

Pelztasse (nach foto Man Ray) (Fur Teacup [after photo by Man Ray])



Tea Cozy

Meret Oppenheim conceived her best-known sculpture *Object* in 1936, while enjoying tea in a Paris café. Her companions admired a fur-covered bracelet she designed and mused that almost anything might be similarly clad. She laughingly agreed, “Even this cup and saucer.”



Pelztasse (nach foto Man Ray) (Fur Teacup [after photo by Man Ray]), 1971

Take a closer look

This print, based on a photograph of the iconic work by **Meret Oppenheim (1913–1985)**, distances us from the original sculpture's hard and soft elements. Note how the print emphasizes its furry textures, amplifying our ability to perceive its incongruous, tactile qualities.

Something to talk about

Oppenheim's fur tea setting has been described as uncanny because it subverts the original purpose of commonplace objects by incorporating dissimilar material. If you were to create an artwork by transforming everyday items, which combination of objects would you choose?

In her own words

"Every notion is born along with its form. I make reality of ideas as they come into my head."

Who knew?

Oppenheim identified the fur in *Object* as Chinese gazelle, which museum staff initially discounted. Despite recent efforts, curators and scientists have yet to confirm the source because the pelt stymies even DNA testing: it retains microscopic traces of the myriad people who have held it and countless places it has been.

Meret Oppenheim, *Pelztasse (nach foto Man Ray) (Fur Teacup [after photo by Man Ray])*, 1971; Color offset print on paper, 18 x 24¾ inches; National Museum of Women in the Arts, Gift of Josephine Withers; © 2025 Artists Rights Society (ARS), New York/ProLitteris, Zurich; Photo by Lee Stalworth

