

Report from the Director and the President

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 Fipping 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