

THE METROPOLITAN  
MUSEUM OF ART

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Annual Report  
for the Year  
2012–2013

# The Metropolitan Museum of Art

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*One Hundred Forty-third Annual Report of the Trustees  
for the Fiscal Year July 1, 2012, through June 30, 2013*

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Presented to the Board of Trustees of The Metropolitan Museum of Art    November 12, 2013

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*A Grateful Acknowledgment*

*To the City:* For more than a century, the City of New York and the Trustees of The Metropolitan Museum of Art have been partners in bringing the Museum's services to the public. The complex of buildings in Central Park is the property of the City, and the City provides for the Museum's heat, light, and power. The City also pays for approximately one-third of the costs of maintenance and security for the facility and its collections. The collections themselves are held in trust by the Trustees. The Trustees, in turn, are responsible for meeting all expenses connected with conservation, education, special exhibitions, acquisitions, scholarly publications, and related activities, including security costs not covered by the City.

*To the State:* The State of New York again provided valuable support through the New York State Council on the Arts.

*To the Federal Government:* The U.S. Government provided continued funding through the National Science Foundation, the Institute of Museum and Library Services, and the National Endowment for the Arts.

Aid from these sources, combined with the generosity of many of our visitors and friends, helps the Metropolitan Museum to serve the public in accordance with its traditional standards of excellence.

# Contents

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The Board of Trustees	2
Report from the Director and the President	6
Mission Statement	10
Departmental Accessions	11
Objects Promised to the Museum	45
Objects Sold or Exchanged	48
Education and Concerts & Lectures	49
Internships, Fellowships, and Professional Travel Grants	51
Museum Publications	56
Exhibitions and Installations	71
Institutions and Organizations Receiving Loans	73
Report of the Chief Financial Officer	76
Audited Financial Statements	81
Categories of Membership	106
Members of the Corporation	106
Contributors to the Museum	110
The Real Estate Council	133
The Business Committee	133
Professional Advisory Council	134
Multicultural Audience Development Advisory Committee	134
Visiting Committees	135
The Staff	137

# Report from the Director and the President

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With a number of major achievements, the launch of several significant projects, and one of the greatest gifts in the institution's 143-year evolution—a magnificent collection of Cubist paintings—fiscal year 2013 was by all accounts a historic one for the Metropolitan Museum. Our commitments to world-class scholarship, greater accessibility, and engaging with a worldwide community were richly rewarded with record-level attendance—6.2 million visitors—for the second year in a row and a growing online audience of more than 40 million visits.

Topping the year's high points was the promised gift, announced in April, of Leonard A. Lauder's group of Cubist paintings, an unrivaled collection of seventy-eight pictures. One of the world's foremost collections of Cubism, it not only fills a significant gap in the Museum's holdings, but also brings extraordinary potential. Concurrent with the promised gift—with the support of Museum Trustees and others, including Mr. Lauder—the Metropolitan Museum is establishing the Leonard A. Lauder Research Center for Modern Art, allowing us to pursue broad-reaching scholarship. It will be the first such center dedicated exclusively to modern art within an encyclopedic institution. The result is an incredible legacy for generations of the Museum's visitors. With works by Pablo Picasso, Georges Braque, Juan Gris, and Fernand Léger, the Leonard A. Lauder Cubist Collection is distinguished by its quality, focus, and depth, and its unsurpassed number of masterpieces and iconic works critical to the development of Cubism.

We celebrated another remarkable legacy this year with the reopening in May of the Museum's galleries devoted to its world-renowned collection of Old Master paintings from the thirteenth through the nineteenth century. With landmark pictures by Rembrandt, Peter Paul Rubens, Johannes Vermeer, Velázquez, Francisco de Goya, and others, the space for the New European Paintings Galleries, 1250–1800, is almost a third larger than its previous incarnation and now accommodates the display of more than 700 paintings in forty-five redesigned galleries. With new scholarship integrated into the galleries and online, the reinstatement is the first comprehensive rethinking of these holdings in more than four decades.

The process of thinking about the full scope of our facilities and how best to allocate our physical resources in the coming decades continued to be a priority this year. Under the direction of Beyer Bender Belle, we are on track to complete our feasibility study this coming fall.

Finding new ways to engage with our audience is an ongoing commitment, and this year we again built on a series of award-winning Metropolitan Museum online initiatives inspired by our vast collection. Launched in January, *82nd & Fifth* is a yearlong interactive web series in which curators from across the Museum invite visitors to engage with the individual works. Like 2011's *Connections*, another groundbreaking web series, *82nd & Fifth* speaks directly to the Museum's interest in linking historical art and culture to a broader audience.

The Museum's online publishing program also advanced this year with the launch in October 2012 of *MetPublications*. An achievement that reaffirms our commitment to both scholarship and global accessibility, it is a portal to the institution's renowned comprehensive publishing program, providing access to nearly 900 books, many of them out of print, as well as fifty years of *Bulletins* and *Journals*.

The Museum also continued to support its vigorous program of print publications, with twenty-two new publications on a variety of subjects, among them groundbreaking exhibition catalogues on artists ranging from Gian Lorenzo Bernini to Andy Warhol and on topics spanning manipulated photographs, European cabinetry, and punk fashion. The essential work of cataloguing and publishing the Museum's permanent collections was reflected in scholarly volumes on American silver, German painting, and Etruscan art.

The Metropolitan Museum made great strides this year in its ongoing efforts to engage with the global community. A memorandum of agreement was signed with the Ministry of Culture of the Government of India to outline a mutual willingness to establish a long-term cooperative relationship in the areas of conservation, exhibitions, academic research, education, short- and long-term loans, publications, and more. A major outgoing loan exhibition, "Earth, Sea, and Sky: Nature in Western Art—Masterpieces from The Metropolitan Museum of Art," traveled to Tokyo and Beijing and was hailed as a milestone of cultural exchange; never before had a Metropolitan Museum exhibition of this scope and theme traveled to Japan and China. The exhibition's 130 works of art, drawn entirely from the Museum's holdings, explored the theme of nature as it has been depicted by artists in Europe, America, and the Near East, from antiquity to the present. Included were works by such major artists as Rembrandt, Vincent Van Gogh, Claude Monet, and Edward Hopper, as well as masterworks from the ancient and medieval periods. In the year ahead, the Museum looks forward to the relationships that will result from a new initiative announced this past July: the Global Museum Leaders Colloquium (GMLC). A two-week forum for museum leaders primarily from Asia, Africa, and Latin America that will launch at the Metropolitan Museum next spring, it will provide opportunities for sustained group discussion on issues pertinent to each respective institution and on the changing face of museum management.

Another highlight this year was the beginning in October 2012 of the redesign of the Metropolitan Museum's four-block-long outdoor plaza, which will open to the public next fall. When finished, the David H. Koch Plaza will feature new fountains, a beautifully illuminated facade, seasonal landscaping, and an attractive open space to welcome visitors. Now that the Museum is open seven days a week, we look forward to welcoming visitors to our superb collections, exhibitions, and wide-ranging educational offerings nearly every day of the year.

Like many not-for-profit cultural institutions, the Metropolitan Museum continues to face a challenging economic climate and is undertaking the careful work to keep operating expenses and revenue aligned while remaining committed to fulfilling its mission. (For a detailed discussion of the Museum's financial results for fiscal year 2013, see the "Report of the Chief Financial Officer" on pages 76–79.)

Our numerous achievements this and every year are a testament to the strength of the Museum and the talent and expertise of our Trustees and staff. What follows is a more detailed look at the Museum's activities in fiscal year 2013.

## Acquisitions

In fiscal year 2013 the Metropolitan Museum continued to enhance the collections through a number of key acquisitions.

The Department of European Sculpture and Decorative Arts was enriched this year by its purchase of the languidly posed, energetically carved marble figure of the sleeping Adonis by the Baroque virtuoso Antonio Corradini (1688–1752). The sculptor was employed throughout Europe but his *Adonis*, originally paired with a lost figure of Venus, was placed in the picture gallery of the Sagredo Palace in his native Venice. The provenance of the Museum's much-loved *Bedroom from the Sagredo Palace* from around 1718 with its riot of gilt stucco ornament is identical, so the marble finds a particularly happy new home here.

A seventeenth-century ivory carving, *Saint Sebastian*, by the Austrian artist known as Master of the Furies (Austrian, Salzburg), was also acquired for the Department of European Sculpture and Decorative Arts. Depicting his subject pierced with the arrows of his martyrdom as a descending winged genius is about to crown him, the artist succeeds in brilliantly capturing Sebastian in a moment of bodily and spiritual



transition. A work of extraordinary accomplishment and appeal, it speaks directly and dramatically to the viewer.

The Museum was extremely fortunate to acquire this year for the Department of Asian Art thirteen seminal works of Tibetan and Nepalese art dating from the eleventh to the seventeenth century, all from the pioneering collection of Jack and Muriel Zimmerman. Including five sculptures that are among the rarest and most important such objects to enter a Western collection, along with examples of the finest known Tibetan and Nepalese paintings, the works will have a transformative impact on the Metropolitan Museum's ability to present Himalayan art of the highest caliber.

For the Department of European Paintings, the Museum acquired an early work by the defining European painter Jusepe de Ribera (called Lo Spagnoletto, Spanish, 1591–1652). The young Ribera has emerged as the author of a body of early works crucial not only to the history of Caravaggesque painting in Italy, Holland, and France, but also to the formation of the young Velázquez in Seville. Paintings by Ribera from this period are rare, and the Museum's work, *The Penitent Saint Peter*, is of exceptional quality. It is the first Spanish painting purchased by the Museum since Velázquez's *Juan de Pareja* in 1971, and the only work that represents this fundamental chapter in the development of European painting.

Joseph Wright (1734–1797), the great British painter known as Wright of Derby who worked chiefly in the Midlands in the late eighteenth century, is famous for his candlelit scenes and landscapes. Until recently he was represented at the Metropolitan Museum by a study head in pastel, a portrait in oil, and two Italian sketchbooks. This year the Museum acquired a major canvas, *Virgil's Tomb by Moonlight* from 1779, which shows Virgil's admirer Silius Atticus declaiming the poet's verses on the anniversary of his death. Particularly remarkable is Wright's rendering of the contrast between the warm glow of the lantern and the silvery moonlight.

Also for the Department of European Paintings, Jayne Wrightsman purchased a magnificent portrait of one of the greatest political figures of modern times, Charles Maurice de Talleyrand. In 1808 François Gérard was at the height of his powers and enjoyed a reputation as the finest portraitist of the age. This work is unquestionably one of his four or five best. It completes what is the most prestigious collection of Neoclassical paintings outside the Louvre.

The Metropolitan Museum also filled a significant gap in its holdings of late twentieth-century art with the acquisition of a work by Barbara Kruger (born 1945)—the first by the artist to enter the Museum's collection. Made in 1984 and measuring nearly nine feet across, *Untitled (Your Seeing Is Believing)* is executed using the artist's widely influential signature style, overlaying an appropriated photograph with a sharply worded declarative statement addressing the viewer, all sealed within her trademark red-painted frame. Acquired for the Department of Photographs, this powerful work joins other cornerstones of contemporary photography already in the Museum's collection by artists such as Cindy Sherman, Thomas Struth, and Jeff Wall.

Many other objects of distinction were acquired this year by the Museum; for the full list, see the Departmental Accessions section starting on page 11. Highlights of this and next years' acquisitions, including descriptions and illustrations, will also be discussed in the fall 2014 *Metropolitan Museum of Art Bulletin*.

### Exhibitions

The fascinating dialogue between works of art and artists across generations was the heart of last fall's "Regarding Warhol: Sixty Artists, Fifty Years," with over forty works by Warhol presented alongside 100 works by other artists. Exploring Warhol's enormous impact on contemporary art, the exhibition heralded an exciting year of fresh perspectives throughout the Museum's galleries.

Winter's radiant "Matisse: In Search of True Painting" provided keen insight into one of the most admired artists of the twentieth century. Through forty-nine vibrantly colored paintings, this revelatory presentation demonstrated how Matisse revisited his subjects in pairs, trios, and series. The final weeks of the Matisse show coincided with the opening weeks of spring's "Impressionism, Fashion, and Modernity." Anchored by many of the most celebrated works of the Impressionist era, this

engaging survey showed how artists at the forefront of the avant-garde—Monet, Berthe Morisot, Auguste Renoir, and others—turned a fresh eye to contemporary dress during the years when Paris emerged as the style capital of the world.

Coinciding with and marking the occasion of the reinstallation of the New European Paintings Galleries was "Velázquez's Portrait of Duke Francesco I d'Este: A Masterpiece from the Galleria Estense, Modena," featuring one of the greatest portraits of the seventeenth century. A loan from one of the most prestigious of Italy's regional museums, it had never before been lent to an institution in the United States.

A highlight of the fall season, "George Bellows" was the first retrospective of the artist's career in more than three decades. Comprised of some 140 paintings, drawings, and lithographs, the exhibition invited viewers to experience a dynamic and challenging period—the first quarter of the twentieth century—through the eyes of a brilliant observer and one of America's greatest artists.

"Extravagant Inventions: The Princely Furniture of the Roentgens" was another eye-opening fall presentation. This first comprehensive survey of the work of the innovative father and son, eighteenth-century cabinetmakers, showed how their intriguing designs revolutionized traditional French and English furniture types. Brilliant vision was also on display in last fall's "Bernini: Sculpting in Clay." This landmark exhibition featured the clay models fashioned by the great Italian Baroque sculptor to try out his ideas for the stunning marbles that are among the most famous in Rome. A captivating masterpiece of ancient bronze sculpture from the Hellenistic period (323–31 B.C.) and excavated in Rome in 1885, graced the Museum in June and July for "The Boxer: An Ancient Masterpiece." Shown outside Europe for the first time, the statue astonished and delighted visitors.

Wood sculptures from West and Central Africa were presented alongside works by major artists working in the 1910s and '20s in winter's "African Art, New York, and the Avant-Garde." Reflecting on the dynamism of New York's art scene following the pivotal 1913 Armory Show, the exhibition refreshed our perspective on both African art and the major artists—Alfred Stieglitz, Picasso, Diego Rivera, Constantin Brancusi, and others—who were its most influential patrons.

The Metropolitan Museum has long been a leader in the field of Asian art and this year we again mounted a number of standout exhibitions focusing on that part of the world and featuring works owned by the Museum. Spring's "Cambodian Rattan: The Sculptures of Sopheap Pich," however, was especially noteworthy for presenting ten works by a contemporary Cambodian artist and integrating them into a display of historical works.

In fiscal year 2013, the Museum had the distinct privilege of presenting the work of another international contemporary artist, Imran Qureshi (Pakistani, born 1972). Known for his unique style of combining the motifs, symbolism, and ornamental techniques of Islamic art with modern conceptual approaches, Qureshi created a sensitive, thought-provoking work for the The Iris and B. Gerald Cantor Roof Garden annual installation.

Another exhibition that featured a rich visual legacy was spring's "Photography and the American Civil War." With more than 200 poignant photographs, many from the Museum's collection, it showed how the medium of photography matured and flourished in surprising ways during the Civil War years. A highlight of the fall season, "Faking It: Manipulated Photography before Photoshop" traced the medium's complex relationship to visual truth through photographs from the 1840s to the early 1990s that were altered after the negative was exposed. The show's more than 200 pictures offered a provocative new perspective on the history of photography.

Providing a superb complement was "Street," featuring a 2011 eponymous video by British-born artist James Nares (born 1953) along with two galleries of diverse objects from the Museum's collection, selected by the artist. A new acquisition in the Museum's growing collection of time-based art, the video used the most advanced visual technology available to create a changing photographic panorama of life in New York City, capturing the spirit of our age as if looking back from the future, a historical perspective contextualized by the accompanying works.

This year's annual Costume Institute exhibition, "PUNK: Chaos to Couture," provided a thrilling look at the ways in which designers since



the 1970s have embraced punk's aesthetic to redefine beauty and fashion. Featuring approximately 100 designs, the show was a celebration of fashion and its impact on art and culture. The annual Costume Institute Benefit, long referred to as the "Party of the Year," celebrated the opening of the exhibition. Thanks to the tireless efforts of Trustee Anna Wintour, who in her role as benefit co-chair over the years has raised over \$100 million, the annual event is now the main source of funding for the operations and activities of The Costume Institute year-round as well as the renovation of its galleries and other spaces, scheduled to reopen next spring.

Ancient cultural history was the focus of summer's "The Cyrus Cylinder and Ancient Persia: Charting a New Empire," which showed the range of cultural innovations initiated by ancient Persian rule. This exhibition of famous surviving icons from the British Museum found a wonderful, temporary home amid the Metropolitan Museum's impressive collection of ancient Near Eastern art.

The year's strong exhibition program both began and ended with exhibitions honoring two important Museum anniversaries. The centennial celebration last fall of the Museum's Department of Arms and Armor inspired an exhibition that celebrated its founding curator, "Bashford Dean and the Creation of the Arms and Armor Department." Rare objects and period photographs revealed how Dean (1867–1928) built the department's collection into one of international importance. And spring's "Search for the Unicorn: An Exhibition in Honor of The Cloisters' 75th Anniversary" centered on its best-known masterpieces, the *Unicorn Tapestries*. With some forty works of art from the Museum's and other collections, the show renewed our interest in a magical creature that captivated European art and science from the Middle Ages through the Renaissance.

The year included many other noteworthy exhibitions. For the full list, see the Exhibitions and Installations section starting on page 71.

### Education

Among their many activities, Education and Concerts & Lectures were committed this year to reestablishing the Metropolitan Museum as a place for artist engagement and examination of the creative process. Building on last year's development of more interdisciplinary programs, the department created new events in which living artists actively participated, offering their unique perspectives. Notable was the first-ever performing-artist residency, with Paul D. Miller, aka DJ Spooky, who collaborated on numerous projects with curators, educators, and staff throughout the Museum. Simultaneously we launched new art-making programs to allow visitors themselves to experiment and develop creatively in response to the collections and exhibitions. In addition to these expanded offerings, museum visitors of all ages and levels of expertise enjoyed an astounding variety of programs exploring art and cultures from around the globe. In fiscal year 2013, more than 25,000 events drew approximately 650,000 participants representing an increasingly new and diverse audience. Of the 38,000 visitors who attended a Met Museum Presents ticketed program, for example, 60 percent had never before attended a concert or lecture at the Museum. And, among these visitors, more than 800 young people participated in new ticketed performances designed to lower the threshold of entry to audiences under thirty. Although we saw an overall 7 percent decrease in attendance compared to last year—owing to the effects of Hurricane Sandy and the month-long school bus strike, among other factors—the Museum saw a substantial and anticipated 47 percent increase in art-making programs. The number of K–12 educators who took part in professional development at the Museum also increased, more than doubling from fiscal year 2012, thanks to active outreach to that audience. (A full discussion of Education and Concerts & Lectures appears on pages 49–50.)

### Visitorship

For the second year in a row, visitors to the Metropolitan Museum, including The Cloisters museum and gardens, numbered well over 6 million, and, as of 2012, the Museum ranked second in the world for annual art museum attendance. Leading off the exhibitions that contributed to the year's 6.2 million total visitors was "Tomás Saraceno on the Roof: *Cloud City*," which closed on November 4, 2012, drawing 504,781 visitors. Attendance was also particularly strong for "Matisse:

In Search of True Painting," with 468,568 visitors; "Regarding Warhol: Sixty Artists, Fifty Years" (441,669 visitors); "Impressionism, Fashion, and Modernity" (440,973 visitors); and "PUNK: Chaos to Couture," which closed on August 14, after fiscal year 2013, and drew 442,350 visitors. In its final week, the Impressionist exhibition averaged more than 7,000 visitors per day and was the first painting exhibition since 2010's "Picasso in The Metropolitan Museum of Art" to average more than 5,000 visitors per day.

With the start of our seven-day schedule on July 1, 2013, the Museum's popular Holiday Monday program was replaced after nine years, and on its final holiday Monday, Memorial Day, the Museum had close-to-record attendance for the program (19,475 visitors). Another attendance high point occurred on January 18, 2013, when the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, which opened in November 2011, reached the milestone of 1 million visitors.

The Museum's website attracted more than 40 million visits in fiscal year 2013; approximately 61 percent were first-time visits and 39 percent were repeat. The robust online Collections section, which provides access to the Museum's entire database of catalogued collections, continued to draw the majority of traffic to the site. As previously noted, significant new online features included *MetPublications* and *82nd & Fifth*. Another popular online feature, the *Heilbrunn Timeline of Art History*, launched in 2000, continues to evolve and expand and receives more than 1 million visits per month.

The Museum's email marketing and social media programs continued to grow, delivering content and interactive experiences via platforms that are part of our visitors' daily lives. The email program, which includes both engagement and fund-raising messages, surpassed 600,000 online subscribers and members in fiscal year 2013. On the social media side, the Museum's Facebook account reached more than 900,000 fans (an increase of 33 percent from last year) and the Museum's Twitter account approached 600,000 followers (up 35 percent from last year). The social-media team also launched Pinterest and Instagram accounts for the Museum in fiscal year 2013, which quickly became popular and, by the end of the fiscal year, already had a combined following of more than 600,000 users.

Among the Museum's most loyal visitors are our members, who numbered 160,287 at the end of June, and, consequently, fiscal year 2013 was a record year for membership revenue. Income from membership, including gifts, totaled \$29,430,108, representing an overall increase of \$2.4 million over the prior fiscal year. Membership renewals constitute the bulk of membership sales and over \$18 million in revenue, and more frequently members are joining and renewing online each year. This year, \$4.6 million was earned online, a 3.6 percent increase over last year.

The Metropolitan Museum's pioneering Multicultural Audience Development Initiative (MADI), now in its fifteenth year, continues to be an integral part of the Museum's efforts to reach a more diverse audience. Again this year it presented a number of well-attended events, including annual events for the Chinese, Indian, Hispanic, college-age, and LGBT communities.

### Capital Projects

Fiscal year 2013 saw the completion and launch of several major capital projects, including the reopening in May of the New European Paintings Galleries and the start of work in October 2012 on the redesign of the Museum's four-block-long outdoor plaza. The plaza's most iconic element—the public's beloved front steps at 82nd Street—will remain untouched.

Major progress was also made this year in the project to renovate the galleries, library, conservation space, and administrative offices of The Costume Institute, to be completed in spring 2014. A brand-new Members Lounge was also completed in fiscal year 2013 on the second floor off the Great Hall Balcony.

Thanks to a generous allocation of \$6 million from the City of New York, the Museum continued 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 Cultural Affairs Kate D. Levin, City Council Speaker Christine C. Quinn, and City Council Members Daniel R. Garodnick, Melissa Mark-Viverito, and Jimmy Van Bramer.

## *The Fund for the Met*

In fiscal year 2013, The Fund for the Met secured over \$51 million in new gifts and pledges. This brings total gifts and pledges for the new campaign, for which counting began anew at the start of fiscal year 2011, to more than \$200 million.

This spring's celebrated reopening of the new European Paintings galleries was a project supported largely by campaign funds, as is the current work in The Costume Institute and on the future David H. Koch Plaza. In anticipation of the Metropolitan Museum's upcoming occupancy of The Breuer Building, Trustee Russell Carson and his wife, Judith, pledged important support for the costs associated with this initiative.

The Museum received several other generous gifts of note from Trustee John A. and Carole Moran, Trustees Marica F. and Jan Vilcek, The Fippingger Family, and an anonymous donor. We had a very strong year with noteworthy gifts from the Estate of Samuel H. Lindenbaum, former Trustee, and the Estate of Andrea Bollt.

Surrounding the remarkable gift of the Leonard A. Lauder Cubist Collection, we received commitments totaling \$22 million from Museum Trustees and supporters, including Mr. Lauder, to endow the Leonard A. Lauder Research Center for Modern Art. Meanwhile, gifts to replenish the Museum's acquisitions fund remain a priority with lead gifts from Trustee Jayne Wrightsman and the Estate of Ronald S. Kane.

As we look ahead to the completion of the Museum's long-term feasibility study this fall, the Trustees, senior staff, and campaign team continue to plan strategically for the next phase of the capital campaign.

## *Trustees, Staff, and Volunteers*

The Metropolitan Museum's Board of Trustees elected two new members this year, Marina Kellen French and Andrew Solomon. Marica F. Vilcek was elected Honorary Trustee, James J. Ross was elected Trustee Emeritus, and Annette de la Renta and Frank E. Richardson were elected Vice Chairmen of the Board.

We were deeply saddened this year by the death last fall of a treasured member of the Museum's family, Arthur Ochs Sulzberger, whose wise stewardship and tireless devotion benefitted this institution over the past four decades. A Trustee since 1968, he served as Chairman of the Board from 1987 to 1998, bringing sound judgment and gentle dignity to the role, and from 1999 on he continued to guide and participate in the Museum as Trustee Emeritus. A generous supporter of the Museum both personally and through The Sulzberger Foundation, he directed his gifts primarily to the Department of Arms and Armor, but through his experience, warmth, and exemplary leadership, he touched and influenced the entire Museum.

We were also saddened this year by the death of Mary Griggs Burke, a Trustee since 1976 and Trustee Emerita since 1995 whose generosity greatly enhanced the Museum's Department of Asian Art. A notable collector of Japanese art, with her late husband, Jackson, she assembled the largest and most encompassing private collection of Japanese art outside Japan, donated works of art and acquisition funds to the Department of Asian Art, frequently lent works to the Arts of Japan galleries, and funded research on Japanese art in the Metropolitan Museum's collection. Honorary Trustee Samuel H. Lindenbaum, who passed away in August 2012, will be remembered as an esteemed benefactor. He shared with his wife, Linda, a passion for the Museum, and for more than three decades their generous and extensive support, especially of the Department of the Arts of Africa, Oceania, and the Americas, helped make this great institution even greater. The Museum will also miss Gayle Perkins Atkins, a Trustee since 2008 who took a special interest in the Museum's Multicultural Audience Development Initiative.

Richard Morsches, who retired from the Museum in 2001 after nearly forty years, also died this year. Dick, who held a number of positions over the years before being named Senior Vice President for Operations in 1996, will be remembered for his exceptionally high standards, the care he expended to make sure the Museum always looked its best, and the loyalty and affection he engendered among those who worked for him.

The Metropolitan Museum welcomed three new curators this year, all outstanding scholars and specialists in their field. Pierre Terjanian joined the Department of Arms and Armor as Curator in October 2012 and as of July 1, 2013, became the department's Arthur Ochs Sulzberger Curator in Charge; in January 2013, Robert Nicholas Cullinan was elected Curator, Modern and Contemporary Art; and in May, Ronda Kasl was elected Curator, The American Wing. In the conservation field, Sarah Scaturro was elected Conservator, The Costume Institute.

There were also several promotions this year. In the curatorial field, Jeff L. Rosenheim, Department of Photographs, was promoted to Curator in Charge; Alisa LaGamma, Arts of Africa, Oceania, and the Americas, to Curator in Charge; Maxwell K. Hearn, Asian Art, to Douglas Dillon Chairman; and Diana Craig Patch, Egyptian Art, to Acting Curator in Charge. Promoted to Curator were Ellenor Alcorn, European Sculpture and Decorative Arts; Douglas Eklund, Photographs; Constance McPhee, Drawings and Prints; Adela Oppenheim, Egyptian Art; and Samantha Rippner, Drawings and Prints. In the field of conservation, the following staff were promoted to Conservator: Edward A. Hunter, Arms and Armor; Karen Stamm, Objects Conservation; Yana van Dyke, Paper Conservation; and Emilia Cortes and Janina Poskrobko, both in Textile Conservation. Leslie Bussis Tait, Medieval Art and The Cloisters, was promoted to Museum Educator, and William Crow was promoted to Managing Museum Educator.

In other staff appointments this year, Malcolm Daniel, Photographs, was named Senior Curator; and H. Barbara Weinberg, The American Wing, and Julie Jones, Arts of Africa, Oceania, and the Americas, were named Curators Emeriti. After twenty-five years as the head of the Department of Arms and Armor, Stuart W. Pyhrr, on July 1, assumed the newly created position of Distinguished Research Curator of Arms and Armor.

Additionally, Thayer Tolles was appointed Marica F. Vilcek Curator of American Paintings and Sculpture, The American Wing; and in the Department of Modern and Contemporary Art there were two appointments: Sheena Wagstaff was named Leonard A. Lauder Chairman, and Rebecca A. Rabinow was named Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art.

As part of this year's efforts to broaden its global reach, the Museum also appointed a new Senior Vice President for Marketing and External Relations, Cynthia L. Round, who came to the Museum in June from United Way Worldwide, where she was Executive Vice President of Brand Marketing and Strategy since 2002, responsible for global brand stewardship, marketing, and communications, among other areas. The newly created position of Senior Vice President for Public Affairs is now held by Harold Holzer, who, in addition to overseeing Visitor Services, Government Affairs, and Audience Development, is also the chief spokesperson for the Museum on strategic issues.

Two other key positions were filled this year. Lisa S. Krassner, who previously was Senior Director, The Visitor Experience, at the Museum of Fine Arts, Boston, was appointed Chief Membership Officer in August 2012, and this past June Susan Sellers, who was a founding partner and creative director of 2x4, a global design consultancy focusing on brand strategy for cultural and commercial clients, was named the Museum's new Head of Design.

The Museum is fortunate to have a passionate and devoted group of volunteers who year after year provide an invaluable service. Led this year by Volunteer Chair Nancy Staniar and Manager of Volunteer Activities Ruth Henderson, they are involved in almost every aspect of the Museum's work, and without their gift of time and talent, we would not be able to fulfill our mission. On behalf of the Museum, we thank all of our volunteers, as well as our members and friends, and especially our accomplished Trustees and staff. Their dedication and commitment to excellence are what make the Metropolitan a museum without peer.

Thomas P. Campbell  
Director and CEO

Emily Kernan Rafferty  
President

# Mission Statement

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The Metropolitan Museum of Art was founded on April 13, 1870, “to be located in the City of New York, for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction.”<sup>1</sup>

This statement of purpose has guided the Museum for 130 years.

**Today the Trustees of The Metropolitan Museum of Art reaffirm this statement of purpose and supplement it with the following statement of mission:**

*The mission of The Metropolitan Museum of Art is to collect, preserve, study, exhibit, and stimulate appreciation for and advance knowledge of works of art that collectively represent the broadest spectrum of human achievement at the highest level of quality, all in the service of the public and in accordance with the highest professional standards.*

September 12, 2000

The Museum is first and foremost a repository of works of art. Its mission centers on and emanates from the works of art in its collections.

The Museum’s goals are to:

## I. COLLECT

- Enhance the Museum’s holdings by acquiring works of art that are the finest and most representative of their kind from around the globe and from all periods of history, including the present.

## II. PRESERVE

- Preserve works of art in accordance with the highest standards of conservation.
- Provide a safe and appropriate environment for the collections, with effective security and environmental control, for the benefit of present and future generations.
- Ensure that preservation standards are maintained for works of art on loan to the Museum or borrowed from the Museum.

## III. STUDY

- Support continuing scholarly investigation and research in order to document, catalogue, and publish the Museum’s collections as well as to contribute to broader academic discourses.
- Continue to support field archaeology including publication of current and former excavations.
- Maintain libraries, archives, databases, and other research facilities.

## IV. EXHIBIT

- Present exhibitions of the Museum’s works of art and those borrowed from other owners.
- Provide additional access to the Museum’s collections through study rooms and loans to other institutions.
- Present works of art in the most visually appealing and intellectually stimulating manner.

## V. STIMULATE APPRECIATION FOR AND ADVANCE KNOWLEDGE OF WORKS OF ART

- Support and encourage appreciation and understanding of art at all levels.
- Conduct programs and activities for a variety of audiences to stimulate aesthetic engagement and promote familiarity with art in its historical, cultural, and material contexts.
- Develop publications for a range of audiences.
- Provide and disseminate information about art, the Museum’s collections, and the Museum’s programs employing all appropriate means, which may include the most advanced technologies.

## VI. SERVICE OF THE PUBLIC

- Reach out to the widest possible audience in a spirit of inclusiveness.
- Serve the best interests of the public in every aspect of the Museum’s governance, programs, and operations.
- Seek to increase public understanding of the Museum’s goals.

## VII. STANDARDS

- Aspire to excellence, meeting the highest professional, scholarly, and ethical standards in every aspect of the Museum’s governance, programs, and operations.

The Museum recognizes the following elements as essential to the fulfillment of its mission and the achievement of its goals:

## I. TRUSTEES

- Have a Board of Trustees whose members are individually and collectively committed to ensuring the success of every aspect of the Museum’s mission.

## II. STAFF

- Foster and support an outstanding staff at all levels and in all sectors of the Museum.
- Build and maintain a volunteer organization to support Museum programs and activities.
- Encourage and facilitate the professional growth, training, and development of staff and sponsor fellowship, internship, and other teaching programs.

## III. FACILITIES

- Establish and maintain superior facilities for the collections, for the public, and for the staff.
- Ensure that the galleries and public amenities are conducive to a rewarding experience to visitors.
- Maximize use of all Museum spaces and facilities in support of the mission.

## IV. FINANCIAL EQUILIBRIUM

- Simultaneously, strive to
- Meet the full programmatic needs of the Museum.
  - Provide the infrastructure and support (such as staffing, salaries, maintenance, and capital and fund-raising programs) necessary to maintain excellence.
  - Maintain a superior record in endowment management; balance present and future needs in endowment spending.
  - Achieve a balanced budget.

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<sup>1</sup>Charter of The Metropolitan Museum of Art, State of New York, Laws of 1870, Chapter 197, passed April 13, 1870, and amended L. 1898, ch. 34; L. 1908, ch. 219.

# Departmental Accessions

## Arts of Africa, Oceania, and the Americas

### GIFTS

*Bushcow (Mangam) Headdress*; wood, ochre pigment; Nigerian (Mama), 20th century; 2012.397; Faith-dorian and Martin Wright, in loving memory of their son Jordan M. Wright

*Male (Iran) Figure*; wood, sacrificial materials, eggshells; Guinean (Bidjogo), late 19th–mid-20th century; 2012.398.1; Robert and Donna Spina Helmholz

*Figure (Eraminio)*; wood, sacrificial materials, eggshells, fibers; Guinean (Bidjogo), late 19th–mid-20th century; 2012.398.2; Robert and Donna Spina Helmholz

*Female (Neganou) Figure*; wood, sacrificial materials, eggshells; Guinean (Bidjogo), 19th century; 2012.398.3; Robert and Donna Spina Helmholz

*Woman's Shoulder Cloth (Salendang)*; silk, metal-wrapped thread; Indonesian, Sumatran (Minangkabau), late 19th–early 20th century; 2012.441.1; John Summerfield, in memory of Anne Summerfield

*Man's Belt/Waist Wrapper (Ikek Pinggang)*; silk, cotton, metal-wrapped thread; Indonesian, Sumatran (Minangkabau), late 19th–early 20th century; 2012.441.2; John Summerfield, in memory of Anne Summerfield

*Man's Shoulder Cloth (Salendang)*; cotton; Indonesian, Sumatran (Minangkabau), mid- to late 19th century; 2012.441.3; John Summerfield, in memory of Anne Summerfield

*Lintel Carving from a Ceremonial House*; wood, paint; Papua New Guinean (Yangoru Boiken), early–mid-20th century; 2012.515; Lynda Cunningham

Maria Martínez, American; *Jar*; ceramic, 1954–56; 2012.516.1; Joan Anne Maxham, in memory of Hope Yampol

Fannie Nampeyo, American; *Jar*; ceramic, paint, 1980s; 2012.516.2; Joan Anne Maxham, in memory of Hope Yampol

Barbara and Joseph Cerno, American; *Seed Jar*; ceramic, paint, ca. 1980; 2012.516.3; Joan Anne Maxham, in memory of Hope Yampol

*Wall Painting*; lime plaster, paint; Mexican (Teotihuacán), 650–750; 2012.517.1; John and Marisol Stokes

*Head from a Macuilxochitl Figure*; obsidian; Mexican (Aztec), 15th–early 16th century; 2012.517.2; John and Marisol Stokes

*Warthog Helmet Mask*; wood, pigment, fiber; Burkinabe (Mossi), 20th century; 2012.529.1; Thomas G. B. Wheelock

*Bush Spirit Couple Mask*; wood, fiber, pigment; Burkinabe (Winiama), 20th century; 2012.529.2; Thomas G. B. Wheelock

*Mask (Karanga)*; wood; Burkinabe (Mossi), 20th century; 2012.529.3; Thomas G. B. Wheelock

*Crescent-Moon (Karou) Mask*; wood, pigment; Burkinabe (Marka), 20th century; 2012.529.4; Thomas G. B. Wheelock

*Storm God Vessel*; stone; Mexican (Teotihuacán), 200–700; 2012.530.1; Austen-Stokes Ancient Americas Foundation

*Seated Figure*; stone; Mexican (Guerrero), 400–100 B.C.; 2012.530.2; Austen-Stokes Ancient Americas Foundation

*Sphere*; andesite; Costa Rican (Diquís), 800–1550; 2012.530.3; Austen-Stokes Ancient Americas Foundation

Phyllis Galembo, American; *Nyakandaiy Julie Kapeku with a Chiwimba, Zambia*; Ilfochrome print, 2007; 2012.531.1; Rhoda Galembo

Phyllis Galembo, American; *Chief Nosa Isekhure, the Isekhure of Benin, Benin City, Nigeria*; Ilfochrome print, 1994; 2012.531.2; Rhoda Galembo

Phyllis Galembo, American; *Oba Oladokun Oyewusi, the Time of Ede, Osun State, Nigeria*; Ilfochrome print, 1994; 2012.531.3; Rhoda Galembo

Phyllis Galembo, American; *Priest of Oluorogbo, Ife, Nigeria*; Ilfochrome print, 1989; 2012.531.4; Rhoda Galembo

Phyllis Galembo, American; *Nana Saforo Okoampah, Koforidua, Ghana*; Ilfochrome print, 2010; 2012.531.5; Rhoda Galembo

Phyllis Galembo, American; *Okao Aiwerioghene, Benin City, Nigeria*; Ilfochrome print, 1991; 2012.531.6; Rhoda Galembo

*Ceremonial Textile (Porisitutu)*; cotton; Indonesian, Sulawesi (Toraja), 19th–early 20th century; 2012.532.1; Joel Confino and Lisa Alter

*Ceremonial Textile (Sekomandi)*; cotton; Indonesian, Sulawesi (Toraja), late 19th–early 20th century; 2012.532.2; Joel Confino and Lisa Alter

### PURCHASES

*Chief's Wrapper (Nogi)*; bark, raffia; Democratic Republic of the Congo (Mangbetu), first half of the 20th century; 2012.334; The Fred and Rita Richman Foundation Gift

*Shawl (Aso Oke)*; cotton, silk; Nigerian (Yoruba), 19th century; 2012.335; Saretta Barnet Gift

Martin Rakotoarimanana, Madagascan (Merina); Antoine Rakotoarinala, Madagascan (Merina); Daniel Rafidison, Madagascan (Merina); Hortencia Harinjaka, Madagascan (Merina); Rija Ranarivelo, Madagascan (Merina); Rondo Faravololona, Madagascan (Merina); *Spark (Lamba Tselatra)*; silk, 2010; 2013.23; James J. Ross, William B. Goldstein, Holly and David Ross, and James J. and Gladys W. Strain Gifts

*Curved Ear Ornament (Kapeu)*; greenstone (nephrite); New Zealand (Māori), 18th–early 19th century; 2013.24; Lenore M. Weber Gift

*Ear Ornament or Pendant (Kuru)*; greenstone (nephrite); New Zealand (Māori), 18th–early 19th century; 2013.25; The Richman Family Foundation Gift

Obamadesara, Nigerian (Yoruba); *Woman's Royal Prestige Wrapper (Elegbegbe)*; cotton, early 20th century; 2013.142; Ross Family Foundation Gift

*Lidded Vessel*; wood; South African (North Nguni), 19th century; 2013.165a, b; Sacha and Rebecca Lainovic, Richard, Ann, John, and James Solomon Families Foundation; Adam Lindemann and Amalia Dayan, and Herbert and Lenore Schorr Gifts; Rogers Fund; and various donors



## The American Wing

### GIFTS

Duncan Phyfe, American; *Chest of Drawers*; mahogany, mahogany veneer, ca. 1825; 2012.336; Solomon Grossman

John Townsend, American; *Drop-Leaf Dining Table*; mahogany, maple, 1756; 2012.442.1; Stuart Holzer and Marc Holzer, in memory of their parents, Ann and Philip Holzer

*Basin Stand*; mahogany; American (Newport, R.I.), 1765–90; 2012.442.2; Stuart Holzer and Marc Holzer, in memory of their parents, Ann and Philip Holzer

*Side Chair*; mahogany, maple; American (Newport, R.I.), 1755–75; 2012.442.3; Stuart Holzer and Marc Holzer, in memory of their parents, Ann and Philip Holzer

Armingaud L'Ainé, French; *Clock with Bust of Washington and Relief of Cornwallis Resigning His Sword to Washington*; marble, patinated bronze, ca. 1815; 2012.443a, b; Judith F. Hernstadt

Duncan Phyfe, American; *Pier Table*; rosewood veneer, gilded gesso, verd antique, gilded brass, die-stamped brass borders, marble, looking-glass plate, 1815–25; 2012.483a, b; Sue K. and Stuart P. Feld

*Stool*; painted wood, original upholstery; American, made in India, 1881; 2012.484.1a–v; Jacqueline Loewe Fowler

Charles Rohlf, American; *Chafing Dish*; brass, oak, stoneware casserole, 1900; 2012.484.2; Jacqueline Loewe Fowler

Shreve & Company, American; *Goblet*; silver, ceramic (Satsuma ware), 1894–1908; 2012.485; Drucker Antiques

Hermon Atkins MacNeil, American; *Pan-American Exposition Award Medal*; gilt bronze, 1901; 2012.486.1; David Harvey Fox

Hermon Atkins MacNeil, American; *Pan-American Exposition Award Medal*; gilt bronze, 1901; 2012.486.2; David Harvey Fox

John Hull, American; *Wine Cup*; silver, ca. 1660; 2012.513; Roy J. Zuckerberg

Jersey Glass Company of George Dummer, American; *Champagne Flute*; glass, blown, cut, 1824–35; 2012.514.1; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Champagne Flute*; glass, blown, cut, 1824–35; 2012.514.2; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Champagne Flute*; glass, blown, cut, 1824–35; 2012.514.3; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Wine Glass*; glass, blown, cut, 1824–35; 2012.514.4; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Wine Glass*; glass, blown, cut, 1824–35; 2012.514.5; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Wine Glass*; glass, blown, cut, 1824–35; 2012.514.6; Solomon Grossman

Jersey Glass Company of George Dummer, American; *Wine Glass*; glass, blown, cut, 1824–35; 2012.514.7; Solomon Grossman

William Crolius, American; *Inkstand*; stoneware, 1773; 2012.574a–c; Partial and Promised, David Bronstein

Karl Anderson, American; *Portrait of Frieseke*; oil on canvas, 1910; 2013.234; Nicholas and Julia Kilmer

Edward Everett Oakes, American; *Candlestick*; silver, amethysts, ca. 1925; 2013.235.1a, b; Jacqueline Loewe Fowler

Edward Everett Oakes, American; *Candlestick*; silver, amethysts, ca. 1925; 2013.235.2a, b; Jacqueline Loewe Fowler

Dirk Van Erp, American; *Lantern*; patinated copper, ca. 1920; 2013.236a, b; Margo Grant Walsh

Mary Cassatt, American; *Portrait of Charles Dikran Kelekian, Aged Eight*; pastel, 1908; 2013.437; Nanette B. Kelekian

### PURCHASES

*Continental-Footed Porcelain Cup*; porcelain; American (Del.), made in France, 1878–89; 2012.224.1; Funds from various donors

*Continental-Footed Porcelain Cup*; porcelain; American (Va.), made in Germany, 1878–89; 2012.224.2; Funds from various donors

Tucker Factory, American; *Vase*; porcelain, brass, 1828–36; 2012.243; Friends of The American Wing Fund; Mr. and Mrs. Richard L. Chilton, Jr., Annette de la Renta and Anthony W. and Lulu C. Wang Gifts; and Richard Hampton Jenrette American, Sansbury-Mills and The Beatrice G. Warren and Leila W. Redstone Funds

Robert Peaston, British; William Peaston, British; *Coffeepot*; silver, 1761–62; 2012.244.1; Mr. and Mrs. Robert G. Goelet Gift

Myer Myers, American; *Cream Pot*; silver, 1772–76; 2012.244.2; Mr. and Mrs. Robert G. Goelet Gift

Myer Myers, American; *Sugar Bowl*; silver, 1772–76; 2012.244.3a, b; Mr. and Mrs. Robert G. Goelet Gift

Attributed to Myer Myers, American; *Sugar Tongs*; silver, ca. 1772; 2012.244.4; Mr. and Mrs. Robert G. Goelet Gift

John Singleton Copley, American; *John St. Clair*; oil on copper, 1758; 2012.355a, b; Dale T. Johnson Fund

James Peale, American; *Sarah Miriam Peale*; watercolor on ivory, ca. 1815; 2012.558; Dale T. Johnson Fund

Duncan Phyfe & Son, American; *Side Chair*; rosewood, rosewood veneer, ash, 1841; 2013.22.1; Leo and Frances Bretter Gift, by exchange

Duncan Phyfe & Son, American; *Side Chair*; rosewood, rosewood veneer, ash, 1841; 2013.22.2; Leo and Frances Bretter Gift, by exchange

Gorham Manufacturing Company, American; *Pitcher*; silver, 1882; 2013.26; William Cullen Bryant Fellows Gifts

New England Glass Company, American; “*Wild Rose*” *Lily Vase*; blown glass, ca. 1886; 2013.27, Dr. and Mrs. Burton P. Fabricand Gift and Max H. Gluck Foundation Inc. Gift, in honor of Virginia and Leonard Marx

Hannah Robinson, American; “*Winter*” *Needlework Picture*; silk and chenille embroidery on silk, 1819; 2013.113; Elizabeth B. Dater and Wm. Mitchell Jennings, Jr. Gift, in honor of Morrison H. Heckscher and Amelia Peck

Daniel Chester French, American; *Architecture*; bronze, 1898; 2013.135.1; Morris K. Jesup Fund

Daniel Chester French, American; *Painting & Sculpture*; bronze, 1899; 2013.135.2; Morris K. Jesup Fund

Thomas Cole, American; *Clouds*; oil on paper laid down on canvas, ca. 1838; 2013.201; Morris K. Jesup Fund

Cyrus Edwin Dallin, American; *Appeal to the Great Spirit*; bronze, 1913; cast, ca. 1916; 2013.441; Morris K. Jesup Fund and Jonathan L. Cohen and Allison B. Morrow Gift

## Ancient Near Eastern Art

### GIFT

*Gravestone with Bust of a Young Man*; limestone; Syria (probably Palmyra), ca. 125–50; 2012.454; Estate of Armida B. Colt

## Arms and Armor

### GIFTS

*Armor (Yoroi)*; iron, copper, gold, lacquer, silk, leather, textile; Japanese, 19th century; 2012.528.1a–s; The Baber Family, in loving memory of Charles Chenault Baber

*Sword Guard (Tsuba)*; iron, gold; Japanese, 19th century; 2012.528.2; The Baber Family, in loving memory of Charles Chenault Baber

*Sword Guard (Tsuba)*; copper-gold alloy (*shakudō*), gold, silver; Japanese, 19th century; 2012.528.3; The Baber Family, in loving memory of Charles Chenault Baber

*Knife Handle (Kozuka)*; copper-gold alloy (*shakudō*), gold; Japanese, 19th century; 2012.528.4; The Baber Family, in loving memory of Charles Chenault Baber

Gotō Mitsumasa, Japanese (fittings maker); Gotō Kojō, Japanese (decorator); *Knife Handle (Kozuka)*; copper-gold alloy (*shakudō*), gold; fittings, Edo period (1695–1742), 18th century; peony ornament, Momoyama period (1529–1620), late 16th century; 2012.528.5; The Baber Family, in loving memory of Charles Chenault Baber

*Eglinton Tournament Magic Lantern Slide*; glass, paint, wood; British, ca. 1830; 2013.136; Ed and Pieper Dittus

*Prayer Wheel with Xylographic Folio Page*; jade, copper alloy, turquoise, glass, paper; Tibetan, 19th–20th century; 2013.430a–c; Hermes Knauer, in memory of Conrad P. A. Knauer

### PURCHASES

*Powder Flask*; ivory, copper alloy; German, ca. 1670–1700; 2012.341; Arthur Ochs Sulzberger Gift

*Priming Flask with Sundial and Compass*; gilt brass, silver, steel; German, late 16th–early 17th century; 2012.342; Arthur Ochs Sulzberger Gift

*U.S. Army Experimental Visor Helmet #8*; steel, leather, felt, bronze, pigment, sawdust; American, ca. 1918; 2012.473; Rogers Fund, by exchange

*Breastplate with Tassets*; etched and embossed steel, copper alloy, leather; German (Augsburg), ca. 1530; 2013.28; The Sulzberger Foundation Inc.

Jean-André-Prosper-Henri Le Page, French; *Cased Percussion Target Pistols, pair, with Loading and Cleaning Accessories, Made for Henri-Charles-Ferdinand-Marie Dieudonné d'Artois, Duke of Bordeaux, Count of Chambord (1820–1883)*; pistols, steel, gold, wood; case, wood (amboyna veneer), silver, steel, gold, velvet; accessories, ivory, steel; dated 1829; 2013.511.1–.3a–k; Arthur Ochs Sulzberger Bequest and Irene Roosevelt Aitken Gift

Alfred Gauvain, French (Paris); *Percussion Target Pistols, pair, Made for Display at the 1844 Exposition des Produits de l'Industrie in Paris*; steel, steel, ebony, 1844; 2013.512.1–.2; Arthur Ochs Sulzberger Bequest

Alfred Gauvain, French (Paris); *Percussion Target Pistols, pair, Made for Display at the Crystal Palace Exhibition in London, 1851*; steel, ebony, gold, 1851; 2013.513.1–.2; Arthur Ochs Sulzberger Bequest

Gilles-Michel-Louis Moutier-Le Page, French (gunsmith); Antoine Vechte, French (decorator); *Percussion Target Pistol*; steel, gold, 1849; 2013.514.1; Ronald S. Lauder Gift

Gilles-Michel-Louis Moutier-Le Page, French (gunsmith); Antoine Vechte, French (decorator); *Percussion Target Pistol*; steel, gold, 1851; 2013.514.2; Ronald S. Lauder Gift

## Asian Art

### GIFTS

Chen Hui, Chinese; *Great Ease (Da zi zai)*; Qingtian soapstone, 2010; 2012.312a, b; The artist

*Textile with Dragons and Phoenixes*; lampas of silk and gold thread; Chinese, late 13th–14th century; 2012.399; George Hecksher

*Goddess Durga Slaying Mahisha*; copper alloy; Nepalese, 14th century; 2012.444.1; Zimmerman Family Collection

*Head of Bhairava, the Wrathful Form of Shiva*; gilt copper, rock crystal, paint; Nepalese, 16th century; 2012.444.2; Zimmerman Family Collection

Mikyo Dorje, Tibetan; *Mandala of Raktayamari*; tangka, gouache on cotton, late 14th century; 2012.444.3; Zimmerman Family Collection

*Mahakala, Protector of the Tent*; tangka, gouache on cotton; Central Tibetan (Sakya Order), ca. 1500; 2012.444.4; Zimmerman Family Collection

*Textile with Sacred Goose (Hamsa) Design*; cotton, block-printed, mordant-dyed; Indian (Gujarat, for Indonesian market), 15th–early 16th century; 2012.445; Robert T. Coffland, in memory of Mary Hunt

*Floral Decorated Textile*; cotton, mordant- and resist-dyed; Indian (Coromandel Coast), early 18th century; 2012.487.1; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

*Tent Panel with Flowering Motif*; cotton, painted mordant- and resist-dyed (*kalamkari*); Indian (Rajasthan), late 18th century; 2012.487.2; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

*Hexagonal Panel*; cotton, dyed with glued gilding; Indian (Western), 19th century; 2012.487.3; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

*Shrine Hanging (Pichhwai) Fragment*; cotton, gilded, painted, dyed; Indian (Rajasthan), 19th century; 2012.487.4; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

*Floor Covering (Summer Carpet)*; cotton, block-printed, mordant-dyed, inset blue in cotton border edge; Indian (Coromandel Coast), 18th century; 2012.487.5; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Soga Nichokuan, Japanese; *Owl on a Pine Branch*; hanging scroll, ink on paper, early 17th century; 2012.522.1; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

Kiyohara Yukinobu, Japanese; *Waxwings, Cherry Blossoms, and Bamboo by a Stream*; hanging scroll, ink, color on silk, late 17th century; 2012.522.2; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

Suzuki Kiitsu, Japanese; *Poppies*; hanging scroll, ink, color on silk, mid-19th century; 2012.522.3; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender

Calcutta Art Studio Pvt. Ltd., Indian; *Oriental Cupid in Flames*; lithograph, 1878; 2012.523.1; Mark Baron and Elise Boisanté

Calcutta Art Studio Pvt. Ltd., Indian; *Shorhasi/Chinnamosta*; lithograph, 1880–90; 2012.523.2; Mark Baron and Elise Boisanté

Calcutta Art Studio Pvt. Ltd., Indian; *Bhuvanesvari/Bagala*; lithograph, 1880–90; 2012.523.3; Mark Baron and Elise Boisanté

Calcutta Art Studio Pvt. Ltd., Indian; *Gauranga Avatars/Kali*; lithograph, 1880–90; 2012.523.4; Mark Baron and Elise Boisanté

Chitrapriyaprakesh Press, Indian; *Vishnu Narayana on Shesha (Shri Sheshanarayana)*; lithograph, 1886; 2012.523.5; Mark Baron and Elise Boisanté

Ravi Varma Fine Arts Lithographic Press, Indian; *Shri Vishnu*; lithograph, 1894–1900; 2012.523.6; Mark Baron and Elise Boisanté

*Bowl with Prowling Dragons*; porcelain with painted overglaze enamels over a transparent glaze (*Jingdezhen* ware); Chinese, early 20th century; 2012.524; Sondra and Harold Wegweiser

Unknown Artist, Chinese; *Star Deities of the Northern and Central Dipper*; hanging scroll, ink, color on silk, dated 1454; 2012.525; Oscar L. Tang Family

Wu Zhen, Chinese; *Lofty Virtue Reaching the Sky*; hanging scroll, ink on silk, dated 1338; 2012.526.1; Ex coll.: C. C. Wang Family; Oscar L. Tang Family

Wang Meng, Chinese; *Simple Retreat*; hanging scroll, ink, color on paper, ca. 1370; 2012.526.2; Ex coll.: C. C. Wang Family; Oscar L. Tang Family

*Cup in Shape of Rhinoceros Horn*; porcelain with applied decoration (*Dehua* ware); Chinese, 18th century; 2012.527.1; Gilbert Ireland

*Vase with Plum Blossoms*; porcelain (*Dehua* ware); Chinese, 18th century; 2012.527.2; Gilbert Ireland

*Brush Holder*; porcelain painted with ink over a white glaze (*Dehua* ware); Chinese, dated 1908; 2012.527.3; Gilbert Ireland

*Peak with an Overhang*; gray Qilian limestone with buff, caramel, and burnt-sienna markings; Chinese, 18th century; 2012.578a, b; Richard Rosenblum Family

*Coin*; bronze, with inscription *Chong-Ning-Tong-Bao*; Chinese, 1102–6; 2013.43; James C. Y. Watt

Wang Dongling, Chinese; *Ink Meditation*; hanging scroll, ink on paper, 2005; 2013.188.1; The artist

Wang Dongling, Chinese; *Being Open and Empty*; hanging scroll, ink on paper, 2005; 2013.188.2; The artist

Wang Dongling, Chinese; *Dark (Heaven) and Yellow (Earth)*; hanging scroll, ink on paper, 2005; 2013.188.3; The artist

Suzuki Osamu, Japanese; *Bird (Tori)*; porcelain with bluish-white glaze (*seihakuji*), ca. 1974; 2013.189; Joan B. Mirviss

#### PURCHASES

Unknown Artist, Japanese; *Illustrated Sutra of Past and Present Karma (Kako genzai inga kyō emaki)*; hanging scroll, ink, color on paper, late 13th century; 2012.249; Several members of The Chairman's Council Gifts, Miriam and Ira D. Wallach Foundation and Mary and James G. Wallach Foundation Gifts

Wang Dongling, Chinese; *Canon*; hanging scroll, ink on paper, 1991; 2012.320; Friends of Asian Art Gifts

Wang Dongling, Chinese; *Poem to the Tune of "Rain-Soaked Bell"*; hanging scroll, ink on paper, 2007; 2012.321; Friends of Asian Art Gifts

Chae Yongsin, Korean; *Portrait of a Scholar*; hanging scroll, ink, color on silk, 1924; 2012.329; Friends of Asian Art Gifts

Sopheap Pich, Cambodian (Battambang); *Buddha 2*; rattan, wire, dye, 2009; 2012.349; Friends of Asian Art Gifts

*Ushnishavijaya Enthroned in the Womb of a Stupa*; tangka, gouache on cotton; Nepalese, dated 1510–19; 2012.455; Lila Acheson Wallace Gift

*Achala, Destroyer of Ignorance, with Consort*; tangka, gouache on cotton; Nepalese, 1522–50; 2012.456; Lila Acheson Wallace Gift

*Chakrasamvara and Vajravarahi*; tangka, gouache on cotton; Nepalese, 1575–1600; 2012.457; The Miriam and Ira D. Wallach Foundation Fund

*Buddha Sakyamuni*; brass with color pigments; Central Tibetan, 12th–13th century; 2012.458; Lila Acheson Wallace, Oscar L. Tang, Anthony W. and Lulu C. Wang, and Annette de la Renta Gifts

*Spiritual Master Padmasambhava*; copper alloy; Western Tibetan or Ladakh, 14th century; 2012.459; Lila Acheson Wallace, The Vincent Astor Foundation, Eliot C. Nolen, T. Rowe Price Services, Inc., and Sir Joseph Hotung Gifts; Seymour and The Miriam and Ira D. Wallach Foundation Funds

*White Tara and Green Tara*; tangka, gouache on cotton; Western Tibetan (Guge), 1450–1500; 2012.460; Oscar L. Tang Gift, in honor of Agnes Hsu

*Buddha Sakyamuni and Scenes of His Previous Lives (Jataka Tales)*; tangka, gouache on cotton; Tibetan, 1573–1619; 2012.461; Lila Acheson Wallace Gift

Kitaharasa, Nepalese; *Mandala of the Sun God Surya*; tangka, gouache on cotton, dated 1379 (?); 2012.462; The Vincent Astor Foundation and Friends of Asian Art Gifts

*Vishnu Riding on Garuda*; gilt copper, repoussé; Nepalese, dated 1004; 2012.463; Lila Acheson Wallace, Jeffrey B. Soref and Natalie Soref Gifts

Fujikasa Satoko, Japanese; *Flow*; sand-glazed stoneware with matte white slip, 2011; 2012.512; Halsey and Alice North and Joseph A. Precker Gifts



*Sutra Cover with Eight Buddhist Treasures*; silk tapestry (*kesi*), dyed polychrome silk yarns, gold-wrapped yarns in weft-faced tabby-weave fabric; Chinese, 18th century; 2012.559; Barbara and William Karatz Gift, in honor of James C. Y. Watt

Calcutta Art Studio Pvt. Ltd., Indian; *Shiva Turns to Ashes (Madan-Bhasma)*; lithograph, 1890; 2013.1; Anonymous Gift

Calcutta Art Studio Pvt. Ltd., Indian; *Gods to be Worshipped in the Evening*; lithograph, 1880–90; 2013.2; Anonymous Gift

Calcutta Art Studio Pvt. Ltd., Indian; *Kali*; lithograph, ca. 1885–95; 2013.3; Anonymous Gift

Calcutta Art Studio Pvt. Ltd., Indian; *Sarasvati*; lithograph, ca. 1885–95; 2013.4; Anonymous Gift

Oriental Studio, Indian; *Shri Shri Lakshmi*; lithograph with hand-coloring, ca. 1880; 2013.5; Gift of Mrs. William J. Calhoun, by exchange

Kansaripara Art Studio, Indian; *Vishva Rajalakshmi Gomatal*; lithograph, ca. 1890; 2013.6; Gift of Mrs. William J. Calhoun, by exchange

*Rama, Sita, Lakshmana*; lithograph with varnish; Indian, ca. 1880–1900; 2013.7; Gift of Mrs. William J. Calhoun, by exchange

Bhau, Bul & Co., Indian; *Krishna and Gopis*; lithograph with varnish, ca. 1880–1900; 2013.8; Gift of Mrs. William J. Calhoun, by exchange

Unknown publisher, Indian; *Radha*; lithograph with varnish, ca. 1880–1900; 2013.9; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Fine Arts Lithographic Press, Indian; *Lakshmi*; lithograph, 1894; 2013.10; Gift of Mrs. William J. Calhoun and Bequest of Nina Bunshaft, by exchange

Ravi Varma Fine Arts Lithographic Press, Indian; *Sarasvati*; lithograph, 1894–1900; 2013.11; Anonymous Gift

Ravi Varma Press, Indian (Karli-Bombay); *Markendeya*; lithograph, ca. 1900; 2013.12; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press, Indian (Karla-Lonavla); *Vishnu's Fish Avatar (Matsya Avatara)*; lithograph, ca. 1900–1915; 2013.13; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press, Indian (Karla-Lonavla); *Ram Panchayatam*; lithograph, ca. 1900–1910; 2013.14; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press, Indian (Karla-Lonavla); *The Five Gods (Panchadeva)*; lithograph, ca. 1910; 2013.15; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press (Malavli-Lonavla), Indian; *Balaskandha*; lithograph with varnish, 1920–30; 2013.16; Gift of Mrs. William J. Calhoun, by exchange

Ravi Varma Press, Indian (Malavli-Lonavla); *Kali*; lithograph with varnish, ca. 1910–20; 2013.17; Gift of Mrs. William J. Calhoun, by exchange

Hemchander Bhargava, Indian; *Shri Kenarnathji*; lithograph with varnish, 1900–1920; 2013.18; Gift of Mrs. William J. Calhoun, by exchange

Unknown Artist, Indian; *Mynah Birds*; pair of six-panel folding screens, ink, color, gold on paper, early 17th century; 2013.21.1, .2; Miriam and Ira D. Wallach Foundation and Anonymous Gifts

Unknown Artist, Korean; *Deer amid Pine Trees*; two hanging scrolls, ink, color on silk, 19th century; 2013.29a, b; Friends of Asian Art Gifts

Unknown Artist, Japanese; *Thousand-Armed Kannon (Senju Kannon)*; hanging scroll remounted on a panel, embroidered silk appliquéd to cotton backing, probably 16th century; 2013.114; Sue Cassidy Clark Gift, in memory of Terry Satsuki Milhaupt

Shinoda Tōkō, Japanese; *Words of Gold*; ink on gilded paper, framed, dated 2011; 2013.161; Gift of Estate of Mrs. E. H. Harriman, by exchange

Nakamura Takuo, Japanese; *Waves at Suminoe (Nami, Suminoe)*; two pieces of stoneware with polychrome under- and overglazes, 2012; 2013.162a, b; The B. D. G. Leviton Foundation Gift

*Figure of a Seated Luohan*; soapstone; Chinese, 17th century; 2013.167; Friends of Asian Art Gifts

Fukami Sueharu, Japanese; *Upright (Kitsu)*; pale-blue glazed porcelain, granite base, 2012; 2013.168a, b; Anonymous Gift

*Tea Bowl with Splashed Decoration*; stoneware with brown glaze, slip decoration; Chinese, 12th–13th century; 2013.174; Friends of Asian Art Gifts

*Jar*; porcelain with glaze (*Xing* ware); Chinese, 7th–early 8th century; 2013.231; Barbara and William Karatz Gift, in honor of James C. Y. Watt

Song Yeong-bang, Korean; *Lotus and Carp*; eight-panel folding screen, ink, light color on paper, 1990; 2013.232; Jungwhe Josephine Moon and Hyun Jun M. Kim Gifts

*Enthroned Buddha*; silver, gold, unfired clay; Cambodian (probably Phnom Penh), 1923; 2013.247a–h; Anonymous Gift

*Models for Paper Folding (Origata tehon)*; scrapbook album of 128 mounted samples, 23 loose folded paper samples; Japanese, 1697; 2013.248.1–.25; Gift of I. N. Phelps Stokes, by exchange

*Bhairava Mask*; copper alloy, possibly brass; Indian (probably Kashmir), late 6th–7th century; 2013.249; Bobbie Falk Gift, in honor of Robert Falk

*Bowl with Decoration of Auspicious Characters*; porcelain with cobalt-blue design; Korean, 19th century; 2013.251; Friends of Asian Art Gifts

## The Costume Institute

### GIFTS

Karl Lagerfeld, French, born Hamburg; for House of Chanel, French; *Ensemble*; wool, silk, metal, 2003; 2012.313.1a, b; Mrs. Charles Wrightsman

Oscar de la Renta, American; *Evening Dress*; silk, feathers, 2007; 2012.313.2; Mrs. Charles Wrightsman

Dries van Noten, Belgian; *Ensemble*; wool, 2000–2001; 2012.314.1a–c; N. V. Van Noten Andries

Dries van Noten, Belgian; *Suit*; linen, 2002–3; 2012.314.2a, b; N. V. Van Noten Andries

Dries van Noten, Belgian; *Ensemble*; wool, silk, 2004–5; 2012.314.3a, b; N. V. Van Noten Andries

- Dries van Noten, Belgian; *Ensemble*; silk, 2008–9; 2012.314.4a–c; N. V. Van Noten Andries
- Dries van Noten, Belgian; *Dress*; cotton, 2009; 2012.314.5; N. V. Van Noten Andries
- Dries van Noten, Belgian; *Ensemble*; cotton, synthetic, 2009; 2012.314.6a, b; N. V. Van Noten Andries
- Yohji Yamamoto, Japanese; *Ensemble*; wool, 2003–4; 2012.315a, b; Minori Shironishi
- Italo Zucchelli, Italian; for Calvin Klein, Inc., American; *Ensemble*; wool, spandex, silk, cotton, 2009–10; 2012.316a–d; Calvin Klein Inc.
- Arthur McGee, American; *Dress*; cotton, synthetic, 1960s; 2012.317a, b; Anne Doris
- Betsy Johnson, American; Penelope Tree, British-American; *Dress*; synthetic, 1966; 2012.318; Penelope Tree
- Ronald Kolodzie, American; *Jumpsuit*; cotton blend, 1970s; 2012.319.1; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Trousers*; vinyl, leather, 1970s; 2012.319.2; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Trousers*; cotton, 1970s; 2012.319.3; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Trousers*; silk, 1970s; 2012.319.4; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Shirt*; nylon, 1970s; 2012.319.5; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Shirt*; nylon, 1970s; 2012.319.6; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Shoes*; leather, 1970s; 2012.319.7a, b; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Shirt*; nylon, 1970s; 2012.319.8; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Trousers*; cotton, 1970s; 2012.319.9; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Ronald Kolodzie, American; *Trousers*; leather, 1970s; 2012.319.10; Lydia (Kolodzie) Dolch, in memory of her brother, Ronald Kolodzie
- Karl Lagerfeld, French, born Hamburg; for House of Chanel, French; *Ensemble*; wool, silk, chinchilla fur, ostrich feathers, 2008–9; 2012.488a, b; Mrs. William McCormick Blair, Jr.
- Antonio Palladino, American; *Bracelet*; silver, 2009; 2012.489; Carol B. Grossman, given in memory of Jane Stapleton
- Comme des Garçons, Japanese; *Dress*; synthetic, 1992–93; 2012.490.1; Mrs. Muffy Flouret
- Marc Jacobs, American; for Perry Ellis Sportswear Inc., American; *Dress*; cotton, 1993; 2012.490.2; Mrs. Muffy Flouret
- Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; cotton, synthetic, 1996–97; 2012.490.3; Mrs. Muffy Flouret
- Miuccia Prada, Italian; for Prada, Italian; *Raincoat*; synthetic, 2002–3; 2012.491a–d; Sharon and Richard Hurowitz
- Geoffrey Beene, American; *Jacket*; wool, synthetic, ca. 1992; 2012.518; Maisie Houghton
- Philip Treacy, British; *Hat*; silk, metal, synthetic, 2011; 2012.519; Melinda B. Hildebrand
- Suit*; silk; American, late 20th century; 2012.533.1a, b; Kenneth Jay Lane
- Robe*; silk, cotton; Indian, 20th century; 2012.533.2; Kenneth Jay Lane
- Fernando Sánchez, American, born Belgium; *Robe*; silk, late 20th century; 2012.533.3; Kenneth Jay Lane
- Turnbull & Asser, British; *Ensemble*; silk, late 20th century; 2012.533.4a, b; Kenneth Jay Lane
- House of Dior, French; *Trousers*; silk, metal, late 20th century; 2012.533.5; Kenneth Jay Lane
- House of Dior, French; *Trousers*; silk, metal, late 20th century; 2012.533.6; Kenneth Jay Lane
- Robe*; silk; American, 20th century; 2012.533.7; Kenneth Jay Lane
- Robe*; silk, metal; American, 20th century; 2012.533.8; Kenneth Jay Lane
- Robe*; silk, metal; American, 20th century; 2012.533.9; Kenneth Jay Lane
- Robe*; silk; American, 20th century; 2012.533.10; Kenneth Jay Lane
- Robe*; silk, metal; American, 20th century; 2012.533.11; Kenneth Jay Lane
- Dressing Gown*; silk; Balinese, 20th century; 2012.533.12; Kenneth Jay Lane
- Ensemble*; silk, cotton; American, late 20th century; 2012.533.13a–c; Kenneth Jay Lane
- Julian Tomchin, American; *Robe*; cotton, late 20th century; 2012.533.14; Kenneth Jay Lane
- Shoes*; alligator leather; American, late 20th century; 2012.533.15a, b; Kenneth Jay Lane
- André Courrèges, French; *Coat*; fur, silk, 1961; 2012.534; The Derald H. Ruttenberg Foundation
- Emilio Schuberth, Italian; *Ensemble*; silk, mid-20th century; 2012.535a, b; Rosalind Steiner
- Rudi Gernreich, American, born Austria; *Bathing Suit*; wool, synthetic, ca. 1960; 2012.537; Hanna D. Altman
- Gilbert Adrian, American; *Jacket*; silk, 1942–52; 2012.538.1; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.2a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.3a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.4a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.5a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.6a, b; Patricia Pastor and Barry Friedman

- Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.7a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.8a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; wool, 1942–52; 2012.538.9a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.10; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.11a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.12; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.13a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.14; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.15; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.16a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.17a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Coat*; wool, 1942–52; 2012.538.18; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.19a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.20a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Ensemble*; silk, 1942–52; 2012.538.21a, b; Patricia Pastor and Barry Friedman
- Gilbert Adrian, American; *Dress*; silk, 1942–52; 2012.538.22; Patricia Pastor and Barry Friedman
- Halston, American; *Dress*; silk, 1978; 2013.137.1; Catherine Meacham Durgin
- Halston, American; *Dress*; silk, 1976–78; 2013.137.2a, b; Catherine Meacham Durgin
- Yoko Ono, American, born Japan; for Opening Ceremony, American; *Shirt*; synthetic, 2012; 2013.138.1; Harold Koda and Alan Kornberg
- Yoko Ono, American, born Japan; for Opening Ceremony, American; *Trousers*; wool, synthetic, 2012; 2013.138.2; Harold Koda and Alan Kornberg
- Yoko Ono, American, born Japan; for Opening Ceremony, American; *Shirt*; rayon from bamboo, synthetic, 2012; 2013.138.3; Harold Koda and Alan Kornberg
- Yoko Ono, American, born Japan; for Opening Ceremony, American; *Trousers*; wool, synthetic, 2012; 2013.138.4; Harold Koda and Alan Kornberg
- Karl Lagerfeld, French, born Hamburg; for House of Chanel, French; *Ensemble*; cotton, synthetic, leather, metal, 2011; 2013.157.1a–h; CHANEL
- Karl Lagerfeld, French, born Hamburg; for House of Chanel, French; *Ensemble*; cotton, synthetic, leather, metal, 2011; 2013.157.2a–d; CHANEL
- Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*, cotton, ca. 1984; 2013.190a, b; Patricia Volk
- Mariano Fortuny, Spanish; *Jacket*; silk, pigment, first quarter of the 20th century; 2013.191; Jacqueline Loewe Fowler
- Halston, American; *Dress*; synthetic, metal, ca. 1976; 2013.192; Harold Koda and Alan Kornberg
- Deirdre Hawken, British; *Hat*; silk, cotton, synthetic, metal, 2013; 2013.193; Deirdre Hawken
- PURCHASES
- Breeches*; leather; French, ca. 1805; 2012.386; Friends of The Costume Institute Gifts
- Coat*; cotton; European, ca. 1790; 2012.387; Friends of The Costume Institute Gifts
- Vivienne Westwood, British; Malcolm McLaren, British; *Shoes*; leather, metal, ca. 1976; 2012.388a, b; Friends of The Costume Institute Gifts
- Vivienne Westwood, British; Malcolm McLaren, British; *Ensemble*; wool, cotton, metal, 1974–80; 2012.389a, b; Friends of The Costume Institute Gifts
- Vivienne Westwood, British; Malcolm McLaren, British; *Shirt*; cotton, synthetic, 1974–80; 2012.390; Friends of The Costume Institute Gifts
- Thierry Mugler, French; *Dress*; Lurex, wool, ca. 1980; 2012.391; Friends of The Costume Institute Gifts
- Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Coat*; wool, 1982–83; 2012.392; Friends of The Costume Institute Gifts
- Thierry Mugler, French; *Jacket*; leather, 1989; 2012.393; Friends of The Costume Institute Gifts
- Azzedine Alaïa, French, born Tunisia; *Leggings*; synthetic, 1990s; 2012.394; Friends of The Costume Institute Gifts
- Thierry Mugler, French; *Suit*; wool, synthetic, ca. 1990; 2012.395a, b; Various donors
- Shoes*; wood, cotton; French, 1940–45; 2012.396a, b; Various donors
- Iris Van Herpen, Dutch; *Ensemble*; polyamide, leather, synthetic, 2011–12; 2012.560a–d; Friends of The Costume Institute Gifts
- Robe*; cotton, linen; Dutch, 1720–40; 2012.561; Isabel Shults Fund
- Koos van den Akker, American, born The Netherlands; *Dress*; synthetic, 1977; 2012.562; The Dorothy Strelsin Foundation Inc. Gift
- Earrings*; iron, gold; German, ca. 1810; 2012.563a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund
- Necklace*; iron, gold; German, ca. 1810; 2012.564; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Azzedine Alaïa, French, born Tunisia; *Dress*; silk, polyester, ca. 2010; 2013.30; The Dorothy Strelsin Foundation Inc. Gift

Azzedine Alaïa, French, born Tunisia; *Ensemble*; polyester, ca. 2006; 2013.31a, b; The Dorothy Strelsin Foundation Inc. Gift

Vivienne Westwood, British; Malcolm McLaren, British; *Shirt*; cotton, synthetic, 1976–80; 2013.32a–d; Millia Davenport and Zipporah Fleisher Fund

Alexander McQueen, British; *Jacket*; silk, spring/summer 1995; 2013.33; Millia Davenport and Zipporah Fleisher Fund

*Dress*; linen, cotton; British, ca. 1910; 2013.67; Isabel Shults Fund

Yves Saint Laurent Rive Gauche, French; *Tunic*; cotton, metal, ca. 1970; 2013.115; Gould Family Foundation

Azzedine Alaïa, French, born Tunisia; *Dress*; wool, metal, 1986; 2013.140; Gould Family Foundation

*Earrings*; preserved bird, gold, metal; British, ca. 1865; 2013.143a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Azzedine Alaïa, French, born Tunisia; *Dress*; leather, metal, ca. 1986; 2013.175; The Dorothy Strelsin Foundation Inc. Gift

Maison Martin Margiela, French; *Ensemble*; synthetic, silk, cotton, metal, 2009; 2013.176a–c; Friends of The Costume Institute Gifts

## Drawings and Prints

### *Drawings*

#### GIFTS

Jean Jacques François Le Barbier, French; *Bacchanal*; black chalk, pen and brown ink, brush and brown and gray wash, watercolor, ca. 1765–66; 2012.311; Joseph Baillio

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Admiral Gaspard de Coligny and View of Medieval Paris: Designs for the Huguenot Window, First Presbyterian Church, New York City*; watercolor, ink, 1915; 2012.400.1a, b; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Matthew: Design for a Stained-Glass Window, Joseph Stickney Memorial Church of the Transfiguration, Bretton Woods, New Hampshire*; watercolor, ink, 1911; 2012.400.2; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Angel Revealing a Vision of the New Jerusalem: Design for a Stained-Glass Window, Saint Michael's Church, New York City*; watercolor, pen and ink, 1910; 2012.400.3; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Raphael, the Guardian of Travelers: Design for a Stained-Glass Window, Memorial to Canon McGrath*; watercolor, pen and ink, 1890–1918; 2012.400.4; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Gabriel: Design for a Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.5; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Angel Playing a Lute: Design for a Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.6; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Mary Magdalen at the Sepulcher: Design for a Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.7; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Andrew Representing Obedience: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.8; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Mary, the Mother of Jesus, Representing Faith: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.9; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Philip, Representing Hope: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.10; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint Peter, the Great Apostle, Representing Courage: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.11; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint James, the Great, Representing Steadfastness: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.12; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Jesus Christ: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.13; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Saint John, the Divine, Representing Love: Design for a Stained-Glass Window, First Presbyterian Church, Flemington, New Jersey*; watercolor, pen and ink, one of a set of seven, 1918–21; 2012.400.14; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *The Virgin Mary, or a Female Saint, at Prayer: Design for a Memorial Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.15; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Saint John: Design for a Stained-Glass Window, Christ's Church, Marlborough, New York*; watercolor, pen and ink, ca. 1929; 2012.400.16; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Prophet Isaiah: Design for a Stained-Glass Window in Memory of Dwight Braman, Christ's*



*Church, Marlborough, New York*; watercolor, pen and ink, ca. 1929; 2012.400.17; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Design for the Arched Top of a Stained-Glass Window Decorated with Gothic Ornament*; watercolor, pen and ink, 1890–1918; 2012.400.18; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Design for the Arched Top of a Stained-Glass Window Decorated with Renaissance Ornament*; watercolor, pen and ink, 1890–1918; 2012.400.19; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Angel, Flora, and Pomona: Design for a Panel to Be Placed over a Dining Room Sideboard in an Apartment Hotel*; watercolor, gold paint, pen and ink, graphite, 1895–1920; 2012.400.20; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Design for Side Altar, Church of the Ascension, New York City*; watercolor, gold paint, pen and ink, 1930; 2012.400.21; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Suffer the Little Children to Come unto Me: Design for Two Panels in a Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.22; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Clayton and Bell, British (London); *Design for a Multi-paned Stained-Glass Window, Church of the Divine Paternity, New York City*; watercolor, pen and ink, ca. 1898; 2012.400.23; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Hunter and Hound: Design for a Stained-Glass Window (Probably for the Belmont House, New York City)*; watercolor, pen and ink, ca. 1915; 2012.400.24; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American, born Italy; *Woman Holding a Rose: Design for a Stained-Glass Window (Probably for the Belmont House, New York)*; watercolor, pen and ink, ca. 1915; 2012.400.25; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Faith, Charity, and Hope: Designs for Three Stained-Glass Window Panels*; watercolor, pen and ink, 1890–1918; 2012.400.26; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Veritas: Design for a Memorial Stained-Glass Window*; watercolor, pen and ink, 1890–1918; 2012.400.27; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Remillard Photographers, American; *David Maitland Armstrong as a Boy*; photograph, ca. 1846; 2012.400.28; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

*David Maitland Armstrong and Helen Neilson Armstrong in Fifteenth-Century-Style Fancy Dress in Rome*; photograph; Italian, 1871; 2012.400.29; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

*Mrs. David Maitland Armstrong and Her Son Hamilton Armstrong in Germany*; photographic postcard; German, ca. 1905; 2012.400.30; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

*Helen Maitland Armstrong in a Flower Garden*; photograph; American, ca. 1900; 2012.400.31; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

The Huguenot Society of America, American (publisher); *Dedication of the Huguenot Window, Given by Doctor Benjamin G. Demarest as a Memorial to His Mother, in the Old First Presbyterian Church, Fifth Avenue and Twelfth Street, New York City, on Sunday, December 19, 1915*; letterpress, 1915; 2012.400.32; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Umberto Brunelleschi, Italian; *Five Illustrations for Shakespeare's "Le songe d'une nuit d'été" ("A Midsummer Night's Dream")*; two graphite and three gouache and graphite, 1947; 2012.403.1–.5; Gloria Gallucci and Julien Stock

Henry-Bonaventure Monnier, French; *Self-Portrait as Monsieur Prudhomme*; watercolor, gouache over graphite, pen and brown ink, 1861; 2012.446.1; Eric G. Carlson, in honor of Patricia Mainardi

Jan Toorop, Dutch; *Woman and Child Resting, a Man Working in the Field Beyond*; graphite, watercolor, white gouache, 1898; 2012.492; Eric Gillis

D. Maitland Armstrong, American; Helen Maitland Armstrong, American, born Italy; *Nativity: Design for the Stickney Memorial Window, Faith Chapel, Jekyll Island, Georgia*; watercolor, pen and ink, ca. 1904; 2012.498; Helena Bienstock, Cynthia MacKay Keegan and Frank E. Johnson

Eugène Boudin, French; *Fishermen's Wives*; watercolor, graphite, ca. 1855–60; 2012.500; Lizanne Merrill, in honor of Robert and Marion Merrill

Morazzone (Pier Francesco Mazzucchelli), Italian; *The Last Supper*; pen and brown ink, brush and brown wash highlighted with white gouache and black chalk or graphite, ca. 1608; 2012.501; Katrin Bellingier Kunsthandel

George Richmond, British; *"Jocund Day Stands Tiptoe on the Misty Mountain Tops" (Shakespeare, "Romeo and Juliet," Act 3, Scene 5)*; graphite, ca. 1830; 2012.539.1; Alexander B. V. Johnson and Roberta J. M. Olson

Sir Frank Dicksee, British; *Redemption of Tannhäuser* (recto); *Figure Sketches* (verso); watercolor heightened with white gouache on buff card (recto); graphite (verso); 1892; 2012.539.2; Alexander B. V. Johnson and Roberta J. M. Olson

Max Klinger, German; *Three Studies of Women's Heads*; pen and black ink, 1883; 2012.539.3; Alexander B. V. Johnson and Roberta J. M. Olson

Niels Simonsen, Danish; *A Turkish Warrior*; graphite heightened with white gouache, ca. 1843; 2012.539.4; Alexander B. V. Johnson and Roberta J. M. Olson

#### PURCHASES

Attributed to Johann Tobias Sergel, Swedish; *Venus Preventing Aeneas from Killing Helen*; pen and brown ink, brown wash over graphite, late 18th century; 2012.278; Guy Wildenstein Gift

Otto van Veen, Netherlandish; *The Martyrdom of Saint Andrew*; oil (*en brunaille*) on paper, framing line in pen and brown ink, probably by a later hand, ca. 1595; 2012.279; Harry G. Sperling Fund and Guy Wildenstein Gift

Giovanni Battista Dell'Era, Italian; *Portrait of Giovanni Antonio Santarelli*; black and red chalk, late 18th century; 2012.350; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Fedele Fischetti, Italian; *Design for the Fontana di Venere e Adone, Reggia di Caserta, Naples*; pen and black ink, gray wash over black chalk, ca. 1780; 2012.351; Edward Pearce Casey Fund

Christian Georg Schütz the Younger, German; *The Ruin of Liebenstein Castle near Bornhofen am Rhein, Seen from the Northwest*; pen and black ink, brush and gray ink, 1803; 2012.359; Van Day Truex and Harry G. Sperling Funds

Wilhelm Maria Hubertus Leibl, German; *Four Men Playing Music around a Table* (recto); *A Seated Cellist* (verso); graphite, ca. 1868–69; 2012.360; Harry G. Sperling Fund

August Georg Friedrich Lucas, German; *A Roadside Chapel near Tivoli*; watercolor, graphite, 1835; 2012.361; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Wilhelm von Kügelgen, German; *Portrait of a Young Man*; black chalk, heightened with white chalk, on brown-gray paper, mid-19th century; 2012.362; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Adolph Menzel, German; *View into a Courtyard*; graphite, ca. 1880–90; 2012.364; Karen B. Cohen, Ian Woodner Family Collection, and Harry G. Sperling Funds

Martinus Rørbye, Danish; *Landscape near Bangsbo, North Jutland, with Two Figures*; watercolor, graphite, framing line in pen and black ink, 1830; 2012.365; Mary Oenslager Fund

Johannes Riepenhausen, German; *The Death of Raphael*; pen and black and brown ink, ca. 1832; 2012.366; Frances and Claude Logan and Van Day Truex Funds

Johann Adam Klein, German; *View of the Alter Kranen in Würzburg* (recto); *Study of Three Soldiers and Two Additional Figures* (verso); graphite, 1815; 2012.367; Malcolm Hewitt Wiener Foundation Gift and Harry G. Sperling Fund

Ottmar Elliger the Younger, German; *The Parable of the Mote and the Beam* (*Matthew 7:3*); pen and black ink, brush and gray wash over red chalk, 1700 or before; 2012.368; Joseph F. McCrindle Gift

Josua de Grave, Dutch; *Peasants in a Landscape with a Military Camp in Grand-Haller*; pen and black ink, brush and gray wash, 1675; 2012.369; Sotheby's Gift and Harry G. Sperling Fund

Carl Maria Nicolaus Hummel, German; *Trees near Diessen*; graphite, mid-19th–early 20th century; 2012.370; Van Day Truex Fund

Hendrik Gerrit ten Cate, Dutch; *Deer under Beech Trees in Summer*; watercolor, black chalk, mid-19th century; 2012.371; Frits and Rita Markus Fund

Hendrik Gerrit ten Cate, Dutch; *Deer under Beech Trees in Winter*; watercolor, black chalk, framing line in graphite, mid-19th century; 2012.372; Frits and Rita Markus Fund

Carl Spitzweg, German; *A Standing Bavarian Retired Soldier*; oil on paper, ca. 1860; 2012.373; Van Day Truex Fund

Carl Spitzweg, German; *Study of Rocks*; watercolor, graphite, ca. 1838; 2012.374; Van Day Truex Fund

Carl Gustav Carus, German; *Study of a Willowherb* (recto); *Study of Two Cows* (verso); graphite, brush and gray ink (recto); graphite (verso); 1858 (?); 2012.375; Van Day Truex Fund

Eduard Gaertner, German; *View of Berlin with the Ephraim Palais at Left*; watercolor, 1847; 2012.376; Harry G. Sperling Fund

Vilhelm Hammershøi, Danish; *Figure Reading at a Table in an Interior at Night*; fabricated black and red chalk, ca. 1891; 2012.377; Van Day Truex Fund

Christoffer Wilhelm Eckersberg, Danish; *The Church of Saints Cosmas and Damianus*; graphite, brush and brown ink, framing lines in graphite, brush and blue watercolor, 1814–15; 2012.378; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Hans Christian Andersen, Danish; *A Whole Cut Fairy Tale*; paper cutout, ca. 1864; 2012.379; Mary Martin Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Gilpin, British; *Landscape with Hills and a Lake*; pen and black ink, gray wash on buff paper, 18th century; 2012.380; Jeffrey L. Berenson Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Gilpin, British; *Landscape with Hill, Lake, and Figures*; pen and black ink, gray wash on buff paper, 18th century; 2012.381; Jeffrey L. Berenson Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Hermann Kestner, German; *Design Illustrating an Excursion to the Countryside*; graphite, 1839; 2012.383; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Pieter Jansz. Saenredam, Dutch; *Ground Plan of the Church of Saint John in 's-Hertogenbosch*; pen and brown ink, yellow, gray, and red wash, over lead or graphite, 1632; 2012.414; Rogers Fund, Paul W. L. Russell, David T. Schiff, Mr. and Mrs. Mark Fisch, and Annette de la Renta Gifts

Jean-Baptiste Lemoyne the Younger, French; *Portrait of Etienne Maurice Falconet (1716–1791)*; black, red, and white chalk, with stumping, 1741; 2012.415; The Morris and Alma Schapiro Fund Gift

*Saint Leonard and Episodes from His Life*; brush and ink washes, lead white over metalpoint; Italian (Umbria-Lazio), ca. 1500–1505; 2012.450; Edward Pearce Casey Fund

Rudolf Gaupmann, Austrian; *Prince Paul Clemens von Metternich as a Child, Surrounded by Toys*; watercolor, gouache, graphite, 1841; 2012.464; Harry G. Sperling Fund

Franz Eybl, Austrian; *François Henri Schlick, Count of Bassano de Weisskirchen*; watercolor, gouache, graphite, 1837; 2012.465; The Isaacson-Draper Foundation Gift

Moritz Michael Daffinger, Austrian; *Prince Felix of Schwarzenberg*; watercolor, gouache, graphite, 1838; 2012.466; Harry G. Sperling Fund

Josef Kriehuber, Austrian; *Prince Friedrich of Schwarzenberg*; watercolor, gouache, graphite, 1847; 2012.467; Harry G. Sperling Fund

Josef Kriehuber, Austrian; *Count Georg Esterházy von Galántha*; watercolor, gouache, graphite, 1840; 2012.468; Harry G. Sperling Fund

Moritz Michael Daffinger, Austrian; *Countess Hélène Esterházy, née Countess Bezobnavor*; watercolor, gouache, graphite, ca. 1841; 2012.469; Harry G. Sperling Fund

Ferdinand Georg Waldmüller, Austrian; *Prince Rudolph Joseph of Colloredo-Mansfeld*; watercolor, gouache, graphite, 1835; 2012.470; Harry G. Sperling Fund

Moritz Michael Daffinger, Austrian; *Hussein Khan*; watercolor, gouache, graphite, 1839; 2012.471; Harry G. Sperling Fund

Jacques Louis David, French; *The Death of Socrates*; pen and black ink, brush and gray wash over black chalk, with light squaring in black chalk, ca. 1782; 2013.59; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Louis Félix de La Rue, French; *Classical Scene with Figures Gathered around a Sacrificial Altar*; pen and black ink, brush and gray wash, ca. 1760–65; 2013.60; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Paolo Veronese (Paolo Caliari), Italian; *Sketches for Compositions and Groups of Figures*; pen and brown ink, brush and brown wash, ca. 1568–88; 2013.61; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Paul (Hippolyte) Delaroche, French; *Study for a Figure of Fame*, from the *Hemicycle of the Fine Arts for the School of Fine Arts, Paris (Hémicycle des Beaux-Arts, Ecole des Beaux-Arts)*; watercolor, gouache over black chalk, ca. 1837–41; 2013.62; Guy Wildenstein Gift

Ferdinand Georg Waldmüller, Austrian; *Portrait of a Woman in a Lace Bonnet, in Three-Quarter Profile to the Left*; graphite, mid-19th century; 2013.63; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Angelica Kauffmann, Swiss; *Study of a Standing Woman*; black chalk, heightened with white chalk, on gray-blue prepared paper, 1792–96 (?); 2013.64; Brooke Russell Astor Bequest

Angelica Kauffmann, Swiss; *Study of a Seated Woman*; black chalk, heightened with white chalk, on light-brown prepared paper, 1790–91 (?); 2013.65; Brooke Russell Astor Bequest

Henry Fuseli, Swiss; *Perseus Holding the Head of Medusa While Being Attacked by the Other Gorgons* (recto); *Sketch* (verso); pen and brown ink, black chalk, framing line in pen and brown ink (recto); red and black chalk (verso); 1816; 2013.66; Brooke Russell Astor Bequest

Edward Francis Burney, British; *Study for the "Attack on Copenhagen"*; black chalk, pen and brown ink, gray wash, 1801–2; 2013.69; Brooke Russell Astor Bequest

Thomas Sandby, British; *The Moat Island, Windsor Great Park*; watercolor, pen and gray ink, graphite, 1754–55 (?); 2013.70; Brooke Russell Astor Bequest

James Duffield Harding, British; *Ponte Santa Trinità, Florence*; watercolor, graphite, before 1832; 2013.71; Brooke Russell Astor Bequest

Edward Duncan, British; *A Town on an Estuary at Low Tide*; watercolor, gum arabic over graphite, heightened with gouache, 1868; 2013.72; Brooke Russell Astor Bequest

Francis Towne, British; *Berry Pomeroy Castle in the County of Devon*; watercolor, pen and ink on a sheet made of two joined pieces of paper (?), 1775–1805; 2013.73; Brooke Russell Astor Bequest

Richard Dadd, British; *Portrait of Mr. George Bailey*; watercolor, 1855; 2013.74; Brooke Russell Astor Bequest

Thomas Seddon, British; *View on the Nile near Cairo*; watercolor, graphite, heightened with bodycolor, stopping out, ca. 1855; 2013.75; Brooke Russell Astor Bequest

Samuel Buck, British; *Tynemouth Castle, Northumberland*; pen and black ink, brush and gray wash, 1728; 2013.76; Brooke Russell Astor Bequest

David Roberts, British (Scotland); *The Giralda, Seville*; watercolor, graphite, heightened with touches of white, on blue-gray paper, 1833; 2013.77; Brooke Russell Astor Bequest

William Henry Hunt, British; *An Apple, Grapes, and a Hazelnut on a Mossy Bank*; watercolor, graphite, heightened with white, 1810–64; 2013.78; Brooke Russell Astor Bequest

William Henry Hunt, British; *Fishermen's Cottages and Other Houses on the Beach at Hastings*; watercolor, 1810–64; 2013.79; Brooke Russell Astor Bequest

George Richmond, British; *Compositional Study for "Comus—The Measure"* (recto); *Studies of a Man's Right Leg, after Titian, and a Profile, for "Comus—The Measure"* (verso); black chalk, before 1864; 2013.80; Brooke Russell Astor Bequest

George Richmond, British; *Study for a Male Figure in "Comus—The Measure"* (recto); *Reclining Male Nude* (verso); black chalk, before 1864; 2013.81; Brooke Russell Astor Bequest

George Richmond, British; *Study of a Man Gazing down*; pen and brown ink, 1840–80; 2013.82; Brooke Russell Astor Bequest

George Richmond, British; *Portrait of George Eliot, Seen in Profile to the Left*; graphite, 1881; 2013.83; Brooke Russell Astor Bequest

*Caricature of a Man Wearing a Pince-nez, Seen in Profile*; pen and ink; British, 1850–1900; 2013.87; Brooke Russell Astor Bequest

*Caricature of Two Men*; pen and ink; British, 1850–90; 2013.88; Brooke Russell Astor Bequest

George Richmond, British; *Study of a Tree*; watercolor, possibly 1848; 2013.89; Brooke Russell Astor Bequest

George Richmond, British; *Landscape at Margate*; black chalk, 1840–60 (?); 2013.90; Brooke Russell Astor Bequest

George Richmond, British; *Cedar Trees in a Park*; black, red, and white chalk, on brown paper, 1840–70; 2013.91; Brooke Russell Astor Bequest

George Richmond, British; *Burdock*; black and white chalk on blue-gray paper, 1820–90; 2013.92; Brooke Russell Astor Bequest

George Richmond, British; *Study of a Plant*; black chalk, 1840–80; 2013.93; Brooke Russell Astor Bequest

Paul Sandby, British; *Valle Crucis Abbey, Denbighshire*; reed pen and gray and black ink, watercolor over graphite, 1770–79; 2013.94; Brooke Russell Astor Bequest

John Hamilton Mortimer, British; *Classical Subject, Possibly the Aftermath of a Battle*; pen and black and brown ink, traces of black chalk, 1760–79; 2013.95; Brooke Russell Astor Bequest

William Young Ottley, British; *Vision of the True Cross Appearing to Saint Helen*; graphite, black chalk, 1790–1836; 2013.96; Brooke Russell Astor Bequest

Hugh Douglas Hamilton, Irish; *Portrait of William Evelyn of St Clere, Kent, Holding a Spaniel*; pastel, ca. 1768–89; 2013.97; Brooke Russell Astor Bequest

Sir Thomas Lawrence, British; *Portrait of Benjamin Rouse Junior*; graphite, black and red chalk, ca. 1813; 2013.98; Brooke Russell Astor Bequest

George Romney, British; *Portrait Study of the Reverend William Atkinson, Half-Length, Wearing a Broad-Brimmed Hat*; graphite, ca. 1760–62; 2013.99; Brooke Russell Astor Bequest

Thomas Gainsborough, British; *A Clump of Trees*; graphite, brush and gray wash, ca. 1757; 2013.100; Brooke Russell Astor Bequest



Jean-Baptiste-Claude Chatelain, British; *A Classical Landscape*; graphite, pen and gray ink, brush and blue, brown, and gray wash, 1740–79; 2013.101; Brooke Russell Astor Bequest

Theodosius Forrest, British; *Trees by an Entrance to a Park*; graphite, brush and green and ocher wash, 1748–84; 2013.102; Brooke Russell Astor Bequest

John Glover, British; *Barren Coast and Slight Storm*; graphite, brush and black and gray wash, 1794; 2013.103; Brooke Russell Astor Bequest

Peter De Wint, British; *Walham Abbey, Essex*; graphite, watercolor, ca. 1840; 2013.104; Brooke Russell Astor Bequest

James Ward, British; *A Rocky Stream*; graphite, ca. 1811; 2013.105; Brooke Russell Astor Bequest

Joshua Cristall, British; *Barking Timber in Wychwood Forest, Oxfordshire*; graphite, pen and gray ink, watercolor with gum arabic, scratching out, ca. 1818; 2013.106; Brooke Russell Astor Bequest

George Richmond, British; *Study of a Female Nude, Seated*; red and black chalk, 1870–79; 2013.107; Brooke Russell Astor Bequest

Charles Landseer, British; *A Full-Size Ecorché Study of a Hound*; black, red, and white chalk, 1821; 2013.108; Brooke Russell Astor Bequest

John Sell Cotman, British; *The Abbatial House, Abbey of Saint-Ouen, Rouen*; graphite, watercolor, heightened with bodycolor, scratching out, 1824–31; 2013.109; Brooke Russell Astor Bequest

Edward Lear, British; *Agia Paraskevi, Epirus, Greece*; graphite, pen and brown ink, watercolor, 1857; 2013.110; Brooke Russell Astor Bequest

Sebastiano Conca, Italian; *Venus at the Forge of Vulcan* (recto); *Sketches with Two Putti* (verso); pen with black-brown and light-brown ink, brush and brown wash, highlighted with white gouache over black chalk, on paper washed light brown (recto); pen and medium-brown ink on unprepared buff paper (verso); ca. 1716–18; 2013.116; Rogers and Harry G. Sperling Funds, several members of The Chairman's Council Gifts and Mrs. Howard J. Barnett Gift

Michelangelo Anselmi, Italian; *Putti Playing with Hoops* (Cartoon for a Fresco in the Parma Cathedral); black chalk, outlines pricked for transfer, ca. 1548; 2013.117; Harris Brisbane Dick Fund, and Mr. and Mrs. David M. Tobey and Malcolm Hewitt Wiener Foundation Gifts

Philips Wouwerman, Dutch; *A Mounted Gray Horse Being Schooled*; black chalk, graphite, brush and gray ink, framing line in black chalk or graphite by a later hand, mid-17th century; 2013.144; Fletcher and Frits and Rita Markus Funds

James Jefferys, British; *Studies of Lovers Embracing* (recto), *A Suppliant Figure* (verso); pen and ink, brush and gray wash, graphite, carbon black, 1779; 2013.145; Brooke Russell Astor Bequest

Maria Monninckx, Dutch; *Study of a Plant with Red-Purple Flowers* (*Sebastiania africana purpurea*); gouache, watercolor over graphite, 1695; 2013.147; Frits and Rita Markus Fund

John Vanderbank the Younger, British; *Self-Portrait*; pen and brown ink, ca. 1720; 2013.148; Brooke Russell Astor Bequest

Stradanus (Jan van der Straet), Netherlandish; *A Hunting Party*; pen and brown ink, brown wash, heightened with white gouache, over graphite and/or black chalk, on light-brown (prepared?) paper, ca. 1555–65; 2013.149; Brooke Russell Astor Bequest

*Sculpture Designs for Saint Peter, Saint Paul, and the Angel of Death*; pen and brown and black ink with red-brown washes; German (Augsburg

or Munich), early 17th century; 2013.150; Brooke Russell Astor Bequest

Giovanni Maria Butteri, Italian; *The Discovery of Glass*; pen and brown ink, brush and brown wash, highlighted with white gouache, over black chalk, stylus-ruled construction, ca. 1570–72; 2013.151; Bertha and Isaac Liberman Foundation Gift, in honor of Jeffrey P. Klein, and Carolyn H. Specht Gift

Girolamo Macchietti, Italian; *Head of a Mourning Woman in Profile to the Left*; red chalk, white gouache on reddish-ocher prepared paper, ca. 1575–80; 2013.152; Brooke Russell Astor Bequest, Harry G. Sperling and Van Day Truex Funds, Mr. and Mrs. Alexander Slater and Guy Wildenstein Gifts

Jacob Matham, Netherlandish; *Emblem Drawing* (“*Hope Sustains Me*”); pen and brown ink, brush and blue-gray ink; double framing line in pen and brown ink, by the artist; framing line in pen and brown ink, by a later hand; early 17th century; 2013.177; Brooke Russell Astor Bequest

Jacob Matham, Netherlandish; *Emblem Drawing* (“*I Rule Everything*”); pen and brown ink, brush and blue-gray ink; double-oval framing line in pen and brown ink, by the artist; framing line in pen and brown ink, by a later hand; early 17th century; 2013.178; Brooke Russell Astor Bequest

George Sand, French; *Landscape with a Fantastic Castle*; watercolor, graphite, 1865; 2013.179; Charles and Jessie Price Gift

Karl Sandtner, German; after Friedrich Sustris, German, born Italy; *Adoration of the Holy Trinity in the Old Covenant*; pen and black ink, brush and gray ink, framing line in pen and black ink, by the artist, 1601; 2013.180; Brooke Russell Astor Bequest and funds from various donors

Etienne de Lavallée-Poussin, French; *Portrait of Marguerite Le Comte*; black chalk, pen and brown ink, brush and brown and gray wash, 1764; 2013.181; PECO Foundation Gift

*Lion Confronting a Dragon*; pen and brown ink; Italian (Tuscany), ca. 1500–1510; 2013.202; Brooke Russell Astor Bequest

Jean François Niceron, French; after Hendrick Goltzius, Netherlandish; *Soldier on Horseback in Catoptric Anamorphosis*; pen and brown ink, brush and brown wash over traces of leadpoint or soft, grayish-black chalk, ca. 1620–40; 2013.203; Brooke Russell Astor Bequest

Francesco Borromini, Italian; *Studies for the Nave and Narthex of San Giovanni in Laterano, Rome*; black chalk (recto); pen and brown ink, black chalk (verso); ca. 1646–55; 2013.204; Brooke Russell Astor Bequest

Vincenzo de Rossi, Italian; *Design for an Altar Surmounted by a Crucifix*; pen and brown ink, brush and gray-brown washes, ca. 1550–70; 2013.205; Brooke Russell Astor Bequest

Antoine Sallaert, Flemish; *Saint Lambert Trampling His Murderers, Surrounded by the Four Church Fathers*; oil (*en brunaille*) on paper, early–mid-17th century; 2013.206; Brooke Russell Astor Bequest

Anthony van Dyck, Flemish; *The Blessed Aloysius Gonzaga in Ecstasy*; brush and brown ink; enlarged, completed with brush and gray ink, probably by Pierre Jean Mariette, French; framing line in pen and black ink; ca. 1629; 2013.207; Brooke Russell Astor Bequest

Zacharias Blijhooft, Dutch; *Carnation* (“*Hollandia Liberata*”); watercolor, gouache, 1675; 2013.208; Brooke Russell Astor Bequest

Daniel Marot the Elder, French; *View of a Palace Garden with a Central Pond Surrounded by Classical Architecture* (*Tapestry or Stage Design?*); pen and black ink, watercolor, ca. 1700–1720; 2013.209; Brooke Russell Astor Bequest

*Design for a Wall and Ceiling with Frames and Decorations in Stucco*; black chalk, pen and brown ink, brown wash; Italian, ca. 1690–1710; 2013.210; Brooke Russell Astor Bequest

*Niche Surrounded by a Decorative Frame Dedicated to the Theme of Music*; pen and gold-brown ink, brush and white and silver washes on blue paper; Italian (Lombard), ca. 1540–70; 2013.211; Brooke Russell Astor Bequest

Georg Dionysius Ehret, German; *Pancratium*; watercolor, gouache, traces of black chalk on vellum, 1738–70; 2013.212; Brooke Russell Astor Bequest

Jan de Beijer, Dutch; *The Old Stock Exchange (Koopmansbeurs), Rotterdam, Seen from the East, with the Kolk and the Beursplein in the Foreground*; black chalk, pen and black ink, gray wash, black ink framing lines; framing lines in pen and black and gray ink, by the artist; 1750; 2013.213; Brooke Russell Astor Bequest

*Church of Saints Peter and Paul in Schelle, near Antwerp, Seen from the North, with a Boat in the River Vliet*; black chalk, pen and brown ink, heightened with white gouache, on (faded) blue paper, framing line in pen and black ink; Flemish, mid-17th century; 2013.214; Brooke Russell Astor Bequest

Christoffer Wilhelm Eckersberg, Danish; *View of the Barrière de la Villette in Paris*; pen and gray ink, graphite, framing line in pen and gray ink, 1810–13; 2013.215; Brooke Russell Astor Bequest

Constantin d'Aix (Jean Antoine Constantin), French; *View of Aix-en-Provence*; pen and black ink, brush and gray wash over traces of black chalk underdrawing, ca. 1773–92; 2013.216; Brooke Russell Astor Bequest

Giovanni Domenico Caresana, Italian; *Standing Angel Holding a Scroll*; point of brush and brown wash, highlighted with white gouache, over black chalk on gray-blue paper, squared in black chalk, ca. 1614; 2013.217; Brooke Russell Astor Bequest

*Saint Ambrose Seated in an Interior*; pen and brown ink, brown wash, heightened with white gouache, on brown prepared paper; Netherlandish, ca. 1520–40; 2013.218; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Konstanze in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.1; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Blonde in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.2; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Belmonte in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.3; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Pedrillo in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.4; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Osmin in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.5; Brooke Russell Astor Bequest

Johann Georg Christoph Fries, German; *Costume Study for Bassa Selim in the "Abduction from the Seraglio" by W. A. Mozart*; watercolor, graphite, gum arabic, mid-19th century; 2013.219.6; Brooke Russell Astor Bequest

Eduard Jakob von Steinle, Austrian; *Vision of Joan of Arc*; graphite, gray wash, late 19th century; 2013.220; Brooke Russell Astor Bequest

Paul Decker the Younger, German; *Christ Nailed to the Cross*; pen and black ink, brush and gray ink, heightened with white gouache, on brown paper, early 18th century; 2013.221; Brooke Russell Astor Bequest

Johann Baptist Enderle, German; *Design for a Ceiling Fresco with Scenes from the Life of Saint Barbara*; pen and brown and gray ink, brown and gray wash, black chalk, late 18th century; 2013.224; Brooke Russell Astor Bequest

David Allan, British (Scotland); *The Family of Sir James Hunter Blair, First Baronet (1741–1787)*; watercolor, ca. 1785; 2013.253; Brooke Russell Astor Bequest

Cosmas Damian Asam, German; *God the Father Seated in the Clouds and a Sketch of a Figure Flying (recto)*; *Two Angels Flying (verso)*; red chalk, brush and brown ink (recto); red chalk, brush and brown ink, graphite, heightened with white gouache (verso); ca. 1720; 2013.450; Rogers Fund and Jean A. Bonna Gift

Thomas Jones, British (Wales); *A Road in a Gorge near Naples*; watercolor, gum arabic glazes over graphite, 1782; 2013.451; Mary Trumbull Adams Trust Fund, Brooke Russell Astor Bequest, 2006 and 2010 Benefit Funds

## Prints

### GIFTS

Marylyn Dintenfass, American; *Perfect Pitch: Five Chroma Chords*; portfolio of five ultraviolet etchings, 2011; 2012.253.1.1–7; Trevor Simon

Marylyn Dintenfass, American; *Perfect Pitch: Five Black Keys*; portfolio of five ultraviolet etchings, 2009–11; 2012.253.2.1–7; Trevor Simon

Arthur Szyk, American, born Poland; *Szyk Haggadah*; illustrated book, digitally printed with ink-jet printer, 2008; 2012.254; Daniel and Joanna S. Rose

Hendrick Goltzius, Netherlandish; *Grietgen (Margaretha) Jansdr.*; engraving, 1580; 2012.401.1; Dr. Stephen K. and Janie Woo Scher

Louis Maleuvre, French; *The Peniless Newsbound (Le Nouvelliste sans Argent)*; hand-colored etching, 1814; 2012.401.2; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Soldiers and Landscapes (Six Prints Pasted onto a Green Album Sheet)*; lithograph, mid-19th century; 2012.401.3a–f; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *A Carriage Scene, Soldiers, and Men of Varying Professions (Thirteen Prints of Varying Sizes Pasted onto a Brown Album Sheet)*; lithograph, mid-19th century; 2012.401.4a–m; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Soldiers and a Highlander (Three Prints of Varying Sizes Pasted onto a Yellow Sheet)*; lithograph, mid-19th century; 2012.401.5a–c; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Soldiers (Three Prints of Varying Sizes Pasted onto a Green Sheet)*; lithograph, mid-19th century; 2012.401.6a–c; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Soldiers and a Peddler (Two Prints of Varying Sizes Pasted onto a Green Mounting Sheet)*; lithograph, mid-19th century; 2012.401.7a, b; Dr. Stephen K. and Janie Woo Scher

Victor Adam, French; *Camels in a Landscape (One Print Pasted onto a Gray Mounting Sheet)*; lithograph, mid-19th century; 2012.401.8; Dr. Stephen K. and Janie Woo Scher

- J. & W. Beggarstaff, British; William Nicholson, British; James Pryde, British (Scotland); *Rowntree's Elect Cocoa*, pl. 168 from *Masters of the Poster (Les Maîtres de l’Affiche)*; color lithograph, 1899; 2012.401.9; Dr. Stephen K. and Janie Woo Scher
- Jules Chéret, French; *Camille Stéfani*, pl. 93 from *Masters of the Poster (Les Maîtres de l’Affiche)*; color lithograph, 1896; 2012.401.10; Dr. Stephen K. and Janie Woo Scher
- Jules Chéret, French; *Laughing Paris (Paris Qui Rit) by Georges Duval*; color lithograph, ca. 1886; 2012.401.11; Dr. Stephen K. and Janie Woo Scher
- Léopold Flameng, French, born Belgium; *Portrait of Meryon Sitting Up in Bed*; soft ground etching or heliogravure, 1858; 2012.401.12; Dr. Stephen K. and Janie Woo Scher
- E. Focetty, French; *The Charlatan (Prodigue de la Chimie)*; lithograph, ca. 1835; 2012.401.13; Dr. Stephen K. and Janie Woo Scher
- Georges Goursat [Sem], French; *A Woman in Red and a Waiter with a Forked Beard*; color lithograph, ca. 1900; 2012.401.14; Dr. Stephen K. and Janie Woo Scher
- Louis Pierre Henriquel-Dupont, French; after Paul (Hippolyte) Delaroche, French; *Portrait of Carle Vernet*; etching, 1837; 2012.401.15; Dr. Stephen K. and Janie Woo Scher
- Hippolyte Mailly, French; after Nadar, French; *Caricature of Charles Philipon*; black chalk on brown paper, 1859; 2012.401.16; Dr. Stephen K. and Janie Woo Scher
- Hippolyte Mailly, French; after Nadar, French; *Caricature of Jules de Prémaray*; black chalk on brown paper, 1859; 2012.401.17; Dr. Stephen K. and Janie Woo Scher
- Hippolyte Mailly, French; after Nadar, French; *Caricature of Louis Marie de la Haye, Vicomte de Cormenin (Alias Timon)*; black chalk on brown paper, 1859; 2012.401.18; Dr. Stephen K. and Janie Woo Scher
- Hippolyte Mailly, French; after Nadar, French; *Caricature of Paul Meurice*; black chalk on brown paper, 1859; 2012.401.19; Dr. Stephen K. and Janie Woo Scher
- Georges Jacques Gatine, French; *Embarrassment of Choices (Embarrasment du Choix)*, from *The Right Kind (Le Bon Genre)*, no. 44; hand-colored etching, 1812; 2012.401.20; Dr. Stephen K. and Janie Woo Scher
- Horace Vernet, French; *Lancer*; lithograph, 1816; 2012.401.21; Dr. Stephen K. and Janie Woo Scher
- Horace Vernet, French; Charles Motte, French; *Portrait of Carle Vernet Sketching*; lithograph, 1816; 2012.401.22; Dr. Stephen K. and Janie Woo Scher
- L. E. M. Jones, British; *Alphabet Book Design, Letters C and K*; graphite, 1818–60; 2012.401.23; Dr. Stephen K. and Janie Woo Scher
- Henry William Burgess, British; *Landscape*; graphite, 1809–44; 2012.401.24; Dr. Stephen K. and Janie Woo Scher
- Thomas Rowlandson, British; *The Antiquary’s Last Will and Testament*, pl. 2 from *The English Dance of Death*, vol. 1; hand-colored etching, 1816; 2012.401.25; Dr. Stephen K. and Janie Woo Scher
- Thomas Rowlandson, British; *Death Turned Pilot (The Fatal Pilot)*, pl. 9 from *The English Dance of Death*, vol. 2; hand-colored etching, 1815; 2012.401.26; Dr. Stephen K. and Janie Woo Scher
- William Henry Bradley, American; Cover of *The Inland Printer: A Technical Journal Devoted to Printing*, vol. 13, no. 4; lithograph on green paper, July 1894; 2012.401.27; Dr. Stephen K. and Janie Woo Scher
- William Henry Bradley, American; Cover of *The Inland Printer: A Technical Journal Devoted to Printing*, vol. 13, no. 5; lithograph on pale-green paper, 1894; 2012.401.28; Dr. Stephen K. and Janie Woo Scher
- The Inland Printer Company, American (Chicago, Ill.); Cover of *The Inland Printer: A Technical Journal Devoted to Printing, The Easter Number*; color lithograph, April 1896; 2012.401.29; Dr. Stephen K. and Janie Woo Scher
- Anna Sewell, British (author); Robert Livingston Dickey, American (illustrator); *Black Beauty—The Autobiography of a Horse*; book with illustrations, commercially printed in color, 1911; 2012.402.1; Kit Smyth Basquin, in honor of her mother, Virginia Gibbs Smyth
- Peter Newell, American; *The Slant Book*; book with illustrations, commercially printed in color, 1910; 2012.402.2; Kit Smyth Basquin, in honor of her mother, Virginia Gibbs Smyth
- Frances Courtenay Baylor, American (author); Henry Sandham, Canadian (illustrator); *Juan and Juanita*; book with illustrations, wood engravings, 1887; 2012.402.3; Kit Smyth Basquin, in honor of her mother, Virginia Gibbs Smyth
- Harry Thurston Peck, American (author); Mélanie Elisabeth Norton, American (illustrator); *The Adventures of Mabel*; book with illustrations, photomechanically printed, 1913; 2012.402.4; Kit Smyth Basquin, in honor of her mother, Virginia Gibbs Smyth
- Wilma Cannon, American (author); Marian Cannon, American (illustrator); *Peter is Sweeter*; children’s book with three photomechanical color reproductions, 1942; 2012.402.5; Kit Smyth Basquin, in honor of Maurice H. Basquin
- Chakaia Booker, American; *Untitled*; woodcut, chine collé, 2011; 2012.404; The Print Club of New York, Inc.
- Etienne Carjat, French; *Henry Monnier*, from *Galerie contemporaine, littéraire, artistique*; woodburytype, late 19th century; 2012.446.2; Eric G. Carlson, in honor of Patricia Mainardi
- André Gill, French; *M. Henri [sic] Monnier*, from *L’Éclipse*, October 25, 1874; gillotype, 1874; 2012.446.3; Eric G. Carlson, in honor of Patricia Mainardi
- Robert Rauschenberg, American; *Water Spot*; lithograph with embossing, 1968; 2012.493.1; Bequest of William S. Lieberman
- Roberto Matta, Chilean; *Come detta dentro vo significato*; etching, 1965; 2012.493.2; Bequest of William S. Lieberman
- Rembrandt (Rembrandt van Rijn), Dutch; *St. Jerome in Prayer*; etching, 1635; 2012.494.1; Bonnie and Manuel Schonhorn
- Captain William E. Baillie, Irish; copy after Rembrandt (Rembrandt van Rijn), Dutch; *Landscape with Haybarn and Flock of Sheep*; etching, drypoint, first state of two, 1750–1810; 2012.494.2; Bonnie and Manuel Schonhorn
- Captain William E. Baillie, Irish; copy after Rembrandt (Rembrandt van Rijn), Dutch; *Landscape with Haybarn and Flock of Sheep*; etching, drypoint, second state of two, 1750–1810; 2012.494.3; Bonnie and Manuel Schonhorn



Captain William E. Baillie, Irish; copy after Rembrandt (Rembrandt van Rijn), Dutch; *Old Man with a Long Beard*; etching, third state of three, 1761; 2012.494.4; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Adriaen van Ostade, Dutch; *Man Smoking and Drinking at a Window*; mezzotint with etching, 1774; 2012.494.5; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Salvator Rosa, Italian; *Old Man with a Long Beard Holding a Stick or Sword-Hilt*; etching, drypoint, first state before letters, 1763; 2012.494.6; Bonnie and Manuel Schonhorn

Josiah Boydell, British; after Rembrandt (Rembrandt van Rijn), Dutch; *Regnier Hansloe, an Anabaptist Minister, and His Wife (Cornelis Claesz Anso and His Wife Aeltje Gerritsdr Schouten)*; etching, mezzotint, second state of two, 1781; 2012.494.7; Bonnie and Manuel Schonhorn

Richard Diebenkorn, American; *Blue Loop*; aquatint, trial proof, 1980; 2012.495; Peter and Susan Naiman

Rodney Graham, Canadian; *Meissonier with My Thumbprint*; photogravure printed in blue ink, 2010; 2012.496; Christine Burgin, in memory of Donald Young

*Thomas Jefferson Memorial Foundation Postcards*; ten photomechanical prints, matching envelope in sepia; American, 1928; 2012.497.1–.11; Kit Smyth Basquin, in memory of her mother, Virginia Gibbs Smyth

Isabelle Desgrange, French; *Toilettes de Mme Bréant-Castel*, from *Illustrated Fashion (La Mode Illustrée)*, no. 4; steel engraving with hand coloring, 1885; 2012.499; Jason and Camille Brandt

Pierre Edmé Babel, French; *Design for a Console Table*; etching, 1752; 2012.509; Morrison Heckscher

*Valentine, 1914*; commercial color lithograph; American, 1914; 2012.510; Seth Fagen

John Baldessari, American; *Two Whales (with People)*; screenprint, 2010; 2012.540; The artist

Charles Meryon, French; after Victor Jean Nicolle, French; *Le Pont-au-Change around 1784 (Le Pont-au-Change vers 1784)*; etching, first state of six, 1855; 2012.541; Anonymous

*Design for a Gilt-Leather Panel*; engraving; Dutch, ca. 1660–70; 2013.19; Susan Schulman, in honor of Dr. Peter Fuhring

Master ES, German; *The Letter E*, from *The Alphabet*; engraving, 1466–67; 2013.194; Mr. and Mrs. L. von Hoffman

Rolando Estévez Jordán, Cuban; Sergio Garcia Zamora, Cuban (author); *Día Mambí*; mimeograph with hand coloring, collage, 2011; 2013.195; Nadine M. Orenstein

Claude Simpol, French; *Morning (Le Matin)*; engraving, ca. 1700; 2013.196; Jamie Mulherron

Johannes Riepenhausen, German; *The Life of Raphael of Urbino, Designed and Engraved by Johannes Riepenhausen in Twelve Plates (Vita di Raffaello da Urbino, disegnata ed incisa da Giovanni Riepenhausen in xii tavole)*; engraving, letterpress text in blue paper binding, 1833; 2013.237; George R. Goldner

Pieter van der Heyden, Netherlandish; after Pieter Bruegel the Elder, Netherlandish; *Festival of Fools*; engraving, second state of three, after 1570; 2013.452; Petra S. Rumbler and Helmut H. Rumbler

#### PURCHASES

Chris Burden, American; *Coyote Stories*; portfolio of ten etchings, five with aquatint, twenty-five digital prints with chine collé, 2005; 2012.333.1–.37; John B. Turner Fund

Gabriel Huquier, French; after Juste Aurèle Meissonnier, French; *Installation of Fireworks Held at Versailles in 1729 for the Birth of the Dauphin*; etching, ca. 1757–61; 2012.363; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Claude Henri Watelet, French; after Etienne de Lavallée-Poussin, French; *Portrait of Marguerite Le Comte*; etching, 1764; 2012.384; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Gert Tobias, German, born Romania; Uwe Tobias, German, born Romania; *Untitled*; a portfolio of twelve etchings, white ground aquatints, 2011; 2012.413.1–.12; Janice Carlson Oresman Gift

Jonathan Lasker, American; *Six Etchings*; portfolio of six etchings, 2011; 2012.565.1–.6; John B. Turner Fund

Thomas Nozkowski, American; *Untitled #2*; aquatint, woodblock, 2012; 2012.566; Stewart S. MacDermott Fund

Hugues Sabin, French; *Capital in the Composite Order and Various Architectural Details*; etching, ca. 1554–60; 2012.577; Susan Schulman Gift

Welby Sherman, British; after Samuel Palmer, British; *The Shepherd*; engraving, 1828; 2013.34; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

George Richmond, British; William Holl the Younger, British; *George Richmond—Self-Portrait*; stipple engraving, 1850–70; 2013.84; Brooke Russell Astor Bequest

George Richmond, British; William Holl the Younger, British; *Portrait of John Keble*; reproductive print, 1863; 2013.85; Brooke Russell Astor Bequest

George Richmond, British; William Holl the Younger, British; *Portrait of Michael Faraday*; stipple engraving, 1852; 2013.86; Brooke Russell Astor Bequest

Dirk Volckertsz Coornhert, Netherlandish; *Six Sayings about Fortune*; engraving, ca. 1560; 2013.118.1–.6; Barbara and Howard Fox and Dr. and Mrs. Arthur H. Elkind Gifts

William Blake, British; *Enoch*; modified lithograph printed in relief from stone, one state, 1806–7; 2013.146; Joseph Pulitzer and Brooke Russell Astor Bequests and 2005 Benefit Fund

Dieter Roth, Swiss, born Germany; *Heidelberg*; screenprint, 1970; 2013.153; Janice Carlson Oresman Gift

Shahzia Sikander, American, born Pakistan; *Orbit*; color direct gravure, 2012; 2013.154; Stewart S. MacDermott Fund

Nicola López, American; *Earth*; etching, woodcut, collage, 2008; 2013.160; Stewart S. MacDermott Fund

David Musgrave, British; *Reverse Golem Portfolio*; portfolio of five etchings, one mezzotint, 2012; 2013.169.1–.6; Janice Carlson Oresman Gift

Claude Henri Watelet, French; after Etienne de Lavallée-Poussin, French; *Portrait of Marguerite Le Comte*; etching, 1764; 2013.182; PECO Foundation Gift

Felix Meyer, Swiss; after Abraham Genoels II, Flemish; *Landscape with Three Figures*; etching printed on blue paper, 1677; 2013.222; Brooke Russell Astor Bequest

Pellegrino dal Colle, Italian; after Francesco Maggiotto, Italian; *The Printmaking Workshop*; engraving, late 18th–early 19th century; 2013.223; Brooke Russell Astor Bequest

Otto Lange, German; *Kreuzigung II*; drypoint, 1918; 2013.225; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Johann Georg Puschner, German; *Rock Crystal Chandelier from the White Peller's House (weiße Pellershaus) in Nuremberg*; etching, engraving, ca. 1700–1720; 2013.230; Charles Z. Offin Fund

Louis Philibert Debucourt, French; *Revolutionary Calendar*; etching, aquatint, 1793; 2013.252; Funds from various donors

## Egyptian Art

### GIFTS

*String of Seven Fly Amulets*; gold; Egyptian, Second Intermediate Period, Dynasty 17–New Kingdom (ca. 1600–1070 B.C.); 2012.237.1; Joan B. Robbins

*Hathor Head Amulet*; faience; Egyptian, New Kingdom–Late Period, Dynasty 26 (ca. 1550–525 B.C.); 2012.237.2; Joan B. Robbins

*Female Sphinx Amulet*; amethyst; Egyptian, Middle Kingdom (ca. 2030–1640 B.C.); 2012.237.3; Joan B. Robbins

*Scarab with the Name Wahibre, Either Psamtik I or Apries*; faience; Egyptian, Late Period, Dynasty 26, reign of Psamtik I or Apries (664–570 B.C.); 2012.237.4; Joan B. Robbins

*Scarab with the Name Aakheperkare (Thutmose I)*; faience; Egyptian, New Kingdom, Dynasty 18, reign of Thutmose I (ca. 1504–1492 B.C.); 2012.237.5; Joan B. Robbins

*Bottom of Game Board of Reniseneb*; ebony; Egyptian (Thebes, el-Asasif, tomb of Reniseneb), Middle Kingdom, Dynasty 12, reign of Amenemhat IV (ca. 1814–1805 B.C.); 2012.508; top portion of game board, 26.7.1287, accessioned 1926; Lord Carnarvon

*Stirrup Ring with Engraved Seated Figure Holding a Cup*; cupreous alloy; Egyptian (?), modern (?); N.A.2012.7; Joan B. Robbins

### PURCHASES

*Pair Statue of Neferkhawet and Rennefer*; granodiorite; Egyptian (probably Thebes), New Kingdom, Dynasty 18, early reign of Hatshepsut and Thutmose III (ca. 1479–1450 B.C.); 2012.412; Mr. and Mrs. John A. Moran, Liana Weindling, Lila Acheson Wallace, and Malcolm Hewitt Wiener Foundation Gifts

## European Paintings

### GIFTS

Jean-François Montessuy, French; *Pope Gregory XVI Visiting the Church of San Benedetto at Subiaco*; oil on canvas, 1843; 2003.42.42; The Whitney Collection, Wheelock Whitney III (50 percent undivided interest), and Purchase, Mr. and Mrs. Charles S. McVeigh, by exchange

Johan Christian Dahl, Norwegian; *View over Hallingdal*; oil on canvas, 1844; 2012.447; Asbjorn R. Lunde, in memory of his brother, Karl Lunde

Meiffren Conte, French; *Still Life with Silver and Gold Plate, Shells, and a Sword*; oil on canvas, fourth quarter of the 17th century; 2012.542; Mrs. Russell B. Aitken

Ottavio Leoni (Il Padovano), Italian; *A Cardinal's Procession*; oil on copper, 1621; 2012.543; Damon Mezzacappa

Pierre-Auguste Cot, French; *Springtime*; oil on canvas, 1873; 2012.575; Steven and Alexandra Cohen

Claude Lorrain (Claude Gellée), French; *Landscape with Erminia*; oil on wood, ca. 1647; 2013.197; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Eugene V. Thaw (50 percent undivided interest)

### PURCHASES

Francesco Trevisani, Italian; *Dead Christ Supported by Angels*; oil on canvas, ca. 1710; 2012.256; Gwynne Andrews Fund and Stephen Mazoh Gift

baron François Gérard, French; *Charles Maurice de Talleyrand Périgord (1754–1838), Prince de Bénévent*; oil on canvas, 1808; 2012.348; Mrs. Charles Wrightsman Gift

Jusepe de Ribera (called Lo Spagnoletto), Spanish; *The Penitent Saint Peter*; oil on canvas, ca. 1612–13; 2012.416; Gift of Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin, by exchange, and 2011 Benefit Fund

Santi di Tito, Italian; *Madonna and Child with the Infant Saint John the Baptist*; oil on wood, early 1570s; 2012.451; Gift of Jules Fisher, in memory of Roy Fisher, and Friends of European Paintings Gifts

Joseph Wright (Wright of Derby), British; *Virgil's Tomb by Moonlight, with Silius Italicus Declaiming*; oil on canvas, 1779; 2013.155; Lila Acheson Wallace Gift; Gifts of Mrs. William M. Haupt, Josephine Bay Paul, and Estate of George Quackenbush, in his memory, by exchange; The Morris and Alma Schapiro Fund Gift; and funds from various donors

Charles Le Brun, French; *The Sacrifice of Polyxena*; oil on canvas, 1647; 2013.183; 2012 Benefit Fund, and Bequest of Grace Wilkes and Fletcher Fund, by exchange

## European Sculpture and Decorative Arts

### GIFTS

Possibly De Gecroonde Son, Dutch; or De Vergulde Roemer, Dutch; *Gilt-Leather Wall Hangings, set of four*; leather, silvered, painted, varnished, ca. 1650–70; 2012.332.1–4; Rosine Lambiotte Donhauser

Philippe de Lasalle, French; *Length*; silk, brocaded lampas with twill foundation weave, 1760–80; 2012.544; Mrs. Carla Boehringer

*Christ Child and Saint Joseph*; gilt-bronze plaque; Spanish, early 17th century; 2012.545.1; Joseph G. Reinis

*Lamentation*; gilt-bronze plaque; Spanish, early 17th century; 2012.545.2; Joseph G. Reinis

*Ecce Homo*; bronze plaque; Spanish, ca. 1600; 2012.545.3; Joseph G. Reinis

- Virgin of the Immaculate Conception*; gilt-bronze plaquette; Spanish, ca. 1600; 2012.545.4; Joseph G. Reinis
- Saint Sebastian*; gilt-bronze plaquette; Spanish, early 17th century; 2012.545.5; Joseph G. Reinis
- Saint Jerome*; gilt-bronze plaquette; Spanish, early 17th century; 2012.545.6; Joseph G. Reinis
- Saints Aciscus and Victoria (?)*; bronze plaquette; Spanish, early 17th century; 2012.545.7; Joseph G. Reinis
- Mary Magdalen*; gilt-bronze plaquette; Spanish, early 17th century; 2012.545.8; Joseph G. Reinis
- Saint Benedict*; bronze plaquette; Spanish, early 17th century; 2012.545.9; Joseph G. Reinis
- Saint Francis of Assisi*; gilt-bronze plaquette; Spanish, early 17th century; 2012.545.10; Joseph G. Reinis
- Saint Didacus*; bronze plaquette; Spanish, early 17th century; 2012.545.11; Joseph G. Reinis
- Saint Anthony of Padua*; gilt-bronze plaquette; Spanish, early 17th century; 2012.545.12; Joseph G. Reinis
- Saint Anthony of Padua*; gilt-bronze plaquette; Spanish, early 17th century; 2012.545.13; Joseph G. Reinis
- The Penitence of Saint Peter*; gilt-bronze plaquette; Spanish, ca. 1600; 2012.545.15; Joseph G. Reinis
- Saint Francis of Assisi*; gilt-bronze plaquette; Spanish, possibly 17th century; 2012.545.16; Joseph G. Reinis
- Saint Lucy*; gilt-bronze plaquette; Spanish, possibly 17th century; 2012.545.17; Joseph G. Reinis
- Meissen Manufactory, German; *Ice Cream Pails, pair*; hard-paste porcelain, gilded bronze, porcelain, ca. 1730; mounts, ca. 1780–90; 2013.139.1a, b–.2a, b; Mrs. Charles Wrightsman
- Pierre Jean David d'Angers, French; *Profile Head of Napoleon*; patinated plaster, after 1837; 2013.198; Eugene V. Thaw
- Jean-Désiré Ringel d'Illzach, French; *Alexandre Dumas the Younger*; bronze medal, late 19th century; 2013.199; Dr. and Mrs. Michael Schlossberg
- Ewer in the Form of a Conch Shell*; porcelain, gilded bronze; porcelain, Japanese, ca. 1700; mounts, French, ca. 1750; 2013.238.1; Mrs. Charles Wrightsman
- Possibly André Charles Boulle, French; *Chandelier*; gilt bronze, ca. 1710; 2013.238.2; Mrs. Charles Wrightsman
- R. W. Martin and Brothers, British; *Tall Vase with Four Roundels*; stoneware, 1876; 2013.239.1; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Vase with Birds and Portrait*; stoneware, 1876; 2013.239.2; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Plaque Depicting a Pottery Workshop*; terracotta, ca. 1882; 2013.239.3; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Creature*; stoneware, 1885; 2013.239.4; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Bird*; stoneware, wood, 1888; 2013.239.5a, b; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Tall Bird*; stoneware, wood, 1896; 2013.239.6a, b; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Jar with Four Birds*; stoneware, 1892; 2013.239.7; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Pot with Dragons*; stoneware, 1894; 2013.239.8; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Bottle Vase with Birds*; stoneware, 1899; 2013.239.9; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- R. W. Martin and Brothers, British; *Small Vase with Birds*; stoneware, 1905; 2013.239.10; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- François Laurin, French; *Charger with Still Life*; stoneware, ca. 1880; 2013.239.11; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- François Laurin, French; *Vase with Blue Jay*; stoneware, ca. 1880; 2013.239.12; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Albert-Louis Dammouse, French; *Vase with Flowers*; stoneware, ca. 1890; 2013.239.13; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Joseph-Théodore Deck, French; Auguste-Alexandre Hirsch, French; *Vase with Mythological Scenes*; white earthenware, 1867; 2013.239.14; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Joseph-Théodore Deck, French; Ernest Carrière, French; *Charger with Birds*; stoneware, ca. 1885; 2013.239.15; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Auguste Delaherche, French; *Vase*; stoneware, ca. 1890; 2013.239.16; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Doulton Manufactory, British; Hannah Bolton Barlow, British; *Beaker Vase*; stoneware, 1874; 2013.239.17; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Doulton Manufactory, British; Frank A. Butler, British; *Vase*; stoneware, 1879; 2013.239.18; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Doulton Manufactory, British; Frank A. Butler, British; *Vase*; stoneware, ca. 1895; 2013.239.19; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Ault Pottery, British; Christopher Dresser, British; *Vase with Goat Masks*; stoneware, ca. 1894; 2013.239.20; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Haviland & Co., French; Emile Justin Merlot, French; *Jardinière with Landscape*; stoneware, ca. 1880; 2013.239.21; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Haviland & Co., French; Philibert Léon Couturier, French; *Jardinière with Chickens*; stoneware, ca. 1880; 2013.239.22; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Probably Longwy Manufactory, French; Martinus Kuijtenbrouwer, Dutch; *Pot with Tiger*; stoneware, 1882; 2013.239.23; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.
- Edmond Lachenal, French; *Vase with Tendrils*; stoneware, 1899; 2013.239.24; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

*Apostle (Saint Matthew?)*; terracotta; Italian, ca. 1735; 2013.240; Jane and Raphael Bernstein

*Dalmatic (Sakkos)*; silk, metal thread; Russian (probably Moscow), 1890s; 2013.241; Cynthia Hazen Polsky, in memory of Joanne Melniker Stern

*Spice Box (Besamin)*; silver; Russian, ca. 1900; 2013.242; David T. Mininberg and Anne W. Mininberg

#### PURCHASES

Cristoforo Solari, Italian; *Saint Catherine of Alexandria*; marble, probably 1514–24; 2012.328; European Sculpture and Decorative Arts Fund, Walter and Leonore Annenberg Acquisitions Endowment Fund, Mr. and Mrs. Oscar de la Renta Gift, and Josephine Bay Paul and C. Michael Paul Foundation Inc. Gift, by exchange

Jean Guillaume Moitte, French; *Running Victory*; terracotta, 1789; 2012.452; Wrightsman Fund

Jean Guillaume Moitte, French; *Victory Writing on a Shield*; terracotta, 1789; 2012.453; Wrightsman Fund

Joseph Willems, Flemish; Chelsea Porcelain Manufactory, British; *The Wet Nurse (La Nourrice)*; soft-paste porcelain, ca. 1753–55; 2012.506; Friends of European Sculpture and Decorative Arts Gifts

Vincennes Manufactory, French; *Asia and Africa*; soft-paste porcelain, ca. 1752; 2012.507; Friends of European Sculpture and Decorative Arts Gifts and Marilyn and Lawrence Friedland Gift

Attributed to Philippe Claude Montigny, French; *Inkstand*; oak veneer, ebony, mounted with gilt bronze, ca. 1770; 2013.20; Mercedes T. Bass, Mr. and Mrs. Mark Fisch, and Mr. and Mrs. Oscar de la Renta Gifts, in honor of Mrs. Charles Wrightsman

William Theed the Elder, British; *Thetis Transporting Arms for Achilles*; bronze, ca. 1804–12; 2013.35; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift

Master of the Furies, Austrian (Salzburg); *Saint Sebastian*; ivory, kingwood socle, 17th century; 2013.36; European Sculpture and Decorative Arts Fund, Walter and Leonore Annenberg Acquisitions Endowment Fund, and Hester Diamond and Mr. and Mrs. J. Tomilson Hill Gifts

Jean-Baptiste Carpeaux, French; *Madame Defly*; bronze medallion, 1863; 2013.254; Stephen K. Scher Gift

Antonio Corradini, Italian; *Adonis*; marble, ca. 1725; 2013.432; European Sculpture and Decorative Art Funds, and funds from various donors

Martin Gizl, Austrian; *Ewer and Stand*; Alpine ibex horn, gold, gilded copper, 1758; 2013.442.1, .2; Anna-Maria and Stephen Kellen Foundation Gift

L'Honnesta (Andrea Zambelli), Italian; *Torah Crown*; silver, parcel-gilt, ca. 1740–50; 2013.443; Funds from various donors

A. M., Georgian; *Torah Finials, pair*; silver, parcel-gilt, 1896; 2013.444.1, .2; Mortimer B. Zuckerman Gift and Isaac D. Fletcher Fund

Paul Gauguin, French; *Vessel with Women and Goats*; stoneware, ca. 1886–87; 2013.471; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; Haviland & Co., French; *Vase with Swan*; porcelain, ca. 1880; 2013.472; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Edouard-Alexandre Dammouse, French; Haviland & Co., French; Ernest Chaplet, French; *Vase with Rooster*; stoneware, ca. 1884; 2013.473; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; Haviland & Co., French; *Vase with Reaper*; stoneware, ca. 1885; 2013.474; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; Haviland & Co., French; *Tankard with Man Drinking from Jug*; stoneware, ca. 1885; 2013.475; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; Haviland & Co., French; *Tankard with Woman Seated*; stoneware, ca. 1885; 2013.476; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; *Square Vase*; porcelain, ca. 1889; 2013.477; Robert A. Ellison, Jr. Collection, The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; *Bottle Vase*; porcelain, ca. 1890; 2013.478; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; *Monumental Vase*; porcelain, ca. 1890; 2013.479; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Ernest Chaplet, French; *Vase*; porcelain, brass, ca. 1891; 2013.480; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Pierre-Adriene Dalpayrat, French; Alphone Voisin-Delacroix, Swiss; *Vase with Face*; stoneware, 1892–93; 2013.481; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Pierre-Adriene Dalpayrat, French; *Bowl with Two Panthers*; stoneware, 1894–95; 2013.482; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Vase with Peacock Feathers*; stoneware, ca. 1889; 2013.483; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Vase*; stoneware, ca. 1893; 2013.484; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift



Auguste Delaherche, French; *Tall Vase with Four Handles*; stoneware, ca. 1893–94; 2013.485; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Vase*; stoneware, ca. 1890; 2013.486; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Auguste Delaherche, French; *Vase with Four Green Handles*; stoneware, ca. 1899; 2013.487; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Jean-Joseph Carriès, French; *Gourd Vase*; stoneware, ca. 1890; 2013.488; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Jean-Joseph Carriès, French; *Flask with Face*; stoneware, ca. 1890; 2013.489; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Jean-Joseph Carriès, French; *La Grenouillard*; stoneware, ca. 1891; 2013.490; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

Georges Hoentschel, French; *Vase*; stoneware, ca. 1900; 2013.491; Robert A. Ellison, Jr. Collection; Acquisitions Fund; Louis V. Bell, Harry Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; 2011 Benefit Fund; and The Isaacson-Draper Foundation Gift

## Greek and Roman Art

### GIFTS

*Head of a Goddess*; marble; Greek, Hellenistic, 2nd–1st century B.C.; 2012.477.1; Armida B. Colt

*Oinochoe (Jug)*; terracotta; Greek (Attic), ca. 400 B.C.; 2012.477.2; Armida B. Colt

Attributed to the Asteas Group, Greek, South Italian (Paestan); *Hydria (Water Jar)*; terracotta, ca. 340–330 B.C.; 2012.477.3; Armida B. Colt

Attributed to the Rochester Group, Greek, South Italian (Apulian); *Plate*; terracotta, ca. 350–325 B.C.; 2012.477.4; Armida B. Colt

*Oinochoe, Olpe (Jug)*; terracotta; Etruscan or South Italian, 5th century B.C.; 2012.477.5; Armida B. Colt

*Stemless Kylix (Drinking Cup)*; terracotta; Greek (Attic), Classical, 5th century B.C.; 2012.477.6; Armida B. Colt

*Stemmed Bowl*; terracotta; Greek (Attic), Classical, 5th century B.C.; 2012.477.7; Armida B. Colt

*Askos (Flask with Spout and Handle over the Top)*; terracotta; Greek, South Italian (Campanian), 4th century B.C.; 2012.477.8; Armida B. Colt

*Megarian Bowl*; terracotta; Greek, Hellenistic, late 3rd century B.C.; 2012.477.9; Armida B. Colt

*Megarian Bowl*; terracotta; Greek, Asia Minor, Hellenistic, 3rd century B.C.; 2012.477.10; Armida B. Colt

*Megarian Bowl*; terracotta; Greek, Asia Minor, Hellenistic, 3rd century B.C.; 2012.477.11; Armida B. Colt

*Hekataion*; marble; Roman, Imperial, 2nd century A.D.; 2012.477.12; Armida B. Colt

*Head Flask*; glass, mold-blown; Roman, Late Imperial, 4th century A.D.; 2012.479.1; Renée E. and Robert A. Belfer

*Snake-Thread Flask Shaped Like a Mouse*; glass, blown, tooled, trailed; Roman, Late Imperial, 3rd century A.D.; 2012.479.2; Renée E. and Robert A. Belfer

*Serving Dish*; glass, cast, cut; Roman, Early Imperial, 1st century A.D.; 2012.479.3; Renée E. and Robert A. Belfer

*Ribbed Bowl*; glass, cast, tooled, cut; Roman, Early Imperial, late 1st century B.C.–mid-1st century A.D.; 2012.479.4; Renée E. and Robert A. Belfer

*Drinking Cups, pair*; glass, blown, blobbed; Roman, Early Imperial, 1st century A.D.; 2012.479.5a, b; Renée E. and Robert A. Belfer

*Amphora (Two-Handled Bottle)*; glass, blown; Roman, Early Imperial, Julio-Claudian, first half of the 1st century A.D.; 2012.479.6; Renée E. and Robert A. Belfer

*Oinochoe (Jug)*; glass, core-formed; Greek, mid-4th–early 3rd century B.C.; 2012.479.7; Renée E. and Robert A. Belfer

*Snake-Thread Dropper Flask*; glass, blown, trailed; Roman, Late Imperial, 3rd century A.D.; 2012.479.8; Renée E. and Robert A. Belfer

*Head of Demosthenes*; marble; Roman, Imperial, 2nd century A.D.; 2012.479.9; Renée E. and Robert A. Belfer

*Head of a Horned Youth Wearing a Diadem*; marble; Greek, Hellenistic, 3rd–2nd century B.C.; 2012.479.10; Renée E. and Robert A. Belfer

*Two-Sided Relief*; marble; Roman, Imperial, 1st century A.D.; 2012.479.11; Renée E. and Robert A. Belfer

*Group of Women Seated around a Well Head*; terracotta; Greek, Tarentine, second half of the 4th century B.C.; 2012.546; Mary Jaharis, in honor of Thomas P. Campbell

*Bell-Krater (Bowl for Mixing Wine and Water)*; terracotta; Greek (Attic), mid-5th century B.C.; 2013.158; Sylvia de Cuevas

### PURCHASES

*Cast of a Metal Emblema of Isis-Tyche*; plaster; Egyptian, Ptolemaic, second half of the 3rd century–2nd century B.C.; 2012.385; Marguerite and Frank A. Cosgrove, Jr. Fund

*Portrait Head of a Woman*; marble; Roman, Imperial, Severan, early 3rd century A.D.; 2013.456; Lewis M. Dubroff Gift and Marguerite and Frank A. Cosgrove, Jr. Fund

## Islamic Art

### GIFTS

Osman Ibn Mehmed, Turkish; *Ka'ba Tile*; stonepaste, ca. 1720–30; 2012.337; John and Fausta Eskenazi, in memory of Victor H. Eskenazi

*Textile Fragment with Double-Headed Eagles and Facing Lions*; silk; Central Asian or Iranian, ca. 12th century; 2012.338; George Hecksher

*Goblet*; glass; Iranian, ca. 7th–8th century; 2012.521; Renée E. and Robert A. Belfer

*Firman of Muhammad Shah Qajar*; ink, opaque watercolor, gold on paper; Iranian, ca. 1834–48; 2013.243; Dr. Layla Diba

*Furniture Plaque Showing Female Musician in an Architectural Framework*; ivory; Indian, 16th century; 2013.244; Cynthia Hazen Polsky

*Silver-Gilt Tray*; silver; Indian; late 18th century; 2013.257; Avna Cassinelli

#### PURCHASES

Farah Ossouli, Iranian; *Rival*; gouache on cardboard, 2010; 2012.245a, b; 2011 NoRuz at the Met Benefit

Marcos Grigorian, Armenian-Iranian, born Russia; *Untitled*; straw on mixed media compound on canvas, 1970s; 2012.356; 2011 NoRuz at the Met Benefit

Marcos Grigorian, Armenian-Iranian, born Russia; *Midsummer Night #10*; straw compound on canvas, 1991; 2012.357; 2011 NoRuz at the Met Benefit

*Cactus Plant in Flower (Illustrated Single Work)*; opaque watercolor on paper; Indian (Calcutta), ca. 1800; 2012.410; Friends of Islamic Art Gifts

*Standard (Alam)*; brass; Indian, late 17th–early 18th century; 2013.37; Friends of Islamic Art Gifts

*Portrait of Mah Laqa Bai Chanda*; opaque watercolor, ink on paper; Indian (Hyderabad), 19th century; 2013.119; Funds from various donors

*Amulet*; agate; Iranian, mid-18th century; 2013.170; Richard Ettinghausen Art Acquisitions Fund, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, and Persian Heritage Foundation

*Amulet*; agate; Iranian, 18th century; 2013.171; Richard Ettinghausen Art Acquisitions Fund, Louis E. and Theresa S. Seley Purchase Fund for Islamic Art, and Persian Heritage Foundation

*Kilim Rug*; cotton, wool, silk; Syrian (Aleppo), 19th century; 2013.184; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art and Josephine L. Berger-Nadler Fund

Samira Abbassy, Iranian-American; *Eternal War, Second Circle*; oil on gesso panels, 2011; 2013.226a–l; 2011 NoRuz at the Met Benefit

Reza Derakhshani, Iranian; *Shattered Mirror, Shattered Music*; mixed media, 2010; 2013.227; 2011 NoRuz at the Met Benefit

*Albarelo*; stonepaste; Iranian, ca. late 12th–early 13th century; 2013.255; Friends of Islamic Art Gifts

Maliheh Afnan, Iranian, born Palestine; *Nothing to Declare*; mixed media, gauze on paper, 2007; 2013.256; 2011 NoRuz at the Met Benefit

Sadegh Tirafkan, Iranian, born Iraq; *Multitude 10*; digital photo collage, lambda print, 2008; 2013.258; 2011 NoRuz at the Met Benefit

## Medieval Art

#### GIFTS

*Ring Brooch*; gold, sapphires, garnets; British or French, 1250–1300; 2013.453; Tobias Meyer and Mark Fletcher

#### PURCHASES

*Pendant with the Coronation of the Virgin*; ivory behind rock crystal in gold mount; North French or Netherlandish, early 15th century; 2012.255; Andrew Butterfield and Claire Schiffman, Stephen K. Scher, and Scher Charitable Trust Gifts

*Chess Piece in the Form of a Queen*; whalebone; Scandinavian, 13th century; 2012.346; Pfeiffer Fund

*Relief with a Bird*; marble; Italian (around Salerno), 10th–11th century; 2013.268; Tianaderrah Foundation and Austin B. Chinn Gifts; Larry and Ann Burns Gift, in honor of Austin B. Chinn; Audrey and Martin Gruss Foundation, Anna-Maria and Stephen Kellen Foundation, David H. Koch, Harry and Linda Macklowe, and Charlotte C. Weber Gifts

## The Cloisters

#### GIFT

*Head of a Woman*; colorless glass, vitreous paint, silver stain; French, ca. 1440–60; 2012.405; Sarah B. Sherill, in honor of her grandfather, Charles H. Sherill (1867–1936)

#### PURCHASES

*Crippled Beggar*; leaded brass alloy; Netherlandish, ca. 1450–1500; 2012.322; Funds from various donors and The Cloisters Fund

*Situla*; copper alloy with iron handle; German (Rhine Valley), ca. 1200; 2012.347; The Cloisters Fund and The Ruddock Foundation for the Arts Gift

Workshop of Michel Erhart, German (Ulm); *Christ Child with an Apple*; willow with original paint, traces of gold; German (Ulm), ca. 1470–80; 2012.449; The Cloisters Fund

Otto Reinhold Eggers, American; *Preliminary Design for The Cloisters—View of the West Elevation*; graphite pencil in various gray tones on mat board, 1930; 2012.474; The Cloisters Fund

Otto Reinhold Eggers, American; *Preliminary Design for The Cloisters—View from the Southwest*; graphite pencil in various gray tones on mat board, 1930; 2012.475; The Cloisters Fund

Otto Reinhold Eggers, American; *Preliminary Design for The Cloisters—View of the Interior of Cuxa Cloister*; graphite pencil, opaque green, yellow, and white watercolor on mat board, 1930; 2012.476; The Cloisters Fund

*Christ in Majesty in an Initial A (Bifolium from an Antiphony)*; tempera, ink, gold on parchment; Bohemian (Prague), ca. 1405; 2013.38; The Cloisters Fund and The Rend Fund

Unknown Artist, German (Augsburg); after a design by Leonhard Beck, German; *Marriage Panel of Gabriel Weydacher and His Wife Juliana Wemis with the Virgin and Child and Saints Barbara and Catherine*; colorless and pot-metal glass, vitreous paint, silver stain, 1519; 2013.156; The Cloisters Fund

*Saints Procopius and Adalbert*; tempera, gold leaf on panel; Bohemian (Prague), 1340–50; 2013.272; The Cloisters Fund

## Modern and Contemporary Art

### GIFTS

Aleksandra Stoyanov, Ukrainian; *From the First Person—Number II*; wool, rayon, synthetic fiber, 1997–98; 2012.307; Doron and Marianne Livnat

Jon Eric Riis, American; *Kiss the Prince*; silk, metallic thread, black freshwater pearls, coral, leather, silk, 2005; 2012.406; Dale and Doug Anderson

Kai Nielsen, Danish; *Triton*; porcelain, 1924; 2012.407.1; Mr. and Mrs. H. Kelley Rollings

Kai Nielsen, Danish; *Rohde*; porcelain, 1924; 2012.407.2; Mr. and Mrs. H. Kelley Rollings

Joseph Urban, American, born Austria; *Modern Interiors Designed and Executed by the Wiener Werkstätte*; booklet, cover with four folded pages, ca. 1922–23; 2012.408.1; Donald P. Magner

Joseph Urban, American, born Austria; *Joseph Urban Announces the Arrival of New Artcraft Work from the Artists of Vienna Modern Interiors*; booklet, cover with three folded pages, ca. 1922–23; 2012.408.2; Donald P. Magner

Keystone Camera Company (manufacturer); *“Le Clic” Camera and Pouch*; plastic, nylon, ca. 1985; 2012.409a, b; Dr. Roger P. Holt

Alexander Calder, American; *Black and White in the Distance*; ink, 1931; 2012.448.1; Bequest of Andrea Bolt

Alexander Calder, American; *Black Clouds*; painted sheet metal, metal rod, wire, string, ca. 1939; 2012.448.2a–c; Bequest of Andrea Bolt

Alexander Calder, American; *Red Curlicue with Six Davits*; painted sheet metal, metal rod, wire, 1959; 2012.448.3a, b; Bequest of Andrea Bolt

Willem de Kooning, American, born the Netherlands; *Rome (Roma), Jan. 4, 1960*; ink, paper collage on paper, 1960; 2012.448.4; Bequest of Andrea Bolt

Grace Hartigan, American; *Untitled*; oil on paper, ca. 1952; 2012.448.5; Bequest of Andrea Bolt

Franz Kline, American; *Untitled*; ink on paper from printed telephone book, 1952; 2012.448.6; Bequest of Andrea Bolt

Franz Kline, American; *Untitled*; ink on paper from printed telephone book, 1953; 2012.448.7; Bequest of Andrea Bolt

Franz Kline, American; *Untitled*; oil on canvas, 1961; 2012.448.8; Bequest of Andrea Bolt

Thomas Hart Benton, American; *America Today*; ten panels, egg tempera, oil glazing over Permalba on a gesso ground, on linen mounted to wood panels with a honeycomb interior, 1930–31; 2012.478a–j; AXA Equitable

Henri Matisse, French; *Seated Woman (Femme Assise)*; charcoal on paper, 1944; 2012.502; Ruth Stanton

Sylvia Plimack Mangold, American; *View of Schunnemunk Mountain*; lithograph, forty-first edition of fifty, 1980; 2012.547; Carolyn Alexander and Ted Bonin

Sylvia Plimack Mangold, American; *Flexible and Stainless*; lithograph, fifth artist's proof of ten, 1975; 2012.548; The artist

Matt Mullican, American; *Death's Cape Torn into Many Pieces*; ink, pencil, marker on paper, 1974–75; 2012.549.1; João Tovar

Troy Brauntuch, American; *Untitled (Pages)*; Conté on cotton, 2005; 2012.549.2; João Tovar

Radcliffe Bailey, American; *Untitled*; mixed media on wood, 2005; 2012.550; Barry Friedman and Patricia Pastor

Sean Scully, American, born Dublin; *6.10.04*; pastel on paper, 2004; 2012.551; The artist

Emile-Jacques Ruhlmann, French; *“Duval” Cabinet (Model AR 1511/NR 2300)*; Brazilian rosewood, ivory, amboyna burl, mahogany, oak, plywood, designed 1924, probably made ca. 1926; 2012.576.1a–i; Meryl and Robert Meltzer

Emile-Jacques Ruhlmann, French; *“Duval” Cabinet (Model AR 1511/NR 2300)*; Brazilian rosewood, ivory, amboyna burl, mahogany, oak, plywood, designed 1924, probably made ca. 1926; 2012.576.2a–i; Meryl and Robert Meltzer

Michele Oka Doner, American; *Burning Bush*; bronze, gilding, ca. 1995; 2013.44; Frances F. Bowes

Auguste Labouret, French; *Wall Light from the First-Class Salon of the “Normandie”*; bronze, glass, iron, ca. 1935; 2013.45.1; Marilyn F. Friedman

Louis Süe, French; André Mare, French; *“David-Weill” Chair (Model #45) with Tulips-and-Carnations (Tulipes-et-Ceillets) Upholstery, Possibly Pattern #2513*; palisander, oak, wool, designed 1923; 2013.45.2; Marilyn F. Friedman

Richard Upton, American; *Cortona, Italy*; oil on particle board, mounted on board, with artist-made frame, 1989; 2013.200.1; Richard Upton Foundation

Richard Upton, American; *P 93-1 Italian Landscape/Cortona*; oil on particle board, mounted on board, with artist-made frame, 1989; 2013.200.2; Richard Upton Foundation

Auguste Delaherche, French; *Vase with Handles*; stoneware, ca. 1900; 2013.245.1; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Sèvres Manufactory, French; *Vase*; porcelain, 1907; 2013.245.2; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Decoeur, French; *Vase*; stoneware, ca. 1920; 2013.245.3; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Decoeur, French; *Vase*; stoneware, ca. 1925; 2013.245.4; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Louis Majorelle, French; *Vase*; porcelain, 1901; 2013.245.5; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

René Buthaud, French; *“Afrique” Vase*; stoneware, ca. 1930; 2013.245.6; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

René Buthaud, French; *Vase*; earthenware, ca. 1930; 2013.245.7; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Jean Mayodon, French; *Vase*; stoneware, ca. 1928; 2013.245.8; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Ruskin Pottery, British; *Vase*; stoneware, 1925; 2013.245.9; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Ruskin Pottery, British; *Vase*; stoneware, 1911; 2013.245.10; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Ruskin Pottery, British; *Vase*; stoneware, 1927; 2013.245.11; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Bing and Gröndahl, Danish; *Vase*; porcelain, ca. 1900; 2013.245.12; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Auguste Delaherche, French; *Low Vase*; stoneware, ca. 1905; 2013.245.13; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Decoeur, French; *Vase*; stoneware, 1912–13; 2013.245.14; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Lenoble, French; *Vase*; stoneware, ca. 1930; 2013.245.15; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Emile Lenoble, French; *Three-Handled Jar*; stoneware, ca. 1920; 2013.245.16; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Georges Serre, French; *Vase*; stoneware, ca. 1900; 2013.245.17; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Doulton Manufactory, British; *Vase*; stoneware, 1904; 2013.245.18; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Frédéric Kiefer, French; *Pot with Handles*; stoneware, ca. 1930; 2013.245.19; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Zsolnay Factory, Hungarian; *Vase with Four Handles*; porcelain, ca. 1900; 2013.245.20; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Zsolnay Factory, Hungarian; *Jug*; porcelain, ca. 1900; 2013.245.21; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Amphora Factory, Austrian; *Vase with Four Handles*; earthenware, ca. 1900; 2013.245.22; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Eugène Lion, French; *Vase*; stoneware, ca. 1900; 2013.245.23; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Séraphin Soudbinine, French, born Russia; *Sculpture*; stoneware, 1928 (?); 2013.245.24; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Charles Catteau, French; *“Octopus” Pot*; stoneware, ca. 1930; 2013.245.25; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Tullio D’Albisola, Italian; *Pitcher*; earthenware, 1929; 2013.245.26; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Henri-Léon Charles Robalphen, French; *Vase*; stoneware, ca. 1900; 2013.245.27; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

André Metthey, French; *Charger*; earthenware, ca. 1910; 2013.245.28; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

K. P. M. Porcelain Manufactory, German; *Vase*; porcelain, ca. 1900; 2013.245.29; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

Bretby Art Pottery, British; *Jardinière and Pedestal*; earthenware, ca. 1900; 2013.245.30; Robert A. Ellison, Jr. Collection, Robert A. Ellison, Jr.

#### PURCHASES

Kalup Linzy, American; *Conversations wit de Churen V: As da Art World Might Turn*; digital video, 2006; 2012.250; Funds from various donors

Rineke Dijkstra, Dutch; *I See A Woman Crying (Weeping Woman)*; three-channel high-definition video, 2009; 2012.382; Lila Acheson Wallace Gift

Sylvia Plimack Mangold, American; *Exact and Diminishing*; acrylic, graphite on canvas, traces of red Conté, 1976; 2012.567; Ruth and Seymour Klein Foundation, Inc. and Charlotte Millman Gifts

Paul Manship, American; *Centaur and Dryad*; watercolor, graphite on paper, ca. 1914; 2013.120; Emma Swan Hall Gift

Michelle Stuart, American; *Scanning Sequence*; graphite, earth on paper, painted pine containers, 1969–70; 2013.164a–d; Gift of Leonore S. Gershwin 1987 Trust, by exchange

Ali Kazim, Pakistani; *Miyan Mithoo*; watercolor on cardstock, 2006; 2013.259; Robert B. and Emilie W. Betts Foundation Gift

Imran Qureshi, Pakistani; *U-turns*; ink, gouache, watercolor, graphite, metallic paint, Letraset transfer on torn and pasted papers, 2004; 2013.260; The George Economou Collection Gift

Rashid Rana, Pakistani; *Untitled (2)*; graphite on gesso on wood-fiber composite board, coated with synthetic resin, 1992; 2013.261a, b; Robert B. and Emilie W. Betts Foundation Gift

Anwar Jalal Shemza, Pakistani; *The Table*; oil on canvas, 1958; 2013.262; The George Economou Collection Gift

Anwar Jalal Shemza, Pakistani; *Love Letter I*; oil on canvas, 1969; 2013.263; The George Economou Collection Gift

Anwar Jalal Shemza, Pakistani; *Untitled*; etching, 1964; 2013.264; Robert B. and Emilie W. Betts Foundation Gift

Mohammed Zeeshan, Pakistani; *Blame III*; watercolor, gouache, graphite on perforated cardstock, 2006; 2013.265; The George Economou Collection Gift

Mohammed Zeeshan, Pakistani; *Process*; watercolor, gouache on cardstock, 2006; 2013.266; The George Economou Collection Gift

Fernand Léger, French; *The Village*; oil on canvas, 1914; 2013.271; Leonard A. Lauder Cubist Collection, Leonard A. Lauder Gift

Anselm Kiefer, German; *Morganthau Plan*; acrylic, emulsion, oil, shellac on ink-jet prints mounted on canvas, 2012; 2013.429a–c; Denise and Andrew Saul Fund

## Musical Instruments

#### GIFTS

James D’Aquisto, American; *Archtop Guitar*; spruce, maple, ebony, 1993; 2012.246; Steve Miller

Jonathan M. Singer, American; *Iconic Guitars of the Twentieth Century*; portfolio of twenty-one ink-jet prints, 2011; 2012.339.1a–w; The artist

Jonathan M. Singer, American; *Four Seasons (Portfolio Series of the Four Guitars That Make Up John Montealeone’s “Four Seasons”)*; ink-jet prints, 2011; 2012.339.2a–g; The artist

John D’Angelico, American; *Archtop Guitar*; spruce, maple, ebony, steel, celluloid, mother-of-pearl, 1932; 2012.480; John and Christina Montealeone

Steinberger Sound, American; *Electric Guitar*; “Steinberger-blend” graphite and carbon-fiber mix, metal, mid-1980s; 2012.570; Estate of Russell Norkin, in his memory



## PURCHASES

*Hawking Drum*; zinc alloy, cast, engraved, inlaid with silver (*bidri* ware), bone; Central Anatolian (Konya), late 18th–early 19th century; 2012.327; Josephine L. Berger-Nadler and Amati Gifts

*Whistle*; wood, wire; Congolese (Kongo), late 19th century; 2012.340; Robert Alonzo Lehman Bequest

*Drum (A-ndëf)*; wood, hide; Guinean (Baga); late 19th century; 2012.358; Amati Gifts

*Drum (Ìyáàlù Bàtá )*; wood, hide, fabric; Nigerian (Yoruba), early 20th century; 2012.505; Michael M. Sweeley Gift

C. Baudouin, French; *Serpent*; wood, paint, brass, ca. 1820; 2012.568a–c; Robert Alonzo Lehman Bequest

M. Fernández, Mexican; *Seven-Course Guitar (Guitarra séptima)*; spruce, rosewood, mother-of-pearl, ca. 1880; 2012.569; Amati Gifts

William S. Haynes Co., American; *Clarinet in A*; silver, 1930; 2012.571.1; Robert Alonzo Lehman Bequest

William S. Haynes Co., American; *Clarinet in B-flat with Case*; silver, 1930; 2012.571.2, .3; Robert Alonzo Lehman Bequest

H. N. White Co., American; *Clarinet in B-flat with Case*; silver, brass with silver plate, ca. 1930; 2012.572a, b; Robert Alonzo Lehman Bequest

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandolin*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1916; 2013.121a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandolin*; spruce, birch, mahogany, ivoroid, mother-of-pearl, nickel silver, 1917; 2013.122a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandolin*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1916; 2013.123a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandola*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1917; 2013.124a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandola*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1919; 2013.125a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandocello*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1916; 2013.126a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandocello*; spruce, birch, mahogany, ivoroid, mother-of-pearl, nickel silver, 1916; 2013.127a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Archtop Guitar*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, ca. 1918; 2013.128a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Archtop Guitar*; spruce, birch, mahogany, ivoroid, mother-of-pearl, nickel silver, ca. 1919; 2013.129a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Archtop Guitar*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, ca. 1917; 2013.130a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Harp Guitar*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, 1917; 2013.131a–c; Amati Gifts

Gibson Mandolin-Guitar Manufacturing Co., Ltd., American; *Mandobass*; spruce, maple, mahogany, ivoroid, mother-of-pearl, nickel silver, brass, 1913; 2013.132; Amati Gifts

Karl Moritz Missenharter, American, born Germany; *Cornet with Case, Mute, and Accessories*; brass, gold plate, ca. 1900; 2013.267a–j; Schonberger Family Foundation Gift

## Photographs

### GIFTS

Walter Rosenblum, American; *Girl with Polio, Rivington Street*; gelatin silver print, 1938; 2012.252.1; The Rosenblum Family

Walter Rosenblum, American; *Selling Old Clothes, Pitt Street*; gelatin silver print, 1938; 2012.252.2; The Rosenblum Family

Walter Rosenblum, American; *Camp for Mutilated Refugees*; gelatin silver print, 1946; 2012.252.3; The Rosenblum Family

Walter Rosenblum, American; *Moving Man, Pitt Street*; gelatin silver print, 1938; 2012.252.4; The Rosenblum Family

Walter Rosenblum, American; *Boy on Roof, Pitt Street*; gelatin silver print, 1950; 2012.252.5; The Rosenblum Family

Louis Stettner, American; *Concentric Circles, NYC*; gelatin silver print, 1951; 2012.277.1; The artist

Louis Stettner, American; *Boy of the Birds, Times Square*; gelatin silver print, 2011; 2012.277.2; The artist

Louis Stettner, American; *Times Square, NYC*; silver dye bleach print, 2011; 2012.277.3; The artist

Louis Stettner, American; *Near Pont Neuf Paris*; gelatin silver print, 1950; 2012.277.4; The artist

Louis Stettner, American; *Cafe, Place Blanche Paris*; gelatin silver print, 1950; 2012.277.5; The artist

Louis Stettner, American; *Odd Man in Penn Station*; gelatin silver print, 1958; 2012.277.6; The artist

Louis Stettner, American; *Promenade, Brooklyn*; gelatin silver print, 1954; 2012.277.7; The artist

Louis Stettner, American; *Janet*; gelatin silver print, 1981; 2012.277.8; The artist

Louis Stettner, American; *Janet, Gaspé*; gelatin silver print, 1984; 2012.277.9; The artist

Gordon H. Coster, American; *[Mental Institution Patient]*; gelatin silver print, 1945–50; 2012.308.1; Keith de Lellis

Gordon H. Coster, American; *[State Street at Madison, Looking South, Christmas Shoppers]*; gelatin silver print, ca. 1945; 2012.308.2; Keith de Lellis

Gordon H. Coster, American; *[Nurse in Distress]*; gelatin silver print, ca. 1935; 2012.308.3; Keith de Lellis

- Nancy Burson, American; *Untitled*; instant color print, 1988; 2012.309; James Robinson
- Bisson Frères, French; *Judea Tapestry (Tapisserie de Judée)*; albumen silver prints from glass negatives, ca. 1855–60; 2012.310a–f; Amis de la Bibliothèque Clementine
- Berenice Abbott, American; *Henry Street from Market, Looking West, Manhattan*; gelatin silver print, November 29, 1935; 2012.481.1; Joyce F. Menschel
- Berenice Abbott, American; *Gasoline Station, Tremont Avenue and Dock Street, Bronx, New York*; gelatin silver print, July 2, 1936; 2012.481.2; Joyce F. Menschel
- Berenice Abbott, American; *George Washington Bridge, Riverside Drive and 179th Street, Manhattan*; gelatin silver print, January 17, 1936; 2012.481.3; Joyce F. Menschel
- Robert Adams, American; *Nebraska State Highway 2, Box Butte County, Nebraska*; gelatin silver print, 1978; 2012.481.4; Joyce F. Menschel
- Walker Evans, American; *[Wicker Rocking Chair]*; gelatin silver print, ca. 1936; 2012.481.5; Joyce F. Menschel
- Walker Evans, American; *Saratoga Springs, New York*; gelatin silver print, ca. 1931; 2012.481.6; Joyce F. Menschel
- Emmet Gowin, American; *Edith, Danville, Virginia*; gelatin silver print, 1966; 2012.481.7; Joyce F. Menschel
- Emmet Gowin, American; *Edith, Danville, Virginia*; gelatin silver print, 1971; 2012.481.8; Joyce F. Menschel
- William Klein, American; *Via del Corso, Rome*; gelatin silver print, 1956; 2012.481.9; Joyce F. Menschel
- William Klein, American; *Smoke and Veil, Paris ("Vogue")*; gelatin silver print, 1958; 2012.481.10; Joyce F. Menschel
- William Klein, American; *Eighth Avenue, New York*; gelatin silver print, 1955; 2012.481.11; Joyce F. Menschel
- William Klein, American; *Beach, Moscow River*; gelatin silver print, 1959; 2012.481.12; Joyce F. Menschel
- Roger Mayne, British; *Goalie, Street Football, Brindley Road, Paddington*; gelatin silver print, 1956; 2012.481.13; Joyce F. Menschel
- August Sander, German; *Boxers, Paul Röderstein and Hein Hesse, Köln*; gelatin silver print, ca. 1928; 2012.481.14; Joyce F. Menschel
- August Sander, German; *Farmer, Westerwald*; gelatin silver print, ca. 1930–31; 2012.481.15; Joyce F. Menschel
- Frederick Sommer, American, born Italy; *Jack Rabbit*; gelatin silver print, 1939; 2012.481.16; Joyce F. Menschel
- Weegee, American, born Hungary; *Easter Sunday in Harlem*; gelatin silver print, 1940; 2012.481.17; Joyce F. Menschel
- Alexandre Bertrand, French; *[Woman with Four Children]*; daguerreotype, 1850s; 2012.481.18; Joyce F. Menschel
- John Yang, American, born China; *Untitled*; palladium print, 1981; 2012.482.1; John Yang Archive
- John Yang, American, born China; *Untitled*; ziatype print, 1982; 2012.482.2; John Yang Archive
- John Yang, American, born China; *Untitled*; ziatype print, 1984; 2012.482.3; John Yang Archive
- John Yang, American, born China; *Untitled*; platinum print, 1985; 2012.482.4; John Yang Archive
- John Yang, American, born China; *Untitled*; ziatype print, 1982; 2012.482.5; John Yang Archive
- John Yang, American, born China; *Untitled*; palladium print, 1981; 2012.482.6; John Yang Archive
- John Yang, American, born China; *Untitled*; palladium print, 1982; 2012.482.7; John Yang Archive
- John Yang, American, born China; *Untitled*; gelatin silver print, 1984; 2012.482.8; John Yang Archive
- John Yang, American, born China; *Serpent*; gelatin silver print, 1984; 2012.482.9; John Yang Archive
- John Yang, American, born China; *Beck's Rock Garden*; gelatin silver print, 1985; 2012.482.10; John Yang Archive
- John Yang, American, born China; *Shad Knoll*; gelatin silver print, 1985; 2012.482.11; John Yang Archive
- John Yang, American, born China; *Angel Oak*; gelatin silver print, 1986; 2012.482.12; John Yang Archive
- John Yang, American, born China; *Untitled*; gelatin silver print, 1986; 2012.482.13a, b; John Yang Archive
- John Yang, American, born China; *Untitled*; gelatin silver print, 2006; 2012.482.14; John Yang Archive
- Stephen Shore, American; *Hebrew University of Jerusalem, Hatzor Excavation*; portfolio of twenty ink-jet prints, 1996; 2012.503.1–.20; Stewart Waltzer, in memory of Linda Segal
- [Union Officer Standing at Attention]*; ambrotype; American, 1861–65; 2012.504; Anonymous
- Diane Buckler, American; *Movie*; chromogenic prints, halftone, 1980; 2012.520; Paul McMahon
- Diane Arbus, American; *Lady at a masked ball with two roses on her dress, N.Y.C.*; gelatin silver print, 1967; 2012.552.1; Neil Selkirk
- Diane Arbus, American; *A child crying, N.J.*; gelatin silver print, 1967; 2012.552.2; Neil Selkirk
- Diane Arbus, American; *Burlesque comedienne in her dressing room, Atlantic City, N.J.*; gelatin silver print, 1963; 2012.552.3; Neil Selkirk
- Diane Arbus, American; *A woman with pearl necklace and earrings, N.Y.C.*; gelatin silver print, 1967; 2012.552.4; Neil Selkirk
- Diane Arbus, American; *A young man and his pregnant wife in Washington Square Park, N.Y.C.*; gelatin silver print, 1965; 2012.552.5; Neil Selkirk
- Diane Arbus, American; *Girl in her circus costume, Md.*; gelatin silver print, 1970; 2012.552.6; Neil Selkirk
- Diane Arbus, American; *A woman with her baby monkey, N.J.*; gelatin silver print, 1971; 2012.552.7; Neil Selkirk
- Diane Arbus, American; *Man and a boy on a bench in Central Park, N.Y.C.*; gelatin silver print, 1962; 2012.552.8; Neil Selkirk

- Diane Arbus, American; *Untitled (2)*; gelatin silver print, 1970–71; 2012.552.9; Neil Selkirk
- Diane Arbus, American; *James T. Farrell in his hotel room, N.Y.C.*; gelatin silver print, 1962; 2012.552.10; Neil Selkirk
- Diane Arbus, American; *Blaze Starr backstage, Baltimore, Md.*; gelatin silver print, 1964; 2012.552.11; Neil Selkirk
- Diane Arbus, American; *Blaze Starr in her living room, Baltimore, Md.*; gelatin silver print, 1964; 2012.552.12; Neil Selkirk
- Diane Arbus, American; *Bishop by the sea, Santa Barbara, Cal.*; gelatin silver print, 1964; 2012.552.13; Neil Selkirk
- Diane Arbus, American; *Bishop at the altar, Santa Barbara, Cal.*; gelatin silver print, 1964; 2012.552.14; Neil Selkirk
- Diane Arbus, American; *Bishop on her bed, Santa Barbara, Cal.*; gelatin silver print, 1964; 2012.552.15; Neil Selkirk
- Diane Arbus, American; *Mr. and Mrs. Santa Claus in their living room, Albion, N.Y.*; gelatin silver print, 1964; 2012.552.16; Neil Selkirk
- Diane Arbus, American; *Marcel Duchamp with his wife Alexina Sattler at home, N.Y.C.*; gelatin silver print, 1965; 2012.552.17; Neil Selkirk
- Diane Arbus, American; *Writer Susan Sontag with her son David, N.Y.C.*; gelatin silver print, 1965; 2012.552.18; Neil Selkirk
- Diane Arbus, American; *Jayne Mansfield Climber-Ottaviano, actress, with her daughter, Jayne-Marie*; gelatin silver print, 1965; 2012.552.19; Neil Selkirk
- Diane Arbus, American; *Sociologist Jane Jacobs with her son Ned, N.Y.C.*; gelatin silver print, 1965; 2012.552.20; Neil Selkirk
- Diane Arbus, American; *Mrs. T. Charlton Henry in a negligee, Philadelphia, Pa.*; gelatin silver print, 1965; 2012.552.21; Neil Selkirk
- Diane Arbus, American; *Mrs. T. Charlton Henry in an evening gown, Philadelphia, Pa.*; gelatin silver print, 1965; 2012.552.22; Neil Selkirk
- Diane Arbus, American; *James Brown at home in curlers, Queens, N.Y.*; gelatin silver print, 1966; 2012.552.23; Neil Selkirk
- Diane Arbus, American; *Brenda Duff Frazier, 1938 Debutante of the Year at home, Boston, Mass.*; gelatin silver print, 1966; 2012.552.24; Neil Selkirk
- Diane Arbus, American; *Lucas Samaras, N.Y.C.*; gelatin silver print, 1966; 2012.552.25; Neil Selkirk
- Diane Arbus, American; *Agnes Martin, N.Y.C.*; gelatin silver print, 1966; 2012.552.26; Neil Selkirk
- Diane Arbus, American; *Transsexual at home, N.Y.C.*; gelatin silver print, 1967; 2012.552.27; Neil Selkirk
- Diane Arbus, American; *Anderson Hays Cooper, N.Y.C.*; gelatin silver print, 1968; 2012.552.28; Neil Selkirk
- Diane Arbus, American; *Girl with a baseball glove at Camp Lakecrest, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.29; Neil Selkirk
- Diane Arbus, American; *Girl with a plaid shirt at Camp Lakecrest, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.30; Neil Selkirk
- Diane Arbus, American; *Girl sitting in the grass at Camp Lakecrest, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.31; Neil Selkirk
- Diane Arbus, American; *Girls standing in a line at Camp Lakecrest, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.32; Neil Selkirk
- Diane Arbus, American; *Camp Lakecrest campers walking away, Dutchess County, N.Y.*; gelatin silver print, 1968; 2012.552.33; Neil Selkirk
- Diane Arbus, American; *Mother and child, Beaufort County, S.C.*; gelatin silver print, 1968; 2012.552.34; Neil Selkirk
- Diane Arbus, American; *Family of three, Beaufort County, S.C.*; gelatin silver print, 1968; 2012.552.35; Neil Selkirk
- Diane Arbus, American; *Pinkie Edwards at home, Beaufort County, S.C.*; gelatin silver print, 1968; 2012.552.36; Neil Selkirk
- Diane Arbus, American; *Jorge Luis Borges in Central Park, N.Y.C.*; gelatin silver print, 1969; 2012.552.37; Neil Selkirk
- Diane Arbus, American; *Tokyo Rose at home, Chicago, Illinois*; gelatin silver print, 1969; 2012.552.38; Neil Selkirk
- Diane Arbus, American; *Feminist Ti-Grace Atkinson, Boston, Ma.*; gelatin silver print, 1969; 2012.552.39; Neil Selkirk
- Diane Arbus, American; *Jacqueline Susann and her husband Irving Mansfield, Beverly Hills*; gelatin silver print, 1969; 2012.552.40; Neil Selkirk
- Diane Arbus, American; *South Bay Singles Club, girl on her bed*; gelatin silver print, 1970; 2012.552.41; Neil Selkirk
- Diane Arbus, American; *Peace Marchers, N.J.*; gelatin silver print, 1962; 2012.552.42; Neil Selkirk
- Diane Arbus, American; *Untitled (8)*; gelatin silver print, 1970–71; 2012.552.43; Neil Selkirk
- Diane Arbus, American; *Woman in a rose hat, N.Y.C.*; gelatin silver print, 1966; 2012.552.44; Neil Selkirk
- Diane Arbus, American; *Woman in a floppy hat, N.Y.C.*; gelatin silver print, 1971; 2012.552.45; Neil Selkirk
- Diane Arbus, American; *The House of Horrors, Coney Island, N.Y.*; gelatin silver print, 1961; 2012.552.46; Neil Selkirk
- Diane Arbus, American; *Rocks on wheels, Disneyland, Cal.*; gelatin silver print, 1962; 2012.552.47; Neil Selkirk
- Diane Arbus, American; *Young man in a plaid coat with a tooth pick, N.Y.C.*; gelatin silver print, 1961; 2012.552.48; Neil Selkirk
- Diane Arbus, American; *Lady in a tiara at a ball, N.Y.C.*; gelatin silver print, 1963; 2012.552.49; Neil Selkirk
- Diane Arbus, American; *Fat girl yawning, N.Y.C.*; gelatin silver print, 1960; 2012.552.50; Neil Selkirk
- Diane Arbus, American; *A young negro boy, Washington Square Park, N.Y.C.*; gelatin silver print, 1965; 2012.552.51; Neil Selkirk
- Diane Arbus, American; *Two ladies walking in Central Park, N.Y.C.*; gelatin silver print, 1963; 2012.552.52; Neil Selkirk
- Diane Arbus, American; *Dominatrix with a kneeling client, N.Y.C.*; gelatin silver print, 1970; 2012.552.53; Neil Selkirk



- Diane Arbus, American; *The Albino sword swallower and her sister, Md.*; gelatin silver print, 1970; 2012.552.54; Neil Selkirk
- Diane Arbus, American; *A couple kissing on stage, N.Y.C.*; gelatin silver print, 1963; 2012.552.55; Neil Selkirk
- Diane Arbus, American; *Untitled (30)*; gelatin silver print, 1970–71; 2012.552.56; Neil Selkirk
- Diane Arbus, American; *Untitled (31)*; gelatin silver print, 1970–71; 2012.552.57; Neil Selkirk
- Diane Arbus, American; *Untitled (49)*; gelatin silver print, 1970–71; 2012.552.58; Neil Selkirk
- Diane Arbus, American; *42nd Street movie theater audience, N.Y.C.*; gelatin silver print, 1958; 2012.552.59; Neil Selkirk
- Diane Arbus, American; *Clouds on screen at a drive-in movie, N.J.*; gelatin silver print, 1960; 2012.552.60; Neil Selkirk
- Diane Arbus, American; *Woman at a counter smoking, N.Y.C.*; gelatin silver print, 1962; 2012.552.61; Neil Selkirk
- Diane Arbus, American; *Two girls in curlers, N.Y.C.*; gelatin silver print, 1963; 2012.552.62; Neil Selkirk
- Diane Arbus, American; *Two girls in identical raincoats, Central Park, N.Y.C.*; gelatin silver print, 1969; 2012.552.63; Neil Selkirk
- Diane Arbus, American; *Self-portrait pregnant, N.Y.C.*; gelatin silver print, 1945; 2012.552.64; Neil Selkirk
- Diane Arbus, American; *Man at a parade on Fifth Avenue, N.Y.C.*; gelatin silver print, 1969; 2012.552.65; Neil Selkirk
- Diane Arbus, American; *Robert Evans with his children and grandchildren, Beaufort County, S.C.*; gelatin silver print, 1968; 2012.552.66; Neil Selkirk
- Diane Arbus, American; *Fire Eater at a carnival, Palisades Park, N.J.*; gelatin silver print, 1956; 2012.552.67; Neil Selkirk
- Alfred Eisenstaedt, American; *Professor Samuel Eilenberg*; gelatin silver print, 1962; 2012.553; Martin and Roberta Lerner, in memory of Professor Samuel Eilenberg
- Igor and Svetlana Kopystiansky, American; *Portrait II, III, and V*; gelatin silver prints, 2006; 2012.554.1a–c; João Tovar
- Shirin Neshat, Iranian; *Face to Face with God*; chromogenic print, 1995; 2012.554.2; João Tovar
- Dove Bradshaw, American; *Performance Burned*; photomechanical reproduction, 2004; 2012.555; Barbara and Eugene Schwartz
- [*243 Amateur Snapshots*]; gelatin silver and chromogenic prints; primarily American, 1900s–1970s; 2012.556.1.1–.243; Peter J. Cohen
- [*Three Amateur Snapshot Albums*]; gelatin silver and chromogenic prints; primarily American, 1900s–1970s; 2012.556.2–.4; Peter J. Cohen
- Richard Benson, American; *Texas*; ink-jet print, 2008; 2012.557.1; Calvin Tomkins and Dodie Kazanjian
- Richard Benson, American; *Newfoundland*; ink-jet print, 2008; 2012.557.2; Calvin Tomkins and Dodie Kazanjian
- Michal Chelbin, Israeli; *Alicia, Ukraine*; chromogenic print, 2005; 2013.41; Private collection
- George Wilson Bridges, British; *Garden of Selina, Syracuse*; salted paper print from paper negative, 1846; 2013.159.1; Bequest of Maurice B. Sendak
- George Wilson Bridges, British; *Benedictine Convent, Catania*; salted paper print from paper negative, 1846; 2013.159.2; Bequest of Maurice B. Sendak
- Julia Margaret Cameron, British, born India; *King Lear and His Three Daughters*; albumen silver print from glass negative, 1872; 2013.159.3; Bequest of Maurice B. Sendak
- Lewis Carroll, British; *The Last Sitting*; albumen silver print from glass negative, 1870; 2013.159.4; Bequest of Maurice B. Sendak
- Lewis Carroll, British; *Edith, Ina, and Alice Liddell on a Sofa*; albumen silver print from glass negative, 1858; 2013.159.5; Bequest of Maurice B. Sendak
- Lewis Carroll, British; *Edith Liddell Seated beside a Vase of Foxgloves*; albumen silver print from glass negative, 1860; 2013.159.6; Bequest of Maurice B. Sendak
- Joseph Cundall, British; *The Alms House*; albumen silver print from glass negative, 1855; 2013.159.7; Bequest of Maurice B. Sendak
- Frederick H. Evans, British; *Redlands Woods*; platinum print, 1893; 2013.159.8; Bequest of Maurice B. Sendak
- Roger Fenton, British; *On the Beach, Hythe*; albumen silver print, 1860; 2013.159.9; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Mrs. Elizabeth (Johnstone) Hall*; salted paper print from paper negative, 1843–46; 2013.159.10; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *George Troup and William Gibson*; salted paper print from paper negative, 1843–47; 2013.159.11; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Lady Elizabeth (Rigby) Eastlake*; salted paper print from paper negative, 1843–47; 2013.159.12; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Portrait of a Newhaven Pilot*; salted paper print from paper negative, 1843–45; 2013.159.13; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Reverend Moir and John Gibson*; salted paper print from paper negative, 1843–47; 2013.159.14; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Doctor George Bell, Alexina, Lady Moncrieff, and Reverend Thomas Bell*; salted paper print from paper negative, 1843–47; 2013.159.15; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *W. S. Orr and Peter Scot Frasier*; salted paper print from paper negative, 1843–47; 2013.159.16; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *The Artist and the Grave Digger*; salted paper print from paper negative, 1843–44; 2013.159.17; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *John Henning, Sculptor*; salted paper print from paper negative, 1843–47; 2013.159.18; Bequest of Maurice B. Sendak

- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *James Ballantine, David Octavius Hill, and Doctor George Bell*; salted paper print from paper negative, 1843–47; 2013.159.19; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *The Beach at Newhaven*; salted paper print from paper negative, 1845; 2013.159.20; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Fisherwomen, Newhaven*; salted paper print from paper negative, 1845; 2013.159.21; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Redding the Line, Willie Liston, Newhaven*; salted paper print from paper negative, 1845; 2013.159.22; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *David Young and Unknown Man, Newhaven*; salted paper print from paper negative, 1845; 2013.159.23; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *The Adamson Family*; salted paper print from paper negative, 1843–47; 2013.159.24; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *James Stuart Wortley, Second Baron Wharncliffe*; salted paper print from paper negative, 1846; 2013.159.25; Bequest of Maurice B. Sendak
- David Octavius Hill, British (Scotland); Robert Adamson, British (Scotland); *Miss Elizabeth Logan*; salted paper print from paper negative, 1843–47; 2013.159.26; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *Saint Paul's Bay, Malta*; salted paper print from paper negative, 1846; 2013.159.27; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *Seated Lad*; salted paper print from paper negative, 1845–50; 2013.159.28; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *Family Group Portrait Posed in Doorway*; salted paper print from paper negative, late 1840s; 2013.159.29; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *Portrait of the Gardener, Possibly David Roderick*; salted paper print from paper negative, late 1840s; 2013.159.30; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *[Contact Sheet of Four Group Portraits in a Doorway]*; salted paper print from paper negative, ca. 1850; 2013.159.31; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *Two Young Men Resting on a Pier*; salted paper print from paper negative, late 1840s; 2013.159.32; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *Milan Cathedral*; salted paper print from paper negative, 1846; 2013.159.33; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *The Colosseum*; salted paper print from paper negative, 1846; 2013.159.34; Bequest of Maurice B. Sendak
- Calvert Richard Jones, British (Wales); *Lady in Open Window with Bird Cage*; salted paper print from paper negative, late 1840s; 2013.159.35; Bequest of Maurice B. Sendak
- Gustave Le Gray, French; *Two Ships Heading away from Shore*; albumen silver print from glass negative, 1856–57; 2013.159.36; Bequest of Maurice B. Sendak
- Gustave Le Gray, French; *The French Fleet, Cherbourg*; albumen silver print from glass negative, 1858; 2013.159.37; Bequest of Maurice B. Sendak
- Gustave Le Gray, French; *Hollow Tree, Forest of Fontainebleau*; albumen silver print from glass negative, 1855–57; 2013.159.38; Bequest of Maurice B. Sendak
- Gustave Le Gray, French; *Cloud Study (Etude de nuages)*; albumen silver print from glass negatives, 1856–57; 2013.159.39; Bequest of Maurice B. Sendak
- Antoine-François-Jean Claudet, French, active Great Britain; *Chess Players*; salted paper print from paper negative, ca. 1843; 2013.159.40; Bequest of Maurice B. Sendak
- Duane Michals, American; *The Unfortunate Man Could Not Touch the One He Loved*; gelatin silver print, 1976; 2013.159.41; Bequest of Maurice B. Sendak
- Duane Michals, American; *Helios and Selene*; gelatin silver print, 1976; 2013.159.42; Bequest of Maurice B. Sendak
- Duane Michals, American; *[Contact Sheet]*; gelatin silver print, 1970s; 2013.159.43; Bequest of Maurice B. Sendak
- Duane Michals, American; *[Contact Sheet]*; gelatin silver print, 1970s; 2013.159.44; Bequest of Maurice B. Sendak
- Duane Michals, American; *[Contact Sheet]*; gelatin silver print, 1970s; 2013.159.45; Bequest of Maurice B. Sendak
- Nadar, French; *Jean-François Millet*; salted paper print from paper negative, 1856–58; 2013.159.46; Bequest of Maurice B. Sendak
- Oscar Gustav Rejlander, British, born Sweden; *His Country's Hope*; albumen silver print from glass negative, 1850s; 2013.159.47; Bequest of Maurice B. Sendak
- Edward J. Steichen, American, born Luxembourg; *Bartholomé*; platinum print, 1901; 2013.159.48; Bequest of Maurice B. Sendak
- Alfred Stieglitz, American; *Kitty Stieglitz, Central Park, New York*; photogravure, 1901; 2013.159.49; Bequest of Maurice B. Sendak
- William Henry Fox Talbot, British; *Group Taking Tea at Lacock Abbey*; salted paper print from paper negative, 1843; 2013.159.50; Bequest of Maurice B. Sendak
- William Henry Fox Talbot, British; *Table Set for Tea*; salted paper print from paper negative, 1841–42; 2013.159.51; Bequest of Maurice B. Sendak
- William Henry Fox Talbot, British; *The Ladder*; salted paper print from paper negative, April 1844; 2013.159.52; Bequest of Maurice B. Sendak
- William Henry Fox Talbot, British; *Group of Gentlemen Conversing over a Glass of Wine*; salted paper print from paper negative, 1840s; 2013.159.53; Bequest of Maurice B. Sendak
- William Henry Fox Talbot, British; *Carclew House*; salted paper print from paper negative, 1841; 2013.159.54; Bequest of Maurice B. Sendak
- William Henry Fox Talbot, British; *Highland Hut, Loch Katrine*; salted paper print from paper negative, 1844; 2013.159.55; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Group of Ladies at Lacock*; salted paper print from paper negative, ca. 1845; 2013.159.56; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *View of the Boulevards of Paris*; salted paper print from paper negative, 1843; 2013.159.57; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *A Bush of Hydrangea in Flower*; salted paper print from paper negative, ca. 1842; 2013.159.58; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Three Graces*; salted paper print from paper negative, 1840s; 2013.159.59; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Nicolaas Henneman in Profile*; photogenic drawing from paper negative, 1843; 2013.159.60; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Nicolaas Henneman in Cloisters at Lacock Abbey*; photogenic drawing from paper negative, 1841; 2013.159.61; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Windsor Castle*; salted paper print from paper negative, 1841; 2013.159.62; Bequest of Maurice B. Sendak

William Henry Fox Talbot, British; *Nicolaas Henneman Showing Pencil of Nature*; salted paper print from paper negative, ca. 1845; 2013.159.63; Bequest of Maurice B. Sendak

Walker Evans, American; *[Male Pedestrian Smoking Cigar, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.1; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Cap and Overalls, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.2; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Short-Sleeved Shirt, Looking down, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.3; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Dark Suit and Bowler Hat, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.4; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Female Pedestrian in Print Blouse, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.5; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male and Female Pedestrians, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.6; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Double-Breasted Suit, Looking down, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.7; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Tweed Coat, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.8; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Cap and Dark Jacket, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.9; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Dark Jacket with Panama Hat, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.10; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in Short Sleeves, Looking at Camera, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.11; Ann Tenenbaum and Thomas H. Lee

Walker Evans, American; *[Male Pedestrian in White Shirt with Tartan Tie, Detroit (for "Fortune" Magazine Article "Labor Anonymous")]*; gelatin silver print, 1946; 2013.246.12; Ann Tenenbaum and Thomas H. Lee

Wolfgang Tillmans, German; *Suzanne & Lutz, White Dress, Army Skirt*; chromogenic print, 1993; 2013.434.1; Norman Dubrow

Malerie Marder, American; *Untitled*; chromogenic print, 1998–2000; 2013.434.2; Norman Dubrow

Malerie Marder, American; *Untitled (Boy with Pimples)*; chromogenic print, 1998; 2013.434.3; Norman Dubrow

#### PURCHASES

Carleton E. Watkins, American; *Columbia River*; albumen silver print from glass negative, 1867; 2005.100.330; Gilman Collection, Anonymous Gift, by exchange, and Denise and Andrew Saul Gift

Francis Bedford, British; *Pensarn Beach*; albumen silver print, 1960s; 2005.100.717; Gilman Collection

Alice Gerson Chase, American; *[Portrait of Alice Dieudonne Chase]*; gelatin silver print, ca. 1906; 2005.100.824; Gilman Collection

*[Painter at Work in Studio]*; salted paper print; French (?), 1850s; 2005.100.1277; Gilman Collection

Joan Fontcuberta, Spanish; *Googlegram: Niépce*; chromogenic print, 2005; 2012.251; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Matthew Porter, American; *110 Junction*; ink-jet print, 2010; 2012.274; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

James Nares, British; *Pendulum*; video, 1976; 2012.275; Alfred Stieglitz Society Gifts

Zwelethu Mthethwa, South African; *Untitled (Interior Series)*; chromogenic print, 2001; 2012.276; Alfred Stieglitz Society Gifts

William Eggleston, American; *14 Pictures*; portfolio of 14 dye transfer prints, 1974; 2012.280.1–.14; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Elizabeth S. and Robert J. Fisher, Jennifer and Philip Maritz, and Charlotte A. and William E. Ford Gifts; and The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, 1970; 2012.281; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Louis V. Bell Fund; and Elizabeth S. and Robert J. Fisher, Jennifer and Philip Maritz, and Charlotte A. and William E. Ford Gifts

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, ca. 1972; 2012.282; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Elizabeth S. and Robert J. Fisher Gift

William Eggleston, American; *Untitled (Sumner, Mississippi, Cassidy Bayou in Background)*; dye transfer print, 1971; 2012.283; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Twentieth-Century Photography Fund, and Elizabeth S. and Robert J. Fisher Gift



William Eggleston, American; *Untitled (Huntsville, Alabama)*; dye transfer print, ca. 1969–70; 2012.284; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Twentieth-Century Photography Fund

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, 1971; 2012.285; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel, and Charlotte A. and William E. Ford Gift

William Eggleston, American; *Untitled (near Minter City and Glendora, Mississippi)*; dye transfer print, 1970; 2012.286; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff; and Charlotte A. and William E. Ford Gift

William Eggleston, American; *Untitled (Huntsville, Alabama)*; dye transfer print, ca. 1970; 2012.287; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, ca. 1972; 2012.288; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, ca. 1972; 2012.289; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Twentieth-Century Photography Fund, and San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff

William Eggleston, American; *Untitled (Downtown Morton, Mississippi)*; dye transfer print, ca. 1970; 2012.290; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff

William Eggleston, American; *Untitled (Greenwood, Mississippi)*; dye transfer print, 1970; 2012.291; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

William Eggleston, American; *Untitled (near Morton, Mississippi)*; dye transfer print, ca. 1972; 2012.292; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Jennifer and Philip Maritz Gift

William Eggleston, American; *Untitled (Memphis)*; dye transfer print, ca. 1970; 2012.293; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Charlotte A. and William E. Ford Gift

William Eggleston, American; *Untitled (Outskirts of Morton, Mississippi, Halloween)*; dye transfer print, 1971; 2012.294; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Charlotte A. and William E. Ford Gift

William Eggleston, American; *Untitled (near Jackson, Mississippi)*; dye transfer print, ca. 1970; 2012.295; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

William Eggleston, American; *Untitled (Greenwood, Mississippi)*; dye transfer print, 1971; 2012.296; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and San Francisco Fisher Brothers Gift, in honor of Philip Maritz and Lewis Wolff

William Eggleston, American; *Untitled (Mississippi)*; dye transfer print, ca. 1970; 2012.297; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Jennifer and Philip Maritz Gift

William Eggleston, American; *Untitled*; dye transfer print, 1984; 2012.298; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Elizabeth S. and Robert J. Fisher Gift

William Eggleston, American; *Untitled*; dye transfer print, 1983; 2012.299; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Twentieth-Century Photography Fund, and Ellen and Gary Davis Gift

William Eggleston, American; *Untitled*; dye transfer print, 1971; 2012.300; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Elizabeth S. and Robert J. Fisher Gift

William Eggleston, American; *Untitled (Greenwood, Mississippi)*; dye transfer print, 1980; 2012.301; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Jennifer and Philip Maritz Gift

William Eggleston, American; *Untitled (Louisiana)*; dye transfer print, 1980; 2012.302; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Elizabeth S. and Robert J. Fisher Gift

Jimmy De Sana, American; *Untitled*; silver dye bleach print, 1980; 2012.303; Twentieth-Century Photography Fund

Erica Baum, American; *Irma*; ink-jet print, 2012; 2012.304; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Erica Baum, American; *C*; ink-jet print, 2011; 2012.305; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Erica Baum, American; *Buzzard*; ink-jet print, 2009; 2012.306; Marian and James H. Cohen Gift, in memory of their son, Michael Harrison Cohen

Linnaeus Tripe, British; *No. 1: Prome, General View*; albumen silver prints from waxed (?) paper negatives, August 7, 1855; 2012.323.1; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 3: Prome, West Entrance to the Shwe San-dau Pagoda*; albumen silver print from waxed (?) paper negative, August 7, 1855; 2012.323.2; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 4: Prome, a Small Pagoda*; albumen silver print from waxed paper negative, August 7, 1855; 2012.323.3; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 5: Prome, a Small Pagoda*; albumen silver print from waxed paper negative, August 7, 1855; 2012.323.4; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 7: Ye-nan-gyoung, Pagoda and Kyoung*; albumen silver print from waxed paper negative, August 14–16, 1855; 2012.323.5; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 15: Pugahm Myo, Thapinyu Pagoda*; albumen silver print from waxed paper negative, August 20–24, 1855; 2012.323.6; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts



Linnaeus Tripe, British; *No. 17: Pugahm Myo, Gauda-palen Pagoda*; albumen silver print from waxed (?) paper negative, August 20–24, 1855; 2012.323.7; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 18: Pugahm Myo, Distant View of Gauda-palen [Pagoda]*; albumen silver print from waxed (?) paper negative, August 20–24, 1855; 2012.323.8; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 26: Tsagain Myo, a Small Pagoda*; albumen silver print from waxed paper negative, August 29–30, 1855; 2012.323.9; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 29: Tsagain Myo, a Roadway*; albumen silver print from waxed (?) paper negative, August 29–30, 1855; 2012.323.10; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 31: Tsagain Myo, Litters under a Shed*; albumen silver print from waxed (?) paper negative, August 29–30, 1855; 2012.323.11; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 36: Tsagain Myo, Water Pots*; albumen silver print from waxed paper negative, August 29–30, 1855; 2012.323.12; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 41: Amerapoora, East Door of the Maha-thugea-yan-tee Pagoda*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.13; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 43: Amerapoora, Corner of Mygabhoodee-tee Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.14; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 45: Amerapoora, Wooden Bridge*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.15; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 47: Amerapoora, Gateway behind the [Colossal] Statue [of Guatama]*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.16; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 50: Amerapoora, Thamboukday Pagoda*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.17; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 61: Amerapoora, Hut near Maha Bounghian Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.18; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 65: Amerapoora, Mohdee Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.19; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 66: Amerapoora, Shwe-doung-dyk Pagoda*; albumen silver print from waxed paper negative, September 1–

October 21, 1855; 2012.323.20; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 72: Amerapoora, the Yoom-dau*; albumen silver print from waxed (?) paper negative, September 1–October 21, 1855; 2012.323.21; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 82: Amerapoora, Sebouktya Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.22; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 84: Amerapoora, Steps on South Side of [Maha-oung-meeay-liy-mhan] Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.23; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 85: Amerapoora, Part of Balcony on South Side of [Maha-oung-meeay-liy-mhan] Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.24; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 93: Amerapoora, Entrance of a Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.25; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 95: Amerapoora, Balcony of a Small Kyoung*; albumen silver print from waxed paper negative, September 1–October 21, 1855; 2012.323.26; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 101: Rangoon, a Street, Old Style*; albumen silver print from waxed (?) paper negative, November 1855; 2012.323.27; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 103: Rangoon, the Church*; albumen silver print from waxed paper negative, November 1855; 2012.323.28; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 111: Rangoon, Side View of East Tazoung [of the Shwe Dagon Pagoda]*; albumen silver print from waxed paper negative, November 1855; 2012.323.29; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Linnaeus Tripe, British; *No. 112: Rangoon, Henzas on the East Side of the [Shwe Dagon] Pagoda*; albumen silver print from waxed paper negative, November 1855; 2012.323.30; The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors, and Alfred Stieglitz Society Gifts

Mariana Cook, American; *Maurice Sendak, Ridgefield, Connecticut*; gelatin silver print, September 25, 2005; 2012.324; Twentieth-Century Photography Fund

*An Opium Smoker in Saigon, Photograph Taken at the Prison of Saigon Forty-eight Hours before the Man's Death (Un fumeur d'opium à Saigon, Photographie faite à la prison du Saigon 48 heures avant la mort de l'homme)*; albumen silver print from glass negative; French, probably 1860s; 2012.325; Robert and Joyce Menschel Family Foundation Gift

*[Union Soldier and Barber]*; tintype; American, 1861–65; 2012.326; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

- Elizabeth McAlpine, British; *The Map of Exactitude (#10)*; gelatin silver print, 2012; 2012.330; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Sarah Charlesworth, American; *Carnival Ball*; chromogenic print, 2011; 2012.331; Marian and James H. Cohen Gift, in memory of their son, Michael Harrison Cohen
- Beate Gütschow, German; *LS #3*; chromogenic print, 1999; 2012.343; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Anderson & Low, British; *Untitled (Kit the Swordsman)*; ink-jet print, 2009; 2012.344; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Dan Graham, American; *New House, Staten Island, New York; Development, Side Views, Bayonne, N.J.*; chromogenic print, 1966–78; 2012.345a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Ernest Eugène Appert, French; *Souvenir 1870–71*; album of fourteen albumen silver prints from glass negatives, 1870–71; 2012.352; Joyce F. Menschel Photography Library Fund
- Bill Jacobson, American; *Place (Series) #1*; ink-jet print, 2009; 2012.353; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Bill Jacobson, American; *Place (Series) #240*; ink-jet print, 2010; 2012.354; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Matthew Brandt, American; *Mary's Lake, MT 9*; chromogenic print, 2012; 2012.411; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Alexander Alland, American, born Ukraine; *Stanton Street and East River Drive*; gelatin silver print, 1938; 2012.417; Phillip and Edith Leonian Foundation Gift
- Alexander Alland, American, born Ukraine; *Water Street*; gelatin silver print, 1938; 2012.418; Phillip and Edith Leonian Foundation Gift
- Nancy Bulkley, American; *Financial District*; gelatin silver print, 1947; 2012.419; Phillip and Edith Leonian Foundation Gift
- Robert Disraeli, American, born Germany; *5th Avenue, New York City (from Bus Top)*; gelatin silver print, 1935; 2012.420; Phillip and Edith Leonian Foundation Gift
- Robert Disraeli, American, born Germany; *Before the Unveiling, Times Square*; gelatin silver print, 1936; 2012.421; Phillip and Edith Leonian Foundation Gift
- Arnold Eagle, American, born Hungary; *Third Ave L, Franklin Square*; gelatin silver print, 1938–40; 2012.422; Phillip and Edith Leonian Foundation Gift
- Morris Engel, American; *Coney Island*; gelatin silver print, ca. 1939; 2012.423; Phillip and Edith Leonian Foundation Gift
- Arthur Leipzig, American; *Kiss on the Bus*; gelatin silver print, 1953; 2012.424; Phillip and Edith Leonian Foundation Gift
- Arthur Leipzig, American; *Street Marbles*; gelatin silver print, 1952; 2012.425; Phillip and Edith Leonian Foundation Gift
- Arthur Leipzig, American; *Subway*; gelatin silver print, 1949; 2012.426; Phillip and Edith Leonian Foundation Gift
- Rebecca Lepkoff, American; *14th Street, New York City*; gelatin silver print, 1948; 2012.427; Phillip and Edith Leonian Foundation Gift
- Jack Lessinger, American; *Carnival—Brooklyn, N.Y.*; gelatin silver print, 1958; 2012.428; Phillip and Edith Leonian Foundation Gift
- Jack Lessinger, American; *Willie's Frozen Custard*; gelatin silver print, 1940s; 2012.429; Phillip and Edith Leonian Foundation Gift
- Jerome Liebling, American; *Union Square, New York City*; gelatin silver print, 1948; 2012.430; Phillip and Edith Leonian Foundation Gift
- Jerome Liebling, American; *View from Brooklyn Bridge*; gelatin silver print, 1947; 2012.431; Phillip and Edith Leonian Foundation Gift
- Jerome Liebling, American; *Woman at Window, New York City*; gelatin silver print, 1947; 2012.432; Phillip and Edith Leonian Foundation Gift
- Tosh Matsumoto, American; *Untitled (Newspaper on Car)*; gelatin silver print, ca. 1950; 2012.433; Phillip and Edith Leonian Foundation Gift
- Sonia Handelman Meyer, American; *Untitled*; gelatin silver print, ca. 1945; 2012.434; Phillip and Edith Leonian Foundation Gift
- Louis Stettner, American; *Notorious*; gelatin silver print, ca. 1946; 2012.435; Phillip and Edith Leonian Foundation Gift
- Dan Weiner, American; *New York*; gelatin silver print, 1948; 2012.436; Phillip and Edith Leonian Foundation Gift
- Dan Weiner, American; *The Park, New York City*; gelatin silver print, 1940; 2012.437; Phillip and Edith Leonian Foundation Gift
- Dan Weiner, American; *Two Women Talking on Street as Their Dogs Lay Patiently Waiting*; gelatin silver print, ca. 1950; 2012.438; Phillip and Edith Leonian Foundation Gift
- Bill Witt, American; *"The Eye", Lower East Side, New York City*; gelatin silver print, 1948; 2012.439; Phillip and Edith Leonian Foundation Gift
- Bill Witt, American; *Greeting at \$2.00 Shoes, Lower East Side, New York City*; gelatin silver print, 1947; 2012.440; Phillip and Edith Leonian Foundation Gift
- Jem Southam, British; *Ditchling Beacon, Dew Pond*; chromogenic print, 1999; 2012.511; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- James Nares, British; *Street*; high-definition video, 2011; 2012.573; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Fazal Sheikh, American; *Desert Bloom 1*; ink-jet print, 2011; 2013.39.1; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 2*; ink-jet print, 2011; 2013.39.2; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 3*; ink-jet print, 2011; 2013.39.3; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 4*; ink-jet print, 2011; 2013.39.4; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 5*; ink-jet print, 2011; 2013.39.5; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 6*; ink-jet print, 2011; 2013.39.6; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 7*; ink-jet print, 2011; 2013.39.7; Jane Watkins Gift

- Fazal Sheikh, American; *Desert Bloom 8*; ink-jet print, 2011; 2013.39.8; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 9*; ink-jet print, 2011; 2013.39.9; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 10*; ink-jet print, 2011; 2013.39.10; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 11*; ink-jet print, 2011; 2013.39.11; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 12*; ink-jet print, 2011; 2013.39.12; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 13*; ink-jet print, 2011; 2013.39.13; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 14*; ink-jet print, 2011; 2013.39.14; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 15*; ink-jet print, 2011; 2013.39.15; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 16*; ink-jet print, 2011; 2013.39.16; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 17*; ink-jet print, 2011; 2013.39.17; Jane Watkins Gift
- Fazal Sheikh, American; *Desert Bloom 18*; ink-jet print, 2011; 2013.39.18; Jane Watkins Gift
- Henri Becquerel, French; *Deflection of Secondary Rays Produced by Beta Radiation*; gelatin silver print, 1903; 2013.40; Twentieth-Century Photography Fund
- Barbara Kruger, American; *Untitled (Your Seeing Is Believing)*; gelatin silver print, 1984; 2013.42; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel; and Stephen and Jennifer Rich, Anonymous, and Gary and Sarah Wolkowitz Gifts
- [Mourning Corsage and Ribbons with Portrait of Abraham Lincoln]*; black and white silk with tintype set inside brass button; American, April 1865; 2013.46; Alfred Stieglitz Society Gifts
- [Pennsylvania Zouave Soldiers in Field]*; tintype; American, 1861–65; 2013.47; Alfred Stieglitz Society Gifts
- Mathew B. Brady, American; *[Camp Scene with Soldiers of the Twenty-second New York State Militia, Harper's Ferry, Virginia]*; albumen silver print from glass negative, 1862; 2013.48; Alfred Stieglitz Society Gifts
- Reed Brockway Bontecou, American; *[Wounded Soldiers on Cots, Possibly at Harewood Hospital]*; albumen silver print from glass negative, 1865; 2013.49; Alfred Stieglitz Society Gifts
- Sergeant Alex Rogers with Battle Flag, Eighty-third Pennsylvania Volunteers, Third Brigade, First Division, Fifth Corps, Army of the Potomac*; albumen silver print from glass negative; American, ca. 1863; 2013.50; Alfred Stieglitz Society Gifts
- Hall & Company's Photograph Gallery, American; *Alonzo H. Sterrett, Late Adjutant, Fortieth U.S. Infantry*; albumen silver print from glass negative, July 27, 1865; 2013.51; Alfred Stieglitz Society Gifts
- George W. Armstead, American; *Frank Wyatt, One of General Dodge's Band, Corinth, Mississippi*; albumen silver print from glass negative, September 18, 1863; 2013.52; Alfred Stieglitz Society Gifts
- Morse & Peaslee, Gallery of the Cumberland, American; *Sergeant John Lincoln Clem, The Drummer Boy of Chickamauga*; albumen silver print from glass negative, ca. 1864; 2013.53; Alfred Stieglitz Society Gifts
- Sojourner Truth, "I Sell the Shadow to Support the Substance"*; albumen silver print from glass negative; American, 1864; 2013.54; Alfred Stieglitz Society Gifts
- Brady & Co., American; *[Major General William Tecumseh Sherman Wearing Mourning Armband]*; albumen silver print from glass negative, 1865; 2013.55; Alfred Stieglitz Society Gifts
- Charles DeForest Fredricks, American; *General George McClellan*; albumen silver print from glass negative, 1862 (?); 2013.56; Alfred Stieglitz Society Gifts
- [Picture Gallery Photographs]*; albumen silver print from glass negative; American, 1860s; 2013.57; Alfred Stieglitz Society Gifts
- Porter Photograph Parlors, American; *[Young Woman with Beckers Tabletop Stereoscope]*; albumen silver print from glass negative, 1864–66; 2013.58; Alfred Stieglitz Society Gifts
- Albert Renger-Patzsch, German; *The Sapling (Das Bäumchen)*; gelatin silver print, 1929; 2013.68; Twentieth-Century Photography Fund
- Dawoud Bey, American; *[A Man at 116th Street and Lenox Avenue]*; gelatin silver print, 1975; 2013.111; Twentieth-Century Photography Fund
- Dawoud Bey, American; *The Blues Singer*; gelatin silver print, 1976; 2013.112; Twentieth-Century Photography Fund
- Johnson, American; *[Man Cutting Watermelon]*; carbon print, 1898–1903; 2013.133; Greenwich ART Group Gift
- Giorgio Sommer, Italian, born Germany; *Napoli Tarantella*; albumen silver print, ca. 1870; 2013.134a, b; Greenwich ART Group Gift
- Thomas Demand, German; *Vault*; chromogenic print, 2012; 2013.163; Louis V. Bell Fund; and Alfred Stieglitz Society, Diana Barrett, Joseph M. and Barbara Cohen Foundation, Inc., and Hideyuki Osawa Gifts
- Erika Vogt, American; *Engraved Plane (Field Guide with Coinage)*; single-channel video, 2012; 2013.172; Henry Nias Foundation Inc. Gift
- Guillaume-Benjamin-Armand Duchenne de Boulogne, French; *Mechanism of Human Physiognomy or Electro-physiological Analysis of the Expression of Passions Applicable to the Practice of the Visual Arts (Mécanisme de la physionomie humaine ou Analyse électro-physiologique de l'expression des passions applicable à la pratique des arts plastiques)*; forty-six albumen silver prints from glass negatives, 1854–56; 2013.173.1–.46; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors; Harris Brisbane Dick and William E. Dodge Funds; and W. Bruce and Delaney H. Lundberg Gift
- John Stewart, British (Scotland); *View of the Arruns Pass and Peak from the Pont de Soubé (Vue du Col d'Arruns et du Pic du Pont de Soubé)*; salted paper print from paper negative, Blanquart-Evrard process, 1852; 2013.185; Susan and Thomas Dunn and Peter Bunnell Gifts
- Félix Auguste Leclerc, French; *Reefing aboard the Astrée (Prenant un Ris à Bord de L'Astrée)*; albumen silver print from glass negative, 1871; 2013.186; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors
- Louis Vignes, French; *Arak el Emir (Qasr al Abd, near the Village of Iraq al Amir, Jordan)*; albumen silver print from glass negative, 1864; 2013.187; Susan and Thomas Dunn Gift



Ilene Segalove, American; *The Mom Tapes*; video, 1974–78; 2013.228; Henry Nias Foundation Inc. Gift

Guillaume-Benjamin-Armand Duchenne de Boulogne, French; *Faradization of the Frontal Muscle (Faradisation du muscle frontal)*; albumen silver print from glass negative, 1854–56; 2013.229; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Brandon Lattu, American; *Not Human*; video, 2013; 2013.233; Henry Nias Foundation Inc. Gift and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Sir Frank William Brangwyn, British, born Belgium; [*Study for Missouri State Capitol Murals*]; gelatin silver print with graphite, ca. 1914; 2013.269; Twentieth-Century Photography Fund

Gustave de Beaucorps, French; [*Palace of the Dey, Algiers, Algeria*]; waxed paper negative, 1859; 2013.270; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

## Thomas J. Watson Library

### SELECTED GIFTS

Bach, Rudolf; *Mary Wigman-Werk*; Dresden, 1933; Karen Davidov

Kochno, Boris; *Le Ballet*; Paris, 1954; Karen Davidov

Propert, Walter Archibald; *The Russian Ballet in Western Europe 1909–1920*; London, 1921; Karen Davidov

Rose, Ingrid, Werner Drewes, and Ralph Jentsch; *Werner Drewes: Catalogue Raisonné of His Prints (Werner Drewes: das graphische werk)*; Munich and New York, 1984; Ralph Jentsch

Wörn, Walter, and Ralph Jentsch; *Walter Wern: Das graphische Werk*; Esslingen, 1977; Ralph Jentsch

Royère, Jean; *Jean Royère*; 2 volumes; Paris, 2012; Jack Souldanian

*The General Catalogue of Jacobson & Co.: Architectural and Decorative Ornaments*; New York, 1915; Mark Tomasko

Winslow Bros. Company; *Ornamental Iron & Bronze*; Chicago, 1910; Mark Tomasko

Mascetti, Daniella; *Célébration du bijou: Bijoux exceptionnels des XXe et XXIe siècles*; Lausanne, 2012; Jayne Wrightsman

Sebag-Montefiore, Charles; *A Dynasty of Dealers: John Smith and Successors 1801–1924: A Study of the Art Market in Nineteenth-Century London*; Arundel, United Kingdom, 2013; Jayne Wrightsman

### SELECTED PURCHASES

Chen, Mengjia; *In Shu seudoki bunrui zuroku (A Corpus of Chinese Bronzes in American Collections)*; Tokyo, 1977; Florence and Herbert Irving Library Purchase Fund

Ikebe, Yoshikata; *Tōsei fūzoku gojūban*; 2 volumes; Tokyo, 1983; Florence and Herbert Irving Library Purchase Fund

Wu, Zhenfeng; *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng*; Shanghai, 2012; Florence and Herbert Irving Library Purchase Fund

*Zhongguo chu tu bi hua quan ji*; 10 volumes; Beijing, 2012; Florence and Herbert Irving Library Purchase Fund

Adolphe, Appia; *Ier septembre 1862–29 février 1928*; Zürich, 1929; Friends of the Thomas J. Watson Library

*The Aniline Colours of the Badische Anilin- & Soda-Fabrik, Ludwigshafen on Rhine and Their Application on Wool, Cotton, Silk, and Other Textile Fibres*; Ludwigshafen am Rhein, 1901; Friends of the Thomas J. Watson Library

*Boyut: Plastik sanatlar dergisi (Yeni Boyut)*; 30 issues; Ankara, 1982–85; Friends of the Thomas J. Watson Library

*Ceskoslovenská fotografie*; 13 issues; Prague, 1931–49; Friends of the Thomas J. Watson Library

Chauny & Cirey; *Album des principaux modeles de verres: Produits spéciaux en verre coulé*; Paris, 1890s; Friends of the Thomas J. Watson Library

Coalbrookdale Company; *Catalogue of Castings and Works in Metal Made by the Coalbrook-Dale Co*; Coalbrookdale, United Kingdom, 1875; Friends of the Thomas J. Watson Library

*Fabrica de mosaicos hidraulicos, piedra artificial, granito artificial y de mosaicos romanos y venecianos*; Barcelona, 1897; Friends of the Thomas J. Watson Library

Fierlants, Edouard; *Oeuvre complet de Antoine Wiertz*; Ixelles, Belgium, 1868; Friends of the Thomas J. Watson Library

Grands magasins du Louvre; *Comptoir de Rideaux*; Paris, 1880; Friends of the Thomas J. Watson Library

*Gutai*, facsimile; 12 volumes; Tokyo, 2010; Friends of the Thomas J. Watson Library

*J. B. Chambéryon fils: Automne 1898*; Lyon, 1898; Friends of the Thomas J. Watson Library

*Katalog der Ausstellung Türkischer Maler: Veranstaltet vom osmanischen Kriegspressequartier in den verbündeten Ländern*; Vienna, 1918; Friends of the Thomas J. Watson Library

Leonardo da Vinci; *I disegni di Leonardo da Vinci e della sua cerchia nelle collezioni della Gran Bretagna*, facsimile; 2 volumes; Florence, 2010; Friends of the Thomas J. Watson Library

Levetus, Amelia Sarah; *Das Stoclethaus zu Brüssel von Regierungsrat Professor Josef Hoffmann*; Stuttgart, 1914; Friends of the Thomas J. Watson Library

Loir, Jean; *Theorie du tissage des étoffes de soie*; Lyon, 1897–98; Friends of the Thomas J. Watson Library

*The Malkin Tile Works Company Ltd.*; Burslem, 1900; Friends of the Thomas J. Watson Library

Müller, Albin; *Architektur und Raumkunst*; Leipzig, 1909; Friends of the Thomas J. Watson Library

Newson, Marc; *Marc Newson: Works*; Cologne and London, 2012; Friends of the Thomas J. Watson Library

*Propriété J. G. Requile*; Liège, ca. 1860; Friends of the Thomas J. Watson Library

Ryman, Robert; *Robert Ryman Prints, 1969–1993*; New York, 1993; Friends of the Thomas J. Watson Library

Śvietlov, Valerian; *Sovremennyyi balet*; Saint Petersburg, 1911; Friends of the Thomas J. Watson Library



Thöne, Jost; *Antonius Stradivarius*; 4 volumes; Cologne, 2010; Friends of the Thomas J. Watson Library

Torres-García, Joaquín; *Nueva escuela de arte del Uruguay: Pintura y arte constructivo, contribución al arte de las tres Américas*; Montevideo, 1946; Friends of the Thomas J. Watson Library

Vítězslav, Nezval; *Abeceda; Cyklus básní*; Prague, 1926; Friends of the Thomas J. Watson Library

### *A Selection of American Publishers' Fine Bindings*

Abbey, Edwin A. (designer); *Selections from the Poetry of Robert Herrick*; New York, 1882; Friends of the Thomas J. Watson Library

Browning, Robert; Margaret Neilson Armstrong (designer); *Pippa Passes*; New York, 1900; Friends of the Thomas J. Watson Library

Hawthorne, Nathaniel; Sarah de St. Prix Wyman Whitman (designer); *The Marble Faun: Or, the Romance of Monte Beni*; 2 volumes; Boston, 1899; Friends of the Thomas J. Watson Library

Irving, Washington; George Wharton Edwards (designer); *Tales of a Traveller*; 2 volumes; New York, 1891; Friends of the Thomas J. Watson Library

Lampman, Archibald; Will Bradley (designer); *Lyrics of Earth*; Boston, 1895; Friends of the Thomas J. Watson Library

Morse, Alice C. (designer); *The Alhambra*; 2 volumes; New York, 1891; Friends of the Thomas J. Watson Library

Post, Emily; Charles Buckles Falls (designer); *The Flight of a Moth*; New York, 1904; Friends of the Thomas J. Watson Library

Sigerson, Dora; Alice Cordelia Morse (designer); *My Lady's Slipper*; New York, 1899; Friends of the Thomas J. Watson Library

Squires, Frederick; Rockwell Kent (designer); *Architec-tonics: The Tales of Tom Thumtack Architect*; New York, 1914; Friends of the Thomas J. Watson Library

Tennyson, Lord Alfred; Bertha Stuart (designer); *The Princess*; Indianapolis, 1911; Friends of the Thomas J. Watson Library

During the past fiscal year, the following donors executed binding promised gift agreements to give the described works of art to the Museum at or before their deaths. These offers have been gratefully accepted by the Board of Trustees.

### The American Wing

William Crolius, American; *Inkstand*; stoneware, 1773; David Bronstein (a 10 percent undivided interest in this work has also been accepted)

### Asian Art

*Star Mandala (Hoshi mandara zu)*; hanging scroll, ink, color, gold, cut gold on silk; Japanese, Nanbokuchō period (1336–1392), second half of the 14th century; Sue Cassidy Clark

Deng Shiru, Chinese; *Couplet in Clerical Script*; two hanging scrolls, ink on paper, undated; GuanYuan ShanZhuang Collection

He Shaoji, Chinese; *Stele on Ritual Implements*; set of six hanging scrolls, ink on paper, Qing dynasty (1644–1911), 1869; GuanYuan ShanZhuang Collection

Yi Bingshou, Chinese; *Couplet in Running Script*; two hanging scrolls, ink on colored and decorated silk, Qing dynasty (1644–1911), 1815; GuanYuan ShanZhuang Collection

Zhao Zhiqian, Chinese; *Inscription on Stone Sails*; set of four hanging scrolls, ink on paper, Qing dynasty (1644–1911), 1869; GuanYuan ShanZhuang Collection

### Drawings and Prints

Shahzia Sikander, American, born Pakistan; *Mirror Plane*; color direct gravure, 2012; Donna and Bruce Polichar

### European Sculpture and Decorative Arts

*Covered Bowl (Pot-pourri)*; porcelain (*Imari* ware), silver mounts; porcelain, Japanese, ca. 1700–1725; mounts, French, ca. 1720; Zena Wiener

*Covered Bowl and Stand*; porcelain (*Imari* ware), silver mounts; porcelain, Japanese, ca. 1700–1725; mounts, French, ca. 1720; Zena Wiener

*Ewer (Kendi)*; porcelain, silver mounts; porcelain, Chinese, Wan Li period, late 17th century; mounts, English, ca. 1610; Zena Wiener

*Mug*; porcelain, silver mounts; porcelain, Chinese, late 17th century; mounts, probably English, ca. 1680; Zena Wiener

### Greek and Roman Art

*Relief with Seated Male Figure*; marble; Greek, ca. early 5th century B.C.; Zena Wiener

*Wall Painting Fragments, group of seven*; fresco; Roman, ca. 30 B.C.–A.D. 79; Zena Wiener

### Islamic Art

Cartier, French (Paris); *Carved Emerald and Sapphire Brooch*; emerald, sapphire, platinum; emerald, 17th century; mount, 20th century; Qipco Holding W.L.L.

### Modern and Contemporary Art

Georges Braque, French; *Bottle and Clarinet (Bouteille et clarinette)*; oil on canvas, 1910–11; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Bottle and Glass (Bouteille et verre)*; oil on canvas, 1913; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Bottle, Glass, and Newspaper (Bouteille, verre et journal)*; charcoal, pasted papers (*faux bois*) on painted board, 1914; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Bottle, Newspaper, Glass, and Pipe (Bouteille, verre et pipe [Violette de Parme])*; cut-and-pasted paper, newspaper, painted paper, wallpaper, charcoal, graphite over white gouache on paperboard, spring 1914; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Bottle of Rum (Bouteille de rhum)*; oil on canvas, spring 1914; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Duet for Flute (Duo pour flute)*; oil on canvas, 1913–14; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Fruit Dish and Glass (Fruit et verre)*; charcoal, printed paper pasted on paper, 1912; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Head of a Woman (Tête de femme)*; pasted paper, charcoal on paper, early September 1912; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Mandolin and Fruit Dish (Mandoline et compotier)*; oil on canvas, 1909; Leonard A. Lauder Cubist Collection

Georges Braque, French; *The Old Castle at Roche-Guyon (Le Château à Roche-Guyon)*; oil on canvas, 1909; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Still Life with Dice ["Ros"] (Nature morte avec dès ["Ros"])*; charcoal on paper, summer 1911; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Still Life with Mandola and Metronome (Nature morte à la mandola et au métronome)*; oil on canvas, late 1909; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Still Life, Second Study [Guitar, Newspaper, and Bottle] (Nature morte, 2e étude)*; oil, charcoal on canvas, 1914; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Terrace at the Hotel Mistral, l'Estaque (Terrasse de l'Hotel Mistral, l'Estaque)*; oil on canvas, 1907; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Trees at L'Estaque (Arbres à l'Estaque)*; oil on canvas, 1908; Leonard A. Lauder Cubist Collection

Georges Braque, French; *The Violin [Mozart/Kubelick] (Le Violon [Mozart/Kubelick])*; oil on canvas, spring 1912; Leonard A. Lauder Cubist Collection

Georges Braque, French; *Violin and Guitar (Violin et guitare [Petit Oiseau])*; oil, graphite on canvas, 1913; Leonard A. Lauder Cubist Collection

Robert Delaunay, French; *The Eiffel Tower and Curtain (La Tour Eiffel au rideau)*; lithographic crayon on board, 1910; Leonard A. Lauder Cubist Collection

Raymond Duchamp-Villon, French; *Small Horse (Petit cheval)*; bronze, 1914, unique cast, 1921; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Book and Glasses (Livre et Verres)*; oil, pasted paper, wax crayon on canvas, mounted on panel, 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *The Bottle (La bouteille)*; collage, gouache, wax crayon, charcoal on paper laid down on canvas, June 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Bottle of Rosé Wine (La bouteille de vin rosé)*; papier collé, gouache, charcoal on canvas, 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Cup, Glasses, and Bottle ["Le Journal"] (Tasse, verres et bouteille ["Le Journal"])*; oil, charcoal, colored crayon, pencil, paper collage on canvas, May–June 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Figure Seated in a Café [Man at a Table]*; oil, collage (newsprint) on canvas, 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Flowers (Fleurs)*; oil, pasted paper, graphite on canvas, May 1914; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Fruit Bowl (Le Compotier)*; gouache on colored paper, 1915–16; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Houses in Paris, Place Ravignan (Maisons à Paris, Place Ravignan)*; black chalk, watercolor on paper, 1911; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Houses in Paris, Place Ravignan (Maisons à Paris, Place Ravignan)*; oil on canvas, 1911; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Pears and Grapes on a Table (Poires et raisins sur une table)*; oil on canvas, 1913; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Portrait of the Artist's Mother (Portrait de la mère de l'artiste)*; oil on canvas, ca. March 1912; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; after Paul Cézanne, French; *Portrait of Madame Cézanne (Portrait de Madame Cézanne)*; pencil on paper, 1916; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *Still Life with a Green Checkerboard (Damier et cartes à jouer)*; gouache, graphite on paper, mounted on cardboard, November–December 1915; Leonard A. Lauder Cubist Collection

Juan Gris, Spanish; *The Tobacco Pouch (La blague à tabac et thèière [La pochette à tabac])*; pencil on paper, 1918; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Composition [The Typographer] (Composition [Le typographe])*; oil on canvas, 1917–18; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Drawing for "The Card Players" (Dessin pour "La partie de cartes")*; pencil, wash on paper, 1916–17; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Houses under the Trees (Les maisons sous les arbres)*; oil on canvas, 1913; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Man in a Mechanical Landscape (Homme dans un paysage mécanique)*; ink, wash, pencil, watercolor, gouache on paper, 1918; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *The Smoker (Le fumeur)*; oil on canvas, 1914; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Still Life (Nature morte)*; gouache, oil on tan paper, 1913; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Study for "The Acrobats in the Circus" (Les acrobats dans le cirque)*; oil on canvas, September 1918; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Study for "The Airman" (Etude pour "L'Aviateur")*; pencil, ink, watercolor on tan paper, October 1920; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Study for "Nude Model in the Studio" (Etude pour le modèle nu dans l'atelier)*; oil, gouache, brush and black ink on paper, laid down on board, 1912; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Study for "Staircase" (Etude pour l'escalier)*; gouache, oil on paper, 1913; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Three Nudes (Trois nus)*; pencil on paper, December 1920; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Three Women with Flowers (Trois femmes aux fleurs)*; pencil on paper, 1922; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Two Figures (Deux personnages)*; ink, wash on paper, 1920; Leonard A. Lauder Cubist Collection

Fernand Léger, French; *Two Figures in the City (Deux personnages dans la ville)*; graphite on paper, 1924; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *The Absinthe Glass (Le verre d'absinthe)*; painted bronze, perforated tin absinthe spoon, spring 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Bearded Man Playing a Guitar [Masked Man with a Palette] (Homme barbu jouant la guitare [L'homme masqué à la palette])*; pencil highlighted with watercolor, gouache, summer 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Carafe and Candlestick (Carafe et chandelier)*; oil on canvas, 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Chess (Les échecs)*; oil on canvas, autumn 1911; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Composition with Violin (Composition avec violine)*; cut-and-pasted newspaper, pencil, charcoal, ink on paper, December 1912; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Dice, Glass, Bottle of Bass, Playing Card, and Visiting Card (Dés, verre, bouteille de Bass, carte à jouer et carte de visite)*; oil on canvas, spring 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Head of a Man (Tête d'homme)*; ink, charcoal on paper, late 1908; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Head of a Man (Tête d'homme)*; watercolor, charcoal, pasted papers on paper, 1912; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Head of a Man with a Moustache (Tête d'homme à la moustache)*; ink, charcoal, pencil on newspaper, after May 6, 1913; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Head of a Woman [Fernande Olivier] (Tête de femme [Fernande])*; bronze, 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Still Life with Fan* [*L'Indépendant*] (*Nature morte à l'éventail* [*L'Indépendant*]); oil on canvas, summer 1911; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Man with a Guitar* (*Homme à la guitare*); watercolor, gouache on paper, 1915–16; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Nude Woman in an Armchair* (*Nu dans un fauteuil*); oil on canvas, summer 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Nude Woman with Guitar* (*Femme nue à la guitare*); black chalk on canvas, 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *The Oil Mill* (*Le moulin à huile*); oil on canvas, 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Pedestal Table with Wine Glasses, Cup, and Mandolin* (*Guéridon, verres, tasses, mandoline*); oil on canvas, spring 1911; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *The Scallop Shell* [*Notre Avenir est dans l'Air*] (*La coquille Saint-Jacques* [*Notre Avenir est dans l'Air*]); oil on canvas, May 1912; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Seated Man* (*Homme assis*); watercolor, gouache over pencil on paper, 1915–16; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Seated Man with Cards* [*The Card Player*] (*Homme accoudé avec cartes à jouer* [*Le joueur de cartes*]); pencil on paper, summer 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Standing Female Nude* (*Femme nue debout*); black ink, red gouache, wash on paper, 1906–7; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Standing Female Nude* (*Femme nue debout*); ink on paper, summer 1910; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Standing Woman* (*Femme debout*); ink, wash on two attached sheets of paper, 1911–12; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Still Life with Cards, Glasses, Bottle of Rum* [*Vive la France*] (*Cartes à jouer, verres, bouteille de rhum* [*Vive la France*]); oil, sand on canvas, summer 1914, partially reworked, 1915; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Still Life with Chocolate Pot* (*La Chocolatière*); watercolor on paper, early 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Still Life with Fruit Dish* (*Le Compotier* [*Compotier et fruits*]); oil on canvas, 1912; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Student Reading a Newspaper* (*L'étudiant au journal*); oil, sand on canvas, winter 1913–14; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Study for "Les demoiselles d'Avignon" from Carnet 10* (*Etude pour "Les demoiselles d'Avignon": nu aux rideaux*); tempera, watercolor on paper, mounted on board, 1907; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Study for "Nude with Drapery"* (*Etude pour la demoiselle assise au centre: nu au bras levé*); oil on canvas, June 1907; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Sugar Bowl and Fan* (*Sucrier et éventail*); watercolor on paper, 1909–10; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Three Nudes* (*Trois nus*); watercolor on paper, 1906; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Two Nudes* (*Deux femmes nus*); oil on canvas, spring 1909; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Woman in an Armchair* [*Eva*] (*Femme assise dans un fauteuil* [*Eva*]); oil on canvas, late 1913–early 1914; Leonard A. Lauder Cubist Collection

Pablo Picasso, Spanish; *Woman with a Book* (*Femme au livre*); oil on canvas, spring 1909, before June 5; Leonard A. Lauder Cubist Collection

## Photographs

Rineke Dijkstra, Dutch; *Self-Portrait, Marnixbad, Amsterdam*; chromogenic print, 1991; Joseph M. Cohen

Ralph Gibson, American; *Andrea, Robert, and Mary Frank, Palisades, NY*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Andrea, Robert, and Mary Frank, Palisades, NY*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Belle Nord Apartment, NYC*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Ralph Gibson, Robert and Mary Frank, Bridgehampton, NY*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Robert Frank Entering Bowery Studio Apartment, NY*; gelatin silver print, 1968; Joseph M. Cohen

Ralph Gibson, American; *Robert and Mary Frank, Bridgehampton, NY*; gelatin silver print, 1968; Joseph M. Cohen

Caleb Cain Marcus, American; *Fox, Plate IV*; ink-jet print, 2010, printed 2012; Joseph M. Cohen

Caleb Cain Marcus, American; *Sheridan, Plate III*; ink-jet print, 2010, printed 2012; Joseph M. Cohen

Caleb Cain Marcus, American; *Sólheimajökull, Plate II*; ink-jet print, 2010, printed 2012; Joseph M. Cohen

Robert Polidori, French-Canadian; *Interrupted Highway, Gabbari, Alexandria, Egypt*; chromogenic print, 1999; Joseph M. Cohen

Alex Prager, American; *Coldwater Canyon Diptych*; ink-jet print, 2012; Marlene Nathan Meyerson



OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2012 – 2013

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During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were \$5,420,000.

The following deaccessioned objects sold were valued in excess of \$50,000:

Pieter Neeffs the Elder, Flemish; *Interior of a Gothic Church*; oil on wood, 1636; 71.109

Italian (Sienese) Painter, *Madonna and Child with Saints Peter and Paul*; tempera on wood, gold ground, late 15th century; 88.3.100

Workshop of Pieter Brueghel the Younger, Netherlandish; *A Winter Landscape with Skaters and a Bird Trap*; oil on wood; 22.45.5

Master of the Holy Kinship, German; *The Adoration of the Magi* (recto); *The Throne of Grace* (verso); oil on wood, ca. 1490–95; 26.52a, b

Pieter Brueghel the Younger, Netherlandish; *The Whitsun Bride*; oil on wood; 39.16

Bicci di Lorenzo, Italian; *Madonna and Child with Saints Matthew and Francis*; tempera on wood, gold ground; 41.100.16

Workshop of Matteo di Giovanni di Bartolo, Italian; *Madonna and Child with Saints Bernardino of Siena and Jerome and Two Angels*; tempera on wood, gold ground, 1480s; 41.100.17

Workshop of Matteo di Giovanni di Bartolo, Italian; *Madonna and Child and Six Saints*; tempera on wood, gold ground, probably 1470s; 41.190.29

Francesco Salviati (Francesco de' Rossi), Italian; *Portrait of a Man*; oil on canvas; 45.128.11

Attributed to Hans Memling, Netherlandish; *Portrait of a Young Woman*; oil on wood; 50.145.28

Master of the Brunswick Diptych, Netherlandish; *Virgin and Child with Saints*; oil on wood; 60.18

Jean-Baptiste Greuze, French; *Portrait of a Young Woman, Called Mademoiselle Montredon*; oil on canvas, 1780s; 65.242.4

Hubert Robert, French; *The Ruins*; oil on canvas, 1777; 65.242.6

Hubert Robert, French; *The Old Bridge*; oil on canvas, ca. 1777; 65.242.7

Jan Frans van Bloemen, Flemish; *Landscape with the Communion of Saint Mary of Egypt*; oil on canvas; 66.186

Attributed to Harris Master, Spanish; *Christ before Pilate, Saints Paul and Peter, Saints John the Baptist and John the Evangelist*; oil and gold on wood; 1982.447

# Education and Concerts & Lectures

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## Overview

This year Education programs continued to progress toward the goals and initiatives introduced over the last few years. One key initiative that came to fruition and had substantial success in fiscal year 2013 was our effort to position The Metropolitan Museum of Art as a center of creativity. Our programs gave visitors of all ages and abilities opportunities to investigate the art in our collections and exhibitions through the eyes of artists and through their own creative responses.

Also evident is how deep and impactful the collaboration between curators, conservators, and educators has become, leading to more engaging programs, interdisciplinary conversations, and a closer focus on collections and exhibitions. Highlights of these partnerships included a fascinating conversation on art and the brain generated by panel presenters in a collaboration between Education, the World Science Festival, and the Department of Scientific Research, and several projects developed with the Department of Photographs in conjunction with the exhibition “Photography and the American Civil War.” Our visitors have come to expect creative and insightful programs that present a variety of expert perspectives, and the internal and external collaborations we have forged enabled us to deliver such imaginative, interdisciplinary experiences.

In fiscal year 2013 a total of 25,815 Education events drew 652,898 participants. The latter figure represents an overall 7 percent decrease in attendance compared to last year, owing in part to the effects of Hurricane Sandy and the New York City school bus strike. New formats and approaches in our lecture and panel programs temporarily decreased attendance but we achieved a beneficial shift in the composition of our audiences. New programs have attracted new audiences, which have great potential for growth in coming years. For example, in response to our focus on the Metropolitan Museum as a place of creativity and inspiration, we have seen a substantial increase in visitors engaging in art-making programs, from 7,770 in fiscal year 2012 to 11,403 in fiscal year 2013. In addition, the number of K–12 educators who took part in programs at the Museum more than doubled this year thanks in part to active outreach to that audience and alignment with school learning standards.

## The Met as a Place for Artists

To reinvigorate a key aspect of the Museum’s founding mission to promote the “study and application” of the arts, we launched a full suite of art-making programs for participants of all ages and abilities. These offerings engaged visitors directly in the creative process, while also allowing them to explore art from artists’ perspectives. The Museum’s galleries served as a studio for two bimonthly programs that engaged 5,728 children and adult visitors: artist-led Drop-in Drawing—focusing on sketching from works of art—and the new Sunday Studio, involving art-making activities in a variety of media directly related to the works on view. Surveys indicated that, as a result, more than 80 percent of attendees looked at art in new ways. The successful multigenerational format and creative emphasis also informed Artist Demonstrations, another new in-gallery program. In our classrooms we introduced artist-led Studio Workshops to engage adults in focused explorations of various media, from weaving and mosaics to sculpture and ceramics. These workshops filled a program void for adults at the Metropolitan Museum, allowing them to create and learn new techniques inspired by specific collections or exhibitions. More than half of those enrolled had never before participated in an educational program at the Museum. The art-making incorporated into these and other new offerings, such as Friday Evening Gallery Events, complemented the creative activities that already characterize festivals, teen programs, and the hands-on, multi-modal aspects of school tours and many of our programs for visitors with disabilities. Investigation of the creative process has become a fundamental aspect of our educational activities.

In 2012 we launched the Museum’s first-ever artist-in-residence program, connecting artists with staff across multiple departments and

with many audiences. Our inaugural yearlong artistic partnership with Paul D. Miller (aka DJ Spooky That Subliminal Kid), a composer, multimedia artist, and writer, resulted in more than twenty diverse events during his residency, including panel discussions, gallery talks, a study day for artists, and concerts for over 6,600 participants, in-person and online. For example, DJ Spooky collaborated with Curator in Charge of Photographs Jeff L. Rosenheim to create *A Civil War Symphony* for string ensemble with live-mixed electronic music and video related to the “Photography and the American Civil War” exhibition. In addition, Artists on Artworks, a gallery-based program, invited artists such as Kamrooz Aram, Kalup Linzy, and Phong Bui to discuss historical art in our collections in relation to their own practice. Like other new offerings, this program has expanded our audience demographics, demonstrating that, by diversifying our offerings, we can successfully broaden and deepen access to the Museum’s collection.

The Sunday at the Met program likewise incorporated the participation of living artists in relation to our collections and exhibitions. For instance, the program *Americans and the Porcelain City* directly tied the work of living artists to cultural traditions of another place and time. Contemporary artists Wayne Higby, Sin-ying Ho, and Steven Lee explained the ways in which they were inspired by the city of Jingdezhen’s long history as a great Chinese center of ceramic production, where some of the world’s most beautiful and delicate porcelains were created. At the Sunday at the Met for the exhibition “Faking It: Manipulated Photography before Photoshop,” artist Jerry N. Uelsmann, digital retoucher Amy Dresser, and photographic process historian Mark Osterman helped connect the historical and contemporary worlds of doctored photography.

## Piloting New Models

This year we focused on leveraging experimental projects to build offerings for multiple audiences or develop innovative and sustainable program streams. For example, the 3-D printing and scanning *hackathon* that the Digital Media and Education departments co-organized in June 2012 generated a series of public programs in the past year that have introduced audiences of all ages and levels to three-dimensional modeling and printing technologies. Notably, over 600 visitors watched two artists sculpt—one traditionally, in clay, and the other digitally—during an Artist Demonstration in conjunction with the exhibition “Bernini: Sculpting in Clay.” Yet another development in 2013 was a weeklong summer intensive for teens on 3-D printing.

One of the core skills required for students to be successful in the twenty-first century is the ability to use technology strategically and appropriately. During the past year we piloted innovative uses of technology in our K–12 teacher workshops to support educators as they adapt and share these resources with their students. We invited teachers to codevelop lessons, share ideas, and apply new skills using the free app Evernote. By capturing observations and ideas in this cloud-based, multimedia format, teachers were able to instantly share their work with peers, while our staff was able to witness the ways in which the educators responded to the Museum’s collections. We also piloted initiatives to extend the Museum’s global reach through interactive webinars in collaboration with the U.S. Department of State. We conducted two such webinars for a total of over 1,100 teachers from forty-seven countries. Focusing on using works of art from the collection to support English Language Learners, these forums built on the Metropolitan Museum’s role as a leader in museum-based online professional development for K–12 educators.

This year’s Kress Interpretive Fellow worked collaboratively with Museum staff on another innovative project. As she learned about our European Paintings collection and became familiar with our audiences, she developed *Looking to Connect with European Paintings: Visual Approaches for Teaching in the Galleries*, a digital handbook to serve as a

resource for those who teach with original works of European painting. The publication will be a unique tool for those teaching adults—as opposed to K–12 students—at the Met.

Begun as a short-term exhibition-related project during the 2012 fiscal year, the Museum's Teen Blog took root this year as a key public platform for sharing teen perspectives and discussing original works of art and museum experiences. Since its launch, over 40,000 online readers from around the world have accessed the blog, which is written primarily by teen members of our Teen Advisory Group. In June 2013, *Teen Vogue* linked its own blog to Met Teen Blog entries on the exhibition "PUNK: Chaos to Couture."

Concerts & Lectures furthered a fiscal year–2012 initiative to present site-specific performances to animate the galleries and offer fresh insight on the collections. This year we collaborated with the Department of Asian Art on a production of *The Peony Pavilion*, a sixteenth-century opera masterpiece developed and directed by celebrated composer Tan Dun and staged in the Museum's Astor Court. More than 9,000 viewers worldwide also watched the sold-out performances via live-streaming. Dozens of similar partnerships with curatorial departments will follow in 2013–14, including three site-specific operas in the galleries.

### *The Met as a Training Ground*

The Museum is committed to training the next generation of museum professionals, an endeavor in which Education plays a significant role through many of its core programs. The Fellowship Program provided opportunities for forty-nine scholars at various stages in their careers to conduct art-historical, conservation, museum education, and scientific research at the Museum. The establishment this year of the new Fellowship in Museum Education and Public Practice will enable the exchange of ideas, research, and methodologies for teaching. Through both our Fellowship and International Exchange programs, we also provided opportunities for scholars from the United States and around the world to come together at the Museum to exchange knowledge and shared experiences. The College and Graduate Internship Program is a natural training forum, this year offering forty-one paid interns opportunities to gain new skills, knowledge, and competencies. In turn, they provided over 8,800 hours of service to the Museum and taught over 5,000 museum visitors in tours over ten weeks. We also invited over 250 unpaid interns to participate in newly offered biweekly discussions exploring museum issues and careers throughout the academic year. The High School Internship Program served seventy-five students interested in learning about museum careers and great works of art. These interns met with a range of staff to discuss their professional paths and roles and participated in hands-on sessions to develop knowledge, skills, and behaviors useful in a variety of occupations.

### *The Met as a Global Hub*

Additional programming further connected works of art to other perspectives and practices, deepening visitors' understanding of art from across the globe. For example, Education hosted an interfaith program sponsored by the Museum of Jewish Heritage in New York that brought together fifth graders from two Muslim schools and two Jewish schools at the Metropolitan Museum. The students learned about heritage and belief systems through works of art from the Islamic world. With increased attention to the diverse cultures and geopolitics of the Islamic world in the K–12 education sphere and in support of the 2011 reopening of the galleries of the Department of Islamic Art, we published our newest curriculum resource, *Art of the Islamic World*. Collaboratively authored and edited by educators, curatorial staff, and teachers, the guide highlights forty-six works in the collection and includes essays investigating topics ranging from the basic tenets of Islam to science and technology, as well as lesson plans aligned with National Learning and

Common Core State Standards. Published in print but also as the Museum's first truly digital resource for educators, we designed its online format to help teachers across the globe. Since its launch in October 2012 the resource has had 70,300 page views and over 9,700 downloads.

Discovering other worlds, near and far, has also long been at the heart of all family and teen programs. For instance, in fiscal year 2013 1,690 participants traveled the world during Start with Art at the Met Plus and Art Trek Plus (for children aged three to seven and five to twelve, respectively, and their families), and Art Explore programs for young teens aged eleven to fourteen. This year we produced a new publication for young audiences, *Fierce or Fancy? Discover the Art of Arms & Armor*, to celebrate the Arms and Armor Department's centennial. Since March 2013 visitors have used more than 3,600 printed guides that explore arms and armor from many regions of the globe.

Community Programs now focus on serving adult residents of New York City who may not have experienced the Met because of significant socioeconomic, social, linguistic, or cultural barriers. Last year 1,725 adults participated in these programs. In 2012 we piloted a series of multivisit partnerships with three organizations, including the CUNY Language Immersion Program (CLIP) at Hostos Community College in the Bronx. Gaining cultural understanding and a sense of belonging were among the program benefits that partners cited as most meaningful.

Inspired by special exhibitions, Education programmed gallery talks around a different theme each season, giving visitors the opportunity to consider art and ideas across collections and cultures. For instance, in the galleries of Safavid and later Iranian art, three short drop-in performances of Persian poetry recited in both Persian and English with musical accompaniment offered visitors of all ages experiential and interdisciplinary entry points into the works of art on view. Most visitors indicated the program broadened or deepened their understanding of the cultures represented and nearly all expressed a desire to further explore Islamic art and culture.

Concerts & Lectures also engaged in programming to encourage global cultural exchange in its 2012–13 season and launched an ongoing partnership with the World Music Institute, New York, which works with institutions to foster greater understanding of cultural traditions around the world. Our first collaboration was a sold-out concert featuring Paco Peña, one of the world's foremost traditional Flamenco performers. *Flamenco Vivo* offered a dynamic context and perspective that furthered understanding of other cultures and traditions intrinsic to our collections. These priorities also guided lecture programming. For instance, in conjunction with the exhibition "African Art, New York, and the Avant-Garde," we invited scholar Nell Irvin Painter to examine the legacy of the first interactions of white American collectors with African art and African-American artists, more than a century ago. Her talk revealed an essential backdrop for understanding the cultural, social, and political aspects of race and art in America.

### *Conclusion*

Fiscal year 2013 has provided fertile ground for Education programs to continue to develop next year and beyond. Many of our pilots and new initiatives have demonstrated appeal to wider audiences, with at least 30 percent of participants new to the Museum and/or new to its educational offerings. As we learn more about our audiences through the integrated, strategic plan for outcome-based, qualitative assessment that has been developed this year, we will be in an even stronger position to understand how to deepen participation and engagement while reaching broadly across age groups, interests, and cultures. By collaborating closely with colleagues throughout the Museum, Education serves as a catalyst to facilitating meaningful connections among people, artworks, and ideas.

# Internships, Fellowships, and Professional Travel Grants

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In 2012–13, forty-one college- and graduate-level students received internships through the Museum's paid internship program. This program is an active training ground where individuals gain new skills, knowledge, and competencies that bridge the gap between formal education and practical work experience. The Museum also awarded forty-nine doctoral-level students and senior scholars fellowships for primarily one-year periods. The fellowships enable scholars from all over the world to undertake research on many aspects of the Museum's collection. In addition, professional travel grants were awarded to members of the Museum's staff for research and study in the United States and abroad.

## *Summer and Long-Term Internship Program, 2012–2013*

### MENTORING INTERNSHIPS

Margo Cohen Ristorucci  
Editorial  
BA, Cornell University, June 2013

Layla Hashemi  
Islamic Art  
BA, University of California, Los Angeles, June 2013

Margaret-Anne Logan  
Drawings and Prints  
BA, Trinity College, May 2013

Samuel Montero  
Arts of Africa, Oceania, and the Americas  
BA, University of California, Santa Cruz, June 2013

Alexandra Sizemore-Smale  
Egyptian Art  
BA, University of California, Berkeley, May 2013

Nathan Walker  
Concerts & Lectures  
BA, Brown University, May 2014

### COLLEGE INTERNSHIPS

Matthew Crosby  
Greek and Roman Art  
BA, Dartmouth College, December 2011

Elleree Erdos  
The American Wing  
BA, Williams College, June 2012

Alexandra Fine  
Education  
BA, Oberlin College, May 2012

Béatrice Grenier  
Asian Art  
BA, McGill University, April 2012

Catherine Jung  
Jack and Lewis Rudin Internship  
Asian Art  
BA, Cornell University, May 2013

Corinne Kannenberg  
Jack and Lewis Rudin Internship  
Medieval Art and The Cloisters  
BA, University of Colorado Boulder, May 2011

Alexandra Lotero  
Jack and Lewis Rudin Internship  
Education  
BA, Columbia University, May 2012

Helen Luo  
Arts of Africa, Oceania, and the Americas  
BA, Rochester Institute of Technology, May 2012

Jennifer Mosby  
Education  
BA, Yale University, May 2012

Laura Quintrell  
Asian Art  
BA, Mount Holyoke College, May 2012

Natasha Rosenblatt  
European Paintings  
BA, Barnard College, May 2012

Artemis Shaw  
Digital Media  
BA, Columbia University, May 2011

### GRADUATE INTERNSHIPS

Danielle Canter  
Modern and Contemporary Art  
MA, Williams College, June 2013

Mary Coyne  
Registrar's Office  
MA, California State University, Long Beach, May 2012

Tracie Davis  
Archives  
MA, Sotheby's Institute of Art, London, United Kingdom,  
April 2011

Emily Dellheim  
Modern and Contemporary Art  
MA, Institute of Fine Arts, New York University, December 2013

Greta Glaser  
Photograph Conservation  
MA, University of Delaware, August 2013



Małgorzata Grzelec  
Arts of Africa, Oceania, and the Americas  
MA, Academy of Fine Arts in Warsaw, Poland, June 2014

Charles Howard  
Solow Art and Architecture Foundation Internship  
European Paintings  
MA, Institute of Fine Arts, New York University, May 2011

Melissa Huber  
The Costume Institute  
MA, New York University, May 2012

Christina Marinelli  
Egyptian Art  
MA, Bryn Mawr College, June 2013

Jennifer Padgett  
The American Wing  
MA, Washington University in St. Louis, May 2012

Esther Roth-Katz  
Thomas J. Watson Library  
MA/MLIS, Indiana University Bloomington, May 2013

Yitzchak Schwartz  
Medieval Art and The Cloisters  
MA, Bard Graduate Center, May 2013

Elaine Sullivan  
Arts of Africa, Oceania, and the Americas  
MA, University of California, Los Angeles, June 2012

Kristen Windmuller  
Solow Art and Architecture Foundation Internship  
Arts of Africa, Oceania, and the Americas  
MA, Princeton University, January 2013

Allison Wucher  
Education  
MA, The Courtauld Institute of Art, London, United Kingdom,  
August 2011

#### LONG-TERM INTERNSHIPS

Gala-Alexa Amagat  
Six-Month Internship  
Drawings and Prints  
MA, Universiteit van Amsterdam, The Netherlands, June 2012

Sarah Cooper  
Twelve-Month Internship in School and Teacher Programs  
Education  
BA, Oberlin College, May 2012

Maureen Coyle  
Twelve-Month Video/Media Production Internship  
Digital Media  
MA, Syracuse University, May 2012

Samantha DeTillio  
The Tiffany & Co. Foundation Curatorial Internship in American  
Decorative Arts  
The American Wing  
MA, Smithsonian-Mason School of Conservation, May 2012

Madeline Kloss  
Twelve-Month Editorial Internship  
Education  
BA, Columbia University, May 2012

Isabella Lores-Chavez  
Six-Month Internship  
Robert Lehman Collection  
BA, Yale University, May 2012

Pallavi Sen  
The Lifchez/Stonach Curatorial Internship  
European Sculpture and Decorative Arts and the Antonio Ratti Textile  
Center  
BA, Columbus College of Art & Design, December 2011

#### NEW YORK UNIVERSITY INSTITUTE OF FINE ARTS CURATORIAL STUDIES III GRADUATE INTERNSHIP

Grace Chuang  
European Sculpture and Decorative Arts and the Robert Lehman Collection  
PhD candidate, Institute of Fine Arts, New York University

#### *Fellowships for Art History Research*

#### SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS

Masooma Abbas (PhD, Lahore College for Women University, Pakistan: 2009), Assistant Professor, Lahore College for Women University, to enlarge and refine her dissertation, “*Islimi: Its Evolution and Development in Islamic Lands (Ninth–Seventeenth Century)*”

Lamia Balafrej, Université Aix-Marseille 1, France, to conduct research for her dissertation on the illustrated manuscripts of the Persian poet Musharrif al-Din Muslih (Shaykh Sa’di of Shirāz)

Amanda Gannaway, Columbia University, to conduct research for and write her dissertation, “*Visualizing Divine Authority: An Iconography of Lordship on the Late Intermediate North Coast of Peru*”

Miki Morita, University of Pennsylvania, to conduct research for and write her dissertation project on Uyghur Buddhist art

William Zimmerle (PhD, Near Eastern Languages and Civilizations, University of Pennsylvania: 2011), to conduct research for his dissertation, “‘Spices of All Kinds’: South Arabian and Arabianizing Censers in Cultural Motion from Mesopotamia to the Mediterranean in the First Millennium B.C.”

#### CHESTER DALE FELLOWSHIPS

Ronda Kasl (PhD, Institute of Fine Arts, New York University: 2012), Senior Curator of Paintings and Sculpture, Indianapolis Museum of Art, to conduct research on The Metropolitan Museum of Art’s early Spanish paintings and the history of collecting Spanish art in America for a forthcoming scholarly catalogue of the collection

Denis Ton (PhD, Università degli Studi di Padova, Italy: 2009), post-doctoral researcher, Università degli Studi di Padova, Italy, to conduct research for his project on Giovanni Battista Piazzetta and his school

#### THE DOUGLASS FOUNDATION FELLOWSHIPS IN AMERICAN ART

Emily Burns, Washington University in St. Louis, to continue research for her dissertation, “*Innocence Abroad: The Construction and Marketing of an American Artistic Identity in France, 1880–1910*”

Erin Leary, University of Rochester, N.Y., to conduct research for her dissertation, “Decorating for Discrimination: Nativism and Eugenics in the Decorative and Domestic Arts”

#### ANNETTE KADE FELLOWSHIP

Petra Raschkewitz, Technische Universität Berlin, Germany, to conduct research for her dissertation, “The Patronage of the Burgundian Court Counselor Guillaume Fillastre the Younger (1400/07–1473)”

#### THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Pinar Gokpinar, Institute of Fine Arts, New York University, to conduct research on portable arts of the Seljuk period in Anatolia and Iran

Elizabeth Knott, New York University, to continue her research on ancient Near Eastern architectural models

#### ANDREW W. MELLON FELLOWSHIPS

Niv Allon, Yale University, to conduct research on representations of reading and writing in Egyptian New Kingdom tombs and artifacts for his dissertation on text and sign

Agnes Bencze (PhD, Classical Archeology, Université de Paris 1—Panthéon-Sorbonne, France, and Eötvös Loránd University, Budapest, Hungary: 2005), Assistant Professor, Pázmány Péter Catholic University, Budapest, Hungary, to conduct research on terracotta votive production from ancient Tarentum (Italy) through the end of the sixth century B.C.

Linda Borean (PhD, Università degli Studi di Udine, Italy: 1999), Professor of Art History, Università degli Studi di Udine, Italy, to conduct research and write for her project, “Portraiture in *Seicento* Venice: Typologies, Artists, Patrons, and Collectors”

Donato Esposito (PhD, University of Plymouth, United Kingdom: 2010), Researcher, Plymouth City Museum and Art Gallery, 2008–10, to conduct research for his project on the art collection of the painter Sir Joshua Reynolds (British, 1723–1792)

Pengliang Lu, Bard Graduate Center, to conduct research toward a comprehensive study of bronzes from the Yuan dynasty (1271–1368)

Helen Malko, Stony Brook University, to conduct research on Kassite seals, *kudurru* stones, and texts for her dissertation on Kassite Mesopotamia

Shane McCausland (PhD, Princeton University: 2000), Senior Lecturer in History of Chinese Art, School of Oriental and African Studies, University of London, United Kingdom, to conduct research and write for his project on the visual culture under the *Pax Mongolica* in Yuan-dynasty China (1271–1368)

Hana Navratilova (PhD, Univerzita Karlova, Prague, Czech Republic: 2006), to research and publish a commented edition of “The Visitors’ Graffiti in the Pyramid Complex of Senwosret III in Dahshur”

Furio Rinaldi, Università degli Studi di Roma “Torvergata,” Italy, to conduct research for his dissertation, “An Artist in the Footsteps of Raphael: Timoteo Viti, 1470–1523; Painter, Draftsman, and Collector of Drawings”

Shengguang Tan (PhD, Tsinghua University, Beijing, China: 2010), Associate Researcher, Professor, Center for Chinese Archaeology and Art History, The Cultural Heritage Institute, Zhejiang University, Hangzhou, China, to conduct research for his study, “Early Representations of Architecture and Daily Life in Chinese Painting as Depicted in *Palace Banquet*”

#### J. CLAWSON MILLS FELLOWSHIP

Pascal François Bertrand (PhD, Université de Paris 10—Nanterre, France: 1988), Professor, Université de Bordeaux 3, France, to conduct research on tapestries toward the project, “ARACHNÉ, Critical Method of the History of Tapestry: Rules, Circulation of Models, and Transfers of Know-How, France, Fourteenth–Twenty-First Centuries”

#### THEODORE ROUSSEAU FELLOWSHIPS

Nathaniel Prottas, University of Pennsylvania, to conduct research for his dissertation, “Creative Copies: Survival and Revival in German and Netherlandish Art at the Turn of the Sixteenth Century”

Holly Shaffer, Yale University, to conduct research for her dissertation, “Men and Gods, and Things’: Art Production and Collection in Edward Moor’s ‘The Hindu Pantheon’ (1810)”

#### SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Sandra Hindriks, Universität Bonn, Germany, to conduct research with a curator for collection catalogues of early Netherlandish, French, and German paintings

#### THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Valeria De Lucca (PhD, Musicology, Princeton University: 2009), British Academy Postdoctoral Fellow, University of Southampton, United Kingdom, 2009–12, to complete the research and writing for her book manuscript, “The Politics of Princely Entertainment: The Patronage of Musical Theater of Lorenzo Onofrio and Maria Mancini Colonna (1659–1689)”

Megan McCarthy, Columbia University, to conduct research for her dissertation, “The Empire on Display: Exhibitions of Germanic Art and Design in America, 1890–1914”

Allan Doyle, Princeton University, to complete his dissertation, “A Rule Without Measure: Michelangelo and French Paintings, 1814–1850”

Peter Allen Roda, New York University, to conduct research for his dissertation, “Resounding Objects: Musical Materialities and the Making of Banaras Tablas”

Matthew Saba, University of Chicago, to conduct research for his project, “The Ornament of Nishapur and the Transmission of Style in the Abbasid Empire” toward his dissertation, “The Dar al-Khilafa of Samarra and the Aesthetics of the Abbasid Palace”

Jonathan Tavares (PhD, Bard Graduate Center: 2013), to continue to research and write his dissertation on Victorian arms, armor, and curiosity dealer Samuel Luke Pratt (1805–1878)

Chun-Yi Tsai, Columbia University, to conduct research for her dissertation, “Images of the Supernatural Grotesque in China, ca. 1200–1500”

Christina Weyl, Rutgers University, to conduct research for her dissertation, “Abstract Impression: Women Printmakers and the New York Atelier 17, 1940–55”

#### *Fellowships for Study in Conservation*

#### SHERMAN FAIRCHILD FELLOWSHIP IN CONSERVATION

Alice Panhard (MA, Conservation and Restoration of Cultural Property, Université Paris 1—Panthéon-Sorbonne, France: 2011), to gain experience in and exposure to paintings conservation practices at The Metropolitan Museum of Art

#### ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Lisa Conte (MA, History of Art and Advanced Certificate in Conservation, Conservation Center, Institute of Fine Arts, New York University: 2011), to further investigate the collaborations between artists and painters, specifically in prints commissioned for *l'Estampe originale* by André-Edouard Marty (French, 1882–1974) in The Metropolitan Museum of Art's collection

Brenda Doherty (PhD, Chemical Sciences, Università degli Studi di Perugia, Italy: 2007), Researcher, Università degli Studi di Perugia, Italy, to conduct research for her study, "From Egypt to Rome: A Multi-analytical Study of Ancient Madder Lake Formations"

Lisa Emily Gulian, University of California, Santa Barbara, to train in museum conservation science, with an interest in spectroscopy

Ainslie Harrison (MA, Art Conservation, Queen's University, Kingston, Canada: 2008), Conservation Fellow, University of Pennsylvania Museum of Archaeology and Anthropology; Field Conservator, El Caño Archaeological Project, Panama; to study Darien gold-alloy pendants in The Metropolitan Museum of Art's collection

Lorenzo Lazzarini, Professor of Applied Petrography, Department of Architecture, Construction and Conservation, Università IUAV di Venezia, Italy, to conduct research for his project, "Identification of the Greek Marbles (Archaic to Hellenistic) in the Collections of The Metropolitan Museum of Art"

Wiebke Lüders (Diploma in Conservation and Restoration, Akademie der bildenden Künste Wien, Austria: 2011), to conduct research on the restoration of bowed and plucked instruments

Daniela Pinna (Degree in Biological Sciences, Università degli Studi di Padova, Italy: 1976), Coordinator of the Scientific Laboratory, Opificio delle Pietre Dure, Florence, Italy, and Conservation Scientist, Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici, Bologna, Italy, to conduct research on chromatic alterations that occurred on the marble statues at Orsanmichele Church, Florence, Italy

Maria Lorena Roldán (PhD, Chemistry, Universidad Nacional de Tucumán, Argentina: 2008), Postdoctoral Research Fellow, Consejo Superior de Investigaciones Científicas y Técnicas, Instituto de Estructura de la Materia, Madrid, Spain, to conduct research for her project, "SERS and GC-MS Characterization and Identification of van Dyke Brown, Bistre, Asphaltum, and Related Brown Pigments in Works of Art"

Chiara Romano (Second Level Degree, Conservation and Restoration of Cultural Heritage, Università degli Studi di Palermo, Italy: 2010), to train in textile conservation practices, with an interest in the conservation of dress

Brice Vincent (PhD, Oriental Languages, Civilizations, and Societies, Paris III—Sorbonne Nouvelle, France: 2012), to conduct research on eleventh-to-thirteenth-century Khmer bronzes, with a focus on the Baphuon and post-Bayon periods

#### ANNETTE DE LA RENTA FELLOWSHIP

Anusha Kasthuri, (MSc, Architectural Conservation of Monuments and Sites, University of Moratuwa, Sri Lanka: 2008), Leon Levy Fellow in the Conservation of Archaeological Materials, Conservation Center, New York University, 2010–11, to conduct research for her project, "Study of Selected Sri Lankan Copper-Based Statues: Structure, Technology, and Metallography"

#### *Fellowships for Curatorial Training*

#### ANDREW W. MELLON FELLOWSHIPS POSTDOCTORAL CURATORIAL FELLOWSHIPS

Monika Bincsik (PhD, Eötvös Loránd University of Sciences, Budapest, Hungary: 2010), Postdoctoral Fellow, Art Research Center, Ritsumeikan University, Kyōto, Japan, to conduct research and plan for an exhibition and accompanying scholarly catalogue focused on Japanese lacquer, from medieval to modern times, primarily in the Metropolitan Museum's collection

Kei Yamamoto (PhD, Near and Middle Eastern Civilizations, University of Toronto, Canada: 2009), to conduct research toward an exhibition on Middle Kingdom Egypt

#### *Fellowships and Internships for Training in Curatorial and Educational Interpretation of Museum Collections*

#### SAMUEL H. KRESS FOUNDATION INTERPRETIVE FELLOWSHIP

Elizabeth Perkins, Columbia University, to help with the development of interpretative strategies and teaching methods aimed at the adult visitor during the reinstallation of the European Paintings galleries

#### *Professional Travel Grants*

NATIONAL ANTIQUE AND ART DEALERS ASSOCIATION OF AMERICA, THE ART AND ANTIQUE DEALERS LEAGUE OF AMERICA, THE ART DEALERS ASSOCIATION OF AMERICA, AND THE PRIVATE ART DEALERS ASSOCIATION FUND

Tamara E. Schechter, to attend the Sixty-second Attingham Summer School, which aims to examine the architectural and social history of the house in Britain

Donna Strahan, to travel to Cleveland, Ohio, and Chicago, Ill., to conduct examinations of Khmer bronze sculptures with Brice Vincent, fellow in the Objects Conservation Department

Yana van Dyke, to participate in a weeklong workshop on Mamluk bindings at the Montefiascone Conservation Project

#### OPERATING FUND

Joseph Loh, to travel to Japan to conduct site visits and meet with colleagues at museums around Tokyo and Kyōto to learn more about their in-gallery and auditorium-based programming as well as their design and production of education materials for visitors

#### THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Donald J. La Rocca, to travel to Lhasa and the surrounding areas to conduct research on Tibetan arms and armor

Ellenor M. Alcorn, to travel to the United Kingdom and Amsterdam, The Netherlands, to observe new installations of British decorative arts and to visit the original locations of specific objects in the Museum's European Sculpture and Decorative Arts collection, to inform the redesign and reinstallation of the ESDA British galleries

Kurt Behrendt, to travel to North Indian Buddhist monastic sites and associated collections to survey architecture in preparation for a *Metropolitan Museum of Art Bulletin* article and the reinstallation of the Museum's Pala-period galleries

Sinéad Kehoe (Vilbar), to travel to Kyōto and Tokyo to view exhibitions and religious shrines and conduct research for the 2015 reinstallation of the Museum's Arts of Japan galleries, a publication on The Harry G. C. Packard Collection, and a future exhibition on the Shinto tradition

MARGARET AND HERMAN SOKOL TRAVEL STIPENDS

Jared Ash, to travel to Moscow and Saint Petersburg, Russia, as part of the Art Libraries Society of North America International Relations Committee

*Members of the Grants Committee*

Thayer Tolles, Chairman, Marica F. Vilcek Curator of American Paintings and Sculpture, The American Wing

Stijn Alsteens, Curator, Drawings and Prints

Linda Borsch, Conservator, Objects Conservation

Pete Dandridge, Conservator and Administrator, Objects Conservation

Jayson Kerr Dobney, Associate Curator and Administrator, Musical Instruments

Mia Fineman, Associate Curator, Photographs

Christine Giuntini, Conservator, Arts of Africa, Oceania, and the Americas

Sarah Graff, Assistant Curator, Ancient Near Eastern Art

Charlotte Hale, Conservator, Paintings Conservation

Soyoung Lee, Associate Curator, Asian Art

Rebecca McGinnis, Museum Educator, Gallery and Studio Programs, Education

Adriana Rizzo, Associate Research Scientist, Scientific Research

Xavier F. Salomon, Curator, European Paintings

Melissa Oliver-Janiak, Ex Officio

Peggy Fogelman, Ex Officio, Frederick P. and Sandra P. Rose Chairman, Education

Carrie Rebora Barratt, Ex Officio, Associate Director for Collections and Administration



# Museum Publications

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## *Published by the Editorial Department*

*Afghanistan: Forging Civilizations along the Silk Road* (2012). Edited by Joan Aruz and Elisabetta Valtz Fino. 144 pp. 172 illus. (126 in color). Paper \$35.00.

*Bernini: Sculpting in Clay* (2012). C. D. Dickerson III, Anthony Sigel, and Ian Wardropper, with contributions by Andrea Bacchi, Tomaso Montanari, and Steven F. Ostrow. 432 pp. 472 illus. (437 in color). Cloth \$65.00.

*The Cloisters: Medieval Art and Architecture; 75th Anniversary Edition, Revised and Expanded* (2012). Peter Barnet and Nancy Wu. 212 pp. 206 illus. (188 in color). Paper \$24.95.

*Cultures in Contact: From Mesopotamia to the Mediterranean in the Second Millennium B.C.* (2013). Joan Aruz, Sarah Graff, and Yelena Rakic. The Metropolitan Museum of Art Symposia. 372 pp. 250 color illus. Paper \$50.00.

*Designing Nature: The Rinpa Aesthetic in Japanese Art* (2012). John Carpenter. 216 pp. 153 color illus. Paper \$29.95.

*Early American Silver in The Metropolitan Museum of Art* (2013). Beth Carver Wees with Medill Higgins Harvey. 340 pp. 613 illus. (342 in color). Cloth \$75.00.

*Etruscan Art in The Metropolitan Museum of Art* (2013). Richard Daniel De Puma. 352 pp. 500 color illus. Cloth \$75.00.

*European Paintings in The Metropolitan Museum of Art: A Walking Guide* (2013). Edited by Keith Christiansen and Katharine Baetjer. 96 pp. 110 color illus. Paper with flaps \$9.95.

*Extravagant Inventions: The Princely Furniture of the Roentgens* (2012). Wolfram Koeppe. 304 pp. 293 illus. (262 in color). Cloth \$75.00.

*Faking It: Manipulated Photography before Photoshop* (2012). Mia Fineman. 296 pp. 276 illus. (251 in color). Cloth \$60.00.

*German Paintings in The Metropolitan Museum of Art, 1350–1600* (2013). Maryan Ainsworth and Joshua P. Waterman. 384 pp. 315 color illus. Cloth \$75.00.

*Matisse: In Search of True Painting* (2012). Edited by Dorthe Aagesen and Rebecca A. Rabinow. 272 pp. 203 illus. (150 in color). Cloth \$50.00.

*The Metropolitan Museum of Art Guide* (2012). Introduction by Director Thomas P. Campbell. Chinese, French, Italian, Japanese, Portuguese, and Spanish eds. 456 pp. 600 color illus. Flexibound \$24.95.

*Peruvian Featherworks: Art of the Precolumbian Era* (2012). Heidi King. 232 pp. 200 color illus. Cloth \$60.00.

*Photography and the American Civil War* (2013). Jeff L. Rosenheim. 288 pp. 297 color illus. Cloth \$50.00.

*PUNK: Chaos to Couture* (2013). Andrew Bolton, with Richard Hell, John Lydon, and Jon Savage. 240 pp. 219 illus. (110 in color). Cloth \$45.00.

*Regarding Warhol: Sixty Artists, Fifty Years* (2012). Mark Rosenthal, Marla Prather, Ian Alteveer, and Rebecca Lowery. 304 pp. 308 color illus. Cloth \$60.00. Paper \$45.00.

## METROPOLITAN MUSEUM OF ART BULLETIN

*Creating The Cloisters* (MMAB 70, no. 4, Spring 2013). Timothy B. Husband. 47 pp. 101 illus. (61 in color).

*Of Arms and Men: Arms and Armor at the Metropolitan, 1912–2012* (MMAB 70, no. 1, Summer 2012). Stuart W. Pyhr. 48 pp. 86 illus. (61 in color).

*The Path of Nature: French Paintings from the Wheelock Whitney Collection, 1785–1850* (MMAB 70, no. 3, Winter 2013). Asher E. Miller. 48 pp. 68 illus. (66 in color).

*Recent Acquisitions: A Selection, 2010–2012* (MMAB 70, no. 2, Fall 2012). 88 pp. 127 illus. (120 in color).

## METROPOLITAN MUSEUM JOURNAL

*Metropolitan Museum Journal: Volume 47* (2012). 200 pp. 343 illus. (285 in color). Paper \$75.00.

## *Published by the Digital Media Department*

### AUDIO GUIDES: EXHIBITION TOURS

*Bernini: Sculpting in Clay*. Curator Ian Wardropper and fellow Bernini scholars discuss the great seventeenth-century artist's technique and creative process, as seen in close study of clay models and sketches he created for larger works.

*The Civil War and American Art*. Curator H. Barbara Weinberg explores the many different responses to the Civil War as expressed by artists of the time. Painters and photographers grappled with themes of unity and division, racism and abolition, and their vision of America as a once-ideal and now-marred landscape. With stirring music and quotes from dozens of participants, bystanders, preachers, and politicians of the day, the guide transports visitors into this tumultuous time of disaster and renewal.

*Extravagant Inventions: The Princely Furniture of the Roentgens*. Curator Wolfram Koeppe discusses the mechanical wonders hidden inside the most intricate furniture ever created.

*George Bellows*. Curators H. Barbara Weinberg and Lisa Mintz Messinger explore the career of George Bellows and his celebrated depictions of American life during the exciting and challenging first decades of the twentieth century.

*Impressionism, Fashion, and Modernity*. Curator Susan Alyson Stein and journalist David D'Arcy highlight the vital role of fashion in celebrated paintings of modern life by the Impressionists and their contemporaries.

*Matisse: In Search of True Painting*. Curator Rebecca A. Rabinow provides a fresh perspective on Henri Matisse (French, 1869–1954), an artist who created pairs, trios, and series in an effort to push the boundaries of his painting.

*Photography and the American Civil War*. Curator Jeff L. Rosenheim traces the development of photography, a revolutionary new medium, in response to the American Civil War. The emotional, political, and tactical realities of the war gave photography practical new purposes, from medical documentation and identification of fallen soldiers to campaign paraphernalia to very personal keepsakes. Iconic photographs

of the time have also captured and preserved the raw experiences of Civil War for us to better understand it today. Rosenheim is joined by Lincoln historian Harold Holzer to discuss iconic images that, like the war itself, helped redefine the nation.

*Regarding Warhol: Sixty Artists, Fifty Years.* Curators Ian Alteveer and Marla Prather discuss Andy Warhol's radical ideas and approaches—including his engagement with the objects of everyday life, use of photography, and explorations of celebrity, sexual identity, and popular culture. American film director, author, actor, photographer, and Warhol acquaintance John Waters narrates the audio guide, and he is joined by a cast of contemporary artists and curators who share their thoughts on the enduring impact of an artist who “changed the topography of art.”

#### PERMANENT COLLECTION COMMENTARY

*Arms and Armor.* Curators discuss the stories and significance of key works of art on view in the reinstalled galleries. Commentary by Donald J. La Rocca, Pierre Terjanian, and Stuart W. Pyhrr.

*The Cloisters: The Director's Tour.* Thomas P. Campbell guides visitors through The Cloisters, providing an overview of history of this unique branch of the Museum, with focused discussion about specific works of art, spaces, and gardens. Curator Peter Barnet discusses additional key works in The Cloisters collection.

*The Director's Tour, Foreign-Language Production.* Now available in Portuguese and Russian, in addition to French, German, Italian, Spanish, Japanese, Mandarin, and Korean. A tour of highlights at The Cloisters is available now in Portuguese in addition to offerings in Spanish, French, German, and Japanese.

*European Paintings.* With the first major renovation of the galleries since 1951 and the first overall reinstallation of the collection since 1972, the galleries are organized both chronologically and geographically to provide an overview of painting in Italy, France, Spain, the Netherlands, Belgium, Germany, and Great Britain. Sculpture, medals, ceramics, and other decorative arts have been judiciously incorporated where their presence adds a layer of meaning to the display of paintings. Curators present the first comprehensive rethinking of these holdings in over four decades, with emphasis on historical crosscurrents between countries and contacts between artists. Commentary by Maryan Ainsworth, Katharine Baetjer, Andrea Bayer, Keith Christiansen, James David Draper, Daniëlle O. Kisluk-Grosheide, Walter Liedtke, Xavier F. Salomon, and Luke Syson.

*Musical Instruments.* Multimedia stops feature video performances and audio clips that highlight key objects in the collection. Selected for their technical and social importance as well as for their tonal and visual beauty, the instruments may be understood in a number of ways: as art objects, as ethnographic records, and as documents of the history of music and performance. Commentaries by curator J. Kenneth Moore and research fellow Peter Allen Roda.

#### DIGITAL RESOURCES

*The Met Around the World* (2011–). The work of the Metropolitan Museum reflects the global scope of its collections and extends across the world through a variety of initiatives and programs including exhibitions, excavations, fellowships, professional exchanges, conservation projects, and traveling works of art.  
[www.metmuseum.org/met-around-the-world](http://www.metmuseum.org/met-around-the-world)

*MetPublications* (2012–). *MetPublications* is a portal to the Metropolitan Museum's comprehensive book and online publishing program with close to 700 titles from 1964 to the present.  
[www.metmuseum.org/metpublications](http://www.metmuseum.org/metpublications)

#### GALLERY INSTALLATION (PERMANENT)

*Italian, Spanish, and Netherlandish Gothic Altarpieces.* Interactive videos produced for the European Paintings galleries.

#### GALLERY INSTALLATIONS (TEMPORARY)

Digital stereograph viewer. Installed in the exhibition “Photography and the American Civil War.” Staci Hou, producer.

Eight short videos and animations that demonstrate the intriguing mechanical devices in the furniture created by Abraham Roentgen (German, 1711–1793) and his son David (German, 1743–1807). Installed in the exhibition “Extravagant Inventions: The Princely Furniture of the Roentgens.”

Four artist-produced videos: *Incidents*, Igor Kopystian (American, born 1954); *The Mom Tape*, Ilene Segalove (American, born 1950); *Semiotics of the Kitchen*, Martha Rosler (American, born 1943); *Not Human*, Brandon Lattu (American, born 1970). Installed in the exhibition “Everyday Epiphanies: Photography and Daily Life Since 1969.”

An immersive multimedia gallery experience of music videos and soundscaping. Installed in the exhibition “PUNK: Chaos to Couture.”

An in-gallery interactive that encourages visitors to provide their opinions on the austere and ornate in works of art, via a dedicated Twitter feed, in light of different stylistic imperatives of the past. Installed in the exhibition “Plain or Fancy? Restraint and Exuberance in the Decorative Arts.”

Interactive quiz-style game that asks players to spot which photos are fake and figure out why and how they were altered. Through sets of questions accompanied by images, the game challenges misconceptions about the history of photo manipulation. Installed in the exhibition “Faking It: Manipulated Photography before Photoshop.”

Projection of *Street*, James Nares's (British, born 1953) ultra-slow-motion video with sound. Also includes two small monitors showing black-and-white silent programs: Harold Eugene Edgerton (American, 1903–1990) and Etienne-Jules Marey (French, 1830–1904) motion studies; and New York “actuality” films. Installed in the exhibition “Street.”

Touch-screen interactive allowing users to explore a Japanese album of illustrations and poetry. Installed in the exhibition “Birds in the Art of Japan.”

Touch-screen interactive allowing users to explore the *Momoyogusa* print album by Kamisaka Sekka (Japanese, 1866–1942). Installed in the exhibition “Birds in the Art of Japan.”

A video demonstrating *Automaton of Queen Marie Antoinette, The Dulcimer Player (La Joueuse de Tympanon)* created by Abraham Roentgen (German, 1711–1793) and Peter Kintzing (German, 1745–1816). Installed in the exhibition “Extravagant Inventions: The Princely Furniture of the Roentgens.”

A video demonstrating the mechanical devices found in the *Berlin Secretary Cabinet* created by Abraham Roentgen (1711–1793) and his son David (1743–1807). Installed in the exhibition “Extravagant Inventions: The Princely Furniture of the Roentgens.”

A video documenting the conservation of *The Emperor's Carpet*, a sixteenth-century Persian court carpet. Installed in the exhibition “Making the Invisible Visible: Conservation and Islamic Art.”

A video documenting the study and conservation of the eighteenth-century *Damascus Room* from Syria. Installed in the exhibition “Making the Invisible Visible: Conservation and Islamic Art.”

A video featuring an interview with Turkman jewelry collectors Marshall and Marilyn R. Wolf. Installed in the exhibition “Turkmen Jewelry from the Collection of Marshall and Marilyn R. Wolf.”

A video featuring time-lapse photography and an interview with the artist Imran Qureshi (Pakistani, born 1972). Installed in the exhibition “The Roof Garden Commission: Imran Qureshi.”

A video highlighting the remarkable urban and architectural projects undertaken by Gian Lorenzo Bernini (Italian, 1598–1680) in seventeenth-century Rome. Installed in the exhibition “Bernini: Sculpting in Clay.”

A video slideshow detailing how the contemporary Cambodian artist Sopheap Pich (born 1971) creates organic open-weave sculptures. Installed in the exhibition “Cambodian Rattan: The Sculptures of Sopheap Pich.”

#### MOBILE APPLICATIONS

*Beyond Battle: Arms and Armor at The Metropolitan Museum of Art.* An interactive online and mobile quiz-style game created in celebration of the centennial of the Arms and Armor Department. With subjects ranging from tournaments to triumphs, players test their knowledge about common myths and misconceptions about arms and armor. Masha Turchinsky, producer; Dirk H. Breiding and Edward A. Hunter, authors and curatorial advisers.

*Faking It.* A quiz-style game for iPad that asks players to spot which photos are fake and figure out how they were altered. Through sets of questions accompanied by images, the app challenges misconceptions about the history of photo manipulation. Paco Link, producer; Sung K. Park and Natalia Mileshina, designers; Staci Hou, writer; Mia Fineman, author and curatorial adviser.

#### ONLINE INTERACTIVE

*Plain or Fancy?* Created in tandem with the special exhibition by the same name and drawing upon the Museum’s collection of European Sculpture and Decorative Arts, the in-gallery and online interactive highlights works that can be considered both austere and ornate and encourages visitors to provide their opinions, via a dedicated Twitter feed, in light of different stylistic imperatives of the past. Masha Turchinsky, producer; Jonathan E. Dehan, developer; Ellenor M. Alcorn and Luke Syson, curatorial advisers.

#### ONLINE PUBLICATIONS

*82nd & Fifth* (2013). A year-long series of 100 episodes that launched on February 1, 2013. 100 curators from across the Museum talk about 100 works of art that changed the way they see the world. Teresa W. Lai, series producer; Christopher A. Noey, series director; Howard Silver, producer; Sarah G. Cowan and Stephanie R. Wuertz, editors; CHIPS, design and development; Joseph Coscia, Jr., Katherine Dahab, Anna-Marie Kellen, Paul H. Lachenauer, Oi-Cheong Lee, Mark Morosse, Bruce J. Schwarz, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zeray, art photography; Jacqueline T. Neale Chadwick, portrait photography, imaging direction; Austin C. Fisher and Amy P. Liebster, “Explore” feature production.  
[www.metmuseum.org/82nd-and-fifth](http://www.metmuseum.org/82nd-and-fifth)

*Heilbrunn Timeline of Art History* (2000–). The *Timeline* is a chronological, geographical, and thematic exploration of the history of art from around the world, as illustrated by the Museum’s collection.  
[www.metmuseum.org/toah](http://www.metmuseum.org/toah)

#### VIDEOS

*Bernini’s Transformation of Rome* (3 minutes; color; video; 2012). Highlights the remarkable urban and architectural projects undertaken by Gian Lorenzo Bernini (Italian, 1598–1680) in seventeenth-century Rome by animating the 1676 Giovanni Battista Falda (Italian, 1643–1678) map of Rome. Christopher A. Noey, producer; Maureen Coyle, editor.

*Building the Moroccan Court at The Metropolitan Museum of Art* (18 minutes; color; video; 2012). A behind-the-scenes look at the creation and installation of the Patti Cadby Birch Court, which sits at the heart of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. The Court was hand-crafted on site by a team of artisans from Fez, Morocco, showcasing the living traditions of the Arab world. With the participation of curator Navina Najat Haidar, historical consultant Nadia Erzini, designer Achva Benzinberg Stein, and artisan Adil Naji. Christopher A. Noey, producer; Kate Farrell, editor.

*Cambodian Rattan: The Sculpture of Sopheap Pich* (2 minutes; color; video; 2013). A video slideshow detailing how the contemporary Cambodian artist Sopheap Pich (born 1971) creates organic open-weave sculptures that are inspired by human anatomy, plant life, and the history and culture of Cambodia. Christopher A. Noey, producer; Maureen Coyle, editor.

*Charles Lloyd New Quartet and Friends at The Temple of Dendur* (124 minutes; color; video; 2012). In celebration of his seventy-fifth birthday, tenor saxophone titan Charles Lloyd performs a program at *The Temple of Dendur* that marshals the creativity of his quartet—Jason Moran, piano; Reuben Rogers, bass; and Eric Harland, drums—and special guest singer Maria Farantouri. Sokratis Sinopoulos, lyra, also performs on the program, which ranges from Byzantine hymns to twenty-first-century jazz. The program was streamed live to the Internet, March 15, 2013. Howard Silver, producer.

*Collecting Turkmen Jewelry: The Marshall and Marilyn R. Wolf Collection* (3 minutes; color; video; 2012). Marshall and Marilyn R. Wolf discuss their collecting of Turkmen jewelry and connection to The Metropolitan Museum of Art. Christopher A. Noey, producer; Maureen Coyle, editor.

*Conserving The Emperor’s Carpet* (8 minutes; color; video; 2013). Details the lengthy conservation of *The Emperor’s Carpet*, a sixteenth-century Persian court carpet of silk and wool. Christopher A. Noey and Kate Farrell, producers.

*Demonstration of David Roentgen’s Automaton of Queen Marie Antoinette, The Dulcimer Player* (2 minutes; color; video; 2012). Demonstration of the automaton playing melodies. Created by Abraham Roentgen (German, 1711–1793) and Peter Kintzing (German, 1745–1816). Paco Link, producer.

*Demonstration of the Roentgens’ Dressing Table (Poudreuse)* (2 minutes; color; video; 2012). Demonstration of how the desk created by Abraham Roentgen (German, 1711–1793) and his son David (German, 1743–1807) transforms into a dressing table, or *poudreuse*. Paco Link, producer.

*DJ Spooky: The Nauru Elegies* (77 minutes; color; video; 2013). The Nauru Elegies posits that Nauru is a reflection site of many of the issues facing our contemporary information economy. This event is one of several comprising The Met Reframed, an unprecedented, multilayered, artistic partnership with Paul D. Miller (aka DJ Spooky That Subliminal Kid), a composer, multimedia artist, and writer. Streamed live to the Internet, January 18, 2013. Howard Silver, producer.

*DJ Spooky: Photography and the American Civil War* (61 minutes; color; video; 2013). Working in tandem with curator Jeff L. Rosenheim, Paul D. Miller (aka DJ Spooky That Subliminal Kid) presents a newly created piece for string ensemble with live-mixed electronic music and video using images from the exhibition “Photography and the American Civil War.” Streamed live to the Internet, May 10, 2013. Howard Silver, producer.



*DJ Spooky—Of Water and Ice: A Concert of Compositions Based on Water and Arctic Rhythms* (59 minutes; color; video; 2013). Paul D. Miller (aka DJ Spooky That Subliminal Kid) compositions, arrangements, live electronics, live video-mixing; Adrianna Mateo, violin; Jiliane Russo, cello; The Mast: Haleh Gafari, vocalist, Matt Kilmer, percussion. Performance of a composition for string quartet and a video that evolved out of DJ Spooky's large-scale multimedia work *Sinfonia Antarctica*. *Of Water and Ice* is a music/video exploration of the composition of ice and water and our relationship to the vanishing environment of the arctic poles. Streamed live to the Internet, March 23, 2013. Howard Silver, producer.

*Efterklang and the Wordless Music Orchestra* (88 minutes; color; video; 2012). The Danish trio plays the music from its album *Piramida* (release date, September 25, 2012). For this collaboration with the sixteen-member Wordless Music Orchestra and guest conductor Matthew Coorey, Efterklang engaged classical arrangers Missy Mazzoli (Kronos Quartet, Victoire), Karsten Fundal (Under Byen, Oh Land), and Daniél Bjarnason (Sigur Rós, Múm). Streamed live to the Internet, September 22, 2012. Howard Silver, producer.

*Faking It: Manipulated Photography before Photoshop* (1 minute; color; video; 2012). Video trailer for the *Faking It* game. Paco Link, producer.

*The Fuentidueña Apse: A Journey from Castile to New York* (28 minutes; color; video; 2013). Presents a history of the *Apse from San Martín at Fuentidueña*, installed in 1960 as part of The Cloisters museum and gardens, The Metropolitan Museum of Art. Visits the ruins of the church of San Martín, outside the village of Fuentidueña, Spain, interviewing some of the men who helped dismantle the apse. Incorporates archival photography and film. With the participation of art historian Dr. Jerrilyn Dodds, conservator George Wheeler, and curators Carmen Gómez-Moreno and Peter Barnet. Christopher A. Noey, producer; Jessica Glass, editor.

*Intern Insights: Design* (2 minutes; color; video; 2013). Maha Ahmed speaks about her expectations and experiences as an intern in the Design department of The Metropolitan Museum of Art. Created for the Museum's Education Department. Maureen Coyle, producer.

*Italian, Spanish, and Netherlandish Gothic Altarpieces* (6 minutes; color; video; 2013). Three videos that highlight the unique characteristics of Italian, Spanish, and Netherlandish Gothic altarpieces in The Metropolitan Museum of Art's collection. Animated reconstructions show how the altarpieces would have been used in their original devotional context and explore the main iconographic and narrative themes through guided viewing. Rachel Rothbaum, producer; Staci Hou, writer.

*Jack Quartet: Modern Medieval* (70 minutes; color; video; 2012). Christopher Otto and Ari Streisfeld, violins; John Pickford Richards, viola, and Kevin McFarland, cello, perform an array of music for the holiday season presented in front of the Metropolitan Museum's Christmas Tree and Neapolitan Crèche in the Medieval Sculpture Hall, and streamed live to the Internet, December 16, 2012. Howard Silver, producer.

*Judy Collins* (96 minutes; color; video; 2013). Folk legend Judy Collins made her third Metropolitan Museum appearance with a Valentine's Day-themed program. Streamed live to the Internet, February 14, 2013. Howard Silver, producer.

*Madame Freedom: Live Re-score by DJ Spooky* (134 minutes; color; video; 2012). In 2007, Paul D. Miller was commissioned by Art Center Nabi in Seoul, South Korea, and the Korean American Film Festival in New York (KAFFNY) to re-score the classic 1956 film *Madame Freedom*. Streamed live to the Internet, October 26, 2012. Howard Silver, producer.

*Matisse: In Search of True Painting*. A series of videos created for the Museum's website that explore Henri Matisse's (French, 1869–1954) reconsideration and reworking of specific paintings and motifs:

*An Experiment in Deformation* (2 minutes; color; video; 2012); *A Slight Shift in Perspective* (2½ minutes; color; video; 2012); *The Beach at Erretat* (2 minutes; color; video; 2012); *The Woman in Blue* (2 minutes; color; video; 2012); *Radiant Color* (2 minutes; color; video; 2012). Christopher A. Noey, producer; Maureen Coyle, editor.

*Met Museum Presents: 2013–14 Season*. (1 minute; color; video; 2013). A dynamic overview of highlights of the upcoming season featuring an interview with composer and musician John Zorn. Sarah G. Cowan, producer.

*Musical Instruments from The Metropolitan Museum of Art: Indian Musical Instruments*. On May 13, 2013, the Department of Musical Instruments organized a series of performances in the galleries for the art of Mughal South Asia and Later South Asia at The Metropolitan Museum of Art. Christopher A. Noey, producer; Kate Farrell, editor.

*Afghani Rabab: Alap in Raag Desh* (2 minutes; color; video; 2013). Performed by Quraishi.

*Afghani Rabab: Composition in Raag Desh* (3 minutes; color; video; 2013). Performed by Quraishi and accompanied by Samir Chatterjee on tabla and Benjamin Stewart on tanpura.

*Afghani Rabab: "Valley" Folksong by Quraishi* (2 minutes; color; video; 2013). Written and performed by Quraishi and accompanied by Samir Chatterjee on tabla.

*Khol Improvisation* (1 minute; color; video; 2013). Performed by Samir Chatterjee.

*Sarangi: Alap in Raag Durga* (2 minutes; color; video; 2013). Performed by Ramesh Misra.

*Sarangi: Bhojpuri Folksong from Uttar Pradesh* (2 minutes; color; video; 2013). Performed by Ramesh Misra on sarangi and accompanied by Samir Chatterjee on tabla and Benjamin Stewart on tanpura.

*Sarangi: Composition in Raag Durga* (2 minutes; color; video; 2013). Performed by Ramesh Misra and accompanied by Benjamin Stewart on tanpura.

*Sarangi: Ektal Composition in Raag Desh* (3 minutes; color; video; 2013). Performed by Ramesh Misra and accompanied by Samir Chatterjee on tabla and Benjamin Stewart on tanpura.

*Sitar: Alap in Raag Desh* (2 minutes; color; video; 2013). Performed by K. V. Mahabala.

*Sitar: Drut Tintal Composition in Raag Hamir* (5 minutes; color; video; 2013). Performed by K. V. Mahabala on sitar and accompanied by Samir Chatterjee on tabla and Benjamin Stewart on tanpura.

*Sitar: Jor in Raag Desh* (2 minutes; color; video; 2013). Performed by K. V. Mahabala and accompanied by Benjamin Stewart on tanpura.

*Tabla: Improvisation in Rupak Tal* (2 minutes; color; video; 2013). Performed by Samir Chatterjee and accompanied by Ramesh Misra on sarangi and Benjamin Stewart on tanpura.

*Tabla: Theka, Qayeda, and Tukra in Tintal* (Medium Tempo–Madhya Lay) (2 minutes; color; video; 2013). Recited and played by Samir Chatterjee.

*Tabla: Theka, Rela, and Tukra in Tintal* (Fast Tempo–Drut Lay) (2 minutes; color; video; 2013). Performed by Samir Chatterjee and accompanied by Benjamin Stewart on tanpura.

*Tanpura Demonstration* (1 minute; color; video; 2013). Tanpura demonstration by Benjamin Stewart.

*Musical Instruments from The Metropolitan Museum of Art: Guitars*. The Department of Musical Instruments organized a series of performances on February 26, 2013, in the *Patio from the Castle of Vélez Blanco* at The Metropolitan Museum of Art. Christopher A. Noey, producer; Kate Farrell, editor.

*Hauser Guitar: Allemande from the Partita in A Minor for Solo Flute, BWV 1013, by Johann Sebastian Bach (1685–1750)* (2 minutes; color; video; 2013). Performed by Jorge Caballero on a guitar made by Hermann Hauser (German, 1882–1952) in Munich, 1940.

*Hauser Guitar: Evocación from Book One of the Iberia Suite by Isaac Albéniz (1860–1909)* (2 minutes; color; video; 2013). Performed by Jorge Caballero on a guitar made by Hermann Hauser (German, 1882–1952) in Munich, 1940.



*Hauser Guitar: El Puerto from Book One of the Iberia Suite by Isaac Albéniz (1860–1909)* (2 minutes; color; video; 2013). Performed by Jorge Caballero on a guitar made by Hermann Hauser (German, 1882–1952) in Munich, 1940.

*José Ramírez III Guitar: El Mestre by Miguel Llobet (1878–1938)* (2 minutes; color; video; 2013). Performed by Vladimir Gorbach on a guitar made in the workshop of José Ramírez III (1922–1995) by Mariano Tezanos Martin (Spanish, born 1949) in Madrid, 1967. Ex coll.: Christopher Parkening.

*José Ramírez III Guitar: Sonata in B Minor, K27, by Domenico Scarlatti (1685–1757)* (2 minutes; color; video; 2013). Performed by Vladimir Gorbach on a guitar made in the workshop of José Ramírez III (1922–1995) by Mariano Tezanos Martin (Spanish, born 1949) in Madrid, 1967. Ex coll.: Christopher Parkening.

*José Ramírez III Guitar: Sonata in B Minor, K87, by Domenico Scarlatti (1685–1757)* (2 minutes; color; video; 2013). Performed by Vladimir Gorbach on a guitar made in the workshop of José Ramírez III (Spanish, 1922–1995) by Mariano Tezanos Martin (born 1949) in Madrid, 1967. Ex coll.: Christopher Parkening.

*Musical Instruments from The Metropolitan Museum of Art: Keyboards.* Filmed in The André Mertens Galleries for Musical Instruments at The Metropolitan Museum of Art, August 1, 2012, and May 13, 2013, with important instruments from the collection. Christopher A. Noey, producer; Sarah G. Cowan and Kate Farrell, editors.

*Cristofori Piano: The Giga of Sonata Number 6 in B-flat Major by Lodovico Giustini (1685–1743)* (2 minutes; color; video; 2013). Performed by Dongsok Shin on the earliest known surviving piano, made by the instrument's inventor, Bartolomeo Cristofori (Italian, 1655–1731), in Florence, 1720.

*Cristofori Piano: The Preludio of Sonata Number 6 in B-flat Major by Lodovico Giustini (1685–1743)* (2 minutes; color; video; 2013). Performed by Dongsok Shin on the earliest known surviving piano, made by the instrument's inventor, Bartolomeo Cristofori (Italian, 1655–1731), in Florence, 1720.

*Cristofori Piano: The Sonata in D Minor, K9, by Domenico Scarlatti (1685–1757)* (2 minutes; color; video; 2013). Performed by Dongsok Shin on the earliest known surviving piano, made by the instrument's inventor, Bartolomeo Cristofori (Italian, 1655–1731), in Florence, 1720.

*Graf Piano: Excerpt from Impromptu in G-flat Major, D. 899, Op. 90, No. 3, by Franz Schubert (1797–1828)* (2 minutes; color; video; 2013). Performed by Michael Tsalka on a piano made by Conrad Graf (Austrian, 1782–1851) in Vienna, ca. 1838.

*Hofmann Piano: Gigue in G Major, K574, by Wolfgang Amadeus Mozart (1754–1791)* (2 minutes; color; video; 2013). Performed by Michael Tsalka on a piano made by Ferdinand Hofmann (Austrian, 1756–1829) in Vienna, ca. 1790.

*Hofmann Piano: Sonata I in A Minor, HedT.104.8.1, II. Poco Adagio, patetico e sostenuto by Daniel Gottlob Türk (1750–1813)* (2 minutes; color; video; 2013). Performed by Michael Tsalka on a piano made by Ferdinand Hofmann (Austrian, 1756–1829) in Vienna, ca. 1790.

*Kintzing Clavichord: Excerpt from the Goldberg Variations, BWV 988, by Johann Sebastian Bach (1685–1750)* (2 minutes; color; video; 2013). Performed by Michael Tsalka on a clavichord made by Christian Kintzing (German, 1707–1804) in Neuwied, Germany, 1763.

*Schmidt Piano: Excerpt from Variations in F Major, K613, by Wolfgang Amadeus Mozart (1756–1791)* (2 minutes; color; video; 2013). Performed by Michael Tsalka on a piano attributed to Johann Schmidt (Austrian, active late 18th century) in Salzburg, Austria, ca. 1790.

*Nauru Naseer Shamma and Al-Oyoum Ensemble* (134 minutes; color; video; 2013). Naseer Shamma, one of Iraq's leading cultural icons, appeared in New York with his Al-Oyoum Ensemble, consisting of seven virtuoso musicians from Cairo, Egypt, performing in a contemporary style of Shamma's own creation, which he calls Arab Chamber Music. Streamed live to the Internet, March 9, 2013. Howard Silver, producer.

*Patti Smith: Warhol's World* (99 minutes; color; video; 2012). In conjunction with the exhibition "Regarding Warhol: Sixty Artists, Fifty Years," rock legend Patti Smith pays tribute to Andy Warhol, her

fellow traveler on the cutting edge of the New York art and music scene in the 1970s, in her tenth Metropolitan Museum performance. Streamed live to the Internet, September 28, 2012. Howard Silver, producer.

*The Peony Pavilion* (75 minutes; color; video; 2012). The sixteenth-century Kunqu opera masterpiece *The Peony Pavilion* presented in a version developed and directed by celebrated composer Tan Dun with choreography by Huang Doudou, one of China's most prominent dancers, in the Metropolitan Museum's Astor Court, which is modeled on a seventeenth-century garden. Streamed live to the Internet, November 30, 2012. Christopher A. Noey and Howard Silver, producers.

*Rolltop Desk by David Roentgen: Animation* (1 minute; color; video; 2012). Mechanical devices and the inventive talents of David Roentgen (German, 1743–1807) are highlighted in this animation of a rolltop desk. Christopher A. Noey, producer; Maureen Coyle, editor.

*Rolltop Desk by David Roentgen: Demonstration* (2 minutes; color; video; 2012). Demonstration of the intriguing mechanical devices in this exceptionally refined desk created by David Roentgen (German, 1743–1807). Christopher A. Noey, producer; Sarah G. Cowan, editor.

*The Roof Garden Commission: Imran Qureshi* (1 minute, 17 seconds; color; video; 2013). A behind-the-scenes look at the creation and installation of the artwork featuring time-lapse photography and commentary by Imran Qureshi (Pakistani, born 1972) about the project. Christopher A. Noey, producer; Maureen Coyle, editor.

*A Scholars' Day Workshop: Collecting Byzantine and Islamic Art* (185 minutes; color; video; 2012). Organized by The Metropolitan Museum of Art and the Center for the History of Collecting at The Frick Collection, this Scholars' Day workshop took place in the "Byzantium and Islam: Age of Transition" exhibition galleries and the galleries for the art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Scholars and curators were invited to speak about different aspects of collecting Byzantine and Islamic works of art. Recorded Monday, June 4, 2012. Christopher A. Noey, producer; Sarah G. Cowan, editor.

*Sculpting History* (9 minutes; color; video; 2012). Although the Metropolitan Museum already owns over forty works by American sculptor Augustus Saint-Gaudens (American, born Ireland, 1848–1907), the opportunity to acquire his bronze statuette *Abraham Lincoln: The Man (Standing Lincoln)* proved irresistible to curator Thayer Tolles. Christopher A. Noey, producer; Sarah G. Cowan, editor.

*Seven Words* (74 minutes; color; video; 2012). When Franz Joseph Haydn's (Austrian, 1732–1809) *Seven Last Words of Christ on the Cross* was first performed during the Good Friday service at the Spanish Cádiz Cathedral in 1786, the audience attended a multimedia performance that included special lighting, spoken word, and live music. Inspired by the original setting, The Met Reframed invited artist Ofri Cnaani to create a live video installation to encircle Lavard Skou Larsen's Salzburg Chamber Soloists performing an adaptation of the piece to a string orchestra. The concert was streamed live to the Internet, March 22, 2013. Howard Silver, producer.

*True Colors: The Damascus Room* (3 minutes; color; video; 2013). Beginning in 2008, conservators and conservation scientists at the Metropolitan Museum had the opportunity to conduct an in-depth study of the *Damascus Room*. Their groundbreaking research revealed that the room had originally been brightly colored but was later darkened by layers of protective varnish.

*Unfolding an 18th-Century Game Table* (2 minutes; color; 3-D animation; 2012). Animation that illuminates the concealed features of a game table created by David Roentgen (German, 1743–1807) and demonstrates how it transforms into different configurations. Paco Link, producer; Staci Hou, writer.

*William Eggleston: Real Life* (9 minutes; color; video; 2012). Curator Jeff L. Rosenheim discusses the Metropolitan Museum's acquisition of thirty-six works by American photographer William Eggleston (born 1939). Best known for his lush, colorful dye-transfer prints of "life, today" taken in Tennessee and Mississippi in the 1960s, '70s, and early '80s, Eggleston found poetry by exploring the everyday circumstances of life. Christopher A. Noey, producer; Kate Farrell, editor.

### *Published by the Education Department*

#### PRINTED AND ONLINE PUBLICATIONS

*Art of the Islamic World: A Resource for Educators* (2012). Edited by Maryam Ekhtiar and Claire E. Moore. 244 pp., 110 illus. in full color; 2 posters, 1 CD-ROM, 1 gallery guide. \$79.95. 9¼ x 12 in. boxed set. [www.metmuseum.org/learn/for-educators/publications-for-educators/art-of-the-islamic-world](http://www.metmuseum.org/learn/for-educators/publications-for-educators/art-of-the-islamic-world)

*Fierce or Fancy? Discover the Art of Arms & Armor*. Family guide (2013). [www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/Fierce%20or%20Fancy.pdf](http://www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/Fierce%20or%20Fancy.pdf)

*Make Your Mark! Sketching in the Galleries of the Metropolitan Museum*. Family guide (revised 2013). [www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/11\\_MakeYourMark.pdf](http://www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/11_MakeYourMark.pdf)

*Percy Jackson & the Olympians: Explore Greek Mythology at the Met!* Family guide (revised 2013). [www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/Percy%20Jackson.pdf](http://www.metmuseum.org/-/media/Files/Learn/Family%20Map%20and%20Guides/Percy%20Jackson.pdf)

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### *Published by Special Publications*

*Art Is . . .* (2012). 384 pp. Full color throughout. Softcover \$16.95.

*Be a Princess in Medieval Times* (2012). 14 board pages. Full color throughout. Hardcover \$19.95.

*Fairyland Book and CD* (2012). 40 pp., 60-minute compact disc. Full color throughout. Hardcover \$24.95.

*My First 123* (2012). 32 board pages. Full color throughout. Hardcover \$9.95.

*My First Shapes* (2012). 32 board pages. Full color throughout. Hardcover \$9.95.

### *Staff Publications*

#### Abbreviations:

MMA—The Metropolitan Museum of Art  
MMAB—*Metropolitan Museum of Art Bulletin*  
MMJ—*Metropolitan Museum Journal*  
MMSAST—*Metropolitan Museum Studies in Art, Science, and Technology*

Adlin, Jane. "Ombellifères Cabinet" and "Charger with Fish Motifs." In *Earth, Sea, and Sky: Nature in Western Art; Masterpieces from The Metropolitan Museum of Art*, edited by Peter Barnet and Atsuyuki Nakahara, pp. 237, 259. Exh. cat. Tokyo: The Yomiuri Shimbun, 2012.

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# Exhibitions and Installations

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Gems of European Lace, ca. 1600–1920. July 24, 2012–January 13, 2013.

Objects from the Kharga Oasis. August 1, 2012–August 4, 2013.

Chinese Gardens: Pavilions, Studios, Retreats. August 18, 2012–January 6, 2013.

Drawings and Prints: Selections from the Permanent Collection. August 28–November 25, 2012.

Regarding Warhol: Sixty Artists, Fifty Years. September 18–December 31, 2012. Made possible by Morgan Stanley. Additional support provided by the Gail and Parker Gilbert Fund and The Daniel and Estrellita Brodsky Foundation. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

After Photoshop: Manipulated Photography in the Digital Age. September 25, 2012–May 27, 2013.

Resistance and Splendor in Javanese Textiles. September 25, 2012–April 14, 2013.

Bashford Dean and the Creation of the Arms and Armor Department. October 2, 2012–September 29, 2013.

Bernini: Sculpting in Clay. October 3, 2012–January 6, 2013. Made possible by the Iris and B. Gerald Cantor Foundation. Organized by The Metropolitan Museum of Art, New York, and the Kimbell Art Museum, Fort Worth.

Turkmen Jewelry from the Collection of Marshall and Marilyn R. Wolf. October 9, 2012–February 24, 2013. Made possible by The Hagop Kevorkian Fund.

The Jefferson R. Burdick Collection of Baseball Cards. October 10–December 16, 2012.

Faking It: Manipulated Photography before Photoshop. October 11, 2012–January 27, 2013. Made possible by Adobe.

Pen and Chisel: Sculpture Drawings from the Robert Lehman Collection. October 16, 2012–January 13, 2013.

Late Klee. October 18, 2012–March 31, 2013.

Extravagant Inventions: The Princely Furniture of the Roentgens. October 30, 2012–January 27, 2013. Made possible by the Anna-Maria and Stephen Kellen Foundation.

George Bellows. November 15, 2012–February 18, 2013. Made possible by The Peter Jay Sharp Foundation. Organized by the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art, New York, and the Royal Academy of Arts, London. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Christmas Tree and Neapolitan Baroque Crèche. November 20, 2012–January 6, 2013. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

African Art, New York, and the Avant-Garde. November 27, 2012–September 2, 2013. Made possible by the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

Drawings and Prints: Selections from the Permanent Collection. November 27, 2012–February 24, 2013.

Matisse: In Search of True Painting. December 4, 2012–March 17, 2013. Made possible in part by Vacheron Constantin. Additional support provided by the Jane and Robert Carroll Fund and the Diane W. and James E. Burke Fund. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Statens Museum for Kunst, Copenhagen, and the Centre Pompidou, Musée National d'Art Moderne, Paris. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

"A Sport for Every Girl": Women and Sports in the Collection of Jefferson R. Burdick. December 18, 2012–July 7, 2013.

The Sau-Wing Lam Collection of Rare Italian Stringed Instruments. December 18, 2012–June 30, 2013. Made possible by *The Amati*, Friends of the Department of Musical Instruments.

The Path of Nature: French Paintings from the Wheelock Whitney Collection, 1785–1850. January 22–April 21, 2013.

Bauhaus Textiles. January 29–July 28, 2013.

Sleeping Eros. January 29–June 23, 2013. Made possible by The Vlachos Family Fund.

Birds in the Art of Japan. February 2–July 28, 2013. Made possible by The Miriam and Ira D. Wallach Foundation.

Dutch and French Genre Drawings from the Robert Lehman Collection. February 5–April 28, 2013.

Cambodian Rattan: The Sculptures of Sopheap Pich. February 23–July 7, 2013. Made possible by Cynthia Hazen Polsky and Leon B. Polsky.

At War with the Obvious: Photographs by William Eggleston. February 26–July 28, 2013. Made possible in part by Renée Belfer.

Drawings and Prints: Selections from the Permanent Collection. February 26–May 19, 2013.

Impressionism, Fashion, and Modernity. February 26–May 27, 2013. Made possible in part by The Philip and Janice Levin Foundation, the Janice H. Levin Fund, and the William Randolph Hearst Foundation. Additional support provided by Renée Belfer. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Organized by The Metropolitan Museum of Art, New York, the Art Institute of Chicago, and the Musée d'Orsay, Paris.

Plain or Fancy? Restraint and Exuberance in the Decorative Arts. February 26–August 18, 2013.

Street. March 5–May 27, 2013.

Making the Invisible Visible: Conservation and Islamic Art. April 2–August 4, 2013. Made possible by The Hagop Kevorkian Fund.

Photography and the American Civil War. April 2–September 2, 2013. Made possible by The Horace W. Goldsmith Foundation.

Klee: Path to Abstraction. April 9–August 18, 2013.

Velázquez's Portrait of Duke Francesco I d'Este: A Masterpiece from the Galleria Estense, Modena. April 16–July 14, 2013. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici di Modena e Reggio Emilia and the Galleria Estense, Modena. Support



provided by the Consulate General of Italy in New York and Ferrero USA Inc. as part of *2013—Year of Italian Culture in the United States*, an initiative held under the auspices of the President of the Italian Republic, organized by the Ministry of Foreign Affairs and the Embassy of Italy in Washington, D.C., with the support of the Corporate Ambassadors Eni and Intesa Sanpaolo.

Land Marks. April 30–August 18, 2013.

PUNK: Chaos to Couture. May 9–August 14, 2013. Made possible by Moda Operandi. Additional support provided by Condé Nast.

The Roof Garden Commission: Imran Qureshi. May 14–November 3, 2013. Made possible by Bloomberg. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Search for the Unicorn: An Exhibition in Honor of The Cloisters' 75th Anniversary. May 15–August 18, 2013. Made possible by the Michel David-Weill Fund and the Quinque Foundation.

Drawings and Prints: Selections from the Permanent Collection. May 21–August 25, 2013.

Italian Renaissance and Baroque Bronze Sculpture from the Robert Lehman Collection. May 21–November 17, 2013.

The Civil War and American Art. May 27–September 2, 2013. Made possible by an anonymous foundation. Additional support provided by the Gail and Parker Gilbert Fund and the Enterprise Holdings Endowment. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Organized by the Smithsonian American Art Museum with generous support from the Anschutz Foundation; Ludmila and Conrad Cafritz; Christie's; Sheila Duignan and Mike Wilkins; Tania and Tom Evans; Norma Lee and Morton Funger; Dorothy Tapper Goldman; Raymond J. and Margaret Horowitz Endowment; Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts; Wolf Kahn and Emily Mason Foundation; Joffa and Bill Kerr; Thelma and Melvin Lenkin; Henry Luce Foundation; Paula and Peter Lunder; Margery and Edgar Masinter; Barbro and Bernard Osher; Walter and Lucille Rubin Foundation; Patricia Rubin and Ted Slavin; and Holly and Nick Ruffin. The C. F. Foundation in Atlanta supports the museum's traveling exhibition program, *Treasures to Go*.

The Boxer: An Ancient Masterpiece. June 1–July 18, 2013. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Italian Ministry of Foreign Affairs, the Ministero per i Beni e le Attività Culturali, and the Museo Nazionale Romano—Palazzo Massimo alle Terme. Support is provided by Eni, the main sponsor of the

exhibition. Part of *2013—Year of Italian Culture in the United States*, an initiative held under the auspices of the President of the Italian Republic, organized by the Ministry of Foreign Affairs and the Embassy of Italy in Washington, D.C., with the support of the Corporate Ambassadors Eni and Intesa Sanpaolo.

P.S. Art 2013: Celebrating the Creative Spirit of New York City Kids. June 11–August 25, 2013.

Flora and Fauna in Korean Art. June 15, 2013–June 1, 2014.

Ken Price Sculpture: A Retrospective. June 18–September 22, 2013. Organized by the Los Angeles County Museum of Art. Made possible through major grants from the LLWW Foundation and The Andy Warhol Foundation for the Visual Arts.

Living in Style: Five Centuries of Interior Design from the Collection of Drawings and Prints. June 18–September 8, 2013.

The Cyrus Cylinder and Ancient Persia: Charting a New Empire. June 20–August 4, 2013. Organized by the British Museum, London, in partnership with the Iran Heritage Foundation, London, and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. Supported by an indemnity from the Federal Council on the Arts and the Humanities. Made possible with the support of the Ansary Foundation, Akbar A. Lari, Iranian American Jewish Federation of New York, Nowruz Commission, and Omid and Kimya Kamshad. Additional support provided by the NoRuz at the Met Fund.

Everyday Epiphanies: Photography and Daily Life Since 1969. June 25, 2013–January 26, 2014.

### *New and Renovated Galleries*

New European Paintings Galleries, 1250–1800. Opened May 23, 2013.

### *Outgoing Loan Exhibitions*

Earth, Sea, and Sky: Nature in Western Art—Masterpieces from The Metropolitan Museum of Art. Itinerary: Tokyo Metropolitan Art Museum, October 6, 2012–January 4, 2013; National Museum of China, Beijing, February 1–May 9, 2013.

Salvaging the Past: Georges Hoentschel and French Decorative Arts from The Metropolitan Museum of Art. Itinerary: Bard Graduate Center, April 3–August 11, 2013.

# Institutions and Organizations Receiving Loans

## Long-Term Loans Outstanding

- Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
- Ägyptologisches Institut, Universität Tübingen, Germany
- Albany Institute of History & Art, N.Y.
- American Irish Historical Society, New York
- The American Museum in Britain, Bath, England, U.K.
- American Museum of Natural History, New York
- Antikenmuseum Basel und Sammlung Ludwig, Switzerland
- Art Museum at The University of Memphis, Institute of Egyptian Art & Archaeology, Tenn.
- The Art Gallery at the College of Staten Island, New York
- Ashmolean Museum of Art and Archaeology, University of Oxford, England, U.K.
- The Friends of Alice Austen House, Inc., New York
- Badisches Landesmuseum Karlsruhe, Germany
- The Baltimore Museum of Art, Md.
- Bartow-Pell Mansion Museum, New York
- The Baum School of Art, Allentown, Pa.
- Bayerische Verwaltung der Staatlichen Schlösser, Gärten und Seen, Munich, Germany
- Isaac Bell House, Newport, R.I.
- Benaki Museum, Athens, Greece
- Dwight Frederic Boyden Gallery of Art, St. Mary's College of Maryland, St. Mary's City
- British Museum, London, England, U.K.
- Brooklyn Museum, New York
- Buffalo Bill Center of the West, Cody, Wyo.
- Buffalo Museum of Science, N.Y.
- Bulova Corporate Center, Queens Museum of Art, New York
- Byzantine and Christian Museum, Athens, Greece
- Camden-Carroll Library, Morehead State University, Ky.
- Michael C. Carlos Museum, Emory University, Atlanta, Ga.
- Carnegie Mellon University, College of Fine Arts, Pittsburgh, Pa.
- The Cathedral Church of Saint John the Divine, New York
- Chateau-sur-Mer, Newport, R.I.
- Chazen Museum of Art, University of Wisconsin-Madison
- Cincinnati Art Museum, Ohio
- Columbia State Community College, Tenn.
- Converse College, Department of Art and Design, Spartanburg, S.C.
- Cornell University, Department of Music, Ithaca, N.Y.
- Cranbrook Art Museum, Bloomfield Hills, Mich.
- Creative Discovery Museum, Chattanooga, Tenn.
- Cummings Art Center, Connecticut College, New London
- Cyprus Museum, Nicosia, Republic of Cyprus
- Denver Art Museum, Colo.
- Detroit Institute of Arts, Mich.
- Dey Mansion, Wayne, N.J.
- Dillon Art Center, Groton School, Mass.
- The Elms, Newport, R.I.
- Fairfield University, Department of Visual and Performing Arts, Conn.
- Federal Reserve Bank of New York
- Fraunces Tavern Museum, New York
- Gadsby's Tavern Museum, Alexandria, Va.
- Grace Church in New York City
- Gracie Mansion, New York
- Greenville County Museum of Art, S.C.
- Handwerker Gallery, Ithaca College, N.Y.
- Hill-Hold Museum, Campbell Hall, N.Y.
- Historic Speedwell, Morristown, N.J.
- Historisches Museum Basel, Switzerland
- Hudson River Museum, Yonkers, N.Y.
- Hyland House, Guilford, Conn.
- Institut für Archäologie, Freie Universität Berlin, Germany
- Institut für Archäologie der Universität Heidelberg, Germany
- The Institute of Classical Architecture & Art, New York
- Institute of Fine Arts, New York University
- International Museum of the Horse, Lexington, Ky.
- Itawamba Community College, Tupelo, Miss.
- Jamestown Settlement, Williamsburg, Va.
- Jamestown-Yorktown Foundation, Williamsburg, Va.
- The Jewish Museum, New York
- Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.
- Kankakee County Museum, Ill.
- Krannert Art Museum and Kinkead Pavilion, College of Fine and Applied Arts at University of Illinois at Urbana-Champaign, Champaign
- Leffingwell House Museum, Norwich, Conn.
- The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, N.Y.
- Marble House, Newport, R.I.
- The Maritime Museum of British Columbia Society, Victoria, Canada
- George Mason University, Department of History and Art History, Fairfax, Va.
- Massachusetts Institute of Technology, Cambridge
- McClung Museum of Natural History and Culture, The University of Tennessee, Knoxville
- Mead Art Museum, Amherst College, Mass.
- Meadows Museum, Southern Methodist University, Dallas, Tex.
- Memorial Art Gallery of the University of Rochester, N.Y.
- The Mennello Museum of American Art, Orlando, Fla.
- Ministère des Affaires culturelles, Paris, France
- Minneapolis Institute of Arts, Minn.
- Moravian College, Art Department, Bethlehem, Pa.
- Moravian College, Music Department, Bethlehem, Pa.
- Morris-Jumel Mansion, New York
- Mount Vernon Hotel Museum & Garden, New York
- Mount Vernon Ladies' Association, Va.
- Musée d'Art et d'Histoire, Geneva, Switzerland
- Musée de l'Hospice Saint-Roch, Issoudun, France
- Musée du Louvre, Paris, France
- Musée national de la Renaissance, Château d'Ecouen, France
- Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City
- Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
- Museum of Classical Antiquities, Lund
- University, Sweden
- Nasher Museum of Art at Duke University, Durham, N.C.
- Nassau County Museum of Art, Roslyn Harbor, N.Y.
- National Academy Museum and School, New York
- National Susan B. Anthony Museum & House, Rochester, N.Y.
- National Museum of Wildlife Art, Jackson Hole, Wyo.
- National Portrait Gallery, Smithsonian Institution, Washington, D.C.
- New York Academy of Art
- New York City Bar Association
- New York City Department of Parks & Recreation, The Arsenal
- New York Society for Ethical Culture
- New York State Office of General Services, Curatorial/Tour Services, Albany
- New York State Executive Mansion, Albany
- Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.
- Orange County Department of Parks, Recreation & Conservation, Montgomery, N.Y.
- Palacio Real de Madrid, Spain
- Passaic County, Paterson, N.J.
- Philadelphia Museum of Art, Pa.
- Pierce/Hichborn House, Boston, Mass.
- Allard Pierson Museum, Archeologisch Museum van de Universiteit van Amsterdam, The Netherlands
- Edgar Allan Poe Museum, Richmond, Va.

- The Preservation Society of Newport County, R.I.  
Princeton University Art Museum, N.J.  
Princeton University, Department of Art and Archaeology, N.J.  
Queens Museum of Art, New York  
Paul Revere House, Boston, Mass.  
The Paul Revere Memorial Association, Boston, Mass.  
Rijksmuseum van Oudheden, Leiden, The Netherlands  
The Royal Cast Collection, Statens Museum for Kunst, Copenhagen, Denmark  
Royal Ontario Museum, Toronto, Canada  
Sage Center for the Arts, Hillsdale College, Mich.  
Saint Joseph's University, Philadelphia, Pa.  
Saint Peter's College, Jersey City, N.J.  
Saint-Michel-de-Cuxa, Codalet, France  
Saratoga National Historical Park, Stillwater, N.Y.  
Schloss Seehof, Memmelsdorf, Germany  
General Philip Schuyler House, Schuylerville, N.Y.  
Seattle Art Museum, Wash.  
The Society of the Founders of Norwich, Connecticut  
Soprintendenza Speciale per i Beni Archeologici di Roma, Italy  
Telfair Academy, Savannah, Ga.  
United Nations Secretary General Residence, New York  
United States Senate Assistant Democratic Leader's Suite, Washington, D.C.  
United States Senate Commission of Fine Art, Washington, D.C.  
University of Michigan Museum of Art, Ann Arbor  
The University of Texas at Austin  
The University of Texas at Austin, College of Fine Arts  
Valentine Richmond History Center, Va.
- Villa Stati-Mattei, Rome, Italy  
Virginia Museum of Fine Arts, Richmond  
Vorderasiatisches Museum, Pergamon Museum, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany  
The Walters Art Museum, Baltimore, Md.  
George Washington's Mount Vernon Estate, Museum & Gardens, Alexandria, Va.  
West Point Museum, United States Military Academy, N.Y.  
Dorothy Whitfield Historic Society, Inc., Guilford, Conn.  
Yale University Art Gallery, New Haven, Conn.  
Zamek Królewski na Wawelu, Cracow, Poland
- Loans Made during the Year in New York City**
- American Folk Art Museum  
American Museum of Natural History  
The Bard Graduate Center: Decorative Arts, Design History, and Material Culture  
Brooklyn Museum  
Solomon R. Guggenheim Museum  
Institute for the Study of the Ancient World, New York University  
Japan Society Gallery  
The Jewish Museum  
The Morgan Library & Museum  
Museum of Biblical Art  
Museum of the City of New York  
The Museum of Modern Art  
New-York Historical Society  
Whitney Museum of American Art
- Loans Made during the Year in New York State**
- Corning Museum of Glass  
Hudson River Museum, Yonkers  
The Hyde Collection, Glens Falls
- Nassau County Museum of Art, Roslyn Harbor  
Parrish Art Museum, Water Mill  
Pollock-Krasner House & Study Center, East Hampton
- Loans Made during the Year Nationally**
- Addison Gallery of American Art, Phillips Academy, Andover, Mass.  
Aidekman Arts Center, Tufts University Art Gallery, Medford, Mass.  
Arkansas Arts Center, Little Rock  
Art Institute of Chicago, Ill.  
Bowdoin College Museum of Art, Brunswick, Maine  
The Brant Foundation Art Study Center, Greenwich, Conn.  
Bruce Museum, Greenwich, Conn.  
Carnegie Museum of Art, Pittsburgh, Pa.  
Cincinnati Art Museum, Ohio  
The Cleveland Museum of Art, Ohio  
The Colonial Williamsburg Foundation, Va.  
Corcoran Gallery of Art, Washington, D.C.  
Dallas Museum of Art, Tex.  
Denver Art Museum, Colo.  
Henry Morrison Flagler Museum, Palm Beach, Fla.  
Frazier History Museum, Louisville, Ky.  
The Frick Art & Historical Center, Pittsburgh, Pa.  
Isabella Stewart Gardner Museum, Boston, Mass.  
The J. Paul Getty Museum at the Getty Center, Los Angeles, Calif.  
The J. Paul Getty Museum at the Getty Villa, Malibu, Calif.  
Greenwich Historical Society, Cos Cob, Conn.  
Indianapolis Museum of Art, Ind.  
Mildred Lane Kemper Art Museum, Washington University in St. Louis, Mo.  
Kimbell Art Museum, Fort Worth, Tex.  
Los Angeles County Museum of Art, Calif.
- McMullen Museum of Art, Boston College, Chestnut Hill, Mass.  
The Meadows Museum, Southern Methodist University, Dallas, Tex.  
Gari Melchers Home and Studio, Falmouth, Va.  
Memphis Brooks Museum of Art, Tenn.  
Middlebury College Museum of Art, Vt.  
Mint Museum Uptown, Charlotte, N.C.  
Montclair Art Museum, N.J.  
Museum of Art, Nova Southeastern University, Fort Lauderdale, Fla.  
Museum of Fine Arts, Boston, Mass.  
The Museum of Fine Arts, Houston, Tex.  
National Gallery of Art, Washington, D.C.  
National Museum of African Art, Smithsonian Institution, Washington, D.C.  
The Nelson-Atkins Museum of Art, Kansas City, Mo.  
New Orleans Museum of Art, La.  
The Newark Museum, N.J.  
Peabody Essex Museum, Salem, Mass.  
Pennsylvania Academy of the Fine Arts, Philadelphia  
The Phillips Collection, Washington, D.C.  
Princeton University Art Museum, N.J.  
Saint Louis Art Museum, Mo.  
San Diego Museum of Art, Calif.  
San Francisco Museum of Modern Art, Calif.  
Sheldon Museum of Art, University of Nebraska, Lincoln  
Smithsonian American Art Museum, Smithsonian Institution, Washington, D.C.  
Spencer Museum of Art, The University of Kansas, Lawrence  
The Textile Museum, Washington, D.C.  
University of Michigan Museum of Art, Ann Arbor  
Wadsworth Atheneum Museum of Art, Hartford, Conn.  
DeWitt Wallace Decorative Arts Museum, Williamsburg, Va.
- The Walters Art Museum, Baltimore, Md.  
The Andy Warhol Museum, Pittsburgh, Pa.  
Wexner Center for the Arts, The Ohio State University, Columbus  
Yale Center for British Art, Yale University, New Haven, Conn.  
Yale Peabody Museum of Natural History, Yale University, New Haven, Conn.  
Brigham Young University Museum of Art, Provo, Utah
- Foreign Loans Made during the Year**
- Australia*  
Art Gallery of New South Wales, Sydney  
National Gallery of Australia, Canberra
- Austria*  
Kunsthistorisches Museum, Vienna
- Belgium*  
M - Museum Leuven
- Canada*  
Art Gallery of Ontario, Toronto  
Musée des Beaux-Arts Montréal  
National Gallery of Canada, Ottawa
- China*  
National Museum of China, Beijing  
Shanghai Museum
- Denmark*  
Statens Museum for Kunst, Copenhagen
- England (U.K.)*  
The Courtauld Institute of Art, London  
Houghton Hall, Norfolk  
The National Gallery, London  
National Portrait Gallery, London  
Royal Academy of Arts, London  
Tate Britain, London  
Tate Modern, London
- France*  
Galeries nationales du Grand Palais, Paris  
Galerie nationale du Jeu de Paume, Paris

Musée d'Orsay, Paris	Réunion des musées nationaux, Paris	Staatliche Kunstsammlungen Dresden	Scuderie del Quirinale, Rome	<i>Portugal</i> Museu Nacional de Arte Antiga, Lisbon
Musée départemental de Flandre, Cassel		Staatsgalerie Stuttgart	Soprintendenza per i Beni Artistici e Storici di Roma	<i>Scotland (U.K.)</i> The Hunterian Art Gallery, University of Glasgow
Musée des Beaux-Arts, Rouen	<i>Germany</i> Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz		Villa Manin, Codroipo	Scottish National Portrait Gallery, Edinburgh
Musée des Beaux-Arts de Marseille	Ägyptologisches Institut, Universität Tübingen	<i>Israel</i> The Israel Museum, Jerusalem	<i>Japan</i> Kyoto National Museum	<i>Spain</i> CaixaForum Barcelona
Musée des impressionnismes Giverny	Galerie Neue Meister, Dresden	<i>Italy</i> Fondazione Musei Civici di Venezia	The National Museum of Modern Art, Kyoto	CaixaForum Madrid
Musée du Louvre-Lens	Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn	Fondazione Palazzo Strozzi, Florence	Tokyo Metropolitan Art Museum	Museo de Bellas Artes de Bilbao
Musée du Louvre, Paris	Max Liebermann Haus, Stiftung Brandenburger Tor, Berlin	Museo di Palazzo Strozzi, Florence	The Yomiuri Shimbun, Tokyo	Museo Nacional Centro de Arte Reina Sofia, Madrid
Musée du quai Branly, Paris	Skulpturen Sammlung, Städtische Galerie Liebieghaus, Frankfurt	Museo Diocesano e della Religiosità del Parco dei Monti Aurunci, Gaeta	<i>Korea</i> Seoul Museum of Art	Museo Nacional del Prado, Madrid
Musée Fabre, Montpellier		Palazzo Ducale, Venice	<i>The Netherlands</i> Amsterdam Museum	Museu Picasso de Barcelona
Musée national d'Art Moderne, Centre national d'Art et de Culture Georges Pompidou, Paris		Palazzo Sciarra, Fondazione Roma Museo	Fotografiemuseum Amsterdam (Foam)	Museo Thyssen- Bornemisza, Madrid
Musée national du Moyen Âge, Paris				
Musée national Eugène Delacroix, Paris				



# Report of the Chief Financial Officer

Fiscal 2013 was an exciting year—numerous challenges were addressed with courage, ingenuity, and perseverance. These challenges impacted the Museum’s operating results but did not hinder a strong growth in net assets. Although the year ended with an operating deficit, there was a \$290 million growth in the Museum’s net assets. This growth is the result of positive investment results, close management of operating costs, and continuing fund-raising for necessary initiatives and mission-driven programming. Over the last several years, the focus has been on a few key strategic priorities that have been critical to the Museum’s success: prudent investment in staff and technology, constant improvement in the visitor experience, and maintaining high standards of financial stewardship. This has been another year of great achievement in these key areas and this report provides a synopsis of these accomplishments and an outline of the continuing evolution of the Museum.

The sections below provide a more detailed discussion of the Museum’s financial results for fiscal year 2013. As this discussion highlights, the Museum continues to find new ways to capture visitors with experiences that both exceed expectations and become cherished memories. Its ability to do this is directly linked to the work of its Trustees, staff, volunteers, and the generous support of its members, donors, and the City of New York.

## Operating Results

The Metropolitan Museum of Art had an operating deficit of \$4.4 million in fiscal year 2013. This performance masked a solid year for the Museum. The deficit absorbed losses associated with Hurricane Sandy, significantly higher actuarial charges associated with the low

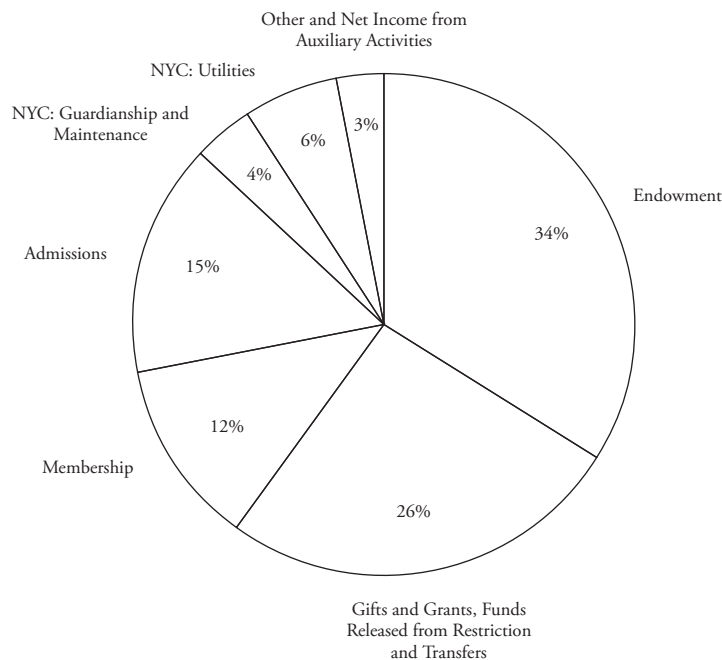
discount rate environment, and strategic investments in staff and technology. Comparisons to fiscal year 2012 are difficult due to the positive impact of the “Alexander McQueen: Savage Beauty” exhibition.

Fiscal year 2013 total operating revenue, support, and transfers were \$248 million, an increase of \$9 million or 3.8 percent over fiscal year 2012. Higher earned revenue was partly offset by higher compensation costs and by higher exhibition, legal, recruiting, depreciation, and other general operating costs (partly matched by higher funding).

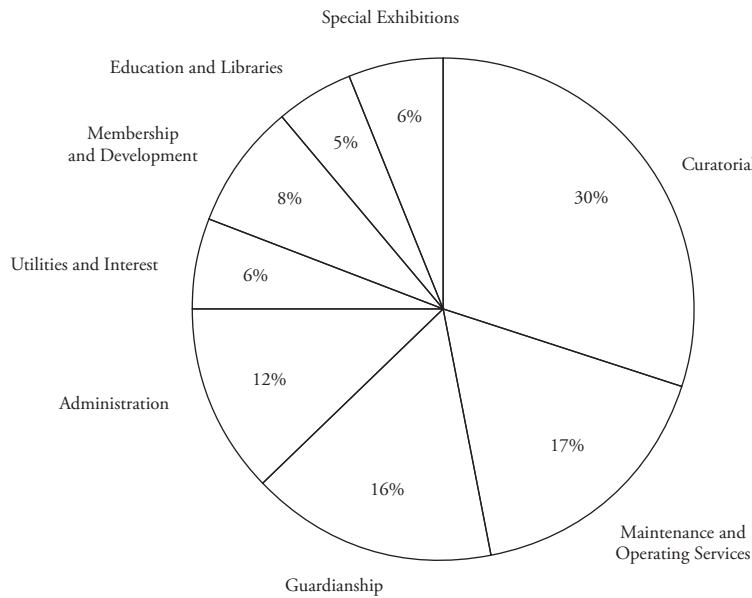
Earned revenue in fiscal year 2013 was nearly \$94 million (with auxiliaries net), \$1.7 million or 1.8 percent over fiscal year 2012. This growth is attributable primarily to strength in membership, as well as admissions. Members continued to show strong support for the Museum in fiscal year 2013. Membership income reached \$29.4 million, a \$2.4 million or 9.0 percent increase over fiscal year 2012. Total admissions revenue grew by \$0.4 million compared to the prior year, reaching \$38.2 million and 6.2 million visitors. Net income from auxiliary activities decreased \$1.6 million year-over-year. This was driven primarily by a \$0.5 million decrease in merchandise results as sales relating to the “Alexander McQueen: Savage Beauty” exhibition declined in fiscal year 2013. Merchandise operations continue to be on target for sales and net profit growth.

Support from the Museum’s general operating endowment was \$74.2 million, an increase of \$5 million or 7.2 percent from fiscal year 2012. In fiscal year 2013, the Museum replaced its previous spending rule with a hybrid model—a calculation that blends the predictable spending element of constant growth with the asset preservation principle of a market-based approach.

## 2013 Support of Operating Revenue Support and Transfers \$248.2 Million



2013 Operating Expenses  
(Excluding Auxiliary Activities)  
\$252.6 Million



From a fundraising perspective, fiscal year 2013 reflected increased giving and donor confidence in many programs. The most obvious example of this was the pledge by Leonard A. Lauder to give the Museum his collection—seventy-eight works by Pablo Picasso, Georges Braque, Juan Gris and Fernand Léger—which stands as one of the foremost collections of Cubism in the world. Concurrent with this pledge was an announcement that in coordination with this gift, the Museum was establishing the Leonard A. Lauder Research Center for Modern Art—a new research center supported by a \$22 million endowment funded by grants from Museum Trustees and supporters, including Mr. Lauder. Clearly, modern and contemporary art, including the programming in The Breuer Building, continues to be an area of special focus for the Museum. Additionally, thanks to generous support from our donors, the Museum’s collection was significantly bolstered this year by several acquisitions of artwork which totaled over \$103 million.

Government funding is a critical source of support for the Museum’s operating and capital needs. In fiscal year 2013, the Museum received more than \$24 million in total funding from the City of New York for operating support and energy costs. City funding remains critical and is vital to the daily operation of the Museum. An appropriation of \$6 million in capital funding was made by the New York City Council and the Manhattan Borough President for the Museum’s multiyear infrastructure improvements and upgrade efforts. This was the eighth consecutive year the City has allocated funding for these initiatives. At the State level, the New York State Council on the Arts renewed its commitment to operating support for the Museum; it also approved a new grant for Concerts & Lectures. On the federal level, the National Endowment for the Arts awarded a grant in support of the upcoming exhibition “Silla: Korea’s Golden Kingdom”.

*Capital Expenditures*

Capital construction and building-related expenditures amounted to \$76.2 million in fiscal year 2013, representing an increase of \$28.8 million or 60.8 percent from the previous fiscal year. Driving this increase are the expenditures relating to the David H. Koch Plaza on Fifth Avenue, Costume Institute renovations, and several other infrastructure projects. The Museum has begun to shift its attention to understanding its long-term capital needs and possibilities for the development of its buildings. This effort is being led by Beyer Blinder Belle Architects & Planners LLP who were commissioned to create a long-term feasibility study. The results of the study will be available in fiscal year 2014.

Fiscal year 2013 saw the reopening of the Museum’s galleries for its world-renowned collection of European Old Master paintings from the thirteenth through the early nineteenth century after extensive renovation and reinstallation. This comprehensive rethinking of the space and art holdings was a striking example of the depth of the Museum’s permanent collection and its ability to reinvent itself.

In tandem with physical improvements, the Museum remains focused on technology and digital media initiatives. To reinforce the importance of these efforts, the Museum created a Chief Digital Officer position, which will explore new digital opportunities for the Museum and will be responsible for managing, producing, and delivering digital media content for a variety of audiences both online and in the galleries. Investment in core information technology and systems will continue. The goal of these investments is to deliver high quality, innovative, and effective solutions that enable significant improvements in day-to-day operations, support academic excellence, and enhance the overall visitor experience. Key events in fiscal year 2013 included approval for the implementation of a new financial and human resources system offering a suite of

online business applications and the continuing consolidation of the Museum's constituent systems.

#### *Statement of Financial Position*

The Museum's gross assets totaled \$3.5 billion at June 30, 2013. The long-term investment portfolio, which accounts for the bulk of the Museum's assets, totaled \$2.8 billion at June 30, 2013. For the fiscal year ending June 30, 2013, the Museum's long-term investment portfolio returned a positive 12.6 percent, before spending and gifts. It is worth noting that over the long term period, the Museum's portfolio has significantly outperformed the 70/30 Index, a standard benchmark for not-for-profit endowments. Liabilities decreased by \$21.3 million or 4.4 percent, primarily due to decreases in pension and postretirement obligations and loans payable and other long-term liabilities.

#### *Looking Forward*

Led by Director and Chief Executive Officer Thomas P. Campbell, and with constant support from President Emily Kernan Rafferty, Trustees, staff, volunteers, members, and donors, the Metropolitan

Museum continues to build on its long tradition of excellence while taking on exciting new initiatives.

Each of this year's art acquisitions, gallery openings, exhibitions, and publications has expanded the Museum's creative reach and moved it forward on the path to achieving the fullest potential provided by the collection.

Recent announcements have highlighted the Museum's continuing commitment to its visitors and the broader international cultural community. Announcements included a new schedule for the Museum—it is now open on Mondays throughout the year for the first time in forty-two years; and the launch of the Global Museum Leaders Colloquium—a program intended to stimulate and broaden the international dialogue on museum management and collections.

Ongoing investment in staff, technology, educational programs, and gallery space will position the Museum toward the future. As fiscal year 2014 and beyond are contemplated, the Museum's financial strength coupled with the stewardship provided by the Director and the President and the highest standards they set, ensure that the Museum will continue to thrive and deliver on its commitment to local, domestic, and international audiences.

Statement of Operations

for the year ending June 30, 2013 with comparative totals for 2012 (in thousands)

	<u>2013</u>	<u>2012</u>
<b>REVENUE, SUPPORT, AND TRANSFERS:</b>		
Admissions . . . . .	\$ 38,220	\$ 37,828
Membership . . . . .	29,430	26,977
Gifts and grants, net assets released from restrictions, and transfers . . . . .	65,119	62,075
Appropriations from the City of New York:		
Funds for guardianship and maintenance . . . . .	9,456	9,845
Value of utilities provided . . . . .	14,980	15,116
Endowment support . . . . .	82,366	77,311
Revenue from auxiliary activities:		
Merchandising . . . . .	69,337	72,095
Restaurant, parking garage, auditorium, and other . . . . .	25,430	26,044
Other income . . . . .	5,123	4,758
Total revenue, support, and transfers . . . . .	<u>339,461</u>	<u>332,049</u>
<b>EXPENSES:</b>		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications . . . . .	68,399	67,038
Operations of The Cloisters . . . . .	7,790	7,057
Special exhibitions . . . . .	14,000	12,880
Education, community programs, and libraries . . . . .	13,099	13,417
Development . . . . .	10,833	9,339
Membership services . . . . .	8,458	7,771
Operations:		
Guardianship . . . . .	40,894	36,478
Maintenance . . . . .	26,221	24,925
Operating services . . . . .	15,705	15,011
Value of utilities provided by the City of New York . . . . .	14,980	15,116
Communications . . . . .	6,010	6,399
Financial, legal, and other administrative functions . . . . .	25,437	22,587
Cost of sales and expenses of auxiliary activities:		
Merchandising . . . . .	66,362	68,652
Restaurant, parking garage, auditorium, and other . . . . .	24,897	24,413
Interest on debt service . . . . .	782	813
Total expenses . . . . .	<u>343,867</u>	<u>331,896</u>
(Deficit) Surplus from operations . . . . .	<u>\$ (4,406)</u>	<u>\$ 153</u>







## INDEPENDENT AUDITOR'S REPORT

To Board of Trustees of The Metropolitan Museum of Art:

We have audited the accompanying financial statements of The Metropolitan Museum of Art ("the Museum"), which comprise the balance sheet as of June 30, 2013 and 2012 and the related statements of activities and changes in net assets for the year ended June 30, 2013 and the related statements of cash flows for the years then ended June 30, 2013 and 2012.

### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

### *Auditor's Responsibility*

Our responsibility is to express an opinion on the financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the Museum's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### *Opinion*

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Metropolitan Museum of Art at June 30, 2013 and 2012, and the changes in its net assets for the year ended June 30, 2013 and its cash flows for the years ended June 30, 2013 and 2012 in accordance with accounting principles generally accepted in the United States of America.

### *Other Matter*

We have previously audited The Metropolitan Museum of Art's 2012 financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated November 6, 2012. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2012 is consistent, in all material respects, with the audited financial statements from which it has been derived.

*PricewaterhouseCoopers LLP*

New York, New York  
November 7, 2013

Balance Sheets

June 30, 2013, with comparative totals as of June 30, 2012 (in thousands)

	<u>2013</u>	<u>2012</u>
<b>ASSETS:</b>		
Cash (Note A) . . . . .	\$ 1,994	\$ 2,307
Investment trades receivable . . . . .	12,755	2,574
Merchandise inventories, net (Note A) . . . . .	14,761	14,889
Accounts receivable and other assets (Note B) . . . . .	22,220	22,174
Contributions receivable (Notes C and N) . . . . .	110,922	93,674
Split interest arrangements (Notes H and N) . . . . .	71,757	65,618
Investments (Notes A, G, H, K and N) . . . . .	2,790,534	2,578,907
Fixed assets, net (Notes A, E and F) . . . . .	<u>446,951</u>	<u>422,647</u>
<b>TOTAL ASSETS</b> . . . . .	<u><u>\$3,471,894</u></u>	<u><u>\$3,202,790</u></u>
<b>LIABILITIES:</b>		
Investment trades payable . . . . .	\$ 7,120	\$ 883
Accounts payable and accrued expenses . . . . .	49,213	31,488
Accrued salaries and benefits . . . . .	24,050	21,657
Deferred income (Note A) . . . . .	5,820	7,558
Notes payable (Note J) . . . . .	40,030	35,886
Annuity and other split-interest obligations (Notes H and N) . . . . .	20,478	20,849
Asset retirement obligations (Note O) . . . . .	8,667	7,587
Pension and other accrued retirement obligations (Note I) . . . . .	138,757	169,767
Loans payable and other long-term liabilities (Notes G, K and N) . . . . .	<u>174,311</u>	<u>194,081</u>
<b>TOTAL LIABILITIES</b> . . . . .	<u>468,446</u>	<u>489,756</u>
<b>NET ASSETS:</b>		
Unrestricted (Notes A and P) . . . . .	823,134	699,986
Temporarily restricted (Notes A and P) . . . . .	1,324,438	1,181,482
Permanently restricted (Notes A and P) . . . . .	<u>855,876</u>	<u>831,566</u>
<b>TOTAL NET ASSETS</b> . . . . .	<u>3,003,448</u>	<u>2,713,034</u>
<b>TOTAL LIABILITIES AND NET ASSETS</b> . . . . .	<u><u>\$3,471,894</u></u>	<u><u>\$3,202,790</u></u>

The accompanying notes are an integral part of the financial statements.

Statements of Activities

for the year ended June 30, 2013, with summarized financial information for the year ended 2012 (in thousands)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 2013	Total 2012
<b>OPERATING</b>					
<b>REVENUE AND SUPPORT:</b>					
Admissions and membership (Note K) . . . . .	\$ 67,650	\$	\$	\$ 67,650	\$ 64,805
Gifts and grants . . . . .	20,278	17,261		37,539	29,454
Operating appropriations from the City of New York (Note A) . . . . .	24,436			24,436	24,961
Endowment support for current activities (Note G) . . . . .	82,366	14,970		97,336	92,047
Merchandising and other auxiliary activities (Note Q) . . . . .	94,767			94,767	98,139
Other income . . . . .	5,123			5,123	4,758
Net assets released from donor restrictions to fund operating expenses . . . . .	31,817	(31,817)			
<b>TOTAL REVENUE AND SUPPORT</b>	<b>326,437</b>	<b>414</b>		<b>326,851</b>	<b>314,164</b>
<b>EXPENSES:</b>					
Curatorial . . . . .	90,189			90,189	86,975
Education and libraries . . . . .	13,099			13,099	13,417
Development and membership . . . . .	19,291			19,291	17,110
Operations . . . . .	97,800			97,800	91,530
General administration . . . . .	31,447			31,447	28,986
Merchandising and other auxiliary activities (Note Q) . . . . .	91,259			91,259	93,065
Interest on debt . . . . .	782			782	813
<b>TOTAL EXPENSES</b>	<b>343,867</b>			<b>343,867</b>	<b>331,896</b>
Transfers of designated non-operating funds . . . . .	13,024			13,024	14,695
<b>CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES</b>	<b>(4,406)</b>	<b>414</b>		<b>(3,992)</b>	<b>(3,037)</b>
<b>NON-OPERATING</b>					
Museum-designated and donor-restricted gifts . . . . .	23,462	146,061		169,523	67,007
Endowment gifts (includes quasi-endowment) . . . . .	3,463	438	24,132	28,033	24,913
Endowment support for current activities (Note G) . . . . .	7,636	17,120		24,756	28,775
Investment return in excess of (less than) current support (Note G) . . . . .	91,126	88,514	32	179,672	(123,081)
Change in value of split-interest agreements . . . . .	(330)	975	1,400	2,045	(7,460)
Depreciation and non-capitalized expenditures . . . . .	(46,892)			(46,892)	(47,107)
Reclassifications and other . . . . .	(15,055)	4,491	(1,254)	(11,818)	(15,902)
Net assets released from donor restrictions . . . . .	37,832	(37,832)			
Change in net assets before collection items not capitalized and other adjustments . . . . .	96,836	220,181	24,310	341,327	(75,892)
Purchases of art (Note D) . . . . .	(103,197)			(103,197)	(38,854)
Proceeds from sales of art . . . . .		5,420		5,420	378
Net assets released from donor restrictions to fund acquisitions of art . . . . .	82,645	(82,645)			
Additional retirement contribution (ARC) . . . . .	(3,927)			(3,927)	(4,273)
Pension-related changes other than NPPC . . . . .	37,957			37,957	(47,588)
Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Notes G, K, and N) . . . . .	12,834			12,834	(27,528)
<b>CHANGE IN NET ASSETS</b>	<b>123,148</b>	<b>142,956</b>	<b>24,310</b>	<b>290,414</b>	<b>(193,757)</b>
<b>NET ASSETS AT THE BEGINNING OF THE YEAR</b>	<b>699,986</b>	<b>1,181,482</b>	<b>831,566</b>	<b>2,713,034</b>	<b>2,906,791</b>
<b>NET ASSETS AT THE END OF THE YEAR</b>	<b>\$ 823,134</b>	<b>\$ 1,324,438</b>	<b>\$ 855,876</b>	<b>\$ 3,003,448</b>	<b>\$ 2,713,034</b>

The accompanying notes are an integral part of the financial statements.



Statements of Cash Flows

for the year ended June 30, 2013, with comparative totals for 2012 (in thousands)

	2013	2012
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Change in net assets .....	\$ 290,414	\$ (193,757)
Adjustments to reconcile change in net assets to net cash used by operating activities:		
Depreciation and amortization .....	47,181	46,881
Loss on disposal of fixed assets .....	1,057	811
Receipt of contributed securities and other assets .....	(36,747)	(5,371)
Contributions for capital expenditures .....	(51,094)	(10,371)
Contributions for long-term investment .....	(25,395)	(28,866)
Net realized and unrealized (gains) losses .....	(268,582)	19,450
Acquisitions and sales of art, net .....	97,777	38,476
Changes in assets and liabilities:		
Investment trades receivable .....		(59)
Merchandise inventories, net .....	128	(413)
Accounts receivable and other assets .....	(107)	380
Contributions receivable .....	(17,248)	14,160
Split interest arrangements .....	(6,138)	3,200
Investment trades payable .....		832
Accounts payable and accrued expenses .....	2,082	(947)
Accrued salaries and benefits .....	2,393	2,566
Deferred income .....	(1,739)	1,941
Annuity and other split-interest obligations .....	(371)	4,615
Asset retirement obligations .....	1,080	316
Pension and other accrued retirement obligations .....	(31,011)	50,151
Loans payable and other long-term liabilities .....	(16,940)	23,290
Net cash used by operating activities .....	(13,260)	(32,715)
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Investment in fixed assets .....	(68,823)	(41,830)
Proceeds from the sale of contributed securities .....	36,929	5,367
Proceeds from sales of investments .....	810,125	676,007
Purchases of investments .....	(757,295)	(594,821)
Acquisitions of art .....	(91,212)	(39,209)
Proceeds from sales of art .....	5,420	378
Net cash (used by) provided by investing activities .....	(64,856)	5,892
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Contributions for capital expenditures .....	51,094	10,371
Contributions for long-term investment .....	25,395	28,866
Proceeds (payment) of notes payable, net .....	4,144	(9,444)
Payment of loans payable .....	(2,830)	(2,695)
Net cash provided by financing activities .....	77,803	27,098
Net (decrease) increase in cash .....	(313)	275
Cash, beginning of the year .....	2,307	2,032
<b>CASH, END OF THE YEAR</b> .....	<b>\$ 1,994</b>	<b>\$ 2,307</b>
Supplemental Information:		
Cash paid in the year for interest .....	\$ 5,228	\$ 5,422
Non-cash investing activity:		
Fixed asset additions included in accounts payable and accrued expenses .....	\$ 3,659	\$ 1,409
Acquisition of art included in accounts payable and accrued expenses .....	\$ 11,985	\$ (355)

The accompanying notes are an integral part of the financial statements.

### A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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*Basis of Presentation* - The Museum classifies all financial transactions into three net asset categories in accordance with applicable donor-imposed restrictions: permanently restricted, temporarily restricted, and unrestricted.

- Permanently restricted net assets have donor-imposed restrictions that stipulate that the corpus of the gifts be maintained in perpetuity but permit the Museum to expend net income and gains earned on contributed assets for either specified or unspecified purposes (also, see Note P).
- Temporarily restricted net assets carry donor-imposed restrictions on the expenditure of the contributed assets. Temporary restrictions may expire with the passage of time, as a result of actions taken by the Museum that fulfill donors' restrictions, or as a result of expenditures incurred that could have been charged to temporarily restricted assets. When temporarily restricted net assets are released from restrictions, they are transferred to unrestricted net assets and shown as "Net assets released from donor restrictions" in the Statement of Activities. Transfers from temporarily restricted to unrestricted net assets occur even if the contributions are received and spent within the same year. In addition, earnings on certain donor-restricted endowment funds are classified as temporarily restricted, pursuant to the New York Prudent Management of Institutional Funds Act (NYPMIFA) until appropriated for expenditure by the Board of Trustees (also, see Note P).
- Unrestricted net assets are not restricted by donors. A portion of the unrestricted net assets is designated by the Museum for specific purposes, including long-term investment, leasehold improvements, and various curatorial activities.

*Measure of Operations* - The Museum includes in its measure of operations all revenue and expenses that are integral to its programs and supporting activities, net assets released from donor restrictions to support operating expenditures, and transfers from Board-designated and other non-operating funds to support current operating activities. The measure of operations includes support for operating activities from both restricted net assets and unrestricted net assets designated for long-term investment (the donor-restricted and quasi-endowment) according to the Museum's spending policy, which is detailed in Note G. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of (less than) amounts made available for current support; additions to restricted and designated net assets; pension-related changes other than net periodic pension cost ("NPPC"); changes in net assets of split-interest agreements, after providing for any operating revenue or support; changes in net assets pertaining to acquisition and deaccession of collection items, and related insurance settlements; fees received for art-lending activities; depreciation of capital expenditures, except for those related to auxiliary activities and acquired computer systems and equipment; gains/losses on disposal or sale of fixed assets; non-capitalized expenditures; liability recognition for legal obligations to perform asset retirement activity; the entire effect of interest rate swaps; interest income relating to the Debt Service Fund, which pertains to the Dormitory Authority loan agreements (see Note K); certain miscellaneous charges and revenue unrelated to operating activities.

*Collections* - The Museum's collections comprise nearly two million works of art from ancient, medieval, and modern times, and from all areas of the world. They offer a survey of considerable breadth of art from the ancient civilizations of Asia, Africa, South America, the Pacific Islands, Egypt, the Near East, and Greece and Rome to the present time. The Museum's collections include European paintings, medieval art and architecture, arms and armor, prints, photographs, drawings, costumes, musical instruments, sculpture, textiles, and decorative arts from the Renaissance to the present time, as well as one of the foremost collections of American art in the world. The Museum also maintains some of the most comprehensive art and architecture libraries in the United States. The collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Balance Sheet, and gifts of art objects are excluded from revenue in the Statement of Activities. Purchases of art objects by the Museum are recorded as decreases in net assets in the Statement of Activities. Pursuant to state law and Museum policy, proceeds from the sale of art and related insurance settlements are recorded as temporarily restricted net assets for the acquisition of art.

*Cash* - This represents operating cash balances.

*Cash Equivalents* - The Museum considers all highly liquid investments with a maturity of three months or less from the time of purchase to be cash or cash equivalents. Cash equivalents are recorded at cost plus accrued interest which approximates fair value. Such amounts are included in the short-term investments category. Additional information on cash receipts and payments is presented on the Statement of Cash Flows.

*Merchandise Inventories, net* - Merchandise inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting. The Museum annually reviews the value of the items in its inventory for obsolescence. In fiscal year 2013 the amount of inventory written down due to obsolescence was \$.07 million.

*Investments* - Investments in short-term instruments, fixed income securities, and equity securities are valued at the last sale price on the principal exchange, and in the absence thereof, such securities are valued at the closing bid quotation for long positions and at the closing ask quotation for short positions.

The fair value of investments in equity funds, fixed income funds, hedge funds, private equity and real assets are determined based on the net asset values provided by the external investment managers of the underlying funds. Certain of these investments, particularly those investing in private equity and real estate, hold investments in non-marketable securities for which there are no readily obtainable market values. Values for these investments are provided by the investment manager and may be based on appraisals, obtainable prices for similar assets, or other estimates. The assumptions and methods used to arrive at these valuations are reviewed by the Museum's Investment Office. Due to the inherent uncertainty of valuations, the estimated fair values may differ significantly from the values that would have been used had a ready market for such investments existed or had such investments been liquidated, and those differences could be material.

Purchase and sale of short-term instruments, fixed income, and equity securities are reflected on a trade date basis. Gains and losses on the sale of securities are based on the difference between the sale price and average historical cost basis, where such basis represents the cost of securities purchased or the fair market value at the date of receipt for securities received by donation. Interest income is recorded on an accrual basis and dividend income is recorded on the ex-dividend date. Investments denominated in foreign currency are translated at the year-end spot rate.

*Derivative Instruments* - The Museum records derivative instruments (e.g., Futures and Foreign Currency Contracts) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidances. The change in fair value during the reporting period is recognized in the investment return in excess of (less than) current support.

*Fixed Assets* - The building occupied by the Museum on Fifth Avenue is owned by the City of New York ("the City") and is leased free of charge to the Museum pursuant to a capital lease. The value of the original building is not included on the Balance Sheet since it is fully depreciated. Certain building and gallery improvements are paid for by the City and are included in fixed assets. Contributions from the City for assets that are not fully depreciated are reflected in temporarily restricted net assets. The Museum has adopted a policy of implying a time restriction that expires over the useful life of long-lived assets acquired or constructed with contributions restricted for that purpose.

Building and leasehold improvements are capitalized and reported as fixed assets. The Cloisters in Fort Tryon Park and other buildings that are the property of the Museum are included as fixed assets and are stated at cost. Amortization of leasehold improvements of the Fifth Avenue building and depreciation of buildings, improvements, and equipment are computed on a straight-line basis over the estimated useful lives of the assets. Amortization of leasehold improvements related to auxiliary activities is computed on a straight-line basis over the shorter of the remaining term of the lease or estimated useful lives of the assets.

Long-lived assets such as fixed assets are reviewed for impairment when events or circumstances indicate that their carrying value may not be recoverable.

*Deferred Income* - Membership dues received from individuals and corporations pertaining to all membership categories are recognized as revenue upon receipt for the portion of the dues that are considered a contribution to the Museum, while the portion of the dues that relates to the service the Museum will provide the member is recognized as revenue ratably over the term of the membership period, up to 24 months. Amounts not yet earned by the end of the fiscal year are reported as deferred income.

*Contributions, Contributed Utilities, and Support* - Contributions, including cash, in-kind contributions, and unconditional promises to give (pledges), are recorded as revenue in the period in which they are received. Conditional contributions are recognized as revenue when the conditions on which they depend have been substantially met. Contributions are recorded at fair value, and in the case of pledges, net of estimated uncollectible amounts, and discounted if due in over one year.

Several utility costs of the Museum are paid for by the City. The value of such costs is reported as revenue and a corresponding amount is included as an expense in the Statement of Activities. The City also provides funds for guardianship and maintenance, including reimbursement for salaries, Social Security, and pension contributions.

The Museum has volunteers who provide administrative assistance in various areas of the Museum. Such contributed services do not meet the criteria for recognition of contributed services contained in generally accepted accounting principles and, accordingly, are not reflected in the accompanying financial statements.

*Functional Allocation of Expenses* - The costs of providing Museum programs and supporting services are shown in Note L. Programs include curatorial activities, conservation and exhibition, education, libraries, public services, and auxiliary activities. Curatorial costs include gallery maintenance and renovation, collections care and maintenance, scholarly research and publications, and special exhibitions. Supporting services include fundraising and management and general administrative costs. Fundraising costs include expenses associated with individual and corporate memberships, annual appeals, benefit events, capital campaign, and other fundraising efforts. Management and general administrative costs include expenses for executive management, financial administration, information systems, human resources, legal services, and investment management fees. Depreciation, interest, utilities, building maintenance, security, and other operating costs are allocated to the above program areas and supporting services. Such expenses are allocated based upon various methodologies including square footage and security guard posts.

*Advertising* - Advertising expenses pertaining to merchandising activities, mostly attributable to the production and distribution of catalogues, amounted to \$6.1 million and \$6 million in fiscal years 2013 and 2012, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$3.4 million and \$4 million in fiscal years 2013 and 2012, respectively. All advertising is expensed as incurred.

*Interest Expense* - Interest on borrowings applicable to major construction projects in progress is capitalized and depreciated. Total interest expense, including commitment fees, during fiscal years 2013 and 2012 was \$5.2 million and \$5.3 million, respectively, of which \$4.1 million and \$4.2 million, respectively, related to the amounts paid under the interest rate swap agreements. Interest not capitalized is charged to operating expenses or, if related to the swap agreements, to non-operating activities. The amount of interest capitalized during fiscal years 2013 and 2012 was \$.2 million for both years.

*Income Tax Status* - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

*Estimates* - The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. Actual results could differ from those estimates.

*Prior Year Comparisons and Reclassifications* - The Museum has included both current and prior year financial data in its financial statements. To facilitate the comparison on the Statement of Activities, the Museum has chosen to present the prior year information in summary form, without segregation of the data by net asset values. As a result, that particular historical information is not presented in compliance with generally accepted accounting principles. It should therefore be reviewed in conjunction with the more detailed information set forth in the audited financial statements for fiscal year 2012, the source from which the summary information was derived. Certain fiscal year 2012 items have been reclassified to conform to fiscal year 2013 presentation.

*Subsequent Events* - The Museum performed an evaluation of subsequent events through November 7, 2013, which is the date the financial statements were issued. The Museum has determined that all events or transactions, including open item estimates, required to be recognized in accordance with generally accepted accounting principles, are included in the financial statements.

## B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<u>June 30, 2013</u>	<u>June 30, 2012</u>
Accounts receivable, net of allowance of \$426 and \$487 for FY13 and FY12, respectively .....	\$ 13,152	\$ 13,115
Dividends and interest receivable .....	995	888
Prepaid expenses and other .....	8,073	8,171
Total .....	<u>\$ 22,220</u>	<u>\$ 22,174</u>

## C. CONTRIBUTIONS RECEIVABLE

Unconditional promises to contribute to the Museum are recorded as contributions receivable at the present value of future cash flows, net of an allowance for uncollectibility. The present value discount rates used were 3.25% and 4.25% for fiscal years 2013 and 2012, respectively. Pledges are expected to be realized as follows (in thousands):

	<u>June 30, 2013</u>	<u>June 30, 2012</u>
Less than one year .....	\$ 51,765	\$ 44,365
Between one and five years .....	63,707	50,938
Over five years .....	7,100	9,350
Total .....	122,572	104,653
Less:		
Adjustments and allowance for uncollectibility .....	(2,645)	(2,321)
Discount for market value .....	(9,005)	(8,658)
Net .....	<u>\$ 110,922</u>	<u>\$ 93,674</u>

Please refer to Note N for details related to *Fair Value Measurement*.

## D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<u>2013</u>	<u>2012</u>
Gifts of cash and securities .....	\$ 62,844	\$ 15,875
Gains and income from long-term investment:		
For designated curatorial departments .....	12,471	8,290
Undesignated as to curatorial department .....	14,930	11,922
Proceeds from fine arts insurance and the sale of art .....	12,952	2,767
Total .....	<u>\$ 103,197</u>	<u>\$ 38,854</u>

## E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<u>June 30, 2013</u>	<u>June 30, 2012</u>	<i>Estimated Useful Lives in Years</i>
Land .....	\$ 1,015	\$ 1,015	N/A
Buildings and improvements .....	36,223	36,455	20-40
Leasehold improvements—auxiliary activities .....	27,157	26,487	4-40
Leasehold improvements—Fifth Avenue building .....	868,017	846,575	5-30
Machinery and equipment .....	62,929	60,983	3-20
Total .....	995,341	971,515	
Less accumulated depreciation and amortization .....	(548,390)	(548,868)	
Net .....	<u>\$ 446,951</u>	<u>\$ 422,647</u>	

The above amounts include construction in progress of \$78.9 million and \$86.1 million at June 30, 2013 and 2012, respectively. Depreciation and amortization expense was \$47.1 million and \$46.8 million for fiscal years 2013 and 2012, respectively. In fiscal year 2013 and 2012, \$48.7 million and \$62.1 million, respectively, of fixed assets with associated accumulated depreciation of \$47.6 million and \$61.3 million, respectively, were written off, primarily representing fully depreciated assets no longer in service.

In fiscal years 2013 and 2012, interest expense of \$0.2 million for both years, which related to the bond financing, were capitalized and included in fixed assets on the Balance Sheet.



Fixed assets and construction in progress include \$113.5 million of property contributed and funded by the City since 1990, of which \$7.9 million and \$18.8 million were received during the fiscal years ended June 30, 2013 and 2012, respectively.

## F. CAPITAL EXPENDITURES

The principal capital projects during fiscal year 2013 were as follows (in thousands):

	<i>Prior Years' Expenditures</i>	<i>2013 Expenditures</i>	<i>Total Expenditures</i>
David H. Koch Plaza . . . . .	\$ 3,150	\$ 15,289	\$ 18,440
Wing E&H Infrastructure Upgrade & Astor Skylight Replacement . . . . .	1,854	15,426	17,280
South Side Chilled Water . . . . .	17,836	13,925	31,761
Costume Institute Gallery Renovation . . . . .	6,200	12,541	18,740
European Paintings Gallery Renovation . . . . .	616	3,227	3,842
Other capital projects . . . . .		15,769	
Total * . . . . .		76,177	
Less cost of capitalized projects . . . . .		(72,482)	
Non-capitalized expenditures . . . . .		\$ 3,695	

\* The Museum has outstanding purchase commitments of approximately \$59 million related to construction projects at June 30, 2013.

## G. INVESTMENTS

The total cost of the investment portfolio was \$2,448 million and \$2,317 million as of June 30, 2013 and 2012, respectively.

At June 30, 2013, the Museum had approximately \$325.9 million in remaining capital commitments to private equity and real asset funds.

The Museum maintains a diversified portfolio of investments that is designed to provide a stream of earnings for current use. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers.

Certain of the Museum's investment managers incorporate the use of financial instruments with off-balance sheet risk as part of their investment strategies primarily to hedge against equity, currency, or interest rate risk.

Market risk represents the potential loss in value of financial instruments caused by movements in market factors including, but not limited to, market liquidity, investor sentiment, and foreign exchange rates. The Museum's investment portfolio consists of a number of relatively illiquid or thinly traded investments having a greater amount of both market and credit risk. These investments may trade in limited markets or have restrictions on resale or transfer and may not be able to be liquidated on demand if needed. Fair values assigned to these investments may differ significantly from the fair values that would have been used had a ready market for the investments existed and such differences could be material to the Museum's financial statements.

The Museum transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk and fluctuations in interest rates.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2013 (in thousands):

<b>Derivatives Designated as Trading Instruments</b>	<i>Derivative Liabilities</i>	
	<i>Notional/Contractual Amount</i>	<i>Unrealized Gain/(Loss)</i>
Interest Rate Exchange Agreements . . . . .	\$ (27,921)	\$ 16,940

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2012 (in thousands):

Derivatives Designated as Trading Instruments	Derivative Liabilities	
	Notional/Contractual Amount	Unrealized Gain/(Loss)
Interest Rate Exchange Agreements . . . . .	\$ (44,861)	\$(23,290)

Realized gain/(loss) and changes in unrealized appreciation/(depreciation) on futures and forward foreign currency contracts have been recognized in the Investment return in excess of (less than) current support on the Statement of Activities.

Investment return is net of unrelated business income taxes of \$0.1 million and \$0.12 million for fiscal years 2013 and 2012, respectively.

The following schedule summarizes investment return by net asset classification (in thousands):

	2013				2012 Total
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	\$ 13,640	\$ 19,512	\$ 31	\$ 33,183	\$ 17,191
Net realized gains . . . . .	77,626	110,340	1	187,967	109,326
Changes in unrealized appreciation/(depreciation) . . . . .	42,796	37,818		80,614	(128,776)
Total gain (loss) return on investments . . . . .	134,062	167,670	32	301,764	(2,259)
Transfers . . . . .	47,066	(47,066)			
Investment return allocated for current activities . . . . .	(90,002)	(32,090)		(122,092)	(120,822)
Investment return in excess of (less than) current support . . . . .	\$ 91,126	\$ 88,514	\$ 32	\$ 179,672	\$(123,081)

Please refer to Note N for details related to *Fair Value Measurement* and Note P for details related to Endowment Funds.

## H. SPLIT INTEREST ARRANGEMENTS

Split interest arrangements consist of charitable remainder trusts, gift annuities, pooled income funds, and other trust assets. These funds are held in trust for one or more beneficiaries and generally pay lifetime income to those beneficiaries, after which the principal is made available to the Museum in accordance with donor intentions. The value of the charitable remainder trusts and other trust agreements, excluding new gifts and distributions, increased by \$3.3 million and decreased by \$4.6 million in fiscal years 2013 and 2012, respectively. The discount rate applied to these funds was 1.2% to 3.2% over the past five years.

Trust invested on behalf of others:

- In 1997, a perpetual trust of \$3.6 million was transferred to the Museum to manage in its pooled investments. The Museum receives annual endowment support from the trust and pays expenses on behalf of the trust.

The following displays the value of the assets and liabilities recognized on all these agreements (in thousands):

	June 30, 2013	June 30, 2012
Assets:		
Charitable remainder and other trust assets . . . . .	\$ 50,320	\$ 46,988
Gift annuities, pooled income funds, and trust invested on behalf of others . . . . .	17,756	18,630
Other . . . . .	3,681	
Total . . . . .	\$ 71,757	\$ 65,618
Liabilities:		
Trust invested on behalf of others* . . . . .	\$ 6,219	\$ 5,805
Gift annuities and pooled income funds . . . . .	14,259	15,044
Total . . . . .	\$ 20,478	\$ 20,849

\*This liability relates to a trust invested on behalf of others. The assets of the trust of \$6.2 and \$5.8 million as of June 30, 2013 and 2012, respectively are included in investments on the Balance Sheet.

## I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

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The following section briefly describes the Museum's various pension and postretirement plans, with supporting data in the schedules below.

*Defined benefit pension plan for union staff* - The Museum has a qualified defined benefit pension plan for all union employees covered by a collective bargaining agreement. Benefits under this plan are based on years of service and the employees' final four years of compensation. Employees contribute 3% of their base earnings to this plan, which amounted to \$0.9 million and \$1.0 million for fiscal years 2013 and 2012, respectively.

*Supplemental defined benefit pension plans for certain non-union staff* - The Museum has a supplemental qualified and a supplemental non-qualified defined benefit pension plan for certain non-union employees to provide future benefits at least equal to the benefits provided under a defined benefit pension plan that was terminated. The projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit plan, which is unfunded, were \$0.8 million and \$0.7 million, respectively, as of June 30, 2013, and \$1.7 million and \$1.5 million, respectively, as of June 30, 2012.

*Defined contribution plan for non-union staff (Basic Plan)* - The Museum has a mandatory defined contribution pension plan for all non-union employees other than temporary employees. Under this plan, participants are required to contribute 3% of their annual compensation as a condition of employment and the Museum contributes 8% of a participant's base pay during the year. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution pension plan recognized in fiscal years 2013 and 2012 was \$9.8 million and \$9.4 million, respectively.

*Defined contribution matching plan for non-union staff (Matching Plan)* - The Museum has a voluntary defined contribution matching pension plan for all non-union employees other than temporary employees. Under the plan, non-union employees may voluntarily defer a portion of their annual compensation on a pre-tax basis. The Museum will match contributions in an amount not to exceed 3% of compensation for eligible employees. There is no minimum contribution under this plan.

*Additional Retirement Contribution Plans (ARC)* - The Museum has two plans that provide additional retirement contributions to certain non-union Museum employees. The initial payments under these plans commenced in December 2008. The Museum intends to fund the contributions annually, the amount of which is to be determined and approved by the Board annually. The cost of additional retirement contributions was \$3.9 million and \$4.3 million in fiscal years 2013 and 2012, respectively.

*Defined contribution plan for union staff (Union Match Plan)* - The Museum has a voluntary defined contribution plan for all union employees covered by a collective bargaining agreement. The Museum contributes up to 3% of the participant's salary based on a schedule. The cost of this plan in fiscal years 2013 and 2012 was \$0.3 million and \$0.2 million, respectively.

*Postretirement benefits* - The Museum provides postretirement medical care benefit coverage to retired employees as outlined below.

- **Non-union staff:** Substantially all of the Museum's non-union employees become eligible for certain benefits (prescription drugs and health insurance subject to annual limits) when they reach age 55 and have 15 years of service to the Museum. The Museum made contributions to the non-union's postretirement medical care benefit plan of \$1.2 million in both fiscal years 2013 and 2012.
- **Union staff:** The Museum's union employees are eligible to participate in a New York City-sponsored postretirement benefit plan (EIN 13-1624086) pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO) which expires June 30, 2014. The benefits provided to these employees include medical and surgical coverage as well as certain supplemental benefits (dental, prescription drug, vision, and health insurance). The postretirement benefit obligation related to supplemental benefits is part of a multiemployer plan and, as such, the Museum is not required to record a liability for these benefits. The postretirement benefit obligation for medical and surgical coverage is not considered a part of a multiemployer plan and is, therefore, included as an obligation of the Museum. The Museum's union employees become eligible for postretirement benefits when they reach age 52 and have 10 years of service or age 62 with 5 years of service to the Museum. The Museum made contributions to the postretirement medical care benefit plan in fiscal years 2013 and 2012 of \$1.7 million and \$1.6 million, respectively, which represent more than 5% of the plan expenses. The plan is not subject to a funding improvement plan.
- **Pay for unused sick leave benefit:** The Museum reimburses eligible employees for a portion of unused sick days if they meet certain age and service requirements at termination. The Museum made payments in fiscal years 2013 and 2012 of \$0.3 million and \$0.4 million, respectively.

*Funding policy* - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.

The tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>June 30, 2013</i>	<i>June 30, 2012</i>	<i>June 30, 2013</i>	<i>June 30, 2012</i>
<b>CHANGE IN BENEFIT OBLIGATION:</b>				
Benefit obligation at beginning of year . . . . .	\$170,414	\$133,359	\$ 95,637	\$ 78,085
Service cost . . . . .	5,963	3,910	4,363	3,406
Interest cost . . . . .	7,021	7,059	3,617	3,971
Employee contributions . . . . .	894	964		
Actuarial (gain) loss . . . . .	(17,153)	30,436	(13,302)	13,457
Benefits paid . . . . .	(4,429)	(5,240)	(3,265)	(3,400)
Medicare Part D subsidy . . . . .			103	118
Settlements . . . . .		(74)		
Benefit obligation at end of year . . . . .	<u>162,710</u>	<u>170,414</u>	<u>87,153</u>	<u>95,637</u>
<b>CHANGE IN PLAN ASSETS:</b>				
Fair value of plan assets at beginning of year . . . .	96,284	91,830		
Actual gain on plan assets . . . . .	10,882	2,075		
Employer contributions . . . . .	7,476	6,729	3,162	3,286
Employee contributions . . . . .	894	964		
Benefits paid . . . . .	(4,429)	(5,240)	(3,265)	(3,400)
Medicare Part D subsidy . . . . .			103	114
Settlements . . . . .		(74)		
Fair value of plan assets at end of year . . . . .	<u>111,107</u>	<u>96,284</u>		
Funded status (liability) . . . . .	<u>\$ (51,603)</u>	<u>\$ (74,130)</u>	<u>\$ (87,153)</u>	<u>\$ (95,637)</u>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

	<i>2013</i>	<i>2012</i>	<i>2013</i>	<i>2012</i>
Actuarial losses . . . . .	<u>\$(48,304)</u>	<u>\$(73,776)</u>	<u>\$(19,255)</u>	<u>\$(33,944)</u>
Prior service (costs) credits . . . . .			<u>5,639</u>	<u>7,136</u>
Unrestricted net assets not yet recognized in net periodic benefit cost . . . . .	<u>(48,304)</u>	<u>(73,776)</u>	<u>(13,616)</u>	<u>(26,808)</u>
Cumulative employer contributions (less than) net periodic benefit cost . . . . .	<u>(3,299)</u>	<u>(354)</u>	<u>(73,537)</u>	<u>(68,829)</u>
Unfunded benefit obligations (liability) . . . . .	<u><u>\$(51,603)</u></u>	<u><u>\$(74,130)</u></u>	<u><u>\$(87,153)</u></u>	<u><u>\$(95,637)</u></u>

The actuarial losses herein primarily represent the cumulative difference between the actuarial assumptions and actual return on plan assets, changes in discount rates, and plan experience. Actuarial losses not yet recognized are included in unrestricted net assets and are amortized into net periodic benefit cost over an average period of 12 years.

The following table presents the amount of unrestricted net assets not yet recognized, which are expected to be amortized into net periodic benefit costs for the year ending June 30, 2014 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses . . . . .	<u>\$2,491</u>	<u>\$ 744</u>
Prior service costs (credits) . . . . .		<u>(1,276)</u>
Total . . . . .	<u><u>\$2,491</u></u>	<u><u>\$ (532)</u></u>



The following table sets forth the components of the net pension and postretirement benefits cost for the years ended June 30 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2013</i>	<i>2012</i>	<i>2013</i>	<i>2012</i>
Service cost	\$ 5,963	\$ 3,910	\$ 4,363	\$ 3,406
Interest cost	7,021	7,059	3,617	3,971
Expected return on plan assets	(7,189)	(6,800)		
Amortization of prior service cost		24	(1,497)	(1,521)
Amortization of accumulated loss	4,625	1,985	1,387	722
Settlement loss		24		
Net periodic benefit cost	<u>\$ 10,420</u>	<u>\$ 6,202</u>	<u>\$ 7,870</u>	<u>\$ 6,578</u>

WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:

Discount rate	4.88%	4.11%	4.78%	4.02%
Rate of compensation increase	3.95%	3.95%		

WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:

Discount rate	4.13%	5.57%	4.02%	5.52%
Expected return on plan assets	7.39%	7.39%		
Rate of compensation increase	3.95%	3.94%		

ADDITIONAL INFORMATION (in thousands):

Actual return on plan assets	\$ 10,882	\$ 2,075		
Accumulated benefit obligation for all defined benefit pension plans	\$138,661	\$142,185		

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

Number of pension plans with accumulated benefit obligations in excess of plan assets	3	3		
Aggregate accumulated benefit obligation	\$138,661	\$142,185		
Aggregate fair value of plan assets	\$111,107	\$ 96,284		
Number of pension plans with projected benefit obligations in excess of plan assets	3	3		
Aggregate projected benefit obligation	\$162,710	\$170,414		
Aggregate fair value of plan assets	\$111,107	\$ 96,284		

The following table presents changes recognized in unrestricted net assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
Changes in plan assets and benefit obligations recognized in unrestricted net assets:				
Prior year accumulated loss (gain)	\$ 73,776		\$ 26,808	
New (gain) loss arising during the year	(20,846)		(13,302)	
Amounts recognized as a component of net periodic benefit cost:				
Amortization or curtailment recognition of prior service credit			1,497	
Amortization or settlement recognition of net loss	(4,625)		(1,387)	
Total recognized in unrestricted net assets	<u>48,305</u>		<u>13,616</u>	
Net periodic benefit cost	<u>10,420</u>		<u>7,870</u>	
Total recognized in net periodic benefit cost and unrestricted net assets	<u>\$58,725</u>		<u>\$21,486</u>	

	<i>2013</i>		<i>2012</i>	
	<i>Union</i>	<i>Non-Union</i>	<i>Union</i>	<i>Non-Union</i>
ASSUMED MEDICAL COST TREND RATES AT JUNE 30:				
Health care cost trend rate assumed for next year	6.7%	6.7%	6.9%	6.9%
Rate that the cost trend gradually declines to	4.5%	4.5%	4.5%	4.5%
Year that the final trend rate is reached	2028	2028	2028	2028

	<i>Percentage Point Increase</i>	<i>Percentage Point (Decrease)</i>
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The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2013 (in thousands):

Effect on total of service and interest cost	\$ 1,282	\$ (1,006)
Effect on postretirement benefit obligation	\$10,209	\$ (8,324)

*Selection of Assumptions* - The selection of the discount rate assumption reflects a bond matching analysis to a portfolio of high-quality corporate bonds. The methodology for selecting the discount rate is to match each plan's cash flow to that of a yield curve that provides the equivalent yields on zero-coupon corporate bonds for each maturity. The discount rate for each plan is the single rate that produces the same present value of cash flows. The expected return on the plans' assets has been developed in consultation with external advisers, taking into account such factors as long-term historical returns for equity and fixed income assets and long-term forecasts for inflation, and correlation of returns between asset classes.

*Investment strategies* - Assets of the Museum's defined benefit plans are invested in diversified portfolios that are designed to generate returns sufficient to meet obligations to beneficiaries at acceptable levels of risk. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers. The target allocation of the defined benefit plan for union staff is 60% to equity securities and 40% to fixed income securities, and the target allocation of the defined benefit plan for non-union staff is 40% to equity securities and 60% to fixed income securities. As of June 30, 2013, the assets of the defined benefit plan for union staff were invested 61.4% and 38.6% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 43.5% and 56.5% in equity and fixed income securities, respectively. As of June 30, 2012 the assets of the defined benefit plan for union staff were invested 60.7% and 39.3% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 40.7% and 59.3% in equity and fixed income securities, respectively.

*Medicare* - In December 2003, the Medicare Prescription Drug, Improvement and Modernization Act of 2003 ("the Act") was signed into law. The Act introduced a prescription drug benefit under Medicare Part D as well as a federal subsidy to employers whose plans provide an actuarial equivalent prescription drug benefit. The Museum has applied for the federal subsidy under the non-union staff postretirement plan. The present value of federal subsidy payments reduced the accumulated postretirement benefit obligations at June 30, 2013 and June 30, 2012 by approximately \$0.6 million and \$0.9 million, respectively. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

CASH FLOWS FOR THE FISCAL YEAR ENDING  
JUNE 30 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>	<i>Expected Net Postretirement Benefit Payments</i>	<i>Expected Medicare Subsidy</i>
Employer Contributions:				
2012 (actual) . . . . .	\$ 6,730	\$ 3,286	N/A	N/A
2013 (actual) . . . . .	7,476	3,162	N/A	N/A
2014 (expected) . . . . .	13,619	3,803	N/A	N/A

PROJECTED BENEFIT PAYMENTS FOR THE FISCAL  
YEAR ENDING JUNE 30 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>	<i>Expected Net Postretirement Benefit Payments</i>	<i>Expected Medicare Subsidy</i>
2014 . . . . .	5,706	3,803	\$ 3,700	\$ 103
2015 . . . . .	6,223	3,816	3,702	114
2016 . . . . .	6,626	4,080	3,955	125
2017 . . . . .	7,971	4,347	4,212	135
2018 . . . . .	7,481	4,489	4,339	150
2019 - 2023 . . . . .	44,190	25,950	25,950	

The fair value of the pension plan assets is disclosed in the tables below based on fair market values and "levels" at June 30, 2013 and 2012. The relevant levels are based on the methodology for determining fair market value: Level 1: valuation based on active markets for identical assets; Level 2: valuation based on significant observable inputs; and Level 3: valuation based on unobservable inputs. The pension plan invests in funds to meet its investment objectives. The asset allocation is based on the underlying assets of the various funds. The leveling is based upon each fund as the unit of measure. Mutual funds consists of various Vanguard and GMO investments.

*Pension Plan Assets at Fair Value as of June 30, 2013 (in thousands)*

	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>Total</i>
Investments:				
Equities				
Mutual funds . . . . .	\$109,895			\$109,895
Collective Trusts . . . . .	1,212			1,212
Total . . . . .	\$111,107			\$111,107

*Pension Plan Assets at Fair Value as of June 30, 2012(in thousands)*

	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>Total</i>
Investments:				
Equities				
Mutual funds . . . . .	\$95,542			\$95,542
Collective Trusts . . . . .	742			742
Total . . . . .	\$96,284			\$96,284

## J. NOTES PAYABLE

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At June 30, 2013 and 2012, the Museum had four credit facilities with two commercial banks. Under one facility, which is the largest credit facility, a \$100 million revolving line of credit, the Museum had borrowed \$40 million and \$35.9 million as of June 30, 2013 and 2012, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2014. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to \$0.3 million and \$0.2 million in each of fiscal years 2013 and 2012, respectively. As of June 30, 2013, the interest rate on the outstanding debt was .63%. Under the loan agreement, the Museum has covenanted to maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with this requirement at June 30, 2013 and 2012.

In addition to the revolving line of credit, the Museum has three lines of credit totaling \$150 million in each of fiscal years 2013 and 2012, under which no borrowings were outstanding at June 30, 2013 and 2012. Borrowings under the lines of credit are payable on demand and bear interest at variable rates that are paid monthly. The Museum had letters of credit aggregating \$4.2 million as of both June 30, 2013 and 2012, under a sublimit for one of the lines of credit.

## K. LOANS PAYABLE AND OTHER LONG-TERM LIABILITIES

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### *Series 1993 Bonds:*

In 1993, the Museum entered into two loan agreements with the Dormitory Authority of the State of New York ("the Authority") to finance the construction and equipping of certain of the Museum's facilities and to defease existing indebtedness. Pursuant to these loan agreements, the Authority issued Series 1993 Revenue Bonds consisting of \$41.7 million Series 1993A Variable Interest Rate Bonds ("Series 1993A Bonds"), due serially to July 1, 2015, and \$22.1 million Series 1993B Variable Interest Rate Bonds ("Series 1993B Bonds"), due by July 1, 2020. The Series 1993B Bonds are secured by the Museum's annual membership dues. The loan agreements require the Museum to maintain investments in certain defined securities having a market value of at least 120% of the aggregate principal amount of the Museum's outstanding short-term debt as defined in the agreements. Additionally, the Museum must maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with these covenants at June 30, 2013 and 2012.

While the revenue bonds are not direct indebtedness of the Museum, the loan agreements with the Authority obligate the Museum to make payments equal to the interest and mandatory redemption requirements of such bonds and are general obligations of the Museum. A liability equivalent to the principal amount of the Authority's outstanding revenue bonds, adjusted for fair value of future interest payments, is reflected in the Balance Sheet. In 1993, the Museum entered into a 22-year interest rate exchange agreement with Morgan Stanley Capital Services, Inc. ("Morgan Stanley"), that effectively changes the Museum's interest rate exposure on the Series 1993A Bonds to a fixed rate. The notional amount of the swap was set at \$41.7 million and amortizes according to a schedule that is similar to the mandatory redemption schedule of the Series 1993A Bonds. Under the terms of the interest rate exchange agreement, Morgan Stanley pays to the Museum a variable rate consistent with the rate on the Series 1993A Bonds, and the Museum pays to Morgan Stanley a fixed rate of 4.77% per annum.

At June 30, 2013 and 2012, \$2.9 million of investments were in the custody of a trustee in connection with the Series 1993A and B Bonds as a reserve for the payment of debt service each year.

### *Series 2006 Bonds:*

On December 1, 2006, the Museum entered into a \$130 million loan agreement with the Trust for Cultural Resources ("the Trust"), a public benefit organization created by the State of New York. Pursuant to this loan agreement, the Trust issued bonds consisting of a \$65 million series 2006 A-1 bond issue and a \$65 million series 2006 A-2 bond issue (collectively, "the Series 2006A Bonds"). The proceeds have and will be used for the financing of a portion of the expansion, reconstruction, renovation, improvement, furnishing and equipping of facilities operated, or to be operated, by the Museum, portions of which have already been completed at the Museum's principal location. In addition, certain administrative, legal, accounting, financing, and other expenses incidental to the issuance of the bonds and related purposes were financed by these bonds.

Pursuant to the loan agreement, the Museum is required to pay, when due, the principal and interest on the Series 2006A Bonds. While the bonds are not direct indebtedness of the Museum, the loan agreement and the obligation to make payments under the loan agreement are general obligations of the Museum. No security interest in any revenues or assets of the Museum has been granted by the Museum to the Trust or any other party in connection with the Series 2006A Bonds. The Series 2006A Bonds will mature on October 1, 2036. The variable rate demand bonds of \$130 million are subject to a weekly interest rate reset. In the event the Museum receives notice of any optional tender on its variable rate demand bonds, or if the bonds become subject to mandatory tender, the purchase price will be paid from the remarketing of the bonds. The Museum has an additional \$150 million confirmed credit facility through April 2015. The purpose of this credit facility is to provide liquidity in the event of a tender of the Museum's variable rate demand bonds which cannot be remarketed. This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholders. A commitment fee with a rate of .35% was associated with this credit facility. Fees of \$.5 million related to both fiscal years 2013 and 2012, were paid. To date there have been no drawdowns of this facility. If the remarketing proceeds are insufficient, the Museum will have a current obligation to purchase the bonds that were not remarketed successfully. The Museum may fund any such purchase, in any manner, including by drawing upon the \$150 million credit facility which would be repayable by April 2015.

In June 2006, the Museum entered into a forward starting interest rate exchange agreement with Morgan Stanley, related to the Series 2006A Bonds. Under the terms of the swap agreement, the Museum pays interest at a rate of 3.826% calculated on a notional amount of \$100 million in exchange for floating rate payments calculated on the same notional amount at 67% of one-month LIBOR until October 1, 2036, unless such agreement is terminated earlier in accordance with its terms.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<i>June 30, 2013</i>	<i>June 30, 2012</i>
Series 1993A Bonds due serially to July 1, 2015 .....	\$ 9,345	\$ 12,175
Series 1993B Bonds due by July 1, 2020 .....	6,780	6,780
Series 2006A Bonds due by October 1, 2036 .....	130,000	130,000
Total loans payable .....	<u>146,125</u>	<u>148,955</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds .....	477	909
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds .....	27,444	43,952
Total interest rate exchange agreements .....	<u>27,921</u>	<u>44,861</u>
Total program related investment loan .....	<u>265</u>	<u>265</u>
Total liability .....	<u><u>\$174,311</u></u>	<u><u>\$194,081</u></u>

Interest rates and interest expense related to the loans and swaps are as follows:

Interest rates on loans payable:		
Series 1993A & B Bonds .....	.07%	0.20%
Series 2006A-1 & A-2 Bonds .....	.07%	0.18%
	<u>2013</u>	<u>2012</u>
Interest expense on loans payable (in thousands):		
Series 1993A Bonds .....	\$ 447	\$ 580
Series 1993B Bonds .....	10	9
Series 2006A Bonds .....	3,854	3,839
Interest expense included above related to the swaps (in thousands):		
Series 1993A Bonds .....	\$ 433	\$ 564
Series 2006A Bonds .....	3,674	3,674

Debt service under the loan agreements, after giving effect to the interest rate swaps, representing payments of principal and interest, is payable as follows (in thousands):

<i>Year Ending June 30</i>	<i>Principal Amount</i>	<i>Interest Payments*</i>	<i>Total Estimated Debt Services</i>
2014 .....	\$ 2,965	\$ 5,650	\$ 8,615
2015 .....	3,115	5,479	8,594
2016 .....	3,265	5,324	8,589
2017 .....		5,310	5,310
Thereafter .....	136,780	97,985	234,765
Total .....	<u><u>\$146,125</u></u>	<u><u>\$119,748</u></u>	<u><u>\$265,873</u></u>

\*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 4% is assumed for all fiscal years. In addition, \$30 million of the Series 2006A Bonds not covered by the interest rate exchange agreement are also assumed to bear interest at a rate of 4% per annum.

The table assumes that the Museum will be able to obtain a new credit facility when the existing credit facility expires in 2015.

Please refer to Note N for details related to *Fair Value Measurement*.



## L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2013 and 2012, which are described in Note A, are shown below (in thousands):

	<u>2013</u>	<u>2012</u>
Total operating expenses from the Statement of Activities .....	\$ 343,867	\$ 331,896
Depreciation of capital improvements and expensing of non-capitalized expenditures from the non-operating section of the Statement of Activities ..	45,836	46,594
Management and custodian fees, taxes, and other expenses included in net investment income .....	13,940	12,358
Special events included in the revenue section of the Statement of Activities ....	553	770
Total .....	<u>\$ 404,196</u>	<u>\$ 391,618</u>
Program expenses:		
Curatorial activities, conservation, and exhibition .....	\$ 199,539	\$ 195,805
Education .....	14,531	14,998
Libraries .....	5,113	5,185
Public services and other .....	29,392	28,450
Cost of sales and expenses of auxiliary activities:		
Merchandising operations .....	66,362	68,652
Restaurant, parking garage, auditorium, and other .....	24,897	24,413
Total program expenses .....	<u>339,834</u>	<u>337,503</u>
Supporting services:		
Management and general .....	48,636	40,162
Fundraising .....	15,726	13,953
Total supporting services .....	<u>64,362</u>	<u>54,115</u>
Total .....	<u>\$ 404,196</u>	<u>\$ 391,618</u>

## M. LEASE COMMITMENTS

At June 30, 2013, the Museum is committed to minimum future rentals under noncancellable operating leases for the merchandising distribution center and retail sales shops, which expire at various dates through January 2017. The rental payments will be charged against future revenues from sales of books, reproductions of works of art, and similar reproductions sold through the Museum's shops and mail-order system. Rent expense included in merchandising activities relating to these operating leases amounted to \$4.4 million in both fiscal years 2013 and 2012, and includes contingent rent based on sales. In addition, there are operating leases for storage, office space, equipment, and other items, which expire at various dates through 2015. Rent expense relating to these operating leases amounted to \$0.9 million in both fiscal years 2013 and 2012.

Minimum rental commitments consist of the following at June 30, 2013 (in thousands):

<i>Year Ending June 30</i>	<i>Total</i>
2014 .....	2,714
2015 .....	2,380
2016 .....	2,237
2017 .....	1,256
Total .....	<u>\$ 8,587</u>

## N. FAIR VALUE OF FINANCIAL INSTRUMENTS

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In accordance with the authoritative guidance on fair value measurements and disclosures under Generally Accepted Accounting Principles, the Museum discloses the fair value of its investments in a hierarchy that prioritizes the inputs to valuation techniques used to measure fair value.

The hierarchy gives the highest priority to valuations based on unadjusted quoted prices in active markets for identical assets or liabilities (Level 1 measurements) and the lowest priority to valuations based on unobservable inputs that are significant to the valuation (Level 3 measurements). The three levels of the fair value hierarchy under the guidance are as follows:

**Level 1**—Quoted market prices for identical instruments in active markets.

**Level 2**—Quoted prices for similar assets or liabilities in active markets, quoted prices for identical or similar assets in markets that are not active, observable inputs other than quoted prices, inputs derived principally from or corroborated by observable market data by correlation or other means.

**Level 3**—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

The following methods and techniques were used to assign affected financial instruments to the appropriate levels:

Inputs are used in applying the various valuation techniques and broadly refer to the assumptions that market participants use to make valuation decisions, including assumptions about risk. Inputs may include price information, volatility statistics, specific and broad credit data, liquidity statistics and other factors. An investment's level within the fair value hierarchy is based on the lowest level of any input that is significant to the fair value measurement. However, the determination of what constitutes "observable" requires significant judgment by management. Management considers observable data to be that market data which is readily available, regularly distributed or updated, reliable and verifiable, not proprietary, provided by multiple, independent sources that are actively involved in the relevant market. The categorization of an investment within the hierarchy is based upon the pricing transparency of the investment and does not necessarily correspond to management's perceived risk of that investment.

The Museum considers several factors in appropriately classifying the investment funds in the fair value hierarchy. An investment is generally classified as Level 2 if the Museum has the ability to withdraw its investment from the investment fund at Net Asset Value ("NAV") at the measurement date. An investment is generally classified as Level 3 if the Museum does not have the ability to withdraw its investment from the investment fund at NAV, such as investments in closed-end funds, "side-pockets", or funds with suspended withdrawals imposed (i.e., "gates"). If the Museum cannot withdraw its investment from the investment fund at NAV because such investment is subject to "lock-up" (if the withdrawal period does not coincide with the Museum's measurement date) the Museum considers the length of time until the investment will become redeemable in determining whether the fair value measurement of the investment should be classified as a Level 2 or Level 3.

**Contributions Receivable** are not carried at fair value on a recurring basis and are therefore excluded from the table below. Fair value, after allowances for uncollectible pledges, was determined by discounting the expected future cash flows by an estimated fair market value rate at the date of the initial pledge.

### Investments

Investments consist of cash, cash equivalents, bonds, domestic equity, international equity (including emerging markets), long/short equity, Absolute Return, Private Equity, and Real Asset investments. In general, the Investments Office of the Museum relies on its external investment managers to provide valuations for the Museum's portfolio on a monthly basis, and in the case of private investments, on a quarterly basis. The Investments Office verifies these valuations in a number of ways, including but not limited to, assessing the valuation methodologies employed by each manager, reviewing the footnotes related to valuation in audited financial statements, and evaluating the performance of each investment relative to comparable benchmarks.

Level 1 assets include cash, cash equivalents, bonds, and instruments actively traded on recognized exchanges both domestic and foreign. These investments are freely tradable and are valued based on quoted prices from active markets.

Level 2 assets primarily consist of funds that invest in exchange traded equity, fixed income securities, and derivatives. The receipt of information regarding underlying holdings generally is less frequent than assets classified as Level 1. Valuations are based on quoted prices or other significant observable inputs. The Investments Office performs a number of procedures to support the reasonableness of the valuation of these investments.

Level 3 assets include equity funds and hedge funds where valuations are determined by quoted prices or other significant observable inputs and consider subscription and redemption activity, gates, side-pocket investments, and lock-up provisions. Also included in Level 3 assets are the Museum's interests in private equity and real asset funds. As quoted or other observable inputs typically are not available, market values are determined by the general partner based on appraisals, obtainable prices for similar assets, or other estimates. The Museum's Investments Office has a process in place to evaluate the reasonableness of the values reported.

### Fair Value Measurements

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2013 (in thousands):

	<i>Assets and Liabilities at Fair Value as of June 30, 2013</i>			
	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2013 Total</i>
Split Interest Arrangements	\$ 17,635	\$ 9,816	\$ 44,306	\$ 71,757
Investments:				
Equities	\$ 447,734	\$ 33,640	\$ 65	\$ 481,439
Fixed Income				
Government bonds	18,477			18,477
Corporate debt		39,829	32	39,861
Mortgage backed		46,511		46,511
Other		3,927	291	4,218
Subtotal	18,477	90,267	323	109,067
Short-term Investments	262,255			262,255
Fixed income funds		41,525		41,525
Equity funds		303,969	140,127	444,096
Hedge funds			571,429	571,429
Private equity			517,202	517,202
Real assets			363,521	363,521
Total Investments:	\$ 728,466	\$ 469,401	\$ 1,592,667	\$ 2,790,534
Assets	\$ 746,101	\$ 479,217	\$ 1,636,973	\$ 2,862,291
Liabilities:				
Annuity and Other Split Interest Obligations			\$ 20,478	\$ 20,478
Bonds and Interest Rate Exchange Agreements		174,046		174,046
Liabilities		\$ 174,046	\$ 20,478	\$ 194,524

Included in the Level 3 hedge funds fair value are investment receivables totalling \$25.2 million for which the Museum has received notification of distribution but was not collected as of June 30, 2013. Also included are investment contributions paid in advance totaling \$10 million for which the Museum has paid prior to June 30, 2013.

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2012 (in thousands):

	<i>Assets and Liabilities at Fair Value as of June 30, 2012</i>			
	<i>Level 1 Quoted Prices</i>	<i>Level 2 Significant Other Observable Inputs</i>	<i>Level 3 Significant Unobservable Inputs</i>	<i>2012 Total</i>
Split Interest Arrangements	\$ 17,305	\$ 10,497	\$ 37,816	\$ 65,618
Investments:				
Equities	\$ 391,230	\$ 13,236	\$ 65	\$ 404,531
Fixed Income				
Government bonds	91,584			91,584
Corporate debt		17,217	530	17,747
Mortgage backed		1,281		1,281
Other		531	478	1,009
Subtotal	91,584	19,029	1,008	111,621
Short-term Investments	121,959			121,959
Fixed income funds	83,771	41,121		124,892
Equity funds	259	248,229	118,431	366,919
Hedge funds		55,154	498,174	553,328
Private equity			554,960	554,960
Real assets			340,697	340,697
Total Investments:	\$ 688,803	\$ 376,769	\$ 1,513,335	\$ 2,578,907
Assets	\$ 706,108	\$ 387,266	\$ 1,551,151	\$ 2,644,525
Liabilities:				
Annuity and Other Split Interest Obligations			\$ 20,849	\$ 20,849
Bonds and Interest Rate Exchange Agreements		193,816		193,816
Liabilities		\$ 193,816	\$ 20,849	\$ 214,665

During the years ended June 30, 2013 and June 30, 2012 there were no significant transfers in/out of Level 1 and Level 2 of the fair value hierarchy for investments which were recorded at fair value. Based on the information made available to the Museum, there are no concentrations in any

underlying individual security or issuer in amounts greater than 5% of the Museum's net assets except for possible concentrations in U.S. Treasury securities for both fiscal years 2013 and 2012.

The following table includes a rollforward of the amounts for the year ended June 30, 2013 for Investments classified within Level 3. The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	<i>Level 3 Ending Balance June 30, 2012</i>	<i>Realized and Unrealized Gains/ (Losses)</i>	<i>Transfers In</i>	<i>Transfers (Out)</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2013</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2013</i>
Investments:								
Equities . . . . .	\$ 65	\$	\$	\$	\$	\$	\$ 65	\$
Corporate debt . . . .	530	262			26	(786)	32	
Other . . . . .	478	1			407	(595)	291	
Equity funds . . . . .	118,431	27,164			9,286	(14,754)	140,127	19,361
Hedge funds . . . . .	498,174	37,033			125,000	(88,778)	571,429	21,337
Private equity . . . . .	554,960	50,617			51,822	(140,197)	517,202	(17,915)
Real assets . . . . .	340,697	19,885			51,937	(48,998)	363,521	1,989
Total Investments ..	<u>\$ 1,513,335</u>	<u>\$ 134,962</u>	<u>\$</u>	<u>\$</u>	<u>\$ 238,478</u>	<u>\$(294,108)</u>	<u>\$1,592,667</u>	<u>\$ 24,772</u>

The following table includes a rollforward of the amounts for the year ended June 30, 2012 for Investments classified within Level 3. The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	<i>Level 3 Ending Balance June 30, 2011</i>	<i>Realized and Unrealized Gains/ (Losses)</i>	<i>Transfers In</i>	<i>Transfers (Out)</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Level 3 Ending Balance June 30, 2012</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments held as of June 30, 2012</i>
Investments:								
Equities . . . . .	\$ 4,938	\$ (2,119)	\$	\$ (679)	\$	\$ (2,075)	\$ 65	\$
Corporate debt . . . .	1,432	( 612)		(211)	266	(345)	530	9
Other . . . . .	673	(102)		(93)			478	(8)
Equity funds . . . . .	104,767	3,664			10,000		118,431	3,664
Hedge funds . . . . .	482,862	(24,050)			120,000	(80,638)	498,174	(49,270)
Private equity . . . . .	582,947	26,273			55,298	(109,558)	554,960	(30,089)
Real assets . . . . .	309,470	(2,488)			70,049	(36,334)	340,697	(13,734)
Total Investments ..	<u>\$ 1,487,089</u>	<u>\$ 566</u>	<u>\$</u>	<u>\$ (983)</u>	<u>\$ 255,613</u>	<u>\$(228,950)</u>	<u>\$1,513,335</u>	<u>\$(89,428)</u>

All net realized and unrealized gains (losses) in the table above are reflected in the statement of activities. Net unrealized gains (losses) relate to those Investments held by the Museum at June 30, 2013 and June 30, 2012, respectively.

### Split Interest Arrangements

#### Charitable Gift Annuities

The Museum records its remainder interest in assets received as unrestricted and temporarily restricted contributions as per donor designations. The contribution is measured at fair value and discounted for the estimated time period until the donor's death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.

#### Pooled Income Funds

The Museum records its remainder interest in assets received as a temporarily restricted contribution. The contribution is measured at fair value and discounted for the estimated time period until the donor's death. The difference between the fair value of the assets and the revenue recognized (the remainder value) is recorded as a liability and represents the amount of the discount for future interest.



**Charitable Remainder Trusts**

The Museum is not the Trustee for any of the agreements recorded as Charitable Remainder Trusts (CRT). Each individual trust is considered a unit of account that must be measured.

When the trust is established the Museum recognizes the contribution and the asset at the present value of estimated future benefits to be received when the trust assets are distributed. Remainder values are calculated and adjusted annually.

A fair value adjustment of 18 basis points was applied to those CRTs for which the Museum does not receive an accounting of the underlying assets and has no ability to assign a level other than Level 3. The adjustments are recorded in Charitable Remainder and Other Trust Assets and non-operating expense.

**Perpetual Trusts**

The Museum recognizes the contribution and the asset at market value and records periodic adjustments as statements are received from the trustee.

**Lead Trusts**

The Museum records the expected payment stream over the term of the trust and applies a discount rate that ranges from 3.9% to 5.1%.

The following table summarizes the changes in the fair value of the assets related to charitable remainder and other trusts for the year ended June 30, 2013 (in thousands):

	<i>Ending Balance June 30, 2012</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance June 30, 2013</i>
Charitable remainder and other trust assets . . . . .	\$46,988	\$ 3,332	\$50,320

The following table summarizes the changes in the fair value of the liabilities related to annuity and other split interest agreements and funds held on behalf of others for the year ended June 30, 2013 (in thousands):

	<i>Ending Balance June 30, 2012</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance June 30, 2013</i>
Annuity and other split interest obligations . . . . .	\$20,849	\$ 152	\$ (523)	\$20,478

The Museum uses the NAV to determine the fair value of all the underlying investments which (a) do not have a readily determinable fair value and (b) either have the attributes of an investment company or prepare their financial statements consistent with the measurement principles of an investment company.

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2013:

Investment Strategy	<i>Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Fixed Income Funds . . . . .	\$ 41,525	N/A	N/A	Monthly (10 days)	N/A
Equity Funds . . . . .	444,096	N/A	N/A	Daily Monthly (5-30 days) Quarterly (30-90 days)	1 fund undergoing liquidation with a side-pocket; 1 fund with lock-up restriction.
Hedge Funds . . . . .	571,429	N/A	N/A	Monthly (65-90 days) Quarterly (30-90 days) Annually (60-90 days)	6 funds undergoing liquidation, including 4 funds with side-pockets; 7 funds with lock-up restrictions, including 1 fund with a side-pocket; 1 fund with a side-pocket.
Private Equity . . . . .	517,202	1 to 10 years	\$162,515	N/A	N/A
Real Assets . . . . .	\$ 363,521	1 to 12 years	\$163,366	N/A	N/A

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2012:

Investment Strategy	<i>Fair Value Determined Using NAV (in 000s)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments (in 000s)</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Fixed Income Funds . . . . .	\$ 124,892	N/A	N/A	Daily Monthly (10 days)	N/A
Equity Funds . . . . .	366,919	N/A	N/A	Daily Monthly (5-30 days) Quarterly (30-90 days)	1 fund undergoing liquidation with a side-pocket; 2 funds with lock-up restrictions.
Hedge Funds . . . . .	553,328	N/A	N/A	Monthly (30 days) Quarterly (30-90 days) Annually (60-90 days)	5 funds undergoing liquidation with side-pockets; 6 funds with lock-up restrictions, including 1 fund with a side-pocket; 1 fund with a side-pocket.
Private Equity . . . . .	554,960	1 to 10 years	\$ 192,441	N/A	N/A
Real Assets . . . . .	\$ 340,697	1 to 10 years	\$ 171,104	N/A	N/A

## O. ASSET RETIREMENT OBLIGATIONS

The Museum recognizes a liability on the Balance Sheet for Asset Retirement Obligations pertaining to future remediation work necessary to restore certain properties. The liability equals the present value of the expected cost of remediation.

During fiscal years 2013 and 2012, the Museum made payments of \$319 thousand and \$807 thousand, respectively, for these obligations and reduced the liability accordingly. In addition, the Museum adjusted certain asset retirement data and provided for the years' reductions, charges and accretion. For fiscal years 2013 and 2012, the non-cash charges amounted to an increase of \$1.4 million and \$1.1 million respectively, and are included in the non-operating section of the Statement of Activities. As of June 30, 2013 and 2012, \$8.7 million and \$7.6 million, respectively, of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

## P. DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

The Museum's endowment consists of over 650 individual funds established for a variety of purposes. Its endowment includes funds with donor-imposed spending restrictions (donor-restricted endowment funds) and funds with board-imposed spending restrictions that are treated as endowments (quasi-endowments). While quasi-endowments are treated as endowments in terms of earning investment returns and spending policy, their principal does not need to be held in perpetuity. Additionally, some quasi-endowments also have donor-imposed purpose restrictions. As required by Generally Accepted Accounting Principles, endowment funds are classified based on the existence or absence of donor-imposed restrictions. Donor-restricted endowment funds and quasi-endowment funds are also governed by the Endowment Spending Policy adopted by the Board of Trustees (which is discussed in more detail below).

The New York Prudent Management of Institutional Funds Act (NYPMIFA) governs the standards of management, investing, and spending of donor-restricted endowment funds by requiring the prudent consideration of the following eight factors when appropriating spending from endowment funds: (i) the duration and preservation of the endowment fund; (ii) the purposes of the Museum and the endowment fund; (iii) general economic conditions; (iv) the possible effect of inflation or deflation; (v) the expected total return from income and the appreciation of investments; (vi) other resources of the Museum; (vii) where appropriate and circumstances would otherwise warrant, alternatives to the expenditure of the endowment fund, giving due consideration to the effect that such alternatives may have on the Museum; and (viii) the investment policy of the Museum. NYPMIFA eliminates the legal requirement to preserve the historic dollar value of donor-restricted endowment funds and makes it legally possible to spend from the endowment funds when they drop below the historic dollar value of the gift. The term historic dollar value is defined as the aggregate fair value in dollars of (i) an endowment fund at the time it became an endowment fund; (ii) each subsequent donation to the fund at the time it is made; and (iii) each accumulation made pursuant to a direction in the applicable gift instrument at the time the accumulation is added to the fund. As a result of this interpretation, the Museum classifies as permanently restricted net assets (i) the original dollar value of endowment gifts not expendable under the specific terms of the applicable gift instrument; (ii) the original dollar value of subsequent endowment gifts; (iii) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount); and (iv) appreciation (depreciation), gains (losses) and income earned on the fund when the donor states that such increases or decreases are to be treated as changes in permanently restricted net assets less spending per the Endowment Spending Policy. With respect to endowment funds governed by gift instruments executed before September 17, 2010, the legislation required the Museum to send a notice to all available donors asking them to elect whether (i) the Museum could spend as much of the gift as is prudent; or (ii) the Museum could not spend below historic dollar value. The legislation provides that if the donor did not respond within 90 days of receiving the notice, expenditures from the endowment fund will be governed by the prudence standard in the legislation. The Museum has complied with this, and all other requirements of NYPMIFA, and has determined that for administrative ease and to ensure prudence with respect to its endowment funds; it will continue to maintain historic dollar value spending restrictions in place for all funds.

In relation to NYPMIFA, Generally Accepted Accounting Principles require that for each donor-restricted endowment fund, the Museum is to classify the portion of the fund that is not classified as Permanently Restricted Net Assets as Temporarily Restricted Net Assets until such funds have been appropriated. Therefore, upon the expiration of any time restriction and/or the meeting of any purpose restriction and appropriation by the Board for expenditure, a reclassification of that amount to Unrestricted Net Assets occurs.

During fiscal year 2012, the Board adopted a new Endowment Spending Policy which became effective for fiscal year 2013. The new hybrid spending policy used in fiscal year 2013 combines the predictable spending element of constant growth whereby 80% of the spending is based on the prior fiscal year total spending, adjusted for inflation with an asset preservation principle whereby the remaining 20% is based on the market value of the endowment at the prior calendar year end. The spending also has a defined range in absolute dollars of 90% to 110% of the prior fiscal year's spending. Spending Rates applied to the market value of the endowment are limited to a range of 4.5% to 5.75%. Specific rates are recommended periodically by the Finance Committee of the Board of Trustees, and final rates are approved each fiscal year by the Board of Trustees. In fiscal 2012 and earlier, endowment appropriations and distributions were based on pre-determined Spending Rates applied to the market value of the endowment, using the average market value over the prior twenty-quarter period ending December 31 of the prior fiscal year.

The primary objective of the Museum's investment strategy is to provide a stable stream of funds to support the operations of the Museum in perpetuity. The long-term management goal is to maintain the purchasing power of the portfolio so that support for the operating budget remains consistent in real (i.e., inflation-adjusted) terms over time. The portfolio is subject to various risks, including volatility of asset prices, liquidity risk, and the risk of failing to meet return thresholds.

In order to achieve the portfolio objectives without assuming undue risk, the portfolio is biased toward investments that are expected to produce equity-like returns and is diversified both by asset class and within asset classes.

The portfolio is primarily invested by external investment managers. Investments are made through separate accounts or commingled vehicles, including funds, trusts, and limited partnerships.

Endowment Net Asset Composition by Type of Fund as of June 30, 2013 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .	\$	\$ 701,316	\$ 855,876	\$ 1,557,192
Quasi-endowment funds . . . . .	735,462	78,837		814,299
Total funds . . . . .	\$ 735,462	\$ 780,153	\$ 855,876	\$ 2,371,491

Endowment Net Asset Composition by Type of Fund as of June 30, 2012 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .	\$	\$ 617,097	\$ 831,566	\$ 1,448,663
Quasi-endowment funds . . . . .	660,302	72,826		733,128
Total funds . . . . .	\$ 660,302	\$ 689,923	\$ 831,566	\$ 2,181,791

Endowment & Non-Endowment Net Assets  
for the Fiscal Year Ended June 30, 2013 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year . . . . .	\$ 660,302	\$ 689,923	\$ 831,566	\$ 2,181,791
Investment return:				
Investment Income . . . . .	13,640	19,494	31	33,165
Net appreciation/depreciation (realized) . . . . .	77,626	110,251	1	187,878
Net appreciation/depreciation (unrealized) . . . . .	42,796	37,672		80,468
Total investment gain (loss) return . . . . .	134,062	167,417	32	301,511
Transfers . . . . .	47,066	(47,066)		
Appropriation of endowment assets for expenditure (spending) . . . . .	(90,002)	(32,090)		(122,092)
Contributions . . . . .	3,463	438	24,132	28,033
Other changes and reclasses . . . . .	(19,429)	1,531	146	(17,752)
Total endowment and quasi-endowment net assets at the end of year . . . . .	735,462	780,153	855,876	2,371,491
Non-endowment net assets, end of the year . . . . .				
Operating . . . . .	11,488	55,245		66,733
Non-Operating . . . . .	76,184	489,040		565,224
Total non-endowment net assets, end of the year . . . . .	87,672	544,285		631,957
NET ASSETS AT THE END OF THE YEAR . . . . .	\$ 823,134	\$ 1,324,438	\$ 855,876	\$ 3,003,448

Endowment & Non-Endowment Net Assets  
for the Fiscal Year Ended June 30, 2012 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year . . . . .	\$ 738,776	\$ 753,425	\$ 820,868	\$ 2,313,069
Investment return:				
Investment Income . . . . .	6,953	10,225	1	17,179
Net appreciation/depreciation (realized) . . . . .	44,309	64,939	8	109,256
Net appreciation/depreciation (unrealized) . . . . .	(64,229)	(64,547)		(128,776)
Total investment (loss) return . . . . .	(12,967)	10,617	9	(2,341)
Transfers . . . . .	46,781	(46,781)		
Appropriation of endowment assets for expenditure (spending) . . . . .	(88,650)	(32,172)		(120,822)
Contributions . . . . .	8,550	2,215	14,148	24,913
Other changes and reclasses . . . . .	(32,188)	2,619	(3,459)	(33,028)
Total endowment and quasi-endowment net assets at the end of year . . .	660,302	689,923	831,566	2,181,791
Non-endowment net assets, end of the year . . . . .				
Operating . . . . .	10,062	50,782		60,844
Non-Operating . . . . .	29,622	440,777		470,399
Total non-endowment net assets, end of the year . . . . .	39,684	491,559		531,243
NET ASSETS AT THE END OF THE YEAR . . . . .	<u>\$ 699,986</u>	<u>\$ 1,181,482</u>	<u>\$ 831,566</u>	<u>\$ 2,713,034</u>

Description of Amounts Classified as Permanently Restricted and Temporarily Restricted Net Assets (Endowment and Quasi-endowment only) (in thousands):

	<i>June 30, 2013</i>	<i>June 30, 2012</i>
Permanently Restricted Net Assets:		
Art Acquisitions . . . . .	\$ 214,654	\$ 209,899
Operating . . . . .	482,994	472,416
Other (including Exhibitions and Public Programming) . . . . .	158,228	149,251
Total endowment funds classified as permanently restricted net assets . . . . .	<u>\$ 855,876</u>	<u>\$ 831,566</u>
Temporarily Restricted Net Assets:		
Art Acquisitions . . . . .	\$ 185,894	\$ 163,323
Operating . . . . .	456,610	410,918
Other (including Exhibitions and Public Programming) . . . . .	137,649	115,682
Total endowment and quasi-endowment funds classified as temporarily restricted net assets . . . . .	<u>\$ 780,153</u>	<u>\$ 689,923</u>

As a result of market fluctuations and the continued prudent use of income generated by donor-restricted endowment funds in support of mission-critical programs, the fair market value of assets associated with individual donor-restricted endowment funds has fallen below historic dollar value. The aggregate amounts by which fair value was below historic value was \$.01 million and \$.02 million as of June 30, 2013 and 2012, respectively.



## Q. MERCHANDISING AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<u>2013</u>	<u>2012</u>
Operating revenue:		
Merchandising operations . . . . .	\$69,337	\$72,095
Restaurant . . . . .	21,347	21,403
Other . . . . .	4,083	4,641
Total revenue . . . . .	<u>94,767</u>	<u>98,139</u>
Operating costs and expenses:		
Merchandising operations . . . . .	66,362	68,652
Restaurant . . . . .	20,438	20,080
Other . . . . .	4,459	4,333
Total costs and expenses . . . . .	<u>91,259</u>	<u>93,065</u>
Net income from auxiliary activities . . . . .	<u>\$ 3,508</u>	<u>\$ 5,074</u>

## R. COMMITMENTS AND CONTINGENCIES

### **Commitments**

On August 10, 2012, the Museum entered into an operating agreement with the Whitney Museum of American Art (the “Whitney”), pursuant to which the Museum will use and occupy portions of the Whitney’s building located at 945 Madison Avenue, New York, New York (the “Building”) for a term of 8 years with an option at the Museum’s discretion to extend the term for an additional 5.5 years. The Whitney will continue to occupy portions of the Building and both parties will work together to develop joint programming initiatives for the Building as well as other locations.

### **Contingencies**

On November 8, 2012, two individuals filed a lawsuit in New York State Supreme Court, New York County, against the Museum and certain of its officers. The Museum was served with this lawsuit on February 8, 2013. It alleges that the Museum’s policy of asking visitors to pay a voluntary admissions charge is in violation of state law and of the Museum’s lease with the City of New York, and that the manner in which the Museum advises the public of this policy is deceptive. The complaint also alleged that the Museum has an obligation to maintain an entrance on the Central Park side of the Museum. The complaint seeks various forms of equitable relief and also attorney’s fees and costs, but it does not otherwise seek monetary damages.

On March 5, 2013, a lawsuit was filed by three individuals in New York State Supreme Court, New York County, against the Museum and certain of its officers. This lawsuit is very similar to the litigation described above, except that it is framed as a class action suit, and it does not include any claims about a Central Park entrance. The complaint in this litigation seeks various forms of equitable relief and also a judgment “awarding Plaintiffs and other members of the Class actual damages in an amount to be determined at trial” plus attorney’s fees and costs. Plaintiffs have not subsequently presented a quantified demand for damages.

On October 30, 2013, the New York State Supreme Court dismissed the claims in each lawsuit which alleged that the Museum’s admissions policy constituted a breach of its lease with the City and was a violation of an 1893 appropriations act.

The Museum intends to vigorously defend the remaining claims in both litigations and believes it has substantial defenses. However, due to the inherent difficulty of predicting the outcome of litigation, the Museum cannot predict what the eventual outcome or timing of these matters may be. An adverse outcome in one or both of these matters could be material to the Museum.

# Categories of Membership

## ANNUAL MEMBERS

	2013	2012
National Associate (\$60)*	53,895	57,227
National Friend (\$275)*	3,125	3,097
Met Net (\$70)	31,889	41,166
Individual (\$100)	34,044	32,135
Family/Dual (\$200)	27,262**	26,729**
Sustaining (\$550)	7,777	7,779
<i>Supporting</i>		
Contributing (\$1,200)	1,269	1,212
Donor (\$2,000)	503	515
Sponsor (\$4,500)	366	380
Patron (\$9,000)	76	81
Patron Circle (\$13,000)	33	34
President's Circle (\$20,000)	48	43
	<u>160,287</u>	<u>170,398</u>

## MEMBERS OF THE CORPORATION

	2013	2012
Fellows for Life	462	469
Fellows in Perpetuity	187	191
Benefactors	<u>263</u>	<u>264</u>
	<u>912</u>	<u>924</u>
Total	161,199	171,322

\* Nonresident Memberships

\*\* Includes Life Members

# Members of the Corporation

### Benefactor

Diane Carol Brandt  
Anne Cox Chambers  
Solomon Grossman  
Roy J. Zuckerberg

### Corporate Benefactor

AXA Equitable

### Foundation Benefactors

Steven A. and Alexandra  
M. Cohen Foundation  
The Jack Warner  
Foundation

### Declared Benefactors

Andrea Bollt  
Ronald S. Kane  
Maurice Sendak

### Fellows for Life

Marina Kellen French  
Ruth Stanton  
Jan T. Vilcek

### Fellows in Perpetuity

Thatcher Magoun Adams V  
*In succession of  
Susan Adams Mott*  
Robert D. Carrick  
*In succession of  
Mrs. Alan W. Carrick*

### Donors to the Annual Appeal to the Members of the Corporation

*Gifts of \$1,500 or more*  
Irene Roosevelt Aitken  
Plácido Arango  
Leon D. Black  
Daniel and Estrellita Brodsky  
Ambassador and  
Mrs. W. L. Lyons Brown  
Mary L. Bundy  
Mr. and Mrs. Gilbert Butler  
Mrs. B. Gerald Cantor  
Judith and Russell Carson  
Thomas A. Cassilly  
Miriam Chan  
Mr. and Mrs. Richard L.  
Chilton, Jr.  
Stewart B. Clifford  
Karen B. Cohen  
Steven A. and  
Alexandra M. Cohen  
Foundation

Peggy and Richard M.  
Danziger  
Mrs. David M. Darrin  
Michel David-Weill  
Carol Deane  
Mrs. Michael Del Balso  
Christopher W.  
Douglass  
Mr. and Mrs. Larry D.  
Droppa  
Mrs. James C. Edwards  
George J. Fan  
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Nadler  
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Rina and Norman Indictor  
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Rebecca Lindsey  
Ralph Minasian  
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Mrs. Robert Poster  
Abolala Soudavar  
Morad Tahbaz  
Parviz Tanavoli  
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Ehsan Yarshater  
Benjamin Zucker

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*Chairman*  
C. Griffith Mann  
*Michel David-Weill  
Curator in Charge*  
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Elizabeth A. R. Brown  
Gail O'Neill Caulkins  
Helen Clay Chace  
Austin B. Chinn  
Mme. Michel David-Weill  
John L. Feldman  
Jeri Garbaccio  
Nellie Gipson  
Christopher Grisanti and  
Suzanne P. Fawbush  
Susan Hermanos

Caroline Howard Hyman  
Mary Jaharis  
Ronald S. Lauder  
James H. Marrow  
Thomas F. Mathews  
James McGarry  
Elaine Rosenberg  
Sir Paul Ruddock  
Dr. Stephen K. Scher  
Dr. John C. Weber

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Cynthia Hazen Polsky  
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Sheena Wagstaff  
*Leonard A. Lauder  
Chairman*

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Plácido Arango  
Renée E. Belfer  
Olivier Berggruen  
Daniel Brodsky  
Mrs. B. Gerald Cantor  
Jane C. Carroll  
Constance B. Cartwright  
Paula Cussi  
Gabriella De Ferrari  
S. Parker Gilbert  
Agnes Gund  
Philip H. Isles  
Christian K. Keesee  
Leonard A. Lauder  
Mrs. A. L. Levine  
Linda M. Lindenbaum  
Linda Macklowe  
Eliot C. Nolen  
Diana Widmaier Picasso  
Nicholas A. Polsky  
Samantha Boardman  
Rosen  
Alejandro Santo Domingo  
Mrs. Andrew M. Saul  
Ann G. Tenenbaum  
Eugene V. Thaw  
Malcolm H. Wiener

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Allan Weissglass  
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*Frederick P. Rose Curator  
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Tony Bennett  
Dr. Josephine L. Berger-  
Nadler  
Harry Bicket  
Assunta Carballeira  
James Conlon  
John Corigliano  
Beatrice Francais

Michael R. Francis  
Sir John Eliot Gardiner  
Eugene M. Grant  
Susan M. Greenberg  
Stephen Griesgraber  
Dr. Jonathan Kellerman  
Dr. and Mrs. Paul A.  
Krieger  
C. Terry Lewis  
Rebecca Lindsey  
Stephen Miller  
Mr. and Mrs. Kenneth  
Miron  
Mr. and Mrs. Alfred F.  
Ross  
Patricia B. Selch  
Robert Sirota  
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Susan Unterberg  
John C. Waddell  
Paul F. Walter  
Thomas Walther  
Gary Wolkowitz

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*Sherman Fairchild  
Conservator in Charge*  
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Friedman  
Jennifer Y. Chi  
Elissa Cullman  
Hester Diamond  
Jeri Garbaccio  
Ludmila Schwarzenberg  
Hess  
Bonnie B. Himmelman  
Dr. Stephen K. Scher  
A. Robert Towbin  
Jan and Marica Vilcek  
Malcolm H. Wiener

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*Sherman Fairchild  
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Annette de la Renta  
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Sherman Fairchild Center  
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As of July 1, 2013

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Daniel Miller  
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Rondeep Dutta  
*Associate Manager of  
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*Employment Generalist*

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*Manager of Employee  
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Kristin D. Stankavich  
*Absence Management  
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*Associate Benefits Generalist*

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*Human Resources  
Information Systems  
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Information Systems  
Specialist*

Seok Hye Lee  
*Senior Human Resources  
Information Systems and  
Web Analyst*

Tiffany L. Williams  
*Senior Human Resources  
Information Systems and  
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*Senior Investment Officer*

Kevin H. Liao  
*Investment Officer,  
Operations and Risk*

Elena Sands  
*Senior Investment Officer,  
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P. Scott Abookire  
*Investment Analyst*

Charlotte Everette  
*Administrator*

## The Curatorial Departments

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*Evelyn A. J. Hall and  
John A. Friede Associate  
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Yaëlle Biro  
*Assistant Curator*

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*Conservator*

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*Assistant Visual Resource  
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Jacqueline T. Zanca  
*Collections Management  
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Frances S. Steiner  
*Assistant for Administration*

Robert Sorenson  
*Senior Departmental  
Technician*

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Morrison H. Heckscher  
*Lawrence A. Fleischman  
Chairman of The American  
Wing*

Peter M. Kenny  
*Ruth Bigelow Wriston  
Curator of American  
Decorative Arts, and  
Administrator of The  
American Wing*

Amelia Peck  
*Marica F. Vilcek Curator of  
American Decorative Arts,  
and Manager, The Henry R.  
Luce Center for the Study  
of American Art*

Alice Cooney  
*Frelinghuysen  
Anthony W. and Lulu C.  
Wang Curator of American  
Decorative Arts*

Thayer Tolles  
*Marica F. Vilcek Curator of  
American Paintings and  
Sculpture*

Ronda Kasl

Elizabeth Mankin  
*Kornhauser*

Beth Carver Wees  
*Curators*

Medill Higgins Harvey  
*Assistant Curator*

Adrienne Spinozzi

Nicholas Vincent  
*Research Associates*

Jessica Murphy  
*Research Associate,  
part-time*

Amy E. Bogansky  
*Research Assistant*

Leela Outcalt  
*Collections Manager*

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*Associate Manager of  
Friends Groups*  
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*Associate Administrator*  
Catherine Mackay  
Kelly Mulrow  
Lauren A. Ritz  
*Administrative Assistants*  
Christine Olson  
*Tiffany & Co. Foundation  
Curatorial Intern in  
American Decorative Arts*  
Sean Farrell  
*Supervising Departmental  
Technician*  
Dennis Kaiser  
*Principal Departmental  
Technician*  
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*Senior Departmental  
Technician*  
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*Departmental Technician*  
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Fiona Kidd  
Yelena Rakic  
*Assistant Curators*  
Tim Healing  
*Senior Administrator*  
Susanna Lee  
*Associate for  
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Michael Seymour  
*Research Associate*  
Anne-Elizabeth Dunn-  
Vaturi  
*Hagop Kevorkian Research  
Associate, part-time*  
Laetitia Raiciulescu  
*Research Assistant*  
Shawn Osborne-Campbell  
*Principal Departmental  
Technician*

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*Arthur Ochs Sulzberger  
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Stuart W. Pyhrr  
*Distinguished Research  
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*Armorer*  
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*Assistant Conservator,  
part-time*

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John Guy  
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Soyoung Lee  
*Associate Curator*  
Kurt Behrendt  
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Sinéad Vilbar  
*Assistant Curators*  
Shi-yee Liu  
*Assistant Research  
Curator*  
Stephen Murphy  
*Research Associate*  
Xin Wang  
*Research Assistant*  
Monika Bincsik  
*Mellon Curatorial Fellow*  
Hwai-ling Yeh-Lewis  
*Senior Collections  
Manager*  
Alison Clark  
*Collections Management  
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*Collections Management  
Assistant*  
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Management Assistant,  
part-time*  
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Ching Hui Wang  
*Assistant for  
Administration*  
Tinley P. Fynn  
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Technician*

Imtikar Ally  
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*Senior Departmental  
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Kewei Wang  
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Bethany L. Matia  
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Mellissa Huber  
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*Research Assistants*  
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Won Yee Ng  
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Perrin Stein  
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*Curators*  
Nicholas Reeves  
*Lila Acheson Wallace  
Associate Curator*  
Janice Kamrin  
Isabel Stuenkel  
*Assistant Curators*  
Morena Stefanova  
*Research Associate,  
part-time*  
Kei Yamamoto  
*Mellon Curatorial Fellow*  
Heather Masciandro  
*Associate Administrator*  
Gustavo Camps  
*Imaging Design Specialist,  
part-time*

Sara Chen  
*Draftsperson*  
Elizabeth M. Fiorentino  
*Collections Manager*  
Isidoro Salerno  
*Supervising Departmental  
Technician*  
Dennis Kelly  
*Principal Departmental  
Technician*  
Seth Zimiles  
*Departmental Technician*

### **European Paintings**

Keith Christiansen  
*John Pope-Hennessy  
Chairman*  
Maryan Ainsworth  
Katharine Baetjer  
Andrea Bayer  
Walter Liedtke  
Xavier F. Salomon  
Susan Alyson Stein  
*Curators*  
Asher E. Miller  
*Assistant Curator*  
Rebecca Ben-Atar  
*Administrator*  
Gretchen Wold  
*Senior Collections Manager*  
Jennifer Meagher  
*Collections Management  
Specialist*  
Alison R. Hokanson  
*Research Associate*  
Lisa Cain  
*Associate Administrator*  
Patrice Mattia  
*Assistant Administrator*  
Andrew Caputo  
*Associate for  
Administration*  
Gary Kopp  
*Supervising Departmental  
Technician*  
Theresa King-Dickinson  
John McKanna  
*Principal Departmental  
Technicians*  
Rachel Robinson  
*Senior Departmental  
Technician*  
Charles N. Howard  
*Research Assistant,  
part-time*

### **European Sculpture and Decorative Arts**

Luke Syson  
*Iris and B. Gerald Cantor  
Curator in Charge*  
James David Draper  
*Henry R. Kravis Curator*  
Wolfram Koeppe  
*Marina Kellen French  
Curator*



Ellenor M. Alcorn  
Daniëlle O. Kisluk-  
Grosheide  
Jeffrey Munger  
*Curators*  
Elizabeth A. H. Cleland  
Clare Vincent  
Melinda Watt  
*Associate Curators*  
Yassana Croizat-Glazer  
*Assistant Curator*  
Paola D'Agostino  
*Senior Research Associate*  
Elena Carrara  
Tamara E. Schechter  
Elizabeth Sullivan  
*Research Associates*  
Sarah W. Mallory  
*Research Assistant*  
Erin E. Pick  
*Senior Administrator*  
Denny Stone  
*Senior Collections  
Manager*  
Melissa Smith  
*Assistant for  
Administration*  
Alisa Chiles  
*Collections Management  
Assistant*  
Marva Harvey-Walcott  
*Collections Assistant*  
Juan Stacey  
*Supervising Departmental  
Technician*  
Jacob D. Goble  
*Senior Departmental  
Technician*

### Greek and Roman Art

Carlos A. Picón  
*Curator in Charge*  
Seán Hemingway  
Christopher S. Lightfoot  
Joan R. Mertens  
*Curators*  
Kyriaki Karoglou  
*Assistant Curator*  
Debbie T. Kuo  
*Administrator*  
William M. Gagen  
*Collections Manager*  
Fred A. Caruso  
*Collections Specialist*  
Matthew A. Noiseux  
*Associate Administrator*  
Michael J. Baran  
*Administrative Assistant*  
Ava Forte Vitali  
*Collections Management  
Assistant*  
Maya Muratov  
*Research Assistant,  
part-time*  
John F. Morariu, Jr.  
*Supervising Departmental  
Technician*

Jennifer M. Soupios  
*Principal Departmental  
Technician*

### Islamic Art

Sheila Canby  
*Patti Cadby Birch Curator  
in Charge*  
Navina Najat Haidar  
*Curator*  
Maryam Ekhtiar  
*Associate Curator*  
Deniz Beyazit  
Martina Rugiadi  
*Assistant Curators*  
Marika Sardar Nickson  
*Senior Research Associate*  
Jean F. Tibbetts  
*Assistant for Administration*  
Ria Breed  
Vivek Gupta  
*Research Assistants,  
part-time*  
Annick Des Roches  
*Collections Manager*  
Michelle Ridgely  
*Associate for  
Administration*  
Julia A. Rooney  
*Administrative Assistant,  
part-time*  
Courtney A. Stewart  
*Senior Research Assistant*  
Tim Caster  
*Principal Departmental  
Technician*  
Douglas C. Geiger  
*Departmental Technician*

### Robert Lehman Collection

Dita Amory  
*Acting Associate Curator  
in Charge and  
Administrator*  
Alison Manges Nogueira  
*Assistant Curator*  
Debra Jackson  
*Assistant Administrator*  
Manus Gallagher  
*Principal Departmental  
Technician*

### Medieval Art and The Cloisters

Peter Barnet  
*Michel David-Weill  
Curator in Charge*

### MEDIEVAL ART

Helen C. Evans  
*Mary and Michael Jaharis  
Curator of Byzantine Art*

Melanie Holcomb  
Charles T. Little  
*Curators*  
Christine E. Brennan  
*Senior Research Associate*  
R. Theo Margelony  
*Associate Administrator*  
Thomas C. Vinton  
*Principal Departmental  
Technician*

### THE CLOISTERS

Barbara D. Boehm  
Timothy B. Husband  
*Curators*  
Leslie Bussis Tait  
Nancy Wu  
*Museum Educators*  
Emma Wegner  
*Assistant Museum  
Educator*  
Christina Alphonso  
*Administrator*  
Christine D. McDermott  
*Coordinator for  
Administration*  
Bianca A. Niggli  
*Administrative Assistant*  
Eileen Dirks  
*Group Reservations  
Assistant*  
Amber Dennis  
*Group Reservations  
Assistant, part-time*  
Deirdre Larkin  
*Managing Horticulturist*  
Andrew Winslow  
*Senior Departmental  
Technician*  
Carly B. Still  
*Assistant Horticulturist*  
Esme M. Webb  
*Gardener, part-time*  
Patricia A. Rooney  
*Usher, part-time*

### Modern and Contemporary Art

Sheena Wagstaff  
*Leonard A. Lauder  
Chairman*  
Sabine Rewald  
*Jacques and Natasha  
Gelman Curator for  
Modern Art*  
Rebecca A. Rabinow  
*Leonard A. Lauder Curator  
of Modern Art, Curator in  
Charge of the Leonard A.  
Lauder Research Center for  
Modern Art*  
Robert Nicholas Cullinan  
Marla Prather  
*Curators*  
Jane Adlin  
Ian Altevèer  
Jared Goss

Anne L. Strauss  
*Associate Curators*  
Kay Bearman  
*Senior Research Consultant*  
Christel Hollevoet-Force  
*Assistant Research Curator,  
part-time*  
Maureen Pskowski  
*Administrator*  
Cynthia Iavarone  
*Collections Manager*  
Sara K. McBride  
*Associate Manager for  
Friends Group*  
Catherine Brodsky  
Rebecca Tilghman  
*Collections Management  
Associates*  
Rebecca L. Ruderman  
*Associate for  
Administration*  
Anthony Askin  
*Supervising Departmental  
Technician*  
Sandie Peters  
*Principal Departmental  
Technician*  
Jeff Elliott  
Brooks Shaver  
*Senior Departmental  
Technicians*  
Mary Chan  
*Senior Research Assistant*  
Mary Clare F. McKinley  
Rachel Nelson  
Lori Zabar  
*Research Assistants,  
part-time*

### Musical Instruments

J. Kenneth Moore  
*Frederick P. Rose Curator  
in Charge*  
Jayson Kerr Dobney  
*Associate Curator and  
Administrator*  
Elizabeth B. Strauchen-  
Scherer  
*Associate Curator*  
Marian Eines  
*Associate for  
Administration*  
Pamela Summey  
*Administrative Assistant*

### Photographs

Jeff L. Rosenheim  
*Curator in Charge*  
Malcolm Daniel  
*Senior Curator*  
Douglas Eklund  
*Curator*  
Mia Fineman  
*Associate Curator*  
Karan Rinaldo  
*Senior Research Assistant*

Meredith Friedman  
*Collections Manager*  
Anna Wall  
*Collections Specialist*  
Myriam Rocconi  
*Associate for  
Administration*  
Predrag Dimitrijevic  
*Supervising Departmental  
Technician*  
Ryan Franklin  
*Departmental Technician*

### PHOTOGRAPH CONSERVATION

Nora Kennedy  
*Sherman Fairchild  
Conservator*  
Elisabeth Barro  
*Associate Conservator,  
part-time*  
Katherine C. Sanderson  
*Assistant Conservator*  
Georgia Southworth  
*Assistant Conservator,  
part-time*

### The Conservation and Scientific Research Departments

### Objects Conservation

Lawrence Becker  
*Sherman Fairchild  
Conservator in Charge*  
Pete Dandridge  
*Conservator and  
Administrator*  
Dorothy H. Abramitis  
Drew Anderson  
Mechthild Baumeister  
Linda Borsch  
Nancy C. Britton  
Ann Heywood  
Ellen Howe  
Jean-François de Lapérouse  
Marijn Manuels  
Pascale Patris  
Lisa Pilosi  
Kendra Roth  
Deborah Schorsch  
Jack Soutanian, Jr.  
Karen Stamm  
Donna Strahan  
Wendy Walker  
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Lucretia Kargère  
*Conservator, The Cloisters*  
Michele D. Marincola  
*Conservator, The Cloisters,  
part-time*  
Susana Caldeira  
Beth Edelstein  
Vicki Parry  
Carolyn Riccardelli  
*Associate Conservators*

Sarah McGregor  
*Associate Conservator,  
part-time*

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Christina Hagelskamp  
Daniel Hausdorf  
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Frederick J. Sager  
*Senior Conservation  
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*Conservation Preparator*  
Warren L. Bennett

Matthew Cumbie  
*Associate Conservation  
Preparators*

David A. Sastre Perez  
*Assistant Manager for  
Laboratories and Studios*

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*Assistant Administrator*  
Mary Ann Goldade  
*Administrative Assistant*

## Paintings Conservation

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*Sherman Fairchild  
Conservator in Charge*

George Bisacca  
Charlotte Hale  
Dorothy Mahon  
*Conservators*

Shawn Digney-Peer  
Isabelle Duvernois  
Cynthia Moyer

*Associate Conservators*  
Michael Alan Miller  
*Assistant Conservator*

Evan Read  
*Associate Manager  
of Technical  
Documentation*

Morgan Spatny  
*Administrator*

## Paper Conservation

Marjorie Shelley  
*Sherman Fairchild  
Conservator in Charge,  
Sherman Fairchild Center  
for Works on Paper and  
Photograph Conservation*

Rachel Mustalish  
Yana van Dyke  
*Conservators*

Angela B. Campbell  
Rebecca Capua

*Assistant Conservators*  
Valerie Faivre  
Marina Ruiz-Molina  
*Assistant Conservators,  
part-time*

Martin Bansbach  
*Senior Manager for  
Installation and Matting*

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*Administrator*

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*David H. Koch Scientist  
in Charge*

Silvia A. Centeno  
Mark Wypyski  
*Research Scientists*

Julie Arslanoglu  
Federico Carò  
Paolo Dionisi Vici  
Adriana Rizzo

Nobuko Shibayama  
Masahiko Tsukada  
*Associate Research Scientists*

Natalya Atlasevich  
Jaclyn Catalano  
Pablo Londero

*Research Associates*  
Katherine Blaney-Miller  
*Manager for  
Administration*

Lisa Chen  
*Associate Laboratory  
Coordinator*

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*Conservator in Charge*

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Kathrin Colburn  
Emilia Cortes

Janina Poskrobko  
*Conservators*  
Min Sun Hwang

Kristine Kamiya  
Olha Yarema-Wynar  
*Associate Conservators*

Ronnee Barnett  
*Associate Conservator,  
part-time*

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Giulia Chiostrini  
Yael Rosenfield

Kisook Suh  
*Assistant Conservators*  
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*Conservation Assistant*

Sarah Pickman  
*Assistant Administrator*

## Education

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*Frederick P. and Sandra P.  
Rose Chairman of  
Education*

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*Associate Museum Educator*

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*Administrator*

Carolyn A. Hamrak  
*Senior Financial Manager*

Marlene Graham  
*Senior Manager, Uris  
Center for Education*

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*Senior Managing Editor*  
Donna A. Rocco

*Senior Production Manager*  
Vivian Wick  
*Editor*

Aaron Griffin  
*Audio-Visual Specialist*  
Brian S. Berman

Rafael Cortes, Jr.  
Kobie Fowler  
Travis Kray

Pat Push  
William Sexton  
Thomas R. Shomaker

*Audio-Visual Specialists,  
part-time*  
Soo Hee H. Song

*Senior Coordinator*  
DeWayne Phillips  
*Senior Operations  
Coordinator*

Victoria Smolinsky  
*Coordinator for  
Administration*

David Russell  
*Financial Coordinator*  
Alexis Alvarado

*Senior Education  
Operations Assistant*  
Jose D. Mendez

Alberto Negron  
*Education Operations  
Assistants*

Hannah Botkin  
*Intern*

## Academic Programs

Marcie J. Karp  
*Managing Museum  
Educator*

Monica Mariño  
*Assistant Museum  
Educator*

Hannah Kinney  
*Education Programs  
Coordinator*

Erica Lohe  
*Education Programs  
Associate*

Cristina Garza  
*Education Programs  
Assistant*

## Gallery and Studio Programs

Jacqueline Terrassa  
*Managing Museum  
Educator*

Rebecca McGinnis  
Michael Norris

Alice W. Schwarz  
*Museum Educators*

Deborah Jaffe  
*Associate Museum  
Educator, part-time*

Michelle M. Hagewood  
Molly Kysar  
*Assistant Museum  
Educators*

Brittany Prieto  
*Education Programs  
Coordinator*

Jan M. Ingvalson  
*Education Programs  
Associate*

Marianna Siciliano  
Maya Valladares  
*Education Assistants*

Arianna Paz Chavez  
*Intern*

## Public and Exhibition Programs

Joseph Loh  
*Managing Museum  
Educator*

Jennifer Mock  
Karen Plemons  
*Assistant Museum  
Educators*

Kendra Tyson  
*Assistant Manager for  
Exhibition Programs,  
Digital Assets, and Archive  
Management*

Nicole Leist  
*Associate Education  
Programs Coordinator*

## School and Teacher Programs

William B. Crow  
*Managing Museum  
Educator*

David Bowles  
Elizabeth Gibbons  
*Assistant Museum Educators*

Claire E. Moore  
*Assistant Museum  
Educator, part-time*

Susan E. Weisbrod  
*Coordinator for Group  
Tour Fulfillment*

Katherine T. Abbey  
*Education Programs  
Assistant*

## Concerts & Lectures

Limor Tomer  
*General Manager of  
Concerts & Lectures*

Erin Flannery  
*Manager for  
Administration*

Debrina Handler  
*Programming Assistant,  
part-time*

Lesley Alpert-Schuldenfrei  
*Senior Manager, Promotion  
and Sales*

Ellen L. Holt  
*Assistant Manager for  
Ticketing*

Meryl Cates  
*Coordinator for Marketing*

Alethea Brown  
*Assistant Coordinator for  
Ticketing*

Amnon Freidlin  
*Marketing Assistant,  
part-time*

William Battaglia  
Teresa V. Cajigas  
*Box Office Aides, part-time*

Prentiss Kwabena Slaughter  
*Senior Manager,  
Production and Programs*

Marsha Reid  
*Production Coordinator*  
Rosa Hyde

*Assistant Manager, Front of  
House, part-time*  
Mikel Frank

*Stage Manager*  
Stephen Rotker  
*Assistant Stage Manager*

Rafael Cortes  
Mark Costello  
Eric Xu

*Audio-Visual Specialists,  
part-time*  
Andrea Camerota

Kathleen Harnig  
Hector Rivera  
James Sullivan

*Senior Ushers, part-time*  
Bebe Ahmad  
Faith I. Cooper

Martin Corbin  
Glenn Fleary  
Kelly J. Hernandez-Alonzo  
Elayne Horn

Rebecca Hunt  
Sarah A. Merchlewitz  
Judith Perlman

Lakshmi (Cass) Praitmraj  
Maria Rezk  
Rhoda Russell

Diana M. Stewart  
Michelle R. Volpe  
Jeanette Williams

Adrienne K. Yee  
Carol Zitrin  
*Ushers, part-time*

## The Libraries

### Thomas J. Watson Library

Kenneth Soehner  
*Arthur K. Watson Chief  
Librarian*

Linda Seckelson  
Daniel A. Starr  
*Museum Librarians*  
Margaret Black  
Tamara Lee Fultz  
Oleg Kreymer  
Naomi Niles  
Deborah Vincelli  
Min Xu  
*Associate Museum Librarians*  
Jared B. Ash  
Michael Carter  
Robyn Fleming  
Lisa M. Harms  
John Lindaman  
Dan Lipcan  
*Assistant Museum Librarians*  
Erika Hauser  
Leah L. High  
Tina Lidogoster  
Andrea Puccio  
*Librarians*  
Nancy B. Mandel  
*Manager for Library Administration*  
Tavia Fortt  
*Associate Manager, Technical Services*  
Holly Phillips  
*Assistant Manager for Acquisitions*  
Karen Williams  
*Assistant Financial Manager*  
Guinevere David  
Kate Sweeney  
Angela Washington  
*Senior Library Associates*  
William Blueher  
LuXuan Liu  
Catherine M. Paolillo  
*Library Associates*  
Elizabeth Legere  
Christina Manzella  
Maria Marshall  
*Library Associates, part-time*  
Jessica Ranne  
*Collections Associate*  
Ronald Fein  
*Supervising Departmental Technician*  
Ren Murrell  
*Principal Departmental Technician*  
Fredy Rivera  
Maria Schurr  
*Senior Departmental Technicians*

ROBERT GOLDWATER  
LIBRARY IN THE  
DEPARTMENT OF ARTS OF  
AFRICA, OCEANIA, AND  
THE AMERICAS

James Ross Day  
*Museum Librarian*

THE IRENE LEWISOHN  
COSTUME REFERENCE  
LIBRARY OF THE  
COSTUME INSTITUTE

Julie Tran Lê  
*Librarian*

THE ONASSIS LIBRARY  
FOR HELLENIC AND  
ROMAN ART IN THE  
DEPARTMENT OF GREEK  
AND ROMAN ART

Sarah Szeliga  
*Assistant Visual Resource Manager*

BOOK CONSERVATION

Mindell Dubansky  
*Museum Librarian*  
Jae Carey  
Yukari Hayashida  
*Senior Book Conservation Coordinators*  
Jenny Adolfson  
*Book Conservation Associate*

**Office of the Senior Vice President, Chief Financial Officer, and Treasurer**

Olena Paslawsky  
*Senior Vice President, Chief Financial Officer, and Treasurer*  
Holly Zielinskie  
*Financial Administration Manager*  
Sarah Oswalt  
*Associate for Administration*  
Rebekah Seely  
*Assistant for Administration*  
Lawrence S. Motz  
*Asset Liability Manager, part-time*

**Treasury**

Mary Benjamin  
*Chief Treasury Officer*

CASHIER'S OFFICE

Iris Billy  
*Cashier Analysis and Reporting Manager*  
Kimberly Moreno  
*Associate Cash Operations Manager*  
Bernadine Fitzgerald  
*Cash Operations Coordinator*

Claudia Florez  
Daniel McGuire  
*Associate Cash Operations Coordinators*  
Essie Elliot  
*Associate Cash Operations Coordinator, part-time*  
Charmaine B. Gayle  
*Assistant Cash Operations Coordinator, part-time*

INVESTMENT ACCOUNTING

Katherine DeMarco  
*Portfolio Accounting Manager*  
Steven Chang  
*Senior Investment Accounting Analyst*

PAYROLL

Sharon Inglese  
*Payroll Manager*  
Michele Maharaj  
*Senior Payroll Analyst*  
Gairy J. Blake  
*Payroll Analyst*  
Juana Sanchez  
*Senior Payroll Coordinator*

TREASURY AND CASH ACCOUNTING

Keri Cozzino  
*Senior Manager of Cash Accounting and Reporting*  
Andreas E. Hart  
*Senior Treasury Analyst*  
Meghan Bergman  
Alice Martin  
*Accounting Analysts*  
Johanna M. Warde  
*Associate Treasury Analyst*  
Ayana Dunlap  
*Assistant Treasury Analyst*

**Planning and Budget**

Christina Black  
*Chief Planning and Budget Officer*  
Maureen Burke  
*Deputy Chief Planning and Budget Officer*  
Katherine Brown  
*Manager for Planning and Budget*  
Karen Coen  
*Associate Manager for Planning and Budget*  
Jekaterina Judina  
*Senior Financial Analyst for Planning and Budget*

**Controller**

Michael Spatt  
*Controller*

ACCOUNTS PAYABLE

Ruth McCormack  
*Senior Accounts Payable Manager*  
Hortense Rutherford-Beckett  
*Assistant Manager*  
Michael Ramnarain  
*Associate Accounts Payable Analyst*  
Daniel Knox  
*Senior Accounts Payable Associate*  
Hannah Surujdeo  
*Accounts Payable Coordinator*

FINANCIAL REPORTING AND ACCOUNTING

Lucia V. Matthew  
*Manager of Financial Reporting and Accounting*  
Ruel A. Moulton  
*Senior Accounting Analyst*  
Henry Velasquez  
*Accounting Analyst*

REVENUE AND EARNED INCOME

Kuntal Joshi  
*Senior Manager of Revenue and Earned Income*  
Nancy Paredes  
*Senior Accounting Analyst*  
Amsi Tadesse  
*Assistant Travel Manager*  
Jermaine A. Charles  
Nicole Seales  
*Accounting Analysts*

**Shared Services**

Michael McBride  
*Senior Manager for Shared Services and Workday Project Manager*  
Patricia Fitzgerald  
*Project Manager, Workday Finance*  
Victoria Landmark  
*Manager for Shared Services*  
Richard Newburger  
*Manager of Sales Accounting and Control*  
Frelaisa Gomez  
*Senior Financial Coordinator*  
Carlos Mejia  
*Associate Financial Coordinator*

Mary Ann Adkins  
*Accounts Payable Manager*  
Jeannette Cordero  
*Accounts Payable Associate*  
Monica Sands  
*Accounts Payable Associate, part-time*

**Information Systems and Technology**

Jeffrey S. Spar  
*Chief Technology Officer*  
Jill Marcum  
*Associate Administrator*  
Sareen Patel  
*Administrative Assistant*

APPLICATIONS AND DATA SERVICES

Adam Padron  
*Manager of Applications and Data Services Group*  
John E. Higgins  
*Senior Application Developer*  
Danny Espinal  
*Database Administrator*  
Yuriy Grayfer  
*Database Developer*  
Andrew Allred  
Scott K. Murphy  
*Application Developers*  
Michael W. Johnson  
*Senior Systems Analyst*

INFRASTRUCTURE AND TECHNICAL SUPPORT

Steven R. Ryan  
*Manager of Technology Operations*

NETWORK AND DATA CENTER SERVICES

Gregory Bernard  
*Associate Manager of Server and Network Management*  
Michael Narine  
*Senior Network Security and WLAN Engineer*  
Robert Gerstle  
*Senior Network Operations Engineer*  
Avelino L. Williams  
*Data Center Operator and Wiring Technician*

SYSTEMS AND ACCESS MANAGEMENT

Adam J. Sonzogni  
*Associate Manager of Systems and Access Management*  
Kristin Penegor  
*Systems Administrator*

SYSTEMS ARCHITECTURE	Marina Tolkacheva <i>Programmer/Analyst</i>	PROCUREMENT	<b>Archives</b>	Helene Greenberg-Wyman <i>Senior Representative in Training and Special Projects, part-time</i>
Alan Greenwood <i>Senior Systems and Network Architect</i>	CONSTITUENT SYSTEMS	Richard Glendon <i>Associate Manager</i>	James Moske <i>Managing Archivist</i>	ADMISSIONS
TECHNICAL SUPPORT	Gary Goldstein <i>Supervising Analyst for Constituent Systems</i>	John Doyle	Adrianna M. Slaughter <i>Archivist</i>	Angel L. Figueroa <i>Associate Manager of Admissions and Administration</i>
Danny Rotondo <i>Associate Manager of Technical Support</i>	Lily Tabarovsky <i>Programmer/Analyst</i>	Doug Harrison <i>Associate Managers for Procurement</i>	Barbara W. File <i>Archivist, part-time</i>	Stephen Chiu <i>Assistant Manager of Admissions</i>
Rojah Peck	RETAIL COMPUTER SYSTEMS	Henry V. Artis	Melissa Bowling <i>Associate Archivist</i>	Cristina Ambroselli
Shaun Walwyn <i>Senior Technical Support Analysts</i>	Cynthia J. Ruperto <i>Retail Computer Systems and Training Manager</i>	Kooldeep Ramdassie	Celia Hartmann	Julia Jin <i>Associate Coordinators for Admissions</i>
Wojtek Batycki	Grzegorz Polakowski <i>Associate Retail Computer Systems and Training Manager</i>	Krista Rosario <i>Senior Procurement Agents</i>	Lawrence D. Weimer <i>Senior Associates for Archival Processing</i>	Irene Muentes <i>Senior Assistant for Admissions and Special Projects</i>
Michael Crimi <i>Technical Analysts</i>	Mark Z. Gonzales	RECEIVING	Arielle Dorlester <i>Assistant for Archival Processing</i>	Oliver Bottino
Adam Honen <i>Associate Technical Analyst</i>	Yi-Chen Lin <i>Associate Merchandise Systems Analysts</i>	Gary Gregg <i>Receiving Coordinator</i>	<b>Office of the Senior Vice President for Public Affairs</b>	Ji Wang-Nosek <i>Financial Assistants</i>
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Nicholas Cerbini <i>Senior Systems Engineer</i>	Richard Peterson <i>Manager of Office Services</i>	Lorenzo M. Esparraguera	Rebecca Schear <i>Associate Coordinator</i>	Jane Baraz
David J. Fiorenza <i>Desktop and Server Support Engineer</i>	MAIL SERVICES	Ricky Murrell <i>Messengers</i>	Kraig Smith <i>Assistant Administrator</i>	Adina Cabrera
Frederick O. Duemig, Jr. <i>Systems Engineer</i>	Joel Chatfield <i>Manager of Mail Services</i>	TRAFFIC AND FACILITIES	GOVERNMENT AFFAIRS	Tashiek Champean, Jr.
Patrick Moy <i>Senior Desktop and Server Administrator</i>	Nazmoon Jahoor <i>Associate Mail Services Coordinator</i>	Nestor Allas <i>Senior Traffic and Facilities Coordinator</i>	Thomas P. Schuler <i>Chief Government Affairs Officer</i>	Catherine Dominguez
Linda Barba <i>Desktop and Digital Publications Administrator</i>	Natalie Wright <i>Mail Services Assistant</i>	<b>Office of the Senior Vice President, Secretary, and General Counsel</b>	Inez Lambert <i>Senior External Affairs Associate</i>	Ignacio Fajardo
ENTERPRISE APPLICATIONS MANAGEMENT	Dominique Nyren	Sharon H. Cott <i>Senior Vice President, Secretary, and General Counsel</i>	Shadawn N. Smith <i>Government Affairs Specialist</i>	Marilyn Fassberg
Jerry Strauss <i>Manager, Application Support Group</i>	Pablo Orendain <i>Clerks</i>	Jeffrey N. Blair <i>Assistant Secretary and Senior Associate Counsel</i>	AUDIENCE DEVELOPMENT	Heather Fleming
Lawren E. Greene <i>Project Manager</i>	PRINTING SERVICES	Cristina Del Valle <i>Senior Associate Counsel</i>	Donna Williams <i>Chief Audience Development Officer</i>	Daney Forbes
MERCHANDISING SYSTEMS	Damaris Rosario <i>Assistant Manager for Printing Services</i>	Lisa Freeman Bagshaw	Christopher P. Gorman <i>Assistant for Administration</i>	Michael Genth
Raya Moskovich <i>Supervising Analyst for Merchandise Systems</i>	Paul Ortiz <i>Senior Coordinator</i>	Lee White Galvis	Katherine Nemeth <i>College Marketing Associate</i>	Jennifer Gil
W. Jeffrey Meyer <i>Senior Analyst for Merchandise Systems</i>	Felix Hernandez <i>Lead Multilith Operator</i>	Elena J. Voss <i>Assistant Counsels</i>	ADMISSIONS	Ellen Goodwin
Margaret M. Scalone <i>Senior Systems Analyst for Merchandising</i>	Cynthia Greene <i>Prepress and Color Coordinator</i>	Kirstie M. Howard	Katherine M. Howell	Jasmine Gregg
FINANCIAL SYSTEMS	Shaaron Marrero <i>Senior Typesetting Coordinator</i>	Rebecca L. Murray	Jonathan Hsieh	Donna Harrison
Johnnie Oliver <i>Associate Manager of Financial Systems</i>	Concepcion Ekmekciyan <i>Digital Print Copy Operator</i>	Linden Havemeyer Wise <i>Special Counsels, part-time</i>	Amber Johnson	Katherine M. Howell
Arnold Hom <i>Senior Analyst for Financial Systems</i>	Dennis Hernandez	Romy M. Vreeland <i>Manager, Board of Trustees, and General Counsel</i>	Elizabeth J. Knowlton	Jonathan Hsieh
	Jerry Stewart <i>Press Operators</i>	Ann C. Boardman <i>Coordinator for Acquisitions</i>	Pamela Koehler	Amber Johnson
	Gregg F. Berliner <i>Lead Bindery Operator</i>	Lili Burns <i>Executive Assistant</i>	Gail Kramer	Elizabeth J. Knowlton
	Frederick Caballero <i>Bindery Operator</i>	Christa L. Stephens <i>Associate for Board Affairs</i>	Kaitlyn Krieg	Pamela Koehler
		Maeve O'Donnell-Morales <i>Senior Legal Assistant</i>	Wilmer Leon	Gail Kramer
		Jake H. Calvert <i>Legal Assistant</i>	Taylor Lewis	Kaitlyn Krieg
			Michelle Li	Wilmer Leon
			Jessica Lynch	Kaitlyn Krieg
			Veronica Mas	Wilmer Leon
			Lyssa Matadeen	Taylor Lewis
			Michelle Meged	Taylor Lewis
			Lindsey Miscia	Michelle Li
			Andrew Mohammed	Jessica Lynch
			Martha J. Monroe	Veronica Mas
			Gladys Morris	Lyssa Matadeen
			Anna K. Mudd	Michelle Meged
			Markella Nash	Lindsey Miscia
			Clare I. Nolan	Andrew Mohammed
			Amanda Olsen	Martha J. Monroe
			Leana Ovadia	Gladys Morris
			Brett D. Palmer	Anna K. Mudd
			Yahui Pan	Markella Nash
			Janice Perez	Clare I. Nolan
			Anita N. Ramchan	Amanda Olsen
			Myrna Ramirez	Leana Ovadia
			Lauren Redding	Brett D. Palmer
			Angelina Rosado	Yahui Pan
			Justine Rosenthal	Janice Perez
			Pedro Santiago	Anita N. Ramchan

Susan Sauerbrun  
 Yanick Savain  
 Barbara Schubeck  
 Jami C. Shoop  
 Sonja Alisha Small  
 Jessica P. Snow  
 Sasha R. Tanner  
 Gilda Teutonico  
 Emily Turner  
 Alex J. Uyeno  
 Alex Vaynshtok  
 Daniel Velez  
 Leighana K. Waight  
 Stephanie Walden  
 Ashley Walker  
 Peggy Weiss  
*Visitor Services Assistants,  
 part-time*

**INFORMATION SERVICES**

Rika Nakaya  
*Manager of Great Hall and  
 Information Services*  
 Richard Carroll  
*Associate Coordinator of  
 Information Services*  
 Attila I. Deak  
*Senior Information Services  
 Assistant*  
 Zoraida Vanegas  
 Dan Wever  
*Information Services  
 Assistants*  
 Beth A. Henderson  
 Dennis Hsaio  
 Carolyn H. Kim  
 Amanda M. Kraemer  
 Nadiana G. Lopez  
 Bria Maynard  
 Joshua Niland  
 Maria Ortegon  
 Daniel E. Ramos  
 Samantha H. Rowe  
 Pamela E. Stolz  
*Visitor Services Facilitators,  
 part-time*

**SYSTEMS**

**ADMINISTRATION**

Hayden Wilson  
*Manager of Systems  
 Administration*  
 Courtney Glover  
*Associate Manager of  
 Systems Administration*

**TOURISM AND GROUP SERVICES**

John D. Hazelett  
*Associate Manager of  
 Group Services*  
 Motoki Endo  
*Financial Coordinator of  
 Group Services*  
 Lauren Russell  
*Coordinator of Group  
 Services*

Lance H. Posner  
 Maria C. Rhor  
 Kristen Vanderziel  
*Associate Coordinators of  
 Group Services*  
 James Spann  
*Tourism Associate, part-time*  
 Hilary S. Fitzpatrick  
 Kelly Gauvin  
 Carla Graham  
 Virginia M. Halpin  
 Heather L. Hayen  
 Laura Marte  
 Margaret O'Donnell  
 Carrie Sheppard  
 David A. Thomas  
*Visitor Services Assistants,  
 part-time*  
 Andrew P. Deitz  
 Kenneth J. Murphy  
 Johnathan R. Neal  
 Mauricio A. Portillo, Jr.  
 Elizabeth R. Sheehan  
 Mary Young  
*Visitor Services Facilitators,  
 part-time*

**VISITOR SERVICES,  
 THE CLOISTERS**

Keith A. Glutting  
*Manager of Visitor Services*  
 Michael Ostergren  
*Coordinator of Visitor  
 Services*  
 Jody Litman  
*Assistant Visitor Services  
 Coordinator, part-time*  
 Drew E. Bucilla  
 Christopher J. Goodale  
 James A. Lemoine  
 James Levinsohn  
 Catherine Listi  
 Victoria Melendez  
 Robert Pinnock  
 William Quinlan  
 Kevin Takasato  
 Daniel Tsai  
 Irene Warro  
*Visitor Services Assistants,  
 part-time*

**Office of the Senior  
 Vice President for  
 Marketing and  
 External Affairs**

Cynthia L. Round  
*Senior Vice President for  
 Marketing and External  
 Affairs*  
 Jennifer A. Cuminale  
*Assistant Administrator*

**Communications**

Elyse Topalian  
*Vice President for  
 Communications*

Ann Matson  
*Communications  
 Manager*  
 Mary Flanagan  
 Alexandra Kozlakowski  
 Naomi Takafuchi  
 Egle Żygas  
*Senior Press Officers*  
 Nancy Chilton  
*Senior Press Officer and  
 Adviser to The Costume  
 Institute, part-time*  
 Cionin I. Lorenzo  
*Senior Production  
 Coordinator*  
 Jessica J. Salzer  
*New Media Coordinator*  
 Mikaela Dilworth  
*Associate Coordinator*  
 Terence Edelman  
*Assistant for  
 Administration*

**ADVERTISING AND  
 MARKETING**

Jennifer Oetting  
*Senior Manager for  
 Advertising and  
 Marketing*

**Internal  
 Communications**

Mary Arendt  
*Manager of Internal  
 Communications,  
 part-time*  
 Samantha Dillard  
*Senior Editorial  
 Coordinator*

**Market Research**

Karin Grafström  
*Market Research  
 Manager*  
 Christina Schwindhackl-  
 Harchol  
*Assistant Manager for  
 Visitor Research*  
 Margaret J. Choo  
*Assistant Market Research  
 Coordinator*

**Tourism Marketing**

David Filipiak  
*Tourism Marketing  
 Manager*  
 Carly M. McCloskey  
*Tourism Marketing  
 Coordinator*  
 Elaine Kilden  
*Tourism Representative,  
 part-time*

**Office of the  
 Vice President for  
 Development and  
 Membership**

Nina McN. Diefenbach  
*Vice President for  
 Development and  
 Membership*

**Development**

Stephen A. Manzi  
*Chief Development Officer  
 for Individual Giving*  
 Christine S. Begley  
*Senior Deputy Chief  
 Development Officer for  
 Government and  
 Foundation Giving*  
 Pamela J. Butler  
*Senior Deputy Chief  
 Development Officer for  
 Planned Giving and  
 Administration*  
 Christopher J. Hughes  
*Deputy Chief Development  
 Officer for Research and  
 Strategic Planning*  
 Kristin M. MacDonald  
*Deputy Chief Development  
 Officer for Events*  
 Sarah Higby  
*Deputy Chief Development  
 Officer for Corporate  
 Programs*  
 Amy O'Reilly Rizzi  
*Deputy Chief Development  
 Officer for The Fund for the  
 Met*

Young K. Bae  
*Senior Development Officer  
 for Corporate Annual  
 Programs*  
 Lesley Cannady  
*Senior Development Officer  
 for Government and  
 Foundation Giving*  
 Geoffrey Cestaro  
*Senior Development Officer  
 for Systems*  
 Heather A. Gallagher  
*Senior Development Officer  
 for Prospect Research*  
 Katherine Lyons Witt  
*Senior Development Officer  
 for Individual Giving*  
 Kristin Martin McGuire  
*Associate Administrator*  
 Anna S. Chiumenti  
*Development Officer for  
 Planned Giving*  
 Aiza Keesey  
*Development Officer for  
 The Apollo Circle and  
 Travel Program*  
 Bradley Wright  
*Development Officer for the  
 Capital Campaign*

Daphne B. Birdsey  
 Katharine Dobie  
 Lucia Giordano  
 Alexandra L. Lambert  
 Dana Lawless  
 Ellie F. Novak  
 Rebecca L. Rutherford  
 Nicole Wilson  
*Associate Development  
 Officers*  
 James Dreiss  
*Assistant Development  
 Analyst*  
 Mary K. Allen  
 Elisa G. Thompson  
*Assistant Development  
 Officers*  
 Caroline A. Ashley  
 Evelin M. Chabot  
 Kimberly Chey  
 Elizabeth C. Gordon  
 Doreen Ho  
*Development Associates*  
 Clary Delano  
 Allison Logan  
 Morgan Martin  
 Nicole Reiner  
 Kasia A. Vincunas  
 Nicole E. Weindling  
 Bridget K. Wright  
*Development Assistants*  
 Kathryn E. Fortlouis  
*Deputy Chief Development  
 Officer for E-philanthropy,  
 part-time*  
 Felicia H. Blum  
*Associate Development  
 Officers, part-time*

**Membership**

Lisa S. Krassner  
*Chief Membership Officer*  
 Emilio Caballero  
*Deputy Chief Membership  
 Officer for Information  
 Systems*  
 Daniel Vincent  
*Deputy Chief Membership  
 Marketing Officer*  
 Allison E. Sokaris  
*Deputy Chief Membership  
 Officer for Special Events*  
 Nicholas DeVogel  
*Senior Membership Officer  
 for Onsite Sales and  
 Services*  
 Jessica Hirschey  
*Membership Analyst*  
 Lisa Musco Doyle  
*Membership Officer for  
 Events and Programs*  
 Nitasha A. Kawatra  
*Membership Officer for  
 Marketing*  
 Betty Lalicata  
*Membership Officer for  
 Information Systems*



Peter Beard  
 Roberta Haynes  
 Jennifer Piro  
 Marissa A. Wendolovske  
*Assistant Membership  
 Officers*  
 Mary Taylor  
*Assistant Membership  
 Officer for Volunteers*  
 Marcia C. Chang  
 Natasha Joukovsky  
 Bridget A. Kluger  
*Senior Membership  
 Associates*  
 Lynne Argento  
 Jessie Deo  
*Membership Associates*  
 Leonarda Di Mauro  
*Membership Services  
 Assistant*  
 Alexandra R. Oppenheim  
*Assistant for Administration*  
 Robert A. Clarke  
 Teekawati Kisson  
 Mary McCann  
*Administrative Assistants*  
 Mary Schilero  
*Assistant Membership Officer  
 for Volunteers, part-time*  
 Dayana Asenjo  
 Khalid W. Burgan  
 Anne Murray  
*Membership Associates,  
 part-time*  
 Lois Blume  
 Sara Bower  
 Larissa Hall  
*Membership Services  
 Assistants, part-time*

### Special Events

Bronwyn Keenan  
*Deputy Chief Special  
 Events Officer*  
 Vanessa Hagerbaumer  
*Senior Special Events Officer*  
 Libby Spears  
*Assistant Special Events  
 Officer*  
 Anais Disla  
*Special Events Coordinator*  
 Elizabeth C. Lan  
 Cara L. Sanders  
*Associate Special Events  
 Coordinators*

### Office of the Vice President and General Manager of Merchandise and Retail

Brad Kauffman  
*Vice President and General  
 Manager of Merchandise  
 and Retail*  
 Hazel Washington  
*Executive Assistant*

### Merchandise Development and Planning

David Wargo  
*General Merchandise  
 Manager*  
 INVENTORY PLANNING  
 AND ALLOCATION  
 Catherine Higham  
*General Manager,  
 Inventory Planning and  
 Allocation*  
 Miho Adams  
*Senior Planning and  
 Reporting Analyst*  
 Deborah Katus  
 Cherisse Straw  
 Kurt Truong  
 Frances Willing  
*Senior Inventory Planners*  
 Carl Belgrave  
 Nandini Ratnam  
 Robert Schneider  
*Inventory Allocation  
 Specialists*  
 Darcel Anderson  
*Associate Inventory  
 Allocation Specialist*  
 Elizabeth Williamson-  
 Crittenden  
*Traffic Manager*

### PRODUCT DESIGN

Ruben Luna  
*General Manager of  
 Product Design*  
 Sandra Wiskari-Lukowski  
*Senior Design and Research  
 Specialist*  
 Sangeetha Kowsik  
*Senior Designer*  
 Sarah M. Parke  
*Designer*  
 SeoYeon Lee  
 SoYoun Whang  
*Assistant Product Designers*  
 Kathleen Paton  
*Product Copy Editor*

### PRINTED PRODUCT, CHILDREN'S PRODUCT, AND ART SUPPLIES

Stefanie Levinson  
*Divisional Merchandise  
 Manager*  
 Andrew J. BeauChamp  
 Will Lach  
*Product Development  
 Managers*  
 Allison K. Sands  
*Buyer, Children's Product  
 and Art Supplies*

Mahin Kooros  
*Production Manager*  
 Kim Cordero  
*Senior Assortment Planner*  
 Mary Wong  
*Senior Production  
 Specialist*  
 Victoria Gallina  
 Gillian Moran  
*Production Specialists*  
 Glendalys Sosa  
*Associate Production  
 Specialist*  
 Miriam M. Tribble  
*Associate Product  
 Development Manager*  
 Henry Casey  
*Associate Editor*  
 John Murphy  
*Assistant Buyer*

### JEWELRY, ACCESSORIES, AND GIFTS

Cassandra Nash  
*Divisional Merchandise  
 Manager*  
 Karen Klink  
 Michael C. Nachbar  
*Product Development  
 Managers*  
 Margaret M. Davis  
*Associate Product  
 Development Manager*  
 Ronald Street  
*Senior Manager, 3-D  
 Imaging, Molding, and  
 Prototyping*  
 James Jacouzzi  
*Senior Assortment Planner*  
 Krista Rauth  
 Rita Soghanyemezian  
*Senior Production  
 Specialists*  
 Jeffrey P. Weber  
*Production Specialist*  
 Denis M. DeProssino  
 Julia Temesy-Armos  
*Associate Production  
 Specialists*  
 Daniela Holban  
*Associate Category  
 Specialist*

### Merchandising Administration

Elizabeth Stoneman  
*Senior Manager of  
 Merchandising  
 Administration*

### BOOK BUYING

Marilyn Jensen  
*Manager and Book Buyer*  
 Douglas Kopsco  
*Assistant Buyer*

### Retail Marketing and Publicity

Jody Malordy  
*General Manager of  
 Marketing and Publicity*

### PUBLICITY

Narmeen Husain  
*Publicity Manager*

### MARKETING

Janice Herrmann  
*Senior Manager, Direct  
 Marketing*  
 Alex Pritsker  
*Manager, Online  
 Marketing*  
 Matt Leskovic  
*Marketing Analyst*  
 Ching-I Chia  
*Associate Marketing  
 Manager, E-commerce*

### CREATIVE

Meredith Ballen-  
 Brownstein  
*Senior Manager, Creative  
 and Production*  
 Heather Shaw  
*Manager of Graphic Design*  
 Allison Bixby  
*Editor*  
 Lila S. Allen  
*Assistant Creative Manager*

### E-COMMERCE

Rachel Clements-Walker  
*Manager of E-commerce  
 Content and Platform  
 Development*  
 Rebecca A. Rosenblatt  
*E-commerce Operations  
 Manager*  
 Winnie Cheng  
*E-commerce Content and  
 Merchandising Manager*  
 Jon Paul Milostan  
*Associate Manager,  
 E-commerce Content and  
 Merchandising*

### Retail Store Operations

Will Sullivan  
*General Manager, Retail*  
 Cathryn Leon  
*Senior Manager, Retail  
 Store Operations*  
 Rochelle Calvanese  
*Administrative Assistant*

### VISUAL MERCHANDISING

Kathy Mucciolo Savas  
*Senior Manager, Visual  
 Merchandising and Store  
 Design*  
 Allison Rachlis  
*Associate Manager, Visual  
 Merchandising and Store  
 Design*  
 Noriko Sugiura  
*Associate Graphic Designer,  
 Visual Merchandising and  
 Store Design*  
 Buster Seccia  
*Assistant Visual  
 Merchandising Coordinator*  
 Allison Boesch  
*Visual Merchandising  
 Assistant, part-time*

### MAIN GIFT SHOP

Benjamin Hansen  
 Michael Hladky  
 Carolina Morales  
*Senior Store Managers*  
 Mohammed Uddin  
 Patrick T. Valentine  
*Store Managers*  
 Michael C. Helt  
 Carmen Irizarry  
 Ana L. McCullough  
 Nicholas Plummer  
 Desiree L. Thurman  
*Store Coordinators*  
 Leila Bondoc  
 Lorraine C. Engelman  
 Charlotte C. Facey  
 Jacqueline Griffith  
*Assistant Store Coordinators*  
 Israt Jahan  
 Ceibert Malcolm  
 Nicholas A. Montana-  
 Walkonis  
 Henry O. Romero  
 Rosa M. Solis  
*Senior Store Group Leaders,  
 part-time*  
 Brittany Arnold  
 Katelyn Boyd  
 Susan Chung  
 Alfonso Clark  
 Brittany Giles  
 Georgine Herb  
 Thelma A. Jackson  
 Faraha S. Khan  
 Elizabeth Kortakis  
 Steven Proffitt  
 Leanice L. Richardson  
 Jonta S. Sanders  
 Ray J. Singh  
 Reshma A. Soodeen  
 Barbara H. Sussman  
 Aaron A. Valentin  
*Store Group Leaders,  
 part-time*  
 Joanna Abolafia  
 Jean V. Alba

Malaika S. Ali  
Diana Araiza  
Joanne M. Boccia  
Kevin Brantner  
Maria Dulce Castillo  
Shirley Chapin  
Scott A. Clevens  
Alexandria Dano  
Jason P. Dipnarinesingh  
Charlotte L. Feldman  
Rita G. Fitzgerald  
Ling Fong  
Cynthia P. Franz  
William G. Garcia  
Charmaine M. Grant  
Marianne Herde  
Marianne Hong  
Ricardo R. Howell  
Elizabeth T. Kaemmerle  
Britawny Karlosky  
James P. Kilroy  
Jordan C. Levine  
Yolanda Llanos  
Mila M. Luna  
Marisa Malaga  
Keith S. Mannion  
Kathryn G. Mansure  
Claudia Marino  
Kathryn Marks  
Rudolph C. Martorella  
Michael Masucci  
Peter E. Maxwell  
Yvette B. McArthur  
Sheila Metcalf  
Ayelet B. Montero  
Marion Osmani  
Rosanna C. Plasencia  
Sultana Rahman  
Nadya A. Richards  
Maren Ryan  
James P. Scott  
James Slevin  
Jennifer R. Solomon  
Helene R. Steinhauer  
Dilara Wadud  
Eva Wolff  
Regina Zvoma  
*Senior Store Salespersons,  
part-time*  
Melinda Alvarado  
Victor Ayala  
Larry Ballena  
Rajeev Chattoo  
Ian Carlos Crawford  
Dianne Davis  
Cory Duma  
Marguerite D. Franco  
Bradley Hamilton  
James M. Kay  
Damien Marzocchi  
Zoe Mintz  
Catherine Olson  
Leander Pascall  
Amanda Richards  
Monique Robinson  
Fernando Santacruz  
Adam Tchorzewski  
Daanish Tirmizi  
*Store Salespersons,  
part-time*

#### STOCK SERVICES

John Colombo, Jr.  
Tariq Elahie  
*Assistant Store Managers*  
David T. Pettie  
Frantz M. Sannon  
*Senior Store Group Leaders,  
part-time*  
Sam Branman  
Jacqueline Springer  
Elizabeth A. Young  
Christopher R. Yuen  
*Senior Store Stockpersons,  
part-time*

#### THE CLOISTERS

Sheryl Esardial  
*Store Manager*  
Raina Roe  
*Assistant Store Manager*  
Jennifer McAuliffe  
Adeka Stupart  
*Senior Store Salespersons,  
part-time*

#### KENNEDY AIRPORT

Simon Mo  
*Senior Store Manager*  
Noowbasie Hossein  
*Assistant Store Coordinator*  
Monique HoSang  
Danny C. Jofat  
Emily Narainasami  
Haneeb Sabree  
*Senior Store Salespersons,  
part-time*

#### LAGUARDIA AIRPORT

Carolyn A. Messina  
*Store Manager*  
Nicole Y. Moragne  
*Store Group Leader,  
part-time*  
Richard Mena  
James Puccio  
Yvonne Torres  
*Senior Store Salespersons,  
part-time*

#### NEWARK LIBERTY AIRPORT

Jose E. Pina Leyva  
*Store Manager*  
Ricardo Hernandez  
*Assistant Store  
Coordinator*  
Brianna L. Guterra  
*Store Group Leader,  
part-time*  
Shah Begum  
Cristina Yanez  
*Senior Store Salespersons,  
part-time*  
Jose Miguel Matir Rosa  
*Store Salesperson, part-time*

#### ROCKEFELLER CENTER

Maureen McGrath  
*Senior Store Manager*  
Luis Feliciano  
*Store Manager*  
Pedro Lucas  
Karen Sonn  
*Store Coordinators*  
Sandra Fukawa  
Tiemoko Toure  
*Assistant Store Coordinators*  
Hilda Rivera  
*Store Group Leader,  
part-time*  
Adelina Batallones  
Laura Lynn Coleman  
Marilyn Conroy  
Mary Curry  
Nalini Dhanraj  
Jean Dierks  
Sandra Erickson  
Maureen Gillis  
Ilona Miller  
Lucienne Murtha  
Elaine Norman  
Magaly Ochoa  
Bozana Rublek  
Cecilia Sassi  
Olga Szabo  
Stephanie Terril  
Barbara Tomei  
Janifer Youmans  
Leslie R. Zivic  
*Store Salespersons,  
part-time*  
Luis Negron  
*Senior Store Stockperson,  
part-time*  
Noel M. Jabrica  
Johnny Ng  
Malcolm Valentine  
*Store Stockpersons,  
part-time*

#### Finance, Operations, Systems, and Wholesale

Ken Weinstein  
*General Manager of  
Merchandising, Finance,  
Operations, and Systems*

#### SALES FINANCIAL

Azhar Ali  
*Senior Manager of  
Merchandising Systems*  
Brian Symons  
*Senior Manager of  
Inventory Control*  
Frank Helmrich  
*Manager of Transactional  
Support*  
Bersuze Leblanc-Saint-Jean  
*Associate Transactional  
Support Analyst*  
Wilson Liu  
*Business Analyst*

#### WHOLESALE

Kristin Magnuson  
*Manager*  
Kristina Parrinello  
*Associate Account  
Manager*

#### FULFILLMENT CENTER

Assumpta Sweeney  
*General Manager of  
Logistics*  
Satrohan Mahadeo  
*Associate Operations  
Manager*  
Dennis Ruggiero  
*Associate Shipping and  
Receiving Manager*  
Robin Bullard  
*Coordinator*  
Janée Jones  
*Customer Service  
Coordinator*  
Stacy Mahon  
*Customer Service and  
Finance Coordinator*  
Sheila McLoud  
*Coordinator, Security Area*  
Anthony Gillies  
*Assistant Fulfillment  
Coordinator*  
Laura McHugh  
*Assistant Coordinator for  
Administration*  
Perry Brown  
*Assistant Coordinator for  
Shipping and Wholesale  
Fulfillment*  
Cory G. Mayes  
*Assistant Quality Control  
Coordinator*  
Elroy Martinez  
*Stockperson*  
Jesus Medina  
*Superintendent*  
Joyset Garnes  
Rita Giudice  
Andrea Ifill  
*Assistant Coordinators,  
part-time*  
Oleg Teves  
*Driver, part-time*  
Eileen Fitschen  
Daria Smith  
*Clerks, part-time*  
Reinaldo Armstrong  
Mallory Crump  
Francis Fennelly  
Louise Gordon  
Patricia Lowe  
Elroy Martinez, Jr.  
Oscar V. Ogando  
Elisa Rodriguez  
Bryan Small  
Charles Stone  
Paul H. Zagajeski  
*Stockpersons, part-time*

#### Office of the Vice President for Construction and Facilities

Tom A. Javits  
*Vice President for  
Construction and  
Facilities*  
Joseph A. Shatoff  
*Manager of Special Projects  
and Strategic Planning*  
Deborah Gul Haffner  
*Environmental Health and  
Safety Manager*  
Renee Bussiere  
*Manager of Office  
Renovations*  
Jennifer D. Hinckley-  
Baglia  
*Assistant Manager of Office  
Renovations*  
Kara Thomas Oliver  
*Executive Assistant*

#### CONSTRUCTION

Eric W. Hahn  
*General Manager for  
Construction*  
Luisa Ricardo-Herrera  
*Deputy Manager for  
Construction Services*  
Stephen J. Mezzo  
*Mechanical, Electrical,  
and Plumbing Project  
Manager*  
Philip Tharel  
*Architectural Project  
Manager*  
Mahan Khajenoori  
*Associate Project Manager*  
Kelly A. Del Valle  
*Administrative Coordinator*

#### FINANCIAL AND ADMINISTRATIVE SERVICES

Paul V. Cunningham  
*Manager for Financial  
and Administrative  
Services*  
Gina M. Pampena  
*Associate Manager for  
Financial and  
Administrative Services/  
Facilities*  
Laura Scognamiglio  
*Associate Manager for  
Financial and  
Administrative Services/  
Capital*  
Catherine Chesney  
Carotenuto  
*Capital Projects Coordinator*

**Buildings**

Tom Scally  
*Buildings General Manager*  
Linda Forchetti  
*Administrative Coordinator  
for Buildings*

**BUILDINGS MANAGEMENT**

Gerard A. Dengel  
*Associate Buildings  
Manager, The Cloisters*  
Michael D. Dominick  
*Associate Buildings  
Manager, Infrastructure*  
Gordon Hairston  
*Associate Buildings  
Manager, Maintenance*  
Taylor Miller  
*Associate Buildings  
Manager, Exhibitions*  
William Q. Brunson  
*Assistant Buildings  
Manager, Maintenance*  
Agnes P. Minns  
*Assistant Buildings  
Manager, Administration*  
Crayton Sohan  
*Assistant Buildings  
Manager, Rigging*  
Maria Nicolino  
*Assistant Project Manager*  
Lena Smajlaj  
*Assistant Manager,  
Custodial*  
Merryl M. Jamison  
Edward Ortiz  
George Poulis  
*Floor Managers/Custodial*  
Henry E. Celestin  
Rashida A. Johnson  
William Ng  
*Associate Building  
Coordinators*

**ENGINEERING  
MANAGEMENT**

Lawrence Kellermueller  
*Senior Manager of  
Engineering Services*  
William Foley  
*Manager for Engineering  
Operations*  
Eric Wrobel  
*Associate Engineering  
Manager, Electrical*  
Maik Atlas  
Peter Merendino  
Nicholas R. Torres  
*Assistant Engineering  
Managers*  
Valerie Morgan  
*Assistant for  
Administration*

**CARPENTRY**

Vadim Danilov  
*Supervising Maintainer*  
Solomon Azaraev  
Rameshwar Kissoon  
Daniel Olson  
Oneil Robinson  
Amar Sukhmandan  
Salvatore Vaina  
*Maintainers*

**CUSTODIAL SERVICES**

Carl Coleman  
Derek May  
Kenneth Smith  
*Supervising Maintainers/  
Cleaners*  
Haresh Bhagroo  
Maria Den Uijl  
George Gauthier  
Prentiss Harmon  
Jose Reyes  
Theresa Wilson  
*Maintainers/Cleaners*  
Sabrie Ahmetaj  
Carol Ana Arriola  
William Barbor  
William Barton  
Qualis Blackett  
Yolanda M. Bollin  
James Boomer  
Jamaine Brown  
Tyrone Brown  
Delvon Caldwell  
Judy J. Chen  
Swee Khim Cheong  
Claude Cherilus  
Bruce Clarke  
Bernard Clesca  
Juan Correa  
Leon De Leon  
Santos Deida  
Christopher Den Uijl  
Alexander Diaz  
Mark A. Dickinson  
Giovanni Domino  
Eric D. Facey  
Cesar Flores  
Lae-Tisha Forde  
Norman Gayle  
Edgardo Gomez  
Walter Goolsby  
Colin Gordon  
Lawrence Green  
Warren Gruel  
George Hampton  
Phillip Harris  
Fontinel Harry  
Danielle Holcomb  
Kaleem Hussain  
Kevin Jackson  
Daryll Johnson  
Nellierose J. Jordan  
Nadira Kumar  
Channon R. Lilly  
Pablo Lopez-Ospina  
Leovigildo Luna

Havindra Mahabir  
Calixto Martinez  
Wilson Martinez  
Anthony A. McKay  
Angel D. Melo  
Freddie Mendez  
Rose Miller  
Vadim Mitin  
Pepper Montague  
Patrick Murray  
Kreshnik Narkaj  
Leze Ndoci  
James Neff  
Sammy Nelson  
Jims J. Olivier  
Laura Palomo  
Reyna Paredes  
Carline Paris  
Eric Persaud  
Arthur J. Polendo  
Angelito Pualengco  
Gopal Ramdhanie  
Stephen Reilly  
Ruben Rivero  
Andres Rosado  
Israel Sanchez  
Mahendranauth Seenarine  
Tamika Serrano  
Angjelina Shkoza  
Anica Simion  
Valentine Simoni  
Kampta Singh  
Khemraj Singh  
Carlos Sosa  
Edward Stanton  
Michael Sump  
Shankar Thorat  
Nadine Toots  
Carmen Torres  
Edgard Torres  
Kathy Valdes  
Franklyn Velez  
Abdu A. Vettikkathu  
Nelson Villatoro  
Stanley Walker  
Tyrone Walsh  
Anthony Wright  
Marlo Yambao  
Vitore Zefi  
*Assistant Maintainers/  
Cleaners*

**CUSTODIAL SERVICES,  
THE CLOISTERS**

Selvin Tapia  
*Supervising Maintainer/  
Cleaner*  
Gabriel Chevez  
Dianne Fitzgerald  
Robert Romero  
*Assistant Maintainers/  
Cleaners*

**ELECTRIC SHOP**

Saul Cohen  
*Supervising Maintainer*  
Paul Diaz  
Greg Piscitello

Ricardo Serrano  
Ismael Vargas  
Jason S. Wallenstein  
Dariusz Zablotny  
*Maintainers*

**ENGINEERING SHOP**

Brian O'Connor  
Oscar Rivera  
Mike Valencia  
*Supervising Maintainers*  
Gurdatt Bissessar  
Jenerro Bollin  
Chandrabhan Chandlall  
Christopher Donegal  
Matthew R. Evanac  
Duane Hunter  
Edward Jelic  
Thomas Jewels  
Krishna Lachhman  
Reginald F. Murrell, Jr.  
Corsi Norniella  
Ramon Paredes  
Benita Perez  
Conrado Quintero  
Sahupaul Shiwram  
Peter Sotiropoulos  
*Maintainers*  
Julio Garcia  
Daniel Jardine  
Rupert Massop  
Bhikramadit Misir  
Paula Uribe  
*Assistant Maintainers*

**ENGINEERING,  
THE CLOISTERS**

Chabilall Narsayah  
*Supervising Shop Foreman*  
Devendra Mahadan  
Hector Medina  
*Maintainers*

**HORTICULTURE**

Ferida Coughlan  
*Maintainer*

**LAMPING SHOP**

Levent Oklu  
*Supervising Maintainer*  
Colm Feehan  
William Lopez  
Andrzej Poskrobko  
Prabhu Shiwamber  
Wayne Tong  
*Maintainers*

**MACHINE/MILLWRIGHT  
SHOP**

Abdool Ali  
*Supervising Shop  
Foreman*  
Marcel Abbensetts  
Miroslaw Mackiewicz  
*Maintainers*

**PAINT SHOP**

Howard Halpin  
*Supervising Shop Foreman*  
Fernando Cipriano  
Francesco D'Elia  
Alex McGregor  
Juan Suarez  
*Maintainers*

**PLEXI SHOP**

Sean Thomas  
*Supervising Maintainer*  
Pietro Giordano  
Michael McRae  
Thomas G. Zimmerman  
*Maintainers*

**PLUMBING SHOP**

Rawle Campbell  
*Supervising Maintainer*  
Kyle Allen  
Frank Pizzolo  
Mikhail Plyas  
*Maintainers*  
Richard J. Kletzky  
*Assistant Maintainer*

**RIGGING SHOP**

Ray Abbensetts  
*Supervising Maintainer*  
Raouf Ameeraly  
Michael Doscher  
Michael Guercio  
Todd Rivera  
Derrick Williams  
*Maintainers*

**ROOFING SHOP**

Patrick D. Ryan  
*Supervising Maintainer*  
Marvin Aranda  
Adrian Cruz  
Noel Fernandez  
Jason Raso  
*Maintainers*

**VEHICLE EXPENSE**

John Mayers  
*Supervising Maintainer*  
Ed Cramer  
Vincent Lauria  
*Maintainers*

**Security Department**

John Barelli  
*Chief Security Officer*  
Jose Rivero  
*Manager of Security*  
Sean Simpson  
*Senior Associate Security  
Manager*

John Packert	Robert Trumbull	Louis Colon	Ronald Huang	Thomas Ng
Mario Piccolino	Richard Wheeler	Andrew Constable	MD Hussain	Abaline Nieves
<i>Associate Security Managers</i>	Eliko Yefre	Pamela Cooper	Nguyen Huynh	Lawrence Nowicki
David Canu	Kristina Zefi	Thomas Cordeiro	Gennady Inkateshta	Phillip G. O'Connor
Edward Devlin	<i>Senior Supervising Security</i>	Juan D. Correa	Eric Isacson	Kevin F. O'Leary
Leslye Saenz	<i>Officers</i>	Joseph Cortazzi	Logan Jacobsen	Mitchell S. Ocean
Ana M. Tolentino	Thomas Murphy	Rachel V. Cowart	Carole Jamison	Roger Ohanian
<i>Assistant Security Managers</i>	Brian Pryor	David Crane	Marek Jamroz	Serafina Ordaz
Aimes Vasquez	Vera Qehaja	Rafael Cuesta	Aaron Jeter	Luis Ospina
<i>Security Coordinator</i>	Peter Sharkey	Bardhok Cukaj	Christopher Jones	George Pabi
Sean Begley	Jillian Solorzano	Alfred Cukalla	Andrew Joor	Deborah Palmer
<i>Administrative Assistant</i>	Jean Villefranche	James Cunningham	Hubert A. Joseph, Jr.	Allan Palomo
Izabella Dudek-Haffner	<i>Supervising Security</i>	Margaret Curanovic	Farizan Kalloo	Ines Pandelli
<i>Senior Dispatcher</i>	<i>Officers</i>	Desire Dahie	Jaisingh Kandhai	Andrew Passantino
Olivia Boudet-Pasek	Edward Acquaviva	Tuddy David	Atal Kapoor	Sandy Paul
Paul McHale	Kossi Adjivanou	Ricardo De La Espada	Silvia Karamanoleva	Ann Peck
<i>Dispatchers</i>	Komlan Agbodji	Clark Delbrune	Damian Katz	Edward Penny
Guido Alvarez	Sunday Agbonlahor	Carlos Delgado	Henry Keteku	Njazi Peqini
Diana Amezquita	Mosammat Akhter	Reineke Den Uijl	Anton Khavin	Steven Perelli
Dennis Clerkin	Ashraff Ali	Joseph DeSantis	Jeff Khazan	Churraman Persaud
Lambert Fernando	Syed Ali	Jean Dietz	Mintradawa Khelawan	Lennox Peterson
Sharon Fitzpatrick	Jocelyn Alleyne	Lincoln Dipnarinesingh	Antonio Kho	Joseph Piscopia
Carlos Goyco	Peter Altescu	Nikolai Dmitriev	Mykhaylo Khomyn	Alexander Pogorelyy
Richard Haffner	Francis Amar	Larry Docdocil	Bebe Kishun	Jorge Polanco
Emanuel Hiles	Abdelmonem Amin	Dhuarata Doda	Zef Kolaj	Michael Powell
Christopher Howell	Lisette Anderson	Thomas Donovan	Bozena Konefal	David Preniszni
Michael Kochan	Charles Andresen	Naseeb Dookie	Yevgeny Kotlyar	Alrenzo Pressley
Edlira Luca	Mark Andrews	Adrian Duka	Dusan Krajan	Albert Pride
Gregory K. Mann	Vladimir Anichkin	Frazier Dyyon	Carla Kraus	Lenore Prince
Gary W. Miles	Masoomah Ansari	Jose Egasan	Kimberle Kutch	Mohammed Rahimi
Michael A. Mitchell	Konstantin Antonovsky	Hasan Fall	Anthony LaHara	Khandker Rahman
Antonio Nicolino	Kenneth H. Applebaum	Alfred Farrar	Louisa Lam	Boris Rakhimimov
Nicholas L. Ricevuto	Raul Arce	Jorge Figueroa	William Landolfi	Ponciano Ramirez
Fabricio Trejos	Ivan Arocha	Eugene Fiore	Edwin Lanuza	Annie Rik-Prashad
Felix Velazquez	Danusca Badek	Rafael Flores	Megan Laughner	Matthew Rodman
Terrance Walker	Anneliese Badke	Gustavo Fondeur	Vincenza Lauria	Louis Romero
Colin B. Wallace	Jae Bai	Ozzie Forney	William Law	Evelyn Rosa
Thomas Walsh	David Barney	Iryna Forostyan	Lia Lebedeva	Marisela Rosenberg
Michael Wozniak	Orpha Bessey	Anthony Foster	Emilie Lemakis	Michael Rozenblit
<i>Associate Dispatchers</i>	Perry Bialow	James Frawley	Anthony Lenzo	Rebecca Rudolph
Raoul Baptiste	George Bistransin	Henry Freeman	Irina Levitskaya	Gilberto Ruiz
<i>Assistant Dispatcher</i>	Astride Blaise	Anthony Galluccio	Mark List	Ryuji Saita
Haitham Abdullah	Andrea Blas-Paredes	Thomas Gallucio	Fateh Lohani	Catalina Salazar
Yvette Anzaldua	Harris Bleckley	Gerlando Gangarossa	Valentino Lopez	Hardat Sallick
Fabian Berenbaum	John Bolton	Geraldine P. Garcia	Yohan Lozano	Paul Salow
John Camperlengo	Christopher Boynton	Joey Garcia	Thomas Luckey	Chris Sangiovanni
J. Kelly Canzoneri	Patrick Bringley	Raul Garcia	Joseph Manasherov	Crescenzo Sangiovanni
Joseph Colon	Katherine Brooks	Yonel Georges	Charles Maniscalco	Thanavut Sankanung
Lourdes Colon	Adelaide Browne	James Gilbert	Apolonio Martinez	Robert Schirmer
Joseph Conte	Dominique Brysselbout	Aleksander Gjoni	Aung Maw	Laurie Schnee
Jose Cotti	Keo Bun	Dave Gluzman	Marie McAuliffe	John Schopfer
Cane Dojcilovic	Ferdinand Burghoffer	David Godfrey	Daniel McCabe	Ellen Schulz
Kevin Franke	Jaime Cabanban	David Gould	Dave McDonald	Frank Serrano
Garrett Gardell	Giancarlo Calicchio	Michael Grant	John McLoughlin	Maureen Shanahan
Randolph Harris	Owen S. Caliento	Nicolas Gregoire	John Meda	Julie Shapiro
Erik Haynes	Matthew Callinan	Marvelyn Gregorio	Miriam Mendez	Yan Shkolnik
John Healy	Anthony Camarda	Mark Gross	Derek Miles	Sharmaine Small
Christian Hudon	Michele Camisa	Roland Guignard	Pamela Miller	James Smith
John Leung	David Campbell	Okyun Han	George Mittag	Seunarine Sohan
Raymond Marmo	Nathalie Carmant	Wilbert Harding	Chris J. Molluso	Luz Solarte
Phillip McRae	Philip Carpo	Ritva Haukema-Truesdell	Fanny Mon	Matthew Sommer
Mary Meda	James Castiglione	Luce Haxhari	Norha Monroy	Barbara Spina
Herman Merino	Jorge Castro	Roza Haxhari	Winston Moriah	Vitaliy Starostin
Richard Mirabile	Maureen Catbagan	Barry Hayden	Jamie Moriarty	Gerassimos Stathatos
Mark Norton	Wah Yuen Chang	Gerald Hazzard	Sugey Mosquera-Medina	Barry Steely
Jose Ortega	Shamim Chowdhury	Patricia Healy	Mustafa Muhammad	Dmitri Stepa
Qamil Osmani	Wayne Chua	Lynn Heinbach	Albert Mulder	Alex Stoliarov
Drew Samuels	Cheick Cisse	Peter Hoffmeister	Stephen Naidu	Matt Stueck
Athir Shayota	Phillip Clepper	Myrtle Holmes	Daniel Nelson	Thomas Sukhu
Moonasar Sohan	Thomas Cobbinah	William Hrabar	Meldine Nelson	Robert Surowiec

John Sylvester  
Paola Tavarez  
Patricia Taylor  
George Teodorescu  
Alfred Thomas  
Jacinto Tolentino  
Irina Tolmacheva  
Justin Torres  
Sergei Tratsevski  
Cesar Turcios  
Raphael Uwechie  
Michael Valentine  
Alberto Valerio  
Michael Varley  
John Velez  
Nanette Villanueva  
Michael Villarosa  
Glennva Walwyn  
Heather Warner  
Leslie Watson  
Sarah E. Wauchope  
Owen Weber  
Ethan Weinheimer  
Adam Weldon  
Cody Westphal  
Joanna R. White  
Cindy Williams  
Gladstone Williams  
Mark Willis  
John Windbiel  
Michelle Wladich  
Yat Kwong Wong  
Calvin L. Wright  
Nathan Wright  
Tadeusz Wroblewski  
Peter Zapryluk  
*Senior Security Officers*  
Marcello Accardo  
Joseph B. Adriano  
Ali Amin  
Jessi Atwood  
Hannibal R. Banks  
Maria Katrina Basilio  
Andre Bent  
Herman Best  
George E. Blatch  
James Boyett  
Michael Boylan  
Timothy Brandoff  
Ryan Brown  
Izaora Bulica  
Nick Byron  
Maria Sonia Cabrera  
Levent Cakar  
Michael S. Carlino  
Tom Cassidy  
Jessica A. Chan  
Royce Chin  
Vincent Chin  
Heleni A. Christodoulou  
Ariel E. Churnin  
Abigail N. Clarke  
Ryan R. Compton  
Tiffany Cooper  
Nadia D. Cruz  
Jorge X. Delgado  
Lydia Demidova  
Iara C. Diaz  
Joshua Diaz  
Charles Dixon

Hisayo Dordick  
Remi El  
Yesenia Escobar  
Anthony O. Fagbore  
Maura Falfan  
Aileen Fernandez  
Julian Fernandez  
Richard A. Figueroa  
Peter Fox  
Jessica Frias  
Nirmal A. Gajadhar  
Rachel G. Galbreath  
Brian Galderisi  
Stan Gamel  
David Garcia  
Matthew Geiger  
Emmett E. Goodman  
Florence N. Governali  
Richard G. Gray  
Cameron Gregg  
John Greiner  
Manuel P. Guerrero, Jr.  
John D. Hazard  
Carl A. Hedges  
Zach Hewitt  
Tyler Hixson  
Jareth Holub  
Christopher T. Hood  
Elizabeth B. Hudman  
Sarah M. Huffard  
Marietta D. Huzar  
Noha Inderawes  
Cenon Inocent  
Terrence Jablonski  
Simone A. Jackson  
Angela M. Jennings  
Michael F. Jennings  
Jeremy P. Johnson  
Nia P. Jones  
Kouassi Ketemepi  
Armia Khalil  
Kim M. Kimball  
Sara M. Krcha  
Natasha Kucic  
Harvey Lackey  
Bonnie Laessig  
Maria Lauren Lambiris  
Adam M. Langlois  
William D. LaRue  
John Lentz  
Felicia A. Lingenhol  
Daniel A. Loor  
Maraya Lopez  
Brandon Louk  
Gregory Mamczak  
Jamie Maroulakis  
Timothy J. Martineau  
Matthew J. Martinez  
Sharon McKenzie  
Wayne McLamb  
Catherina Messier  
Yekaterina P. Meykson  
Morgan A. Minch  
Soroush M. Moghadam  
Edward Moore  
Kenneth Murphy  
Alexander Nalpantidis  
Bernardo C. Navarro Tomas  
Martine Daniele Ndeng  
Dylan O'Brien

Christopher O'Toole  
Meghan Oare  
Kristen R. Ouimet  
Peter E. Paolucci  
Priscilla Parsard  
Anthony Pignalosa  
Megan M. Poepsel  
Saifur Rahman  
Michael Ramistella  
Ryan M. Redka  
Paul J. Riccobono  
Jeffrey Rosen  
Pavol Roskovensky  
Michael A. Saldate  
Jason C. Saleem  
Mikhail A. Sedov  
Mark A. Shaw  
Philip J. Sherman  
Christopher Singh  
Naveen Singh  
Ryan W. Siskar  
Andrew Smereck  
James Smith  
Colby W. Somerville  
Jedediah Spatz  
Nadia A. Tadrous  
Kader Tall  
Paul Tchamambe  
George Tinta  
Inna Tkach  
Richard A. Urciuoli  
Frances L. Vincent  
Ross O. White  
Obi Wilson  
Tommy Wu  
Sheralyn N. Younge  
Christopher Zenner  
*Security Officers*  
Nedal Abdel-Jabbar  
Betsuaye Abia  
Steve Browne  
Warren Bruce  
Patrick Collison  
Francesco Destro  
Edriseu Forbes  
Shurald Forde  
Mary Ann T. Galvin  
Nora J. Hamilton  
Curtis Horne  
Victor Kan  
Edward Lamouth  
Andrea Lawrence  
Edward Leonard  
Rogelio Maclang  
Christopher Marlow  
Fredrick McCampbell  
Jose Muchaypina  
Ola Ogunbodede  
Angel Rivera  
Ken Romeo  
Michael P. Scholz  
Michael Schur  
Eric Scott  
Kingsley Stanley  
Michael Sturm  
Alfredo Torres  
William Vance  
Benny Williams  
Billy Zias  
*Senior Special Officers*

Maricela Chavez  
Kayode C. Enunekwu  
Shevon M. Haywood  
Dontay A. Swain  
*Special Officers*  
Terrence Long  
Shawn Murphy  
Patrick Rogan  
George Schwemmer  
Brendan Sheehy  
Eugene Weiss  
William Westfield  
*Senior Fire Safety Officers*  
Daniel J. Massa  
*Fire Safety Officer*  
Vincent Verga  
*Supervising Security Departmental Technician*  
Michael Lombardo  
*Principal Security Departmental Technician*

#### INSTRUMENTS/ ELECTRONIC SHOP

Basil Pascall  
*Supervising Maintainer*  
Jan Bierowicz  
Sonja Eklund  
*Maintainers*

#### LOCKSMITH SHOP

Harrison J. Riley  
*Supervising Maintainer*  
Robert Giamanco  
*Assistant Maintainer*

#### SECURITY, THE CLOISTERS

Theodosios Kypriotis  
*Associate Manager of Security*  
William Necker  
*Assistant Manager of Security*  
Harold S. Jones  
*Chief Supervising Security Officer*  
Margarita James  
Gerald Kaye  
Anthony Lang  
Robert Oberkehr  
Bernard Rowan  
Alfredo San Diego  
George Spencer  
Vijaia Suraj  
*Senior Supervising Security Officers*  
Stephen Bach  
*Supervising Security Officer*  
Hannibal Bourne

Claire Charles  
Frank Nunez  
Tabarka Omowale  
Robert Sihatman  
Octavio Solano  
Sean Turner  
Niran Venus  
*Senior Special Officers*  
Christopher Andrews  
Ivette Caballero  
Veronica Clough  
Howard Comeau  
Ezekiel Ebinum  
Kenneth Hesselbacher  
Melvin Johnson  
Alphonse Kiaku  
Eric Miller  
Chris Muenchinger  
Paul Murray  
Leila Osmani  
Jorge Rivera  
Tomas Romero  
Stephen Schier  
*Senior Security Officers*  
Cesar A. Lopez  
Hector B. Marroquin  
Ryan W. McGillick  
Eurydice Roman  
John J. Rousseau  
*Security Officers*  
William J. Miranda  
*Special Officer*

#### Volunteer Organization

Nancy Staniar  
*Volunteer Chair*  
Ruth Henderson  
*Manager of Volunteer Activities*  
Gloria Abrams  
*Librarian*  
Jean Marie Cho  
Laura Conley  
Alice Geller  
Carolyn Grossner  
Rachel Kalnicki  
Betsy Lane  
Danielle Parker  
Milton Sherman  
Sharon Spellman  
Susan Turner  
Faith Wittner  
*Program Chairs*

#### Emeriti

Philippe de Montebello  
*Director Emeritus*  
Dorothea Arnold  
*Curator Emerita, Egyptian Art*  
Everett Fahy  
*Curator Emeritus, European Paintings*  
Wen C. Fong  
*Curator Emeritus, Asian Art*



Prudence O. Harper  
*Curator Emerita, Ancient  
 Near Eastern Art*

Colta Ives  
*Curator Emerita,  
 Drawings and Prints*

Marilyn Jenkins-Madina  
*Curator Emerita,  
 Islamic Art*

Julie Jones  
*Curator Emerita, Arts of  
 Africa, Oceania, and  
 the Americas*

Nobuko Kajitani  
*Conservator Emerita,  
 Textile Conservation*

Christine Lilyquist  
*Curator Emerita,  
 Egyptian Art*

Helmut Nickel  
*Curator Emeritus,  
 Arms and Armor*

Richard E. Stone  
*Conservator Emeritus,  
 Objects Conservation*

James C. Y. Watt  
*Curator Emeritus,  
 Asian Art*

H. Barbara Weinberg  
*Curator Emerita,  
 The American Wing*

William D. Wixom  
*Curator Emeritus,  
 Medieval Art and  
 The Cloisters*

### Senior Research Scholars

---

Susan J. Allen  
 Kevin Avery

Barbara B. Ford  
 Johanna H. Hecht  
 Elizabeth J. Milleker  
 Oscar W. Muscarella  
 Elena Phipps

Suzanne G. Valenstein  
*Research Scholar*

### Staff Retired During the Year July 1, 2012, to June 30, 2013

---

Benjamin Akakpo  
*Senior Security Officer,  
 Security, The Cloisters*

Alberto Apono  
*Maintainer, Instrument/  
 Electronics Shop*

James Beckwith  
*Senior Security Officer,  
 Security, Day Guardianship*

Ronald Boyer  
*Senior Supervising Security  
 Officer, Ancillary Security  
 Expense*

Patricia A. Coman  
*Benefits Generalist, Human  
 Resources*

William Conklin  
*Budget Analyst,  
 Merchandising and  
 Publicity, Sales Financial,  
 Merchandising Finance*

Felix Cotto  
*Assistant Stage Manager,  
 Concerts & Lectures*

Anthony Cruz  
*Senior Special Officer,  
 Security, Night  
 Guardianship*

Laszlo Cselenszky  
*Maintainer, Engineering  
 Shop*

Alibert Davies  
*Senior Security Officer,  
 Security, Day Guardianship*

Arthur De Guzman  
*Senior Security Officer,  
 Security, Day Guardianship*

Joyce Denney  
*Assistant Curator, Antonio  
 Ratti Textile Center*

Raymond Fortier  
*Senior Security Officer,  
 Security, Day Guardianship*

Christine Gartelman  
*Associate Human Resources  
 Manager, The Distribution  
 Center*

Jeffrey Johnson  
*Store Manager, Main Gift  
 Shop*

Julie Jones  
*Andrall E. Pearson  
 Curator in Charge, Arts of  
 Africa, Oceania, and the  
 Americas*

Ivan Koev  
*Senior Security Officer,  
 Security, Day Guardianship*

Vincent Lewis  
*Maintainer, Masonry Shop*

John Loder  
*Senior Coordinator for  
 Ticketing, Concerts &  
 Lectures*

Arnold Ludmer  
*Senior Security Officer,  
 Security, The Cloisters*

Chatnarine Mahabir  
*Supervising Maintainer,  
 Engineering Shop*

John McCormack  
*Maintainer, Registrar*

Theresa Noel  
*Senior Security Officer,  
 Security, Day Guardianship*

Stella H. Paul  
*Senior Manager of  
 Interpretive Audio  
 Program, Media  
 Production Department*

Dennis Pearce  
*Senior Fire Safety Officer,  
 Security Department*

Joseph Peknik III  
*Principal Departmental  
 Technician, Musical  
 Instruments*

Hazel Rodriguez  
*Lecturer, Education*

Richard Solis  
*Assistant Maintainer/  
 Cleaner, Custodial Services,  
 The Cloisters*

Masako Watanabe  
*Senior Research Associate,  
 Asian Art*

### Staff Organizations

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Angela B. Campbell  
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THE METROPOLITAN MUSEUM OF ART

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The Museum wishes to thank particularly: Mayor Michael R. Bloomberg; City Council Speaker Christine C. Quinn; Chair of the City Council Finance Committee Domenic M. Recchia, Jr.; Chair of the City Council Cultural Affairs, Libraries, and International Intergroup Relations Committee Jimmy Van Bramer; Comptroller John C. Liu; First Deputy Mayor Patricia E. Harris; Commissioner of Cultural Affairs Kate D. Levin; Commissioner of Parks and Recreation Adrian Benepe; Manhattan Borough President Scott M. Stringer; City Council Member Daniel R. Garodnick; City Council Member Robert Jackson; City Council Member Melissa Mark-Viverito; and other members of the New York City Council.

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