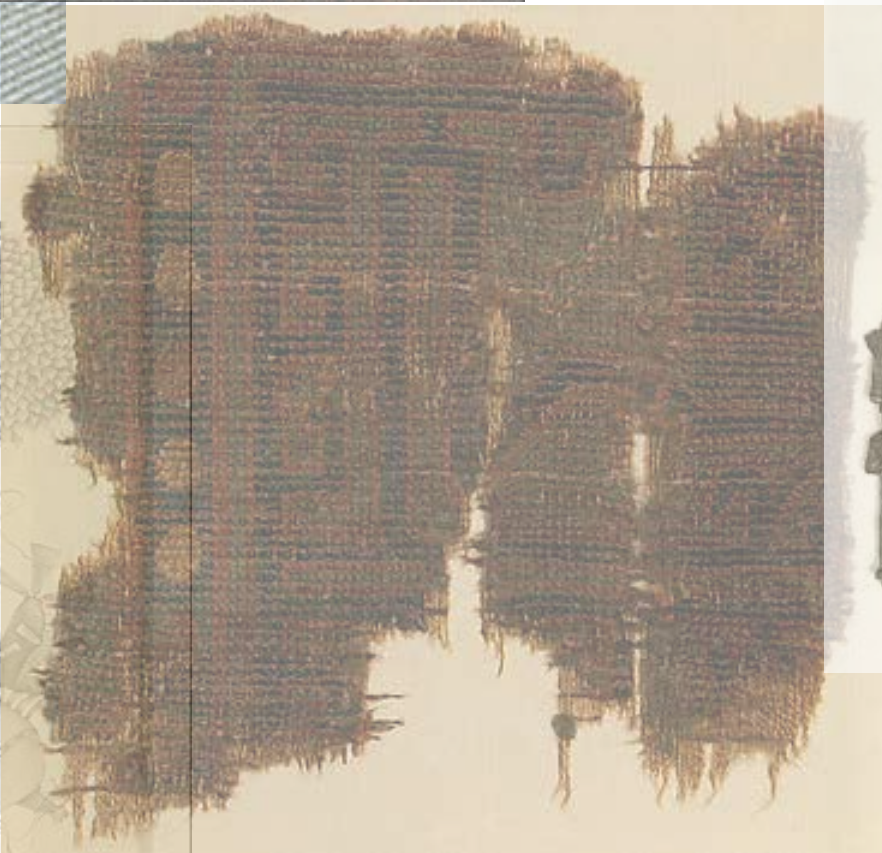
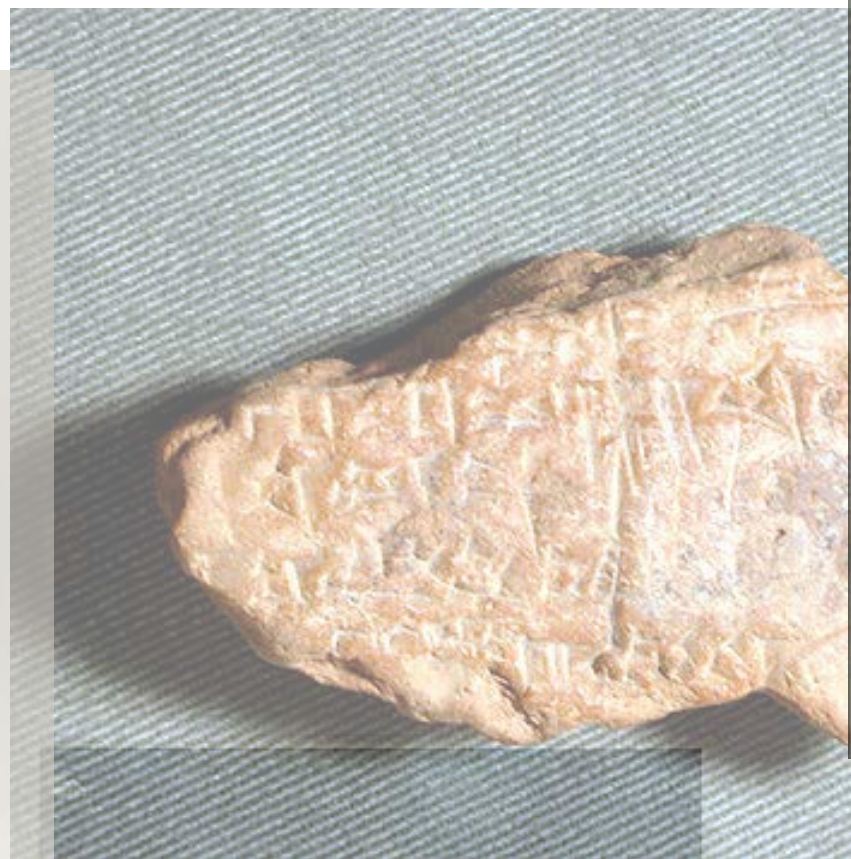
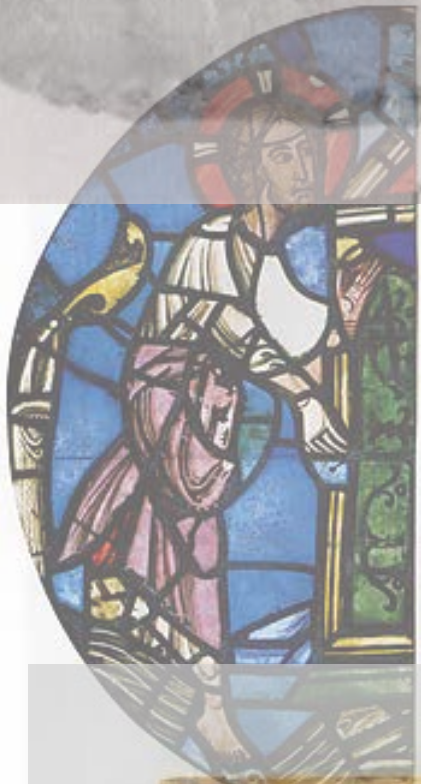
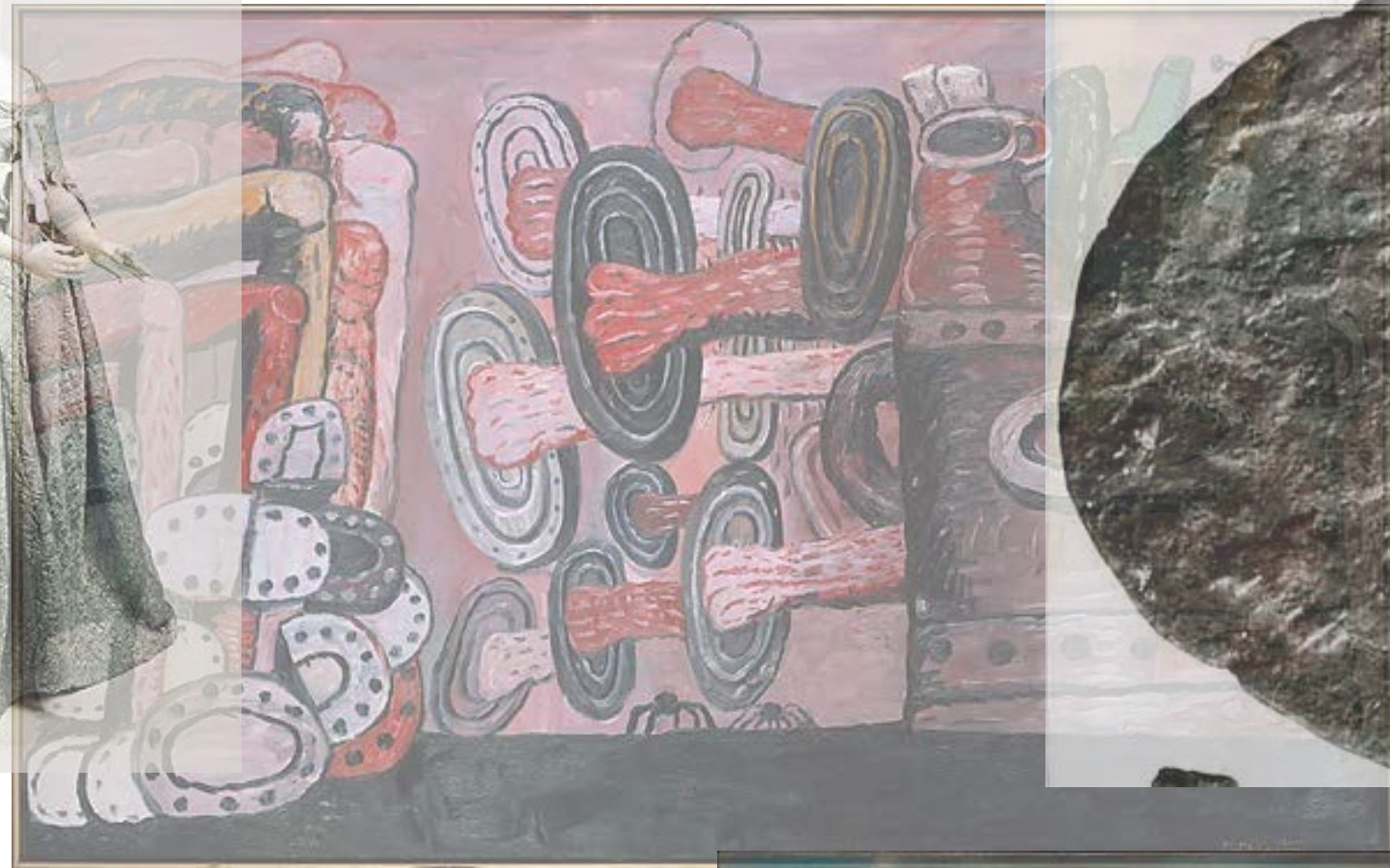
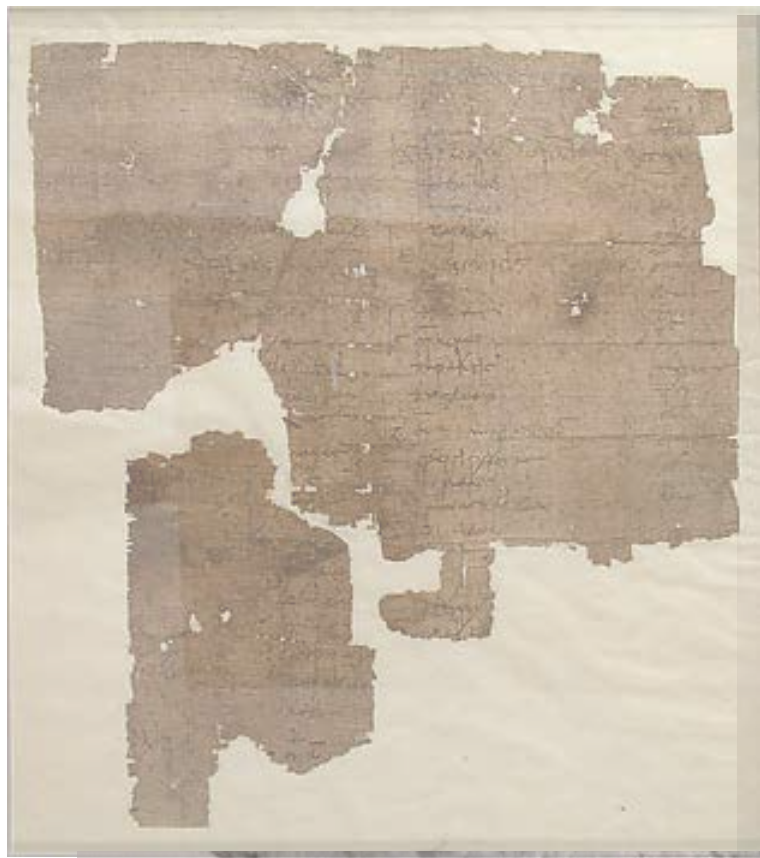
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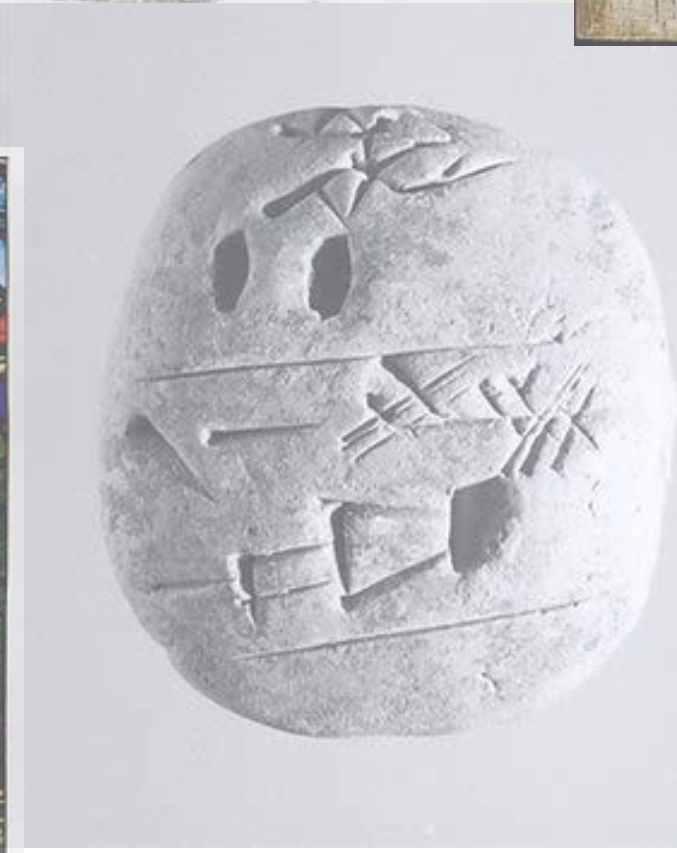
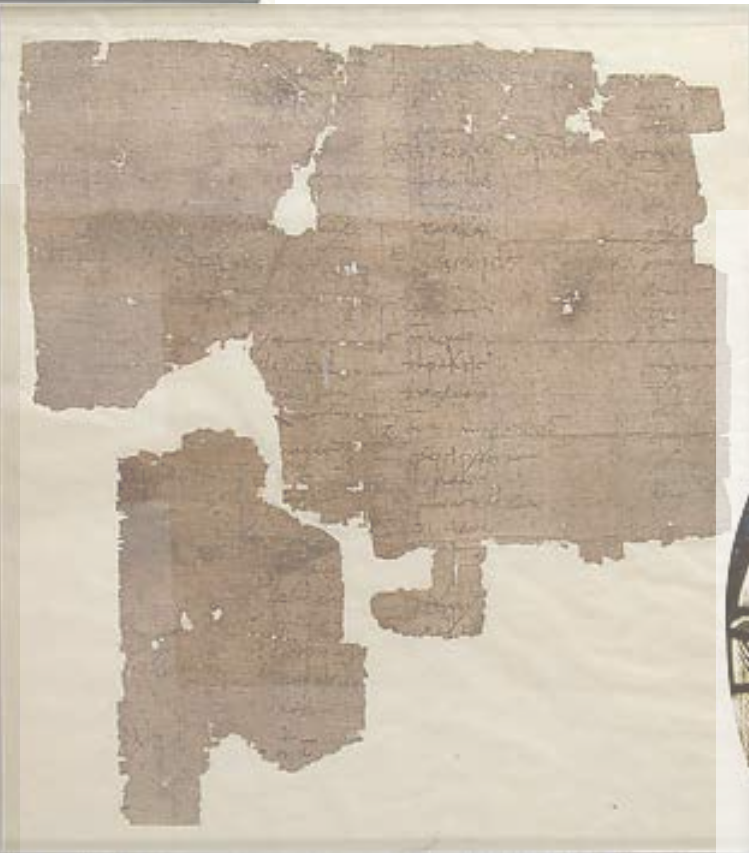
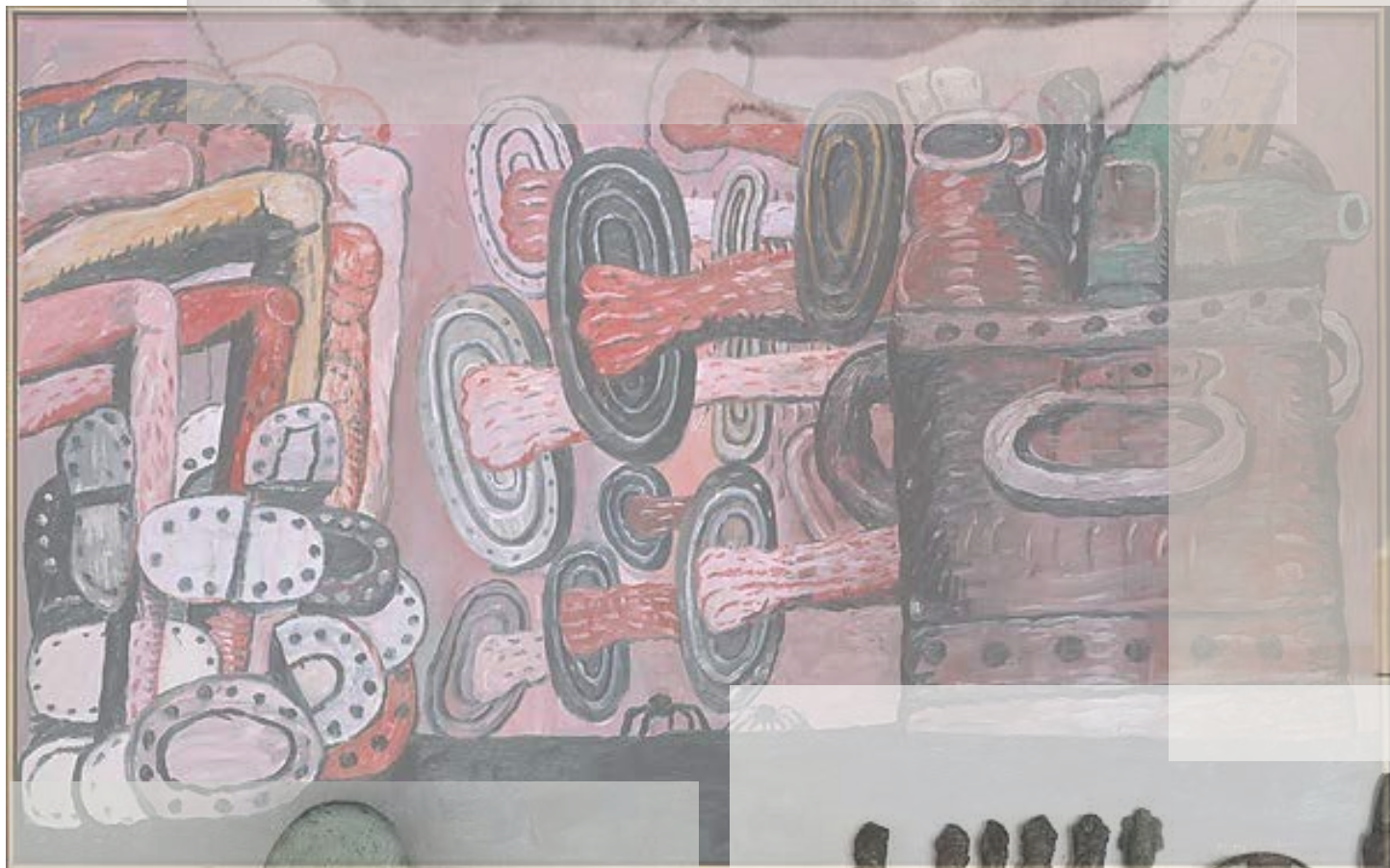
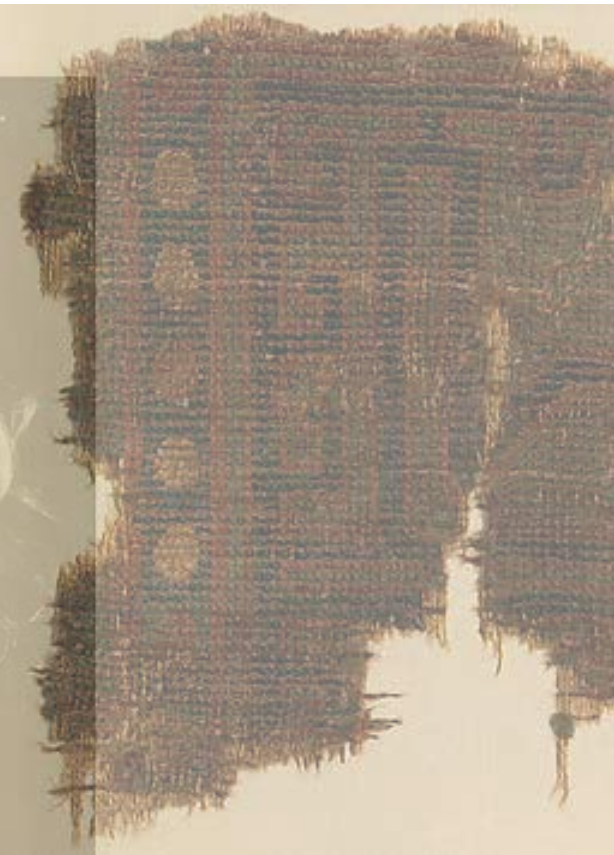


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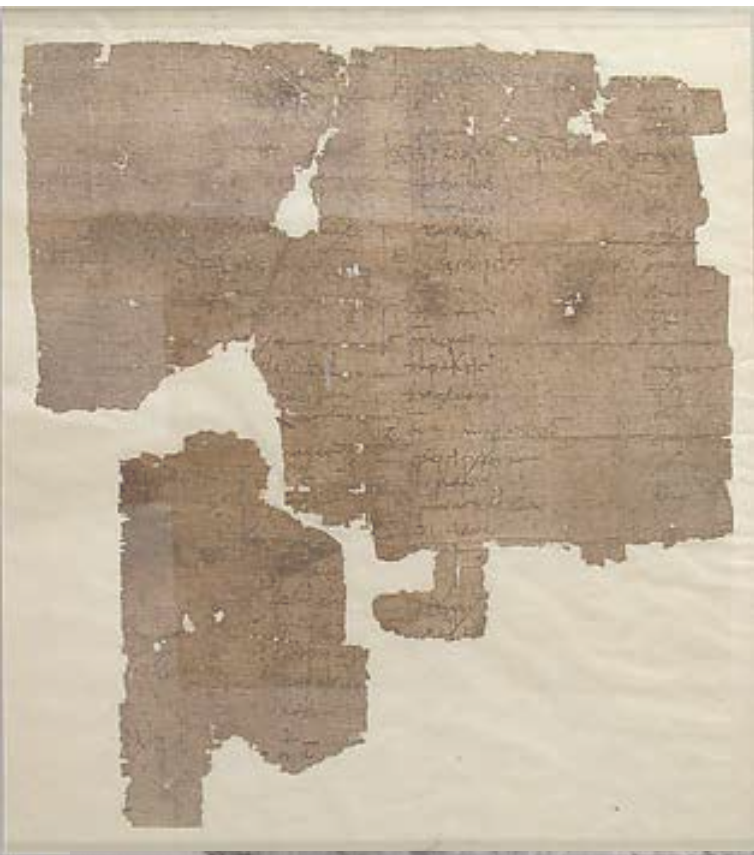
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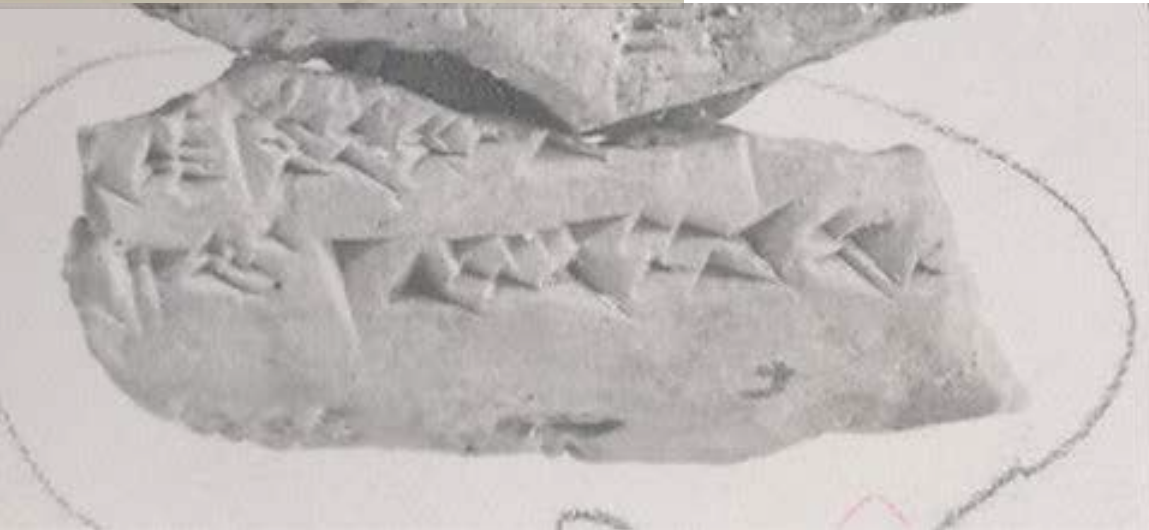




"In the Museum from an uncertain date"

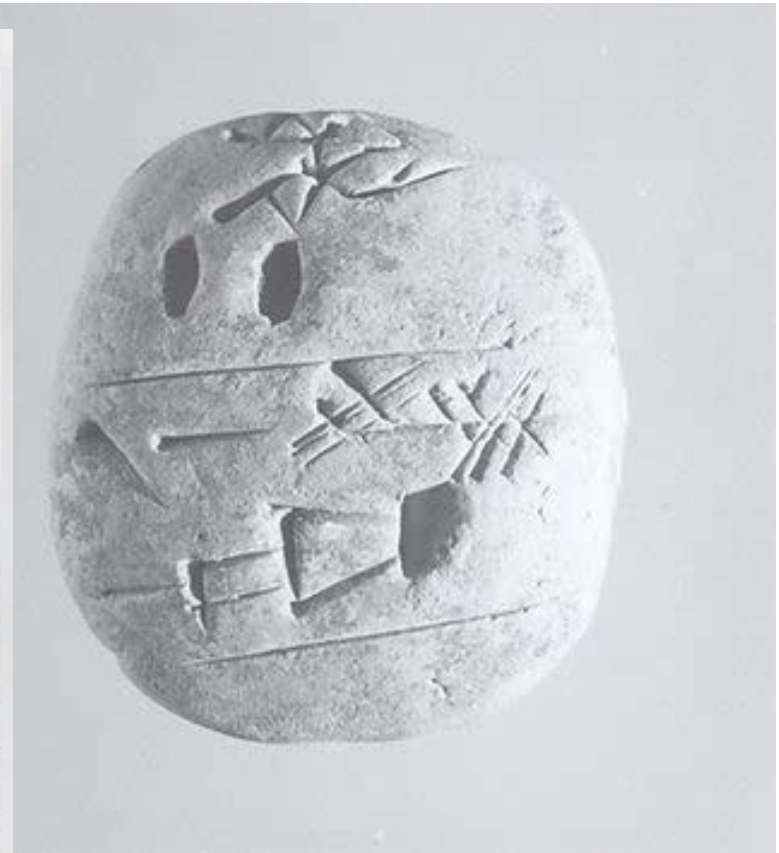


"Two women of uncertain reputation entertain visiting gentlemen"



"Cuneiform tablet impressed with three seals: fragment, content uncertain"

"The window depicting scenes from the story of Noah was originally located in the choir of the cathedral, but the original location of the Saint Martial panel is uncertain. "



"Genre uncertain"



"Date uncertain."

"While the place in which this diptych originated remains somewhat uncertain, the essential stylistic qualities of the work link it with Cologne."



"Found unnumbered in Egyptian Study Room in 1972. Original source uncertain, likely Hibis."

Title: Cuneiform tablet:
genre uncertain



Title: Cuneiform tablet:
fragment, content uncertain



Title: Cuneiform tablet
impressed with three
seals: fragment,
content uncertain



Title: Cuneiform tablet:
fragment, content
uncertain



Title: Cuneiform tablet:
fragment, content
uncertain



Title: Cuneiform tablet: fragment, content uncertain



hover to hide the text

click to open the artwork in
The Met Collection

this.Object.media.images.primaryImage.objectUrl;

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Cuneiform tablet: fragment, content uncertain

Period:	Neo-Babylonian or Achaemenid
Date:	ca. 7th–4th century B.C.
Geography:	Mesopotamia
Culture:	Babylonian or Achaemenid
Medium:	Clay
Dimensions:	2 x 2.4 x 2 cm (3/4 x 1 x 3/4 in.)
Classification:	Clay-Tablets-Inscribed
Credit Line:	Purchase, 1886
Accession Number:	86.11.505

TITLE	WEB LABEL	Meaning uncertain	Sense of uncertainty
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Date uncertain	Figure's identity uncertain
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Material uncertain

Artist uncertain





Musical angels herald the heavenly coronation of the Virgin in this elegant and refined carving. Its original context is **uncertain**, but it was possibly made as an independent devotional image or as part of an altar decoration.



The artist's identity remains **uncertain**, but scholars have associated the drawing with several Venetian masters working at the turn of the sixteenth century.



Translucent pale yellow green; handle, applied bits, and trail of **uncertain** color.



Although some evidence suggests that this piece is a self-portrait, other factors make such an attribution **uncertain**



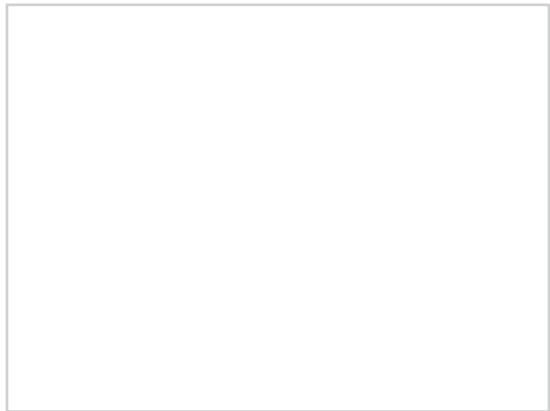
The figurine, of **uncertain** gender, is in the Kamelarga style.



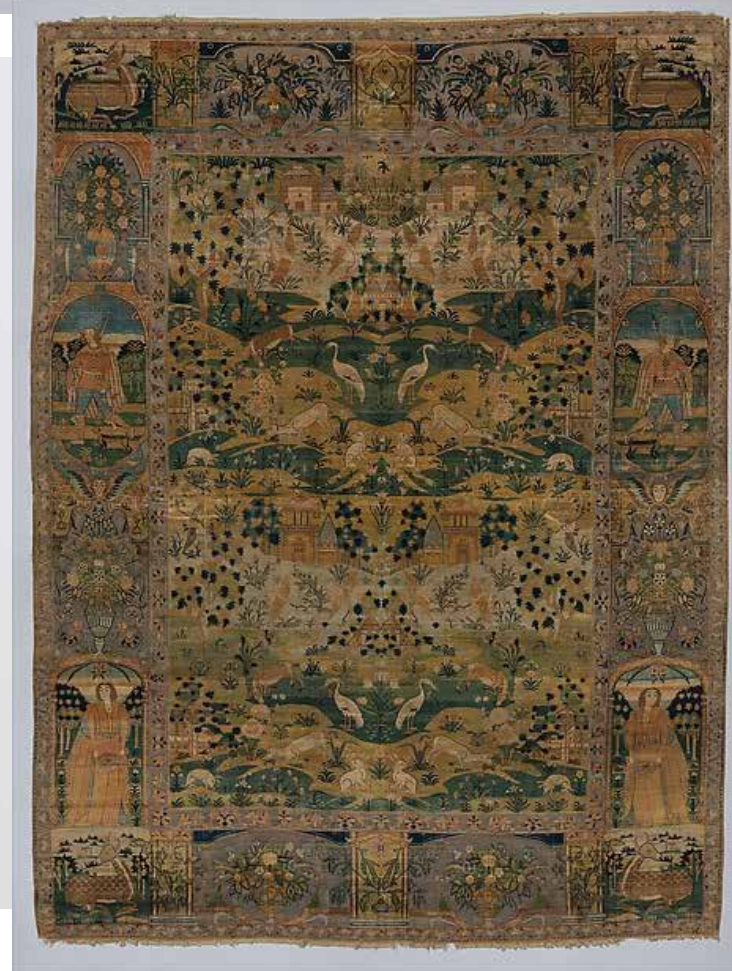
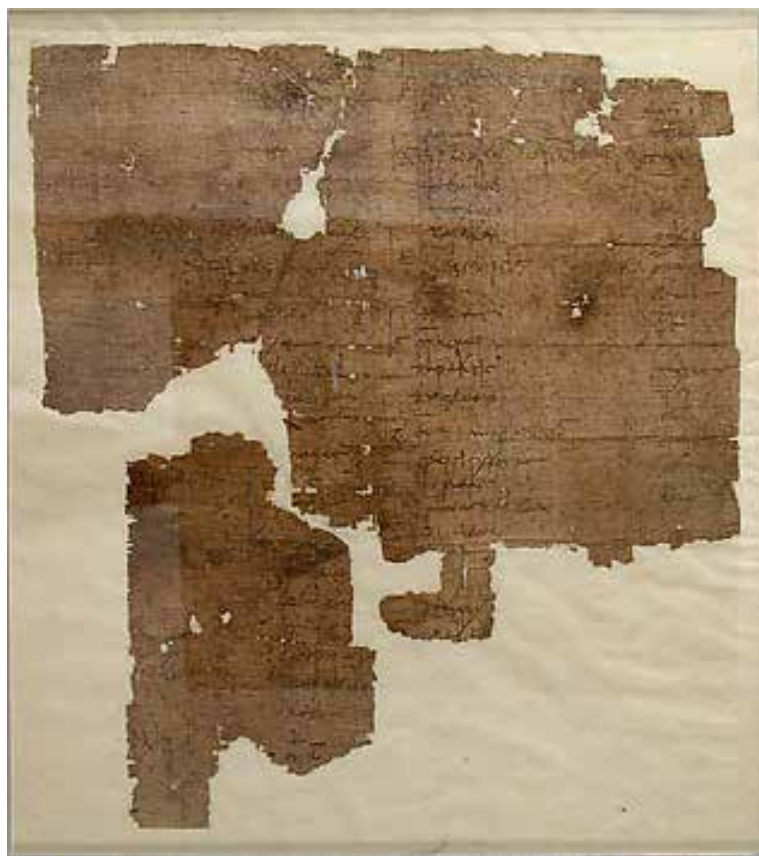
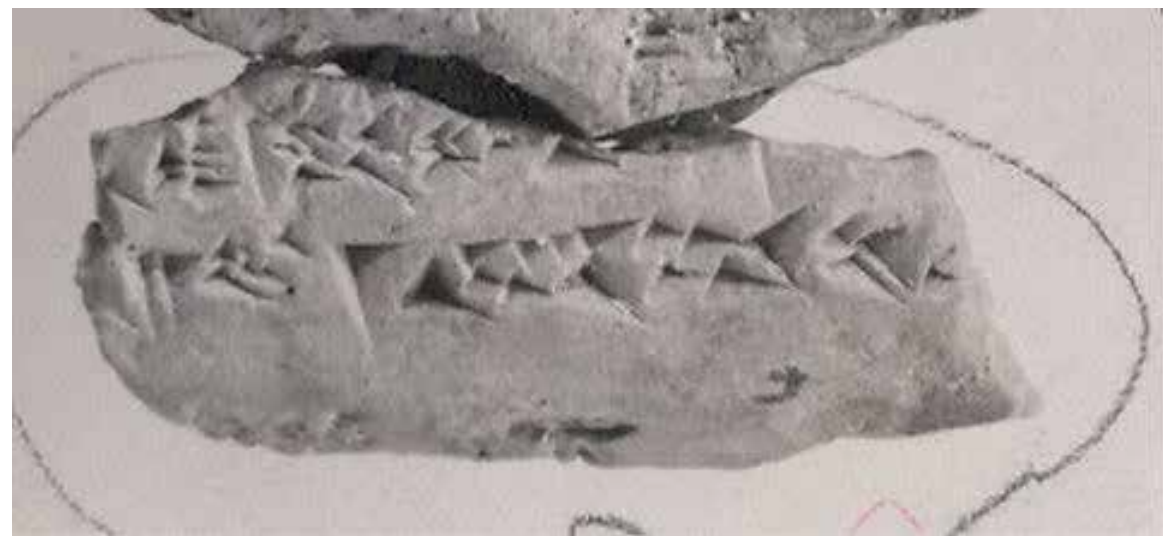
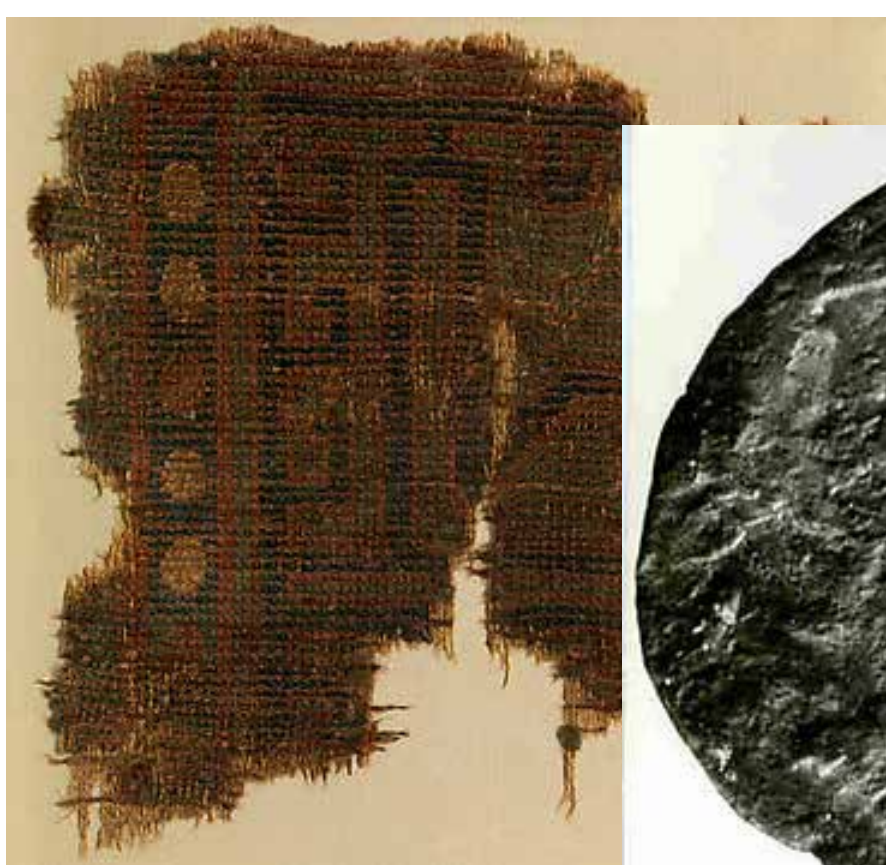
In creating the plaque, it is **uncertain** whether the metalworkers began with a pre-formed blank of metal, hammered or cast, or worked directly from nuggets of gold that they joined together through hammering.



The figurine, of **uncertain** gender, is handmade and solid.



The cord was broken, so the original order of the beads and amulets is **uncertain**.



where uncertainty falls

the incidence of the word “uncertain” in The Met’s collection

clay textile object sculpture painting drawing & print other

● B.C. ● A.D. - 1200 ● 1200 - 1850 ● since 1850



uncertain

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uncertainty

uncertainties



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uncertainty



uncertain

Gender words - all the women in the Met 1437 -2017 as cited in the api of the Modern & Contemporary Art Collection, all the men in the Met

Cuneiform tablet: administrative account of barley distribution with cylinder seal impression of a male figure, hunting dogs, and boars

The Steen-like vignette in the background shows the new father smoking a pipe and celebrating with four male companions.

Although no corresponding male portrait is known, this likeness probably accompanied a pendant depicting the sitter's husband.

The Drawings of Antoine Watteau. London, 1931, p. 46, identifies the male head in a drawing in the British Museum (Studies of Heads, pl. 62) as \"clearly the same face as that of Crispin\" in this painting.

They were associated with the burial of a five-year-old child, thought to be female.

Fan or fly-whisk handle in the form of four female figures

Vienna, 1927, pp. 103–6, ill. opp. p. 106, dates the portraits about 1668 and states that the female sitter is not necessarily the partner of the man.

Gender words - all the women in the Met 1437 -2017 as cited in the api of the Modern & Contemporary Art Collection, all the men in the Met

The woman's costume type is documented in other Nuremberg portraits of the time, such as the female likeness in the 1525 portrait diptych of Hans and Barbara Straub by Hans Plattner (Germanisches Nationalmuseum, Nuremberg), in which the dress, jewelry, and hat are all very similar.

