

Report from the Director and the President

Fiscal year 2012 was a pivotal year for The Metropolitan Museum of Art. Record attendance for the second year in a row—6.28 million visitors—was driven by the final weeks of the “Alexander McQueen: Savage Beauty” exhibition along with the landmark opening of new galleries for the departments of Islamic and American art, and many other exhibitions and programs. Underpinning these activities was our continued commitment to two key priorities—scholarship and accessibility—manifested in superb publications, innovative educational programs, exciting exhibitions and acquisitions, and a fresh perspective on the visitor experience. All of these achievements occurred in a year that also saw strong financial gains. (For a detailed discussion of the Museum’s financial results for the fiscal year, see the Report of the Chief Financial Officer on pages 78–81.)

The opening in November of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia was historic for the Museum. These fifteen galleries trace the full course of Islamic civilization over a span of fourteen centuries, connecting a vast geographic expanse to demonstrate the depths and magnificence of the Islamic tradition. Our audience can now view Islamic culture through the broader perspective of history rather than solely through the lens of contemporary events and politics. The January opening of the New American Wing Galleries for Paintings, Sculpture, and Decorative Arts concluded a ten-year project to renovate the entire American Wing. The new installation provides visitors with an unrivaled history of American art from the eighteenth through the early twentieth century in twenty-six renovated and enlarged galleries on the wing’s second floor.

The launch of the Metropolitan’s expanded and redesigned website in September 2011 was another defining achievement. With complete listings of the Museum’s catalogued collections, an interactive map of the buildings, and an array of easily accessible resources, the new website is an essential part of the visitor experience. It provides a seamless connection between learning about the Museum and its collections online and encountering face-to-face the magnificent works and programs in our galleries. The constantly evolving Heilbrunn Timeline of Art History, a favorite online feature among scholars as well as the general public, with 1.5 million visits per month, is now more fully integrated into the site. Another web feature that received an enthusiastic response, *Connections*, came to a close this year after one hundred episodes. By exploring the collections through themes that were personal to Met staff, *Connections* taught our audience to look at works of art with fresh eyes. *The Met Around the World*, a new website feature that was launched in November 2011, outlines the Museum’s global activity in the areas of exhibitions, loans, conservation, excavations, fellowships, and other collaborations. The new section consolidates all of these activities and allows visitors to search them by location or category.

Our Editorial Department again produced an impressive number of publications, several of which either won prestigious awards including the College Art Association’s 2012 Alfred H. Barr Jr. Award, for 2011’s exhibition catalogue *Man, Myth, and Sensual Pleasures: Jan Gossart’s Renaissance*, or rose to the top of publication sales lists. The Museum also made strides in its digital publishing efforts, producing a number of applications for mobile devices as well as blogs and other online publications and resources. A completely reconceived and rewritten *Metropolitan Museum of Art Guide* was published this year, the first new edition in almost three decades. With nearly 600 masterpieces, it represents the full scope of the Museum’s encyclopedic collection and will soon be available in nine languages. A new Director’s Tour audio guide, the first since 1999, was also released. It offers—in eight languages—a broad overview of the Met as well as commentary on selected works of art and stories from the history of the Museum. This interpretive tool

sits alongside a wide range of educational programs designed to engage visitors with works of art in new and innovative ways.

The year’s accomplishments have ideally positioned the Met to turn its vision and expertise toward the future. We are proceeding with plans for a multiyear collaboration with the Whitney Museum of American Art that would allow the Met to present exhibitions and programs in the Whitney’s Marcel Breuer–designed building when that institution opens its new museum facility in downtown Manhattan in 2015. This fall, we will break ground on an exciting two-year project to renovate the plaza, and in the main building we have begun the process of thinking about the full scope of our facilities and how best to allocate our physical resources in the coming decades.

With its many and varied successes, fiscal year 2012 is a tribute to the strength and stature of the Metropolitan Museum. What follows is a more detailed look.

Acquisitions

The Museum’s departments of European Sculpture and Decorative Arts, European Paintings, and Drawings and Prints were greatly enriched this year by several gifts of works of art from Mrs. Charles Wrightsman, including the exquisite bronze figure *Spinario (Boy Pulling a Thorn from His Foot)* by the Renaissance artist known as Antico. Inspired by a famous Greco-Roman bronze, Antico’s figure exudes a psychology and energy that even the great original lacks. Also included among Mrs. Wrightsman’s gifts is a major painting by Louis-Léopold Boilly—the artist’s most ambitious work, *The Public Viewing David’s “Coronation” at the Louvre* (1810)—and nine superb portrait drawings by the greatest portrait draftsman of the nineteenth century, Jean-Auguste-Dominique Ingres.

Acquired this year for the Department of Greek and Roman Art, the marble *Head of Zeus Ammon*, ca. A.D. 120–60, is perhaps the grandest representation of the god to have survived from classical antiquity. In an eclectic style that combines the grandeur and tranquility of statues of the classical period with the deep-set eyes and unruly mass of hair characteristic of Hellenistic works, this powerful sculpture shows incomparable quality and freshness.

The Metropolitan was delighted this year to acquire its first major portrait of Abraham Lincoln. Already an iconic centerpiece in the Museum’s new second-floor American Wing galleries, Augustus Saint-Gaudens’s *Abraham Lincoln: The Man (Standing Lincoln)* is a rare, authorized reduction of the large bronze monument that the sculptor originally created between 1884 and 1887 for Chicago’s Lincoln Park. An inspired likeness that displays Lincoln’s quintessence as a thinker, a leader, and an orator, Saint-Gaudens’s statuette enhances the Museum’s comprehensive collection of works by this American master.

The enduring and inventive work of another American artist, photographer William Eggleston, from Memphis, Tennessee, was also acquired this year. A pioneer of modern color photography, Eggleston emerged in the early 1960s. Through a profound appreciation of the American vernacular, especially along the Mississippi Delta, combined with a unique sensitivity to light and color, he almost single-handedly validated color photography as a legitimate artistic medium. The thirty-six photographs now in the Metropolitan’s collection include both the entire suite of the artist’s first color portfolio as well as later seminal prints.

For the Department of European Paintings, the Museum acquired an exceedingly rare work primarily by the German Renaissance artist Hans Schäufelein the Elder, one of Albrecht Dürer’s most gifted pupils. A monumental double-sided panel that was originally part of an altarpiece, *The Dormition of the Virgin; Christ Carrying the Cross* (reverse) is a marvelously cohesive composition whose affecting sense of quiet

pathos resonates with the influence of the great Dürer. Produced during Schüefelein's years in the atelier of Hans Holbein the Elder (ca. 1509–15), the work is the most important painting by the artist in an American collection.

With the acquisition of an album of landscape paintings titled *Eight Views of Mount Huang* by the influential Chinese artist Zheng Min (1633–1683), the Metropolitan was able to fill a significant gap in its collection of seventeenth-century Chinese painting. A member of the Mount Huang school, Zheng inspired many of the period's leading artists, and his stylistic virtuosity—angular forms and sparse compositions juxtaposed with lush landscapes filled with descriptive detail—epitomizes the imagery of the school.

The Museum acquired many other objects of distinction this year; for the full list, see the Departmental Accessions section starting on page 11. Highlights of this year's and last year's acquisitions, including descriptions and illustrations, can also be found in the fall 2012 *Metropolitan Museum of Art Bulletin*.

Exhibitions

The year's strong exhibition program included several shows composed entirely or primarily of works owned by the Metropolitan, underscoring the range and depth of our encyclopedic collection. This diverse group of exhibitions included "Infinite Jest: Caricature and Satire from Leonardo to Levine," which explored humorous imagery in its many forms from the Italian Renaissance to the present by bringing together approximately 160 works on paper, many never before exhibited; "Stieglitz and His Artists: Matisse to O'Keeffe," the first large-scale exhibition of some 200 paintings, sculptures, drawings, and prints from the Alfred Stieglitz Collection, the cornerstone of the Museum's holdings of modern art from the first half of the twentieth century; "The Coe Collection of American Indian Art," featuring some forty objects ranging from ancient to modern, collected over a fifty-year period by Ralph T. Coe, who played a major role in increasing public recognition and appreciation of American Indian art; "Spies in the House of Art: Photography, Film, and Video," which uncovered the complex relationship between artists and museums; "Naked before the Camera," a survey of the history of the nude in photography, with seventy photographs; and "British Silver: The Wealth of a Nation," which focused mainly on silver objects from mid-16th- to mid-18th-century London that demonstrate why the English silver trade was such a vigorous success for two centuries. "Dürer and Beyond: Central European Drawings in The Metropolitan Museum of Art, 1400–1700" featured a range of works by Albrecht Dürer and his predecessors, contemporaries, and successors. It provided the first extensive overview of the Museum's holdings of Central European drawings, most of which were acquired over the past two decades.

"Heroic Africans: Legendary Leaders, Iconic Sculptures," a highlight of the fall season, challenged conventional perceptions of African art through more than 100 masterpieces created by some of West and Central Africa's most gifted artists. It brought into focus eight sculptural traditions that flourished in the regions between the twelfth and early twentieth centuries. Artistic innovation in Indian painting was the focus of "Wonder of the Age: Master Painters of India, 1100–1900." With some 200 works drawn from collections in India, Europe, and the United States, it opened viewers' eyes to new aspects of Indian painting and dispelled the notion of anonymity in Indian art.

The first special exhibition at The Cloisters Museum and Gardens in thirty years, "The Game of Kings: Medieval Ivory Chessmen from the Isle of Lewis" proved a crowd favorite. Featuring thirty-four delightful chessmen, arguably the most famous in the world, from a hoard unearthed in 1831, the exhibition was visited by more than 97,000 people. It also marked the first time such a large ensemble of the Lewis chessmen had traveled outside the United Kingdom.

Winter's exquisite "The Renaissance Portrait from Donatello to Bellini," the result of a four-year collaboration between the Metropolitan's curators and their German counterparts, represented the sort of international exchange that is at the core of our mission as a worldwide resource for scholarship. The exhibition celebrated the Italian contribution to the first great age of portraiture in Europe: the fifteenth century, when the country's artists created magnificent portrayals of prominent individuals

in a wide range of media. This unprecedented survey, which included many rare international loans, provided new insight into the early history of portraiture through approximately 160 works by artists such as Donatello, Filippo Lippi, Sandro Botticelli, and Giovanni Bellini.

Another type of collaboration—a special arrangement during renovations of Kenwood House in London—allowed Rembrandt's renowned *Portrait of the Artist* (ca. 1665) to travel outside Europe for the first time for the spring exhibition "Rembrandt at Work: The Great Self-Portrait from Kenwood House." A concurrent exhibition, "Rembrandt and Degas: Portrait of the Artist as a Young Man," featured a series of early portraits by the two artists, illuminating for the first time the Dutch master's guiding influence on the young French Impressionist.

The Metropolitan was also chosen by one of Italy's finest museums, the Accademia Carrara in Bergamo, to present fifteen masterpieces by Venetian and north Italian painters dating from the fourteenth to the nineteenth century while the Accademia was closed for renovation. "Bellini, Titian, and Lotto: North Italian Paintings from the Accademia Carrara, Bergamo" focused on specific works that make the Italian collection so distinctive.

Spring's "The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde" revisited a decisive moment in art history during the first decades of the twentieth century, when the influential Stein family resided in Paris and shaped the development of modern art for years to come through their salons and friendships with artists. Some 200 works demonstrated how the family of collectors set new standards and tastes for modern art. While paintings by Henri Matisse and Pablo Picasso were the focus of the exhibition, works by Pierre Bonnard, Maurice Denis, Juan Gris, and many others were also showcased.

"Byzantium and Islam: Age of Transition" elucidated another pivotal place and time, the eastern Mediterranean, from Syria through Egypt and across North Africa, in the seventh century. Through some 300 works of art drawn from the Met's collection and museums in Europe, the Middle East, and North America, it revealed the many artistic and cultural innovations that resulted when the Byzantine and Islamic worlds initially came into contact.

Spring and summer's "Dawn of Egyptian Art" provided fascinating insight into how the earliest Egyptians began recording their beliefs through paintings, sculptures, and reliefs made for their shrines and tombs. The show's 175 works of art—some strikingly modern to today's eye—captured the evolving world view of these early Egyptians and included iconic forms that remained in use throughout the art of Pharaonic Egypt.

This year's Costume Institute exhibition centered on the striking affinities between two Italian designers: Elsa Schiaparelli and Miuccia Prada. Inspired by *Vanity Fair*'s "Impossible Interviews" from the 1930s, "Schiaparelli and Prada: Impossible Conversations" showed how these iconic women have challenged conventional ideas about beauty, glamor, and taste through their innovative designs. Also a spring tradition, the annual installation on The Iris and B. Gerald Cantor Roof Garden this year featured a bold, habitat-like structure that fused art, architecture, and science. Like previous Roof Garden installations, "Tomás Saraceno on the Roof: *Cloud City*" was created specifically for the Museum's popular outdoor space.

"Ellsworth Kelly Plant Drawings" was a highlight of the summer season and the first museum retrospective dedicated exclusively to the contemporary artist's elegant plant studies. It included approximately eighty drawings in graphite and ink made over a period of more than sixty years. Also launching the summer season was "Designing Nature: The Rinpa Aesthetic in Japanese Art." Approximately 100 brilliantly executed works across a range of media traced the development and continuing influence of the Rinpa style, which embraces art marked by a bold abbreviation of natural motifs.

The Met has long been a leader in the field of Asian art, and the Rinpa show was one of several standout exhibitions to focus on that part of the world. "Storytelling in Japanese Art" illuminated Japan's long tradition of narrative painting with examples from the twelfth to the nineteenth century; "Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)" presented the work of perhaps the greatest figure painter and landscapist of China's modern period; and "The Printed Image in China, 8th–21st Century," with 136 outstanding pictorial prints from the British Museum,

some quite rare, traced the Chinese art of printing from its inception in the eighth century through contemporary times.

The year included many other noteworthy exhibitions. For the full list, see the Exhibitions and Installations section starting on page 73.

Education

Education has been an extremely active department this past year, increasing its offerings to all audiences and bolstering its programs with elements that better serve participant needs and interests. These new and innovative programs are characterized by greater interactivity among participants, drawing on more interdisciplinary perspectives, and taking place in the Museum's galleries whenever possible. More than 25,000 Education events drew approximately 690,000 participants, 9 percent more than last year, and in the area of school programs, the number of students receiving guided tours increased almost 8 percent. Particularly impressive were the large gains in audiences for art-making programs (nearly 10,000 participants for one monthly program alone) and adult programs, which drew 402,174 participants, almost 100,000 more than last year. A reenvisioned Concerts & Lectures program, *Met Museum Presents: The New 2012–2013 Season*, was also launched last spring to extend this innovation with a collections-based approach to music and performance. (A full discussion of Education and Concerts & Lectures appears on pages 54–55.)

Visitorship

Fiscal year 2012 brought 6.28 million visitors to the Metropolitan, including The Cloisters Museum and Gardens. Exceeding last year's figure by nearly 600,000, it is the highest since the Met began tracking attendance more than forty years ago and was anchored by the public's interest in our new galleries mentioned above: the Department of Islamic Art galleries drew 593,000 visitors, and the New American Wing galleries brought in 365,000. The week between Christmas and New Year's, traditionally one of the Museum's busiest times, also attracted a high number of visitors—194,000, or 28 percent more than the previous year.

Leading off the exhibitions that contributed to the year's high attendance was "Alexander McQueen: Savage Beauty," which closed on August 7, 2011, after drawing a total of 662,000 visitors. Attendance was also particularly strong for "The Steins Collect," with 324,000 visitors, "The Renaissance Portrait" (205,000), "Cloud City" (179,000), and "Schiaparelli and Prada" (166,000). While the medieval chessmen were on view, The Cloisters drew 97,000 visitors and had its busiest November on record, with 21,540 visitors (previous Novembers ranged from 17,000 to 17,600).

The Museum's popular Holiday Monday program, now in its eighth year, included several attendance high points, with the Holiday Monday for Independence Day attracting 17,000 visitors, the largest number yet. The Metropolitan's special Monday openings have been so well received by the public that in May 2012 the Museum expanded the program to include The Cloisters.

Thanks in large part to the many visitors who purchased memberships to see the "Alexander McQueen: Savage Beauty" exhibition, our membership numbers also reached an all-time high, with 170,398 for the fiscal year, 22 percent more than last year. More than 21,000 new memberships were sold at the Museum shop, another new record, while online membership sales generated \$4.5 million, a 50 percent increase over last year. Our members and donors are among the Museum's most loyal visitors, and we are grateful for their dedication. For many not-for-profit cultural institutions, including the Metropolitan, the economic climate continues to be a challenging one, and at the start of the fiscal year the Museum did raise admissions fees, the first increase since 2005.

Visits to the Museum's website increased by 29 percent in fiscal year 2012, to 44 million. A significant part of this increase was a result of the successful completion in September 2011 of the two-year effort to rebuild and relaunch the website, which now features complete access to the Museum's catalogued collections and allows the Museum to support its gallery and other programs with a range of new online features.

As part of a broader effort to support its commitment to add online visitors and build and encourage its relationship with them, the Museum also operates email marketing and social media programs that provide

content and interactive experiences. The email marketing program, which includes both engagement and fundraising messages, reached 600,000 online subscribers and members in fiscal year 2012. Collectively the Museum reached more than 1.2 million individuals through our e-marketing and social media efforts, which include Facebook, Twitter, Flickr, ArtBabble, and YouTube.

An integral part of the Museum's efforts to reach a more diverse public is its Multicultural Audience Development Initiative (MADI), now in its fourteenth year. MADI presented a number of well-attended events related to the opening of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, in addition to its annual events for the Chinese, Indian, Hispanic, college-age, and LGBT communities.

Capital Projects

Capital projects were a significant part of the year's achievements, highlighted by the two previously noted openings of new galleries for Islamic and American art. In addition, construction that began in January 2012 on a brand-new Members Lounge on the second floor off the Great Hall balcony will be completed this fall. A project to renovate and reinstall the Museum's world-renowned European Paintings galleries commenced this fiscal year, and the galleries are expected to reopen in spring 2013. Renovation of the galleries, library, conservation space, and administrative offices of The Costume Institute also began last fall and is expected to be completed in spring 2014.

Plans for a comprehensive redesign of the Metropolitan's four-block-long plaza—including the creation of new fountains as well as seasonal landscaping, improved access to the Museum, and new lighting—were announced in fiscal year 2012. Construction is expected to begin in fall 2012 and take approximately twenty-three months to complete. The front steps at 82nd Street—the most iconic element of the current design and beloved by the public—will remain untouched.

Thanks to a generous allocation of \$4.5 million from the City of New York, the Museum was able to continue work on its multiyear plan to upgrade and replace components of its infrastructure. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, First Deputy Mayor Patricia E. Harris, Commissioner of the Department of Cultural Affairs Kate D. Levin, City Council Speaker Christine C. Quinn, Manhattan Borough President Scott Stringer, and City Council members Daniel R. Garodnick, Melissa Mark-Viverito, and Jimmy Van Bramer.

The Fund for the Met

Fiscal year 2012 marked the start of a new chapter in the Museum's Fund for the Met campaign. Having raised more than \$1.2 billion during its initial phase, which began in 1994 and concluded in 2011, this year The Fund for the Met secured \$54 million in gifts and pledges for facility projects and endowment. This figure, combined with a set of special leadership gifts made prior to 2012, brings the total for the new campaign to more than \$150 million.

The benefits of the Metropolitan's efforts to cultivate planned giving were particularly evident this year. Bequests totaling more than \$28 million were received, with much of the income attributable to the Estate of Brooke Astor. The majority of these gifts were directed to the Museum's endowment, where they will extend the donors' extraordinary generosity in perpetuity. An additional \$1.8 million in other forms of planned gifts—principally charitable gift annuities—was also received.

The year's two major capital projects—new galleries for Islamic and American art—were supported by The Fund for the Met, and in association with the American Wing project, generous new gifts were made during the year by Jack and Susan Warner, Trustee Bonnie J. Sacerdote, and Joyce B. Cowin.

Other gifts of note include the new curatorship in the Department of European Sculpture and Decorative Arts endowed by Marina Kellen French. In addition, Friends of the Metropolitan continued to provide critical support for the purchase of works of art throughout the Museum, ensuring the growth of the permanent collection.

Trustees, Staff, and Volunteers

The Museum's Board of Trustees elected one new member this year, J. Tomilson Hill.

We will greatly miss Trustee Emeritus Richard V. Clarke, who died this year. He was a leader in the efforts to establish our Multicultural Audience Development Initiative, which has become a model for many institutions internationally, as well as a trusted advisor and friend. His wise counsel benefited many areas of the Museum, including Membership, External Affairs, and Human Resources.

After twenty-seven years of dedicated and distinguished service, Dorothea Arnold, the Museum's Lila Acheson Wallace Chairman of the Department of Egyptian Art, retired in June and was named Curator Emeritus. With her vision and expertise—as an archaeologist, scholar, author, and curator of important exhibitions—she has left an indelible mark on the institution and her field. Our Egyptian galleries are among the Met's most studied and visited, and she has overseen the reinstallation of many of them, most recently the galleries of the Middle Kingdom and of the Art of Queen Hatshepsut (2007–8). She was made head of the department in 1991 and organized a number of major exhibitions during two decades of outstanding leadership, including “Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt” (1996–97) and “Egyptian Art in the Age of the Pyramids” (1999–2000). During her chairmanship, the department also conducted annual excavations in Egypt at Lisht, Dahshur, and Malqata.

Ian Wardropper, who for ten years was the Iris and B. Gerald Cantor Chairman of the Department of European Sculpture and Decorative Arts, left the Metropolitan in October to become Director of The Frick Collection. We thank Ian for his great contributions—in exhibitions, publications, acquisitions, and several gallery reinstallations—and look forward to working with him as Director of our sister institution in New York.

Succeeding Ian is Luke Syson, who was selected in June 2011 to be the department's Iris and B. Gerald Cantor Curator in Charge. Luke arrived in January from the National Gallery, London, where he was both Curator and Head of Research, charged with enhancing the museum's scholarly research activities and focusing its academic collaborations. Previously Luke served as Senior Curator on the planning team for the Victoria & Albert Museum's Medieval and Renaissance galleries, and prior to that role was Curator of Medals at the British Museum, where he was instrumental in the establishment of a new permanent gallery on the Enlightenment period.

Our colleague Gary Tinterow, who joined the Department of European Paintings in 1983 and rose to the position of Engelhard Chairman of the Department of Nineteenth-Century, Modern, and Contemporary Art in 2008, also left the Museum this year, in January, to become

Director of The Museum of Fine Arts, Houston. Through a number of superb exhibitions and as a leading scholar, Gary raised the profile of the department. We look forward to working with him in his new capacity as Director in Houston.

Following Gary's departure, Sheena Wagstaff was named in January to the newly created position of Chairman of the Department of Modern and Contemporary Art, and the area of Nineteenth-Century European Paintings reverted back to the Department of European Paintings. Sheena arrived in May from Tate Modern in London, where, as Chief Curator since 2001, she played a key role in the success of that institution by initiating and leading an extensive international program of exhibitions, commissions, and other projects, many in collaboration with other major institutions.

Barbara Dougherty, the Museum's Managing Chief Membership Officer, retired in February, after forty-one years of service and a career marked by professional and personal excellence. After rising through the ranks, Barbara became Associate Manager of Membership in 1979, when there were approximately 68,000 members. Thanks to the innovative programs, outreach, and incentives created by Barbara and her staff, members today number more than 170,000 and the department brings in annual revenues of \$27 million—an impressive legacy.

There were two promotions this year: Melanie Holcomb, in the Department of Medieval Art and The Cloisters, was promoted to Curator, and Cristina B. Carr, in Textile Conservation, to Conservator. Additionally, in the Department of European Sculpture and Decorative Arts, Wolfram Koeppe, who in 2005 had been promoted to Curator, was named the Museum's first Marina Kellen French Curator.

Dedication, professionalism, and love of the Museum are hallmarks of our Volunteer Organization staff as well. The scope and depth of their work is felt throughout the Museum, year after year, and we are grateful for their efforts and talents. This year, we commend Margaret Evans, Chair of the Volunteer Organization, and Frances Garrett, Manager, for their two years of exceptional service at the head of the organization, and welcome its new Chair, Nancy Staniar, and new Manager, Ruth Henderson.

On behalf of the Museum, we extend our gratitude to all of our volunteers, our many members and friends, and especially our accomplished trustees and staff. Their vision and expertise made this historic year possible.

Thomas P. Campbell
Director and CEO

Emily Kernan Rafferty
President