

# Report from the Director and the President

For the third year in a row, The Metropolitan Museum of Art welcomed more than six million visitors, a clear testament to the public's ongoing excitement for the Museum's collections, exhibitions, and programs. We were also tremendously pleased that The Cloisters, the Museum's branch dedicated to the art and architecture of the Middle Ages, celebrated unprecedented attendance over the fiscal year, coinciding with its seventy-fifth anniversary. Fiscal year 2014 also saw major achievements on a number of fronts, reflecting our commitments to world-class scholarship, greater accessibility, and engaging with a worldwide community. As this Annual Report was going to press, the Museum opened the newest of New York City's major public spaces, the David H. Koch Plaza, located in front of our main building. We look forward to the plaza providing a warm and welcoming entry to the Museum for our visitors from around the world in fiscal year 2015 and beyond.

Among the year's high points was the opening last May of another new space, The Costume Institute's Anna Wintour Costume Center, following a two-year renovation and complete reconfiguration. A source of learning and inspiration, the space—which includes 4,200 square feet of exhibition galleries, a conservation laboratory, collection storage, and a library—was officially opened by First Lady Michelle Obama at a ribbon-cutting ceremony.

The Long-Term Feasibility Study that was begun in fiscal year 2012 by the firm Beyer Blinder Belle Architects & Planners LLP initiated the process of thinking about our entire facility and how best to allocate the Museum's physical resources in the coming decades. The study was completed this year, and the initial phase of the first project—a plan for renovating the Museum's Lila Acheson Wallace Wing—began with the formation of the ad hoc Trustee Architect Selection and Design Committee.

We also began an audience engagement study this year. The results of this initiative, which is being undertaken with assistance from the Wolff Olins agency, will help us expand our reach and relevance. Both the long-term feasibility study and the audience engagement study will help shape the plans for all of our spaces, including the Whitney Museum of American Art's Marcel Breuer–designed building when the Metropolitan begins its occupancy next year. These studies are also instrumental to the development of the five-year Strategic Plan that the Museum began in fiscal year 2014 and expects to complete this fall. The Strategic Plan addresses the Museum's most pressing needs and will guide its future progress.

On the digital front, in addition to attracting more than 40 million visits to our website in fiscal year 2014 and exponentially greater reach through social media channels, we continued to build on robust online programming. This year we completed the award-winning series *82nd & Fifth*, which featured personal perspectives on works of art in our collection by 100 curators. We also introduced two additional new web features inspired by our collection—*MetCollects*, highlighting new gifts and acquisitions, and *One Met. Many Worlds.*, presenting the collection in eleven languages through an innovative interpretive lens. The growth of our online publications resource, *MetPublications*, reached the milestone of 1,500 titles in fiscal year 2014 and is one of the most-visited sections of the website.

The Museum continued its award-winning program of print publications with twenty-nine new titles, including groundbreaking exhibition catalogues on artists ranging from Jean-Baptiste Carpeaux (French, 1827–1875) to Balthus (Balthasar Klossowski, French, 1908–2001), and on topics spanning Chinese ink art, medieval German treasures, Hindu-Buddhist sculpture, and the fashions of Charles James (American, born Great Britain, 1906–1978). In addition to other scholarly print catalogues, the Museum released its *Guide* in four new languages (German, Russian, Korean, and Arabic) and produced two digital publications: an e-version of the *Guide* and an online catalogue of the Cesnola Collection

of Cypriot stone sculpture. For a full list of the Museum's publications from fiscal year 2014, see pages 71–84.

A significant achievement in the Museum's ongoing efforts to engage with the global community was the inaugural Global Museum Leaders Colloquium (GMLC), held at the Metropolitan this past April. The two-week conference for museum leaders primarily from Asia, Africa, and Latin America provided opportunities for sustained group discussion on various facets of museum management—from curatorial and conservation work to the new challenges and opportunities in marketing, development, and digital technology.

The year's many achievements were attained amid another exceptional exhibition program. The range of art and cultures represented in our galleries enabled the Museum to celebrate old and new masters, mount groundbreaking exhibitions, and continue to activate the collection through fresh perspectives on historical material. A more detailed review of those offerings, along with the full range of the Museum's activities in fiscal year 2014, appears below. For a detailed discussion of the Museum's financial results for the year, see the "Report of the Chief Financial Officer" on pages 90–93.

## Acquisitions

Fiscal year 2014 brought a number of noteworthy acquisitions. In September 2013, just months after the announcement that Leonard A. Lauder had promised his unparalleled collection of seventy-eight Cubist works of art to the Metropolitan, he donated funds to support the Department of Modern and Contemporary Art's acquisition of another Cubist masterpiece, *The Village* by Fernand Léger (French, 1881–1955). The painting, which represents a pivotal moment in the evolution of Cubism, is thought to be one of the last paintings made by Léger before World War I. In this work, painted on coarse canvas, Léger merged the past with the present, depicting historical architecture with the most contemporary means of expression.

For the Department of Asian Art, the Museum acquired last fall the outstanding Arthur and Charlotte Vershbow Collection of Japanese Illustrated Books from the seventeenth to the nineteenth century. Artists represented in the collection include Kitagawa Utamaro (1753?–1806), Katsushika Hokusai (1760–1849), and Utagawa Hiroshige (1797–1858), who are best known today for their woodblock prints, but who also excelled at illustrations for deluxe poetry anthologies and popular literature. The Metropolitan now has a superb collection of Japanese books to complement its excellent holdings in paintings and prints from the Edo period (1615–1868).

A magnificent canvas by Charles Le Brun, *Everhard Jabach (1618–1695) and His Family*, was acquired for the Department of European Paintings. A landmark in the history of French portraiture, it depicts the family of a major financial figure and one of the most important collectors in seventeenth-century Europe. His collection of paintings and drawings was sold to the French Crown and now forms the core of the Musée du Louvre, Paris. The acquisition transforms the Metropolitan Museum's collection by adding a defining work both for art history and for cultural and political history.

For the Department of Medieval Art and The Cloisters, the Museum acquired four exceptional Late Byzantine icons depicting the Baptism and the Anastasis from the life of Christ, Saint John the Theologian with his scribe Prochoros, and Saint Nicholas. Painted around 1400 and most likely on the island of Crete, these icons are examples of the origins of the Cretan/Byzantine tradition that would come to influence El Greco (Domenikos Theotokopoulos, Greek, 1540/41–1614). Careful cleaning by our outstanding conservators has revealed the original brilliance of the paintings and their untouched gold grounds.

Through the Museum's acquisition of a work that was commissioned during the reign of King Njouteu, which spanned the turn of the last century in Cameroon, the Department of the Arts of Africa, Oceania, and the Americas has received an object that played a central role in the Kingdom of Bansa's rites of succession during the first half of the twentieth century. Titled *Throne of Njouteu: Royal Couple*, this ceremonial seat of office was carved from a single piece of wood and then wrapped in fabric covered with glass beads. Its subject is a king and his consort who stand at the summit and back of a circular seat that is supported by a caryatid leopard.

For The American Wing, the Museum acquired an important and evocative group of objects from eighteenth-century Mexico, including a rare suite of five devotional paintings on copper by Nicolás Enríquez (1704–1790) and a coverlet (*colcha*) embroidered with personifications of the four parts of the world. These astonishingly well-documented works were created for a Spanish-born merchant resident of Mexico City and illuminate spiritual aspirations born of two continents and tastes formed at the nexus of converging networks of trade that connected every part of the globe.

One of the finest and most elegant porphyry vessels to have survived classical antiquity was also acquired in fiscal year 2014. In antiquity, porphyry was highly regarded as a sumptuous royal stone because its purple color was associated with the regal and, in Roman times, was the imperial hue that symbolized rank and authority. This acquisition for the Department of Greek and Roman Art is of the utmost rarity.

In June, the Museum acquired for the Department of Photographs a splendid group of sixty-four occupational portraits by Irving Penn (American, 1917–2009), one of the most prolific and influential photographers of the twentieth century. The portraits date from 1950–51 and are from the artist's *Small Trades* series, in which he honors the daily lives of working men and women.

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

### Exhibitions

Leading off this year's strong exhibition program was the first presentation of contemporary art at The Cloisters. Part of a yearlong celebration of The Cloisters' seventy-fifth anniversary, "Janet Cardiff: The Forty Part Motet" featured a sound installation by Canadian artist Cardiff (born 1957) of her reworking of a sixteenth-century forty part motet by British composer Thomas Tallis (ca. 1510–1585). A wonderful complement to Cardiff's work at the Museum's main building was "Medieval Treasures from Hildesheim," which showcased masterpieces from St. Mary's Cathedral in Hildesheim, Germany, a collection of one of the most complete surviving ensembles of church furnishings, reliquaries, and treasures in Europe, all made between 1000 and 1250.

Another fall season highlight, "Interwoven Globe: The Worldwide Textile Trade, 1500–1800" united works from across the Museum with international loans to tell an important story that unfolded during the golden age of European navigation, when textiles often acted as direct currency for spices and other goods. The story of the modernization of the ancient glassblowing tradition was told in "Venetian Glass by Carlo Scarpa: The Venini Company, 1932–1947," which presented nearly three hundred works by the influential Italian architect Scarpa (1906–1978). "Silla: Korea's Golden Kingdom" introduced this fascinating and complex culture of ancient Korea through spectacular gold regalia, exquisite Buddhist art, and other works created between A.D. 400 and 800, many of which had never before been shown in the United States. Another fall exhibition, "Balthus: Cats and Girls—Paintings and Provocations," was the first American show of the artist's work in thirty years and included, in addition to his celebrated series of portraits, a number of small ink drawings that had never before been exhibited.

The first retrospective in the United States of jewelry by acclaimed designer Joel A. Rosenthal (American, born 1943), "Jewels by JAR," was a highlight of the winter season and featured more than four hundred pieces. The exhibition "William Kentridge: The Refusal of Time," marked

the U.S. premiere of a new Museum acquisition, a twenty-seven-minute meditation on time and space and the artist's intellectual life.

The Museum has long been known as a leader in the field of Asian art, so it was a delight to be able to present a major loan exhibition of contemporary Chinese art, "Ink Art: Past as Present in Contemporary China." Through seventy works in various media, it showed how artists born in a rapidly modernizing China continue to find inspiration in the country's artistic and cultural past.

The aesthetic and cultural impulses behind the creation of statuettes with American western themes was explored in "The American West in Bronze, 1850–1925." Another highlight of the winter season, the show included sculptures by the influential Frederic Remington (American, 1861–1909), among others. Winter's "Piero della Francesca: Personal Encounters" was a focused presentation on the devotional paintings of a major figure of the Renaissance, bringing together for the first time four of Piero's works meant for private worship.

Groundbreaking exhibitions were among the highlights in spring as well. A major retrospective of the gifted and passionate nineteenth-century sculptor Jean-Baptiste Carpeaux was the first large show devoted to the artist in forty years and stood out for its presentation of not only sculptures, but also preparatory drawings and paintings. With spring's "Lost Kingdoms: Hindu-Buddhist Sculpture of Early Southeast Asia, 5th to 8th Century," the Museum's world-renowned Department of Asian Art mounted the first international loan exhibition that included a significant number of national treasures lent by the governments of Cambodia, Vietnam, Thailand, Malaysia, and, for the first time ever, Myanmar.

The annual installation on The Iris and B. Gerald Cantor Roof Garden this year was part garden maze and part modernist skyscraper facade. Presenting the work of Dan Graham (American, born 1942) in collaboration with Swiss landscape architect Günther Vogt (born 1957), the installation engaged with issues of urbanity and public space, and the viewer's own experience within each.

Another spring and summer tradition is the annual Costume Institute exhibition, this year's presenting the life and work of Charles James, the legendary twentieth-century Anglo-American couturier who designed with a sculptor's eye and scientist's logic. This show was especially significant as it inaugurated the new exhibition galleries in the Anna Wintour Costume Center on the Museum's ground floor.

Fiscal year 2014 included many other noteworthy exhibitions. For the full list, see the Exhibitions and Installations section starting on page 85.

### Education and Concerts & Lectures

Among their many activities, Education and Concerts & Lectures continued their commitment to reestablishing the Metropolitan Museum as a place for the dynamic exchange of ideas, renewed artist engagement, and the examination of the creative process. In fiscal year 2014, more than 28,000 events drew approximately 700,000 participants representing an increasingly new and diverse audience. A highlight for Concerts & Lectures was the outstanding TEDxMet event, which engaged a range of speakers and performers from both inside and outside the Museum. More events prominently featured living artists, who participated actively and offered their unique perspectives. Notable was the second performing-artist residency awarded to the artist collective Alarm Will Sound, which collaborated on numerous projects with curators, educators, and staff throughout the Museum. Of the 36,000 visitors who attended a Concerts & Lectures ticketed program, fifty-one percent had never before attended a concert or lecture at the Museum. And, among these visitors, more than 450 children attended concerts for one dollar each in addition to the full-price ticket of their accompanying adults.

In Education we further augmented our art-making programs to allow visitors to experiment and develop creatively in response to the collections and exhibitions, often together with practicing artists. In addition to these expanded offerings, visitors of all ages and abilities enjoyed an astonishing range of programs exploring art and cultures from around the globe. We continued to see more visitors engaging in art-making programs, such as Drop-in Drawing and Teen Experiments, which both experienced increased attendance by approximately thirty

percent over the previous year. The number of K–12 educators who took part in workshops and other events at the Museum and online increased by more than fifty percent over fiscal year 2013 thanks to continuing active outreach. A full discussion of Education and Concerts & Lectures appears on pages 63–65.

### *Visitorship*

For the third year in a row, visitors to the Metropolitan Museum numbered more than six million, the highest levels of visitorship since the Museum began tracking admission statistics more than forty years ago. The number includes attendance at both the main building on Fifth Avenue and The Cloisters museum and gardens in Upper Manhattan. The Cloisters experienced a remarkable fifty percent increase in attendance in the past fiscal year, attracting nearly 350,000 visitors. This was also the first year that the Museum was open to the public seven days a week.

Visitors in fiscal year 2014 were drawn in large numbers to the New European Paintings Galleries, 1250–1800 (opened May 23, 2013) and the recently renovated and newly named Anna Wintour Costume Center (opened May 5, 2014). As of June 30, 2014, those gallery areas had already welcomed 729,839 and 143,843 visitors, respectively.

Exhibition attendance was also particularly strong through June 30 for “Jewels by JAR” (257,243); “Silla: Korea’s Golden Kingdom” (194,105); “Balthus: Cats and Girls—Paintings and Provocations” (191,866); “Ken Price Sculpture: A Retrospective” (189,209); “Interwoven Globe: The Worldwide Textile Trade, 1500–1800” (180,322); “Ink Art: Past as Present in Contemporary China” (151,154); and “Janet Cardiff: The Forty Part Motet” at The Cloisters (127,224).

Also contributing to the high attendance in fiscal year 2014 were the final weeks of last summer’s popular exhibitions “PUNK: Chaos to Couture,” which closed August 14, 2013, and drew 442,350 visitors; “Photography and the American Civil War,” which closed September 2, 2013, and attracted 323,853 people; and “The Roof Garden Commission: Imran Qureshi,” which closed November 3, 2013, and was attended by 395,239 visitors.

The Museum’s website attracted more than forty million visits in fiscal year 2014; approximately sixty-one percent were first-time visits and thirty-nine percent were repeat. Among the website’s features, *The Collection Online*, which provides access to the Museum’s database of 400,000 collection records, was newly redesigned and continued to draw the majority of traffic to the site. *82nd & Fifth*, the award-winning yearlong series, invited 100 curators to talk about 100 works that changed the way they see the world, and *MetPublications*, as previously noted, topped 1,500 titles and incorporated the Museum’s full five-decade publishing span. Also new this year were *MetCollects*, an ongoing series that showcases the Metropolitan’s recent and new gifts and acquisitions, and *One Met. Many Worlds.*, which presents the Museum’s 500 collection highlights through a new and unconventional interpretive lens and in eleven languages. The ever popular online publication *Heilbrunn Timeline of Art History* continues to evolve and expand and steadily receives more than one million visits per month.

The Museum’s email marketing and social media programs continued to grow, delivering content and interactive experiences through platforms that are part of our visitors’ daily lives. The email marketing program, which includes both engagement and fund-raising campaigns, grew to nearly 200,000 subscribers in fiscal year 2014. This includes email addresses acquired through the successful Wi-Fi captive portal, which averages 500 sign-ups per day. On the social media side, the Museum’s Facebook account reached more than 1,100,000 likes (an increase of twenty-nine percent from last year), and the Museum’s Twitter account garnered more than 758,000 followers (up thirty percent from last year). The Museum’s Instagram reached more than 178,000 followers (up 280 percent from last year) and won a Webby Award in the Social: Arts and Culture category. The Met’s Pinterest account amassed 557,000 followers.

In fiscal year 2014 the Museum launched an entirely new on-site Audio Guide, the culmination of a year of work that ranged from designing and developing a robust back-end content management system, to auditing and organizing the extensive back catalogue of audio

content (over 3,000 audio messages), and designing and developing the Audio Guide app distributed to visitors. The Audio Guide, an essential aspect of the Museum’s visitor experience, had over 200,000 users in fiscal year 2014. Presenting an easy-to-use experience in ten languages, this tool provides high-quality interpretive media on both the permanent collection and special exhibition tours. The Audio Guide is a particularly important resource for first-time and foreign visitors, who comprised eighty percent of its users. In an effort to expand our offerings, new translations increased the body of foreign language content by thirty percent and eight special exhibitions tours were added over the year.

The Museum’s loyal members numbered 151,271 at the end of June and income from Membership, including gifts, totaled \$28,738,543 for the year. The majority of income from membership fees came from renewals, which made up sixty-one percent of all membership sales processed and brought in seventy-three percent of annual income. We achieved significant growth in upper-level membership category enrollment as well as at the Individual and Family/Dual levels, and a record high for the President’s Circle, which reached fifty-six members. Membership’s fall 2013 event, *Up Close + In Person + After Hours*, inspired by the *82nd & Fifth* web series, was a highlight of the season. Over 1,600 Museum members joined forty-five curators and conservators from eleven curatorial departments to share personal stories about the objects that inspire them.

### *Capital Projects*

As previously noted, fiscal year 2014 saw the opening of the Anna Wintour Costume Center, which includes, for exhibitions, the main Lizzie and Jonathan Tisch Gallery and the Carl and Iris Barrel Apfel Gallery; a state-of-the-art costume conservation laboratory; an expanded study/storage facility to house the combined holdings of the Metropolitan and the Brooklyn Museum Costume Collection; The Irene Lewisohn Costume Reference Library, one of the world’s foremost fashion libraries; and offices. Also completed in May, for the Department of Asian Art, was a project to renovate the Chinese Treasury gallery.

As previously noted, major progress was made this year on the redesign of the Museum’s four-block-long outdoor plaza, which opened this September. Thanks to a generous allocation of \$4.5 million from the City of New York, the Museum continued work on its multiyear plan to upgrade and replace vitally important infrastructure. The City also provided a special grant of \$800,000 for energy efficiency upgrades. For this crucial funding, we are grateful to former Mayor of New York City Michael R. Bloomberg and his administration as well as the New York City Council, with special thanks to City Council Speaker Melissa Mark-Viverito, City Council Members Daniel R. Garodnick and Jimmy Van Bramer as well as former Manhattan Borough President Scott M. Stringer. In addition, we received a grant from the State of New York, which will also be used for ongoing infrastructure upgrade and replacement projects. We are extremely grateful to Assembly Member Dan Quart for his effort in securing this funding.

### *The Fund for the Met*

In fiscal year 2014, The Fund for the Met secured over \$86 million in new gifts and pledges, which is the highest amount raised since the fiscal crisis of 2008, indicating renewed donor confidence in the strength of the Museum. Total gifts and pledges for this new campaign, for which counting began July 1, 2011, have grown to \$287 million.

The start of the calendar year welcomed a magnificent gift from Chairman Daniel Brodsky and his wife, Estrellita, in support of the Museum’s modern and contemporary art agenda and occupancy of The Breuer Building. Additional support for this initiative includes gifts from Leonard A. Lauder and Trustee Blair Effron and his wife, Cheryl Cohen Effron. Significant grants were made by Bloomberg Philanthropies to support the Museum’s digital platforms and online permanent collection features and by the Sherman Fairchild Foundation for a variety of top-priority initiatives. The Museum received several other generous gifts of note, from Trustee Sir Paul and Lady Jill Ruddock and Ceil and Michael E. Pulitzer. Gifts to replenish the Museum’s acquisitions fund

remain a priority; there were significant contributions this fiscal year from Trustees Jayne Wrightsman and Marina Kellen French, and Trustee Mary and Michael Jaharis.

With the completion of the Long-Term Feasibility Study and development of a strategic plan that will address our most pressing needs, this is a pivotal time in the Metropolitan's history. The next phase of the capital campaign will be essential to the success of these projects.

### *Trustees, Staff, and Volunteers*

There were several changes to the Museum's Board of Trustees this year. Stephen M. Cutler, Blair Effron, John A. Paulson, and Samantha Boardman Rosen were elected Trustees, as was Charles N. Atkins, representing the Borough of Manhattan. Conrad K. Harper, David H. Koch, Cynthia Hazen Polsky, Annette de la Renta, Frank E. Richardson, and Oscar L. Tang were elected Trustees Emeriti; and Russell L. Carson, Richard L. Chilton, Jr., and Lulu C. Wang were elected Vice Chairmen of the Board. Upon his election as Mayor of New York City, Bill de Blasio joined the board as an Ex Officio Trustee. Other Ex Officio Trustees were welcomed to the Board with the new administration: Tom Finkelpearl, Commissioner of Cultural Affairs; Mitchell J. Silver, Commissioner of Parks and Recreation; Melissa Mark-Viverito, Speaker of the New York City Council; and Scott M. Stringer, Comptroller. Robert Kasdin was named Comptroller Designee to the Board.

We were saddened this year by the death of Trustee Emerita Muriel Silberstein-Storfer. The Museum's Trustee representative for the Borough of Staten Island from 1971 to 1976, she brought a deep, unflagging commitment to art education and to the Museum. She touched generations of parents and children through her renowned workshops, which took place for decades in the Ruth and Harold D. Uris Center for Education.

After thirteen years as Lawrence A. Fleischman Chairman of The American Wing and a distinguished curatorial career at the Museum that spanned nearly five decades, Morrison H. Heckscher became Curator Emeritus of The American Wing at the end of June. Among Heckscher's many landmark accomplishments, perhaps the most significant has been his supervision of the decade-long renovation and reinstallation of the entire American Wing, which involved every aspect of the Museum's American art collection.

The Metropolitan Museum welcomed two new curators in fiscal year 2014. C. Griffith Mann, who was previously the Deputy Director and Chief Curator of the Cleveland Museum of Art, was appointed the Metropolitan Museum's Michel David-Weill Curator in Charge of the Department of Medieval Art and The Cloisters, arriving at the Museum in September 2013. Fall 2013 also saw the arrival of Joanne Pillsbury, the Metropolitan Museum's Andra E. Pearson Curator in the Department of the Arts of Africa, Oceania, and the Americas, who was previously Associate Director at the Getty Research Institute, Los Angeles.

The search for a new Frederick P. and Sandra P. Rose Chairman of Education concluded in March with the appointment of Sandra Jackson-Dumont, who began at the Museum in May. A visionary and highly respected educator who has been connecting art and audiences at museums on the East and West Coasts for years, she comes to the Metropolitan Museum from the Seattle Art Museum, where she was the Kayla Skinner Deputy Director for Education and Public Programs as well as Adjunct Curator for Modern and Contemporary Art. Prior to

her posts in Seattle, Sandra worked at the Studio Museum in Harlem and the Whitney Museum of American Art, New York, among other cultural institutions.

There were also several promotions this year. In September 2013, Diana Craig Patch was elected the Lila Acheson Wallace Curator in Charge of the Department of Egyptian Art; Barbara D. Boehm was elected the Paul and Jill Ruddock Curator, Department of Medieval Art and The Cloisters; and Elizabeth Mankin Kornhauser was elected the Alice Pratt Brown Curator of American Paintings and Sculpture, The American Wing. Alisa LaGamma was elected the Ceil and Michael E. Pulitzer Curator in Charge, Department of the Arts of Africa, Oceania, and the Americas in March; and as of July 1, 2014, Carrie Rebora Barratt became the Deputy Director for Collections and Administration; Luke Syson became the Iris and B. Gerald Cantor Chairman, Department of European Sculpture and Decorative Arts; Lisa Piloni was named the Sherman Fairchild Conservator in Charge, Department of Objects Conservation; Andrea Bayer became the Jane Wrightsman Curator, Department of European Paintings; and Susan Alyson Stein was named the Engelhard Curator of Nineteenth-Century European Painting, Department of European Paintings. Also effective July 1, 2014, Christine Coulson was promoted to Chief Adviser to the Director; Carolyn Riccardelli to Conservator, Department of Objects Conservation; Min Xu to Museum Librarian, Thomas J. Watson Library; and Jeffrey S. Spar to Vice President for Technology and Chief Technology Officer, Department of Information Systems and Technology. In another staff appointment this year, Peter Barnet was named Senior Curator, Department of Medieval Art.

As part of this year's efforts to broaden its global reach and strengthen its online presence, the Museum hired Sree Sreenivasan, who joined the staff in August 2013 as the Museum's first Chief Digital Officer. Sreenivasan leads the Digital Media Department, which is responsible for managing and producing digital content—especially on the Museum's collection—and for delivering the information to a variety of audiences, both online and in the galleries.

Another key position—Vice President and General Manager of Merchandise and Retail—was also filled this year by Joanna M. Prosser. Prior to joining the Museum last November, for more than ten years Prosser oversaw retail at the Victoria and Albert Museum as Managing Director of V&A Enterprises Ltd. She substantially developed both the scale of the V&A business and its international reputation for style and quality, and was responsible for all commercial activities, including retail, publishing, brand licensing, image licensing, rights, and digital development.

The support of an outstanding group of volunteers, whose generosity and devotion is felt throughout the Museum, is a hallmark of this institution. This year, we commend Nancy L. Staniar, former Chair of the Volunteer Organization, for her two years of exceptional service at the head of the organization and welcome its new Chair, Alice Geller. Geller joins Manager Ruth Henderson, who is staying on for a second term. On behalf of the Museum, for this year of remarkable achievements, we thank all of our volunteers, as well as our members and friends, and also, especially, our accomplished Trustees and staff. Their vision and dedication are what make the Metropolitan Museum the greatest art museum in the world.

Thomas P. Campbell  
Director and Chief Executive Officer

Emily Kernan Rafferty  
President