

THE METROPOLITAN
MUSEUM OF ART

Annual Report
for the Year
2016–2017

The Metropolitan Museum of Art

*One Hundred Forty-Seventh Annual Report of the Trustees
for the Fiscal Year July 1, 2016, through June 30, 2017*

Presented to the Board of Trustees of The Metropolitan Museum of Art November 14, 2017

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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 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, 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 Education Department, New York State Library, and New York State Council on the Arts.

To the Federal Government: The U.S. Government provided continued funding through the National Science Foundation and the National Endowment for the Arts.

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

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Report from the President

The Metropolitan Museum of Art's collection and staff set the world standard for exhibitions, scholarship, conservation, and public programming. Record-high attendance in fiscal year 2017—seven million visitors across our three locations—was a testament to this as well as to the strength, relevance, and endurance of The Met's mission: to connect people to creativity, knowledge, and ideas through the collection and presentation of five thousand years of visual expression.

In a year that saw a range of achievements and activities, the Museum made significant progress in establishing a sustainable path for the institution's financial and managerial operations. A successful first year of programming at The Met Breuer expanded our exploration of modern and contemporary art with groundbreaking exhibitions of contemporary American artists Kerry James Marshall (born 1955) and Diane Arbus (1923–1971) and, representing other parts of the globe, Italian artist Marisa Merz (born 1926) and Brazilian artist Lygia Pape (1927–2004), among other shows. In addition, the Museum began the search for a new Director to succeed Thomas P. Campbell, who resigned at the end of the fiscal year. In the new leadership structure, approved by the Board of Trustees in June, the President and Chief Executive Officer is responsible for the overall leadership of the Museum, while the Director will be responsible for its core mission functions, guiding and leading all staff and activity associated with collection building, conservation, research and scholarship, exhibitions, and public programming. The Museum's key institutional, capital, and infrastructure priorities will be established by the President and Director together. With extensive staff participation in the search process, we look forward to the formation of a strong partnership that will ensure The Met remains a vibrant, innovative leader nationally and internationally.

Our 2017 to 2020 management plan, which includes a financial transformation plan leading to a balanced budget by 2020, is a vision for the institution organized around four principles: *Excellence*—everything must meet The Met's global standard of excellence; *Balance*—in a comprehensive institution with many complex and competing initiatives and projects, all departments must be supported through careful planning and allocation of resources; *Community*—the workplace should invite trust in leadership and management, provide the best professional development opportunities for staff, and foster a sense of contribution and belonging; and *Sustainability*—we have an obligation to steward the Museum's estimable resources so that we pass on to our successors a stronger institution than we inherited. In the coming year, while emphasizing our core mission activities and ongoing capital and infrastructure projects, we will remain focused on our efforts to achieve financial stability through new visitor and revenue initiatives and realizing process improvements to ensure that we are operating effectively. The Museum will also work on organization building, with an emphasis on cultivating, retaining, and strengthening top talent across the institution; implement a new communications strategy that allows us to be more proactive in highlighting the full breadth of our activity; define our fundraising objectives; and continue to plan for our 150th anniversary celebration in 2020.

A more in-depth look at the range of our activities and achievements during fiscal year 2017 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 78–82.

Acquisitions

The Museum's collection continued to evolve intellectually and culturally with a number of major acquisitions in fiscal year 2017, keeping us a relevant and dynamic institution. Each work of art adds new stories, offers new perspectives, and poses new questions.

The Department of Arms and Armor acquired a helmet, cuirass, and greave (shin guard) ensemble that exemplifies the qualities of form and decoration of the greatest armors made in Etruria during the Classical period (ca. 490–300 B.C.). The helmet is the most luxurious

surviving example of a type found only in Etruria, with its delicate and engraved ornament, striking bronze and silver appliqué, and unparalleled construction (including hinged cheek pieces and plates that follow the contours of the nose, cheekbones, and jaw). No other helmet with all of these features is known to survive.

Just in time to be featured in the spring exhibition "Small Wonders: Gothic Boxwood Miniatures," The Met Cloisters acquired an extraordinary sixteenth-century Netherlandish carving in the form of the letter P. With tiny hinges on the side, it opens to reveal the action-packed legend of Saint Philip. This newly discovered wonder was likely made for a princely owner, perhaps Philip the Handsome, whose sister Margaret of Austria owned one of the two other surviving examples carved in the form of a letter.

For the Department of the Arts of Africa, Oceania, and the Americas, we acquired a monumental crest mask (*tesab*) made of wood by a Bamileke master in the eighteenth century. The captivating object, at once massive and ethereal, distills the head to a series of elemental forms—an expansive two-dimensional forehead, compressed volumetric features in the lower half, and penetrating, boldly outlined eyes oriented heavenward. Considered among the earliest examples of an epic sculptural genre developed in the Cameroon Grassfields region, the mask is one of only fifteen surviving works from this genre in American and European collections. The works are considered central to the African art canon, and The Met's object is a masterpiece among them.

The Department of Musical Instruments significantly enhanced its collection of modern instruments with the acquisition of *The Four Seasons* guitars, a quartet by one of the premier guitar makers of the late twentieth and early twenty-first centuries, John Monteleone (born 1947). Instrument ensembles that are made by a single maker and meant to be played together are exceedingly rare, and this group, representing the epitome of craftsmanship, will allow The Met to program contemporary guitar events and commission new pieces specifically for this unusual ensemble. The instruments' visual appeal—each guitar is decorated to represent a season of the year—adds to the acquisition's significance.

The Department of Asian Art enriched its collection of Chinese art with two exceptional works by leading artists of their genres: a hanging scroll from the Southern Tang dynasty (937–76) attributed to landscape painter Dong Yuan, and a small album by the Chinese figure painter Gai Qi (1773–1829). The majestic *Riverbank* scroll is the tallest surviving early Chinese landscape painting, and with its absence of contour lines and use of subtle ink washes and soft texture strokes, it marks the inception of the monumental landscape tradition. The album, *Famous Women*, consists of works by one of the most celebrated female poets of the Qing dynasty, Cao Zhenxiu (1762–ca. 1822), and illustrations by Gai, who imbues each composition with a sense of drama and originality. A powerful testament to the vibrant relationship between poetry and painting in the literary circles of the time, the album is also a celebration of the accomplishments of women in premodern China.

The Department of Photographs boosted its collection of moving-image art with the acquisition of 174 single-channel videos by one of video art's great practitioners, American artist William Wegman (born 1943). Representing the entirety of Wegman's work in video to date (with the exception of commissioned works), the collection is an invaluable record of the artist's unique way of slyly spoofing the conventions of painting and sculpture while puncturing the pretensions of conceptual art.

The Museum also acquired a groundbreaking collection of ninety-one masterpieces of Native American art, ranging from the second to the twentieth century and including paintings, drawings, sculpture, ceramics, and dress. Assembled by visionary collectors Charles and Valerie Diker, the extraordinary and comprehensive collection encompasses North America's earliest and most enduring artistic heritage and has the potential to make The Met a convening space for this cultural area. The acquisition was the focus of the fall exhibition "Native American Masterpieces from the Charles and Valerie Diker Collection," and the Museum looks forward to introducing more people to the beauty,

variety, and cultural and historical significance of these objects when the collection goes on display in the Wolf Galleries of the American Wing in October 2018.

A full list of the year's gifts and purchases starts on page 12. Many of the objects are also explored on our website in *MetCollects*.

Exhibitions and Publications

The Museum's world-class scholarship was reflected this year in sixty exhibitions—from small, concentrated installations to large, international shows—and twenty-four print titles, a number of which are highlighted here.

Leading off the fall season at The Met Fifth Avenue was the fascinating “Jerusalem 1000–1400: Every People Under Heaven,” which unraveled the many cultural and aesthetic strands that enlivened the medieval city. With over two hundred works of art, some never before seen outside Jerusalem, the exhibition illustrated how the city shaped the art of the Middle Ages.

Another fall highlight was “Valentin de Boulogne: Beyond Caravaggio,” the first monographic exhibition devoted to an artist who emerged as one of the defining geniuses of seventeenth-century French painting in the years following Caravaggio's death.

A fall exhibition on one of the most forward-looking artists of the eighteenth century—Jean Honoré Fragonard (1732–1806)—celebrated his achievements as a master draftsman. Uniting works in The Met collection with loans from public and private collections, “Fragonard: Drawing Triumphant—Works from New York Collections” provided a rare opportunity to see beloved masterpieces alongside new discoveries and works that have long been out of the public eye.

The compelling “Max Beckmann in New York” spotlighted the artist's special connection with the city through a focused presentation that included paintings Beckmann created while living in New York City from 1949 to 1950 and other works by him from New York collections.

“Native American Masterpieces from the Charles and Valerie Diker Collection,” mentioned above, was another fall highlight. Presented in a geographical framework, it featured works in a range of media that exemplify notable developments from centuries of artistic practice in various regions of the United States and Canada, including the Southwest, Northwest Coast, Plains, Great Lakes, and California.

Last winter, The Met presented the first major exhibition in the United States of the great Dutch experimental printmaker Hercules Segers (ca. 1589–ca. 1638). Although his name is not well known today, Segers's works were highly prized during his lifetime. The Met presentation, “The Mysterious Landscapes of Hercules Segers,” displayed his remarkable printed oeuvre in stages, providing insight into why he is considered one of the most fertile minds of his period.

The evocative nighttime scene of circus performers painted by Georges Seurat (1859–1891) took center stage in the winter's “Seurat's Circus Sideshow.” Anchored by a group of related works by Seurat, it traced the fascination that the subject of the sideshow held for artists ranging from Honoré Daumier in the mid-nineteenth century to the young Pablo Picasso at the fin de siècle.

“Sara Berman's Closet,” which opened in March 2017 and remained on view through this fall, focused on the meticulously organized, modest closet of an immigrant who traveled from Belarus to Palestine to New York. A snapshot of Berman's years in New York (from 1982 until her death in 2004), the original closet and its contents inspired the artists Maira and Alex Kalman (Berman's daughter and grandson) to re-create it as an art installation in dialogue with the recently installed Worsham-Rockefeller Dressing Room from 1882.

In spring, the role that art played in the creation of a new and lasting Chinese cultural identity was the subject of the landmark international loan show “Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220).” Drawing on recent archaeological discoveries and research, the exhibition brought together more than 160 extraordinary works—most never before seen in the West—including rare ceramics, metalwork, textiles, sculpture, painting, calligraphy, and architectural models, from thirty-two museums and archaeological institutes in the People's Republic of China, to represent a transformational era in Chinese history.

More than one hundred and fifty works by the great American photographer Irving Penn (1917–2009), representing every period of the artist's dynamic seventy-year career, were the focus of another spring exhibition, “Irving Penn: Centennial.” Organized to celebrate the centennial of Penn's birth and the promised gift of 187 vintage prints from the Penn Foundation, it was the most comprehensive retrospective of the artist to date.

The annual installation on The Iris and B. Gerald Cantor Roof Garden—the fifth in a series of site-specific commissions for the Museum—presented the work of Argentinian artist Adrián Villar Rojas (born 1980). Titled *The Theater of Disappearance*, the installation used artworks from The Met collection to investigate what happens to the meaning and significance of artifacts when stripped of their historical context.

This year's spring Costume Institute show, the monographic exhibition “Rei Kawakubo/Comme des Garçons: Art of the In-Between,” featured a selection of Kawakubo's womenswear designs dating from the early 1980s to her most recent collection. It showed how her exploration of the space between boundaries challenges our conventional notions of beauty, taste, and fashionability.

“American Indian Art from the Fenimore Art Museum: The Thaw Collection” also opened last spring. It conveyed the excellence of the aesthetic traditions of North America's native peoples by showcasing indigenous masterpieces of sculpture, painting, drawing, basketry, textiles, ceramics, and decorative arts from the first millennium to the twentieth century.

An exhibition devoted to masterworks of Japanese bamboo art, including the site-specific installation of a monumental bamboo sculpture and award-winning works by six artists designated Living National Treasures in Japan, opened in June. On view through February 4, 2018, “Japanese Bamboo Art: The Abbey Collection” explores the refined beauty and technical sophistication of Japanese bamboo art and highlights key stages in its modern history through more than eighty objects, the majority of which are promised gifts to The Met from Diane and Arthur Abbey.

Launching the first fall season at The Met Breuer was the largest museum retrospective to date of American artist Kerry James Marshall. Encompassing nearly eighty works spanning the artist's remarkable thirty-five-year career, “Kerry James Marshall: Mastry” revealed Marshall's practice as one that synthesizes a wide range of pictorial traditions to reassert the place of the black figure within the canon of Western painting. A companion exhibition, “Kerry James Marshall Selects,” featured some forty works selected by the artist from The Met Collection to represent influences on his practice.

The early work of American photographer Diane Arbus was featured in “diane arbus: in the beginning” at The Met Breuer in summer and fall 2016. The exhibition explored never-before-seen work from the first seven years of Arbus's career, when she developed the idiosyncratic style and approach for which she is known, drawn primarily from The Met's Diane Arbus Archive, acquired in 2007 by gift and promised gift from the artist's daughters.

The sole female in the Arte Povera movement, Italian artist Marisa Merz was the focus of a Met Breuer exhibition last winter through spring that was the first major retrospective of the artist's work in the United States. “Marisa Merz: The Sky Is a Great Space” presented five decades of work, from early experiments with nontraditional art materials to mid-career installations and enigmatic late-career sculptures.

A retrospective devoted to the work of artist Lygia Pape, a pivotal figure in Brazilian modern art, was another Breuer highlight and groundbreaking first United States retrospective. On view in spring and summer 2017, “Lygia Pape: A Multitude of Forms” examined Pape's prolific career and rich oeuvre in varied media, including sculpture, prints, painting, installation, performance, and film.

Also at The Met Breuer, an exhibition on American artist Marsden Hartley (1877–1943) last spring and summer explored the artist's complex, sometimes contradictory, and visually arresting relationship with Maine, his native state, from the early landscapes that launched his career to later, roughly rendered paintings of its coastal terrain. In keeping with The Met Breuer's mission to present modern art in the context of the history of art, “Marsden Hartley's Maine” included works from The Met collection by artists who shaped Hartley's vision.

As noted above, The Met Cloisters, our branch dedicated to medieval art and architecture, presented “Small Wonders: Gothic Boxwood Miniatures,” an exhibition of nearly fifty miniature boxwood carvings. The artists’ techniques have defied comprehension since these delicate works were created in the Netherlands in the sixteenth century, but Met conservators, in collaboration with colleagues at the Art Gallery of Ontario, unraveled the secret of the techniques, and the presentation of their findings was a highlight of the exhibition.

The Met is one of the world’s preeminent art-book publishers, and in fiscal year 2017 our Publications and Editorial Department produced twenty-four new titles. Among them were catalogues for many of the year’s exhibitions, including those on ancient China, medieval Jerusalem, the modernist paintings of Max Beckmann and Marsden Hartley, and the photographs of Irving Penn. The department also published print catalogues on the Museum’s collections of Roman portraits, Italian maiolica, and masterpiece paintings, as well as a digital catalogue of Cypriot terracottas. The year saw an overall increase in sales income of twenty-two percent over the previous year. Nine of our titles won awards and thirteen were translated into foreign languages.

For a full list of the year’s exhibitions and installations, see pages 73–74, and for a full list of the Museum’s publications, see page 60.

Global

In February we strengthened our commitment to bringing our encyclopedic resources to millions of people all over the world through the adoption of an Open Access policy. Under the new policy, all images of public-domain artworks in the Museum’s collection are now available for free and unrestricted use.

Also central to The Met’s mission is working beyond the walls of our three locations, and in April the Museum was selected by the William R. Kenan, Jr. Charitable Trust to be an anchor organization, alongside the Tisch School of the Arts at New York University, in an initiative that explores how arts-based organizations can serve as positive, relevant, and inspiring forces in the daily lives of diverse communities.

In September 2016 we were privileged to cosponsor a symposium on protecting cultural heritage with the U.S. Department of State. The event, “Today’s Struggle to Protect and Preserve the Cultural Heritage of Religious Minorities,” was a call to strengthen the world’s commitment to cultural preservation and included a panel discussion with leading experts. In November, in partnership with Columbia University, the Museum held its second cultural heritage workshop in Amman, Jordan, for Iraqi and Syrian museum professionals. To complement this initiative, staff in the Department of Ancient Near Eastern Art and the Imaging Department conducted a training program in photographic documentation for staff of regional museums, and participants received kits to carry out this important process at their own institutions. Also last fall, we reaffirmed our long-term cooperative relationship with the Ministry of Culture of the Government of India through a new memorandum of understanding. The agreement is a five-year renewal of the established two-way partnerships between the Museum and cultural institutions in India for sharing knowledge and expertise in conservation, exhibitions, academic research, public education, publications, and more.

In February The Met hosted the first German/American Provenance Research Exchange Program (PREP), which brings together museum and research professionals from both countries who specialize in Holocaust-era provenance projects. The program at The Met was the first of six exchanges over three years in which participants will compare methodologies, ascertain resources, and connect with other experts.

Education

The Education Department further maximized creative programming, showcased scholarly efforts, and increased audience engagement last fiscal year—achievements that were made possible by newly defined department priorities, an aligned workflow, and an articulated educational philosophy connected to overall institutional values. The department’s five priorities—to refine staff organization and continue to invest in professional development; solidify the department as a leader and influencer in the field; make The Met responsive and relevant, serving as

a platform for timely issues; deepen the Museum’s presence and impact outside its physical locations and into communities; and establish our galleries and other spaces as active laboratories for scholars, artists, and the general public—have fostered greater collaboration among colleagues throughout the Museum and with partners across the city, country, and world.

In fiscal year 2017, more than ten percent of the Museum’s visitors were directly served by education programs, and more than thirty thousand events drew more than 740,000 participants. Continuing our successful engagement with practicing artists, we selected sound artist Nate DiMeo, creator of the powerful podcast *The Memory Palace*, as the year’s artist in residence. During his residency, DiMeo produced a singular exploration of the American Wing in ten revelatory podcast episodes and a series of live events. Another public programming highlight was the symposium “Kerry James Marshall—A Creative Convening,” a day-long exploration of radical creativity inspired by the ideas, practice, and work of Chicago-based visual artist Kerry James Marshall. Developed in partnership with Marshall, the symposium brought together thought leaders and creative practitioners to explore the role of innovation, social justice, and imagination in art. The event was widely celebrated, and as a result the proceedings will be made into a publication.

Visitors of all ages, backgrounds, interests, and abilities enjoyed an enormous range of programs throughout the year. MetFridays: New York’s Night Out, evenings of dynamic programming conceived around a theme, engaged local residents and served as a catalyst for partnerships with New York City’s creative communities, attracting more than three thousand participants. The evenings, such as one celebrating gay pride, fostered cultural learning and sensitive dialogue and often drew a high percentage of young adults aged eighteen to thirty-four. Large-scale festivals marked Lunar New Year, New York’s annual Museum Mile Festival, and, for the first time, world culture. With free-with-admission live-arts performances in the galleries, these events attracted more than ten thousand people.

Our ongoing efforts to engage new and diverse youth audiences again included two large-scale Teens Take The Met! events, which involved more than 120 organizational partners presenting a variety of activities: art making, music, gallery experiences, interpretive programming, 3-D printing, dance classes, and more. Many of the approximately 5,500 participating teens were visiting The Met for the first time (fifty-two percent at the fall event and thirty-one percent in the spring).

The Met continues to serve as a rich resource for K–12 teachers and their students. Last fiscal year, 232,630 people participated in 6,677 guided and self-guided school-group visits to The Met’s three locations, and 2,187 teachers and school leaders took part in programs on integrating art into classroom teaching. Now in its third year, our Astor Educator program has served forty-five teachers from across the city. Working with teachers to improve student learning in and through the arts, the program focuses less on the number of students served and more on impactful training for teachers. We also continued to offer one of the most celebrated academic and professional programs in the field, granting sixty-two fellowships to leading scholars from around the world.

Visitorship

Museum attendance in fiscal year 2017 was the highest in The Met’s recorded history, with 7 million visitors across our three locations—The Met Fifth Avenue, The Met Cloisters, and The Met Breuer. The increase over last year, which saw 6.7 million visitors, was primarily due to the influx of visitors to The Met Breuer, which had a total of 505,590 this year.

The Museum also continued to be New York City’s most visited tourist attraction for domestic and international audiences. In fiscal year 2017, international visitors accounted for thirty-seven percent of the Museum’s attendees. Thirty percent of visitors came from the five boroughs, and an additional twelve percent came from the tristate area, affirming that The Met continues to be a popular destination for local visitors.

Our varied exhibition program drew steady audiences throughout the year. “Jerusalem 1000–1400: Every People Under Heaven” and “Max Beckmann in New York” each saw more than 200,000 visitors, and “Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220)” had nearly 300,000 visitors as of June 30 (the exhibition

closed on July 16). “Rei Kawakubo/Comme des Garçons: Art of the In-Between” (May 4–September 4, 2017) had more than 275,000 visitors as of June 30; “The Roof Garden Commission: Adrián Villar Rojas, *The Theater of Disappearance*” (April 14–October 29, 2017) attracted more than 190,000 visitors as of June 30; and “Irving Penn: Centennial” (April 24–July 30, 2017) saw more than 180,000 as of June 30.

Also contributing to the high attendance in fiscal year 2017 were the final months of last summer’s popular exhibitions “Manus × Machina: Fashion in an Age of Technology,” which closed September 5, 2016, and attracted a total of 752,995 visitors, and “The Roof Garden Commission: Cornelia Parker, *Transitional Object (PsychoBarn)*,” which closed October 31, 2016, and drew 586,105 total visitors.

Exhibition attendance at The Met Breuer was also robust in fiscal year 2017: “diane arbus: in the beginning” (July 12–November 27, 2016) drew 176,281 visitors, and “Kerry James Marshall: Mastry” (October 25, 2016–January 29, 2017) had 160,437 visitors. The final months of last year’s “Unfinished: Thoughts Left Visible” (March 18–September 4, 2016) also contributed to the high overall attendance, with 228,078 total visitors.

The Met has emerged as a global leader in both its digital practices and reach. The Museum’s website ended fiscal year 2017 with a total of thirty-one million visits, thirty-five percent of which were international. The Met’s online collection and the *Heilbrunn Timeline of Art History* continue to draw the most visits, with 8.3 million and 10.4 million, respectively. The pioneering *MetPublications*, a portal to our comprehensive publishing program with more than 1,500 online and print publications from the last five decades, attracted nearly a million visitors from around the world. As of June 30 our new Open Access policy—which made over 375,000 online collection images available for free and unrestricted use—had resulted in 94,000 downloads since the policy was announced in February, an increase of 128 percent over the previous five-month period.

The Museum’s social media following has grown: the number of followers on our Twitter feed more than doubled to 3.3 million (forty-seven percent international); our Webby Award–winning Instagram account grew to more than 2 million followers (sixty-eight percent international); and our Facebook account had more than 1.7 million likes (sixty-seven percent international) in fiscal year 2017. *The Met 360° Project*—which presents videos that allow the exploration of iconic objects and spaces in the Museum from never-before-seen perspectives—has proven to be extremely popular. The project has won both a Webby and a Shorty Award, and as of June had garnered 11.5 million views and 451,000 interactions, including 22,000 comments.

The Met’s loyal Members continued to serve as an invaluable source of support for the Museum in fiscal year 2017, with combined income from 126,394 Member households totaling \$27.5 million. This figure includes revenue from Membership dues and Annual Appeal donations as well as ticket sales for Member events and programs. The Museum continued to offer complimentary one-year memberships to individuals in the IDNYC program, with 16,360 IDNYC members taking advantage, for a combined Member count of 142,754 at fiscal year-end.

In June of this year we celebrated the launch of two new Membership programs, which are designed to highlight the impact of Members at the Museum and show our appreciation for their support. The Members Count program consists of three streamlined Membership categories that offer more of the most popular benefits at each level, including guest passes and exclusive exhibition viewings. The Patron Circles program more strongly acknowledges the tradition of Patrons maintaining crucial support for The Met and recognizes our most generous supporters’ philanthropy.

Finance and Budget

In fiscal year 2017 the Museum completed the first phase of its long-term financial transformation work to realize significant sustainable budget improvements and ended the year with a lower-than-projected operating deficit (\$10.1 million, as opposed to \$15 million). This was achieved through a combination of expense reductions, increased profit across multiple revenue-generating areas, and the completion of a voluntary retirement plan and involuntary staff reductions. In fiscal year 2018, the Museum will focus on continuing its improvement of

operational processes and the creation of more effective procurement while continuing to build revenue streams. This work is part of the aforementioned management plan, which calls for closing the gap between revenue and expense growth over three phases, leading to long-term financial stability by fiscal year 2020.

Capital Projects

The first phase of a major renovation and reinterpretation of the Musical Instruments Galleries, which began in spring 2016, was completed in July of this year with the reopening of the gallery devoted to brass instruments. Work on the other galleries continues. An ambitious project to renovate ten galleries, including three historic interiors, devoted to British decorative arts and sculpture of the early sixteenth through the nineteenth century began last fall. Established in the 1980s, the galleries include some 11,000 square feet of display space, and when they reopen in winter 2018–19 they will provide our visitors with a narrative-rich experience of British design.

At the close of the fiscal year, the Museum was preparing to begin work on its largest infrastructure project to date—replacing the skylights over the European Paintings galleries, which were installed in the 1930s. The project will be completed in phases over approximately four years, with the first phase of construction scheduled to start in June 2018.

Thanks to a \$3.1 million allocation from the City of New York, the Museum is able to continue work on its multiyear plan to upgrade and replace vitally important infrastructure. For this crucial funding, we are grateful to the Mayor of New York City Bill de Blasio and his administration as well as Manhattan Borough President Gale A. Brewer. In addition, we received a grant from the State of New York that will also be used for ongoing infrastructure upgrades and replacement projects. We are extremely grateful to State Assembly Member Dan Quart for his effort in securing this funding.

The Fund for The Met

The Fund for The Met received generous support from the Museum’s Trustees and friends this fiscal year, securing more than \$123.4 million in new gifts and pledges. Additionally, \$73.9 million was raised for general operations, programs, and departmental initiatives, bringing total philanthropy for the year to more than \$197.3 million.

Extraordinary gifts made in the past year by Trustee Emeritus Barrie A. Wigmore and Deedee Wigmore and by Ambassador Donald M. Blinken and Vera Blinken led the way in establishing a new level of giving at The Met.

The Met continues to focus on building its endowment. In the past year, we received generous gifts toward this priority from the Irving Family Trust; the Sherman Fairchild Foundation, Inc.; the Florence Gould Foundation; the Robert Lehman Foundation; Trustee Merryl H. Tisch; Honorary Trustee Marica F. Vilcek; Trustees Emeriti E. John Rosenwald, Jr., and Michel David-Weill; and friends Ming Chu Hsu, Daniel Xu, and Marilyn Jenkins-Madina. We also received generous gifts to support our endowment from the Estates of Susan Marcia Sabel and Virginia Ridder. The Met’s acquisitions fund was bolstered by contributions from Trustee Emerita Marina Kellen French, the Estate of Robert Hatfield Ellsworth, and the Abraham J. & Phyllis Katz Foundation.

The Fund for The Met Committee, under the able leadership of Trustee Lulu C. Wang, continues its fundraising for institutional priorities, helping the Museum obtain increasing philanthropic support from a broad range of donors.

Trustees, Staff, and Volunteers

The vision and energy that Thomas P. Campbell demonstrated during his eight-plus years as the Museum’s Director and Chief Executive Officer benefited this institution greatly, and we are proud of the accomplishments of The Met during his tenure, which lasted from January 2009 to June 2017: record audience growth, emergence as a worldwide digital leader, the building of a curatorial team without parallel, the

continuation of a robust acquisitions program, and the expansion of The Met's commitment to modern and contemporary art. Tom started at the Museum in 1996, and, as a curator in the Department of European Sculpture and Decorative Arts and supervising curator of the Antonio Ratti Textile Center, he organized two highly acclaimed tapestry exhibitions, "Tapestry in the Renaissance: Art and Magnificence" (2002) and "Tapestry in the Baroque" (2008). Tom was a superb colleague, his contributions to the history and development of The Met were significant, and we look back on his tenure as a period of meaningful growth and progress for the institution.

The Museum's Board of Trustees elected three new members this year: Michael ByungJu Kim, Merryl H. Tisch, and Dasha Zhukova. Linda Macklowe was elected Honorary Trustee; Philip H. Isles was elected Trustee Emeritus in September 2016; and Marina Kellen French, Bonnie J. Sacerdote, and Barrie A. Wigmore were elected Trustees Emeriti in September 2017. Russell L. Carson, Richard L. Chilton, Jr., and Lulu C. Wang were reelected as Vice Chairmen of the Board. Merryl H. Tisch was also elected to represent the Museum on the Public Design Commission of the City of New York, replacing Ann G. Tenenbaum, the Museum's commissioner from 2016 to 2017.

We were saddened this year by the death of Honorary Trustee Anna-Maria Kellen, who passed away in April. For nearly seventy years she provided crucial support as a donor, benefactor, and Honorary Trustee, and was a treasured adviser and friend. Her profound generosity extended from gifts of works of art in several areas to the establishment of a special endowment for exhibitions. She will be deeply missed.

After sixteen years of distinguished service, Debra A. McDowell, the Vice President for Human Resources and the first person to hold that title, retired at the end of the fiscal year. In June the Board elected a new Vice President and Chief Human Resource Officer, Allison Rutledge-Parisi, who joined us in mid-August. Allison was the Chief Administration Officer at Macmillan Learning since 2014 and, prior to that, the Global Chief People Officer at Macmillan Science and Education.

Elyse Topalian, Vice President for Communications, also retired this year, after thirty years of dedicated service. In January the Museum elected Kenneth Weine as its new Vice President and Chief Communications Officer. Ken, who started in February, comes to The Met from the New York Public Library, where he was Vice President, Communications and Marketing, since 2013.

Another long-serving and dedicated staff member, Chief Security Officer John Barelli, retired at the end of August 2016 after thirty-eight years. The Board elected Keith L. Prewitt to the position this past August. Previously the Vice President for Cable Security and Facilities at Comcast Corporation, Keith joined us in September.

Will Manzer, hired in June 2016 to lead The Met's retail operation with a mandate to increase the impact and performance of the business, had to step down this past June for personal reasons. In a short time, Will and his team achieved tremendous results: the retail operation went from a net loss to earning revenue and is on the path to a healthy future. Rich Pedott, a staff member originally brought in by Will to help with the turnaround, is continuing the momentum in his new role as Vice President and General Manager of Merchandising and Retail.

With the completion in September 2016 of the Museum-wide staff reduction program, undertaken as part of the institution's financial transformation work, we had to say farewell to many colleagues. We extend to all of them—those who accepted the voluntary retirement package and those who were affected involuntarily—our gratitude for their

service and achievements. Many of the seventy-one employees who chose to retire had been at The Met for all or much of their careers, and we applaud these dedicated individuals. Elyse Topalian and John Barelli were among this distinguished group, as were a number of curators and conservators who were elected to emeriti positions by the Board in recognition of their contributions. (For the staff emeriti list, see page 152; for the list of staff who retired during the year, see pages 152–53.)

The position of Vice President, Chief Financial Officer, and Treasurer was filled in September 2016 with the promotion of Jameson Kelleher, who joined the Museum as Controller in September 2014. In the months before assuming her new position, Jamie had been serving as the acting head of the department.

The Museum welcomed one new curator this year, Stephanie D'Alessandro, appointed by the Board in May to be the Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art in the Department of Modern and Contemporary Art. Internationally recognized for her exhibitions and publications on Matisse, Picasso, and other twentieth-century artists, Stephanie comes to The Met from the Art Institute of Chicago, where she mounted innovative installations and pioneered new avenues for audience engagement with modern art.

In other key senior staff appointments, Quincy Houghton, hired as Associate Director for Exhibitions in summer 2016, was named Deputy Director for Exhibitions; Dita Amory was promoted from Acting Curator in Charge and Administrator to Curator in Charge of the Robert Lehman Collection; Kim Benzel, previously Associate Curator, was named Curator in Charge of the Department of Ancient Near Eastern Art; Jayson Kerr Dobney was promoted from Associate Curator and Administrator to Frederick P. Rose Curator in Charge of the Department of Musical Instruments; and Janina Poskrobko, formerly Conservator, was named Conservator in Charge of the Department of Textile Conservation.

There were additional promotions this year: the Board named Kelly Baum the Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art, Department of Modern and Contemporary Art, and Jeff L. Rosenheim the Joyce Frank Menschel Curator in Charge, Department of Photographs. Ian Alteveer and Randall Griffey were both promoted to Curator in the Department of Modern and Contemporary Art; Minsun Hwang and Kristine Kamiya in the Department of Textile Conservation were promoted to Conservator; and in the Department of Scientific Research, Adriana Rizzo and Nobuko Shibayama were promoted to Research Scientist. Emile Molin was promoted to Head of Design and Loic Tallon to Chief Digital Officer.

Finally, the Museum has a thriving, talented group of volunteers who, year after year, provide vital support for everything we do. In June the Volunteer Organization celebrated its fiftieth anniversary; founded by twelve Members, it has grown to more than 1,300 volunteers and is now among the largest and most effective such groups in the world. Without them, The Met would not succeed in its mission. We thank Volunteer Chair Susan Berger, former Manager of Volunteer Activities Helen Lee, and all of our volunteers, as well as our Members, friends, and especially our Trustees and staff for their outstanding dedication. Because of them, The Met is a remarkable community whose presence in the world is welcoming to all and a powerful civilizing force, championing the highest achievements in art from all cultures.

Daniel H. Weiss
President and Chief Executive Officer

Mission Statement

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.”¹

This statement of purpose has guided the Museum for over 140 years. The Met is devoted to an encyclopedic collection of art in the service of the public. During the 2015 strategic-planning process, the need for an updated, simpler mission statement with a more tightly articulated expression of that purpose became apparent.

To that end, on January 13, 2015, the Trustees of The Metropolitan Museum of Art reaffirmed the above statement of purpose and supplemented it with the following statement of mission:

The Metropolitan Museum of Art collects, studies, conserves, and presents significant works of art across all times and cultures in order to connect people to creativity, knowledge, and ideas.

Core Values

Throughout The Met’s history, the essential values of excellence, inspiration, integrity, and accessibility have been manifest in different ways and to varying degrees, reflecting the evolving priorities and demands of each era. Future growth will require that The Met maintain these core values across all Museum functions, according to the following broad definitions:

- Excellence: Scholarly, Articulate, Rigorous, Efficient
- Inspiration: Creative, Relevant, Vibrant, Challenging
- Integrity: Authentic, Transparent, Responsible, Ethical
- Accessibility: Generous, Welcoming, Engaging, Inclusive

Guiding Principles

During fiscal year 2015 The Met defined a set of institutional guiding principles. To carry out its mission, The Met follows these guiding principles:

- Build, study, conserve, and present collections that represent the highest achievement in art across all cultures and times.
- Create educational opportunities that demonstrate the relevance and potential of art to all audiences.
- Use technology strategically to share scholarship and content, engage audiences, and achieve internal efficiency.
- Connect the broadest audience to our scholarship and collections in multiple languages across all platforms.
- Foster a collaborative, diverse, and high-performing staff at all levels and within all functions of the Museum.
- Provide superior facilities and services for the public and for the full scope of the Museum’s work.
- Maintain a strong financial position by operating strategically and responsibly.
- Develop and engage a dedicated and diverse Board committed to the Museum’s success.
- Serve a leadership role among art museums worldwide.

Five-Year Strategic Goals 2015–20

- Position our collection, scholarship, and expertise to create greater access, dialogue, and understanding around these resources.
- Connect to a broader, more diverse audience to inspire increased engagement with our work and to cultivate new relationships with visitors, collectors, and supporters.
- Attain organizational and operational excellence to enable greater transparency, efficiency, collaboration, and communication.

¹Charter 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

The American Wing

GIFTS

Gorham Manufacturing Company, American; *Teapot*; silver, ivory, ca. 1865; 2016.533.1; D. Frederick Baker from the Baker/Pisano Collection

Gorham Manufacturing Company, American; *Creamer*; silver, ca. 1865; 2016.533.2; D. Frederick Baker from the Baker/Pisano Collection

Gorham Manufacturing Company, American; *Sugar bowl*; silver, ca. 1865; 2016.533.3; D. Frederick Baker from the Baker/Pisano Collection

Gorham Manufacturing Company, American; *Toast rack*; silver, ca. 1865; 2016.533.4; D. Frederick Baker from the Baker/Pisano Collection

Gorham Manufacturing Company, American; *Sugar bowl*; silver, ca. 1865; 2016.533.5; D. Frederick Baker from the Baker/Pisano Collection

Wood and Hughes, American; *Vase*; silver, ca. 1863; 2016.533.6; D. Frederick Baker from the Baker/Pisano Collection

John R. Wendt, American; *Sauce ladle*; silver, ca. 1862; 2016.533.7; D. Frederick Baker from the Baker/Pisano Collection

Possibly Kidney, Cann & Johnson, American; Kidney & Johnson, American; or Samuel H. Johnson, American; *Ice cream slicer and ten ice cream spoons*; silver, gilt silver, ca. 1863; 2016.533.8.1–11; D. Frederick Baker from the Baker/Pisano Collection

Hotchkiss & Schreuder, American; *Dessert spoon*; silver, ca. 1867; 2016.533.9; D. Frederick Baker from the Baker/Pisano Collection

Cake saw; silver; American, ca. 1865; 2016.533.10; D. Frederick Baker from the Baker/Pisano Collection

Albert Coles, American; *Pie server*; silver, ca. 1868; 2016.533.11; D. Frederick Baker from the Baker/Pisano Collection

Schulz & Fischer, American; *Fish slice*; silver, ca. 1872; 2016.533.12; D. Frederick Baker from the Baker/Pisano Collection

Wood and Hughes, American; *Teaspoon*; silver, ca. 1870; 2016.533.13; D. Frederick Baker from the Baker/Pisano Collection

F. A. Durgin, American; *Soup ladle*; silver, ca. 1864; 2016.533.14; D. Frederick Baker from the Baker/Pisano Collection

Possibly Tiffany Glass and Decorating Company, American; or Tiffany Studios, American; *Plaque with mussel and oyster shells and seaweed*; enamel on copper, ca. 1898–1907; 2016.575; Carol Ferranti

Margaret Rogers, American; *Necklace*; gold, sapphires, moonstones, ca. 1915; 2016.630; Jacqueline Loewe Fowler

George A. Schastey & Co., American; *Photograph of George A. Schastey & Co., 1681-83 Broadway*; photograph, ca. 1885; 2016.631.1; Paul Manganaro

John Harper Bonnell & Co., American; *Trade card for George A. Schastey*; ink on paper, 1876–79; 2016.631.2; Paul Manganaro

George A. Schastey & Co., American; *Occasional Pieces of Choice and Useful Household Furniture*; paper, ca. 1890; 2016.631.3; Paul Manganaro

Royal Art Framing Company, Inc., American; *Hassam-style period frame*; gilded, milled, and carved wood with polychrome patina, ca. 1920; 2016.705; Jack Soutanian

Possibly Charles-Honoré Lannuier, American, born France; *Dressing table and glass*; mahogany, poplar, pine, maple, ormolu, glass, ca. 1815; 2016.735a, b; Elizabeth Feld Herzberg and Peter A. Feld

Basket; sedge root, redbud shoots on willow foundation; Native American (Pomo), ca. 1890–1910; 2016.738.1; Charles and Valerie Diker

Maria Martínez and Julián Martínez, Native American (Tewa); *Olla (jar)*; clay, slip, 1919–20; 2016.738.2; Charles and Valerie Diker

Pouch; English wool, cotton, silk, glass seed beads; Native American (Haudenosaunee), first quarter of the 19th century; 2016.738.3; Charles and Valerie Diker

Paulding Farnham, American; for Tiffany & Co., American; *Brooch*; gold, diamonds, enamel, 1889–96; 2016.739; Linda B. Brandi, in memory of Isabel Shults

Probably Duncan Phyfe & Sons, American; *Piano stool*; mahogany, ormolu, 1830–40; 2016.740a, b; Sue K. and Stuart P. Feld

Peer Smed, American, born Denmark; *Bowl*; copper, 1941; 2016.741.1; Martin Eidelberg

Carence Crafters, American; *Tray*; nickel silver, ca. 1910; 2016.741.2; Martin Eidelberg

Carence Crafters, American; *Candlestick*; nickel silver, ca. 1910; 2016.741.3; Martin Eidelberg

Carence Crafters, American; *Candlestick*; nickel silver, ca. 1910; 2016.741.4; Martin Eidelberg

Potter Studio, American; *Letter opener*; copper, moss agate, ca. 1915; 2016.741.5; Martin Eidelberg

Horace E. Potter, American; *Pierced spoon / sifter*; silver, enamel, ca. 1902; 2016.741.6; Martin Eidelberg

Theodore B. Starr, American; *Spoon*; silver, ca. 1905; 2016.741.7; Martin Eidelberg

Theodore B. Starr, American; *Spoon*; silver, ca. 1905; 2016.741.8; Martin Eidelberg

Bureau table; mahogany; American (Newport, R.I.), ca. 1765; 2016.797.1; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Card table; mahogany; American (Newport, R.I.), 1760–90; 2016.797.2; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Chest of drawers; mahogany; American (Newport, R.I.), 1765–75; 2016.797.3; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Chest of drawers; cherry; American (Norwich, Conn.), 1770–1800; 2016.797.4; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Chest of drawers; cherry; American (New London County, Conn.), 1760–1800; 2016.797.5; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Slant-front desk; cherry; American (R.I.), 1760–1800; 2016.797.6; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Dressing table; mahogany; American (Philadelphia), 1760–90; 2016.797.7; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Dressing table; mahogany; American (Newport, R.I.), 1760–90; 2016.797.8; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Dressing table; walnut; American (Boston), 1730–90; 2016.797.9; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Pembroke table; mahogany; American (Newport, R.I.), 1770–80; 2016.797.10; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Side chair; mahogany; American (Philadelphia), 1755–75; 2016.797.11; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Side chair; cherry; American (Philadelphia), 1740–60; 2016.797.12; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Side chair; mahogany; American (Philadelphia), 1755–75; 2016.797.13; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Side chair; mahogany; American (Philadelphia), 1760–80; 2016.797.14; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Side table; mahogany; American (Newport, R.I.), 1760–90; 2016.797.15; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Table; mahogany; American (Boston), 1800–1810; 2016.797.16a, b; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

The Five Points; oil on wood panel; American, ca. 1827; 2016.797.17; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

David Gilmour Blythe, American; *Court Room Scene*; oil on canvas, ca. 1860–63; 2016.797.18; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Francis William Edmonds, American; *Preparing for Christmas (Plucking Turkeys)*; oil on canvas, 1851; 2016.797.19; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Edward Lamson Henry, American; *Reading the News*; oil on wood, 1869; 2016.797.20; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

Moving Day (in Little Old New York); oil on wood panel; American,

ca. 1827; 2016.797.21; Bequest of Mrs. Screven Lorillard (Alice Whitney), from the collection of Mrs. J. Insley Blair

John La Farge, American; *Transom window from the entrance hall of the Worsbam-Rockefeller House*; leaded opalescent glass, ca. 1881–82; 2017.60; The family of Richard J. Schwartz

John Wollaston, American, born Britain; *Hester Bayard*; oil on canvas, ca. 1749–52; 2017.164.1; The family of Joseph Van Beuren Wittmann

John Wollaston, American, born Britain; *John Van Cortland*; oil on canvas, ca. 1749–52; 2017.164.2; The family of Joseph Van Beuren Wittmann

Alice Schille, American; *Frank Schille Constans*; watercolor on ivorine, ca. 1900; 2017.165; Elle Shushan, in honor of Amelia Peck

Edwin Lord Weeks, American; *Study of Two Figures*; oil on canvas, laid down on Masonite, ca. 1875; 2017.202.13; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Edwin Lord Weeks, American; *Moorish Guard*; oil on canvas, ca. 1875; 2017.202.14; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Whiting Manufacturing Company, American; *Scent bottle*; silver, ca. 1884; 2017.227a, b; Margot Johnson and Bogdan Lenkiewicz, in memory of Alice Knotts Cooney

PURCHASES

Gorham Manufacturing Company, American; *Vase*; silver, enamel, 1898; 2016.351; Friends of the American Wing Fund

Dish (charola); glazed earthenware; Mexican (Guanajuato), ca. 1820–40; 2016.523; Rogers Fund, by exchange

Eliza Hodges Oliver, American; *Sampler*; silk on linen, 1829; 2016.540; William Mitchell Jennings Fund

Tiffany & Co., American; *Cup and saucer*; silver, copper, copper alloys, ca. 1890; 2016.688a, b; Friends of the American Wing Fund and Emma and Jay A. Lewis Gift

Tiffany & Co., American; *Mustard pot*; silver inlaid with niello, copper, brass, ca. 1879; 2016.689; Friends of the American Wing Fund and Emma and Jay A. Lewis Gift

Tiffany & Co., American; *Pitcher*; silver, ca. 1880; 2016.690; Friends of the American Wing Fund and Emma and Jay A. Lewis Gift

Tiffany & Co., American; *Water pitcher*; silver and copper, ca. 1880; 2016.691; Friends of the American Wing Fund and Emma and Jay A. Lewis Gift

Martha A. Page, American; *Burgoyne-surrounded quilt*; cotton, 1852; 2017.17; Clemente Foundation Fund

Duncan Phyfe & Sons, American; *Canterbury (sheet music storage rack)*; mahogany, mahogany veneer, white pine, poplar, ca. 1840; 2017.76; Friends of the American Wing Fund

Narcissa Sewall, American; *The Friars of Orders Gray*; needlework picture, silk on silk, paint, 1806; 2017.77; William Mitchell Jennings Fund

Carl Walters, American; *Hippopotamus*; glazed earthenware, 1936; 2017.134; Friends of the American Wing Gift

Gustave Herter, American; *Center table*; rosewood, rosewood veneer, maple, burl wood, ash (secondary wood), brass, scagliola, ca. 1860; 2017.135; Sansbury-Mills Fund

Augustus Saint-Gaudens, American; *Cornish Celebration Presentation Plaque*; bronze, gilt, 1905–6; 2017.155; Marguerite and Frank A. Cosgrove, Jr. Fund

Charles Osborne, American; for Tiffany & Co., American; *Chocolate pot*; silver, copper, gold, ivory, 1879; 2017.156a, b; Louis and Virginia Clemente Foundation Inc. and Emma and Jay Louis Gifts

Tiffany & Co., American; *Tea set*; silver, copper, ca. 1880; 2017.157.1; Louis and Virginia Clemente Foundation Inc. and Emma and Jay Louis Gifts

Tiffany & Co., American; *Sugar bowl*; silver, copper, jade, ca. 1880; 2017.157.2a, b; Louis and Virginia Clemente Foundation Inc. and Emma and Jay Louis Gifts

Tiffany & Co., American; *Teapot*; silver, copper, ivory, jade, ca. 1880; 2017.157.3; Louis and Virginia Clemente Foundation Inc. and Emma and Jay Louis Gifts

Tiffany & Co., American; *Vase*; silver, gilt silver, freshwater baroque pearls, amazonite, opals, 1900; 2017.162; Jacqueline Loewe Fowler and Richard and Gloria Manney Gifts

Hawaiian quilt, Lei Mamo pattern; cotton; American (Hawaii), ca. 1930; 2017.183; David Scott Parker Fund

Tiffany & Co., American; *Pair of cups and saucers from the Mackay Service*; gilt silver, enamel, 1878; 2017.196.1–.4; Cranshaw Corporation Fund

A. and H. Lejambre, American; *Cabinet*; mahogany, maple veneer, brass, copper, mother-of-pearl, glass, ca. 1880; 2017.233a–g; Barrie A. and Deedee Wigmore Foundation

Arts of Africa, Oceania, and the Americas

GIFTS

False face for funerary bundle; cotton, paint; Peruvian (Paracas), 3rd century B.C.–1st century A.D.; 2016.703; Mrs. Lee F. Barash

Edward Ranney, American; *Corridor, Ciudadela Rivero, Chan Chan*; toned gelatin silver print, 1988, printed 1992; 2016.704; Joanne Pillsbury and Edward S. Harwood, in honor of Margaret L. Pillsbury

Beaker with anthropomorphic face; stone; Argentinian (Condorhuasi-Alamito), 500 B.C.–A.D. 500; 2016.734.1; Anonymous

Mortar with incised geometric design; stone; Argentinian (Condorhuasi-Alamito), 500 B.C.–A.D. 500; 2016.734.2; Anonymous

Sculpture in the shape of two figures (supicante); stone; Argentinian (Condorhuasi-Alamito), 500 B.C.–A.D. 500; 2016.734.3; Anonymous

Funerary mask; stone; Argentinian (Condorhuasi-Alamito), 500 B.C.–A.D. 500; 2016.734.4; Anonymous

Funerary mask; stone; Argentinian (Condorhuasi-Alamito), 500 B.C.–A.D. 500; 2016.734.5; Anonymous

Vessel with feline effigy handles; stone; Argentinian (Condorhuasi-Alamito), 500 B.C.–A.D. 500; 2016.734.6; Anonymous

Mortar in the form of a feline; basalt; Argentinian (Condorhuasi-Alamito), 500 B.C.–A.D. 500; 2016.734.7; Anonymous

Sculpture in the shape of a feline; stone; Argentinian (Condorhuasi-Alamito), 500 B.C.–A.D. 500; 2016.734.8; Anonymous

Ceremonial cloth (pua); cotton; Malaysian (Borneo, Sarawak), mid-20th century; 2016.736.1; Dr. Joel Confino and Lisa Alter

Ceremonial cloth (selimut); cotton; Indonesian (Sumba), early 20th century; 2016.736.2; Dr. Joel Confino and Lisa Alter

Ceremonial cloth; cotton ikat-dyed textile; Indonesian (Borneo, Iban-Dayak), 19th century; 2016.736.3; Dr. Joel Confino and Lisa Alter

Man's shoulder or hip cloth (binggi); cotton ikat-dyed textile; Indonesian (Sumba), early 20th century; 2016.736.4; Dr. Joel Confino and Lisa Alter

Man's shoulder or hip cloth (binggi); cotton ikat-dyed textile; Indonesian (Sumba), early 20th century; 2016.736.5; Dr. Joel Confino and Lisa Alter

Man's shoulder or hip cloth (binggi); cotton ikat-dyed textile; Indonesian (Sumba), early 20th century; 2016.736.6; Dr. Joel Confino and Lisa Alter

Mask; feathers, shell, wood, fiber; Brazilian (Tapirapé), 1950–65; 2017.100; The Friedman Family, in memory of Martin and Mildred Friedman

PURCHASES

Male Ci Wara headdress; wood; Malian (Bamana), mid-nineteenth century; 2016.574; Andrea Bollt Bequest, in memory of Robert Bollt, Sr., and Robert Bollt, Jr.

Stitch-resist indigo wrapper; cotton, dye; Senegalese (Wolof), early–mid-20th century; 2016.723; William B. Goldstein Gift

Stitch-resist indigo wrapper; cotton, dye; Senegalese (Wolof), early–mid-20th century; 2016.724; William B. Goldstein Gift

Crest mask (tesah); wood; Cameroonian (Bamileke), 18th century; 2017.35; Acquisitions and Rogers Funds, and Anonymous, James J. Ross, and Marian Malcolm Gifts

Arms and Armor

GIFTS

Ceremonial war club; stone, wood, beads, leather, tin, horsehair (?); Native American (Plains Indian), ca. 1900; 2016.522; Helmut Nickel

Stephen V. Grancsay, American (designer); Leonard Heinrich, German (maker, working in The Metropolitan Museum of Art armor workshop); *T-31 prototype abdomen, groin, and thigh armor*; steel, textile, metal alloy, 1944; 2016.627.1; The Metropolitan Museum of Art, 1944

Stephen V. Grancsay, American (designer); Leonard Heinrich, German (maker, working in The Metropolitan Museum of Art armor workshop); *T-29 prototype right thigh and knee defense (poleyn)*; steel, textile, metal alloy, 1944; 2016.627.2; The Metropolitan Museum of Art, 1944

Stephen V. Grancsay, American (designer); Leonard Heinrich, German (maker, working in The Metropolitan Museum of Art armor workshop); *T-29 prototype right greave (shin and calf armor)*; steel, textile, 1944; 2016.627.3; The Metropolitan Museum of Art, 1944

Leonard Heinrich, German (maker, working in The Metropolitan Museum of Art armor workshop); *Model T-21 E2 helmet prototype*; aluminum, 1945; 2016.628; The Metropolitan Museum of Art, 1945

Abdullah Frères, Ottoman; *Album of photographs of views of the interior of the Ottoman Military Museum in the former church of Saint Irene, Constantinople (Vues de Sainte Irène, Constantinople)*; albumen prints, paper, leather, textile, gold, 1891; 2016.649; Howard Ricketts, in memory of Roy and Neil Cole, Collectors

Eisenhüttenwerk Mägdesprung, German; *Replica of a Sinhalese ceremonial spearhead*; cast iron, ca. 1875; 2017.198; Dr. Ravinder Reddy

PURCHASES

Pierre Woeiriort de Bouzey II, French; *Design for a sword belt, knife, and stylus*; engraving, ca. 1555; 2016.697; Kenneth and Vivian Lam Gift

Attributed to Eugène Julienne, French; *Design for a sword hilt, scabbard, and belt fittings*; watercolor, ink on paper, ca. 1840–50; 2016.698; Kenneth and Vivian Lam Gift

Designs for a sword of honor to be presented by the city of London to Admiral Sir Frederick Beauchamp Paget Seymour, First Baron Alcester (1821–1895); pen and ink, brush and wash; British (London), 1882; 2016.699a, b; The Sulzberger Foundation Inc. Fund

Hilt of a ritual or votive sword; copper alloy, gold; Tibetan, possibly 15th–16th century; 2016.702; Richard Gradkowski Fund

Sword; steel, iron, silver, gold, copper alloy, wood, turquoise; Tibetan, 17th–19th century; 2016.726; Kenneth and Vivian Lam Gift

Jacinto Xavier, Portuguese; *Miquelet-lock sporting gun*; steel, gold, wood, horn, 1802; 2017.15; Arthur Ochs Sulzberger Gift

Walking stick with companion hunting sword, knife, and scabbard; porcelain, silver, gold, wood, copper alloy, steel, leather; German or Austrian, ca. 1780; 2017.23a–d; Friends of Arms and Armor

Socketed axe-head; bronze; British, ca. 900 B.C.; 2017.38; Funds from various donors

Sixteen-plate helmet; iron, yak hair, leather; Tibetan, 15th–17th century; 2017.160; Funds from various donors, by exchange

Hilt of a ritual sword; copper alloy; Tibetan, 16th–17th century; 2017.161; Kenneth and Vivian Lam Gift

Santerre, French; *Cover for a smallsword hilt*; leather, silk, paper, ink, ca. 1780; 2017.221; Gift of William H. Riggs, by exchange

Helmet, cuirass, and greave; bronze, silver; Etruscan, late 5th–4th century B.C.; 2017.228a–d; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest and Arthur Ochs Sulzberger, Mr. and Mrs. Ronald S. Lauder, Friends of Arms and Armor, and Malcolm Hewitt Wiener Foundation Gifts

Asian Art

GIFTS

Yang Yongliang, Chinese; *Viewing the Tide*; handscroll, ink-jet print of a digital photographic collage on *xuan* paper, AP 1/2, 2008; 2016.378; My Humble House Art Gallery

Fung Ming Chip, Chinese; *Response to Mi Fu's Poem Written in a Boat on*

the Wu River; handscroll, ink on paper, 2013; 2016.497; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Dish with auspicious flowers and fruits; painted enamel (Canton enamel); Chinese, Qing dynasty (1644–1911), 18th century; 2016.498.1; Mr. and Mrs. John B. Schorsch

Dish with flowering sprays; painted enamel (Canton enamel); Chinese, Qing dynasty (1644–1911), 18th century; 2016.498.2; Mr. and Mrs. John B. Schorsch

Jain cosmological map of adhaidvipa; lithograph; Indian, 1900; 2016.499.3; Mark Baron and Elise Boisanté

Wang Jiqian (C. C. Wang), American, born China; Cheng Shifa, Chinese; *Landscape No. 398*; hanging scroll, ink, color on paper, 1981; 2016.519.1; Jerome Silbergeld, Michelle DeKlyen, and Family, in honor of Wen and Constance Fong

Wang Jiqian (C. C. Wang), American, born China; *Landscape No. 882*; hanging scroll, ink, color on paper, March 30 or May 8, 1986; 2016.519.2; Jerome Silbergeld, Michelle DeKlyen, and Family, in honor of Wen and Constance Fong

Qiu Anxiong, Chinese; *New Classic of Mountains and Seas I*; acrylic on canvas, 2006; 2016.576.1; Yuanart Collection

Qiu Anxiong, Chinese; *New Classic of Mountains and Seas I*; acrylic on canvas, 2006; 2016.576.2; Yuanart Collection

Kobayashi Kiyochika, Japanese; *Fireworks at Ikenohata (Ikenohata hanabi)*; polychrome woodblock print, ink and color on paper, Meiji period (1868–1912), 1881; 2016.577; Sebastian and Miki Izzard

Ogawa Machiko, Japanese; *Lunar Fragments (Tsuki no kakera)*; multi-fired unglazed porcelain with formed glass glaze, Heisei period (1989–present), 2014; 2016.706; Halsey and Alice North

Hiroshi Senju, Japanese; *Shrine of the Water God (Suijingū)*; pair of six-panel folding screens, natural pigments on Japanese mulberry paper, Heisei period (1989–present), dated 2015; 2016.742.1, .2; Tagore Foundation International

Wang Gai, Chinese; *Reminiscence of Jinling*; handscroll, ink and color on silk, Qing dynasty (1644–1911), 1686; 2016.743; Matthew J. Edlund

Unryūan (Kitamura Tatsuo), Japanese; *Writing Box (Suzuri-bako) with Autumn Grasses and Moon*; lacquered wood with gold *takamaki-e*, *hiramaki-e*, *togidashimaki-e*, cutout gold foil application, mother-of-pearl inlay, Heisei period (1989–present), 2014; 2016.744a–f; Mrs. Pauline Gandel

Fujiwara no Yukinari (Kōzei), Japanese; *Excerpt from Bai Juyi's "Biography of a Master of Drunken Poetry (Suigin sensei den)"*; detached section of a handscroll mounted as a hanging scroll, ink on paper, Heian period (794–1185), early 11th century; 2016.745; Raymond and Priscilla Vickers

Okada Akito, Japanese; *Document Box (Ryōshibako) with Dayflowers*; lacquered wood with *kinma* decoration, Shōwa period (1926–89), ca. 1930s; 2016.746a–c; Erik and Cornelia Thomsen

Gion Nankai, Japanese; *Chinese Poems for the Twelve Months*; set of twelve unmounted sheets of paper (originally a pair of six-panel folding screens), ink on paper, Edo period (1615–1868), probably late 1730s; 2016.747a–l; Stephen Addiss, in honor of John T. Carpenter

Ceremonial banner; silk with gold-thread embroidery, cotton lining; Sumatran (Aceh), 1925–50; 2016.748; Sim Tan, in honor of Enid Tan and Tan Toh Hua

Y. G. Srimati, Indian; *Woman with Lotus*; watercolor on paper, dated August 27, 1951; 2016.749; Michael Pellettieri, in memory of the artist's brother, Y. G. Doraisami

Attributed to Dong Yuan, Chinese; *Riverbank*; hanging scroll, ink, color on silk, Southern Tang dynasty (937–76); 2016.750; Ex coll.: C. C. Wang Family, Oscar L. Tang Family, in memory of Douglas Dillon

Kawanabe Kyōsai, Japanese; *Kyōsai's Pictures of One Hundred Demons (Kyōsai hyakkigadan)*; woodblock-printed book (orihon, accordion-style binding), ink, color on paper, Meiji period (1868–1912), 1890; 2016.751.1; Anita V. Beenk

Watanabe Seitei, Japanese; *Seitei's Birds and Flowers Painting Manual (Seitei kachō gafu)*; woodblock-printed book (Japanese-style binding), ink, color on paper, Meiji period (1868–1912), 1891; 2016.751.2; Anita V. Beenk

Tachibana Morikuni, Japanese; *A Beginner's Pictorial Encyclopedia of Natural History (Ehon shoshin hashiradate)*; three-volume, woodblock-printed book (Japanese-style binding), ink on paper, Edo period (1615–1868), 1794 second edition (1761 first edition); 2016.751.3a–c; Anita V. Beenk

Furuya Kōrin, Japanese; *Sixteen Illustrations of Ancient Ceremonial Displays (Kyūgi sōshoku jūroku-shiki zufu)*; woodblock-printed book (orihon, accordion-style binding), ink on paper, Meiji period (1868–1912), 1903; 2016.751.4; Anita V. Beenk

Wang Gai, Chinese; "Bamboo," from the *Mustard Seed Garden Manual of Painting (Kaishien gafu)*; woodblock-printed book, ink and color on paper, Edo period (1615–1868), 1817; 2016.751.5; Anita V. Beenk

Avalokiteshvara; bronze with later turquoise inlay; Tibetan, 13th century; 2016.752; Ann and Gilbert Kinney

Presentation cloth; cotton with applied gold decoration, painted infill; North Indian, late 19th century; 2016.753.1; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Mihrab wall hanging; applied gold on muslin, handspun cotton; Indian, 19th century; 2016.753.2; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Painted chintz; cotton with glued gold decoration; Indian, late 18th century; 2016.753.3; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Rectangular silk wrapper; red silk, black cotton border, applied gold floral decoration with hand-painted details; Indian, mid-19th century; 2016.753.4; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

L. T. P. Manjusri, Sri Lankan; *Artist*; watercolor on paper, dated April 18, 1974; 2016.754.1; Lin Lougheed

L. T. P. Manjusri, Sri Lankan; *Lovers*; watercolor on paper, dated September 21, 1977; 2016.754.2; Lin Lougheed

L. T. P. Manjusri, Sri Lankan; *Nun and Noble Female Devotee*; watercolor on paper, dated November 14, 1973; 2016.754.3; Lin Lougheed

L. T. P. Manjusri, Sri Lankan; *Kitchen Scene*; watercolor on paper, dated January 17, 1979; 2016.754.4; Lin Lougheed

Tawara Yūsaku, Japanese; *The Heart Sutra (Bussetsu maka hannya haramita shingyō)*; hanging scroll, ink, gold on paper, 1999; 2016.803; The Friedman-Kien and Toyonaga Foundation

Offering tray (talam); copper alloy; Indonesian, East Javanese period, 12th–14th century; 2017.61.1; Jaap Polak

Offering tray (talam); copper alloy; Indonesian, East Javanese period, 12th–14th century; 2017.61.2; Jaap Polak

Offering tray (talam); copper alloy; Indonesian, East Javanese period, 12th–14th century; 2017.61.3; Jaap Polak

PURCHASES

Gai Qi, Chinese; *Famous Women*; album of sixteen painted leaves with facing inscriptions, ink on paper, Qing dynasty (1644–1911), 1799; 2016.362a–t; Bequests of Edna H. Sachs and Flora E. Whiting, by exchange; Fletcher Fund, by exchange; Gifts of Mrs. Harry Payne Bingham and Mrs. Henry J. Bernheim, by exchange; and funds from various donors, by exchange

Mokujiki Shōnin, Japanese; *Fudō Myōō*; chisel-carved (*natabori*) wood, Edo period (1615–1868), 1805; 2016.363.1; Friends of Asian Art Gifts

Unidentified artist, Japanese; *Altar cabinet (Zushi) for Fudō Myōō*; wood, 19th century; 2016.363.2; Gift of Estate of Mrs. E. H. Harriman, by exchange

Mokujiki Shōnin, Japanese; *Sacred Names of Shinto Deities and the "Oracles of the Three Shrines"*; hanging scroll, ink on paper, Edo period (1615–1868), 1805; 2016.364; Ryo Toyonaga and Alvin E. Friedman-Kien Gift

Unidentified artist, Chinese; *The Daoist Immortal Li Tieguai Receiving a Visitor*; hanging scroll, ink and color on silk, Ming dynasty (1368–1644), 15th–16th century; 2016.486; Friends of Asian Art Gifts

Dish with warrior; porcelain painted with cobalt blue under transparent glaze (*Jingdezhen kraak* ware); Chinese, Ming dynasty (1368–1644), Chongzhen period (1628–44); 2016.487; Friends of Asian Art Gifts

Zheng Chongbin, American; *Unfolding Landscape*; ink, acrylic on *xuan* paper mounted on aluminum board, 2015; 2016.490; Bini Low and Jonathan Larsen Gift and Friends of Asian Art Gifts

Nanban coffer with animals and landscapes; lacquered wood with gold and silver *hiramaki-e*, mother-of-pearl inlay; Japanese, Momoyama period (1573–1615), late 16th–early 17th century; 2016.508; John and Pauline Gandel Gift and Mary Livingston Griggs and Mary Griggs Burke Foundation Fund

Miwa Kyūwa (Miwa Kyūsetsu X), Japanese; *White Hagi water jar (mizusashi)*; stoneware with feldspar glaze mixed with ash (*Hagi* ware), Heisei period (1989–present), 1970–79; 2016.509a, b; Michael and Tamara Root Gift

Unidentified artist, Japanese; *Chōmeiji Temple Pilgrimage Mandala (Chōmeiji sankei mandara zu byōbu)*; hanging scroll remounted as two-panel folding screen, ink, color, *gofun* (ground shell pigment), gold on paper, Muromachi period (1392–1573), second quarter of the 16th century; 2016.517; Sue Cassidy Clark Gift, in honor of D. Max Moerman

Murose Kazumi, Japanese; *Writing box (suzuribako) with ginkgo leaves*; lacquered wood with gold and silver *togidashimaki-e*, *hiramaki-e*, mother-of-pearl inlay, Heisei period (1989–present), 2015; 2016.573a, b; William R. Appleby Fund

Goddess Durga Slaying the Demon Mahisha; chlorite schist; Eastern Indian (Bihar), second half of the 9th century; 2016.650; Blanca and Sunil Hirani Gift, in honor of Sunita and Gordhan Hirani

Issey Miyake, Japanese; *Jacket*; synthetic, metal, 1987; 2017.47; Friends of The Costume Institute Gifts

Dress; silk, linen, mother-of-pearl; American, 1831–35; 2017.70; Irene Lewisohn Bequest

Hat; silk; French, ca. 1811; 2017.71; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Hat; silk, straw; French, ca. 1806; 2017.72; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Hat; silk; French, ca. 1811; 2017.73; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Martin Margiela, Belgian; for Maison Martin Margiela, French; *Vest*; leather, polyester, synthetic, fall/winter 2009–10; 2017.114; Friends of The Costume Institute Gifts

Martin Margiela, Belgian; for Maison Martin Margiela, French; *Jacket*; leather, paper, synthetic, fall/winter 2008–9; 2017.115; Friends of The Costume Institute Gifts

Martin Margiela, Belgian; for Maison Martin Margiela, French; *Jacket*; leather, metal, spring/summer 2006; 2017.116; Friends of The Costume Institute Gifts

Demna Gvasalia, Georgian; for House of Balenciaga, French; *Ensemble*; wool, cotton, leather, paper, spring/summer 2017; 2017.136a–e; Friends of The Costume Institute Gifts

Demna Gvasalia, Georgian; for House of Balenciaga, French; *Ensemble*; wool, cotton, leather, paper, spring/summer 2017; 2017.137a–f; Friends of The Costume Institute Gifts

Demna Gvasalia, Georgian; for House of Balenciaga, French; *Ensemble*; wool, cotton, leather, paper, spring/summer 2017; 2017.138a–f; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; wool, cotton, synthetic, leather, spring/summer 2017; 2017.147a–e; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; wool, cotton, synthetic, leather, spring/summer 2017; 2017.148a–f; Friends of The Costume Institute Gifts

Jean Paul Gaultier, French; *Corset*; leather, cotton, metal, ca. 1995; 2017.158a–f; Various donors, by exchange

Jean Paul Gaultier, French; for Gaultier Paris, French; *Jumpsuit*; Lycra, spandex, metal, fall/winter 1995–96; 2017.214; Various donors, by exchange

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; cotton, spring/summer 2008; 2017.215; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; synthetic, fall/winter 2006–7; 2017.216; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; rayon, 1983; 2017.217; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Coat*; synthetic, 2005; 2017.218a, b; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; wool, metal, fall/winter 1999–2000; 2017.219a–c; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Dress*; cotton, spring/summer 1984; 2017.220; Friends of The Costume Institute Gifts

Demna Gvasalia, Georgian; Brioni, Italian; Manolo Blahnik, British; Comme des Garçons, Japanese; for Vetements, French; *Ensemble*; spring/summer 2017; 2017.225a–g; Various donors, by exchange

Demna Gvasalia, Georgian; Brioni, Italian; Lucchese Bootmakers, American; Comme des Garçons, Japanese; for Vetements, French; *Ensemble*; spring/summer 2017; 2017.226a–g; Various donors, by exchange

Drawings and Prints

Drawings

GIFTS

Guercino (Giovanni Francesco Barbieri), Italian; *Young Boy in Bust Length*; pen and brown ink, ca. 1619–30; 2016.501; Otto Naumann and Heidi D. Shafraneck

Henri Simon Thomassin, French; *Melancholia*; red chalk, ca. 1729–40; 2016.586; Richard A. Berman

David Hockney, British; *David Hockney: A Retrospective*; exhibition catalogue with two-page original color drawing by Hockney, 1988; 2016.629.6; Kay Bearman

Design for a Monument to the First Punjab War, 1845–46; watercolor and pencil, heightened with white gouache; British, ca. 1846; 2016.640; Mrs. Charles Wrightsman

F. or T. Grossbach, Central European; *Architectural Study of Classical Entablature*; pen and black ink with gray wash over black chalk, 19th century; 2016.708.27; Morrison Heckscher

Guy Ben-Ari, Israeli; *Democracy Soup*; ink on vellum, 2016; 2016.733.2–.6; The artist

Eugène Delacroix, French; *Jacob Wrestling with the Angel*; oil over pen and ink on tracing paper, mounted on canvas and backed with linen, 1850; 2016.759; The Karen B. Cohen Collection of Eugène Delacroix, in honor of Philippe de Montebello

Camille Corot, French; *Italian Landscape (recto); Rocks and Foliage (verso)*; pen and brown ink over graphite, ca. 1826–27; 2016.763a, b; Jill Newhouse

Georges Lacombe, French; *Portrait of a Young Woman*; fabricated black chalk, 1892; 2016.765.1; Roberta J. M. Olson and Alexander B. V. Johnson

Émile Schuffenecker, French; *Portrait of Odilon Redon*; fabricated black chalk, ca. 1891; 2016.765.2; Roberta J. M. Olson and Alexander B. V. Johnson

Camillo Procaccini, Italian; *Study of Bearded Man*; red chalk, ca. 1580–1600; 2016.765.3; Roberta J. M. Olson and Alexander B. V. Johnson

George Henry Harlow, British; *Edmund Kean in the Character of Macbeth*; black chalk, ink wash, and watercolor, 1814; 2016.767.1; Paul Jeromack, in memory of Robert Tuggle

Robert Kipniss, American; *Study for Interior w/cup, spoon, & window*; ballpoint pen, 2003; 2016.785.4; James F. White

Robert Kipniss, American; *Study for Interior w/cup, spoon, & window*; ballpoint pen, 2003; 2016.785.5; James F. White

Robert Kipniss, American; *Study for Interior w/cup, spoon, & window*; ballpoint pen, 2003; 2016.785.6; James F. White

Robert Kipniss, American; *From White Hollow Road*; ballpoint pen, 2016.785.9; James F. White

Robert Kipniss, American; *Reaching*; graphite, 2015; 2016.785.12; James F. White

Robert Kipniss, American; *Study for Still life w/chair and standing lamp*; ballpoint pen, 2002; 2016.785.16; James F. White

Robert Kipniss, American; *Study for the Blue Stove*; graphite, 1987; 2016.785.22; James F. White

Robert Kipniss, American; *Curtain and Clear Vase*; graphite, 1989; 2016.785.23; James F. White

Robert Kipniss, American; *Window at Dusk*; graphite, 1996; 2016.785.24; James F. White

Robert Kipniss, American; *Window & four trees*; ballpoint pen, 2015; 2016.785.27; James F. White

Robert Kipniss, American; *Still life w/spoon*; graphite, 1998; 2016.785.28; James F. White

PURCHASES

Raphael Lamar West, British; *A Wooded and Rocky Landscape*; black and white chalk on blue paper, ca. 1800; 2016.348; Harry G. Sperling Fund

Benjamin West, American; *Rinaldo Rescued from Armida*; graphite, 1766–1800; 2016.349; Harry G. Sperling Fund

Raphael Lamar West, British; *Landscape with a Tree in the Foreground*; graphite, pen, and brown ink on gray paper, ca. 1800; 2016.350; Harry G. Sperling Fund

François Debret, French; *Preparatory Architectural Studies of an Exterior Window Bay from the Palace of Caprarola for the Oeuvres Complètes de Jacques Barozzi de Vignole*; pen and black ink over graphite underdrawing, pink, gray, and yellow watercolor, 1815–23; 2016.358; Edward Pearce Casey Fund

François Debret, French; *Preparatory Architectural Studies of a Grotto from the Palace of Caprarola for the Oeuvres Complètes de Jacques Barozzi de Vignole*; pen and black ink over graphite underdrawing, pink, gray, and yellow watercolor, 1815–23; 2016.359; Edward Pearce Casey Fund

Matthijs Bril the Younger, Netherlandish; *The Ruins of the Forum of Nerva, Rome, Seen from the Southwest*; pen and brown ink, ca. 1570–80; 2016.374; Frits and Rita Markus Fund and C. G. Boerner Gift

Erwin Puchinger, Austrian; *Design for a certificate, awarded by the city of Vienna for the most beautiful floral balcony decorations (balcony below text)*; watercolor over graphite underdrawing, some highlights in gold paint, ca. 1910; 2016.470; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for a certificate, awarded by the city of Vienna for the most beautiful floral balcony decorations (balcony above text)*; watercolor and gouache over graphite underdrawing, some highlights in gold paint, corrections in white gouache, ca. 1910; 2016.471; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for a cover or title page for the twenty-*

fifth anniversary publication of the Viennese Graphic Design School (1888–1913); black gouache over graphite underdrawing, corrections in white gouache, editorial notes in graphite, 1913; 2016.472; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for the title page of “Das Interieur”*; black gouache over graphite underdrawing, corrections in white gouache, 1902; 2016.473; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for a poster of a calendar for J. Löwy, Vienna*; watercolor and gouache over graphite underdrawing, editorial notes in graphite, ca. 1900; 2016.474; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for a certificate of citizenship, awarded by the city of Vienna*; gouache over graphite underdrawing, text on adhered sheet, ca. 1895–1900; 2016.475; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for the cover of the twenty-fifth anniversary publication of the Viennese Graphic Design School (1888–1913)*; black and white gouache with gold paint over graphite underdrawing, on blue paper, 1913; 2016.476; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for the cover of the Austrian Illustrated Newspaper (Österreichs illustrierte Zeitung)*; gouache over graphite underdrawing, corrections in gray gouache, on blue-gray paper (board), ca. 1910; 2016.477; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for a certificate of citizenship, awarded by the city of Vienna*; watercolor, gouache, crayon, gold paint, and silver point over graphite underdrawing, ca. 1910–15; 2016.478; Harry G. Sperling Fund

Erwin Puchinger, Austrian; *Design for a certificate of citizenship, awarded by the city of Vienna*; watercolor, gouache, gold paint, and black pen and ink outline over graphite underdrawing, ca. 1910–15; 2016.479; Harry G. Sperling Fund, 2016

Erwin Puchinger, Austrian; *Design for a certificate to accompany the award of a bronze medal for years of dedication to a single employer, awarded by the Guilds Society of Lower Austria*; gouache and watercolor over graphite underdrawing, ca. 1910; 2016.480; Harry G. Sperling Fund

Circle of Alessandro Vittoria (Alessandro Vittoria di Vigilio della Volpa), Italian; *Design for the Decoration of a Palace Wall (Veronese Palazzo [?])*; pen and brown ink with wash, traces of black chalk underdrawing, ca. 1550–70; 2016.505; Edward Pearce Casey Fund

Paul Egell, German; *Design for a Garden Vase with Hunting Theme*; pen and brown ink over black chalk, watercolor and white heightening, ca. 1740; 2016.525; Edward Pearce Casey Fund

Cornelis Visscher, Dutch; *A Gypsy Mother with Three Children*; black chalk, 1650s; 2016.528; Director's Fund and Clement C. Moore Gift

Antonio Busca, Italian; *Studies of Figures*; black and white chalk on gray paper, 1660–70; 2016.565; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Sir William Blake Richmond, British; *Self-portrait, aged twenty-one*; watercolor, 1863; 2016.588; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

John Constable, British; *Cloud Study*; watercolor over graphite, 1830–35; 2016.589; Director's Fund, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and James D. Krugman Gift

Frans van der Mij, Dutch, born Germany; *Portrait of an Elegant Lady*; pastel on blue-gray paper, 1750–70; 2016.590; Van Day Truex Fund

Julius Caesar Ibbetson, British; *View of London with Saint Paul's in the Distance: Woman and Children with a Baby Carriage*; pen and ink and watercolor, 1787; 2016.591; Harry G. Sperling Fund

Julius Caesar Ibbetson, British; *View of London with Saint Paul's in the Distance: A Family Pausing on a Road*; pen and ink and watercolor, 1787; 2016.592; Harry G. Sperling Fund

Alfred William Hunt, British; *Snowdon, after an April Hailstorm, or Snowdon through Clearing Clouds*; watercolor, ca. 1857; 2016.597; Harry G. Sperling Fund

Sir Edward Burne-Jones, British; *Alice, la Belle Pèlerine*; graphite and black ink, heightened with white, on vellum, the head and shoulders on a subsidiary piece of vellum, 1858–59; 2016.619; Harry G. Sperling Fund

Francis Towne, British; *View of Lake Como*; pen and brown ink and watercolor, August 27, 1781; 2016.620; Harry G. Sperling Fund

Francis Towne, British; *View of Lake Como with Monte Leoni*; pen and brown ink and watercolor, August 27, 1781; 2016.621; Harry G. Sperling Fund

Johann Esaias Nilson, German; *Harlequin and a Lady Eating at a Table in a Park, While Being Watched by an Angry Pierrot and a Young Man*; pen and black and gray ink, brush and gray ink; framing line in black ink, by the artist, 1746–47; 2016.673; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Esaias Nilson, German; *A Lady Attacked by a Bear, Surrounded by Soldiers and Other Men, and Watched from a Balcony by a Crowned Man Who Drops a Sword*; pen and black and gray ink, brush and gray ink; framing lines in pen and black ink, by the artist, 1746–47; 2016.674; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Christen Købke, Danish; *Portrait of the Sculptor Hermann Ernst Freund*; graphite; framing line in graphite, possibly by the artist, 1837; 2016.675; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Daniel Fröschl, German; *The Expulsion from Paradise*; gouache on vellum; framing line in gold, probably by the artist, probably over a framing line in dark ink, late 16th–early 17th century; 2016.676; Harry G. Sperling Fund

Johann Lorenz Haid, German; *Saint Peter Healing the Lame*; red chalk, over black chalk, red wash; framing line in black ink, probably by the artist, early–mid-18th century; 2016.679; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Peter Christian Thamsen Skovgaard, Danish; *Two Oxen Pulling a Cart*; pen and brown ink, brush and brown-gray ink, watercolor, 1874; 2016.681; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Vilhelm Hammershøi, Danish; *Slender Trees on a Hill*; graphite, incised for transfer (recto); graphite, chalk or charcoal (verso), 1896 or later; 2016.682; Charles Hack Gift and Harry G. Sperling Fund

Félicien Rops, Belgian; *The Lace Maker*; graphite, gum arabic, locally scratched, 1876; 2016.693; Van Day Truex Fund

Charles Fairfax Murray, British; *Study of a Woman with a Book*; graphite, 1883; 2016.732; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Eugène Boudin, French; *The Pardon of Saint-Anne-La-Palud*; graphite, 1858; 2016.762; Anonymous Gift

Agostino (Stanzani) Mitelli, Italian; *Studies for the trompe-l'oeil decorations of Palazzo Ducale (Palazzo Pitti), Florence*; pen and brown ink over black chalk, watercolor, 1636–41; 2017.5; Harry G. Sperling Fund

Louis de Boullogne the Younger, French; *Diana and Her Companions Hunting Wild Boar*; black and white chalk on blue paper, ca. 1707; 2017.48; Stephen A. Geiger Gift

Michel François Dandré-Bardon, French; *Louis XV as a Roman Emperor*; red and white chalk on gray prepared paper, ca. 1750–60; 2017.49; Stephen A. Geiger Gift

John Sell Cotman, British; *Boats off the Coast, Storm Approaching*; watercolor over traces of graphite, with gouache, scratching out, stopping out, and gum arabic, 1830; 2017.75; Charles and Jessie Price Gift

Joseph Vernet, French; *View of the Caelian Hill, Rome, with the Church of Santi Giovanni e Paolo, Seen from the Aventine, Rome*; black chalk, pen and black ink, brush and brown and gray wash, ca. 1750; 2017.96; The Isaacson-Draper Foundation in honor of Furio Rinaldi

Johann Elias Ridinger, German; *Landscape with Stags*; pen and brown ink, with gray and brown wash and touches of white heightening and traces of graphite on blue paper, 1737; 2017.122; PECO Foundation Gift

Nicolas Delobel, French; *View of the Cascades at Tivoli*; black and red chalk, pen and brown ink, brush and brown wash, watercolor and gouache, ca. 1724–33; 2017.159; Ian Woodner Family Collection Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Anton Melbye, Danish; *Fishing Boat at Sea*; black chalk, colored chalks, 1866; 2017.213; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Simpson, British (Scotland); *Valley of Vardar, Caucasus*; watercolor and gouache over graphite, 1855–58; 2017.222; Friends of Drawings and Prints Acquisition Fund, Harry G. Sperling Fund, and Stephen Somerville Gift

Pierre Brebiette, French; *Two Street Criers*; red chalk over a sketch in black chalk, ca. 1630; 2017.229; Harris Brisbane Dick Fund, John Silberman Gift, Karen B. Cohen Fund, Stephen A. Geiger Gift, Friends of Drawings and Prints Acquisition Fund

Prints

GIFTS

Andy Warhol, American; *Alexander the Great*; screenprint, 1982; 2016.380; Sylvia de Cuevas, in honor of Carlos Picón

Susan Rothenberg, American; *Mezzo Fist #1*; mezzotint with collage, 1990; 2016.381.1; Lin Lougheed

Susan Rothenberg, American; *Mezzo Fist #2*; mezzotint with collage, 1990; 2016.381.2; Lin Lougheed

Guillermo Kuitca, Argentinian; *Painting without Walls (Pintura sin muros)*; artist's book with offset and silkscreen prints, 2016; 2016.381.3; Lin Lougheed

Elena del Rivero, Spanish; *The Book of Dust*; artist's book, 2006; 2016.381.4; Lin Lougheed

Michele Oka Doner, American; *Into the Mysterium*; artist's book, 2016; 2016.381.5; Lin Lougheed

- Nan Goldin, American; *Desire by Numbers*; artist's book, 1994; 2016.381.6; Lin Loughheed
- Kim Beck, American; *A Field Guide to Weeds*; artist's book, 2007; 2016.381.7; Lin Loughheed
- Lesley Schiff, American; *Distant Systems*; ink-jet prints, 2016; 2016.382.1–.12; The artist
- Ex Libris of the Earl of Aylesford, Packington, Warwickshire*; etching; British, 1729–57; 2016.383.1; Dr. Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina
- Brown & Bigelow, American; after James McNeill Whistler, American; *Lime Houses*; photo-transferred etching, 1920s; 2016.383.2; Dr. Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina
- James Basire, the Elder, British; *John Talbot, First Earl of Shrewsbury and First Earl of Waterford*; etching and engraving; second state of two, 1811; 2016.383.3; Dr. Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina
- James Basire, the Elder, British; *Margaret Talbot, Countess of Shrewsbury*; etching and engraving; second state of two, 1811; 2016.383.4; Dr. Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina
- Pieter Schenck I, Dutch, born Germany; *View of Namur, from Hecatompolis or "Book of Town Views"*; etching, 1702; 2016.383.5; Dr. Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina
- View of Tangermünd*; etching; German, ca. 1618–48; 2016.383.6; Dr. Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina
- Urs Graf, Swiss; *The Last Supper and Christ Washing the Feet of His Disciples, plate nine from The Passion of Jesus Christ (Passio domini nostri Jesu Christi)*; woodcut, 1503; 2016.383.7; Dr. Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina
- Saint Manuel of Chalcedon (Martyr of Persia)*; engraving on silk; Portuguese, ca. 1750–1800; 2016.383.8; Dr. Marilyn Jenkins-Madina, in loving memory of her husband, Professor Maan Z. Madina
- Lynda Caspe, American; *Buses Don't Go There*; book; illustrated with watercolor, 2015; 2016.384.1; The artist
- Sir William Blake Richmond, British; *Self-portrait, aged twenty-one*; etching on chine collé, ca. 1863; 2016.385; Andrew Clayton-Payne
- George Washington*; hand-colored lithograph; French, ca. 1850; 2016.386.1; Lynne and Peter Esmay
- Joseph Pennell, American; *Rouen, from Bon Secours*; etching and drypoint, 1907; 2016.386.2; Lynne and Peter Esmay
- Caroline Helena Armington, Canadian; *The Seine and Notre Dame, Paris*; etching, 1909; 2016.386.3; Lynne and Peter Esmay
- Landscape with the Flight into Egypt*; etching; French, 17th century; 2016.386.4; Lynne and Peter Esmay
- Adelaide Maria Burgess, British (?); *The Woes of an Umbrella*; book, card cover printed with color lithography, 1905; 2016.387; Noelle Warden King
- Gaspar Bouttats, Dutch; *Holland's Running Cow (Hollands Hollende Koe)*; etching, 1690; 2016.388; Donald J. La Rocca, in honor of Jan Piet Puype
- John Morning, American; *Open Ended II*; screenprint, 2015; 2016.389; The artist
- Dorothea Rockburne, Canadian; *Touchstone*; stone lithograph with powdered copper and black ink, 1988; 2016.390; Gordon Novak
- Saalfield Publishing Company, American; *Pets and Playmates*; commercial color printing on muslin, 1906; 2016.391.1; Lev Tsitirin
- Samuel Hart Wright, American; *The Family Christian Almanac for the United States, for the Year of our Lord and Savior Jesus Christ, 1867*; pamphlet, illustrated with wood engravings, 1866; 2016.391.2; Lev Tsitirin
- Henry Pearson, American; *Untitled (black-and-white etching)*; etching, ca. 1957; 2016.520.10; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Skrive*; etching, 1962; 2016.520.11; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Oval*; etching, 1961; 2016.520.12; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Color Trial Proof (black and brown)*; etching, 2016.520.13; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Trial Proof (red and blue)*; etching, 2016.520.14; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Trial Proof (black on aqua)*; etching, 2016.520.15; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Trial Proof (aqua on brown)*; etching, 2016.520.16; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Trial Proof (berry and blue)*; etching, 2016.520.17; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Coleridge Poem I*; lithograph, 2016.520.18; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *October Night*; lithograph, 2016.520.19; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Gyros XIV*; lithograph, 2016.520.20; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Theme and Variation*; lithograph, 2016.520.21; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Shirgubrol*; lithograph, 2016.520.22; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Untitled (Red Circle on Black, A/P XXIII)*; lithograph, 2016.520.23; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Untitled (Henry Pearson)*; portfolio of eight screenprints with text by James Rosenquist, 1977; 2016.520.24.1–.9; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Seamus Heaney—Sweeney Praises the Trees*; book with engraving, 1981; 2016.520.25; Dr. Lawrence and Regina Dubin
- Henry Pearson, American; *Five Psalms*; suite of five screenprints, 1969; 2016.520.26a–f; Dr. Lawrence and Regina Dubin
- Henry Pearson, American (artist); Seamus Heaney, Irish (author); *Seamus Heaney Poems and a Memoir*; book with engravings; eight engraving plates, 1982; 2016.520.27.1–.9; Dr. Lawrence and Regina Dubin

- Gerson Leiber, American; *The Faith Healer Speaks*; book with seven linocuts in a plastic case, 2001; 2016.520.28.a–p; Dr. Lawrence and Regina Dubin
- Gerson Leiber, American; *Party People*; portfolio of ten lithographs, 1993; 2016.520.29a–m; Dr. Lawrence and Regina Dubin
- Gerson Leiber, American; *Nymphs*; portfolio of ten lithographs, 1990; 2016.520.30a–m; Dr. Lawrence and Regina Dubin
- Gerson Leiber, American; *May 31, 1944*; portfolio with nine linocuts, 2000; 2016.520.31; Dr. Lawrence and Regina Dubin
- Elisabeth Auingerin, Austrian; *New Dance Book: Winter and Summer Garden (Neües Danßerlein Büechel: Winter und Sommer Gaertlein)*; book with letterpress and etching, 1691; 2016.584; Marjorie B. Cohn, in memory of Lois Orswell
- Gabriel de Saint-Aubin, French; *Laban Searching for His Household Gods*; etching, ca. 1753; 2016.585; Susan Schulman Printseller, LLC and Carolyn Bullard Fine Prints and Drawings, LLC, in honor of Perrin Stein
- Beatriz Milhazes, Brazilian; *Coisa Linda*; illustrated book with forty-three screenprints and one collage, 2002; 2016.587.1; Lin Lougheed
- Vija Celmins, American, born Latvia (artist); Eliot Weinberger, American (author); *The Stars*; book with etchings, 2005; 2016.587.2; Lin Lougheed
- Gabriel Orozco, Mexican; *Untitled*; etching with chine collé, 2004; 2016.587.3; Lin Lougheed
- Olafur Eliasson, Danish-Icelandic; *Your House*; book with 452 laser-cut leaves, 2006; 2016.587.4; Lin Lougheed
- Joëlle Tuerlinckx, Belgian; *the-biggest-surface-of-the-world scale 1:1 (la-plus-grande-surface-au-monde scale 1:1)*; photocopier toner on paper, 2006; 2016.587.5; Lin Lougheed
- Doug Aitken, American (artist); John Bowe, American (author); *Write-In Jerry Brown President*; artist's book, 2008; 2016.587.6; Lin Lougheed
- Yun-Fei Ji, Chinese; *The Three Gorges Dam Migration*; woodblock on a scroll, 2009; 2016.587.7; Lin Lougheed
- Abelardo Morell, American, born Cuba (artist); Oliver Sacks, British (author); *The Island of Rota*; artist's book, 2010; 2016.587.8; Lin Lougheed
- Saul Steinberg, American, born Romania (artist); John Hollander, American (author); *Dal Vero*; artist's book, 1983; 2016.587.9; Lin Lougheed
- Alfonso Ossorio, American, born Philippines (artist); Lewis Thomas, American (poet); *Could I Ask You Something?*; artist's book, 1984; 2016.587.10; Lin Lougheed
- Vija Celmins, American, born Latvia (artist); Czeslaw Milosz, American, born Lithuania (author); *The View*; artist's book with mezzotints, 1985; 2016.587.11; Lin Lougheed
- Eric Fischl, American (artist); Jamaica Kincaid, Antiguan (author); *Annie, Gwen, Lilly, Pam, and Tulip*; artist's book, 1986; 2016.587.12; Lin Lougheed
- Richard Tuttle, American; Mei-Mei Berssenbrugge, American; *Hiddenness*; artist's book, 1987; 2016.587.14; Lin Lougheed
- Barbara Kruger, American (artist); Stephen King, American (author); *My Pretty Pony*; artist's book (trade), 1989; 2016.587.16; Lin Lougheed
- Robert Gober, American (artist); Joyce Carol Oates, American (author); *Heat*; artist's book, 1989; 2016.587.17; Lin Lougheed
- George Condo, American (artist); William S. Burroughs, American (author); *Ghost of Chance*; artist's book, 1990; 2016.587.18; Lin Lougheed
- Mary Steichen Calderone, American (artist); Edward J. Steichen, American, born Luxembourg (photographer); John Updike, American (author); *The First Picture Book*; artist's book, 1991; 2016.587.19; Lin Lougheed
- Robert Therrien, American (artist); Evan S. Connell, American (author); *Mesa Verde*; artist's book, 1992; 2016.587.20; Lin Lougheed
- Vija Celmins, American, born Latvia (artist); Jane Hammond, American (artist); Glenn Ligon, American (artist); Philip Taaffe, American (artist); William Wegman, American (artist); Ricky Jay, American (author); *Magic Magic Book*; artist's book, 1994; 2016.587.21; Lin Lougheed
- Ann Lauterbach, American; Ellen Phelan, American; *Clown, Some Colors, a Doll, Her Stories, a Song, a Moonlit Cove*; artist's book, 1996; 2016.587.22; Lin Lougheed
- Linda Connor, American (artist); Charles Simic, American (author); *On the Music of the Spheres*; artist's book, 1996; 2016.587.23; Lin Lougheed
- Sol LeWitt, American (artist); Louise Lawler, American (artist); Richard Artschwager, American (artist); Gini Alhadeff, born Egypt (author); Brendan Gill, American (author); *Notes on a Room*; artist's book with woodcuts, photolithographs, and etchings, 1998; 2016.587.24; Lin Lougheed
- Fred Tomaselli, American (artist); Rick Moody, American (author); *Phrase Book*; artist's book, 2000; 2016.587.25; Lin Lougheed
- Tina Barney, American; Tina Howe, American; *Swimming*; artist's book, 1991; 2016.587.26; Lin Lougheed
- Saul Steinberg, American, born Romania (artist); Ian Frazier, American (author); *Canal Street*; artist's book, 1990; 2016.587.27; Lin Lougheed
- Robert Helm, American (artist); William Kitteredge, American (author); *Lost Cowboys (But Not Forgotten)*; artist's book, 1992; 2016.587.28; Lin Lougheed
- Leslie Marmon Silko, American; Lee Marmon, American; *Rain*; artist's book, 1996; 2016.587.29; Lin Lougheed
- Pat Steir, American; *Word*; artist's book with five drypoints (one with aquatint) with pencil and colored pencil additions, 1980, prints created 1977; 2016.587.30; Lin Lougheed
- Gerald Ferguson, American; *The Standard Corpus of Present Day English Language Usage Arranged by Word Length and Alphabetized within Word Length*; artist's book, 1978; 2016.587.31; Lin Lougheed
- Kara Walker, American; *Freedom, a Fable*; pop-up artist's book, 1997; 2016.587.32; Lin Lougheed
- Henri Matisse, French; *Madame de Pompadour, Pavillon de Marsan, 1951*; lithograph, 1951; 2016.587.33; Lin Lougheed
- Zhou Tiehai, Chinese; *Fake Cover 1: Newsweek*; lithograph, 1995; 2016.587.34; Lin Lougheed
- Donald Sultan, American (artist); David Mamet, American (author); *Warm and Cold*; artist's book (trade), 1988; 2016.587.35; Lin Lougheed

- Maroy; *The Colonial Lottery (La Loterie Coloniale distribue des millions)*; offset lithograph, ca. 1935; 2016.587.36; Lin Lougheed
- Raymond Savignac, French; *Gardez La France Propre*; poster, 1982; 2016.587.37; Lin Lougheed
- Gemini G. E. L. at Joni Moisant Weyl; *Artists Coming Together to Benefit Democratic Presidential Candidates (ACT)*; portfolio of ten lithographs by Robert Rauschenberg (*Tap*), Franky Gehry (*Study for Frank Gehry House*), John Baldessari (*Two Opponents: Blue and Yellow*), Ed Ruscha (*Other*), Jasper Johns (*Pyre 2*), Susan Rothenberg (*K*), Ellsworth Kelly (*Orange*), Elizabeth Murray (*Tybid*), Cecily Brown (*Study After an Election by William Hogarth*), and Richard Serra (*Abu Ghraib*), 2004; 2016.587.38(1–10); Lin Lougheed
- After Jeff Koons, American; *Popeye as party favor*; silkscreen, 2009–14; 2016.587.39; Lin Lougheed
- Kiki Smith, American, born Germany; Ellen Page Wilson, American; *Kiki Smith*; artist's book, exhibition catalogue, 1995; 2016.587.40; Lin Lougheed
- Terry Winters, American; *Novalis*; etching, open-bite etching, and aquatint, 1983–89; 2016.587.41; Lin Lougheed
- Eric Fischl, American; *Untitled (Rays)*; aquatint, 1989; 2016.587.42; Lin Lougheed
- Annette Messager, French (artist); Jean-Philippe Toussaint, Belgian (author); *Enveloppe-moi*; artist's book, 2013; 2016.587.43a–ss; Lin Lougheed
- Ranjani Shettar, Indian; *Varsha*; artist's book, 2012; 2016.587.44; Lin Lougheed
- Roy Lichtenstein, American; *Tremaine Christmas Card (Seascape)*; Rowlux and collaged paper, 1965; 2016.629.1; Kay Bearman
- Ellsworth Kelly, American; *Portrait of Henry Geldzahler*; relief print, 1995; 2016.629.2; Kay Bearman
- Frank Stella, American; *Itata*; lithograph, 1968; 2016.629.3; Kay Bearman
- Andy Warhol, American; *The Philosophy of Andy Warhol (From A to B and Back Again)*; book with inscription and drawings in black marker, 1975; 2016.629.4; Kay Bearman
- David Hockney, British; *Some Fax Prints*; faxes, photocopies of faxes, 1988; 2016.629.5a–q; Kay Bearman
- David Hockney, British; *David Hockney: A Retrospective*; exhibition catalogue with two-page original color drawing, 1988; 2016.629.6; Kay Bearman
- Jasper Johns, American; *Flag and Vase*; linocut, 2001; 2016.629.7; Kay Bearman
- Jasper Johns, American; *Summer (Blue)*; lithograph, 1991; 2016.629.8; Kay Bearman
- Jasper Johns, American; *“Art in America” (May 2014) with Jasper Johns’ “The Print Project”*; periodical, 2014; 2016.629.9; Kay Bearman
- Louis Dampf & Co., American; *Louis Dampf & Co. trade card*; commercial color lithograph, ca. 1890; 2016.641.1; Jacob Simon
- Louis Dampf & Co., American; *Louis Dampf & Co. trade card*; commercial color lithograph, ca. 1890; 2016.641.2; Jacob Simon
- Oliver Ballou Fine Art Store, American; *Oliver Ballou Fine Art Store trade card*; commercial color lithograph, ca. 1890; 2016.641.3; Jacob Simon
- Whittier, Fuller & Co.; *Whittier, Fuller & Co. trade card*; commercial color lithograph, ca. 1890; 2016.641.4; Jacob Simon
- R. R. Leon, American; *R. R. Leon trade card*; commercial color lithograph, ca. 1890; 2016.641.5; Jacob Simon
- W. H. Gooding & Co., American; *W. H. Gooding & Co. trade card*; commercial color lithograph, ca. 1890; 2016.641.6; Jacob Simon
- Conrad Marca-Relli, American; *Villa Nueve*; lithograph, 1982; 2016.642; The Helene Greenberg Wyman Collection
- Manuel Neri, American (artist); Pablo Neruda, Chilean (author); *Morning, Afternoons, and Tonight (La Manana, Las Tardes y esta Noche)*; illustrated book with drawings and calligraphy bound in full inlaid morocco in a linen-covered clamshell box, 2004; 2016.707; The Manuel Neri Trust
- Josias English, British; after William Dobson, British; *Portrait of William Dobson*; etching, ca. 1645–49 (?); 2016.708.1; Morrison Heckscher
- Westley Manning, British; *Old Hastings*; etching and aquatint; second state of two, 1900–1924; 2016.708.2; Morrison Heckscher
- Andrea Palladio, Italian; *The First Book of Architecture*; letterpress and engraving, 1688; 2016.708.3; Morrison Heckscher
- Henry Aldrich, British; *The Elements of Civil Architecture, According to Vitruvius and Other Ancients . . .*; letterpress and engravings, 1824; 2016.708.4; Morrison Heckscher
- Wallace Wood, British; *The Twenty Styles of Architecture, Illustrated by Plates of the Finest Edifices of the World*; lithographs, 1881; 2016.708.5; Morrison Heckscher
- Auguste Charles Pugin, British, born France; Charles Pierre Joseph Normand, French; *A New Parallel of the Orders of Architecture*; line engraving, 1829; 2016.708.6; Morrison Heckscher
- Paul Marie Letarouilly, French; *Modern Buildings in Rome (Edifices Modernes de Rome). Three Volumes*; line engraving, 1853; 2016.708.7; Morrison Heckscher
- Charles Percier, French; Pierre François Léonard Fontaine, French; *Floor Plans of More Castles, Palaces, and Residences of French, Italian, Spanish, and Russian Sovereigns (Plans de Plusieurs Chateaux, Palais et Residences de Souverains de France, Italie, Espagne, et de Russie)*; line engraving, 1833; 2016.708.8; Morrison Heckscher
- Antoine Joseph de Fréminville, French; *Practical Treatise on Naval Construction (Traité Pratique de Construction Navale)*; line engraving, 1864; 2016.708.9; Morrison Heckscher
- After Henry Fry, British; *Manuscript Copy of Fry’s “Prices of Carpenters’ Work”*; pen and ink, 1796 or later; 2016.708.10; Morrison Heckscher
- Campbell Brick & Tile Co., British (manufacturer); J. Fleming & Co., British (Leicester) (printer); *Designs for Encaustic and Geometrical Tile Pavements, Also of Encaustic, Glazed, Majolica, and Other Tiles for Hearths, Fireplaces, &c. Manufactured by the Campbell Brick & Tile Co.*; color lithographs, ca. 1860–80; 2016.708.11; Morrison Heckscher
- Henry Hope & Sons, Ltd., American; *Hope’s Casement and Leaded Glass*; photographs and lithographs, 1919; 2016.708.12; Morrison Heckscher

Valentin Teirich, Austrian; *Ornaments from the Heyday of the Italian Renaissance: Intarsia (Ornamente aus der Blütezeit der italienischen Renaissance: Intarsien)*; color lithograph, 1879; 2016.708.13; Morrison Heckscher

Sentenne & Greene, American; *Tin Advertisement Plate for A. V. Benoit, Manufacturer and Importer of Artist and Drawing Material, New York*; color lithograph on tin, late 19th century; 2016.708.14; Morrison Heckscher

James Bentham, British; *The History and Antiquities of the Conventual and Cathedral Church of Ely*; letterpress and engravings, 1771; 2016.708.15; Morrison Heckscher

Lionel Charlton, British; *The History of Whitby and Whitby Abbey*; letterpress, etching, and engraving, 1779; 2016.708.16; Morrison Heckscher

William Bell Scott, British (Scotland); *Antiquarian Gleanings in the North of England*; etching, ca. 1850; 2016.708.17; Morrison Heckscher

George Gilbert Scott, Jr., British; *An Essay on the History of English Church Architecture prior to the Separation of England from the Roman Obedience*; lithograph, 1881; 2016.708.18; Morrison Heckscher

Charles James Richardson, British; *Specimens of the Architecture of England during the Reigns of Elizabeth and James I*; lithographs; title page: color lithograph, 1837; 2016.708.19; Morrison Heckscher

Richard Bridgens, British; *The Antiquities of Sefton Church*; line etching, second edition 1835 (first edition 1822); 2016.708.20; Morrison Heckscher

Michael Gandy, British (artist); John Britton, British (author); *Architectural Illustrations of Windsor Castle*; engraving and lithographs, 1842; 2016.708.21; Morrison Heckscher

Charles James Richardson, British; *Studies from Old English Mansions*; color lithographs, 1848; 2016.708.22; Morrison Heckscher

Sir Robert Naunton, British (author); James Caulfield, British (author); *The Court of Queen Elizabeth: Originally Written by Sir Robert Naunton, under the Title of "Fragmenta regalia" with Considerable Biographical Additions by James Caulfield*; letterpress and stipple engravings, 1814; 2016.708.23; Morrison Heckscher

Charles Wild, British; *Twelve Etched Outlines, Selected from the Architectural Sketches Made in Belgium, Germany, and France*; etching, 1833; 2016.708.24; Morrison Heckscher

Sir Keith Alexander Jackson, British; *Views in Affghaunistaun . . . from Sketches Taken during the Campaign of the Army of the Indus*; lithographs, 1841; 2016.708.25; Morrison Heckscher

Matthew Prior, British; *Poems on Several Occasions*; letterpress and etching, 1718; 2016.708.26; Morrison Heckscher

Guy Ben-Ari, Israeli; *Democracy Soup*; artist's book with fifty-one black-and-white plates, 2016; 2016.733.1; The artist

Eldzier Cortor, American; *Jewels / Theme I–VII*; mezzotint with etching in black and color aquatint with etching with progress prints, stencils, tracings, and plates, 1985; 2016.760.1–7; The artist's son, in honor of Sophia Cortor

Eldzier Cortor, American; *L'Abattoire III*; soft-ground etching and aquatint, 1980; 2016.760.8; The artist's son, in honor of Sophia Cortor

William Samuel Schwartz, American; *Building with Dome (Lithograph #1); The Skeptic (Lithograph #3); Headless Nude (Lithograph #4); Reclining Nude (Lithograph #6); Female Nude Seated (Lithograph #7);*

Face (Lithograph #8); Reclining Nude (Lithograph #9); Man's Face (Lithograph #11); View of Female Nude (Lithograph #12); Side Nude (Lithograph #13); Mountain Landscape (Lithograph #14); Reclining Nude (Lithograph #15); Still Life (Lithograph #18); Three Graces (Lithograph #20); Nude Standing (Lithograph #24); Two Nudes (Lithograph #26); Reclining Nude (Lithograph #28); Old Man and Young Woman (Lithograph #30); Tree on Hill (Lithograph #32); Figures with Sunset (Lithograph #33); Still-Life with Bottle (Lithograph #34); Untitled (Lithograph #36); Crucifix (Lithograph #40); Still-Life: Cherries, Apples, Pears (Lithograph #43); Woman's Face (Lithograph #44); Old Man (Rabbi) (Lithograph #46); Lady Seated (Lithograph #48); Three Men (Lithograph #60); Untitled (Lithograph #61); lithographs, 1928–29; 2016.761.1–.29; Mr. and Mrs. Stuart P. Feld

Mel Bochner, American; *Amazing*; etching with aquatint, 2009; 2016.764.1; Craig and Elizabeth Zammiello

Jane Hammond, American; *Tabula Rosa*; pigmented ink-jet print on handmade Japanese paper, 2001; 2016.764.2; Craig and Elizabeth Zammiello

Bumpei Usui, American, born Japan; *Picnic*; linocut, ca. 1930; 2016.766; Janis Conner and Joel Rosenkranz

Henry Meyer, British; after George Henry Harlow, British; *Mr. Kean in the Character of Macbeth*; stipple engraving, March 20, 1815; 2016.767.2; Paul Jeromack, in memory of Robert Tuggle

Dominic Colnaghi; *Letter from Dominic Colnaghi to Mrs. Charles Kean*; pen and ink on paper, affixed to card, January 1, 1849; 2016.767.3; Paul Jeromack, in memory of Robert Tuggle

Léonie Guyer, American; *Not an Exit*; illustrated book, 2010; 2016.768; The artist, in memory of Bill Berkson

Joyce Kozloff, American; *Waves II*; lithograph, ink-jet, etching, and aquatint, 2016; 2016.769; The artist

Ruth Starr Rose, American; *Ezekiel Saw the Wheel, Way in the Middle of the Air*; lithograph, 1940; 2016.770; Constance Lowenthal, in loving memory of Helen and Jesse Lowenthal

Fulvio Testa, Italian (artist); Alfredo De Palchi, Italian (author); *Twelve Poesie*; book of poems with original watercolor, 2014; 2016.771; Fulvio Testa, in memory of Ernst Grube

After Goya (Francisco de Goya y Lucientes), Spanish; *"What a sacrifice!" copy in reverse of Goya's Plate 14 from "Los Caprichos"*; etching, after 1816; 2016.772; Susan Schulman, in honor of Carolyn Bullard

James Siena, American; *Ron Rico, from Backs*; lithograph, 2007; 2016.773.1; The artist

James Siena, American; *Henrietta, from Backs*; lithograph, 2007; 2016.773.2; The artist

James Siena, American; *Beech Nuts Macoma, from Backs*; lithograph, 2007; 2016.773.3; The artist

James Siena, American; *Peerage, from Backs*; lithograph, 2007; 2016.773.4; The artist

James Siena, American; *Hav-a-Tampa, from Backs*; lithograph, 2007; 2016.773.5; The artist

James Siena, American; *Way of arrows between parallel lines (Camí de fletxes entre línies paral.leles)*; etching, 2011; 2016.773.6; The artist

James Siena, American; *Round Arrows (Fletxes Rodones)*; etching, 2011; 2016.773.7; The artist

- James Siena, American; *Arrows Decreasing Orthogonal (Fletxes Ortogonals Decreixents)*; etching, 2011; 2016.773.8; The artist
- James Siena, American; *Fear (La Por)*; etching, 2011; 2016.773.9; The artist
- James Siena, American; *Member (Membre)*; etching, 2011; 2016.773.10; The artist
- James Siena, American; *Cave (Cova)*; etching, 2011; 2016.773.11; The artist
- James Siena, American; *Lines Out of the Darkness (Línies Sortint de L'Obscuritat)*; etching, 2011; 2016.773.12; The artist
- James Siena, American; *Heavy, Infected Lines (Línies Pesades i Infectades)*; etching, 2011; 2016.773.13; The artist
- James Siena, American; *Shaded Connected Hooks*; etching on Magnani Pescia paper with chine collé, 2007; 2016.773.14; The artist
- Elizabeth Forbes, British, born Canada; *Boy with a Stick*; etching and drypoint, printed in brown ink, 1881–83; 2016.774.1; Donato Esposito
- William Luson Thomas, British; after Charles Gleyre, French, born Switzerland; *The Mission of the Apostles, from the "Illustrated London News"*; wood engraving, October 30, 1865; 2016.774.2; Donato Esposito
- Walter George Mason, British; after Edward Henry Wehnert, British; *Sebastian Gomez Discovered by His Master Murillo, At Work, from the "Illustrated London News"*; wood engraving, April 29, 1848; 2016.774.3; Donato Esposito
- Henry Linton, British; *Rivalry, from the "Illustrated Times"*; wood engraving, September 12, 1857; 2016.774.4; Donato Esposito
- Mason Jackson, British; after Thomas Dewell Scott, British; *Daniel Maclise, RA, from the "Illustrated London News"*; wood engraving, May 9, 1868; 2016.774.5; Donato Esposito
- William Luson Thomas, British; after Marcus Clayton Stone, British; *Claudio, from the "Illustrated London News"*; wood engraving, May 25, 1861; 2016.774.6; Donato Esposito
- After Rebecca Solomon, British; *The Friend in Need, from the "Illustrated London News"*; wood engraving, April 23, 1859; 2016.774.7; Donato Esposito
- After Henry Peach Robinson, British; *Fading Away, from the "Illustrated Times"*; wood engraving, October 5, 1858; 2016.774.8; Donato Esposito
- Otto Theodore Leyde, British, born Germany; after Sir John Everett Millais, British; *James Clarke Hook, RA*; etching and drypoint on chine collé, 1884; 2016.774.9; Donato Esposito
- Amand Jacob, French; after Frédéric Lix, French; *Emancipated Slaves, from "Le Journal Illustré"*; wood engraving, July 23–30, 1865; 2016.774.10; Donato Esposito
- After William Bouguereau, French; *Mignon Pensive, from the "Illustrated London News"*; wood engraving, August 17, 1872; 2016.774.11; Donato Esposito
- Tony Beltrand, French; *Interior of Westminster Hall*; wood engraving on Japanese paper, proof, 1885–1916; 2016.774.12; Donato Esposito
- Henry Linton, British; after James Abbott Pasquier, British; *In England: Poor Jenny! (En Angleterre: Pauvre Jenny!)*, from *"Le Journal Illustré,"* no. 55; wood engraving, February 26, 1865; 2016.774.13; Donato Esposito
- Charles-Albert Waltner, French; after Peter Paul Rubens, Flemish, *Mercury, Argus, and Io*; etching, proof, on laid paper, 1873; 2016.774.14; Donato Esposito
- Charles-Albert Waltner, French; after Rembrandt (Rembrandt van Rijn), Dutch; *Rembrandt Self-Portrait*; etching, proof, on thin wove paper (simili-vellum), 1906; 2016.774.15; Donato Esposito
- Auguste Joliet, French; after Étienne-Gabriel Bocourt, French, *The Wrestlers (Lutteurs), from "Le Monde Illustré"*; wood engraving, May 22, 1875; 2016.774.16; Donato Esposito
- Henri-Louis Dupray, French; after Alfred Cadart, French, *The Patrol*; etching, proof, on chine collé, 1875; 2016.774.17; Donato Esposito
- Paul Adolphe Rajon, French; after John Jackson, British; *Antonio Canova*; etching, proof, 1873; 2016.774.18; Donato Esposito
- Louis Paul Pierre Dumont, French; after Alexandre Jean Louis Jazet, French; *Return of the conquerors of the Bastille to the City Hall (14 July 1789), from "Le Journal Illustré"*; wood engraving, December 17–24, 1865; 2016.774.19; Donato Esposito
- Ernest Haskell, American; *Cypress Lace*; etching, 1920; 2016.784.1; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Cypress Phalanx*; drypoint, 1915; 2016.784.2; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Dwarfs of Ragged Island*; etching and drypoint, 1912; 2016.784.3; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Hill Ranch*; drypoint, 1910–23; 2016.784.4; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Through the Mist*; etching, 1910–23; 2016.784.5; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Confidantes*; drypoint, 1920; 2016.784.6; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Eagle Rock*; mezzotint, ca. 1900–1925; 2016.784.7; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Foster Point Fields*; etching, ca. 1900–1925; 2016.784.8; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Trees and Hills*; etching, ca. 1900–1925; 2016.784.9; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Bertha Kalis (Study for Poster)*; lithograph, ca. 1900–1925; 2016.784.10; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Brooklyn Etchers' Gift Plate*; etching, 1923; 2016.784.11; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge

Ernest Haskell, American; *Ex Libris Rena Tucker Kohlman*; etching and engraving, ca. 1900–1925; 2016.784.12; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge

Ernest Haskell, American; *Ex Libris Emma Eames*; etching, ca. 1900–1925; 2016.784.13; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge

Ernest Haskell, American; *Ex Libris Sara Steward Collier*; etching, ca. 1900–1925; 2016.784.14; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge

Ernest Haskell, American; *Ex Libris Martin Birnbaum*; etching, ca. 1900–1925; 2016.784.15; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge

Ernest Haskell, American; *Witch and Her Guardians*; drypoint, ca. 1900–1925; 2016.784.16; Seward Stevens, Diana Stevens, Karen Jorgensen, and Abigail Aldridge in memory of Josephine Haskell Aldridge

Robert Kipniss, American; *Vase & leaves*; drypoint, 1967; 2016.785.1; James F. White

Robert Kipniss, American; *Window & Four Trees*; mezzotint, 2015; 2016.785.2; James F. White

Robert Kipniss, American; *Interior w/cup, spoon, & window*; mezzotint, 2003; 2016.785.3; James F. White

Robert Kipniss, American; *From White Hollow Road*; mezzotint, 2016.785.8; James F. White

Robert Kipniss, American; *Reaching*; drypoint, 2015; 2016.785.11; James F. White

Robert Kipniss, American; *The Blue Stove*; color lithograph, 1987; 2016.785.14; James F. White

Robert Kipniss, American; *Still life w/chair and standing lamp*; mezzotint, 2002; 2016.785.15; James F. White

Robert Kipniss, American; *Apparitions*; drypoint with green ink, 1968; 2016.785.18; James F. White

Robert Kipniss, American; *Two Vases*; mezzotint, 2004; 2016.785.20; James F. White

Robert Kipniss, American; *Curtain and Clear Vase*; lithograph, 1989; 2016.785.21; James F. White

Robbie Conal, American; *Bully Culprit* (recto); *Can't Even* (verso); offset lithograph, 2015, signed 2016; 2016.798a, b; The artist

Alan Glass, Canadian; *Le Maréchal*; three boxes with black linen and inset images on front and back containing eleven drypoint prints and one sheet of letterpress text each; works in boxes one and two printed on BFK Rives 100% cotton, 250 grs. and in box three printed on Hahnemühle 100% cotton, 300 grs., 2016; 2016.804.1(1–12), .2(1–12), .3(1–12); Carlos de Laborde

Ernest Haskell, American; *Sentinels of North Creek, part of the Six American Etchings (Series I) (The New Republic Portfolio)*; etching, ca. 1923; 2017.206; Abigail Aldridge in memory of Nicola Squillaci

Darcílio Lima, Brazilian; *Untitled*; lithograph, 1972; 2017.207; Stephen Romano Gallery in recognition of Kelly Baum

PURCHASES

Bendix Harms, German; *Blue (Ich bin friedlich was bist du?)*; linocut, 2011; 2016.344; Ellen Peckham Gift

Bendix Harms, German; *Ochre (Drosseldrama)*; linocut, 2011; 2016.345; Ellen Peckham Gift

Bendix Harms, German; *Grey (Bartdumm)*; linocut, 2011; 2016.346; Ellen Peckham Gift

Mel Bochner, American; *Language Is Not Transparent*; watermarked translucent abaca on black cotton, 1999; 2016.352; John B. Turner Fund

Matthew Day Jackson, American; *There Will Come Soft Rains*; four-color, four-plate etchings, 2015–16; 2016.356a–m; John B. Turner Fund

Jan van Haelbeeck, Flemish; Jean Leclerc IV, French; *Enigmes Joyeuses pour les Bons Esprits*; copper engravings, ca. 1615; 2016.360.1–.9; Mary Oenslager Fund

Christoffer Wilhelm Eckersberg, Danish; *Deck of a Warship*; etching, ca. 1833; 2016.361; Charles Z. Offin and Mary Oenslager Funds

Werner van den Valckert, Dutch; *Old Couple and Death with Bagpipes*; etching with engraving; second state of four, 1612; 2016.494; Mary Oenslager Fund and Howard and Barbara Fox Gift

Pierrette Bloch, Swiss, born France; *Avril 2015, 25*; portfolio of twenty-four screenprints and one original drawing, 2015; 2016.495a–z; Janice Oresman Fund

Asger Jorn, Danish; Guy Debord, French; *Mémoires*; illustrated book, 1959; 2016.504; Bertha and Isaac Liberman Foundation Gift, in memory of Jeffrey P. Klein

Samuel Jessurun de Mesquita, Dutch; *Sambar Deer (Aristoteles Hert)*; woodcut, 1928; 2016.532; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Stanley William Hayter, British; *Maternity*; engraving, soft-ground etching, 1940; 2016.538; Ellen Peckham Gift

Nina Katchadourian, American; *Window Seat Suprematism (1–5)*; etching and aquatint, 2014; 2016.558.1–.5; Stewart S. MacDermott Fund

Dieter Roth, Swiss; *Icelandic Landscape III*; photogravure, 1973; 2016.559; Janice Carlson Oresman Gift

Dieter Roth, Swiss; *Self-Portrait as Spring Potato*; intaglio (drypoint on copper), 1973; 2016.560; Janice Carlson Oresman Gift

Bénigne Gagneraux, French; *Mercury Delivers the Infant Bacchus to the Nymphs*; etching, 1778; 2016.566; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Suzanne McClelland, American; *0+0=7*; pigmented handmade cotton and linen paper and collage, 2015; 2016.567; Stewart S. MacDermott Fund

Theodorus van Hoytema, Dutch; *Migratory Birds on a Moonlit Night*; color lithograph on chine collé, proof state, 1907; 2016.593; Charles Z. Offin Fund

James Barry, Irish; *Divine Justice*; etching and engraving, final published state, 1808; 2016.595; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

- James Barry, Irish; *The Angelic Guards*; etching and engraving, fourth state of four, 1808; 2016.596; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
- Lesley Schiff, American; *Distant Systems*; ink-jet print, 2016; 2016.622; Stewart S. MacDermott Fund
- Lesley Schiff, American; *Distant Systems*; ink-jet print, 2016; 2016.623; Stewart S. MacDermott Fund
- Jiri Kolar, Czechoslovakian; *Untitled (1963)*; artist's book with eighteen unbound A4 sheets of typewriter poetry with die-cut and torn shapes, 1963; 2016.672a–s; Mildred Rendl-Marcus Fund
- Peter Ilsted, Danish; *Interior*; mezzotint, 1911; 2016.677; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Peter Ilsted, Danish; *Portrait of Vilhelm Hammershøi*; etching, ca. 1905; 2016.678; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Augustin Hirschvogel, German; *Stags in the Forest*; etching, 1545; 2016.680; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Hubert Robert, French; *Landscape with a Fallen Tree*; etching, 1764; 2016.683; Stephen A. Geiger Gift
- Templum Saturni, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.1; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Templum Isaiae Prophetiae, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.2; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Sepulchrum [sic] Adriani, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.3a; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Tem. Ro. Penatibus Dicatu, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.3b; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Mercurii Templum, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.4a; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Templum [sic] Iovis Ultoris, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.4b; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Aerarii Publici Rome, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.5a; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Pantheon Rome, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.5b; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Pinaculu Termar [sic], from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.6a; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Transitorium Caesaris (formerly Teatrum Bordeos), from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.6b; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Palatium Maius Ro, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.7; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Termae Antoniane Imp. (formerly Palatium Se Lugduni), from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.8; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Templum Idor Egito, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.9; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Palatium Valerianu[m], from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.10; Edward Pearce Casey Fund and Carolyn H. Specht Gift, 2016
- Palatium M. Agrippa, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.11; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Palatium Claudie Imperatoris, from a Series of Twenty-Four Depicting Reconstructed Buildings from Roman Antiquity*; engraving; Italian, ca. 1530–50; 2016.684.12; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Templum Antiquum Ad Fontem Aegerium (Sant'Urbano alla Caffarella, Rome)*; engraving; Italian, ca. 1550–60; 2016.684.13; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Sepulchrum Antiquum Ad Viam Appiam*; engraving; Italian, ca. 1550–60; 2016.684.14; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Design for a Stage Set Depicting a Perspectival View of an Ideal Renaissance City*; engraving; Italian, ca. 1550–60; 2016.684.15; Edward Pearce Casey Fund and Carolyn H. Specht Gift
- Crisóstomo Alejandrino José Martínez y Sorli, Spanish; *Plate for the "Atlas Anatomico" (unpublished)*; engraving, plate ca. 1680–94, printed 18th century; 2016.685; Mary Oenslager and Frances and Claude Logan Funds
- Crisóstomo Alejandrino José Martínez y Sorli, Spanish; *Plate for the "Atlas Anatomico" (unpublished)*; engraving, plate ca. 1680–94, printed 18th century; 2016.686; Mary Oenslager and Frances and Claude Logan Funds
- Charles Wilbert White, American; *Frederick Douglass*; lithograph on Marais paper, 1951; 2016.692; Janice Oresman Fund and Stephen and Nan Swid Gift
- Frederic Remington, American (illustrator); Harper & Brothers, American (publisher); *Harper's New Monthly Magazine, Vol. LXXXI, No. 485*; periodical illustrated with wood engravings, October 1890; 2016.725; Anonymous Gift
- Frederic Remington, American (illustrator); Harper & Brothers, American (publisher); *Harper's New Monthly Magazine, Vol. LXXXIII, No. 495*; periodical with pink paper cover, illustrated with wood engravings, August 1891; 2016.731; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund
- Katherine Bradford, American; *Giraffe*; silkscreen and linocut print in nine colors, 2016; 2017.8; John B. Turner Fund
- Susan Orlean, American; Philip Taaffe, American; *The Floral Ghost*; illustrated book (trade), 2016; 2017.9; John B. Turner Fund

Louis Jean Desprez, French; *Design for the Decoration of the Altar to be Erected during the Holy Week, Dedicated to the Archbishop of Paris, Monseigneur Christophe de Beaumont*; etching, 1769; 2017.50; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, Christie's, Inc. Gift, PECO Foundation Gift, Harry G. Sperling Fund, and Edward Pearce Casey Fund

Scrapbook containing five prints with hidden silhouettes, all related to the French Revolution; etching, engraving, crayon technique; German, ca. 1793–1800; 2017.51; Mary Martin Fund

Erich Heckel, German; *Straight Canal (Gerader Kanal)*; woodcut, 1915; 2017.52; Bertha and Isaac Liberman Foundation Gift, in memory of Jeffrey P. Klein

George Grosz, American, born Germany; *Background (Hintergrund)*; seventeen photolithographs in a portfolio, 1928; 2017.53(1–18); Janice Oresman Gift

Tom Burckhardt, American; *Cast*; etching and aquatint, 2012; 2017.54; John B. Turner Fund

Red Grooms, American; *Up, Up, Away*; drypoint with spit-bite aquatint, 2011; 2017.55; John B. Turner Fund

Robert Moskowitz, American; *Untitled*; suite of four black-and-white etchings, 2009; 2017.56.1–4; John B. Turner Fund

Nicola Tyson, British; *Untitled, Self-Portrait with Chine Collé*; sugarlift and spit-bite aquatint and chine collé, 1998; 2017.57; Ellen Peckham Gift

Nicola Tyson, British; *Self-Portrait—Bird/Skirt*; sugarlift and spit-bite aquatint, 1998; 2017.58; Ellen Peckham Gift

Umberto Boccioni, Italian; *The Athlete*; drypoint, 1907; 2017.67; Ellen Peckham Gift

Lodovico Mattioli, Italian; after Giuseppe Maria Crespi, Italian; *The Resurrection of Christ*; etching, ca. 1700–1740; 2017.118; Van Day Truex Fund, Jefferson R. Burdick Bequest, and Charles Z. Offin Fund

Alessandro della Via, Italian; Gasparo Vecchia, Italian; *View of the church of Santa Maria della Salute in Venice, a regatta taking place on the canal*; etching, ca. 1700–1720; 2017.119; Friends of Drawings and Prints Gifts

Giuseppe Maria Mitelli, Italian; *An allegory relating to the fortunes of the Turks, a winged figure probably representing Time stands on a fallen Turk while sharpening a blade on a wheel inscribed with the continents that is being turned by a semidressed figure, at right the city of Vardino (northwest Romania near the Hungarian border) that was held by the Turks from 1660 to 1692*; etching, ca. 1692; 2017.120; Carolyn H. Specht Gift and Charles Z. Offin Fund

Nicolas Beatrixet, French; *Naked archers shooting at a target attached to a herm, Cupid sleeping below, possibly an allegory related to vice*; engraving, red wash, ca. 1540–60; 2017.121; PECO Foundation Gift

Camille Pissarro, French; *Path through the Woods in Pontoise (Chemin sous bois à Pontoise)*; aquatint and etching, 1879; 2017.123; Charles and Jessie Price Gift

The Libyan Sibyl; engraving, possibly proof impression with brown wash; Italian, ca. 1560–70; 2017.124; Friends of Drawings and Prints Gifts

Adam von Bartsch, Austrian; *Self-Portrait*; etching and engraving, 1785; 2017.125; Barbara and Howard Fox Gift, Joseph F. McCrindle Foundation Gift, and Van Day Truex Fund

Sarah Sze, American; *Untitled [Day]*; color lithograph with screenprint, 2001–3; 2017.126; John B. Turner Fund

Sarah Sze, American; *Night*; color lithograph with screenprint, 2003; 2017.127; John B. Turner Fund

Johannes Kip, Dutch; *A Prospect of Westminster and a Prospect of the City of London*; two engravings, printed from two plates, 1720; 2017.128; Barbara and Howard Fox Gift

Todd Anderson, American; Bruce Crownover, American; and Ian Van Coller, South African; *The Last Glacier*; artist's book of twenty-three image plates with thirteen reductive woodblock prints and ten photographic pigment prints, 2015; 2017.149; John B. Turner Fund

Samuel Jessurun de Mesquita, Dutch (artist); Johan Anton van der Boom, Dutch (author); *Samuel Jessurun de Mesquita*; illustrated book with three original woodcuts and two annotated exhibition pamphlets, 1928; 2017.150; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Louis John Rhead, American; *The Century / Christmas Number*; color lithograph, 1894; 2017.151; Leonard A. Lauder Gift

Edward Penfield, American; *Victory Girls*; color lithograph, ca. 1918; 2017.152; Leonard A. Lauder Gift

Edward Penfield, American; *Hart Schaffner and Marx, Fall Style Book*; color lithograph, 1911; 2017.153; Leonard A. Lauder Gift

Edward Penfield, American; *Greetings: From Edward Penfield 1922–1923*; color lithograph, 1922; 2017.154; Leonard A. Lauder Gift

Paul Signac, French; *The Wreckers (Les Démolisseurs)*; lithograph, second state of four, 1896; 2017.187; Joseph F. McCrindle Foundation Gift, A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, Mary Oenslager Fund

André Devambez, French; *World War I: Twelve Scenes*; set of twelve etchings with aquatint on vellum, 1915; 2017.188a–l; The Jockey Hollow Foundation Gift

Charles Eames, American; Ray Eames, American; after Inigo Jones, British; *Oversized [Paper] Theater or Diorama for the IBM Pavillion "Progressland" at the World's Fair Held in New York in 1964*; wood, metal, paint, printed paper, 1964; 2017.212.1–.100; Jefferson R. Burdick Bequest

Europe during the War; commercial color lithographs; Spanish, ca. 1920; 2017.223.1–.20; Jefferson R. Burdick Bequest

Chocolates Jaime Boix, Spanish (Barcelona); *World War I Puzzle Cards*; album with 360 trade cards, commercial color lithographs, ca. 1920; 2017.224.1–.360; Jefferson R. Burdick Bequest

Käthe Kollwitz, German; *Die Eltern (The Parents)*; woodcut on heavy cream wove paper, 1921–22; 2017.230; Bertha and Isaac Liberman Foundation, Inc.

Egyptian Art

GIFTS

Howard Carter, British; *Hatshepsut's Grandmother, Seniseneb*; tempera on paper, 1899; 2016.371.1; Bequest of Howard Carter

Howard Carter, British; *Hatshepsut's Mother, Queen Ahmose*; tempera on paper, 1899; 2016.371.2; Bequest of Howard Carter

Wooden Hathor column for a shrine; wood; Egyptian, Late Period (343 B.C. or earlier); 2016.372; Egypt Exploration Fund

Amuletic aegis of Bastet or Sakhmet; gold, Egyptian blue; Egyptian, Third Intermediate Period (ca. 1070–664 B.C.); 2016.493; Peter Gottesman, in honor of Mauricette E. Gottesman and George H. Gottesman

PURCHASES

Onuris; leaded bronze; Egyptian, probably Third Intermediate Period (ca. 1070–664 B.C.); 2017.7; Liana Weindling Gift

Ring with cat and kittens; faience; Egyptian, Ramesside–Third Intermediate Period (ca. 1295–664 B.C.); 2017.34; Patricia A. Cotti and Friends of Egyptian Art Gifts

European Paintings

GIFTS

Simon Denis, Flemish; *Cloud Study (Early Evening)*; oil on paper, ca. 1786–1806; 2003.42.18; The Whitney Collection, Gift of Wheelock Whitney III (50 percent undivided interest), and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange

Simon Denis, Flemish; *Cloud Study (Distant Storm)*; oil on paper, ca. 1786–1806; 2003.42.19; The Whitney Collection, Gift of Wheelock Whitney III (50 percent undivided interest), and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange

Simon Denis, Flemish; *Mountainous Landscape at Vicovaro*; oil on paper, ca. 1786–97; 2003.42.22; The Whitney Collection, Gift of Wheelock Whitney III (50 percent undivided interest), and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange

Simon Denis, Flemish; *Mountainous Landscape at Tivoli*; oil on paper, ca. 1786–97; 2003.42.23; The Whitney Collection, Gift of Wheelock Whitney III (50 percent undivided interest), and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange

Charles Rémond, French; *View of the Colosseum and the Arch of Constantine from the Palatine*; oil on paper, laid down on canvas, ca. 1822–24; 2003.42.48; The Whitney Collection, Gift of Wheelock Whitney III (50 percent undivided interest), and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange

Jean-Léon Gérôme, French; *Bashi-Bazouk*; oil on canvas, ca. 1868–69; 2014.435.1; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Horace Vernet, French; *Portrait of a Mameluke, Said to Be Roustam Raza (ca. 1781–1845)*; oil on canvas, 1810; 2014.435.3; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Frederick Goodall, British; *William Edward Dighton (1822–1853) in Middle Eastern Dress*; oil on canvas, ca. 1852–53; 2014.435.5; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Fernand Khnopff, Belgian; *Hortensia (Hydrangea)*; oil on canvas, 1884; 2015.263; Purchase, Bequest of Julia W. Emmons, by exchange, and Catharine Lorillard Wolfe Collection, Wolfe Fund, and Gift of Charles Hack (45 percent undivided interest) and the Hearn Family Trust (5 percent undivided interest)

Jean-Léon Gérôme, French; *Woman at a Balcony*; oil on canvas, 1887–88; 2015.282; Partial and Promised Gift of Kenneth Jay Lane (30 percent undivided interest)

Adrien Dauzats, French; *The Great Pyramid, Giza*; oil on canvas, 1830 or later; 2015.506.1; Partial and Promised Gift of Kenneth Jay Lane (30 percent undivided interest)

Jean Lecomte du Nouÿ, French; *A Merchant in Cairo*; oil on wood, 1870; 2015.506.2; Partial and Promised Gift of Kenneth Jay Lane (30 percent undivided interest)

Jean-Léon Gérôme, French; *Study of Palm Trees*; oil on canvas, laid down on board, probably 1868; 2015.506.3; Partial and Promised Gift of Kenneth Jay Lane (30 percent undivided interest)

Angelica Kauffmann, Swiss; *Monsignor Giuseppe Spina (1756–1828)*; oil on canvas, 1798; 2016.392; Carlo Orsi

Placido Costanzi, Italian; *A Miracle of Saint Joseph of Cupertino (1603–1663)*; oil on canvas, 1750; 2016.394; Everett Fahy

Giovanni Battista Piazzetta, Italian; *Bust of a Man (Saint Matthias?)*; oil on canvas, ca. 1715–20; 2016.653; Dianne Modestini and Eugene V. Thaw

Antoine-Félix Boisselier, French; *The Monastery of San Benedetto above the Aniene River at Subiaco*; oil on paper, laid down on canvas, 1811; 2016.758; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Joseph Bidault, French; *View of a Farm in the Île-de-France*; oil on paper, laid down on canvas, ca. 1810; 2016.802.1; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Eugène Boudin, French; *Sunset at Etretat*; oil on paper, laid down on cardboard, date unknown; 2016.802.2; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

August Cappelen, Norwegian; *Tree Study*; oil on canvas, laid down on board, ca. 1850; 2016.802.3; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Franz Ludwig Catel, German; *View of Rome with Ruined Church*; oil on paper, laid down on canvas, ca. 1825–35; 2016.802.4; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Jean-Michel Cels, Belgian; *Cloud Study in the Late Afternoon*; oil on paper, 1840; 2016.802.5; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Gilles-François-Joseph Closson, Belgian; *View of the Basilica of Constantine, Rome*; oil and pencil on paper, ca. 1825–29; 2016.802.6; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Jean Antoine Constantin, called Constantin d'Aix, French; *An Arcade in the Colosseum*; oil on paper, laid down on cardboard, probably ca. 1777–83; 2016.802.7; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Jean Antoine Constantin, called Constantin d'Aix, French; *View of Aix-en-Provence*; oil over graphite on paper, laid down on board, ca. 1805; 2016.802.8; Thaw Collection, Jointly Owned by The Metropolitan

Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Johan Christian Dahl, Norwegian; *Moonlit View of the River Elbe at Dresden*; oil on Masonite, 1826; 2016.802.9; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Unknown artist, French; *The Nymphaeum of Egeria, Valle della Caffarella, near Rome*; oil on paper, laid down on canvas, ca. 1800; 2016.802.10; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Attributed to François Marius Granet, French; *View of Notre Dame de Versailles from the Plaine de Rocquencourt towards the South*; oil on paper, mounted on canvas, probably ca. 1833–47; 2016.802.11; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Carl Maria Nicolaus Hummel, German; *Sky Study (Sunset)*; oil on paper, date unknown; 2016.802.12; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Johan Thomas Lundbye, Danish; *Clouds Heavy with Rain above Flyvesandsbakkerne and Lake Arreso*; oil on paper, laid down on cardboard, 1838; 2016.802.13; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Antoine Pierre Mongin, French; *Corner of a Park*; oil on prepared paper, laid down on canvas, date unknown; 2016.802.14; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Alphonse-Henri Périn, French; *Temple of Venus, Rome*; oil on paper, laid down on canvas, probably ca. 1824–27; 2016.802.15; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Romain-Etienne-Gabriel Prieur, French; *View of Cervara*; oil on paper, ca. 1833–36; 2016.802.16; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Théodore Rousseau, French; *A Stream in the Auvergne*; oil on paper, laid down on canvas, probably 1830; 2016.802.17; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Attributed to Horace Vernet, French; *Megalopolis*; oil on canvas, 1829; 2016.802.18; Thaw Collection, Jointly Owned by The Metropolitan Museum of Art and The Morgan Library & Museum, Gift of Eugene V. Thaw (50 percent undivided interest)

Sir Lawrence Alma-Tadema, British; *An Egyptian in a Doorway*; oil on wood, 1865; 2017.202.1; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Benjamin-Constant (Jean-Joseph-Benjamin Constant), French; *The Sultan's Tiger*; oil on canvas, date unknown; 2017.202.2; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Benjamin-Constant (Jean-Joseph-Benjamin Constant), French; *The Serbian Concubine (Un Envoi de Serbie)*; oil on canvas, 1876;

2017.202.3; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Benjamin-Constant (Jean-Joseph-Benjamin Constant), French; *Odalisque*; oil on canvas, date unknown; 2017.202.4; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Unknown artist, British; *Western Gentleman in Oriental Costume*; oil on canvas, ca. 1840–45; 2017.202.5; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Georges Clairin, French; *The Opium Smokers*; oil on canvas, 1872; 2017.202.6; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Charles de Coubertin, French; *Halt of Caravans at the Wells of Saba (Beersheba) in the Desert South of Hebron*; oil on canvas, 1850; 2017.202.7; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Alfred Dedreux, French; *Seated Arab Man with Horse*; oil on canvas, possibly ca. 1850–58; 2017.202.8; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Victor Eeckhout, Belgian; *Wedding Procession*; oil on canvas, date unknown; 2017.202.9; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Unknown artist, British; *The Arab Sage*; oil on canvas, 19th century; 2017.202.10; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Isidore Pils, French; *Sketch for "Reception of Emperor Napoleon III and Empress Eugénie by the Kabyle Leaders at Algiers on September 18, 1860"*; oil on canvas, ca. 1862–67; 2017.202.11; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

Horace Vernet, French; *Arab Warrior*; oil on canvas, ca. 1817–22; 2017.202.12; Partial and Promised Gift of Kenneth Jay Lane (25 percent undivided interest)

PURCHASES

Giovanni Battista Caracciolo, Italian; *The Calling of Saint Matthew*; oil on canvas, ca. 1625–30; 2016.485; The Morris and Alma Schapiro Fund Gift

Carlo Dolci, Italian; *Saint Philip Neri (1515–1595)*; oil on canvas, 1645 or 1646; 2016.507; George Delacorte Fund Gift, in memory of George T. Delacorte, Jr.; Ronald S. Lauder, Mr. and Mrs. Richard L. Chilton, Jr., and Mr. and Mrs. Frederick W. Beinecke Gifts

European Sculpture and Decorative Arts

GIFTS

Gioacchino Barberi, Italian (maker); after Guido Reni, Italian (artist); *Tabletop depicting Aurora and the Chariot of Apollo*; micromosaic, 1822; 2016.709; Bequest of Barbara Bodne Anspach, 2014

William Elliott, British; *Pair of pilgrim bottles*; gilt silver, cork, 1823/24; 2016.710.1, .2; Mrs. Charles Wrightsman, in memory of Judge Irwin Untermyer

Peacock-feather brooch; silver, diamonds, rubies, emeralds, gold; European, last quarter of the 19th century; 2016.711.1; Stephanie Fowler Levin and Clay Fowler

Firm of Castellani, Italian (Rome); *Archaeological revival necklace*; gold, glass, ca. 1880; 2016.711.2; Stephanie Fowler Levin and Clay Fowler

Pierre Jean David d'Angers, French; *Claude-Antoine-Gabriel, duc de Choiseul-Stainville (1762–1838)*; bronze, 1828; 2016.712.1; Dr. Maria A. Reinis

Pierre Jean David d'Angers, French; *Henri-Benjamin Constant de Rebecque (1767–1830)*; bronze, 1830; 2016.712.2; Dr. Maria A. Reinis

Eugène-André Oudiné, French; *Medal Awarded to French Civilian Pigeon-Keepers (Colombiers civils)*; copper, 1870; 2016.713; Dr. and Mrs. Michael Schlossberg, in honor of Luke Syson, Denise Allen, and Emerson Bowyer

Embroidered panel; wool and silk embroidery on woven wool foundation; Scottish (Glasgow), late 19th century; 2017.103; Jacqueline Loewe Fowler

Alonso Berruguete, Spanish; *Apostle or Saint*; polychrome and gilt walnut, ca. 1520s; 2017.141; Fabrizio Moretti, in honor of Luke Syson

Octagonal dish; porcellaneous white stoneware; possibly Middle Eastern (for export market), possibly 17th century; 2017.142; The Estate of Manuel P. Landman, M.D.

Attributed to Christopher Dresser, British (designer); Campbell Brick & Tile Co., British (manufacturer); *Panel of four tiles, framed*; earthenware with inlaid colored clays (encaustic), ca. 1880; 2017.143; Anonymous

Minton(s), British (manufacturer); John Bell, British (modeler); Felix Summerly's Art Manufactures (retailer); *The Lord's Prayer*; Parian ware, ca. 1847; 2017.144; Patricia and Martin Levy

Edward Farrell, British (maker); Charles Frederick Hancock, British (maker); probably Kensington Lewis, British (retailer); *Pair of tankards*; silver and gilt silver, 1824–25; 2017.177.1, .2; Paul and Elissa Cahn

Possibly May Morris, British (designer and embroiderer); attributed to Morris & Company (manufacturer); *Bedcover*; silk embroidery on woven silk foundation, with fringed trim, late 19th century; 2017.178.1; Jessie and Charles Price

Possibly May Morris, British (designer, embroiderer); attributed to Morris & Company (manufacturer); *Valance*; silk embroidery on woven silk foundation, with fringed trim, late 19th century; 2017.178.2; Jessie and Charles Price

PURCHASES

Antonio and Lorenzo Cialli, Italian; *Pope Pius VI on Horseback*; white glazed earthenware, ca. 1784; 2016.462a, b; Isak and Rose Weinman Foundation Gift

Giovanni Beltrami, Italian (maker); after Francesco Hayez, Italian (artist); *The Last Kiss of Romeo and Juliet*; rock crystal, gilt-bronze frame, crystal 1824, frame possibly contemporary; 2016.481; The Isaacson-Draper Foundation Gift

Luisa Roldán (La Roldana), Spanish; *The Entombment of Christ*; polychrome terracotta, 1700–1701; 2016.482; The Chairman's Council Gifts, Annenberg Foundation Gift, Álvaro Saieh Bendeck Gift, Alejandro Santo Domingo Gift, Mary Trumbull Adams Trust Fund, Bernard and Audrey Aronson Gift, Jon and Barbara Landau Gift, Edward J. Gallagher, Jr., Bequest, and Louis V. Bell Gift

Giovanni Beltrami, Italian (maker); after Robert Jacques Louis Lefèvre, French (artist); *Portrait of Luigi Sommariva*; citrine in a gold suspension

loop, citrine 1820, gold probably contemporary with intaglio; 2016.488; The Isaacson-Draper Foundation Gift

Tankard; glass, silver mounts; mounts: British, glassware: British or Dutch, ca. 1675; 2016.491; Jacob Rogers, by exchange, Susan Dillon, by exchange, and Mrs. Constance D. Stieglitz, by exchange

Wenzel Jamnitzer, German; *Mortar*; bronze, ca. 1550; 2016.492; Anna-Maria and Stephen Kellen Foundation Gift

Furniture cover; silk satin embroidered with silver and silver-gilt metal-wrapped thread; British, 1600–1620; 2016.526; Friends of European Sculpture and Decorative Arts Gifts

The Open-Air Sideshow (La Parade en plein-vent); transfer-printed earthenware; French (Gien), ca. 1850; 2016.564; Funds from various donors

Attributed to Christopher Dresser, British (designer); John Moyr Smith, British (designer); Coalbrookdale Company, British (manufacturer); *Chair*; cast iron, wood, 1870; 2016.568; Marion E. Cohn, by exchange

Alexis Decaix, British (maker); Rundell, Bridge and Rundell, British (retailer); *Pair of six-light candelabra and stands*; gilt bronze, ca. 1802–6; 2016.618.1a–g, .2, .3a–g, .4; Irwin Untermyer, by exchange

Attributed to the Glasshouse of the Duke of Buckingham, British; *Tazza*; glass, ca. 1665–70; 2016.626; Mrs. Hugh J. Grant, by exchange, Margaret Carney, by exchange, Maria P. James Bequest, by exchange

Matthew Boulton, British (designer); James Keir, British (maker); Boulton & Fothergill, British (manufacturer); *Vase*; white opaque glass, gilt-bronze mounts, ca. 1772; 2017.4; Marion E. Cohn, by exchange

Caspar Gras, Austrian (artist); probably Heinrich Reinhart (founder); *Mortar with animal frieze*; bronze, 1603; 2017.11; Anna-Maria and Stephen Kellen Foundation Gift

Tobias Schier, Polish; *Book cover for Pentateuch and Five Scrolls*; silver, chased, pierced and embossed, and partially gilt, silver 1721–ca. 1727, book 1699–1701 and 1700–1701; 2017.59; Ms. Ruth Suzman Gift

C. J. Mason and Co., British (manufacturer); *Pair of vases with covers*; earthenware with transfer-printed and painted decoration, ca. 1826–45; 2017.62.1a, b, .2a, b; Wrightsman Fellows Gifts

Loving cup; salt-glazed earthenware; British (Nottingham, Derbyshire), 1715; 2017.97; Austin B. Chinn Gift, in honor of Ellenor Alcorn

Attributed to the workshop of Jacopo da Pesaro, Italian; *Dish with a landscape*; tin-glazed earthenware painted with dark blue and white highlights on light blue berettino ground, ca. 1545–50; 2017.129; Johnston Fund

Vauxhall, British (manufacturer); *Vase*; soft-paste porcelain, ca. 1755–56; 2017.130; Larry and Ann Burns Gift, in honor of Austin B. Chinn

Joseph Nollekens, British; *Eve Bewailing the Death of Abel*; terracotta, 1800–1810; 2017.186; The Isaacson-Draper Foundation Gift

Greek and Roman Art

GIFT

Pair of gold pins with large gold and garnet (?) finials; gold and garnet (?); Modern forgeries, unknown nationality, 20th century; 2016.643a, b; The nieces and nephews of David M. Daniels

PURCHASE

Attributed to a painter related to the Lysippides Painter; *Terracotta kylix: band-cup (drinking cup)*; terracotta; Greek, Attic, third quarter of the 6th century B.C.; 2017.18; Schultz Foundation Gift

Islamic Art

GIFTS

Double cordiform pendant; silver, gilt, carnelians; Central Asian or Iranian, mid- to late 19th century; 2016.714.1; Marshall and Marilyn R. Wolf

Dorsal headdress ornament, one of a pair; silver, gilt, carnelians; Central Asian or Iranian, late 19th–early 20th century; 2016.714.2; Marshall and Marilyn R. Wolf

Dorsal headdress ornament, one of a pair; silver, gilt, carnelians; Central Asian or Iranian, late 19th–early 20th century; 2016.714.3; Marshall and Marilyn R. Wolf

Pectoral disc ornament; silver, carnelians; Central Asian or Iranian (Yomut), 19th century; 2016.714.4; Marshall and Marilyn R. Wolf

Crown; silver, gilt, carnelians; Central Asian or Iranian, late 19th–early 20th century; 2016.714.5; Marshall and Marilyn R. Wolf

Headband; silver, gilt, carnelians; Central Asian or Iranian, late 19th–early 20th century; 2016.714.6; Marshall and Marilyn R. Wolf

Amulet holder; silver, gilt, carnelians; Central Asian or Iranian, early 20th century; 2016.714.7; Marshall and Marilyn R. Wolf

Floral pectoral ornament; silver, gilt, carnelians, turquoise; Central Asian or Iranian, late 19th–early 20th century; 2016.714.8; Marshall and Marilyn R. Wolf

Pectoral ornament, one of a pair; silver, carnelians; Central Asian or Iranian, late 19th–early 20th century; 2016.714.9; Marshall and Marilyn R. Wolf

Amulet holder; silver, carnelians, turquoise; Central Asian or Iranian, late 19th–early 20th century; 2016.714.10; Marshall and Marilyn R. Wolf

Lozenge-shaped pectoral ornament, one of a pair; silver, carnelians, turquoise; Central Asian or Iranian, ca. 1903–4; 2016.714.11; Marshall and Marilyn R. Wolf

Lozenge-shaped pectoral ornament, one of a pair; silver, carnelians, turquoise; Central Asian or Iranian, ca. 1903–4; 2016.714.12; Marshall and Marilyn R. Wolf

Temple pendant; silver, glass, carnelians; Central Asian or Iranian, late 19th–early 20th century; 2016.714.13; Marshall and Marilyn R. Wolf

Headband; silver, gilt, mother-of-pearl, glass, coral; Central Asian, late 19th–early 20th century; 2016.714.14; Marshall and Marilyn R. Wolf

Decorative pendant; silver, carnelians, turquoise; Central Asian, late 19th–early 20th century; 2016.714.15; Marshall and Marilyn R. Wolf

Armlet; silver, gilt, glass; Central Asian, probably 20th century; 2016.714.16; Marshall and Marilyn R. Wolf

Mu'in Musavvir, Iranian; *A Gathering of Mythical Creatures around a Lotus Leaf*; watercolor, ink on paper, 1677; 2016.715; William and James Morton, in memory of their brother, Sandy Morton, Persian scholar and collector

Aliye Berger, Turkish; *Untitled Dervishes*; etching on paper, ca. 1960; 2017.146; Hristoff Family Archives

PURCHASES

Shahpour Pouyan, Iranian; *After "Khusraw and Shirin"*; mixed-media process with archival print, 2009; 2016.468; 2012 NoRuz at The Met Benefit

Shahpour Pouyan, Iranian; *After "Portrait of the Uzbek Emir Shaybani Khan"*; mixed-media process with archival print, 2009; 2016.469; 2012 NoRuz at The Met Benefit

Cotton Tree Flowers (Bombax Ceiba); ink, watercolor on paper; Indian (Calcutta), ca. 1800–1805; 2016.489; Friends of Islamic Art Gifts

Fath 'Ali Shah, Iranian; *Double album leaf with calligraphic exercise by Fath 'Ali Shah*; ink, gold, opaque watercolor on paper, first half of the 19th century; 2016.534; Friends of Islamic Art Gifts

Muhammad Shah Qajar, Iranian; *Album leaf with calligraphic exercise (siyah mashq) by Muhammad Shah Qajar*; ink, gold, opaque watercolor on paper, 1844; 2016.535; Friends of Islamic Art Gifts

Asadullah Shirazi, Iranian; *Album leaf with calligraphic exercise (siyah mashq)*; ink, opaque watercolor, gold on paper, 1842–43; 2016.536; Friends of Islamic Art Gifts

Attributed to Mirza Kuchak, Iranian; *Album leaf of Shikasteh-ye Nasta'liq*; opaque watercolor, ink, gold on paper, first half of the 19th century; 2016.537; Friends of Islamic Art Gifts

Ibex or Gazelle, Block Print; ink, white pigment on paper; Egyptian (Fustat), 13th or 14th century; 2016.624; James and Diane Burke Gift, in honor of Dr. Marilyn Jenkins-Madina

Botanical Study of Indian Mulberry (Morinda Citrifolia); opaque watercolor on paper; Indian (Calcutta), late 18th century; 2016.652; Friends of Islamic Art Gifts

Yahya Ghaffari, Iranian; *A Portrait of a Man*; opaque watercolor, ink on paper, 1877; 2016.730; Friends of Islamic Art Gifts

Qajar ceramic shoes, pair; stonepaste, underglaze painted under transparent glaze; Iranian, ca. 1880; 2017.94a, b; Friends of Islamic Art Gifts

Hasan 'Ali, Iranian; *Bound manuscript with prayers in praise of Imam 'Ali*; manuscript: ink, opaque watercolor, gold on paper; binding: leather, gold, 1562; 2017.95; Friends of Islamic Art Gifts

Medieval Art

GIFTS

Roman key ring with inscription; gold; Byzantine, 4th century; 2016.805; Taylor L. Thomson

Head of Christ; glass tesserae set in concrete; Byzantine, 12th century; 2017.145; Mary Jaharis, in memory of her late husband, Michael

PURCHASE

Flask with cross; rock crystal; Byzantine, 10th–12th century; 2017.36; Tianaderrah Foundation, André Dimitriadis, and Mrs. Irene Moscahlaidis Gifts

The Cloisters

PURCHASE

Letter P with the Legend of Saint Philip; boxwood, embroidered silk pouch; Netherlandish, boxwood ca. 1500–before 1506, pouch 18th century; 2017.10a, b; The Cloisters Fund; Gift of Joseph W. Drexel, by exchange; Bequest of Fannie F. Einstein, in memory of Emanuel Einstein, by exchange; The Michel David-Weill Foundation, Caroline Howard Hyman, and The Ruddock Foundation for the Arts Gifts; and Bequest of Mrs. A. M. Minturn, Gift of Alice M. Dike, Bequest of Gwynne M. Andrews, and Fletcher Fund, by exchange

Modern and Contemporary Art

GIFTS

The Haas Brothers, American; *Big Baby Accretion*; ceramic, 2016; 2016.395; The artist

Garth and Ada Louise Huxtable, American; *Large serving bowl*; nickel silver; *Large serving bowl*; nickel silver; *Coffee pot*; nickel silver; *Salt cellars, pair*; nickel silver; *Wine cooler and stand*; nickel silver; *Water glass*; glass; *Water glass*; glass; *White wine glass*; glass; *White wine glass*; glass; *White wine glass*; glass; *Red wine glass*; glass; *Red wine glass*; glass; *Champagne flute*; glass; *Four Seasons logo dinner plate*; porcelain; *Four Seasons logo dinner plate*; porcelain; *Four Seasons logo dinner plate*; porcelain; *Four Seasons logo dinner plate*; porcelain; *Four Seasons logo charger plate*; porcelain; *Four Seasons logo charger plate*; porcelain; *Four Seasons logo charger plate*; porcelain; *Four Seasons logo charger plate*; porcelain; *Sugar box*; nickel silver; *Creamer*; nickel silver; *Sugar pot*; nickel silver; *Teaspoon*; stainless steel; *Teaspoon*; stainless steel; *Teaspoon*; stainless steel; *Teaspoon*; stainless steel; *Tablespoon*; stainless steel; *Tablespoon*; stainless steel; *Tablespoon*; stainless steel; *Sugar spoon*; stainless steel; *Teaspoon*; stainless steel; *Fish fork*; stainless steel; *Fish fork*; stainless steel; *Fish fork*; stainless steel; *Fish fork*; stainless steel; *Dinner fork*; stainless steel; *Dinner fork*; stainless steel; *Dinner fork*; stainless steel; *Salad fork*; stainless steel; *Salad fork*; stainless steel; *Salad fork*; stainless steel; *Salad fork*; stainless steel; *Dessert fork*; stainless steel; *Dessert fork*; stainless steel; *Dessert fork*; stainless steel; *Dessert fork*; stainless steel; *Butter knife*; stainless steel; *Butter knife*; stainless steel; *Butter knife*; stainless steel; *Butter knife*; stainless steel; *Meat knife*; stainless steel; *Meat knife*; stainless steel; *Meat knife*; stainless steel; *Meat knife*; stainless steel; *Fish knife*; stainless steel; *Fish knife*; stainless steel; *Fish knife*; stainless steel; *Fish knife*; stainless steel; *Short knife*; stainless steel; *Long knife*; stainless steel, 1959; 2016.396.1–.14, .33–.86; Alex von Bidder

Lilien, Austrian; *Coffee cups and saucers*; porcelain, 1959; 2016.396.18a, b, .19a, b, .20a, b, .21; Alex von Bidder

Bread plates; porcelain; nationality unknown, 1959; 2016.396.22–.25; Alex von Bidder

Soup plates; porcelain; nationality unknown, 1959; 2016.396.26–.28; Alex von Bidder

Lemon dishes; porcelain; nationality unknown, 1959; 2016.396.29, 30; Alex von Bidder

Butter dishes; porcelain; nationality unknown, 1959; 2016.396.31, .32; Alex von Bidder

Leon Golub, American; *Vietnamese Head*; acrylic on linen, 1970; 2016.529.1; Dan Miller

Nancy Spero, American; *Lovers*; gouache, ink on paper, 1960; 2016.529.2; Dan Miller

Nancy Spero, American; *Sheela and the Dildo Dancer*; cut-and-pasted hand-printed paper and hand printing on two individually framed sheets of paper, 1987; 2016.529.3a, b; Dan Miller

Richard Tuttle, American; *Rome Pieces*; cut-and-pasted papers on paper (recto), graphite on paper (eight designs) (verso); cut-and-pasted paper and graphite on wall (realized work), 1975–2013; 2016.644a–h; The artist

Achille Castiglioni, Italian; *Sella Stool, Model 20*; leather, copper, painted wood, steel, 1957; 2016.645.1; David Teiger Trust

Jean Prouvé, French; *Antony chair*; aluminum, steel, 1954; 2016.645.2; David Teiger Trust

Sarah Lucas, British; *Aunty Jam*; steel cage, wire, nylon tights, cast concrete, 2005; 2016.695a–i; Jeanne Greenberg Rohatyn

Leon Golub, American; *Gigantomachy II*; acrylic on linen, 1966; 2016.696; The Nancy Spero and Leon Golub Foundation for the Arts and Stephen, Philip, and Paul Golub

Stephen Hannock, American; *Henry in the Hamptons*; oil on instant print and wood panel, 1992; 2016.716.1; Kay Bearman

Al Hansen, American; *Small Opera*; torn-and-pasted printed paper on board, 1964; 2016.716.2; Kay Bearman

Andy Warhol, American; *Flowers*; silkscreen on canvas, 1965; 2016.716.3; Kay Bearman

Gunybi Ganambarr, Australian; *Buyku*; ocher on incised laminate board, 2011; 2016.717.1; Robert Kaplan and Margaret Levi

Dorothy Napangardi, Australian; *Karntakurlangu Jukurrpa*; acrylic on canvas, 2002; 2016.717.2; Robert Kaplan and Margaret Levi

Perle Fine, American; *Untitled*; cut-and-pasted painted paper, charcoal, 1966; 2016.718; Marla Prather

Manuel Neri, American; *Manuel y Mary Julia Series No. 1*; charcoal on paper, 1977; 2016.775.1; Manuel Neri Trust

Manuel Neri, American; *Manuel y Mary Julia Series No. 3*; charcoal, pastel on paper, 1977; 2016.775.2; Manuel Neri Trust

Manuel Neri, American; *Manuel y Mary Julia Series No. 6*; charcoal on paper, 1977; 2016.775.3; Manuel Neri Trust

Manuel Neri, American; *Manuel y Mary Julia Series No. 7*; charcoal on paper, 1977; 2016.775.4; Manuel Neri Trust

Manuel Neri, American; *Mary Julia's Head*; gouache and pastel on paper, 1986; 2016.775.5; Manuel Neri Trust

Joseph Beuys, German; *Stamp Sculpture (Stempelplastik)*; vinyl, wood, rubber, 1982; 2016.776a–ll; Joan and Laurence Kleinman

Yvonne Jacquette, American; *Coney Island Wings I*; cut-and-pasted printed papers and pastel on paper, 1994; 2016.777.1; Bruce and Donna Polichar

D. J. Hall, American; *Star*; oil on paper, 2001; 2016.777.2; Bruce and Donna Polichar

D. J. Hall, American; *Whisper*; oil on paper, 2006; 2016.777.3; Bruce and Donna Polichar

- Sadow Birk, American; *American Qur'an: Sura 54*; ink, acrylic, gouache, metallic paint on paper, 2009; 2016.777.4a, b; Bruce and Donna Polichar
- Leonardo Drew, American; *Untitled*; mixed media, 1994; 2016.778.1a–h; Richard Shebairo
- Hipkiss, British; *A Little Walk / Lark in August*; graphite, metallic pencil on paper, 1997; 2016.778.2; Richard Shebairo
- Stephen Talasnik, American; *Untitled*; graphite on paper, ca. 2000; 2016.778.3; Richard Shebairo
- Meg Webster, American; *Untitled*; wax, ca. 1995; 2016.778.4; Richard Shebairo
- Jacqueline Humphries, American; *Hor. #4 1/2*; oil on board, 1997; 2016.779; Barbara Nicholson
- Ed Wiener, American; *Pin*; sterling silver, 1946; 2016.780.1; Michele Wiener Caplan
- Ed Wiener, American; *Cello Bracelet*; sterling silver, 1947; 2016.780.2; Michele Wiener Caplan
- Ed Wiener, American; *Necklace*; sterling silver, coral, turquoise beads, 1948; 2016.780.3; Michele Wiener Caplan
- Ed Wiener, American; *Calder Earrings*; gold, designed 1948; 2016.780.4a, b; Michele Wiener Caplan
- Ed Wiener, American; *Neckpiece*; sterling silver, 1949; 2016.780.5; Michele Wiener Caplan
- Ed Wiener, American; *Neckpiece*; gold, ebony, 1953; 2016.780.6; Michele Wiener Caplan
- Ed Wiener, American; *Necklace (choker)*; silver, pearls, 1957; 2016.780.7; Michele Wiener Caplan
- Ed Wiener, American; *Circular brooch*; gold set with amethysts, peridots, tourmalines, citrines, garnets, ca. 1978; 2016.780.8; Michele Wiener Caplan
- Ed Wiener, American; *Pin*; 18-karat white gold, diamonds, 1978; 2016.780.9; Michele Wiener Caplan
- Ed Wiener, American; *Pin*; 18-karat gold, 1980; 2016.780.10; Michele Wiener Caplan
- Ed Wiener, American; *Necklace (choker)*; gold, 1985; 2016.780.11; Michele Wiener Caplan
- Ed Wiener, American; *Column pin*; gold, ca. 1985; 2016.780.12; Michele Wiener Caplan
- Dana Schutz, American; *Brunnhilde with Heart*; ink, wax crayon on paper (recto); ink on paper (verso), 2012; 2016.781a, b; Dodie Kazanjian and Calvin Tomkins
- Michel Majerus, Luxembourgian; *Tron 11 (gray Pantone 428)*; silkscreen on canvas, wall painting, 1999; 2016.782; Russell Hoffman
- Nate Lowman, American; *Autocide*; oil, alkyd on canvas, 2012; 2016.783; Peter M. Brant
- Pablo Bronstein, British, born Argentina; *Walker*; single-channel digital video, color, sound, 12 min., 37 sec., 2010; 2016.801; Pablo Bronstein and Herald St.
- Nasreen Mohamedi, Indian; *Untitled*; ink, graphite on paper, ca. 1970; 2017.102; Zarina Hashmi
- Miriam Haskell, American; *Orchid Necklace*; metal, *pate de verre*, glass, ca. 1960; 2017.104.1; Jacqueline Loewe Fowler
- Sam Kramer; *Brooch*; sterling silver, glass, ca. 1950; 2017.104.2; Jacqueline Loewe Fowler
- Wiener Werkstätte; *Bone lace*; ca. 1920; 2017.104.3; Jacqueline Loewe Fowler
- Ettore Sottsass, Italian; *Sketch, Casablanca Sideboard, "To Karl Lagerfeld with Love"*; graphite, ink marker, wax crayon on paper, 1980; 2017.104.4; Jacqueline Loewe Fowler
- Wiener Werkstätte; *Silk-covered patterned box with fifteen textile samples*; silk, date unknown; 2017.104.5.1–.16; Jacqueline Loewe Fowler
- Art Smith, American; *Neck ring*; brass, ca. 1950; 2017.104.6; Jacqueline Loewe Fowler
- Matteo Thun; *Downtown 1 and 2 Earrings*; enameled metal, 1985; 2017.104.7a, b; Jacqueline Loewe Fowler
- Beppe Caturegli, Italian; *Zin Zan Zun Earrings*; enameled metal, 1985; 2017.104.8a, b; Jacqueline Loewe Fowler
- Ettore Sottsass, Italian; *Cometa Earrings*; enameled metal, 1985; 2017.104.9a, b; Jacqueline Loewe Fowler
- Art Smith, American; *Ring*; sterling silver, gold, citrine, ca. 1950; 2017.104.10; Jacqueline Loewe Fowler
- Art Smith, American; *Earrings*; brass, ca. 1950; 2017.104.11a, b; Jacqueline Loewe Fowler
- Ed Wiener, American; *Bracelet and original box*; gold, ca. 1950; 2017.104.12a, b; Jacqueline Loewe Fowler
- Marco Zanini, Italian; *Soledad*; enameled metal, 1985; 2017.104.13; Jacqueline Loewe Fowler
- Marco Zanini, Italian; *Floridita Brooch*; enameled metal, 1985; 2017.104.14; Jacqueline Loewe Fowler
- Peter Shire, American; *Wilcox Brooch*; enameled metal, 1985; 2017.104.15; Jacqueline Loewe Fowler
- Martine Bedin, French; *Exeter Earrings*; enameled metal, 1985; 2017.104.16a, b; Jacqueline Loewe Fowler
- Adrian Olabuenaga, Argentinian; *Atomic Necklace*; enameled metal, rubber, metal, 1985; 2017.104.17; Jacqueline Loewe Fowler
- Ettore Sottsass, Italian; *Euphoria Necklace*; enameled metal, rubber, metal, 1985; 2017.104.18; Jacqueline Loewe Fowler
- Marco Zanini, Italian; *Maraccibio Necklace*; enameled metal, rubber, metal, 1985; 2017.104.19; Jacqueline Loewe Fowler
- Vernon Reed; *Memphis Calling #4*; anodized aluminum, plastic, metal, rubber, 1984; 2017.104.20; Jacqueline Loewe Fowler
- Henry van de Velde, Belgian; *Salt cellar*; metal, ca. 1902; 2017.104.21a–c; Jacqueline Loewe Fowler
- Ettore Sottsass, Italian; *Preliminary Sketches, January–February, 1986: Elevation, Daniel Wolf Residence, Ridgeway, Colorado*; ink, wax crayon on paper, 1986; 2017.167.1; Daniel Wolf

Ettore Sottsass, Italian; *Second Design Concept after Visiting Site, September, 1986: Perspective, Daniel Wolf Residence, Ridgeway, Colorado*; graphite, colored pencil, wax crayon on paper, 1986; 2017.167.2; Daniel Wolf

Ettore Sottsass, Italian; *Second Design Concept after Visiting Site, September, 1986: Perspective, Daniel Wolf Residence, Ridgeway, Colorado*; graphite, colored pencil on paper, 1986; 2017.167.3; Daniel Wolf

Ettore Sottsass, Italian; *Executed Design, May 1988: South Perspective (Under Construction), Daniel Wolf Residence, Ridgeway, Colorado*; graphite, colored pencil, wax crayon on paper, 1986; 2017.167.4; Daniel Wolf

Ettore Sottsass, Italian; *Mizar Vase*; glass, 1982; 2017.167.5; Daniel Wolf

Ettore Sottsass, Italian; *Euphrates Vase*; porcelain, 1983; 2017.167.6; Daniel Wolf

Ettore Sottsass, Italian; *Tartar Table*; reconstituted wood veneer, plastic laminate (HPL-print laminate), lacquer, plywood, 1985; 2017.167.7; Daniel Wolf

Ettore Sottsass, Italian; *Effira Vase*; glass, metal, 1986; 2017.167.8a–g; Daniel Wolf

Ettore Sottsass, Italian; *Malide Vase*; glass, 1986; 2017.167.9; Daniel Wolf

Jane Wilson, American; *Nasty Weather*; oil on linen, 2004; 2017.168; Estate of Jane Wilson Gruen

Ettore Sottsass, Italian; *Valentine Portable Typewriter*; ABS plastic, other materials, 1968; 2017.169a, b; Jean Pigozzi

Ettore Sottsass, Italian; *Enorme Telephone*; ABS polymer casing, 1986; 2017.170.1a–c; David Kelley and Jean Pigozzi

Ettore Sottsass, Italian; *Enorme Telephone*; ABS polymer casing, 1986; 2017.170.2a–c; David Kelley and Jean Pigozzi

Jesse Howard, American; *Untitled (Eisenhower says peace . . .)*; paint on commercial fiberboard (Masonite), 1953–60; 2017.171.1; Kohler Foundation, Inc.

Jesse Howard, American; *Untitled (June 14, 1961 Governor John)*; paint on two-partite hinged wood, 1961; 2017.171.2; Kohler Foundation, Inc.

Hedda Sterne, American; *Untitled*; two-sided, two-color monotype and transfer drawing with black chalk, graphite, and red pencil, ca. 1949; 2017.172.1; Clara Diament Sujo and Glenn Sujo

Hedda Sterne, American; *Untitled (Two-Sided Monotype)*; monotype, printing ink, black chalk, graphite, and red pencil (recto), transfer drawing, printing ink, black chalk, graphite, and red pencil (verso), 1949; 2017.172.2; Clara Diament Sujo and Glenn Sujo

Hedda Sterne, American; *Untitled*; black chalk on paper, ca. 1954; 2017.172.3; Clara Diament Sujo and Glenn Sujo

Niles Spencer, American; *Provincetown Church*; graphite on paper, ca. 1926; 2017.173; Joan Washburn

Shiro Kuramata, Japanese; *Kyoto Table*; concrete, glass, metal, stone, 1983; 2017.203a–d; Celia Morrisette

Ettore Sottsass, Italian; *Shiva Vase*; ceramic, 1973; 2017.204; R & Company

PURCHASES

Albert Bloch, American; *Summer Night*; oil on canvas, 1913; 2016.343; Lila Acheson Wallace, Jo Carole and Ronald S. Lauder and Scott Heffley

Dan Johnson, American; *Prototype for Gazelle Lounge Chair Model 30B*; bronze and cane, 1955; 2016.376; Mrs. Oscar Miestchaninoff, by exchange

Steve McQueen, British; *Five Easy Pieces*; single-channel digital video, transferred from 16mm film, black-and-white, silent, 7 min., 4 sec., 1995; 2016.447; Lila Acheson Wallace Gift

Rachel Harrison, American; *Marlon and Indian*; wood, polystyrene, cement, acrylic, plastic, photograph, 2002; 2016.460; Kathryn E. Hurd Fund and anonymous gift

Rachel Harrison, American; *Valid Like Salad*; wood, polystyrene, cement, acrylic, framed digital print, dog collar, 2012; 2016.461a–c; Kathryn E. Hurd Fund and anonymous gift

Wolfgang Tillmans, German; *Book for Architects*; two-channel digital video, color, silent, 40 min., 55 sec., 2014; 2016.466; Lila Acheson Wallace Gift

Yto Barrada, Moroccan, born France; *Lyautey Unit Blocks (Play)*; wood, paint, 2010; 2016.506a–ee; Hortense and William A. Mohr Fund

Rasheed Araeen, Pakistani; *Chaar Yaar II (Four Friends)*; painted wood, 1968; 2016.527a–d; Hortense and William A. Mohr Fund

Philip Johnson, American; *Semicircular Banquette and Table No. 33*; upholstery, steel, walnut, enameled steel, 1959; 2016.551a, b; Lila Acheson Wallace Gift

Philip Johnson, American; *Hassock*; leather, 1984; 2016.552; Lila Acheson Wallace Gift

Philip Johnson, American; *Perching sofa*; leather, 1984; 2016.554; Lila Acheson Wallace Gift

Eero Saarinen, American; *Cocktail Table*; granite, enameled aluminum, 1984; 2016.555; Lila Acheson Wallace Gift

Mike Rottenberg, Argentinian; *NoNoseKnows (50 Kilos Variant)*; single-channel digital video, color, sound, 22 min., commercial woven polypropylene bag, and fifty kilos of cultured pearls, 2015; 2016.556a, b; Lila Acheson Wallace Gift

Harry Bertoia, American; *Prototype Chair*; birch plywood, dowel rods, ca. 1940; 2016.669; Theodore J. Edlich, Jr., by exchange, and David Eskenazi Gift

Lee Mullican, American; *The Age of the Desert*; oil on canvas, 1957; 2016.687; Lila Acheson Wallace Gift

Amy Sillman, American; *Figure x 2*; oil on canvas, 2015; 2016.694; Edith C. Blum Fund and Andrew and Christine Hall Gift

Regina Bogat, American; *Cord Painting 15*; acrylic, cord on canvas, 1977; 2017.19; Ruth and Seymour Klein Foundation Inc. Gift

Donovan Wylie, Irish; *The Maze/Long Kesh Prison: Inertia Stages 1–26; The Maze/Long Kesh Prison: Sterile, Phase 1; The Maze/Long Kesh Prison: Sterile, Phase 2; The Maze/Long Kesh Prison: Sterile, Phase 2; The Maze/Long Kesh Prison: Sterile, Phase 1; The Maze/Long Kesh Prison: Sterile, Phase 3; The Maze/Long Kesh Prison: Sterile, Phase 1; The Maze/Long Kesh Prison: Road, Phase 1; The Maze/Long Kesh Prison: Road, Phase 3; The Maze/Long Kesh Prison: Road, Phase 3; The Maze/Long Kesh Prison: Road, Phase 2; The Maze/Long Kesh Prison: Road, Phase 2; The Maze/Long Kesh*

Prison: Road, Phase 3; The Maze/Long Kesh Prison: Road, Phase 3; The Maze/Long Kesh Prison: Road, Phase 2; The Maze/Long Kesh Prison: H—Block 5, A Wing, Entrance, and D Wing; The Maze/Long Kesh Prison: H—Block 5, C Wing, Rear, and B Wing; The Maze/Long Kesh Prison: H—Block 5, Exercise Yard B; The Maze/Long Kesh Prison: H—Block 5, Exercise Yard C; The Maze/Long Kesh Prison: H—Block 5, Exercise Yard A; The Maze/Long Kesh Prison: H—Block 5, Exercise Yard D; The Maze/Long Kesh Prison: Sports Field 1; The Maze/Long Kesh Prison: Sports Field 2; The Maze/Long Kesh Prison: Prison Cell. H—Block 5, B—Wing, 1/24–24/24; The Maze/Long Kesh Prison: Aerial View; The Maze/Long Kesh Prison: South Perimeter Wall; The Maze/Long Kesh Prison: Main Entrance/Exit; The Maze/Long Kesh Prison: Communal Area. H—Block 5, D—Wing; The Maze/Long Kesh Prison: Ablutions. H—Block 5, B—Wing; The Maze/Long Kesh Prison: Hospital Cell. Hospital, Administration Zone; The Maze/Long Kesh Prison: Visitors Room; The Maze/Long Kesh Prison: Chapel A. Phase 3; ink-jet pigment prints, 2003; 2017.22.1–.80; Lila Acheson Wallace Gift

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Relief)*; 3-D print plaster composite, paint, 2014; 2017.24; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Homme)*; 3-D print plaster composite, paint, 2014; 2017.25; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Fragment II)*; 3-D print plaster composite, paint, 2014–15; 2017.26; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Coupe II)*; 3-D print plaster composite, paint, 2014; 2017.27; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Panneau)*; wood, 2014; 2017.28; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Element II)*; 3-D print plaster composite, paint, 2014–15; 2017.29; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Chandelier II)*; 3-D print plaster composite, paint, 2014–15; 2017.30; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Aiguïère)*; clear-cast urethane resin, white pigment dye, 2014; 2017.31; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the third edition_Acknowledgment (Chapiteau)*; 3-D print plaster composite, paint, 2014; 2017.32; Bequest of Gioconda King, by exchange

Walid Raad, Lebanese; *Preface to the fourth edition*; single-channel video, high-definition projection, color, 12 min., 48 sec., looped, 2013; 2017.33; Bequest of Gioconda King, by exchange

Birgir Andrésón, Icelandic; *As far as the eye can see (Eins langt og augað eygir)*; set of pdf instructions for executing a wall painting, 2004; 2017.63; Barbara and Morry Levinson Gift, by exchange

Francis Alÿs, Belgian; *The Liar, The Copy of the Liar - I*; enamel on metal sheet, oil on paperboard with masking tape, oil and wax on canvas glued to particle board, 1991–94; 2017.64a–f; Lila Acheson Wallace Gift

Prabhavathi Meppayil, Indian; *n/eighty-nine*; copper wire embedded in gesso panel, 2016; 2017.74; Christian Keesee Gift

Hedda Sterne, American; *Machine*; oil on canvas, 1949; 2017.98; Gift of Samuel Dretzin, by exchange, Bequest of Gioconda King, by exchange, Rogers Fund, by exchange, Funds from various donors, by exchange, and Gift of Chauncey Stillman, by exchange

Hedda Sterne, American; *New York #2*; oil on canvas, 1953; 2017.99; Gift of Samuel Dretzin, by exchange, Bequest of Gioconda King, by exchange, Rogers Fund, by exchange, Funds from various donors, by exchange, and Gift of Chauncey Stillman, by exchange

Arthur Jafa, American; *Love Is the Message, The Message Is Death*; single-channel digital video, color, sound, 7 min., 25 sec., 2016; 2017.105; Gift of Continental Group, by exchange

Njideka Akunyili Crosby, Nigerian; *Mother and Child*; acrylic, transfers, colored pencil, collage, commemorative fabric on paper, 2016; 2017.106; Jacques and Natasha Gelman Foundation Gift

K. G. Subramanyan, Indian; *Studio Table with Figure I*; oil on canvas laid on board, 1965; 2017.107; Lila Acheson Wallace Gift

K. G. Subramanyan, Indian; *Untitled*; ink marker on paper, 1968; 2017.108; Lila Acheson Wallace Gift

K. G. Subramanyan, Indian; *Untitled*; ink marker on paper, 1968; 2017.109; Lila Acheson Wallace Gift

K. G. Subramanyan, Indian; *Untitled*; ink marker on paper, 1968; 2017.110; Lila Acheson Wallace Gift

K. G. Subramanyan, Indian; *Untitled*; ink marker on paper, 1968; 2017.111; Lila Acheson Wallace Gift

K. G. Subramanyan, Indian; *Untitled*; ink marker on paper, 1968; 2017.112; Lila Acheson Wallace Gift

Andrea Branzi, Italian; *Farfalla Textile*; screen-printed synthetic, 1967; 2017.180; Friends of Twentieth Century Decorative Arts Gifts, by exchange

Ettore Sottsass, Italian; *Jacquard with Self-Figured Ground*; silk, ca. 1984; 2017.181; Friends of Twentieth Century Decorative Arts Gifts, by exchange

Ettore Sottsass, Italian; *Sketch (Schizzo)*; screen-printed cotton, 1983; 2017.182; Friends of Twentieth Century Decorative Arts Gifts, by exchange

Pierre Huyghe, French; *Untitled (Human Mask)*; digital video, color, sound, 19 mins., 2014; Cynthia Hazen Polsky Fund

Musical Instruments

GIFTS

Zheng Zhishan, Chinese; *Yuping Xiao (end-blown flute)*; Xui bamboo (water bamboo), Qing dynasty (1644–1911), ca. 1890; 2016.500; James C. Y. Watt

Epiphone, American (New York); *Electar Lap Steel Electric Guitar*; maple, etched metal, rosewood, chrome, ca. 1937; 2016.518a–c; Steve Uhrick

Gekkin (moon lute); wood, jade, horn, gut, reptile skin; Japanese, ca. 1885; 2016.594; Alfred & Lisl Greenberg

Bob Grawi, American; *Gravikord (harp)*; stainless steel, wood, plastic, late 20th century; 2016.719; The artist

Anton Riedl, Czech; *Trumpet in B-flat*; brass, silver plate, mother-of-pearl, ca. 1930; 2016.720.1; Myra Strauchen and Bradley Strauchen-Scherer, in memory of Edmund Strauchen

Conn Musical Instrument Co., American (Elkhart, Ind.); *Trumpet in B-flat*; brass, silver plate, mother-of-pearl, ca. 1934; 2016.720.2; Myra Strauchen and Bradley Strauchen-Scherer, in memory of Edmund Strauchen

William Forster, British; "*Royal George*" *Cello*; spruce, maple, ebony, 1782; 2016.786a-c; Mona and Bradford Endicott, in honor of Ken Moore

Santos Hernández, Spanish; *Flamenco Guitar*; spruce, cypress, cedar, rosewood, nickel silver, bone, 1924; 2016.787a, b; Steve Kahn

Liqun Xiong, Chinese (maker); Meilin Zhang, Chinese (calligrapher); *Gujin (zither)*; fir and zitan wood, deer-antler powder, lacquer, mother-of-pearl, silk, early 21st century; 2016.788; The artist, Liqun Xiong, Zhou Yi, and Yimin Miao

Christian Frederick Martin, American, born Saxony; *Guitar*; spruce, rosewood, cedar, ebony, pearl, abalone, ivory, ca. 1837; 2017.174; Peter Szego

Henry G. Lehnert, American, born Germany; *Bass Shoulder Horn in E-flat*; brass, ca. 1877; 2017.205; Natalie C. and Karl I. Megules

PURCHASES

Spider Drum; wood, hide; Cameroonian, possibly Babungo/Vengo, ca. 1940; 2016.467; Amati Gifts

Henry Sibley, American; *Keyed Bugle in E-flat*; silver, 1840; 2016.502a-g; Amati Gifts

Rickenbacker International Corporation, American (Los Angeles); "*Frying Pan*" *Electro Hawaiian Guitar*; cast aluminum body, gold enamel finish, Bakelite, ca. 1934; 2016.557a-d; Amati Gifts

Radio Corporation of America (RCA), American; *Theremin*; wood, vacuum tubes, electrical wiring, 1929; 2017.6.1a-c, .2a-d; Amati Gifts

John Monteleone, American; "*Winter*" from *The Four Seasons archtop guitar quartet*; Tyrolean maple, Tyrolean spruce, curly red maple, macassar ebony, sterling silver, mother-of-pearl, diamond, nickel plating, natural blonde nitrocellulose lacquer finish, 2002; 2017.179.1; Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz

John Monteleone, American; "*Spring*" from *The Four Seasons archtop guitar quartet*; red-tiger maple, Tyrolean spruce, macassar ebony, curly red maple, mother-of-pearl, red abalone shell, turquoise, diamond, gold plating, blue nitrocellulose lacquer finish, 2006; 2017.179.2; Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz

John Monteleone, American; "*Summer*" from *The Four Seasons archtop guitar quartet*; big-leaf maple, Tyrolean spruce, African red padauk, macassar ebony, red coral stones, mother-of-pearl, ruby, diamond, gold plating, red nitrocellulose lacquer finish, 2004; 2017.179.3; Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz

John Monteleone, American; "*Autumn*" from *The Four Seasons archtop guitar quartet*; big-leaf maple, Tyrolean spruce, koa, macassar ebony, curly red maple, stainless steel, spiny oyster coral stone, mother-of-pearl, diamond, gold plating, golden-brown nitrocellulose lacquer finish, 2005; 2017.179.4; Abraham J. & Phyllis Katz Foundation Gift, in memory of Michael Allan Katz

Photographs

GIFTS

Hill and Adamson, British (Scotland); *Three Unknown Boys and James Linton, Newhaven*; salted paper print; 2013.159.64; Bequest of Maurice B. Sendak

Sarah Charlesworth, American; *April 21, 1978*; photostats, chromogenic prints, 1978; 2016.347.1a-rr, .2a, b; The artist

Hans Namuth, American; *Picasso, an American Tribute*; chromogenic and gelatin silver prints, 1962; 2016.397; Donald Lokuta and Melissa Tomich

Igor and Svetlana Kopystiansky, American; *Portrait II, V, and VI*; gelatin silver prints, 2006; 2016.398.1a-c; Gloria Naftali

Igor and Svetlana Kopystiansky, American; *Portrait*; single-channel digital video, black-and-white, silent, 17 min., 55 sec., 2006; 2016.398.2; Gloria Naftali

Giorgio Sommer, Italian, born Germany; *Eruption of Vesuvius, April 26, 1872 (Eruzione del Vesuvio, 26 Aprile 1872)*; albumen silver prints, 1872; 2016.399.1a-d; Alexander Novak

Louis Vignes, French; *Southwest Exterior Corner of the Temple of Bel, Palmyra, Syria*; albumen silver print, 1864; 2016.399.2; Alexander Novak

Nash Editions, American; *Self-Portrait, Plaza Hotel, NYC*; ink-jet print, 1974; 2016.521.1; Charles Wehrenberg

Nash Editions, American; *Palm Trees with Nude Figure against Blue Sky*; ink-jet print, 1990; 2016.521.2; Charles Wehrenberg

Edmond Lebel, French; *Peasant Couple*; albumen silver print, 1863-72; 2016.646; Charles Isaacs and Carol Nigro

Lisa Kereszi, American; *Bus Stop with Sea Spray, Governors Island*; chromogenic print, 2003; 2016.721; The artist

James Van Der Zee, American; *Young Woman Cradling "Positively NO TRUST" Sign*; gelatin silver print, 1926; 2016.722; Arthur and Susan Fleischer

Robert Frank, American, born Switzerland; *Restaurant—U.S. 1 leaving Columbia, South Carolina*; gelatin silver print, 1955; 2016.789; Barbara Schwartz, in honor of Joyce Menschel

Asahi Optical Co., Ltd., Japanese; *Asahi Pentax 6 x 7 Camera Body and Lenses*; metal, glass, ca. 1969; 2016.790a-l; Carol Fairfax Bullard

Diane Arbus, American; *Couple in their living room hugging*; gelatin silver print, 1971; 2016.791.1; Jeffrey Fraenkel and Frish Brandt

Diane Arbus, American; *Child selling plastic orchids at night, N.Y.C.*; gelatin silver print, 1963; 2016.791.2; Jeffrey Fraenkel and Frish Brandt

Diane Arbus, American; *David Nemerov on his deathbed, N.Y.C.*; gelatin silver print, 1963; 2016.791.3; Jeffrey Fraenkel and Frish Brandt

Stephen Shore, American; *Monet's House and Gardens, Giverny*; dye-transfer prints, 1977-82; 2016.792.1-7; Susan and Peter MacGill

Edouard Baldus, French, born Prussia; *Tour Saint-Jacques, Paris (Saint-Jacques Tower, Paris)*; albumen silver print, ca. 1858; 2016.793.1; Joyce F. Menschel

- Robert Macpherson, British (Scotland); *General View of the Forum, School of Xanthus in the Foreground*; albumen silver print, 1868–71; 2016.793.2; Joyce F. Menschel
- Robert Macpherson, British (Scotland); *Palace, Church, and Baptistery of the Lateran*; albumen silver print, 1868–71; 2016.793.3; Joyce F. Menschel
- Carleton E. Watkins, American; *Tacoyo, the North Dome, Yosemite, 3730 Feet*; albumen silver print, 1865–66; 2016.793.4; Joyce F. Menschel
- Walker Evans, American; *Roadside Store with Advertisements on Façade, between Tuscaloosa and Greensboro, Alabama*; gelatin silver print, 1936; 2016.793.5; Joyce F. Menschel
- Berenice Abbott, American; *U.S.S. Illinois and Launch, Armory for Naval Reserves; West 135th Street Pier, Manhattan*; gelatin silver print, July 2, 1937; 2016.793.6; Joyce F. Menschel
- Janelle Lynch, American; *Untitled 3, from the series River*; ink-jet print, 2006; 2016.794; Sam Penberg
- Bea Nettles, American; *Dante Enters Hell*; photographically illustrated book, 2016; 2016.795.1a, b; The artist
- Bea Nettles, American; *The Observer: My Constant Companion*; photographically illustrated book, 2005; 2016.795.2; The artist
- Bea Nettles, American; *Famous Pair: Card Deck*; photomechanical prints, 2015; 2016.795.3.1–.54; The artist
- Bea Nettles, American; *Stone Turner: Card Deck*; photomechanical prints, 2015; 2016.795.4.1–.55; The artist
- National Aeronautics and Space Administration (NASA), American; *Photographs Related to United States Space Travel to the Moon*; gelatin silver prints and chromogenic prints, ca. 1969; 2016.796.1–.29; Mary and Dan Solomon
- Carlo Ponti, Italian; *Italian Types*; albumen silver prints, ca. 1860s; 2017.68.1–.11; Drew Knowlton and William L. Schaeffer, in honor of Delaney H. and W. Bruce Lundberg
- William Eggleston, American; *Untitled (Bottle on Cement Porch)*; dye-transfer print, 1965–74; 2017.91.1; Katia and Howard Read
- William Eggleston, American; *Untitled (Cornice and Christmas Bulbs)*; dye-transfer print, 1965–74; 2017.91.2; Katia and Howard Read
- William Eggleston, American; *Untitled (Frisco Rail Car)*; dye-transfer print, 1965–74; 2017.91.3; Katia and Howard Read
- William Eggleston, American; *Untitled (Quonset Bar Restaurant with Portico)*; dye-transfer print, 1965–74; 2017.91.4; Katia and Howard Read
- William Eggleston, American; *Untitled (Sno Kones Sign in Sunlight)*; dye-transfer print, 1965–74; 2017.91.5; Katia and Howard Read
- William Eggleston, American; *Untitled (Stone Lions in Truck Bed)*; dye-transfer print, 1965–74; 2017.91.6; Katia and Howard Read
- William Eggleston, American; *Untitled (Back of Black Car in Green Vines)*; dye-transfer print, 1965–74; 2017.92.1; John Cheim
- William Eggleston, American; *Untitled (Bathroom Stall Door)*; dye-transfer print, 1965–74; 2017.92.2; John Cheim
- William Eggleston, American; *Untitled (Froned outside Building)*; dye-transfer print, 1965–74; 2017.92.3; John Cheim
- William Eggleston, American; *Untitled (Garage Building)*; dye-transfer print, 1965–74; 2017.92.4; John Cheim
- William Eggleston, American; *Untitled (Pole and South Ave Marker)*; dye-transfer print, 1965–74; 2017.92.5; John Cheim
- William Eggleston, American; *Untitled (White Phone and Vacuum Cleaner)*; dye-transfer print, 1965–74; 2017.92.6; John Cheim
- William Eggleston, American; *Untitled (White Building across Parking Lot)*; dye-transfer print, 1965–74; 2017.93; Mary Gail Doerhoefer
- Alphonse Delaunay, French; *The Court of the Myrtles, Alhambra, Granada, Spain (Patio de los Arrayanes, Alhambra, Granada, Spain)*; albumen silver print, 1854; 2017.175.1; W. Bruce and Delaney H. Lundberg
- Girault de Prangey Daguerreotype Plate Boxes*; wood, brass, ink; French, ca. 1840s; 2017.175.2, .3; W. Bruce and Delaney H. Lundberg
- Don Eddy, American; *Untitled*; silver dye bleach print, 1986–87; 2017.208; Jody B. Cutler
- William Wegman, American; *I got . . .*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 2 min., 46 sec., 1970; *Chair/Lamp/Suitcase*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 58 sec., 1970; *Muscles*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 34 sec., 1970; *Falling Milk*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 27 sec., 1970; *TV Plunger*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 30 sec., 1970; *Clamp Cut*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 11 sec., 1970; *Crane Art*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 2 sec., 1970; *Twins*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 4 sec., 1970; *Alex, Bart and Bill*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 55 sec., 1970; *Astronaut*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 19 sec., 1970; *Tonsil Song*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 4 sec., 1970; *Tortoise and the Hare*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 25 sec., 1970; *Mixer*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 23 sec., 1970; *Backwards*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 23 sec., 1970; *Squirrel Around*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 28 sec., 1970; *Classical Ruins*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 15 sec., 1970; *Studio Work*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 29 sec., 1970; *Spit Sandwich*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 52 sec., 1970; *Ill*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 15 sec., 1970; *Microphone*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 47 sec., 1970–71; *Pocketbook Man*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 30 sec., 1970–71; *Anet and Abtu*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 52 sec., 1970–71; *The Ring*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 9 sec., 1970–71; *Randy's Sick*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 17 sec., 1970–71; *Milk/Floor*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min.,

3 sec., 1970–71; *The Door*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 2 min., 9 sec., 1970–71; *William Wegman in Chinese*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 37 sec., 1970–71; *Elbows*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 47 sec., 1970–71; *Dress Curtain*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 19 sec., 1970–71; *Hot Sake*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 40 sec., 1970–71; *Caspar*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 38 sec., 1970–71; *Handy*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 16 sec., 1970–71; *Out and In*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 6 sec., 1970–71; *Plunger Series*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 33 sec., 1970–71; *Nosy*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 9 sec., 1970–71; *Firechief*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 24 sec., 1970–71; *Come In*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 40 sec., 1970–71; *Hidden Utensil*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 31 sec., 1970–71; *Stomach Song*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 19 sec., 1970–71; *Happy Song*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 18 sec., 1970–71; *Contract*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 1 min., 23 sec., 1970–71; *Puppet*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 54 sec., 1970–71; *Shadows*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 19 sec., 1970–71; *Ventriloquism*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 2 min., 16 sec., 1970–71; *Light Trails*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 2 min., 70 sec., 1970–71; *Cape On*; single-channel digital video, transferred from Sony CV ½-inch videotape, black-and-white, sound, 4 min., 43 sec., 1970–71; *Sanforized*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 48 sec., 1972; *Coin Toss*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 2 min., 13 sec., 1972; *Monkey Business*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 2 min., 7 sec., 1972; *Same Old Shirt*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 35 sec., 1972; *Diving Board*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 48 sec., 1972; *Straw and String*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 52 sec., 1972; *Product*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 33 sec., 1972; *In the Cup*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 16 sec., 1972; *The Kiss*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 27 sec., 1972; *Name Board*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 4 min., 41 sec., 1972; *Peck and Chuck*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 34 sec., 1972; *Treat Bottle*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 4 min., 18 sec., 1972; *Stick and Tooth*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 1972–73; *Emperor and Dish*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 12 sec., 1972; *Lucky T-Shirt*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 8 sec., 1972–73; *Rage and Depression*;

single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 3 sec., 1972–73; *Speed Reading*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 6 sec., 1972–73; *Born with No Mouth*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 2 sec., 1972–73; *Dual Function*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 25 sec., 1972–73; *Massage Chair*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 36 sec., 1972–73; *Raise Treat*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 30 sec., 1972–73; *Man Ray, Do You Want To . . .*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 55 sec., 1972; *Crooked Stick Crooked Finger*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 39 sec., 1972; *Deodorant*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 50 sec., 1972; *Bubble-up*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 59 sec., 1972; *Joke Paper*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 54 sec., 1972–73; *Model Child*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 2 min., 50 sec., 1972–73; *What Do You Want?*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 9 sec., 1972–73; *Paper Meaning*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 26 sec., 1972–73; *Same Old Shirt*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 54 sec., 1972–73; *47 Seconds*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 1972–73; *Outtakes from Reels 2 and 3*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 21 min., 27 sec., 1972–73; *Wake Up*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 31 sec., 1973–74; *Trip across Country*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 50 sec., 1973; *Down Time*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 37 sec., 1973–74; *Laundromat*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 44 sec., 1973–74; *Saw Movies*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 25 sec., 1973–74; *Cocktail Waiter*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 41 sec., 1973–74; *Nail Business*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 28 sec., 1973–74; *Calling Man Ray*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 44 sec., 1973–74; *New and Used Car Salesman*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 32 sec., 1973; *Dog and Ball*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 29 sec., 1973; *Tails*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 43 sec., 1973–74; *Radar Screen*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 53 sec., 1973; *Airplane Travel*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 43 sec., 1973; *Growling*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 1973; *Spelling Lesson*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 54 sec., 1973–74; *Criticize*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 43 sec., 1973–74; *Pyramids*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 15 sec., 1973–74; *Symbolize*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape,

black-and-white, sound, 1 min., 5 sec., 1973–74; *The Letter*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 1 min., 5 sec., 1973–74; *Mixing Bucket*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 11 sec., 1973–74; *Bug Repellant*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 18 sec., 1973–74; *Snowflakes*; single-channel digital video, transferred from Sony AV 3600 ½-inch videotape, black-and-white, sound, 2 min., 10 sec., 1973–74; *Nocturne*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 8 min., 6 sec., 1974–75; *Stalking*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 58 sec., 1974–75; *Audio Tape and Video Tape*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 2 min., 6 sec., 1974–75; *Dancing Tape*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 5 min., 29 sec., 1974–75; *Hobo on Train*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 54 sec., 1974–75; *Drinking Milk*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 56 sec., 1974–75; *Copyright*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 43 sec., 1974–75; *Buying a House*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 1974–75; *Lerch Hairpieces*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 19 sec., 1974–75; *Tammy and Can of Plums*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 21 sec., 1974–75; *Loves Water*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 43 sec., 1974–75; *Average Guy*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 15 sec., 1974–75; *Newscastr*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 2 min., 42 sec., 1974–75; *Marbles*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 29 sec., 1974–75; *Ball Drop*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 34 sec., 1974–75; *Treat Table*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 43 sec., 1974–75; *Hey Roy*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 40 sec., 1974–75; *Ball and Can*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 6 min., 29 sec., 1975–76; *The Reel*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 1975–76; *Eyes of Ray*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 33 sec., 1975–76; *Dog Duet*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 2 min., 29 sec., 1975–76; *Stereo System*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 32 sec., 1975–76; *Tube Talk*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 16 sec., 1975–76; *Video*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 21 sec., 1975–76; *Joke*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 46 sec., 1975–76; *Furniture*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white and color, sound, 1 min., 42 sec., 1975–76; *Moby Dick*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 1 min., 9 sec., 1975–76; *Cord Walk*; single-channel digital video, transferred from Panasonic ½-inch videotape, black-and-white, sound, 45 sec., 1975–76; *Gray Hairs*; single-channel digital video, transferred from 2-inch videotape, color, sound, 5 min., 4 sec., 1976; *Alarm A*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 35 sec., 1976–77; *Dr. Joke*; single-channel digital video, transferred from ¾-inch U-matic video tape, color, sound, 2 min., 17 sec., 1976–77; *Bad Movies*; single-channel digital video, transferred from ¾-inch U-matic videotape,

color, sound, 59 sec., 1976–77; *Drop It*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 1 min., 39 sec., 1976–77; *Ob Boy, Fruit*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 26 sec., 1976–77; *Smoking*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 1 min., 47 sec., 1976–77; *Baseball over Horseshoes*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 1 min., 16 sec., 1976–77; *Fast*; single-channel digital video, transferred from ¾-inch U-matic video tape, color, sound, 12 sec., 1976–77; *Piano Hands*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 2 min., 15 sec., 1976–77; *House for Sale*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 40 sec., 1976–77; *Peck and Chuck*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 23 sec., 1976–77; *Alphabet*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 1 min., 20 sec., 1976–77; *Starter*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 45 sec., 1976–77; *Night Song*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 1 min., 36 sec., 1976–77; *Alarm B*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 1 min., 3 sec., 1976–77; *The Accident Tape*; single-channel digital video, transferred from ¾-inch U-matic videotape, color, sound, 4 min., 17 sec., 1979; *Dog Baseball*; single-channel digital video, transferred from videotape, color, sound, 3 min., 26 sec., 1986; *Ordinary Deck*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 1 min., 12 sec., 1997–98; *Stagehand*; single-channel digital video, transferred from Sony MiniDV video tape, color, sound, 49 sec., 1997–98; *Typist*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 24 sec., 1997–98; *Installed Guitar*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 43 sec., 1997–98; *What's the Story?*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 2 min., 50 sec., 1997–98; *Denatured Alcohol*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 53 sec., 1997–98; *Car Wouldn't Start*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 1 min., 26 sec., 1997–98; *Log Cabin Cinnamon Toast*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 3 min., 45 sec., 1997–98; *Two Dogs*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 1 min., 30 sec., 1997–98; *Living Room of the Future*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 1 min., 38 sec., 1997–98; *Phone Card*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 55 sec., 1997–98; *Crossing Guard*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 1 min., 39 sec., 1997–98; *Late Night*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 7 min., 5 sec., 1997–98; *Depressed*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 1 min., 9 sec., 1999; *Hockey*; single-channel digital video, transferred from Sony MiniDV video tape, color, sound, 2 min., 1 sec., 1999; *Flower Catalog*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 1 min., 9 sec., 1999; 2017.210.162; *Mixer*; single-channel digital video, transferred from Sony MiniDV video tape, color, sound, 52 sec., 1999; *Women Artists*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 31 sec., 1999; *Lecture*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 3 min., 53 sec., 1999; *Pert 2650305*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 43 sec., 1999; *Minister*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 2 min., 56 sec., 1999; *Management Fidelity Risk*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 1 min., 2 sec., 1999; *Confession*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 2 min., 11 sec., 1999; *Running Out of Time*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 23 sec., 1999; *Two Hands*; single-channel digital video, transferred from Sony MiniDV video tape, color, sound, 24 sec., 1999; *A Chorus Line*; single-channel digital video, transferred from Sony MiniDV videotape,

color, sound, 40 sec., 1999; *The Lover, Tea Party, The Basement*; single-channel digital video, transferred from Sony MiniDV videotape, color, sound, 2 min., 25 sec., 1999; *Okay, Go!*; single-channel digital video, transferred from Sony MiniDV video tape, color, sound, 12 sec., 1999; 2017.210.1-.174; William Wegman and Christine Burgin

PURCHASES

Grancel Fitz, American; *Lincoln Zephyr*; gelatin silver print, photomontage, 1936; 2005.100.425; Gilman Collection, Gift of Ford Motor Company and John C. Waddell, by exchange

John Hillers, American, born Germany; *The Old Man Comes on the Scene*; albumen silver print, 1874; 2005.100.1324; Gilman Collection, Museum Purchase

John Beasley Greene, American; *Excavations at Thebes in the Year 1855: Hieroglyphic Texts and Documents by J. B. Greene, Member of the Asian Society (Fouilles Exécutées à Thèbes dans l'année 1855: Textes Hieroglyphiques et Documents par J. B. Greene, Membre de la Société Asiatique)*; photomechanical prints, 1855; 2005.100.1326; Gilman Collection, Joyce F. Menschel Library Fund

Hill and Adamson, British (Scotland); *The Nasmyth Tomb, Greyfriars Churchyard*; salted paper print, ca. 1845; 2005.100.1327; Gilman Collection, Museum Purchase

Robert Adamson, British (Scotland); *Sir William Allen*; salted paper print, ca. 1845; 2005.100.1328; Gilman Collection, Museum Purchase

David Octavius Hill, British (Scotland); *Edinburgh Monument*; salted paper print, ca. 1845; 2005.100.1329; Gilman Collection, Museum Purchase

David Octavius Hill, British (Scotland); *Study for the Disruption Picture: Signing of the Deed of Demission*; salted paper print, October 18, 1843; 2005.100.1330; Gilman Collection, Museum Purchase

David Octavius Hill, British (Scotland); *McCulloch's Tomb, Greyfriars Churchyard*; salted paper print, ca. 1845; 2005.100.1331; Gilman Collection, Museum Purchase

David Octavius Hill, British (Scotland); *Henry Reeve (1813-1895)*; salted paper print, ca. 1845; 2005.100.1332; Gilman Collection, Museum Purchase

Robert Adamson, British, (Scotland); *Mrs. Anne Rigby (née Anne Palgrave, 1777-1872)*; salted paper print, ca. 1845; 2005.100.1333; Gilman Collection, Museum Purchase

Adam Clark Vroman, American; *Indian Baskets*; platinum print, ca. 1900; 2005.100.1334; Gilman Collection, Museum Purchase

Doris Ulmann, American; *Untitled*; platinum print, ca. 1938; 2005.100.1335; Gilman Collection, Museum Purchase

Emile Joachim Constant Puyo, French; *Puyo, Demachy, and de Singly*; gelatin silver print, ca. 1909; 2005.100.1336; Gilman Collection, Harriette and Noel Levine Gift

Trude Fleischmann, American, born Austria; *Wilhelm Furtwangler*; pigment print, 1930; 2005.100.1337; Gilman Collection, Harriette and Noel Levine Gift

Adolphe Braun, French; *Berne*; carbon print, ca. 1870; 2005.100.1338; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Lewis Hine, American; *Two Horses*; gelatin silver print, May 1912; 2005.100.1339; Gilman Collection, Museum Purchase

Arnold Genthe, American, born Germany; *Portrait of Ruth St. Denis*; gelatin silver print, 1913; 2005.100.1340; Gilman Collection, Ann Tenenbaum and Thomas H. Lee Gift

Louis-Désiré Blanquart-Evrard, French; *Portrait of His Daughter Reading*; salted paper print, ca. 1847; 2005.100.1341; Gilman Collection, Museum Purchase

J. Gurney & Son, American; *Charles Dickens*; albumen silver print, 1867; 2005.100.1342; Gilman Collection, Museum Purchase

John Chislett, American; *Landscape with Horses*; platinum print, ca. 1895; 2005.100.1343; Gilman Collection, Museum Purchase

P. Bianchy; *Interior Views of the Stroganov Palace, St. Petersburg*; albumen silver prints, ca. 1857; 2005.100.1344, .1345; Gilman Collection, Museum Purchase

Paul Boyer, French; *Sarah Bernhardt in the role of l'Aiglon (Sarah Bernhardt, dans le rôle de l'Aiglon)*; gelatin silver print, 1900; 2005.100.1346; Gilman Collection, Museum Purchase

Adrien Tournachon, French; *Absalon*; salted paper print or early albumen print, ca. 1855-60; 2005.100.1347; Gilman Collection, Gift of The Howard Gilman Foundation, by exchange

Unknown artist, French or Italian; *Well Seen from Colonnade*; salted paper print, 1840s; 2005.100.1348; Gilman Collection, Museum Purchase

Berenice Abbott, American; *François Mauriac*; gelatin silver print, 1927; 2005.100.1349; Gilman Collection, Robert Rosenkranz Gift

Berenice Abbott, American; *Eilsheimius*; gelatin silver print, 1930; 2005.100.1350; Gilman Collection, Robert Rosenkranz Gift

Mayall, British; *Horses, War Department*; albumen silver prints, ca. 1870; 2005.100.1351.1, .2; Gilman Collection, Museum Purchase

James Robertson, British; *Views of the Acropolis*; salted paper prints, early 1850s; 2005.100.1352-.1365; Gilman Collection, Museum Purchase

Charles Marville, French; *Spire of the Chapel of College St. Dizier (Haute Marne)*; albumen silver print, before 1870; 2005.100.1366; Gilman Collection, Joyce F. Menschel Gift

Léon Crémère, French; *Haras de la Flandrie, Mondaine*; carbon print, 1870s; 2005.100.1367; Gilman Collection, Museum Purchase

Léon Crémère, French; *Haras de la Flandrie, Nadige*; carbon print, 1870s; 2005.100.1368; Gilman Collection, Museum Purchase

Raimund von Stillfried, Austrian; *Two Women*; albumen silver print with applied color, 1870s; 2005.100.1369; Gilman Collection, Cynthia Hazen Polsky Gift

George Platt Lynes, American; *Isadora Duncan and Issenin*; gelatin silver print; 2005.100.1370; Gilman Collection, Museum Purchase

Giacomo Caneva, Italian; *Stairs*; salted paper print, 1850s; 2005.100.1371; Gilman Collection, Joseph M. Cohen Gift

Dorothea Lange, American; *Filipinos Cutting Lettuce, Salinas, California*; gelatin silver print on matte paper, 1935; 2005.100.1372; Gilman Collection, Museum Purchase

- Count Luigi Primoli, Italian; *Memento of a Canonization in Rome (Ricordo della Canonizzazione in Roma)*; gelatin silver bromide print, 1880s; 2005.100.1373; Gilman Collection, Museum Purchase
- Giuseppe Primoli, Italian; *King Victor Emmanuel with Military Men*; gelatin silver bromide print, 1880s; 2005.100.1374; Gilman Collection, Museum Purchase
- Julia Margaret Cameron, British, born India; *Illustrations to Tennyson's Idylls of the King, and Other Poems*; albumen silver prints, 1874; 2005.100.1375; Gilman Collection, Museum Purchase
- Leon Vidal, French; *National Museum of the Louvre: The Artistic Treasure of France (Musée National du Louvre: Le Trésor Artistique de la France)*; photochromes, phototypes, letterpress, ca. 1875; 2005.100.1376.1–12; Gilman Collection, Joyce F. Menschel Photography Library Fund
- Carl Moon, American; *Profile of a Navajo Brave*; gelatin silver print, 1905; 2005.100.1377; Gilman Collection, Heidi S. Steiger Gift
- Carl Moon, American; *A Navajo Boy*; gelatin silver print, 1905; 2005.100.1378; Gilman Collection, Joyce F. Menschel Gift
- Horst P. Horst, American, born Germany; *Untitled*; gelatin silver print, 1938; 2005.100.1379; Gilman Collection, Gift of Ford Motor Company and John C. Waddell, by exchange
- William Bradford, American; *The Arctic Regions*; albumen silver prints, 1873; 2005.100.1380; Gilman Collection, Museum Purchase
- Edward Sheriff Curtis, American; *Piegan Encampment*; platinum print, 1900; 2005.100.1381; Gilman Collection, Museum Purchase
- Penelope Umbrico, Canadian; *Everyone's Moon 2015-11-04 14:22:59*; single-channel digital video, color, sound, 16 min., 2015; 2016.365; Henry Nias Foundation Inc. Gift
- Ludwig Belitski, German; *Sixteenth-Century Limoges Enamel Vase (Vasette von Email, Arbeit eines bedeutenden Meisters von Limoges—16. Jahrhundert)*; salted paper print, 1854; 2016.366; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Ludwig Belitski, German; *Study of Three Covered Glass Vessels*; salted paper print, 1854; 2016.367; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Baron Alexander von Minutoli, German; *Jug and Two Glasses, Venetian, Fifteenth Century*; salted paper print, 1854; 2016.368; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Ludwig Belitski, German; *Study of Six Metal Lidded Vessels*; salted paper print, 1854; 2016.369; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Emile Mangel du Mesnil, French; *Shepherds / Street Musicians with Picnic (Hirten / Pifferari mit Brotzeit)*; Wothlytype print, ca. 1864; 2016.370; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Trevor Paglen, American; *NSA-Tapped Fiber Optic Cable Landing Site, Keawaula, Hawaii, United States*; ink-jet print, mixed media on ink-jet print, 2016; 2016.400a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- Katsumi Watanabe, Japanese; *Untitled*; gelatin silver prints, 1969; 2016.448–451; Hideyuki Osawa Gift
- Cliff Bray Photos, American; *Utah Copper Mine Panorama, Bingham Canyon, Utah*; color lithograph, 1930; 2016.452; Twentieth-Century Photography Fund
- Unknown artist, American; *Brooklyn Bridge*; albumen silver print, ca. 1883; 2016.453; Alfred Stieglitz Society Gifts
- Louis-Auguste Bisson, French; *Profile of a Woman with Necrosis of the Nose*; daguerreotype, 1841–48; 2016.459; Funds from various donors
- Ann Parker, American; *Momostecan Husband and Wife, Momostenango*; gelatin silver print, 1970s; 2016.463; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Ann Parker, American; *Country Boy in front of National Palace Backdrop, Sololá*; gelatin silver print, 1970s; 2016.464; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Ann Parker, American; *Portrait with Chickens, Momostenango*; silver dye bleach print, 1970s; 2016.465; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Judith Glickman Lauder, American; *Havana, Night "Fidel," Cuba*; gelatin silver print, 2003; 2016.510; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Judith Glickman Lauder, American; *Havana, Night Shadow, Cuba*; gelatin silver print, 2003; 2016.511; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Judith Glickman Lauder, American; *Cell, Auschwitz, Poland*; gelatin silver print, 1988; 2016.512; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- National Aeronautics and Space Administration (NASA), American; *The Moon—Crater Copernicus—Closeup*; gelatin silver prints, November 23, 1966; 2016.513; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- National Aeronautics and Space Administration (NASA), American; *The Moon—Crater Aristarchus, Schroter's Valley*; gelatin silver prints, 1967; 2016.514; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- National Aeronautics and Space Administration (NASA), American; *The Moon—Crater Kepler and Vicinity*; gelatin silver prints, 1967; 2016.515; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- National Aeronautics and Space Administration (NASA), American; *Backside of the Moon at Apolune (S-21.5)*; gelatin silver prints, 1967; 2016.516; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel
- Stephen Shore, American; *Mt. Shasta, US 97 South of Klamath Falls, OR 7/21/73*; photobook created on an Apple Mac, 2003; 2016.530; Joyce F. Menschel Photography Library Fund
- Stephen Shore, American; *Happy Hanukkah*; photobook created on an Apple Mac, 2010; 2016.531; Joyce F. Menschel Photography Library Fund
- Marcelo Brodsky, Argentinian; *The Class (La Clase)*; ink-jet print with crayon, 1996; 2016.539; Charina Foundation Inc. Gift
- Stichting Octopus; *Dutch Details*; offset lithographs, 1971; 2016.569; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel
- William Gedney, American; *Benares, India*; gelatin silver print, ca. 1970; 2016.570; Twentieth-Century Photography Fund
- William Gedney, American; *Benares, India*; gelatin silver print, ca. 1970; 2016.571; Twentieth-Century Photography Fund

Sooni Taraporevala, Indian; *Godrej Typewriter Factory, Bombay*; ink-jet print, 1984; 2016.572; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

William Wegman, American; *Before/On/After: Permutations I*; gelatin silver prints, 1972; 2016.598a–g; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Sarah Anne Johnson, Canadian; *Circling the Arctic*; chromogenic print, 2011; 2016.599; Gary and Ellen Davis Gift

Joseph-Philibert Girault de Prangey, French; *Egypt*; daguerreotype, 1842–44; 2016.600; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler and Family

Joseph-Philibert Girault de Prangey, French; *Philae, Discovered Temple (Phile, temple découvert)*; daguerreotype, 1844; 2016.601; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest

Joseph-Philibert Girault de Prangey, French; *Egypt*; daguerreotype, 1842–44; 2016.602; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Kaire: Gama Soultan Anoun, détails (Cairo)*; daguerreotype, 1842–44; 2016.603; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Thebes Rhamseion (Thebes, Ramesseum)*; daguerreotype, 1844; 2016.604; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Ponte Rotto, Rome*; daguerreotype, 1842; 2016.605; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Temple of Castor and Pollux, Rome*; daguerreotype, 1842; 2016.606; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Tuscany, Italy, Church of San Pietro, Apse (43. Toscanella Eglise de S. Pietro, apside)*; daguerreotype, 1842; 2016.607; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Jerusalem*; daguerreotype, 1842–44; 2016.608; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Jerusalem, near the Jaffa Gate (Jerusalem, près de la porte de Jaffa, chap.)*; daguerreotype, 1842–44; 2016.609; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Damascus Gate, Jerusalem (Atlit Syrie, Chapelle)*; daguerreotype, 1842–44; 2016.610; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Baalbek, Syria*; daguerreotype, 1842–44; 2016.611; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Aleppo, from the Gate of Antioch (Alep. Prise de Bab Antakieh [publiée])*; daguerreotype, 1842–44; 2016.612; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Fountain at the Château d'Eau, Paris*; daguerreotype, 1841; 2016.613; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Notre Dame Cathedral, Rose Window, North Transept*; daguerreotype, 1841; 2016.614; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Joseph-Philibert Girault de Prangey, French; *Temple of Artemis at Sardis (Sardes. T. de Cybèle)*; daguerreotype, 1843; 2016.615; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Pierre Bismuth, French; *Following the Right Hand of Gene Tierney in Dragonwyck*; chromogenic print with ink on acrylic, 2011; 2016.625; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2016

Girault de Prangey Daguerreotype Plate Box; wood, brass, ink; French, 1840s; 2016.647; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Girault de Prangey Daguerreotype Plate Box; wood, brass, ink; French, 1840s; 2016.648; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel Gift, Joseph Pulitzer Bequest, 2016 Benefit Fund, and Gift of Dr. Mortimer D. Sackler, Theresa Sackler, and Family

Elisheva Biernoff, American; *Spring*; acrylic on plywood, 2016; 2016.651a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Lothar Baumgarten, German; *Texas and Pacific Railway, Triangle Truss Bridge, Twelve-Mile Bayou, Shreveport, Caddo County, Louisiana*; gelatin silver print, 1989; 2016.654; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Potomac River, Shepherdstown II, Jefferson County, West Virginia*; gelatin silver print, 1989; 2016.655; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Amtrak, Burlington Northern Railroad, University Park Station depot, Vancouver, Washington*; gelatin silver print,

1989; 2016.656; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Union Pacific Railroad, Long Beach Harbor, Los Angeles County, California*; gelatin silver print, 1989; 2016.657; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Southern Pacific Transportation Co. and Amtrak's Sunset Limited, Railroad Crossing, Jefferson Davis County, Texas*; gelatin silver print, 1989; 2016.658; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Power Substation, Fort Leaton, Rio Grande Valley, Presidio County, Texas*; gelatin silver print, 1989; 2016.659; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Burlington Northern Railroad Timber Trestle, Seattle, Washington*; gelatin silver print, 1989; 2016.660; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Downtown, Los Angeles, California*; gelatin silver print, 1989; 2016.661; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Belt Railroad of Chicago, Chicago and Western Indian Railroad, Bedford Park, Chicago, Illinois*; gelatin silver print, 1989; 2016.662; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Atchison Topeka and Santa Fe Railway, Lordsburg, Hidalgo County, New Mexico*; gelatin silver print, 1989; 2016.663; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Burlington Northern Railroad and Amtrak's Empire Builder; Two Medicine Creek, Blackfeet Indian Reservation; East Glacier Park, Glacier County, Montana*; gelatin silver print, 1989; 2016.664; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Atchison, Topeka and Santa Fe Railway, Acoma (Rio Puerco), Acoma Indian Reservation, Cibola County, New Mexico*; gelatin silver print, 1989; 2016.665; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Burlington Northern Railroad, Chicago Regional Transportation Authority, Chicago, Illinois*; gelatin silver print, 1989; 2016.666; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Norfolk and Western Railroad, Box car I, Aurora, Illinois*; gelatin silver print, 1989; 2016.667; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Lothar Baumgarten, German; *Missouri-Kansas-Texas Railroad, Dallas Downtown, Dallas County, Texas*; gelatin silver print, 1989; 2016.668; Louis V. Bell and Dodge Funds, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and funds from various donors

Ketaki Sheth, Indian; *Infant and Flautist, Haji Ali, Mumbai*; gelatin silver print, 1990; 2016.727; Alfred Stieglitz Society Gifts

Ketaki Sheth, Indian; *Portrait of Falak, Bachubhai ki wadi, Mumbai*; gelatin silver print, 1990; 2016.728; Alfred Stieglitz Society Gifts

Sarah Charlesworth, American; *Rietveld Chair*; gelatin silver print with applied colored gels in custom lacquered frame, 1981; 2017.3; Harvey Sawikin and Andrea Krantz Gift and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Rodney Graham, Canadian; *Rome Ruins*; chromogenic prints, 1978; 2017.65.1-.10; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Joseph-Philibert Girault de Prangey, French; *Arab Monuments of Egypt, Syria, and Asia Minor (Monuments Arabes d'Egypte, de Syrie, et d'Asie Mineure)*; lithographs, 1843; 2017.66.1-.30; Joyce F. Menschel Photography Library Fund

Piet Zwart, Dutch; *Dutch Cable Factory, Delft (NKF: N. V. Nederlandsche Kabelfabriek Delft)*; letterpress, 1928; 2017.78a, b; Joyce F. Menschel Photography Library Fund

Giorgio Di Noto, Italian; *The Arab Revolt*; ink-jet prints, 2012; 2017.79.1; Joyce F. Menschel Photography Library Fund

Giorgio Di Noto, Italian; *The Arab Revolt #1*; ink-jet print, 2012; 2017.79.2; Joyce F. Menschel Photography Library Fund

Běla Kolářová, Czech; *Knots of Black Hair*; gelatin silver print, 1964; 2017.80; Mildred Rendl-Marcus Fund

Běla Kolářová, Czech; *Letters from Portugal*; gelatin silver print, 1964; 2017.81; Mildred Rendl-Marcus Fund

Giorgio Sommer, Italian, born Germany; *Castagnari (Chestnut Sellers)*; albumen silver print, ca. 1874; 2017.82; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Giorgio Sommer, Italian, born Germany; *Neapolitan Types: Three Vegetable Sellers*; albumen silver print, ca. 1874; 2017.83; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Giorgio Sommer, Italian, born Germany; *Neapolitan Type: Scissor Sharpener*; albumen silver print, ca. 1874; 2017.84; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Giorgio Sommer, Italian, born Germany; *Neapolitan Types: Chestnut Seller and Hunchback in Front of an Altar*; albumen silver print, ca. 1874; 2017.85; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Giorgio Sommer, Italian, born Germany; *Shoeshine and Pickpocket*; albumen silver print, ca. 1874; 2017.86; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Giorgio Sommer, Italian, born Germany; *Neapolitan Types: Two Pifferari*; albumen silver print, ca. 1874; 2017.87; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Giorgio Sommer, Italian, born Germany; *The Nightwatchman*; albumen silver print, ca. 1874; 2017.88; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Giorgio Sommer, Italian, born Germany; *The Lice-Ridden (La Pidocchiosa)*; albumen silver print, ca. 1874; 2017.89; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Giorgio Sommer, Italian, born Germany; *Layabouts Eating Ribs (Lazzaroni Eating Ribs)*; albumen silver print, ca. 1874; 2017.90; The

Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown artist, British or Australian; *Causeway Guard, Suakin, Sudan*; albumen silver print, 1883–85; 2017.117; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

William Eggleston, American; *Untitled*; ink-jet print, ca. 1983–86; 2017.139; Jade Lau Gift

Hector Horeau, French; *Panorama of Egypt and Nubia, with a Portrait of Mehemet Ali and Decorated Text (Panorama d'Égypte et de Nubie, avec un Portrait de Méhémet Ali et un texte Orné de Vignettes)*; aquatint, wood engraving, albumen silver print, 1841; 2017.140; Joyce F. Menschel Photography Library Fund

Tabor Robak, American; *Where's My Water?*; twelve-channel digital video, color, silent, 8 min., 58 sec., 2015; 2017.163; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Ram Rahman, Indian; *Raghubir Singh, Delhi*; gelatin silver print, 1982; 2017.184; Funds from various donors

Sid Grossman, American; *Coney Island, NY*; gelatin silver print, 1947–48; 2017.189; Alfred Stieglitz Society Gifts

Hannah Wilke, American; *Marxism and Art: Beware of Fascist Feminism*; offset lithograph, 1977; 2017.190; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jimmy DeSana, American; *Untitled*; silver dye bleach print, 1985; 2017.191; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Unknown artist, American; *The Silver Merchants*; daguerreotype, ca. 1850; 2017.192; Joyce F. Menschel Gift

Louis-Rémy Robert, French; *Jules André*; salted paper print, 1850–55; 2017.193; Horace W. Goldsmith Foundation Gift

Désiré Charnay, French; *Temple of the Nuns, Chichen-Itza (Palais des Nonnes à Chichen-Itza)*; albumen silver print, April 1860; 2017.194; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran

Henri Joseph Sauvaire, French; *Ayn at-Tawashi, Fountain Building at Hebron*; albumen silver print, 1866; 2017.195; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran

Matt Mullican, American; *Untitled*; ink, marker, graphite, collage on paper, newspaper clippings, postcards, photographs on homasote panel, 1970–85; 2017.211.1–.61; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Thomas J. Watson Library

SELECTED GIFTS

Forty-eight Niki de Saint Phalle artist's books and ten additional exhibition catalogues; Anonymous

Fifty-six monographs on the subjects of maps, prints, watercolors, and Audubon, American, and European history; W. Graham Arader III

Twenty-five Japanese Edo- and Meiji-period illustrated books, including textile-pattern and crepe-paper books published between 1897 and the 1950s; Anita Been

Signals: Newsbulletin of the Centre for Advanced Creative Study; ten issues; London, 1964–66; Olivier Berggruen

Four hundred and thirty-four exhibition catalogues from Galeria Bonino, Rio de Janeiro, 1960–93; Oswaldo and Siri Chateaubriand

One hundred and fifty-one dealer catalogues, periodicals, exhibition catalogues, and monographs on Russian architecture, fine arts, color theory, and theater; Charlotte Douglas

Bernstein, Roberta; *Jasper Johns: Catalogue Raisonné of Painting and Sculpture*; five volumes; New York, 2017; Ay-Whang Hsia

Twenty-nine catalogues and monographs on Chinese, Japanese, and Korean fine art; Leighton R. Longhi

One thousand one hundred and twenty-two monographs and exhibition catalogues on Chinese, Japanese, and Korean photography published between 1897 and 2015; Christopher Phillips

One hundred and thirty-five monographs, exhibition catalogues, and periodicals on contemporary art and worldwide culture, including Latin America; Gabriela Rangel

Tōsetsu; forty-six issues; Tokyo, 1953–57; Sachi Rosenbaum

Fifty-five artists' publications; Robert J. Ruben

Bertrand Frères; *Percussion book press*; rare wood, cast iron; French, mid- to late 19th century; Mary C. Schlosser

Warren's Paper Buyer's Guide: Practical Demonstrations on Warren's Standard Printing Papers for All Patrons of Printing; Boston, 1919; Szilvia E. Szmuk-Tanenbaum

Freund, Jenő; *Papiros a Grafikában*; Grafikai Művészetek Könyvtára 6; Budapest, 1927; Szilvia E. Szmuk-Tanenbaum

Le Mobilier Français en Russie Meubles des XVIIe et XVIIIe Siècles et du Commencement du XIXe Conservés dans les Palais et les Musées Impériaux et dans les Collections Privées par Denis Roche; bound in red morocco, stamped in gold; Paris, 1912–13; two volumes; Mrs. Charles Wrightsman

SELECTED PURCHASES

Removedor; twenty-eight issues; Montevideo, 1944–53; Desiree and Olivier Berggruen Fund

Hongyi, da Shi; *Hongyi Da Shi Li Shutong Zhuan Ke Ji: Xin Bian Zeng Bu Ben*; ten volumes; Tianjin, 2015; Florence and Herbert Irving Library Purchase Fund

Wu Xiangming (editor); *Xiu Zhen: Wu Xiangming Cang Dang Dai Xiu Pin Xuan / Wu Xiangming Zhu Bian (Embroidery Treasures: Selected Contemporary Embroidery Collected by Wu Xiangming)*; Beijing, 2015; Florence and Herbert Irving Library Purchase Fund

Zhongguo Gu Ban Nian Hua Zhen Ben; eleven volumes; Wuhan, 2015; Florence and Herbert Irving Library Purchase Fund

Zhongguo Shi Pu; six volumes; Beijing, 2016; Florence and Herbert Irving Library Purchase Fund

Abbey, Edwin Austin (designer); Roe, Edward P.; *Nature's Serial Story*; New York, 1885; Friends of the Thomas J. Watson Library

ABC Zuan / Zuan Kenkyūkai Hen; Tokyo, 1918; Friends of the Thomas J. Watson Library

- Album de Poëles Portatifs: Faïenceries de Sarreguemines, Digoïn, Vitry-le-François, St.-Maurice*; Paris, 1913; Friends of the Thomas J. Watson Library
- Armstrong, Margaret (designer); Wallace, Edna Kingsley; *The Quest of the Dream*; New York, 1913; Friends of the Thomas J. Watson Library
- Binet, René; *Esquisses Décoratives*; four volumes; Paris, 1900s; Friends of the Thomas J. Watson Library
- The Bookbinder: An Illustrated Journal for Binders, Librarians, and All Lovers of Books*; four volumes; London, 1888–90; Friends of the Thomas J. Watson Library
- Boom, Irma; *Irma Boom: The Architecture of the Book: Books in Reverse Chronological Order, 2013–1986, with Comments Here and There*; miniature and folio volumes; Eindhoven, 2013; Friends of the Thomas J. Watson Library
- The British Lithographer*; two volumes; London, 1891–93; Friends of the Thomas J. Watson Library
- Leo Castelli Gallery: Bruce Nauman*; New York, 1968; Friends of the Thomas J. Watson Library
- Castellazzo, Moses da; *Bilder—Pentateuch*; facsimile and commentary; Vienna, 1986; Friends of the Thomas J. Watson Library
- Quelques Suggestions de Décorations Nouvelles: Collection Ch. Follet*; Paris, 1931–32; two volumes; Friends of the Thomas J. Watson Library
- Ciclo*; Buenos Aires; 1948–49; two issues; Friends of the Thomas J. Watson Library
- Der Blaue Berg*; fourteen volumes; Bern, 1977–82; Friends of the Thomas J. Watson Library
- Doitsu Ten Japan 1926 (Erste Deutsche Kunst Ausstellung)*; Ōsaka-shi, 1926; Friends of the Thomas J. Watson Library
- Exposition Universelle de Vienne Illustrée: Organe Officiel de la Commission Royale de Hongrie (Autriche)*; forty issues; Paris, 1873; Friends of the Thomas J. Watson Library
- Fenster, Hersh; *Undzere Farpaynikte Kinstler*; Paris, 1951; Friends of the Thomas J. Watson Library
- Fu, Colette; *Axi Fire Festival*; Philadelphia, 2014; Friends of the Thomas J. Watson Library
- Gendai Shōgyō Bijutsu Zenshū (Complete Commercial Artist)*; twenty-four volumes; Tokyo, 1928–30; Friends of the Thomas J. Watson Library
- Dittrich, Edith; *Hsi-Hsiang Chi, Chinesische Farbholzschnitte von Min Ch'i-Chi 1640 (The Romance of the Western Chamber: Hsi-Hsiang Chi, Chinese Colour Woodcuts by Min Ch'i-Chi, 1640)*; facsimile; Köln, 1977; Friends of the Thomas J. Watson Library
- Hodgson, Barbara, and Claudia Cohen; *Cutting Paper*; Vancouver, 2013; Friends of the Thomas J. Watson Library
- Hodgson, Barbara, and Claudia Cohen; *Folding Paper: Technique, Design, Obsession*; Vancouver, 2017; Friends of the Thomas J. Watson Library
- Hunter, Dard; *Before Life Began, 1883–1923*; Cleveland, 1941; Friends of the Thomas J. Watson Library
- Iskusstvo i Promyshlennost' (Art and Industry; Kunst und Industrie; L'Art et L'Industrie)*; two volumes; Moskva, 1924; Friends of the Thomas J. Watson Library
- Itagaki, Takao; *Geijutsukai no Kichō to Jichō*; Tokyo, 1932; Friends of the Thomas J. Watson Library
- Hôtel Drouot; *Tableaux, Gouaches & Dessins par Georges Braque, André Derain, Othon Friesz, Juan Gris, Guillaumin, Fernand Léger, Jean Metzinger, Pablo Picasso, Kees Van Dongen, Maurice Vlaminck*; Part I; Paris, 1921; Friends of the Thomas J. Watson Library
- Kandinsky, Wassily and Obara Kuniyoshi; *Kanjinsuki No Geijutsuron*; Tokyo, 1924; Friends of the Thomas J. Watson Library
- Kassák, Lajos; *Vallomás Tizenöt Művészről*; Budapest, 1942; Friends of the Thomas J. Watson Library
- Le Teinturier Universel, ou, L'écho des Applications des Matières Colorantes aux Arts et à L'Industrie*; four volumes; Paris, 1860–64; Friends of the Thomas J. Watson Library
- Mystetstvo: Orhan Asoŝiŝiŝii Nezalezŝnykh Ukrain'skykh Mystsiv (Revue de L'Art Ukrainienne)*; Lviv, 1932–36; Friends of the Thomas J. Watson Library
- Maekawa, Ken'ichi (translator); *Noa Noa: Voyage de Tahiti / Pōru Gōgan Cho*; Tokyo, 1926; Friends of the Thomas J. Watson Library
- Rochas d'Aiglun, Albert de; *Le Livre de Demain*; Blois, 1884; Friends of the Thomas J. Watson Library
- Roth, Dieter and Hansjörg Mayer (eds.); *Zeitschrift für Alles (Review for Everything; Tamarit Fyrir Allt)*; ten volumes; Stuttgart, 1975–87; Friends of the Thomas J. Watson Library
- Stevens-Nelson Paper Corporation; *Specimens: A Stevens-Nelson Paper Catalogue*; New York, ca. 1950; Friends of the Thomas J. Watson Library
- Tanaka, Seiichi; *The Avant-Gardes in New York*; Osaka, 1986; Friends of the Thomas J. Watson Library
- Tesuki Washi Taikan*; five volumes; Tokyo, 1973–74; Friends of the Thomas J. Watson Library
- Vereeniging ter Bevordering van de Belangen des Boekhandels (Amsterdam, The Netherlands); *Tentoonstelling van Hulpmiddelen Voor den Boekhandel, Augustus 1881*; Amsterdam, 1881; Friends of the Thomas J. Watson Library
- Wada, Sanzō; *Haishoku Sōkan*; six volumes; Tokyo, 1933–34; Friends of the Thomas J. Watson Library
- Whitman, Sarah Wyman (designer); Hardy, Arthur Sherburne; *Passe Rose*; Boston, 1889; Friends of the Thomas J. Watson Library
- Whitman, Sarah Wyman (designer); Holmes, Oliver Wendell; *Over the Teacups*; Boston, 1891; Friends of the Thomas J. Watson Library
- Whitman, Sarah Wyman (designer); Jewett, Sarah Orne; *The Queen's Twin, and Other Stories*; Boston, 1899; Friends of the Thomas J. Watson Library
- Wright, Frank Lloyd; *Teikoku Hoteru*; Tokyo, 1923; Friends of the Thomas J. Watson Library
- Yahn, Erle; *You Can Be a Pop-Op Artist!*; Norwalk, 1966; Friends of the Thomas J. Watson Library
- Yanase, Masam; *Yanase Masamu Gashū*; Tokyo, 1930; Friends of the Thomas J. Watson Library

During the past fiscal year, the following donors, identified at the end of each entry, 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

The Charles and Valerie Diker Collection of Native American Art, group of ninety-one objects, including paintings, sculptures, drawings, costumes, ceramics, and baskets; Charles and Valerie Diker

Rebecca Cauman, American; *Covered bowl*; copper, enamel, ca. 1925; The Leeds Art Foundation, in honor of Jacqueline Loewe Fowler

Marie Zimmermann, American; *Covered dish*; gilt silver, ivory, jade, cinnabar, ca. 1930; The Leeds Art Foundation, in honor of Jacqueline Loewe Fowler

Attributed to Frank Marshall, American; *Covered box*; copper, enamel, ca. 1910; The Leeds Art Foundation, in honor of Jacqueline Loewe Fowler

Robert R. Jarvie, American; *Vase*; copper, ca. 1910; The Leeds Art Foundation, in honor of Jacqueline Loewe Fowler

Horace E. Potter, American; *Covered box*; copper, enamel, ca. 1904; The Leeds Art Foundation, in honor of Jacqueline Loewe Fowler

Attributed to Gertrude Twichell, American (cover); Saturday Evening Girls, American (bowl); *Covered bowl*; bowl: ceramic, cover: enameled copper, ca. 1917; The Leeds Art Foundation, in honor of Jacqueline Loewe Fowler

Marie Zimmerman, American; *Covered dish*; gilt copper, silver, ivory, ca. 1930; The Leeds Art Foundation, in honor of Jacqueline Loewe Fowler

Mildred Watkins, American; *Pair of spoons*; silver, enamel, ca. 1908; The Leeds Art Foundation, in honor of Jacqueline Loewe Fowler

Arts of Africa, Oceania, and the Americas

Shield (nengama); wood, metal, fibers; Mangbetu peoples, Democratic Republic of the Congo, late 19th–early 20th century; Richard Roth

Asian Art

Various artists, Japanese; Group of seventy-one baskets and sculptures; bamboo, lacquer, Meiji (1868–1912)–Heisei (1989–present) period; Diane and Arthur Abbey

Drawings and Prints

Christiaan Andriessen, Dutch; *A dancing party at the Pingelenburg near Amsterdam*; graphite, pen and black ink, watercolor, framing lines in brown ink, 1806; George L. K. and Alice C. Frelinghuysen

Various artists, American, British, French, and Netherlandish; Group of twenty-two works, including five portrait prints, caricatures, and battle subjects, one print relating to Frenchtown, six maps, and ten drawings and prints; 16th–18th century; Marilyn Jenkins-Madina

European Paintings

Sir William Beechey, British; *William Frederick, Second Duke of Gloucester*; oil on canvas, ca. 1825; Kenneth Jay Lane

Benjamin-Constant (Jean-Joseph-Benjamin Constant), French; *Afternoon in the Harem*; oil on wood, 1880; Kenneth Jay Lane

Narcisse Berchère, French; *A Procession in Cairo*; oil on canvas; Kenneth Jay Lane

European Sculpture and Decorative Arts

Georg Friedrich Dinglinger, German; *Augustus II Elector of Saxony, King of Poland, and Grand-Duke of Lithuania*; enamel on copper, silver, partially gilt frame set with diamonds, emeralds, freshwater pearls, after ca. 1712–20; Henry H. Arnhold

Meissen Manufactory, German; *Vase with cover*; hard-paste porcelain, ca. 1725; Henry H. Arnhold

Garniture of five vases; porcelain; Japanese, for export market, ca. 1690–1720; Jane Hardesty Poole

Pair of baluster-shaped vases (part of an assembled garniture); porcelain; Japanese, for export market, ca. 1690–1720; Jane Hardesty Poole

Baluster-shaped vase (part of an assembled garniture); porcelain; Japanese, for export market, ca. 1690–1720; Jane Hardesty Poole

Pair of square bottles with stoppers; porcelain; Japanese, for export market, ca. 1690–1720; Jane Hardesty Poole

Pair of beaker vases (part of an assembled garniture); porcelain; Japanese, for export market, ca. 1690–1720; Jane Hardesty Poole

Baluster-shaped vase (part of an assembled garniture); porcelain; Japanese, for export market, ca. 1690–1720; Jane Hardesty Poole

Pair of beaker vases (part of an assembled garniture); porcelain; Japanese, for export market, ca. 1690–1720; Jane Hardesty Poole

Islamic Art

Zarina Hashmi, American, born India; *Atlas of My World*; portfolio of six woodcuts with Urdu text printed in black on Indian handmade paper, 2001; The artist

Zarina Hashmi, American, born India; *Travels with Rani I and II*; two woodcut prints, intaglio printed in black on Arches Cover buff paper, and woodcut printed in black on Okawara, 2008; The artist

Ceramic ewer with water filter; earthenware, unglazed; Egyptian, probably 19th century; J. Joseph and Martha E. Marr, in memory of Joseph H. and Irene D. Marr

Modern and Contemporary Art

Arlene Shechet, American; *The Golden Idol*; glazed Meissen porcelain, gold, 2012; Glenn R. Fuhrman

Arlene Shechet, American; *Three Hundred Years (two parts)*; glazed Meissen porcelain, gold, 2012; Glenn R. Fuhrman

Alex Katz, American; *Untitled*; cut-and-pasted paper, watercolor on paper, ca. 1955; The artist

Alex Katz, American; *Roadmaster*; cut-and-pasted paper, watercolor on paper, 1955–56; The artist

Alex Katz, American; *Untitled (at the Seashore)*; cut-and-pasted paper, watercolor on paper, 1958; The artist

Alex Katz, American; *Olives*; cut-and-pasted paper on paper, 1957; The artist

Alex Katz, American; *Three Bottles*; cut-and-pasted paper on paper, 1957; The artist

Alex Katz, American; *Untitled*; cut-and-pasted paper on paper, ca. 1957; The artist

Alex Katz, American; *Red Sails*; cut-and-pasted paper on paper, 1958; The artist

Alex Katz, American; *Blueberry Field 2*; watercolor, cut-and-pasted paper on Masonite, 1959; The artist

Alex Katz, American; *Provincetown / Later Afternoon 1*, watercolor, cut-and-pasted paper on Masonite, 1971; The artist

Joyce Kozloff, American; *Stars Over Manhattan*; acrylic, collage, pencil on joined paper, 2016; Bruce and Donna Polichar

Jonas Wood, American; *Maritime Sunset Landscape Pot*; ink, gouache, colored pencil; Andrew J. Ong and George Robertson

Musical Instruments

Dambura (long-necked lute); mulberry wood, bone inlay, gut strings; Uzbek (Samangan Province, Afghanistan), 1968; Mark Slobin

Ghichak (spiked fiddle); wood, metal; Mixed ethnicity (Samangan Province, Afghanistan), 1968; Mark Slobin

Photographs

Gilman Company Photography Collection catalogue cards and research materials related to the Countess de Castiglione, 1970s–2000s; Pierre Apraxine

OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2016 – 2017

During the past fiscal year, the cash proceeds from the sale of works of art were \$13,297,975.

The following deaccessioned objects were valued in excess of \$50,000:

Chinese; Group of 18 works; porcelain, 18th–19th century; various accession numbers

Jean-Richard Goubie, French; *The Prize for the Hunt*; oil on canvas, 1872; 25.110.54

Félix Ziem, French; *Canon Blast, Venice*; oil on canvas; 59.186

Norman Rockwell, American; *Tramp and Dog*; oil on canvas, 1924; 1981.143.1

Internships, Fellowships, and Professional Travel Grants

In 2016–17 The Met welcomed 169 undergraduates, graduate students, and recent graduates as interns in over forty different areas of the Museum. During summer 2016, forty-two interns participated in the MuSe (Museum Seminar) Program, which introduces young people to current museum practice through intensive seminars, training in gallery teaching strategies, and specialized projects; thirty interns participated in a part-time program; eight interns benefited from research and training at The Met Cloisters; and seven Teaching Corps interns pursuing careers in museum education trained in gallery teaching best practices and led camp and community groups on gallery tours. During the fall and spring semesters, seventy-eight students and recent graduates from diverse backgrounds and disciplines learned professional skills and explored museum careers through our academic year internship program at The Met Fifth Avenue and The Met Cloisters. In addition, four graduate students in conservation spent the year working with conservation staff as a part of the Graduate Internship in Objects Conservation Program.

Summer 2016 MuSe Internship Program

UNDERGRADUATE INTERNSHIPS

Alanood Al-Thani
Digital
BA, Northwestern University, 2016

Mariko Azis
Communications and Marketing
BA/BFA, Cornell University, 2016

Naomi Cho
Education
BFA, St. John's University, 2016

Mallory Cohen
Modern and Contemporary Art
BA, Oberlin College, 2015

Emily Cox
European Paintings
BA, University of Virginia, 2017

Kathleen Farrell
Development
BA, Susquehanna University, 2016

Grace Galhotra
Jack and Lewis Rudin Undergraduate Internship
Counsel; Acquisitions
BA, Trinity College, 2016

Emily Gallagher
Roswell L. Gilpatric Undergraduate Internship
Drawings and Prints
BA, Smith College, 2016

Alexandra Gimbel
Islamic Art
BA, Middlebury College, 2017

Andrea Goldstein
Jack and Lewis Rudin Undergraduate Internship
The Costume Institute, Conservation
BA, University of Virginia, 2015

Kathryn Griffith
Roswell L. Gilpatric Undergraduate Internship
European Sculpture and Decorative Arts
BA, Wellesley College, 2015

Victoria Hidalgo
Medieval Art and The Cloisters
BA, Middlebury College, 2017

Emily Junker
Jack and Lewis Rudin Undergraduate Internship
Communications and Marketing
BA, Muhlenberg College, 2016

Rory Keeley
Communications and Marketing
BA, Hollins University, 2017

Lillian Kustec
Ancient Near Eastern Art
BA, Middlebury College, 2016

Dillon Lerach
Arts of Africa, Oceania, and the Americas
BA, Columbia University, 2017

Margaret Masselli
European Sculpture and Decorative Arts
BA, Wesleyan University, 2016

Lucy Wang
Digital
BA, Northwestern University, 2016

Charlotte Williams
Arts of Africa, Oceania, and the Americas
BA, Princeton University, 2017

Karmen Wolf
Roswell L. Gilpatric Undergraduate Internship
Education, Live Arts
BBA, Baruch College, City University of New York, 2016

Alyina Zaidi
Islamic Art
BA, Mount Holyoke College, 2017

GRADUATE INTERNSHIPS

Amélie Bézard
Objects Conservation
MA, University of Applied Arts Vienna, Austria, 2016

Elizabeth Caroscio
Registrar
MA, Parsons School of Design, The New School, 2017

Caroline Donadio
Archives
MLIS, Palmer School of Library and Information Science, Long Island University, 2016

Erin Fisher
The Solow Art and Architecture Foundation Graduate Internship
Photograph Conservation
MA, University of Rochester, 2017

Sophie Lynch
Publications and Editorial
MA, McGill University, Canada, 2016

Tracy Montes
The Solow Art and Architecture Foundation Graduate Internship
Education
MA, School of the Art Institute of Chicago, 2018

Laura Polucha
Roswell L. Gilpatric Graduate Internship
Robert Lehman Collection
MA, Columbia University, 2017

Rachel Smith
Arts of Africa, Oceania, and the Americas
MA, University of East Anglia, United Kingdom, 2015

Elizabeth Starr
Roswell L. Gilpatric Graduate Internship
Finance
MA, Baylor University, 2016

Catherine Stergar
The Solow Art and Architecture Foundation Graduate Internship
The American Wing
MA, Bard Graduate Center, 2017

Melissa Wallin
Roswell L. Gilpatric Graduate Internship
Thomas J. Watson Library
MLIS, Simmons College, 2017

Neil Wu
The Costume Institute
MA, Parsons School of Design, The New School, 2016

Qi Zhang
Design
MA, Columbia University, 2017

LONG-TERM INTERNSHIPS

Kaelan Burkett
Twelve-Month Internship: Media Production
Digital
BA, University of Massachusetts Amherst, 2016

Skyla Choi
Twelve-Month Internship: MetKids
Digital
BA, Clark University, 2016

Alexandria Ethridge
Six-Month Internship: Gallery and Studio Programs
Education
BA, New York University, 2015

Marina George
Twelve-Month Internship: School and Access Programs
Education
MA, Manipal Centre of Philosophy and Humanities, India, 2015

Jalena Jampolsky
The Tiffany & Co. Foundation Twelve-Month Curatorial Internship in
American Decorative Arts
The American Wing
MA, New York University, 2016

Johanna Obenda
Twelve-Month Internship: MetTeens
Education
BA, University of Alabama, 2016

Angela Pastorelli-Sosa
Lifchez/Stonach Nine-Month Internship
Drawings and Prints
BA, Williams College, 2016

Danielle Zwang
William K. Simpson Graduate Six-Month Internship
Egyptian Art
MA, Columbia University, 2016

The Met Cloisters Summer 2016 Undergraduate Internship Program

Helen Berhanu
BA, University of Pennsylvania, 2018

Katharina Biermann
BA, St. Olaf College, 2017

Isabelle Kent
BA, Trinity College, University of Cambridge, United Kingdom, 2017

Paloma Martinez
BA, University of Texas at El Paso, 2018

Blake Oettinh
BA, Swarthmore College, 2018

Thaara Shankar
BA, Johns Hopkins University, 2019

Zacharay Smithline
BA, Yale University, 2018

Rhea Stark
BA, Brown University, 2018

Summer 2016 Unpaid Undergraduate and Graduate Internship Program

Annie Ahn
Publications and Editorial
BA, Columbia University, 2019

Ross Bernhaut
Asian Art
MA, University of Pennsylvania, 2018

Anne Carlson
Digital
BA, Barnard College, 2018

Alexa Chabora
Thomas J. Watson Library
BA, Bryn Mawr College, 2018

Leslie Chavez
Design
BFA, Parsons School of Design, The New School, 2016

Julia Fine
The American Wing
BA, University of Pennsylvania, 2017

Katherine Gibson
Digital
BA, University of Denver, 2017

Mackenzie Hammer
Development
BA, Trinity College, 2018

Ying He
Digital
BA, New York University, 2017

Taylor Healy
The Costume Institute, Conservation
BFA, Virginia Commonwealth University, 2015

Eunjee Kim
Digital
MPS, New York University, 2017

Roland Lam
Arms and Armor
BA, University of Toronto, Canada, 2019

Mathilde Lejeune
European Sculpture and Decorative Arts
MA, New York University, 2017

Ana Sofia Meneses
The Costume Institute, Conservation
BA, Brandeis University, 2016

Kevin Milewski
Counsel
JD, Columbia University, 2018

Avery Novitch
Publications and Editorial
BA, Union College, 2016

Yuxi Pan
Digital
MA, New York University, 2017

Ellen Park
Development
BA, Dartmouth College, 2015

Juwon Park
Digital
MA, New York University, 2017

Serenela Pelier
Egyptian Art
PhD, University of Florida, 2020

Andy Rosenwald
Digital
BA, Wake Forest University, 2018

Isabella Rosner
The American Wing
BA, Columbia University, 2017

Brian Sunberg
Finance
BA, University of Chicago, 2018

Danielle Tanico
Communications and Marketing
BA, University of London, United Kingdom, 2017

Megan Tyrer
Education
BA, University of Oregon, 2018

Barbara Venezia
Islamic Art
MA, University of Naples, Italy, 2016

Juliana White
European Paintings
BA, University of Chicago, 2016

Di Wu
Communications and Marketing
MA, Columbia University, 2017

Anqi Xu
Digital
BA, New York University, 2016

Wing In Yu
Asian Art
BFA, The Chinese University of Hong Kong, 2017

*Fall 2016 and Spring 2017 Undergraduate and Graduate
Internship Program*

Indira Abiskaroon
Education, Live Arts
MA, New York University, 2018

Farah Abushulliah
Islamic Art
MA, Columbia University, 2017

Duka Amarsaikhan
Communications and Marketing
BBA, Baruch College, City University of New York, 2017

Peter Arbaugh
Digital
MA, New York University, 2016

Olivia Atlas
Education
BA, Cornell University, 2016

Hubba Attique
Member and Visitor Services
BA, John Jay College of Criminal Justice, City University of New York,
2017

Paige Bart
The American Wing (Fall)
Publications and Editorial (Spring)
MA, New York University, 2017

Alyssa Bartow-Winstel
Modern and Contemporary Art
MA, Rutgers University, 2017

Caroline Blank
Development
MA, Columbia University, 2017

Joy Blaser
The Costume Institute, Conservation
MA, New York University, 2018

Phoebe Boosalis
Modern and Contemporary Art
MA, New York University, 2018

Sarah Booth
Merchandising and Retail
BA, Marist College, 2018

Sarah Breen
Digital
BA, Columbia University, 2018

Veronica Brown
Education
BA, Smith College, 2016

Kevin Cadena
Design
BFA, Rhode Island School of Design, 2016

Hannah Calderwood
Education
BA, Pratt Institute, 2017

Zhiwei Chen
Digital
BFA, School of Visual Arts, 2017

Hyun Joo Cho
Asian Art
BA, Columbia University, 2018

Sarah Cohen
Education
BA, New York University, 2018

Natasha Coleman
European Sculpture and Decorative Arts
BA, Columbia University, 2019

Fiona Collins
Islamic Art
BFA, Pratt Institute, 2019

Luis Colon-Torres
The Costume Institute
MA, New York University, 2017

Samantha Craig
Medieval Art and The Cloisters (Fall)
Registrar (Spring)
BA, New York University, 2017

Arianne de Asis
Egyptian Art
MA, University of St. Andrews, United Kingdom, 2016

Anne-Solene Delfolie
Communications and Marketing
MA, Université Paris 3 Sorbonne Nouvelle, France, 2016

Jacquelyn Deppe
The Costume Institute, Library
BA, Seton Hall University, 2017

Pierre-Jean Desmerie
The Costume Institute
MA, Ecole du Louvre/Bard Graduate Center, 2017

Chloe Despos
European Sculpture and Decorative Arts
BA, New York University, 2017

Margaret Edison
Modern and Contemporary Art
MLIS, Pratt Institute, 2018

Mahmoud el-Behairy
Egyptian Art
MA, Seton Hall University, 2017

Diana Gorkem Eroglu
Medieval Art and The Cloisters
BA, Montclair State University, 2017

Emily Ewen
Modern and Contemporary Art
BA, Mount Holyoke College, 2016

Mariam Farooqi
Asian Art
MA, New York University, 2017

Sophia Feist
European Sculpture and Decorative Arts
BA, Princeton University, 2018

Marc Fradin
Objects Conservation
MA, Institut National du Patrimoine, France, 2018

Ruishi Ge
Modern and Contemporary Art
MS, Columbia University, 2017

Ellen Goff
Education
BA, University of Chicago, 2016

Genevieve Hauck
Communications and Marketing
BA, Marist College, 2017

Jada Haynes
Education
BFA, Cornell University, 2019

Marina Hays
The Costume Institute, Conservation
MA, Fashion Institute of Technology, State University of New York, 2017

Lawrence Hernandez
Registrar
MA, University of Oklahoma, 2017

Taylor Healy
The Costume Institute, Conservation
BFA, Virginia Commonwealth University, 2015

Taylor M. Koczot
Medieval Art and The Cloisters
MS, Bank Street College of Education, 2017

Sarah Kraft
Registrar
MA, Seton Hall University, 2017

Natasha Kung
Photograph Conservation
BA, New York University, 2016

Emma Lasry
European Paintings
BA, New York University, 2015

Maud Leclair
Arms and Armor
MA, Ecole du Louvre, France, 2017

Lauren Lewis
Communications and Marketing
MA, Emerson College, 2016

Marie Li
Publications and Editorial
BA, Columbia University, 2019

Elizabeth Lyons
Robert Lehman Collection
MA, New York University, 2017

Echo Ma
Digital
BA, Barnard College, 2018

Keelin Martinek
Arts of Africa, Oceania, and the Americas
MA, University of East Anglia, United Kingdom, 2016

Gianna Miller
Member and Visitor Services
BA, Duke University, 2019

Angelica Modabber
Digital
BA, Barnard College, 2016

Andrew Moreano
Publications and Editorial
BA, City College of New York, City University of New York, 2016

Pauline Morgan
Development
BA, Columbia University, 2018

Shannon Mulshine
Paper Conservation
MA, New York University, 2017

Yuka Ohashi
Scientific Research
PhD, Tokyo University of the Arts, Japan, 2020

Caroline Philo
Publications and Editorial
BA, Oberlin College, 2016

Taha Poonawala
Islamic Art
MA, The Graduate Center, City University of New York, 2018

Lakshmi Poopalaratnam
Digital
BA, University of Toronto, Canada, 2016

Eilis Power
Arts of Africa, Oceania, and the Americas
BS, Auckland University of Technology, New Zealand, 2016

Netta Rosin
The Costume Institute
MA, New York University, 2017

Safiye Şentürk
Archives
MLIS, Pratt Institute, 2018

Yiren Shen
Education
BA, New York University, 2016

Catherine Stergar
The American Wing
MA, Bard Graduate Center, 2017

Cathleen Sweeney
Member and Visitor Services
BBA, Hofstra University, 2017

Silvia Tagliante
Objects Conservation
MA, University of Turin, Italy, 2018

Maria Alice Noujaim Teixeira
Publications and Editorial
MA, Columbia University, 2017

Alyssa Wagner
Development
BA, Marymount Manhattan College, 2018

Yujie Wang
Digital
MS, Columbia University, 2016

Nadia Westenburg
Modern and Contemporary Art
MA, Bard Graduate Center, 2017

Alyssa Whiting
Modern and Contemporary Art
BFA, Utah Valley University, 2017

Minnie Wong
Communications and Marketing
BS, New York University, 2016

Virginia Zangs
Design
MA, Technische Universität München, Germany, 2017

Qi Zhang
Modern and Contemporary Art
MA, Columbia University, 2017

Johannes Zlatkov
Objects Conservation
BA, Hochschule für angewandte Wissenschaft und Kunst, Germany,
2017

Layah Ziaii-Bigdeli
Islamic Art/Ancient Near Eastern Art
MA, Rutgers University, 2017

Graduate Internship in Objects Conservation Program

Lisa Ackerman
Objects Conservation
MA/CAS, University at Buffalo, State University of New York, 2017

Harral Debauche
Objects Conservation/Paintings Conservation
MA/MS, New York University, 2017

Rebecca Gridley
Objects Conservation
MA, New York University, 2017

Samantha Owens
Objects Conservation
MS, University of Delaware, 2017

Teaching Corps Internship Program, 2016–17

Jillian Bock
MA, Fashion Institute of Technology, State University of New York,
2016

Phoebe Boosalis
MA, New York University, 2018

Samantha Ginsberg
MA, St. John's University, 2017

Azar Kafaei
BA, Yale University, 2015

Amanda Lampel
MA, City College of New York, City University of New York, 2017

Samantha Sabalis
PhD, Fordham University, 2017

Marlee Tavlin
MA, Columbia University, 2017

The Museum welcomed sixty-one fellows from around the world and with a range of professional experience, from emerging to established scholars, museum curators, conservators, and scientific researchers. To supplement their independent research work, fellows were introduced

to the Museum's day-to-day activities and participated in a series of programs to facilitate interaction with each other and with Museum staff, including research-sharing workshops, behind-the-scenes tours of exhibitions and the conservation and scientific research facilities, and colloquia on work in progress.

Fellowships for Art History Research

THE BOTHMER FELLOWSHIP

Sean Burrus (PhD candidate, Duke University) to investigate the visual programs of Jewish sarcophagi in light of Roman sarcophagus sculpture in The Met collection

SYLVAN C. COLEMAN AND PAM COLEMAN MEMORIAL FUND FELLOWSHIPS

Emily Casey (PhD candidate, University of Delaware) to examine representations of oceanic space in American art and material culture to show how colonial and early national identities were constructed in relation to them

Niels Henriksen (PhD candidate, Princeton University) to provide a contextualized account of figuration in the paintings and illustrated books by the artist Asger Jorn (1914–1973) between 1948 and 1965

Sergio Jarillo de la Torre (PhD, University of Cambridge, United Kingdom) to document, extend catalogue records, and build an analysis of Massim art from Papua New Guinea, one of the most dynamic artistic traditions in the Pacific

Mauro Mussolin (PhD, Università Iuav di Venezia, Italy) to work on his book, *Michelangelo and Paper as Palimpsest*

Marina Viallon (MA, University of Leeds, United Kingdom; MA, Ecole du Louvre, Paris, France) to study the equestrian collection in the Department of Arms and Armor

CHESTER DALE FELLOWSHIPS

Solveig Nelson (PhD candidate, University of Chicago) to work on her dissertation, which investigates the relationship between art and the televisual through multimedia artworks from the 1950s through the 1980s

Rosanna Raymond (Honorary Research Associate, University College London, United Kingdom) to create opportunities for cross-cultural interactions with staff, museum professionals, and local Polynesian communities and to engage with each through The Met collection

Jonah Westerman (PhD, The Graduate Center, City University of New York) to work on his project, "The Dimensions of Performance," a historical and theoretical study that develops analytical tools for discerning and describing the global historical and formal variety of experimental practices now subsumed under the label "performance"

Aaron Wile (PhD candidate, Harvard University) to complete his dissertation, "Painting, Authority, and Experience at the Twilight of the Grand Siècle, 1690–1721," and begin developing it into a book manuscript, consulting materials at The Met

CURATORIAL RESEARCH FELLOWSHIPS

Laetitia Barrere (PhD, Université Paris 1 Pantheon-Sorbonne, France) to contribute to the cataloguing of the Gilman Collection of photographs, which includes French, British, and American

photography as well as masterpieces from the turn-of-the-century and modernist periods

Caitlin Chaves Yates (PhD, Boston University) to research objects that entered the collection through archaeological excavations supported by The Met in order to enrich existing object records and to evaluate related archival materials to better integrate them into the cataloguing process

Bryan Cockrell (PhD, University of California, Berkeley) to catalogue the collection of Andean metals in preparation for an exhibition on the development of metallurgy in the ancient Americas and a reinstallation of the permanent collection

Katharine Wright (PhD, Institute of Fine Arts, New York University) to catalogue the Department of Modern and Contemporary Art's American modernism collection

THE DOUGLASS FOUNDATION FELLOWSHIPS IN AMERICAN ART

Julia McHugh (PhD candidate, University of California, Los Angeles) to work on her dissertation, which examines the ways in which patrons used tapestries and other textiles to adorn interiors, both domestic and sacred, in seventeenth- and eighteenth-century Peru

THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Alzahraa Khallaf Ahmed (PhD candidate, Institute of Fine Arts, New York University) to research the modeled figurines and figural vessels held in The Met collection of Islamic Art

Nancy Highcock (PhD candidate, New York University) to study the internal dynamic of Middle Bronze Age Anatolia, as well as the connections between the region and its international neighbors

ANDREW W. MELLON FELLOWSHIPS

Anastasia Amrhein (PhD candidate, University of Pennsylvania) to conduct a close study of the materiality of seals for the final portion of her dissertation, "Multimedia Image-Making in Assyria: Visualizations of the Numinous in Political Context"

Manlio Leo Mezzacasa (PhD, Università degli Studi di Padova, Italy) to study and analyze three late medieval northern Italian altar and processional crosses in The Met collection and to conduct research on Venetian goldsmiths' art

Fausto Nicolai (PhD, Università degli Studi della Tuscia, Italy) to analyze the rediscovery of "primitive" art and its acquisition by New York collections using previously unpublished materials in the Perkins archive

Elizabeth Tinsley (PhD candidate, Columbia University; PhD, Ōtani University, Kyoto, Japan) to research Japanese religious visual and material culture in the context of Buddhist debates and in the ritual evocations and manifestations of divinities

Sarah Ubassy-Catala (PhD candidate, Université Lille 3 Charles de Gaulle University, France) to study Hubert Robert and his practice of copying, including the identification of his methods and strategies

Mattia Vinco (PhD, Università degli Studi di Padova, Italy) to work on his book project, *The Painting School of Verona in the Early Renaissance from Andrea Mantegna to Giulio Romano (1459–1534)*

LEONARD A. LAUDER FELLOWSHIPS IN MODERN ART

Rachel Boate (PhD candidate, Institute of Fine Arts, New York University) to study the legacy of Cubism in connection with the emergence and development of biomorphic abstract painting in the 1930s

Maria Castro (PhD candidate, University of Pittsburgh) to study the paintings of Tarsila do Amaral in relation to those of Fernand Léger

Samuel Johnson (PhD, Harvard University) to study the effects of the *papiers collés* of Georges Braque and Pablo Picasso on the photographs of El Lissitzky, László Moholy-Nagy, and Man Ray

Anna Jozefacka (PhD, Institute of Fine Arts, New York University) to research the relationship between Cubism and the evolution of modern architectural and interior design in the first three decades of the twentieth century

MARKOE SCHOLARSHIP

Haider Al-Mamori (PhD, Kokushikan University, Tokyo, Japan) to write a comparative study of the artifacts from the ancient Sumerian site of Umm al-Aqarib and the Early Dynastic-period artifacts in The Met collection

Miriam Said (PhD candidate, University of California, Berkeley) to explore material-based mechanisms of ritual affect as they manifested in and between the Near East and Greece in the first millennium B.C.

J. CLAWSON MILLS SCHOLARSHIP

Lamia al-Gailani Werr (PhD, University College London, United Kingdom) to research the history of archaeological works in Iraq, particularly in the first half of the twentieth century

Douglas Brine (PhD, University of London, United Kingdom) to undertake research and writing for his book project, *The Art of Brass in the Burgundian Netherlands: Makers, Markets, Patrons, Products*

THEODORE ROUSSEAU FELLOWSHIP

Daniella Berman (PhD candidate, Institute of Fine Arts, New York University) to work on her dissertation, which considers the unfinished history paintings of the French Revolution and identifies an emergent aesthetic of unfinishedness developed by artists in response to the shifting sociopolitical landscape

Rozemarijn Landsman (PhD candidate, Columbia University) to study art and technology in the early modern Netherlands through the work of Jan van der Heyden, painter of cityscapes and inventor

Murad K. Mumtaz (PhD candidate, University of Virginia) to survey and map the unclaimed genre of Muslim devotional portraiture in Indian miniature painting, providing windows into instances of transculturation

SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Nenagh Hathaway (PhD candidate, Queen's University, Kingston, Canada) to conduct an object-based investigation of fifteenth- and sixteenth-century Netherlandish grisailles, with an emphasis on the role of underdrawings

HANNS SWARZENSKI AND BRIGITTE HORNEY SWARZENSKI
FELLOWSHIP

Marcus Pilz (PhD candidate, Ludwig-Maximilians-Universität München, Germany) to study the roots of medieval rock-crystal cutting and the oriental influences on its development in Europe

THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Noam Andrews (PhD, Harvard University) to complete his book manuscript on polyhedral geometry in sixteenth-century material culture and to research the interrelationship between Renaissance German and Indian decorative arts

Devon Baker (PhD candidate, Temple University) to conduct research for her dissertation, which explores print culture in Renaissance Lombardy, and uses printmaking to examine larger themes of mobility, north-south exchange, and transmateriality

Joshua Cohen (PhD, Columbia University) to complete a book that tracks modernist appropriations of African sculpture by European and African artists between 1905 and 1980

Caitlin Earley (PhD, University of Texas at Austin) to explore how the captive body expressed emotion and constructed social identities in Mesoamerica in the first comprehensive study of captives in ancient Maya art

Bradley Hostetler (PhD, Florida State University) to complete revisions for a book project, *Enshrining Sacred Matter: The Form, Function, and Meaning of Reliquaries in Byzantium, 843–1204*

Amy Huang (PhD candidate, Brown University) to research visual modes of remembrance in Chinese paintings in seventeenth-century Nanjing and investigate how memory operated through texts, images, and historic sites

Frances Jacobus-Parker (PhD candidate, Princeton University) to work on the first comprehensive study of the oeuvre (1962–present) of the pivotal American artist Vija Celmins

Ja Won Lee (PhD candidate, University of California, Los Angeles) to investigate art collecting practice and its impact on visual culture in the antiquarian movement in late eighteenth- and nineteenth-century Korea

Lucy Mensah (PhD candidate, Vanderbilt University) to examine the influence of African American photography and painting on the contemporary development of African American design

Elyse Nelson (PhD candidate, Institute of Fine Arts, New York University) to work on her dissertation, which explores the Italian neoclassical sculptor Antonio Canova's renewed relationship with his British patrons after Napoleon's defeat in 1814

Tara Zanardi (PhD, University of Virginia) to research the Porcelain Room at the Royal Palace at Aranjuez, a tour-de-force in its implementation and display of porcelain

Fellowships for Study in Conservation

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Clara Granzotto (PhD, Università Ca' Foscari Venezia, Italy) to develop a simple analytical strategy based on MALDI-MS for the identification of protein, lipid, and polysaccharide media from a single art or archaeological sample

María Gertrudis Jaén Sánchez (PhD, Universitat Politècnica de València, Spain) to research sixteenth- and seventeenth-century Spanish ecclesiastical textiles in The Met collection, and study the technique, material, decorative aspects, and conservation of embroidery and velvet

José Luis Lazarte Luna (MS, Winterthur/University of Delaware Program in Art Conservation) to gain further experience in The Met's Department of Paintings Conservation

Cathy Silverman (MA, West Dean College, awarded by University of Sussex, United Kingdom) to gain further experience in The Met's Department of Objects Conservation

Louisa Smieska (PhD, Cornell University) to examine paintings with the Museum's Bruker XRF scanner, develop support materials for 2-D XRF data analysis and deepen her infrared and Raman spectroscopy experience

Tong Tong (Master of Cultural Material Preservation, Centre of Cultural Material Conservation, University of Melbourne, Australia) to gain further experience in The Met's Department of Objects Conservation

RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION

Elsa Thyss (MA candidate, Institut National du Patrimoine, Paris, France) to focus on a series of glass-plate negatives made by photographer E. J. Bellocq in the The Met collection

ANNETTE DE LA RENTA FELLOWSHIPS

Andrea Schlather (PhD, Rice University) to study spectroscopic signatures of nanoparticle surface reactions that contribute to the degradation of daguerreotypes

SHERMAN FAIRCHILD CONSERVATION FELLOWSHIPS

Stephanie Zaleski (PhD, Northwestern University) to gain further experience in The Met's Department of Scientific Research

POLAIRE WEISSMAN FUND FELLOWSHIP

Leanne Tonkin (MA, The Textile Conservation Centre, formerly of the University of South Hampton, United Kingdom) to examine plastic materials in costume pieces and analyze methods to stabilize them

Fellowship for Curatorial Training

ANDREW W. MELLON POSTDOCTORAL CURATORIAL
FELLOWSHIPS

Giulia Paoletti (PhD, Columbia University) to conduct research and assist with the preparation for the reinstallation and renovation of the African art galleries

Fellowships Hosted by The Metropolitan Museum of Art

Alicia Boswell (PhD candidate, University of California, San Diego) was awarded an Andrew W. Mellon Fellowship in Cultures of Conservation sponsored by the Bard Graduate Center to participate in a joint curatorial-conservation project on ancient South American metallurgical studies.

Marimi Tateno (PhD candidate, Waseda University, Tokyo, Japan) was awarded an Association of Research Institutes in Art History (ARIAH) East Asian Fellowship to research the emergence of courtesans (*yujo*) as a subject of genre paintings in early Edo-period Japan.

Qiu Zhongming (PhD, Central Academy of Fine Arts, Beijing, China) was awarded a J. S. Lee Memorial Fellowship to study visual arts from the Silk Road from the Han through the Tang periods.

The Grants Committee offers members of the professional staff opportunities to extend their professional knowledge by funding travel and research. Professional travel grants were awarded to fourteen members of the Museum staff for research and study in the United States and abroad.

MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Mechthild Baumeister, to participate in the Attingham Trust Royal Collection Studies course, which will benefit the reinstallation of the British galleries in the Department of European Sculpture and Decorative Arts

Federico Carò, to travel to Cambodia to participate in archaeological excavations, provide technical and scientific support of the excavated material, and conduct archaeometallurgical research

Marie Clapot, to travel to Paris to attend a workshop and colloquium held at the Musée du Louvre on multisensory museum experiences and to reflect on the results of this workshop with the coauthor of a publication on the subject

Daniel Hausdorf, to travel to Japan to visit several important collections and historic temples and shrines in order to examine sculptures related to the Japanese Buddhist and Shinto polychrome wood sculptures in The Met collection

Rachel Mustalish, to travel to Arkansas, Kansas, and Missouri to research materials and techniques of American modernists in order to increase her expertise in planning treatments and preservation strategies

Nancy Wu, to travel to Scotland and Ireland in order to present a paper at a conference in Glasgow, meet colleagues in Edinburgh, and exchange programming ideas with staff at peer institutions

THEODORE ROUSSEAU MEMORIAL TRAVEL GRANTS

Yaëlle Biro, to travel to Abidjan, Ivory Coast, to visit the Musée des Civilisations de Côte d'Ivoire, in order to learn about and assess its holdings and share expertise with the institution

Barbara D. Boehm, to participate in the Attingham Summer School in order to enhance her knowledge about the preservation, conservation, and administration of the site, which faces parallel issues to the The Met Cloisters

John Byck, to travel to London, Leeds, and Glasgow, United Kingdom, in order to research and facilitate the cataloguing, publication, and display of British firearms from the Department of Arms and Armor

James A. Doyle, to study the art of the Americas in Russian collections, which will complement his work cataloguing The Met collection of Mesoamerican, Central American, and Native American works

Christopher S. Lightfoot, to travel to Sarasota to examine the Ringling Museum of Art's collection of ancient glass in order to study the dispersal of Luigi Palma di Cesnola's collection and add comparative material and references to the forthcoming publication, *The Cesnola Collection of Cypriot Art: Ancient Glass*

Martina Rugiadi, to travel to Rome in order to research archaeological materials excavated at Ghazni, Afghanistan, which are connected to three projects centered on the Nishapur collection at The Met

THE 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 TRAVEL FUND

Manu Frederickx, to travel to São Paulo in order to establish the authenticity of a harpsichord, which is possibly from 1663 and by Joannes Ruckers

Cynthia Moyer, to attend the Auricular Style: Frames conference at the Wallace Collection in London and to participate in the Attingham Trust program

Members of the Grants Committee

Carolyn Riccardelli, Chairman, Conservator, Objects Conservation

Lisa Barro, Associate Conservator, Photograph Conservation

Kurt Behrendt, Associate Curator, Asian Art

Yaëlle Biro, Associate Curator, Arts of Africa, Oceania, and the Americas

Silvia A. Centeno, Research Scientist, Scientific Research

Elizabeth Cleland, Associate Curator, European Sculpture and Decorative Arts

Shawn Digney-Peer, Associate Conservator, Paintings Conservation

Douglas Eklund, Curator, Photographs

Kathryn Calley Galitz, Associate Educator, Volunteer Programs, Education

Randall Griffey, Curator, Modern and Contemporary Art

Medill Higgins Harvey, Assistant Curator, The American Wing

Constance McPhee, Curator, Drawings and Prints

Yelena Rakic, Associate Curator, Ancient Near Eastern Art

Isabel Stünkel, Associate Curator, Egyptian Art

Stephan Wolohojian, Curator, European Paintings

Sandra Jackson-Dumont, Ex Officio, Frederick P. and Sandra P. Rose Chairman of Education

Carrie Reborá Barratt, Ex Officio, Deputy Director for Collections and Administration

Elena J. Voss, Ex Officio, Assistant General Counsel, Counsel

Museum Publications

Abbreviations:

MMA—The Metropolitan Museum of Art
MMAB—*The Metropolitan Museum of Art Bulletin*
MMJ—*Metropolitan Museum Journal*

Published by the Publications and Editorial Department

Age of Empires: Art of the Qin and Han Dynasties (2017). Zhixin Jason Sun, with contributions by I-tien Hsing, Cary Y. Liu, Pengliang Lu, Lillian Lan-ying Tseng, Yang Hong, Robin D. S. Yates, and Zhonglin Yukina Zhang. 268 pp. 290 illus. Hardcover \$65.00.

Assyria to Iberia: Art and Culture in the Iron Age (2016). Edited by Joan Aruz and Michael Seymour. 376 pp. 315 illus. Paperback with flaps \$50.00.

The Cesnola Collection of Cypriot Art: Terracottas (2016). Vassos Karageorghis, Gloria S. Merker, and Joan R. Mertens. 286 pp. 427 illus. POD \$175; free online.

Diane Arbus: In the Beginning (2016). Jeff L. Rosenheim, with notes from the archive by Karan Rinaldo. 269 pp. 142 illus. Hardcover \$50.00.

Edvard Munch: Between the Clock and the Bed (2017). Edited by Gary Garrels, Jon-Ove Steihaug, and Sheena Wagstaff, with a preface by Karl Ove Knausgaard and essays by Patricia G. Berman, Allison Morehead, Richard Shiff, and Mille Stein. 152 pp. 105 illus. Hardcover \$45.00.

Fragonard: Drawing Triumphant (2016). Perrin Stein, with contributions by Marie-Anne Dupuy-Vachey, Eunice Williams, and Kelsey Brosnan. 324 pp. 260 illus. Hardcover \$65.00.

How to Read Medieval Art (2016). Wendy A. Stein. 136 pp. 141 illus. Paperback with flaps \$25.00.

Irving Penn: Centennial (2017). Maria Morris Hambourg and Jeff L. Rosenheim, with contributions by Alexandra Dennett, Philippe Garner, Adam Kirsch, Harald E. L. Prins, and Vasilius Zatse. 372 pp. 365 illus. Hardcover \$70.00.

Masterpieces from the Department of Islamic Art in The Metropolitan Museum of Art (2017). Edited by Maryam D. Ekhtiar, Priscilla P. Soucek, Sheila R. Canby, and Navina Najat Haidar. Arabic ed. 448 pp. 377 illus. Cloth \$65.00.

Jerusalem, 1000–1400: Every People Under Heaven (2016). Edited by Barbara Drake Boehm and Melanie Holcomb. 352 pp. 354 illus. Hardcover \$75.00.

Lygia Pape: A Multitude of Forms (2017). Iria Candela, with essays by Glória Ferreira, Sérgio B. Martins, and John Rajchman. 208 pp. 242 illus. Hardcover \$45.00.

Maiolica: Italian Renaissance Ceramics in The Metropolitan Museum of Art (2016). Timothy Wilson, with an essay by Luke Syson. 392 pp. 365 illus. Hardcover \$75.00.

Marsden Hartley's Maine (2017). Donna M. Cassidy, Elizabeth Finch, and Randall R. Griffey, with contributions by Richard Deming, Isabelle Duvernois, Andrew Gelfand, and Rachel Mustalish. 184 pp. 194 illus. Hardcover \$50.00.

Max Beckmann in New York (2016). Sabine Rewald. 160 pp. 114 illus. Hardcover \$45.00.

The Metropolitan Museum of Art: Masterpiece Paintings (2016). Kathryn Calley Galitz. 544 pp. 1,100 illus. Hardcover \$75.00. Published in association with Skira Rizzoli, New York.

Rei Kawakubo/Comme des Garçons: Art of the In-Between (2017). Andrew Bolton. 248 pp. 205 illus. Hardcover with slipcase \$50.00.

Roman Portraits: Stone and Bronze Sculptures (2016). Paul Zanker. 296 pp. 395 illus. Hardcover \$65.00.

The Roof Garden Commission: Adrián Villar Rojas, The Theater of Disappearance (2017). Beatrice Galilee and Adrián Villar Rojas. 64 pp. 68 illus. Paperback \$9.95.

Seurat's Circus Sideshow (2017). Richard Thomson, with contributions by Susan Alyson Stein, Charlotte Hale, and Silvia A. Centeno. 144 pp. 129 illus. Paperback with flaps \$25.00.

Valentin de Boulogne: Beyond Caravaggio (2016). Annick Lemoine and Keith Christiansen, with contributions by Patrizia Cavazzini, Jean-Pierre Cuzin, and Gianni Papi. 288 pp. 145 illus. Hardcover \$65.00.

THE METROPOLITAN MUSEUM OF ART BULLETIN

Marcel Breuer: Bauhaus Tradition, Brutalist Invention. MMAB 74, no. 1 (Summer 2016). Barry Bergdoll, with contribution by John H. Beyer. 48 pp. 59 illus. Paperback \$14.95.

Recent Acquisitions: A Selection, 2014–2016. MMAB 74, no. 2 (Fall 2016). 96 pp. 130 illus.

A Centennial Album: 100 Years of Collecting Drawings, Prints, and Photographs. MMAB 74, no. 3 (Winter 2017). Nadine M. Orenstein and Jeff L. Rosenheim, with Stephen C. Pinson. 48 pp. 56 illus. Paperback \$14.95.

Japanese Bamboo Art: The Abbey Collection. MMAB 74, no. 4 (Spring 2017). Monika Bincsik, with afterword by Moroyama Masanori. 48 pp. 59 illus. Paperback \$14.95.

METROPOLITAN MUSEUM JOURNAL

Metropolitan Museum Journal 51 (2016). 200 pp. 170 illus. Paperback \$75.00.

Published by the Digital Department

AUDIO GUIDES FOR SPECIAL EXHIBITIONS

Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220). 20 stops, approximately 38 minutes. English or Mandarin.

Irving Penn: Centennial. 18 stops, approximately 38 minutes.

Jerusalem, 1000–1400: Every People Under Heaven. 23 stops, approximately 33 minutes.

Kerry James Marshall: Mastry. 17 stops, approximately 34 minutes.

Valentin de Boulogne: Beyond Caravaggio. 21 stops, approximately 40 minutes.

BLOGS

Digital Underground (September 2013–)
www.metmuseum.org/digitalunderground

In Circulation (July 2014–)
www.metmuseum.org/blogs/in-circulation

In Season (May 2014–)
www.metmuseum.org/in-season

#MetKids Blog (September 2015–)
www.metmuseum.org/blogs/metkids

MetLiveArts Blog (September 2014–)
www.metmuseum.org/blogs/met-live-arts

Now at The Met (January 2010–)
www.metmuseum.org/blogs/now-at-the-met

Of Note (January 2014–)
www.metmuseum.org/blogs/of-note

RumiNations (April 2015–)
www.metmuseum.org/blogs/ruminations

Teen Blog (January 2012–)
www.metmuseum.org/blogs/teen-blog

EMAILS

Met News (12 issues)

Exhibitions Newsletter (14 issues)

GALLERY INSTALLATIONS (PERMANENT)

Musical Instruments Galleries Phase 1

GALLERY INSTALLATIONS (TEMPORARY)

American Indian Art from the Fenimore Art Museum: The Thaw Collection (video animation)

An Artist of Her Time: Y. G. Srimati and the Indian Style (video animation)

The Body Politic: Video from The Met Collection
David Hammons, *Phat Free* (single-channel video)
Arthur Jafa, *Love Is the Message, the Message Is Death* (single-channel video)
Steve McQueen, *Five Easy Pieces* (single-channel digital video)
Mika Rottenberg, *NoNoseKnows* (single-channel video)

Exploring What Matters: Art by The Met High School Interns (video)

Fragonard: Drawing Triumphant—Works from New York Collections (video projection)

Irving Penn: Centennial (video)

Japanese Bamboo Art: The Abbey Collection (video projection)

Jerusalem, 1000–1400: Every People Under Heaven (video projections; video interviews)

Lygia Pape: A Multitude of Forms (video; video animation)
Lygia Pape: *A Mão do Povo*; *Book of Creation*; *Carnival in Rio*; *Catiti-Catiti on the Land of the Brasis*; *Crazy Rocking Trio*; *Divider* (1967); *Divider* (1990); *La nouvelle création*; *Letreiros do cinema novo*; *Maré's Favela*; *Neoconcrete Ballet 1*; *Neoconcrete Ballet 2*; *Our Parents "Fossilis"*; *The Egg*; *Wheel of Pleasures*

Marsden Hartley's Maine (video projection)

Masterworks: Unpacking Fashion (video animation)

The Mysterious Landscapes of Hercules Segers (video animation)

Paradise of Exiles: Early Photography in Italy (video animation)

The Poetics of Place: Contemporary Photographs from The Met Collection: Wolfgang Staehle, *Eastpoint* (single-channel digital photography display)

Rei Kawakubo/Comme des Garçons: Art of the In-Between: Merce Cunningham, *Scenario* (video)

Scholastic Artists and Writing Awards: New York City Regional Exhibition (video)

Small Wonders: Gothic Boxwood Miniatures (video; video animation)

Simple Gifts: Shaker at The Met (video; video projection)

Talking Pictures: Camera-Phone Conversations between Artists (video animations; video projection)

DIGITAL PROGRAMS AND PRODUCTS

The Metropolitan Museum of Art website (1995–)
www.metmuseum.org

Heilbrunn Timeline of Art History: The New Edition (2000–)
www.metmuseum.org/timeline

MetCollects, with one work featured per month (2014–)
www.metmuseum.org/metcollects

#MetKids (2015–)
www.metmuseum.org/art/online-features/metkids

SOCIAL MEDIA

Facebook—1,862,113 page likes
www.facebook.com/metmuseum

Facebook Live beta program (2016–17; 47 videos; various running times; color)

Flickr
www.flickr.com/photos/metmuseum

Instagram—2,051,994 followers
www.instagram.com/metmuseum

Pinterest—638,972 followers
www.pinterest.com/metmuseum

SoundCloud—836 followers
<https://soundcloud.com/metmuseum>

Twitter—3,369,195 followers
www.twitter.com/metmuseum

WeChat
TheMetMuseum

YouTube—53,701 followers
www.youtube.com/user/metmuseum

VIDEOS

Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220) (2017). 2 minutes; color; video.

“Ab, Marie,” Performed by Bob Grillo (2016). 1:06 minutes; color; video.

Behind the Scenes at The Costume Institute Conservation Laboratory (2017). Four videos; various running times; color.

Circus Sideshow (Parade de cirque) by Georges Seurat (2017). 1:57 minutes; color; video.

Collection of a Lifetime: Leonard A. Lauder Cubist Collection (2016). 9:36 minutes; color; video.

The Costume Institute Benefit: Red Carpet Arrivals (2017). Eleven videos; various running times; color.

Diane Arbus: In the Beginning (2016). 1:37 minutes; color; video.

Ettore Sottsass: Design Radical (2017). 1:50 minutes; color; video.

Installation of the Statue of Athena Parthenos (ca. 170 B.C.) (2016). 2:57 minutes; color; video.

Irving Penn: Centennial, exhibition preview (2017). 1:49 minutes; color; video.

Irving Penn: Centennial—Curatorial Selection Process (2017). 2:25 minutes; color; video.

Irving Penn Darkroom Technique: Platinum-Palladium Prints (2017). 1:16 minutes; color; video.

Irving Penn on Location in Morocco, 1971 (2017). 3:13 minutes; color; video.

Jerusalem, 1000–1400: Every People Under Heaven (2016). 1:52 minutes; color; video.

Jerusalem, 1000–1400: Every People Under Heaven: Voices of Jerusalem (2016). Ten videos; various running times; color.

Kerry James Marshall: Mastry (2016). 1:46 minutes; color; video.

Legacy of Love: Herbert and Florence Irving (2016). 6:10 minutes; color; video.

Lygia Pape: A Multitude of Forms—Video Excerpts (2017). 57 seconds; color; video.

Marsden Hartley’s Maine (2017). 1:45 minutes; color; video.

Masterworks: Unpacking Fashion—Gallery Views (2016). 1:54 minutes; color; video.

The Met 360° Project (2016). Four videos; various running times; color.

The Met Breuer: Year One (2017). 1:37 minutes; color; video.

The Met Winter Party Honorees: Nita Ambani, Sam Gilliam, Bethann Hardison, Susana Torruella Leval, and Donna Williams (2017). Five videos; various running times; color.

MetCollects (2016–17). Three videos; various running times; color.

MetCollects Sizzle Reel (2016). 1:29 minutes; color; video.

#MetKids: Create (2016–17). Four videos; various running times; color.

#MetKids: Made by Kids (2016–17). Six videos; various running times; color.

#MetKids: Q&A (2016–17). Seven videos; various running times; color.

Musical Performances, series filmed in the Patio from the Castle of Vélez Blanco at MMA, New York (2017). Three videos; various running times; color.

Open Access Press Event, produced in association with Production and Venue Operations (2017). 26:14 minutes; color; video.

Open Access Press Event: Highlights (2017). 1:44 minutes; color; video.

Rei Kawakubo/Comme des Garçons: Art of the In-Between (2017). 2:07 minutes; color; video.

Rei Kawakubo/Comme des Garçons: Art of the In-Between—Gallery Views (2017). 5:23 minutes; color; video.

Sandra Jackson-Dumont Congratulates Winners of the Big Picture Foundation’s Awards Ceremony (2017). 1:52 minutes; color; video.

Sara Berman’s Closet (2017). 2:29 minutes; color; video.

Small Wonders: Gothic Boxwood Miniatures (2016). 1:26 minutes; color; video.

“Speranze Perdute,” Performed by Barry Mitterhoff (2016). 1:37 minutes; color; video.

The Temple of Dendur: Celebrating 50 Years at The Met (2017). 3:10 minutes; color; video.

Thomas P. Campbell Address to the IAA (2017). 1:43 minutes; color; video.

Thomas P. Campbell at The Met (2017). 8:11 minutes; color; video.

Valentin de Boulogne: Beyond Caravaggio (2016). 1:25 minutes; color; video.

“Vicksburg Stomp,” Performed by Barry Mitterhoff and Woody Mann (2016). 3:14 minutes; color; video.

#WeWearCulture: Discover How The Met Preserves the World’s Largest Costume Collection, produced in collaboration with Google Cultural Institute (2017). 5:55 minutes; color; video.

Published by the Education Department

Egyptian Art: Explore the Temple of Dendur (2017). Family guide. www.metmuseum.org/learn/kids-and-families/family-guides.

Staff Publications

Ainsworth, Maryan. “The Evolution of Jan Crabbe’s Triptych.” In *Hans Memling: Portraiture, Piety, and a Reunited Altarpiece*, edited by John Marciari, pp. 73–80. Exh. cat. New York: Morgan Library and

- Museum; Bruges: Flemish Research Centre for the Arts in the Burgundian Netherlands, Musea Brugge; London: Paul Holberton Publishing, 2016.
- . “Revelations Regarding the *Crucifixion and Last Judgment* by Jan van Eyck and Workshop.” In *Van Eyck Studies: Papers Presented at the Eighteenth Symposium for the Study of Underdrawing and Technology in Painting, Brussels, 19–21 September 2012*, edited by Christina Currie, Bart Franssen, Valentine Henderiks, Cyriel Stroo, and Dominique Vanwijnsberghe, pp. 220–31. Paris: Peeters, 2017.
- . Review of *Jan Gossart and the Invention of Netherlandish Antiquity*, by Marisa Anne Bass. *Burlington Magazine* 159, no. 1367 (February 2017), pp. 135–36.
- Allon, Niv. Two blog posts. *iMalqata*. Luxor: A Joint Expedition to Malqata, February 2016. <https://imalqata.wordpress.com>.
- , and Hana Navrátilová. *Ancient Egyptian Scribes: A Cultural Exploration*. Bloomsbury Egyptology. London: Bloomsbury Academic, 2017.
- Alteveer, Ian. “Flatness, Fullness, Wetness: Water and Abstraction in Hockney’s First Decade.” In *David Hockney*, edited by Chris Stephens and Andrew Wilson, pp. 222–29. Exh. cat. Tate Britain, London; Centre Georges Pompidou, Paris; MMA, New York, 2017–18. London: Tate Publishing, 2017.
- . “‘Reality to the Imagination’: Chance Encounters and Timelessness in the Work of Marisa Merz since 1985.” In *Marisa Merz: The Sky Is a Great Space*, edited by Connie Butler, pp. 261–71. Exh. cat. MMA, New York; Hammer Museum, University of California, Los Angeles. Los Angeles: Hammer Museum, University of California; Munich: DelMonico Books / Prestel, 2017.
- Amory, Dita. “Dialogue spatiaux: les intérieurs de Pierre Bonnard.” In *Pierre Bonnard: La couleur radieuse*, edited by Jacqueline Munck, pp. 116–23. Exh. cat. Milan: Skira; Quebec City: Musée National des Beaux-Arts du Québec, 2016.
- Arnold, Dieter. “Some Thoughts on the Building History of the Temple of Mentuhotep Nebhepetre at Deir el-Bahri.” In “The Art and Culture of Ancient Egypt: Studies in Honor of Dorothea Arnold,” edited by Adela Oppenheim and Ogden Golet. Special issue, *Bulletin of the Egyptological Seminar of New York* 19 (2015; pub. 2016), pp. 59–68.
- . “Tod und Beisetzung der Könige des Mittleren Reiches.” *Sokar* 33, no. 2 (2016), pp. 34–59.
- , and Sara Chen. “Die Mastaba eines Achtihotep in Sakkara (Grab Mariette A 1).” *Sokar* 34, no. 1 (2017), pp. 24–35.
- , and Adela Oppenheim. “The Temple of Dendur: Architecture and Ritual.” *The Temple of Dendur: Celebrating 50 Years at The Met*. New York: MMA, April 2017. www.metmuseum.org/about-the-met/curatorial-departments/egyptian-art/temple-of-dendur-50/architecture.
- Arslanoglu, Julie, and Clara Granzotto. “Revealing the Binding Medium of a Roman Egyptian Painted Mummy Shroud.” *Journal of Cultural Heritage* 27 (2017), pp. 170–74.
- , Clara Granzotto, Christian Rolando, and Caroline Tokarski. “Plant Gum Identification in Historic Artworks.” *Scientific Reports* 7, 44538 (May 2017), pp. 1–15.
- , Michael P. Napolitano, Ping Chung Kuo, Jodie V. Johnson, and Richard A. Yost. “Tandem Mass Spectrometry of Laser-Reduced Anthraquinones for Painted Works and Dyed Cultural Artifacts.” *International Journal of Mass Spectrometry* (2017).
- , Federica Pozzi, Federico Carò, and Carol Stringari. “Conquering Space with Matter: A Technical Study of Alberto Burri’s Materials and Techniques.” *Applied Physics A* 122, no. 10 (October 2016), pp. 1–15. DOI: 10.1007/s00339-016-0435-7.
- Aruz, Joan. “Introduction,” and “Bronze to Iron: Art in Transition.” In *Assyria to Iberia: Art and Culture in the Iron Age*, pp. 3–11, 14–29. New York: MMA, 2016.
- , and Michael Seymour, eds. *Assyria to Iberia: Art and Culture in the Iron Age*. MMA Symposia. New York: MMA, 2016.
- Ash, Jared. “‘Artist’s Choice’ with Tauba Auerbach at Watson Library.” *In Circulation*. New York: MMA, November 2, 2016. <http://www.metmuseum.org/blogs/in-circulation/2016/tauba-auerbach-artists-choice>.
- . “The Things Paper Carries: The Combat Paper Project.” *Art in Print* 6, no. 5 (January 2017), pp. 11–15.
- , William Blueher, and Tamara Fultz. “Cataloging and the Crescent City.” *In Circulation*. New York: MMA, March 22, 2017. <http://www.metmuseum.org/blogs/in-circulation/2017/arlis-2017>.
- Baetjer, Katharine. “Jean Pillement: Shipwrecks and the Sublime.” *MMJ* 51 (2016), pp. 97–111.
- Barnet, Peter. Catalogue entry. In *A Feast for the Senses: Art and Experience in Medieval Europe*, edited by Martina Bagnoli, no. 35. Exh. cat. Baltimore: Walters Art Museum, 2016.
- . Catalogue entry. In *Jerusalem, 1000–1400: Every People Under Heaven*, edited by Barbara Drake Boehm and Melanie Holcomb, no. 116. Exh. cat. New York: MMA, 2016.
- . “A Recently Acquired Christ Child at The Metropolitan Museum of Art and Sculptures for Medieval Nuns.” In *A Reservoir of Ideas: Essays in Honour of Paul Williamson*, edited by Glyn Davies and Eleanor Townsend, pp. 204–14. London: Paul Holberton Publishing; V&A Publishing, 2017.
- Bayer, Andrea. “Better Late Than Never: Collecting Baroque Painting at The Metropolitan Museum of Art.” In *Buying Baroque: Italian Seventeenth-Century Paintings Come to America*, edited by Edgar Peters Bowron, pp. 128–39, 152–53. Studies in the History of Art Collecting in America 3. University Park, Pa.: Pennsylvania State University Press, 2017.
- Becker, Jane R. “Adolphe Goupil, Agnès Penot, *The Spy*, and I.” *Now at The Met*. New York: MMA, May 17, 2017. www.metmuseum.org/blogs/now-at-the-met/2017/neuville-dispatch-bearer-goupil.
- Behrendt, Kurt. “The Buddha and the Gandharan Classical Tradition.” *Arts of Asia* 47, no. 2 (March–April 2017), pp. 65–75.
- . “Evidence for the Diffusion of Gandharan Forms after the Late 5th Century.” In *South Asian Archaeology and Art 2012*, edited by Vincent Lefevre, Aurore Didier, and Benjamin Mutin, vol. 2, pp. 407–16. Indicopleustoi 12. Turnhout: Brepols Publishers, 2016.
- Beyazit, Deniz. Catalogue entries. In *Jerusalem, 1000–1400: Every People Under Heaven*, edited by Barbara Drake Boehm and Melanie Holcomb, pp. 97, 109–10, 178, nos. 40, 55, 94. Exh. cat. New York: MMA, 2016.
- . *Le décor architectural artuqide en Pierre de Mardin placé dans son contexte régional: Contribution à l’histoire du décor géométrique et végétal du Proche-Orient de XIIIe–XVIe siècles*. Oxford: Archaeopress, 2016.
- Bincsik, Monika. “Japanese Bamboo Art: The Abbey Collection.” *MMAB* 74, no. 4 (Spring 2017).

- . “Nanban Coffers with Animals among Flowers and Blossoming Trees.” *Arts of Asia* 47, no. 2 (March–April 2017), pp. 105–13.
- . “New Acquisitions: Metropolitan Museum of Art.” *American Ceramic Circle* (Fall 2016), pp. 32–33.
- Biro, Yaëlle, and Giulia Paoletti. “Photographic Portraiture in West Africa: Notes from ‘In and Out of the Studio.’” *MMJ* 51 (2016), pp. 182–99.
- Boehm, Barbara Drake. Catalogue entries. In *Small Wonders: Gothic Boxwood Miniatures*, edited by Lisa Ellis and Alexandra Suda. Exh. cat. Toronto: Art Gallery of Ontario, 2016.
- . “Jacques de Vitry,” and catalogue entries. In *Jerusalem, 1000–1400: Every People Under Heaven*, edited by Barbara Drake Boehm and Melanie Holcomb, pp. 235–36, nos. 18, 25, 50–52, 73, 75, 77, 81, 89, 96, 98, 99, 106, 108, 110, 114, 123–27, 129, 134, 141, 147, 148. Exh. cat. New York: MMA, 2016.
- , and Melanie Holcomb. “Introduction: Art and Medieval Jerusalem,” “Trade and Tourism in Medieval Jerusalem,” “Holy War and the Power of Art,” and “Patronage in Jerusalem.” In *Jerusalem, 1000–1400: Every People Under Heaven*, pp. 3–7, 9–17, 195–202, 225–34. Exh. cat. New York: MMA, 2016.
- , and Melanie Holcomb, eds. *Jerusalem, 1000–1400: Every People Under Heaven*. Exh. cat. New York: MMA, 2016.
- , and Alexandra Suda. “Handpicked: Collecting Boxwood Carvings from the Sixteenth to the Twenty-First Centuries Suda.” In *Small Wonders: Late-Gothic Boxwood Micro-Carvings from the Low Countries*, edited by Frits Scholten, pp. 340–92. Exh. cat. Amsterdam: Rijksmuseum, 2016.
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Exhibitions and Installations

The Met Fifth Avenue

Simple Gifts: Shaker at The Met. July 13, 2016–August 6, 2017.

The Aesthetic Movement in America. July 13, 2016–December 10, 2017.

Drawings and Prints: Selections from The Met Collection. July 19–October 24, 2016.

The Secret Life of Textiles: Animal Fibers. August 15, 2016–February 20, 2017.

Benjamin Franklin: Portraits by Duplessis. August 22–November 28, 2016.

Power and Piety: Islamic Talismans on the Battlefield. August 29, 2016–February 13, 2017.

Faith and Photography: Auguste Salzmann in the Holy Land. September 12, 2016–February 5, 2017.

Jerusalem 1000–1400: Every People Under Heaven. September 26, 2016–January 8, 2017. Made possible by The David Berg Foundation; The al-Sabah Collection, Kuwait; the Sherman Fairchild Foundation; the William S. Lieberman Fund; The Polonsky Foundation; Diane Carol Brandt; The Andrew W. Mellon Foundation; the Ruddock Foundation for the Arts; and Mary and Michael Jaharis. Additional support provided by the National Endowment for the Arts.

Splendors of Korean Art. October 1, 2016–September 17, 2017. Made possible in part by The Met's collaboration with the Ministry of Culture, Sports and Tourism of the Republic of Korea and the National Museum of Korea.

Fragonard: Drawing Triumphant—Works from New York Collections. October 6, 2016–January 8, 2017. Made possible by the Gail and Parker Gilbert Fund and the Diane W. and James E. Burke Fund.

Workshop and Legacy: Stanley William Hayter, Krishna Reddy, Zarina Hashmi. October 6, 2016–March 26, 2017.

Valentin de Boulogne: Beyond Caravaggio. October 7, 2016–January 22, 2017. Made possible by the Hata Stichting Foundation, the Placido Arango Fund, the William Randolph Hearst Foundation, Frank E. Richardson and Kimba M. Wood, Alice Cary Brown and W. L. Lyons Brown, and an Anonymous Foundation. Supported by an Indemnity from the Federal Council on the Arts and the Humanities. Organized by The Metropolitan Museum of Art and the Musée du Louvre.

Max Beckmann in New York. October 19, 2016–February 20, 2017. Made possible by The Isaacson-Draper Foundation. Supported by an Indemnity from the Federal Council on the Arts and the Humanities.

Renaissance Maiolica: Painted Pottery for Shelf and Table. October 20, 2016–July 9, 2017.

Drawings and Prints: Selections from The Met Collection. October 25, 2016–January 30, 2017.

Native American Masterpieces from the Charles and Valerie Diker Collection. October 28, 2016–March 31, 2017. Made possible in part by the Estate of Brooke Astor.

Show and Tell: Stories in Chinese Paintings. October 29, 2016–August 6, 2017. Made possible by the Joseph Hotung Fund.

Velázquez Portraits: Truth in Painting. November 4, 2016–March 14, 2017. Made possible by the Richard and Natalie Jacoff Foundation.

Late Antique Textiles and Modern Design. November 11, 2016–October 1, 2017.

City of Memory: William Chappel's Views of Early Nineteenth-Century New York. November 15, 2016–June 25, 2017.

Selections from the Collection of Jefferson R. Burdick. November 15, 2016–June 25, 2017.

Masterworks: Unpacking Fashion. November 18, 2016–February 5, 2017.

Christmas Tree and Neapolitan Baroque Crèche. November 22, 2016–January 8, 2017. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

European Paintings: Recent Acquisitions, 2015–16. December 12, 2016–March 26, 2017.

The Poetics of Place: Contemporary Photographs from The Met Collection. December 12, 2016–May 28, 2017.

An Artist of Her Time: Y. G. Srimati and the Indian Style. December 15, 2016–June 18, 2017. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Renaissance Portrait Medals from the Robert Lehman Collection. December 19, 2016–May 29, 2017.

Celebrating the Year of the Rooster. January 25–July 4, 2017.

Picturing Math: Selections from the Department of Drawings and Prints. January 31–May 8, 2017.

The Mysterious Landscapes of Hercules Segers. February 13–May 21, 2017. Made possible by the Diane W. and James E. Burke Fund and The Schiff Foundation. Organized by The Metropolitan Museum of Art, New York, and the Rijksmuseum, Amsterdam.

Seurat's Circus Sideshow. February 17–May 29, 2017. Made possible by the Janice H. Levin Fund, the Gail and Parker Gilbert Fund, and an Anonymous Foundation.

Carpets for Kings: Six Masterpieces of Iranian Weaving. March 3–August 27, 2017. Made possible by The Hagop Kevorkian Fund.

The Secret Life of Textiles: Synthetic Materials. March 6–September 4, 2017.

Sara Berman's Closet. March 6–September 5, 2017. Made possible by the Frank and Eva Buck Foundation.

Paradise of Exiles: Early Photography in Italy. March 13–August 13, 2017.

Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220). April 3–July 16, 2017. Made possible by China Merchants Bank. Additional support provided by the Joseph Hotung Fund, the Ing Foundation, the Henry Luce Foundation, Agnes Hsu-Tang and Oscar L. Tang in honor of Zhixun Jason Sun, the E. Rhodes and Leona B. Carpenter Foundation, the Estate of Brooke Astor, the K11 Art Foundation, and the National Endowment for the Arts.

Peder Balke: Painter of Northern Light. April 10–July 10, 2017.

Company School Painting in India (ca. 1770–1850). April 10–October 1, 2017.

Caravaggio's Last Two Paintings. April 11–July 9, 2017. Made possible by the Banca Intesa Sanpaolo through its internal Culture Program. Additional support provided by the Foundation for Italian Art and Culture (FIAC).

The Roof Garden Commission: Adrián Villar Rojas, *The Theater of Disappearance*. April 14–October 29, 2017. Supported by Bloomberg Philanthropies. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Irving Penn: Centennial. April 24–July 30, 2017. Made possible by the Terra Foundation for American Art, the Enterprise Holdings Endowment, and The Peter Jay Sharp Foundation. Organized by The Metropolitan Museum of Art in collaboration with The Irving Penn Foundation.

Rei Kawakubo/Comme des Garçons: Art of the In-Between. May 4–September 4, 2017. Made possible in part by Condé Nast.

Drawings and Prints: Selections from The Met Collection. May 9–August 7, 2017.

American Indian Art from the Fenimore Art Museum: The Thaw Collection. May 9–October 8, 2017. Made possible in part by the Friends of the Department of the Arts of Africa, Oceania, and the Americas. Organized by the Fenimore Art Museum, Cooperstown, New York, in collaboration with The Metropolitan Museum of Art.

Orientalist Paintings from the Collection of Kenneth Jay Lane. June 10–August 8, 2017.

P.S. Art 2017: Celebrating the Creative Spirit of New York City Kids. June 13–October 29, 2017.

Japanese Bamboo Art: The Abbey Collection. June 13, 2017–February 4, 2018. The exhibition is made possible by Diane and Arthur Abbey.

Cosmic Buddhas in the Himalayas. June 24–December 10, 2017. Made possible by the Miriam and Ira D. Wallach Foundation Fund.

Selections from the Collection of Jefferson R. Burdick. June 27–December 12, 2017.

Talking Pictures: Camera-Phone Conversations Between Artists. June 27–December 17, 2017. Made possible by Adobe.

The Met Breuer

diane arbus: in the beginning. July 12–November 27, 2016. Made possible by the Alfred Stieglitz Society. Additional support provided by The Horace W. Goldsmith Foundation and the Art Mentor Foundation Lucerne.

Humor and Fantasy—The Berggruen Paul Klee Collection. September 1, 2016–January 2, 2017.

Kerry James Marshall: Mastry. October 25, 2016–January 29, 2017. Made possible by the Ford Foundation, Kenneth and Rosalind Landis, and the H. Tony and Marti Oppenheimer Foundation. Additional support provided by The Andy Warhol Foundation for the Visual Arts. Organized by The Metropolitan Museum of Art, New York; Museum of Contemporary Art Chicago; and The Museum of Contemporary Art, Los Angeles.

Kerry James Marshall Selects. October 25, 2016–January 29, 2017.

Marisa Merz: The Sky Is a Great Space. January 24–May 7, 2017. Organized by The Metropolitan Museum of Art, New York, and the Hammer Museum, Los Angeles.

Breuer Revisited: New Photographs by Luisa Lambri and Bas Princen. February 1–May 21, 2017. Made possible by The Daniel and Estrellita Brodsky Foundation.

Marsden Hartley's Maine. March 15–June 18, 2017. Made possible by the Barrie A. and Deedee Wigmore Foundation, the Henry Luce Foundation, the William Randolph Hearst Foundation, and the Jane and Robert Carroll Fund. Organized by The Metropolitan Museum of Art and the Colby College Museum of Art.

Lygia Pape: A Multitude of Forms. March 21–July 23, 2017. Made possible by The Daniel and Estrellita Brodsky Foundation and The Garcia Family Foundation. Organized by The Metropolitan Museum of Art in collaboration with Projeto Lygia Pape.

The Body Politic: Video from The Met Collection. June 20–September 3, 2017.

The Met Cloisters

Small Wonders: Gothic Boxwood Miniatures. February 22–May 21, 2017. Made possible by the Michel David-Weill Fund. Organized by The Metropolitan Museum of Art, New York; the Art Gallery of Ontario, Toronto; and the Rijksmuseum, Amsterdam.

Institutions and Organizations Receiving Loans

Long-Term Loans Outstanding

- Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preußischer Kulturbesitz, Germany
- Albany Institute of History and Art, N.Y.
- American Museum in Britain, Bath, England, U.K.
- American Museum of Natural History, New York
- National Susan B. Anthony Museum and House, Rochester, N.Y.
- Antikenmuseum Basel und Sammlung Ludwig, Switzerland
- The Art Gallery at the College of Staten Island, New York
- Art Museum of The University of Memphis, Institute of Egyptian Art and Archaeology, Tenn.
- Ashmolean Museum of Art and Archaeology, University of Oxford, England, U.K.
- Association of the Bar of the City of New York
- Alice Austen House, Staten Island, 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
- Boyden Gallery, St. Mary's College of Maryland, St. Mary's City
- The British Museum, London, England, U.K.
- Brooklyn Museum, New York
- Buffalo Bill Center of the West, Cody, Wyo.
- Byzantine and Christian Museum, Athens, Greece
- Camden-Carroll Library, Morehead State University, Ky.
- Cape Ann Museum, Gloucester, Mass.
- 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
- Sterling and Francine Clark Art Institute, Williamstown, Mass.
- 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
- The Cyprus Museum, Nicosia, Republic of Cyprus
- Denver Art Museum, Colo.
- Detroit Institute of Arts, Mich.
- Dey Mansion, Wayne, N.J.
- Fairfield University, Department of Visual and Performing Arts, Conn.
- Fairfield University Art Museum, 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
- Gracie Mansion Conservancy, 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 Museum, Guilford, Conn.
- Institut für die Kulturen des Alten Orients, Universität Tübingen, Germany
- Institut für Klassische Archäologie, Freie Universität Berlin, Germany
- Institut für Klassische Archäologie, Universität Heidelberg, Germany
- Institute of Classical Architecture & Art, New York
- 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, University of Illinois at Urbana-Champaign
- Leffingwell House Museum, Norwich, Conn.
- The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, N.Y.
- Lowe Art Museum, University of Miami, Coral Gables, Fla.
- McClung Museum of Natural History and Culture, The University of Tennessee, Knoxville
- Marble House, Newport, R.I.
- George Mason University, Department of History and Art History, Fairfax, Va.
- Mead Art Museum, Amherst College, Mass.
- Meadows Museum, Southern Methodist University, Dallas, Tex.
- Gari Melchers Home and Studio at Belmont, University of Mary Washington, Falmouth, Va.
- Memorial Art Gallery of the University of Rochester, N.Y.
- The Mennello Museum of American Art, Orlando, Fla.
- University of Michigan Museum of Art, Ann Arbor
- Ministère des Affaires Culturelles, Paris, France
- MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge
- 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 de l'Hospice Saint-Roch, Issoudun, France
- Musée du Louvre, Paris, France
- Musée National de la Renaissance, Château d'Ecouen, France
- Musées d'Art et d'Histoire de Genève, Switzerland
- Museo Archeologico di Aidone, Italy
- Museo Archeologico Nazionale, Florence, Italy
- Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City
- Museo Nacional del Prado, Madrid, Spain
- Museu Nacional de Arte Antiga, Lisbon, Portugal
- Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
- Museum of Classical Antiquities, Lund University, Sweden
- Nasher Museum of Art at Duke University, Durham, N.C.
- Nasher Sculpture Center, Dallas, Tex.
- Nassau County Museum of Art, Roslyn Harbor, N.Y.
- National Academy Museum and School, New York
- National Museum of Wildlife Art, Jackson Hole, Wyo.
- National Portrait Gallery, Smithsonian Institution, Washington, D.C.
- New York Academy of Art
- New York Society for Ethical Culture
- New York State Capitol, Governor's Office, Albany
- New York State Executive Mansion, Albany
- New York State Office of General Services, Curatorial/Tour Services, Albany
- New York University, Institute of Fine Arts
- Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.

- North Carolina Museum of Art, Raleigh
 Orange County Department of Parks, Recreation, and Conservation, Montgomery, N.Y.
 Palacio Real de Madrid, Spain
 Passaic County, Paterson, N.J.
 Pierce-Hichborn House, Boston, Mass.
 Allard Pierson Museum, Universiteit van Amsterdam, The Netherlands
 Philadelphia Museum of Art, Pa.
 Edgar Allan Poe Museum, Richmond, Va.
 The Preservation Society of Newport County, R.I.
 Princeton University, Department of Art and Archaeology, N.J.
 Princeton University Art Museum, N.J.
 Queens Museum, New York
 Queens Museum at Bulova Corporate Center, New York
 The Paul Revere House, Boston, Mass.
 The Paul Revere Memorial Association, Boston, Mass.
 Rijksmuseum van Oudheden, Leiden, The Netherlands
 Royal Ontario Museum, Toronto, Canada
 Sage Center for the Arts, Hillsdale College, Mich.
 Saint Joseph's University, Philadelphia, Pa.
 Abbaye Saint Michel de Cuxa, Pyrénées-Orientales, France
 Saint Peter's University, Jersey City, N.J.
 San Antonio Museum of Art, Tex.
 Schloss Seehof, Memmelsdorf, Germany
 Jordan Schnitzer Museum of Art, University of Oregon, Eugene
 Society of the Founders of Norwich, Conn.
 Soprintendenza Speciale per i Beni Archeologici di Roma, Italy
 Statens Museum for Kunst, The Royal Cast Collection, Copenhagen, Denmark
 Tate Britain, London, England, U.K.
- Telfair Museums, Savannah, Ga.
 The University of Texas at Austin
 United Nations Secretary-General Residence, New York
 United States Senate Assistant Democratic Leader's Suite, Washington, D.C.
 United States Senate Commission on Art, Washington, D.C.
 The Valentine, Richmond, Va.
 Villa Stati-Mattei, Rome, Italy
 Virginia Museum of Fine Arts, Richmond
 The Walters Art Museum, Baltimore, Md.
 George Washington's Mount Vernon Estate & Gardens, Va.
 West Point Museum, United States Military Academy, N.Y.
 Dorothy Whitfield Historical Society, Inc., Guilford, Conn.
 Yale University Art Gallery, New Haven, Conn.
 Zamek Królewski na Wawelu, Kraków, Poland
- Loans Made during the Year in New York City**
- Acquavella Galleries
 American Folk Art Museum
 Asia Society Museum
 Bard Graduate Center: Decorative Arts, Design History, Material Culture
 Brooklyn Museum
 Cooper Hewitt, Smithsonian Design Museum, Smithsonian Institution
 The Frick Collection
 Institute for the Study of the Ancient World, New York University
 The Morgan Library & Museum
 Museum of the City of New York
 The Museum of Modern Art
 Neue Galerie New York
 New-York Historical Society Museum and Library
- Onassis Cultural Center New York
 Miriam and Ira D. Wallach Art Gallery, Columbia University
- Loans Made during the Year in New York State**
- Corning Museum of Glass
 Samuel Dorsky Museum of Art, State University of New York at New Paltz
 Everson Museum of Art, Syracuse
 Fenimore Art Museum, Cooperstown
 Herbert F. Johnson Museum of Art, Cornell University, Ithaca
 The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie
 Munson Williams Proctor Arts Institute, Utica
 Parrish Art Museum, Water Mill
 Pollock-Krasner House and Study Center, Stony Brook University, East Hampton
- Loans Made during the Year Nationally**
- Addison Gallery of American Art, Phillips Academy, Andover, Mass.
 Art Institute of Chicago, Ill.
 Asian Art Museum of San Francisco, Calif.
 Baltimore Museum of Art, Md.
 Berkeley Art Museum and Pacific Film Archive, University of California at Berkeley
 Bernice Pauahi Bishop Museum, Honolulu, Hawaii
 Bowdoin College Museum of Art, Brunswick, Maine
 Brandywine River Museum of Art, Chadds Ford, Pa.
 Bruce Museum, Greenwich, Conn.
 Chazen Museum of Art, University of Wisconsin-Madison
 Cincinnati Art Museum, Ohio
 Sterling and Francine Clark Art Institute, Williamstown, Mass.
- The Cleveland Museum of Art, Ohio
 Colby College Museum of Art, Waterville, Maine
 Columbus Museum of Art, Ohio
 Cornell Fine Arts Museum, Winter Park, Fla.
 Crocker Art Museum, Sacramento, Calif.
 Crow Collection of Asian Art, Dallas, Tex.
 Davis Museum at Wellesley College, Mass.
 de Young Museum, Fine Arts Museums of San Francisco, Calif.
 Denver Art Museum, Colo.
 Detroit Institute of Arts, Mich.
 Fairfield University Art Museum, Conn.
 The J. Paul Getty Museum, Los Angeles, Calif.
 Hammer Museum, University of California, Los Angeles
 Harvard Art Museums, Cambridge, Mass.
 Huntsville Museum of Art, Ala.
 Kimbell Art Museum, Fort Worth, Tex.
 Legion of Honor Museum, Fine Arts Museums of San Francisco, Calif.
 Los Angeles County Museum of Art, Calif.
 Meadows Museum, Southern Methodist University, Dallas, Tex.
 The Menil Collection, Houston, Tex.
 James A. Michener Art Museum, Doylestown, Pa.
 Modern Art Museum of Fort Worth, Tex.
 Montclair Art Museum, N.J.
 Muscarelle Museum of Art, The College of William and Mary, Williamsburg, Va.
 Museum of Contemporary Art, Los Angeles, Calif.
 Museum of Contemporary Art Jacksonville, University of North Florida
 Museum of Fine Arts, Boston, Mass.
 Museum of Fine Arts, Houston, Tex.
 National Gallery of Art, Washington, D.C.
 National Museum of Women in the Arts, Washington, D.C.
 North Carolina Museum of Art, Raleigh
- Pennsylvania Academy of the Fine Arts, Philadelphia
 Philadelphia Museum of Art, Pa.
 Phoenix Art Museum, Ariz.
 Portland Art Museum, Ore.
 Portland Museum of Art, Maine
 Princeton University Art Museum, N.J.
 John and Mable Ringling Museum of Art, Sarasota, Fla.
 Saint Louis Art Museum, Mo.
 San Antonio Museum of Art, Tex.
 San Francisco Museum of Modern Art, Calif.
 Shelburne Museum, Vt.
 Smithsonian American Art Museum, Washington, D.C.
 Taubman Museum of Art, Roanoke, 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, New Haven, Conn.
 Yale University Art Gallery, New Haven, Conn.
 Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick
- Foreign Loans Made during the Year**
- Australia*
 National Gallery of Victoria, Melbourne
- Austria*
 Grafische Sammlung der Albertina, Vienna
 Kunstforum Wien
- Belgium*
 Museum Leuven
- Canada*
 Art Gallery of Ontario, Toronto
 Aga Khan Museum, Toronto
 Vancouver Art Gallery
- Denmark*
 Ny Carlsberg Glyptotek, Copenhagen

Ordrupgaard,
Chartlottenlund
Statens Museum for Kunst,
Copenhagen

England

The British Museum,
London
Dulwich Picture Gallery,
London
Kensington Palace, London
Leighton House Museum,
London
National Portrait Gallery,
London
Royal Academy of Arts,
London
Tate Britain, London
Tate Liverpool
Tate Modern, London
Victoria and Albert
Museum, London

France

Château de Fontainebleau
Collection Frits Lugt,
Fondation Custodia,
Paris
Galeries Nationales du
Grand Palais, Paris
Fondation Vincent van
Gogh Arles
Hôtel de Caumont Centre
d'Art, Aix en Provence

Musée d'Art Moderne de la
Ville de Paris
Musée des Arts Décoratifs,
Paris
Musée des Beaux Arts de
Lyon
Musée des Impressionnismes
Giverny
Musée Jacquemart André,
Paris
Musée du Louvre, Paris
Musée de l'Orangerie, Paris
Musée d'Orsay, Paris
Musée du Quai Branly,
Paris
Musée National d'Art
Moderne, Centre
National d'Art et de
Culture Georges
Pompidou, Paris
Musée National des
Châteaux de Versailles et
de Trianon

Germany

Albrechtsburg Meissen
Gemäldegalerie, Staatliche
Museen zu Berlin-
Stiftung Preussischer
Kulturbesitz
Germanisches
Nationalmuseum,
Nuremberg
Haus der Kunst, München

Kunsthalle der Hypo
Kulturstiftung, Munich
Kunstsammlung Nordrhein
Westfalen, Düsseldorf
Liebieghaus
Skulpturensammlung,
Frankfurt
Martin Gropius Bau,
Berlin
Museum Kunstpalast,
Düsseldorf
Neues Museum Weimar
Schirn Kunsthalle
Frankfurt
Suermondt Ludwig
Museum, Aachen

Ireland

National Gallery of
Ireland, Dublin

Italy

Ca' Pesaro Galleria
Internazionale d'Arte
Moderna, Venice
Peggy Guggenheim
Collection, Venice
Intesa Sanpaolo, Venice
Museo di Arte Moderna e
Contemporanea di
Trento e Rovereto
Museo di Roma

Japan

Aichi Prefectural Museum
of Art, Nagoya
Miyagi Museum of Art,
Sendai
Nara National Museum
National Museum of Art,
Osaka
National Museum of
Modern Art, Kyoto
National Museum of
Western Art, Tokyo
Suntory Museum of Art,
Tokyo
Tokyo Metropolitan Art
Museum
University Art Museum,
Tokyo University of the
Arts

Luxembourg

Musée National d'Histoire
et d'Art Luxembourg

Mexico

Fomento Cultural
Banamex, Mexico City

The Netherlands

Gemeentemuseum Den
Haag
Joods Historisch Museum,
Amsterdam

Museum Boijmans Van
Beuningen, Rotterdam
Rijksmuseum, Amsterdam
Van Gogh Museum,
Amsterdam

Spain

Biblioteca Nacional de
España, Madrid
Fundación Juan March,
Madrid
Guggenheim Museum
Bilbao
Museo de Bellas Artes de
Bilbao
Museo Nacional Centro de
Arte Reina Sofía, Madrid
Museo Nacional del Prado,
Madrid
Museo Picasso Málaga
Museo Thyssen-
Bornemisza, Madrid
Museu Picasso, Barcelona

Sweden

Nationalmuseum,
Stockholm

Switzerland

Fondation Beyeler, Basel
Fondation Pierre
Gianadda, Martigny
Kunstmuseum Basel
Landesmuseum Zürich

Report of the Chief Financial Officer

Fiscal year 2017 marked a period of strong financial performance for The Met: the Museum's operating deficit was contained to \$10.1 million and its net assets increased by almost \$400 million to reach \$3.4 billion at the end of the fiscal year. Operating results saw significant improvement due to our financial transformation plan, while the net asset improvement was driven primarily by 14.1% endowment returns and a record fundraising year.

Financial Transformation Plan

As part of our 2017 to 2020 management plan, The Met developed a comprehensive long-term financial plan in fiscal year 2017. The multielement plan captures assumptions ranging from long-term endowment spending rates, infrastructure provision needs, debt repayment plans, and fundraising needs. The financial model aligns with the institution's principles of *Balance* and *Sustainability* by supporting improved prioritization of strategic and operational initiatives and decision-making around financial resource allocation. The financial transformation plan also includes a wide range of revenue-enhancement and cost-reduction initiatives that will lead the institution toward long-term financial sustainability by fiscal year 2020.

Revenue initiatives, including those in visitorship, membership, retail, restaurants, and special events, build on The Met's diverse revenue base and focus on closing the gap between revenue and expense

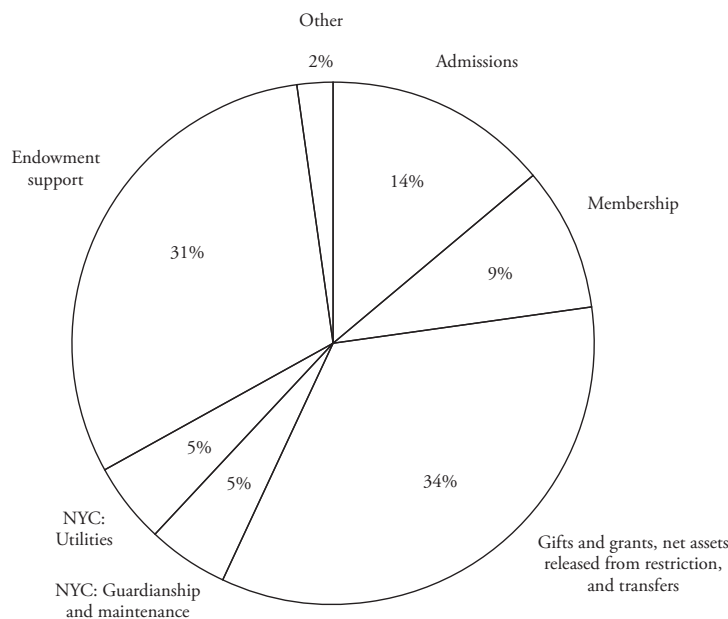
growth rates. Most of these initiatives include multiyear plans that the Museum expects to see strong revenue growth from over the next few years.

Cost-reduction initiatives focus on building more effective and efficient administrative operations. Key elements of this multiproject plan include optimizing existing technologies, simplifying and streamlining key operational processes, and building a value-driven procurement function. In fiscal year 2017 we also completed a voluntary retirement program and involuntary staff reductions to effect immediate improvement in The Met's operating budget. These programs affected 106 employees and resulted in approximately \$10.8 million of restructuring costs, which are included in the Museum's operating measure. In conjunction with these restructuring activities, we also discontinued the Museum's pay for unused sick leave benefit for any non-union employees who do not already meet the age and service restrictions of the plan.

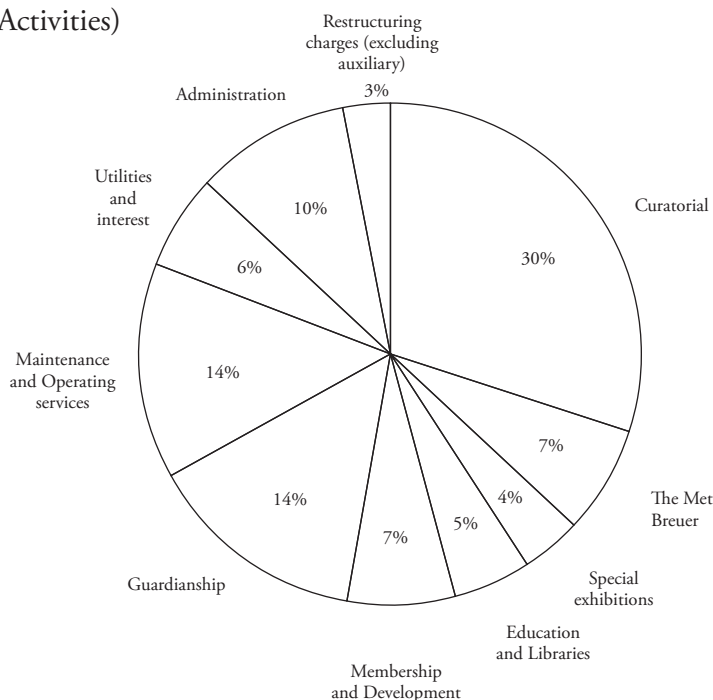
Operating Results

The Museum ended the fiscal year with an operating deficit of \$10.1 million, reflecting a marginal increase over last year's deficit of \$8.3 million but a substantial improvement over budget. The operating deficit for fiscal year 2017 does not include \$12.2 million of interest expense, which is reflected as a non-operating charge in the Museum's Statement of Activities.

2017 Operating Revenue, Support, and Transfers (Excluding Auxiliary Activities) \$297.8 Million



2017 Operating Expenses
(Excluding Auxiliary Activities)
\$305.0 Million



In fiscal year 2017, unrestricted operating revenue, support, and transfers (excluding auxiliary activities) totaled \$297.8 million, a \$10.3 million (3 percent) decrease over 2016. The majority of this reduction is due to total net assets released from donor restrictions to fund operating expenses, including the transfer of funds from non-operating to operating, which declined by \$14.5 million in fiscal year 2017. This decrease aligns with the Museum’s overall reduction in operating expenses.

Earned revenue, excluding unrestricted giving, grants, and one-time auxiliary charges, totaled \$75.9 million in fiscal year 2017, an improvement of \$3.8 million (5 percent) over the prior year. The Met continued to enjoy record attendance levels during this fiscal year, aided by a full year of operations at The Met Breuer, which helped improve admissions revenue by \$3.3 million (8 percent) to \$42.8 million. The Museum’s retail operations broke even in fiscal year 2017 (excluding one-time charges), leading to an overall improvement of \$2.2 million when compared to fiscal year 2016. Other revenue streams remained level or slightly down with strong plans in place to achieve longer-term growth.

During fiscal year 2017, contributions and grants used to fund Museum operations, including a portion of net assets released from restrictions, totaled \$101.5 million. Government funding remained a critical source of support for the Museum’s operating and capital needs, with \$27.7 million received in fiscal year 2017 to support operating and energy costs.

Support from the Museum’s general operating endowment increased by \$0.6 million since fiscal year 2016 to reach \$91.9 million in fiscal year 2017. The Museum continues to use the hybrid spending policy to calculate its annual spending rate. Of the Museum’s total endowment value of \$2.9 billion at June 30, 2017, \$1.6 billion generates unrestricted support for operations.

Unrestricted operating expenses (excluding auxiliary activities) totaled \$305.0 million reflecting an \$8.6 million decrease over fiscal year 2016. This budget includes \$10.8 of restructuring charges associated with the voluntary retirement program and involuntary staff reductions completed in the fall of fiscal year 2017. The Met Breuer was fully operational throughout the fiscal year, resulting in an increase in its operating expenses to \$20.3 million from \$12.7 million the prior year. Special exhibitions expenses declined by \$9.3 million in fiscal year 2017 to \$12.7 million, due to improved cost control over large-scale exhibitions and refinement in the accrual of exhibition closing costs.

Fundraising

Fiscal year 2017 also saw impressive fundraising achievements for the Museum. The Met’s Trustees, executive leadership, curators, and Development and Membership staff together secured approximately \$232.2 million of philanthropic gifts, Membership dues, and government support, a significant improvement over the prior year. This figure reflects new support and includes outright, pledged, planned, and estate gifts.

Capital Expenditures

Capital construction and building-related expenditures amounted to almost \$37 million in fiscal year 2017, reflecting investment in a wide range of capital and infrastructure related projects. Work on The Met’s skylight project and renovation of our 91st Street Warehouse accounted for \$11.1 million of this investment while an additional \$3.0 million investment was made in The Met Breuer building. Renovations of the Musical Instruments Galleries and British Galleries totaled \$2.0 million and \$1.3 million, respectively, for the fiscal year. As part of the Museum’s continued work on a

number of energy-efficiency projects funded in part by the City of New York, the Museum received \$6.0 million for lighting upgrades, energy-efficiency studies, and air-handler replacements in fiscal year 2017.

Statement of Financial Position

The Met's net assets grew by \$399 million in fiscal year 2017, from \$3.0 billion to \$3.4 billion. Investment returns of 14.1% drove a substantial part of this improvement, coupled with \$106.5 million of endowment gifts. Also, the Museum's pension, post-retirement, and swap liabilities decreased due to an increase in year-end discount rates. Cash at June 30, 2017 increased to \$53.7 million due to the timing of significant year-end cash gifts. The Museum's long-term investment portfolio remained the most significant component of total assets at June 30, 2017, representing \$3.4 billion of the \$4.2 billion in total assets.

Looking Forward

The Museum continues to approach its financial transformation work from a position of strength: the institution benefits from a \$2.9 billion endowment, diverse revenue stream, comprehensive long-term financial plan, remarkable Board, highly competent and dedicated staff, passionate volunteers, and an exceptionally generous donor base. Fiscal year 2018 marks the next phase of the Museum's financial transformation work, which will focus on driving revenue growth further, cost reductions, and achieving more effective and efficient operations. As The Met follows its path to a balanced budget by fiscal year 2020, the Museum's management plan and four institutional principles—*Excellence, Balance, Community, and Sustainability*—will remain the foundation of all revenue and cost reduction initiatives in fiscal year 2018.

Statement of Operations (unaudited)

for the year ending June 30, 2017 with comparative totals for 2016 (in thousands)

	2017	2016
REVENUE, SUPPORT, AND TRANSFERS:		
Admissions	\$ 42,757	\$ 39,463
Membership	27,461	28,965
Gifts and grants, net assets released from restrictions, and transfers	101,533	116,163
Appropriations from the City of New York:		
Funds for guardianship and maintenance	14,131	10,729
Value of utilities provided by the City of New York	13,536	16,740
Endowment support	91,887	91,317
Revenue from auxiliary activities:		
Retail	56,084	51,866
Restaurant, parking garage, auditorium, and other	31,463	28,230
Other income	6,470	6,305
Total revenue, support, and transfers	<u>385,322</u>	<u>389,778</u>
EXPENSES:		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications	82,542	88,193
Operations of The Met Cloisters	8,558	8,728
Operations of The Met Breuer	20,296	12,741
Special exhibitions	12,681	22,028
Education, community programs, and Libraries	14,778	16,114
Development	12,799	13,041
Membership services	8,914	7,889
Operations:		
Guardianship	42,004	43,231
Maintenance	30,290	30,809
Operating services	13,233	13,904
Utilities provided by the City of New York	12,543	15,640
Communications	5,490	7,249
Financial, legal, and other administrative functions	30,109	35,669
Restructuring charges (excluding auxiliary)	10,804	
Cost of sales and expenses of auxiliary activities:		
Retail	57,985	53,964
Restaurant, parking garage, auditorium, and other	32,394	28,838
Total expenses	<u>395,420</u>	<u>398,038</u>
(Deficit) from operations	<u>\$ (10,098)</u>	<u>\$ (8,260)</u>

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REPORT OF INDEPENDENT AUDITORS

To the 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 statements of financial position as of June 30, 2017 and 2016, and the related statements of activities for the year ended June 30, 2017 and of cash flows for the years ended June 30, 2017 and 2016.

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.

Auditors' Responsibility

Our responsibility is to express an opinion on the financial statements based on our audits. We conducted our audits 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 as of June 30, 2017 and 2016 and the changes in its net assets for the year ended June 30, 2017 and its cash flows for the years ended June 30, 2017 and 2016 in accordance with accounting principles generally accepted in the United States of America.

Other Matter

We previously audited the statement of financial position as of June 30, 2016, and the related statements of activities and of cash flows for the year then ended (not presented herein), and in our report dated November 10, 2016, we expressed an unmodified opinion on those financial statements. In our opinion, the information set forth in the accompanying summarized financial information as of June 30, 2016 and for the year then ended is consistent, in all material respects, with the audited financial statements from which it has been derived.

A handwritten signature in black ink that reads "PricewaterhouseCoopers LLP". The signature is written in a cursive, flowing style.

New York, New York
November 14, 2017

The Metropolitan Museum of Art
 Statements of Financial Position

June 30, 2017 and 2016 (in thousands)

	<u>2017</u>	<u>2016</u>
ASSETS:		
Cash (Note A)	\$ 53,777	\$ 7,238
Receivable for investments sold	2,896	1,735
Retail inventories, net (Note A)	7,114	9,711
Accounts receivable and other assets (Note B)	17,745	21,781
Contributions receivable (Note C)	202,603	144,519
Split interest arrangements (Notes G and H)	72,316	70,131
Investments (Notes A and G)	3,433,485	3,159,530
Fixed assets, net (Notes A and E)	<u>393,462</u>	<u>414,077</u>
TOTAL ASSETS	<u><u>\$4,183,398</u></u>	<u><u>\$3,828,722</u></u>
LIABILITIES:		
Payable for investments purchased	\$ 2,303	\$ 475
Accounts payable and accrued expenses	35,757	46,257
Accrued salaries and benefits	27,886	26,115
Deferred income (Note A)	5,329	5,373
Notes payable (Note J)	21,675	22,522
Annuity and other split interest obligations (Notes G and H)	18,588	18,260
Asset retirement obligations (Note N)	9,715	10,221
Pension and other accrued retirement obligations (Note I)	207,759	229,560
Loans payable and other long-term liabilities (Notes G and K)	<u>420,089</u>	<u>434,116</u>
TOTAL LIABILITIES	<u>749,101</u>	<u>792,899</u>
NET ASSETS:		
Unrestricted (Notes A and O)	839,341	687,449
Temporarily restricted (Notes A and O)	1,535,971	1,388,377
Permanently restricted (Notes A and O)	<u>1,058,985</u>	<u>959,997</u>
TOTAL NET ASSETS	<u>3,434,297</u>	<u>3,035,823</u>
TOTAL LIABILITIES AND NET ASSETS	<u><u>\$4,183,398</u></u>	<u><u>\$3,828,722</u></u>

The accompanying notes are an integral part of the financial statements.

The Metropolitan Museum of Art

Statement of Activities *for the year ended June 30, 2017, with summarized financial information for the year ended June 30, 2016 (in thousands)*

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 2017</i>	<i>Total 2016</i>
OPERATING					
REVENUE AND SUPPORT:					
Admissions and Membership	\$ 70,218	\$	\$	\$ 70,218	\$ 68,428
Gifts and grants	27,536	57,098		84,634	82,815
Operating appropriations from the City of New York (Note A)	27,667			27,667	27,469
Endowment support for current activities (Note G)	91,887	21,487		113,374	114,428
Retail and other auxiliary activities (Note P)	87,547			87,547	80,096
Other income	6,470			6,470	6,305
Net assets released from donor restrictions to fund operating expenses	54,482	(54,482)			
TOTAL REVENUE AND SUPPORT	365,807	24,103		389,910	379,541
EXPENSES:					
Curatorial	124,077			124,077	131,690
Education and Libraries	14,778			14,778	16,114
Development and Membership	21,713			21,713	20,930
Operations	98,070			98,070	103,584
General administration	46,403			46,403	42,918
Retail and other auxiliary activities (Note P)	90,379			90,379	82,802
TOTAL EXPENSES	395,420			395,420	398,038
Transfer of non-operating funds	19,515	(1,402)		18,113	34,008
CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES	(10,098)	22,701		12,603	15,511
NON-OPERATING					
Museum-designated and donor-restricted gifts	7,535	31,637		39,172	79,378
Endowment gifts (includes quasi-endowment)	4,240	4,572	97,689	106,501	20,418
Endowment support for current activities (Note G)	9,828	23,752		33,580	31,260
Investment return in excess of current support (Note G)	89,478	152,567	(354)	241,691	(171,687)
Change in value of split interest agreements (Note H)	(209)	296	1,671	1,758	(164)
Depreciation and non-capitalized expenditures (Note E)	(50,700)			(50,700)	(54,623)
Interest expense on bonds and the effect of interest rate swaps (Notes A and K)	(12,155)			(12,155)	(12,154)
Realized and change in unrealized gains on 2015 bond proceeds	13,235			13,235	(4,085)
Transfer of designated non-operating funds to operating and other	10,468	(28,263)	(18)	(17,813)	(34,103)
Net assets released from donor restrictions	50,975	(50,975)			
Change in net assets before collection items not capitalized and other adjustments	112,597	156,287	98,988	367,872	(130,249)
Purchases of art (Note D)	(25,507)			(25,507)	(54,575)
Proceeds from sales of art		13,407		13,407	4,879
Net assets released from donor restrictions to fund acquisitions of art	22,100	(22,100)			
Pension-related changes other than NPPC (Note I)	28,626			28,626	(51,090)
Change in fair value of interest rate exchange agreements (Notes G and K)	14,076			14,076	(16,492)
CHANGE IN NET ASSETS	\$ 151,892	\$ 147,594	\$ 98,988	\$ 398,474	\$ (247,527)
NET ASSETS AT THE BEGINNING OF THE YEAR	\$ 687,449	\$ 1,388,377	\$ 959,997	\$ 3,035,823	\$ 3,283,350
NET ASSETS AT THE END OF THE YEAR	\$ 839,341	\$ 1,535,971	\$ 1,058,985	\$ 3,434,297	\$ 3,035,823

The accompanying notes are an integral part of the financial statements.

The Metropolitan Museum of Art
Statements of Cash Flows

for the years ended June 30, 2017 and 2016 (in thousands)

	2017	2016
CASH FLOWS FROM OPERATING ACTIVITIES		
Change in net assets	\$ 398,474	\$ (247,527)
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	54,609	55,059
Loss on disposal of fixed assets	174	3,377
Receipt of contributed securities and other assets	(18,335)	(38,746)
Proceeds from the sale of contributed securities	12,108	33,387
Contributions for capital expenditures	(28,468)	(25,641)
Contributions for long-term investment	(34,587)	(23,798)
Allowance and discount on contributions receivable	15,402	(1,420)
Net realized and unrealized (gains)/loss	(380,861)	48,741
Acquisitions and sales of art, net	12,100	49,697
Interest rate exchange agreements	(14,076)	16,492
Asset retirement obligations	(506)	320
Pension and other accrued retirement obligations	(28,626)	51,090
Changes in assets and liabilities:		
Retail inventories, net	2,597	1,080
Accounts receivable and other assets	3,966	959
Contributions receivable	(73,486)	(12,733)
Split interest arrangements	(2,185)	5,476
Accounts payable and accrued expenses	(5,080)	3,075
Accrued salaries and benefits	1,771	1,200
Deferred income	(44)	(632)
Annuity and other split interest obligations	328	(1,097)
Pension and other accrued retirement obligations	6,825	9,313
Net cash used in operating activities	(77,900)	(72,328)
CASH FLOWS FROM INVESTING ACTIVITIES		
Investment in fixed assets	(36,941)	(40,998)
Proceeds from sales of investments	742,681	822,553
Purchases of investments	(635,529)	(691,707)
Acquisitions of art	(28,035)	(62,515)
Proceeds from sales of art	13,407	4,878
Net cash provided by investing activities	55,583	32,211
CASH FLOWS FROM FINANCING ACTIVITIES		
Proceeds from the sale of contributed securities	6,648	434
Contributions for capital expenditures	28,468	25,641
Contributions for long-term investment	34,587	23,798
Payment of notes payable	(50,727)	(140,526)
Proceeds from notes payable	49,880	138,523
Payment of loans payable		(3,265)
Net cash provided by financing activities	68,856	44,605
Net increase in cash	46,539	4,488
Cash, beginning of the year	7,238	2,750
CASH, END OF THE YEAR	\$ 53,777	\$ 7,238
Supplemental information:		
Cash paid in the year for interest	\$ 12,452	\$ 12,086
Non-cash investing activity:		
(Decrease)/increase in fixed asset additions included in accounts payable and accrued expenses	(2,892)	1,685
Decrease in acquisition of art included in accounts payable and accrued expenses	(2,528)	(7,940)
Receipt of contributed real estate property		20,991

The accompanying notes are an integral part of the financial statements.

A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Nature of Business - The Metropolitan Museum of Art (the "Museum") is a not-for-profit cultural institution founded in 1870 and is dedicated to the collection, preservation, study, and exhibition of art. The Museum serves a local and international audience from its New York City location. 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.

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 (Note O).

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" and "Net assets released from donor restrictions to fund operating expenses" 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 (Note O).

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 O. 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 expense related to taxable borrowings and certain miscellaneous charges and revenue unrelated to operating activities.

Collections - In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Statement of Financial Position, 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 and Cash Equivalents - This represents operating cash balances. 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 included in the short-term investments category within investments (Note G) are recorded at cost plus accrued interest which approximates fair value. Additional information on cash receipts and payments is presented in the Statement of Cash Flows.

Retail Inventories, net - Retail 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 years 2017 and 2016 the amount of inventory written down due to obsolescence was \$0.4 million and \$0.02 million, respectively.

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 asset funds 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 assets, hold investments in non-marketable securities for which there are no readily obtainable 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 Investments 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 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., interest rate swap agreements) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidance. The change in fair value during the reporting period together with the net effect of the interest rate swap is recognized below the operating measure.

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 Statement of Financial Position 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 Met 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, totaling \$13.5 million and \$16.7 million in fiscal years 2017 and 2016, respectively. The City also provides funds for guardianship and maintenance, including reimbursement for salaries, social security, and pension contributions.

The Museum has volunteers who provide 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.

Bond Issuance Costs - Bond issuance costs, which represent costs to obtain financing for infrastructure projects for the Museum, are currently included in accounts receivable and other assets on the Statement of Financial Position; amortization of these costs extends over the life of the applicable loan.

Functional Allocation of Expenses - The costs of providing Museum programs and supporting services are shown in Note L. Programs include curatorial activities, conservation, 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, the 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 retail activities, mostly attributable to the production and distribution of catalogues, amounted to \$4.3 million and \$3.0 million in fiscal years 2017 and 2016, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and live arts totaled \$3.5 million and \$3.7 million in fiscal years 2017 and 2016, respectively. All advertising is expensed as incurred.

Interest Expense - Interest on tax-exempt debt is capitalized and depreciated when related to in-progress construction projects and un-capitalized interest expense, including commitment fees, is charged to operating expenses. Interest expense related to interest rate swap agreements and the Series 2015 Bond interest is charged to non-operating activities, as the proceeds are used solely to fund infrastructure projects.

Income Tax Status - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

Use of Estimates - The preparation of financial statements in conformity with generally accepted accounting principles accepted within the United States ("US GAAP") 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.

Summarized Comparative Information - The financial statements include certain prior year summarized comparative information in total but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States. Accordingly, such information should be read in conjunction with the Museum's financial statements for the year ended June 30, 2016, from which the summarized information was derived.

Reclassifications - Certain amounts in the 2016 statements have been reclassified to conform to the current year presentation.

New Accounting Pronouncements - In May 2014, the Financial Accounting Standards Board ("FASB") issued Accounting Standards Update ("ASU") No. 2014-09, Revenue from Contracts with Customers (Topic 606) and Other Assets and Deferred Costs - Contracts with Customers (Subtopic 340-40). This standard implements a single framework for recognition of all revenue earned from customers. This framework ensures that entities appropriately reflect the consideration to which they expect to be entitled in exchange for goods and services by allocating transaction price to identified performance obligations and recognizing revenue as performance obligations are satisfied. Qualitative and quantitative disclosures are required to enable users of financial statements to understand the nature, amount, timing, and uncertainty of revenue and cash flows arising from contracts with customers. For the Museum, this standard is effective for fiscal year 2019. The Museum is evaluating the impact of this standard on the financial statements.

In April 2015, the FASB issued ASU No. 2015-03 (Subtopic 835-30) Imputation of Interest - Simplifying the Presentation of Debt Issuance Costs. This standard requires all costs incurred to issue debt to be presented in the balance sheet as a direct deduction from the carrying value of the associated debt liability. The standard is effective for fiscal years beginning after December 15, 2015 (fiscal year 2017 for the Museum). The Museum believes the impact of this standard is not significant to the financial statements.

In January 2016, the FASB issued ASU 2016-01, Financial Instruments - Overall (Subtopic 825-10): Recognition and Measurement of Financial Assets and Financial Liabilities. Per this guidance, entities that are not public business entities are not required to apply the fair value of financial instruments disclosure guidance in the General Subsection of Section 825-10-50. The Museum elected to early adopt this guidance in fiscal year 2016.

In February 2016, the FASB issued ASU No. 2016-02, Leases (Topic 842). Under this guidance, lessees will need to recognize the following for all leases (with the exception of leases with a term of twelve months or less) at the commencement date: (a) a lease liability, which is a lessee’s obligation to make lease payments arising from a lease, measured on a discounted basis; and (b) a right-of-use asset, which is an asset that represents the lessee’s right to use, or control the use of, a specified asset for the lease term. Under the new guidance, lessor accounting is largely unchanged. The guidance requires a modified retrospective transition approach for leases existing at, or entered into after, the beginning of the earliest comparative period presented in the financial statements. The modified retrospective approach would not require any transition accounting for leases that expire before the earliest comparative period presented. A full retrospective transition approach is not permitted. This new standard is effective for fiscal years beginning after December 15, 2018 (fiscal year 2020 for the Museum), with early application permitted. The Museum is evaluating the impact of this standard on the financial statements.

In August 2016, the FASB issued ASU 2016-14, Presentation of Financial Statements of Not-for-Profit Entities, which makes targeted changes to the not-for-profit financial reporting model. Under the new ASU, the existing three-category classification of net assets (i.e. unrestricted, temporarily restricted, and permanently restricted) will be replaced with a model that combines temporarily restricted and permanently restricted into a single category called “net assets with donor restrictions.” Differences in the nature of donor restrictions will be disclosed in the notes, with an emphasis on how and when the resources can be used. The guidance for classifying deficiencies in endowment funds (“underwater endowments”) and on accounting for the lapsing of restrictions on gifts to acquire property, plant, and equipment have also been clarified. New disclosures will highlight restrictions on the use of resources that make otherwise liquid assets unavailable for meeting near-term financial requirements. Entities will be required to disclose (on the face of the statement or in notes) the extent to which the balance sheet comprises financial assets, the extent to which those assets can be converted to cash within one year, and any limitations that would preclude their current use. This ASU is effective for fiscal years beginning after December 15, 2017 (fiscal year 2019 for the Museum), with early application permitted. This ASU should be applied on a retrospective basis in the year that the ASU is first applied. The Museum is evaluating the impact of this standard on the financial statements.

In January 2017, the FASB issued ASU 2017-02, Clarifying When a Not-for-Profit Entity That Is a General Partner or a Limited Partner Should Consolidate a For-Profit Limited Partnership or Similar Entity, to amend the consolidation guidance in Subtopic 958-810, Not-for-Profit Entities - Consolidation, to clarify when a not-for-profit entity that is a general partner or a limited partner should consolidate a for-profit limited partnership or similar legal entity. The amendments in this update are effective for fiscal years beginning after December 15, 2016 (fiscal year 2018 for the Museum), with early adoption permitted. The Museum is evaluating the impact of this standard on the financial statements.

In March 2017, the FASB issued ASU 2017-07, Improving the Presentation of Net Periodic Pension Cost and Net Periodic Postretirement Benefit Cost, which requires that an employer report the service cost component in the same line item or items as other compensation costs arising from services rendered by the pertinent employees during the period. The other components of net benefit cost are required to be presented in the income statement separately from the service cost component and outside a subtotal of income from operations, if one is presented. The amendments in this update also allow only the service cost component to be eligible for capitalization when applicable. The amendments in this update are effective for fiscal years beginning after December 15, 2018 (fiscal year 2020 for the Museum), with early adoption permitted. The Museum is evaluating the impact of this standard on the financial statements.

B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<i>June 30, 2017</i>	<i>June 30, 2016</i>
Accounts receivable, net of allowance of \$1,019 and \$1,057 for FY17 and FY16, respectively	\$ 3,989	\$ 3,785
Prepaid expenses and other	9,912	10,830
Taxes receivable	2,733	6,403
Dividends and interest receivable	1,111	763
Total	<u>\$ 17,745</u>	<u>\$ 21,781</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 rate ranged from 1.85% to 5.25% for contributions receivable at June 30, 2017. As of June 30, 2017 and 2016, approximately 51% and 22%, respectively, of gross contributions receivable is due from five donors and two donors, respectively. Contributions are expected to be realized as follows (in thousands):

	<i>June 30, 2017</i>	<i>June 30, 2016</i>
Less than one year	\$ 120,789	\$ 69,031
Between one and five years	57,742	81,714
Over five years	51,150	5,450
Total	<u>229,681</u>	<u>156,195</u>
Less:		
Adjustments and allowance for uncollectibility	(4,289)	(3,754)
Discount for present value	<u>(22,789)</u>	<u>(7,922)</u>
Net	<u>\$ 202,603</u>	<u>\$ 144,519</u>

D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<u>2017</u>	<u>2016</u>
Gifts of cash and securities	\$ 14,291	\$ 27,337
Gains and income from long-term investment:		
For designated curatorial departments	5,465	14,942
Undesignated as to curatorial department	4,207	8,273
Proceeds from fine arts insurance and the sale of art	1,544	4,023
Total	<u>\$ 25,507</u>	<u>\$ 54,575</u>

E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<u>June 30, 2017</u>	<u>June 30, 2016</u>	<u>Estimated Useful Lives in Years</u>
Land	\$ 1,015	\$ 1,015	N/A
Buildings and improvements	41,644	36,559	20–40
Leasehold improvements, auxiliary activities	37,410	38,203	4–40
Leasehold improvements, Fifth Avenue building	969,204	960,063	5–30
Machinery and equipment	65,982	76,440	3–20
Total	1,115,255	1,112,280	
Less accumulated depreciation	(721,793)	(698,203)	
Net	<u>\$ 393,462</u>	<u>\$ 414,077</u>	

The above amounts include construction in progress of \$40.1 million and \$33.4 million at June 30, 2017 and 2016, respectively. Depreciation expense was \$54.5 million and \$55.0 million for fiscal years 2017 and 2016, respectively. Pursuant with the Museum's policy regarding its measure of operations, \$6.6 million and \$7.7 million were charged to operating activities in fiscal years 2017 and 2016, respectively, while \$47.9 million and \$47.3 million were charged to non-operating activities in fiscal years 2017 and 2016, respectively. In fiscal year 2017, \$31.0 million of fixed assets with a net book value of \$0.2 million were written off. In fiscal year 2016, \$8.7 million of fixed assets with a net book value of \$3.4 million were written off. Interest expense of \$0.6 million and \$0.1 million in fiscal years 2017 and 2016, respectively, was capitalized and included in fixed assets on the Statement of Financial Position. The Museum had outstanding purchase commitments of approximately \$5.1 million related to construction projects at June 30, 2017.

Fixed assets and construction in progress include \$138.8 million of property contributed and funded by the City since 1990, of which \$6.0 million and \$2.8 million were received during the fiscal years ended June 30, 2017 and 2016, respectively.

F. Restructuring Charges

During the year ended June 30, 2016, the Museum extended a Voluntary Retirement Program ("VRP") to Museum employees age 55 or older with at least 15 years of service. The applications for the VRP were accepted by the Museum and packages fully executed in fiscal year 2017. No liability was required as of June 30, 2016. Involuntary personnel reductions were also completed in 2017. Expenses for severance and related charges of \$10.8 million associated with the voluntary and involuntary initiatives were recorded in the operating section of the Statement of Activities for the year ended June 30, 2017. As of June 30, 2017, an outstanding liability of \$1.0 million for severance and related charges was included in accounts payable and accrued expenses on the Statement of Financial Position.

G. FAIR VALUE MEASUREMENTS

The Museum's investments include assets held as part of the Museum's long-term portfolio, assets to be used for capital projects, and assets held for other miscellaneous purposes.

The total cost of the investment portfolio was \$2,943 million and \$2,861 million as of June 30, 2017 and 2016, respectively. The Museum had approximately \$560.1 million and \$404.4 million in unfunded capital commitments primarily related to private equity and real asset funds as of June 30, 2017 and 2016, respectively.

For investments within the long-term portfolio, the Museum aims to maintain a diversified portfolio that is designed to provide a stream of earnings for current use, while maintaining the purchasing power of assets in perpetuity. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers.

The investments held in the Museum's long-term portfolio consist of cash, cash equivalents, public equities, fixed income securities, hedge funds, private equity funds, and real asset funds.

The Museum also invests in short-term and fixed income investments to finance various capital projects. In February 2015, the Museum completed a bond issuance totaling \$250 million ("Series 2015 Bonds") in order to finance various infrastructure projects over a ten-year period. Until they are used to fund these capital projects, the Museum has invested the proceeds from such bond issuance in U.S. Treasuries and a fund of hedge funds. Please refer to Note K for details related to the Series 2015 Bonds.

The following table presents the Museum's investments listed by its intended use for the years ended June 30 (in thousands):

	2017 <i>Fair Value</i>	2016 <i>Fair Value</i>
<i>Held within the long-term portfolio</i>		
Short-term investments	\$283,871	\$155,999
Fixed income	99,820	100,316
Equities	558,879	552,583
Equity funds	685,038	584,560
Hedge funds	693,135	709,471
Private equity funds	427,941	405,576
Real asset funds	401,085	354,919
Subtotal	<u>3,149,769</u>	<u>2,863,424</u>
<i>Held for capital projects</i>		
Short-term investments	20,793	36,629
Fixed income	61,067	68,090
Fund of hedge funds	180,154	169,824
Subtotal	<u>262,014</u>	<u>274,543</u>
<i>Other miscellaneous purposes</i>		
Subtotal	<u>21,702</u>	<u>21,563</u>
TOTAL INVESTMENTS	<u>\$3,433,485</u>	<u>\$3,159,530</u>

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.

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.

In accordance with the authoritative guidance on fair value measurements and disclosures under US GAAP, 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 1 assets include cash, cash equivalents, bonds, and equity securities 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—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 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—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

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 uses the Net Asset Value ("NAV"), provided by external investment managers, as a practical expedient 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.

For such investments, the Museum applies the guidance outlined in *Disclosure for Investments in Certain Entities That Calculated Net Asset Value per share (or its equivalent)*, which does not require these investments to be categorized within the fair value hierarchy. For investments in funds which are not valued based on the practical expedient, the Museum considers several factors in appropriately classifying these 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 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, such as investments in private investment funds, "side-pockets," or funds with suspended withdrawals imposed (i.e., "gates").

Fair Value Measurements

The following tables present the financial instruments as stated on the Statement of Financial Position, by caption and by level within the valuation hierarchy as of June 30, 2017 and 2016, respectively (in thousands):

	<i>Assets and Liabilities at Fair Value as of June 30, 2017</i>				
	<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Investments valued using the practical expedient</i>	<i>Total</i>
Split interest arrangements	\$ 14,738	\$ 13,780	\$ 43,798	\$	\$ 72,316
INVESTMENTS:					
Equities	502,441	56,437	1		558,879
Fixed income					
Government bonds		90,579			90,579
Corporate debt		21,660	9		21,669
Mortgage-backed		34,953			34,953
Other		13,686			13,686
Short-term investments	304,695				304,695
Equity funds				685,038	685,038
Hedge funds				693,135	693,135
Private equity funds				427,941	427,941
Real asset funds				401,085	401,085
Fund of hedge funds				180,154	180,154
Other investments	681		20,990		21,671
Total investments	807,817	217,315	21,000	2,387,353	3,433,485
TOTAL ASSETS	\$ 822,555	\$ 231,095	\$ 64,798	\$ 2,387,353	\$ 3,505,801
LIABILITIES:					
Annuity and other split interest obligations			\$ 18,588		\$ 18,588
Interest rate exchange agreements		\$ 34,642			34,642
TOTAL LIABILITIES		\$ 34,642	\$ 18,588		\$ 53,230

Assets and Liabilities at Fair Value as of June 30, 2016

	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Investments valued using the practical expedient</u>	<u>Total</u>
Split interest arrangements	\$ 14,423	\$ 13,117	\$ 42,591	\$	\$ 70,131
INVESTMENTS:					
Equities	510,704	41,878	1		552,583
Fixed income					
Government bonds		97,657			97,657
Corporate debt		25,416	9		25,425
Mortgage-backed		35,823			35,823
Other		9,501			9,501
Short-term investments	192,681				192,681
Equity funds				584,560	584,560
Hedge funds				709,471	709,471
Private equity funds				405,576	405,576
Real asset funds				354,919	354,919
Fund of hedge funds				169,824	169,824
Other investments	520		20,990		21,510
Total investments	<u>703,905</u>	<u>210,275</u>	<u>21,000</u>	<u>2,224,350</u>	<u>3,159,530</u>
TOTAL ASSETS	<u>\$ 718,328</u>	<u>\$ 223,392</u>	<u>\$ 63,591</u>	<u>\$ 2,224,350</u>	<u>\$ 3,229,661</u>
LIABILITIES:					
Annuity and other split interest obligations			\$ 18,260		\$ 18,260
Interest rate exchange agreements		\$ 48,718			48,718
TOTAL LIABILITIES		<u>\$ 48,718</u>	<u>\$ 18,260</u>		<u>\$ 66,978</u>

Included in the fair value are investment subscriptions paid in advance totaling \$8 million for which the Museum has paid prior to June 30, 2016, and redemption proceeds of \$37 million for which the Museum had yet to receive as of June 30, 2016. Included in Other investments is a gifted real estate property valued based on an independent appraisal using the income capitalization approach.

For the years ended June 30, the Museum had the following investments which represented more than 5% of net assets:

	<u>2017</u>		<u>2016</u>	
	<i>Fair Value (in thousands)</i>	<i>% of NAV</i>	<i>Fair Value (in thousands)</i>	<i>% of NAV</i>
JP Morgan US Government Money Market Agency Share fund	\$291,070	8.47%	\$173,853	5.73%
Fund of hedge funds held for capital projects	\$180,154	5.24%	\$169,824	5.59%

The following table includes a roll forward of the amounts for the year ended June 30, 2017, 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>Beginning Balance as of June 30, 2016</i>	<i>Net Realized and Unrealized Gains/(Losses)</i>	<i>Transfers Into Level 3</i>	<i>Transfers (Out) of Level 3</i>	<i>Purchases and Donated Property</i>	<i>Sales and Settlements</i>	<i>Ending Balance as of June 30, 2017</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments Held as of June 30, 2017</i>
INVESTMENTS:								
Equities	\$ 1						\$ 1	
Fixed income								
Corporate debt	9						9	
Other								
Other investments	20,990						20,990	
TOTAL INVESTMENTS	<u>\$ 21,000</u>	<u>\$</u>	<u>\$</u>	<u>\$</u>	<u>\$</u>	<u>\$</u>	<u>\$ 21,000</u>	<u>\$</u>

The following table includes a roll forward of the amounts for the year ended June 30, 2016, 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>Beginning Balance as of June 30, 2015</i>	<i>Net Realized and Unrealized Gains/(Losses)</i>	<i>Transfers Into Level 3</i>	<i>Transfers (Out) of Level 3</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Ending Balance as of June 30, 2016</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments Held as of June 30, 2016</i>
INVESTMENTS:								
Equities	\$ 1						\$ 1	
Fixed income								
Corporate debt	9						9	
Other								
Other investments					20,990		20,990	
TOTAL INVESTMENTS	<u>\$ 10</u>	<u>\$</u>	<u>\$</u>	<u>\$</u>	<u>\$ 20,990</u>	<u>\$</u>	<u>\$ 21,000</u>	<u>\$</u>

Private equity funds and real asset funds, totaling \$1.7 million and \$106.8 million, respectively, classified as Level 3 as of June 30, 2016 were reclassified as investments valued using the practical expedient.

All net realized and unrealized gains (losses) in the tables above are reflected in the Statement of Activities. Net unrealized gains (losses) relate to those investments held by the Museum for the years ended June 30, 2017 and 2016, respectively.

The Museum's policy is to recognize transfers at the beginning of the year. There were no significant transfers during the years ended June 30, 2017 and June 30, 2016.

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2017 (in thousands):

INVESTMENT STRATEGY	<i>Fair Value Determined Using NAV</i>	<i>Remaining Life</i>	<i>Unfunded Commitments</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Equity funds	\$ 685,038	N/A	N/A	Daily (1 day) Weekly (10 days) Monthly (10 days) Quarterly (30–180 days) Annually (45 days) Biennially (90 days)	2 funds with redemption subject to fees expiring within 2.75 years; 2 funds with lock-up restrictions expiring within 2.5 years; 2 funds with side pockets; 1 fund with liquidating side pocket
Hedge funds	693,135	N/A	N/A	Monthly (65–90 days) Quarterly (30–90 days) Semi-Annually (60 days) Annually (60–90 days)	1 fund with redemption subject to fee expiring in less than 1 year; 4 funds with lock-up restrictions expiring within 2.25 years; 2 funds with side pockets; 5 funds with liquidating side pockets; 1 liquidating fund
Private equity	427,941	1 to 12 years	335,382	N/A	N/A
Real assets	401,085	1 to 11 years	224,753	N/A	N/A
Fund of hedge funds	180,154	N/A	N/A	Monthly (30 days) subject to the terms of the underlying hedge funds	N/A

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2016 (in thousands):

INVESTMENT STRATEGY	<i>Fair Value Determined Using NAV</i>	<i>Remaining Life</i>	<i>Unfunded Commitments</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Equity funds	\$ 584,560	N/A	N/A	Daily (1 day) Weekly (10 days) Monthly (10 days) Quarterly (30–90 days) Annually (45 days) Biennially (90 days)	2 funds with lock-up restrictions expiring within 3.5 years; 2 funds with side pockets; 1 fund with liquidating side pocket
Hedge funds	709,471	N/A	3,200	Monthly (30–90 days) Quarterly (30–90 days) Semi-Annually (60 days) Annually (60–90 days)	1 fund with redemption subject to fee expiring in less than 1 year; 6 funds with lock-up restrictions expiring within 3 years; 2 funds with side pockets; 4 funds with liquidating side pockets; 1 fund to be full redeemed by March 31, 2017 with side pocket
Private equity	405,576	1 to 11 years	225,905	N/A	N/A
Real assets	354,919	1 to 11 years	175,325	N/A	N/A
Fund of hedge funds	169,824	N/A	N/A	Monthly (30 days) subject to the terms of the underlying hedge funds	N/A

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. The Museum, at times, transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk and fluctuations in interest rates.

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 market 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.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments for the years ended June 30 (in thousands):

	2017		2016	
	<i>Fair Value</i>	<i>Unrealized Gain/(Loss)</i>	<i>Fair Value</i>	<i>Unrealized Gain/(Loss)</i>
Interest rate exchange agreements	\$ (34,642)	\$ 14,076	\$ (48,718)	\$ (16,492)

The following schedules summarize investment return by net asset classification (in thousands):

2017

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Investment income, net of certain management and custodian fees, taxes, and other expenses	\$ 7,467	\$ 14,232	\$ (354)	\$ 21,345
Net realized gains	66,167	122,402		188,569
Changes in unrealized appreciation	62,572	116,159		178,731
Total return on investments	136,206	252,793	(354)	388,645
Transfers	54,987	(54,987)		
Investment return allocated for current activities	(101,715)	(45,239)		(146,954)
Investment return in excess of current support	\$ 89,478	\$ 152,567	\$ (354)	\$ 241,691

2016

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Investment income, net of certain management and custodian fees, taxes, and other expenses	\$ 7,360	\$ 11,512	\$ 154	\$ 19,026
Net realized gains	33,762	65,745		99,507
Changes in unrealized appreciation	(50,189)	(94,343)		(144,532)
Total return on investments	(9,067)	(17,086)	154	(25,999)
Transfers	54,873	(54,873)		
Investment return allocated for current activities	(99,617)	(46,071)		(145,688)
Investment return in excess of current support	\$ (53,811)	\$ (118,030)	\$ 154	\$ (171,687)

Realized and unrealized gains on the \$250 million Series 2015 Bond, which totaled \$13.2 million for the year ended June 30, 2017, are excluded from the above table and shown as a separate line on the Statement of Activities. Please refer to Note K for details related to the Series 2015 Bond proceeds and Note O for details related to Endowment Funds.

Investment return is net of unrelated business income taxes of \$1.3 million for both the years ended June 30, 2017 and 2016.

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, changed by \$2.4 million and \$(0.3) million in the years ended June 30, 2017 and 2016, respectively. The discount rate applied to these funds was 1.2% to 2.4% over the past five years.

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 of these agreements (in thousands):

	<i>June 30, 2017</i>	<i>June 30, 2016</i>
Assets:		
Charitable remainder and other trust assets	\$56,275	\$53,894
Gift annuities, pooled income funds, and trust invested on behalf of others	16,041	16,237
Other		
Total	\$72,316	\$70,131
Liabilities:		
Trust invested on behalf of others*	\$ 6,292	\$ 6,017
Gift annuities and pooled income funds	12,296	12,243
Total	\$18,588	\$18,260

**This liability relates to a trust invested on behalf of others. The assets of the trust of \$6.3 million and \$6.0 million as of June 30, 2017 and 2016, respectively, are included in investments on the Statement of Financial Position.*

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 present value of future amounts payable to beneficiaries.

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 present value of future amounts payable to beneficiaries.

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. As of June 30, 2017, a fair value adjustment of 1.24% 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 changes in value of split interest agreements.

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 tables summarize the changes in the fair value of the assets related to charitable remainder and other trusts for the year ended June 30, 2017 and 2016, respectively (in thousands):

	<i>Beginning Balance as of June 30, 2016</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance as of June 30, 2017</i>
Charitable remainder and other trust assets	\$53,894	\$2,381	\$56,275

	<i>Beginning Balance as of June 30, 2015</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance as of June 30, 2016</i>
Charitable remainder and other trust assets	\$54,173	\$(279)	\$53,894

The following tables summarize 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, 2017 and 2016, respectively (in thousands):

	<i>Beginning Balance as of June 30, 2016</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance as of June 30, 2017</i>
Annuity and other split interest obligations	\$18,260	\$53	\$275	\$18,588

	<i>Beginning Balance as of June 30, 2015</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance as of June 30, 2016</i>
Annuity and other split interest obligations	\$19,357	\$(530)	\$(567)	\$18,260

I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

The following section 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 \$1.0 million and \$0.9 million for fiscal years 2017 and 2016, 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. During fiscal year 2017, the remaining liability on this plan was settled and as such, the projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit pension plan were both \$0.0 million as of June 30, 2017. The projected benefit obligation and accumulated benefit obligation were both \$0.7 million as of June 30, 2016.

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. Until December 31, 2016, the Museum also contributed 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. Effective January 1, 2017, the Museum discontinued this additional contribution. Effective January 1, 2018, the Museum is reinstating the contribution for certain staff. The cost of the defined contribution plan recognized in fiscal years 2017 and 2016 was \$8.1 million and \$9.1 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. Until December 31, 2016, the Museum matched contributions in an amount not to exceed 3% of compensation for eligible employees. Effective January 1, 2017 the plan was amended and the Museum is matching 50% of contributions up to 4% of employee salary for a maximum match of 2% in calendar year 2017. Effective January 1, 2018, 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. The cost of the defined contribution matching plan recognized in fiscal years 2017 and 2016 was \$2.1 million and \$2.8 million, respectively.

Defined contribution plan for union staff (Union Matching 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 both fiscal years 2017 and 2016 was \$0.3 million.

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 postretirement medical care benefit plan of \$1.5 million and \$1.4 million in fiscal years 2017 and 2016, respectively.
- 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) that expired December 31, 2016, and has been extended through June 30, 2020 under a Memorandum of Agreement. 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 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 of \$2.0 million in both fiscal years 2017 and 2016, 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 2017 and 2016 of \$1.2 million and \$0.5 million, respectively. Effective January 1, 2017, the Museum eliminated coverage for non-union participants who are not age 55 with 15 years of service.

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 table below sets forth the net liability recognized in the Statement of Financial Position as of June 30, including the change in the benefit obligation and the change in plan assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2017</i>	<i>2016</i>	<i>2017</i>	<i>2016</i>
CHANGE IN BENEFIT OBLIGATION:				
Benefit obligation at beginning of year	\$ 241,010	\$196,556	\$ 122,011	\$ 104,406
Service cost	7,772	6,334	6,119	4,850
Interest cost	8,522	9,056	4,648	4,460
Plan amendments			(4,223)	
Employee contributions	1,006	957		(155)
Actuarial (gain)/loss	(23,783)	35,858	12,692	12,353
Benefits paid	(6,668)	(5,841)	(4,682)	(3,993)
Medicare Part D subsidy				90
Settlements	(3,545)	(1,910)		
Benefit obligation at end of year	<u>224,314</u>	<u>241,010</u>	<u>136,565</u>	<u>122,011</u>
CHANGE IN PLAN ASSETS:				
Fair value of plan assets at beginning of year	133,461	131,805		
Actual gain on plan assets	20,058	2,450		
Employer contributions	8,808	6,000	4,682	3,903
Employee contributions	1,006	957		
Benefits paid	(6,668)	(5,841)	(4,682)	(3,993)
Medicare Part D subsidy				90
Settlements	(3,545)	(1,910)		
Fair value of plan assets at end of year	<u>153,120</u>	<u>133,461</u>		
UNFUNDED STATUS (LIABILITY)	<u>\$ (71,194)</u>	<u>\$(107,549)</u>	<u>\$(136,565)</u>	<u>\$(122,011)</u>

The amounts recognized in the Statement of Financial Position as of June 30 are (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2017</i>	<i>2016</i>	<i>2017</i>	<i>2016</i>
Actuarial losses	\$(60,914)	\$ (100,986)	\$ (47,327)	\$(37,233)
Prior service costs			750	2,102
Cumulative employer contributions (less than) net periodic benefit cost	(10,280)	(6,563)	(89,988)	(86,880)
UNFUNDED STATUS (LIABILITY)	<u>\$(71,194)</u>	<u>\$(107,549)</u>	<u>\$(136,565)</u>	<u>\$(122,011)</u>

Components of net periodic benefit cost/(income) (“NPPC”) recognized in operating activities and other amounts recognized in non-operating activities in unrestricted net assets in the Statement of Activities are presented in the table below for the years ended June 30 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2017</i>	<i>2016</i>	<i>2017</i>	<i>2016</i>
COMPONENTS OF NET PERIODIC BENEFIT COST:				
Service cost	\$ 7,772	\$ 6,334	\$ 6,119	\$ 4,850
Interest cost	8,522	9,056	4,648	4,460
Expected return on plan assets	(9,720)	(9,654)		
Amortization of prior service credit			(587)	(1,148)
Amortization of accumulated loss	5,330	3,669	2,598	931
Settlement loss	623	718		
Curtailement credit			(4,987)	
Total net periodic benefit cost recognized in operating activities	<u>12,527</u>	<u>10,123</u>	<u>7,791</u>	<u>9,093</u>
OTHER AMOUNTS RECOGNIZED IN NON-OPERATING ACTIVITY IN UNRESTRICTED NET ASSETS:				
Prior service cost or (credit) occurring during measuring period.				(155)
Current year actuarial (gain)/loss.	(34,118)	43,063	12,692	12,353
Amortization of curtailment recognition of prior service credit			1,351	1,148
Amortization of settlement recognition of net loss	(5,953)	(4,388)	(2,598)	(931)
Total other amounts recognized in non-operating activities.	<u>(40,071)</u>	<u>38,675</u>	<u>11,445</u>	<u>12,415</u>
TOTAL RECOGNIZED IN THE STATEMENT OF ACTIVITIES IN NET ASSETS	<u><u>\$ (27,544)</u></u>	<u><u>\$ 48,798</u></u>	<u><u>\$ 19,236</u></u>	<u><u>\$ 21,508</u></u>

The table below presents the weighted average assumptions and additional information related to the pension plans and postretirement plans.

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2017</i>	<i>2016</i>	<i>2017</i>	<i>2016</i>
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:				
Discount rate	3.92%	3.74%	3.85%	3.62%
Rate of compensation increase	3.50%	3.98%		
WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:				
Discount rate	3.73%	4.60%	3.63%	4.50%
Expected return on plan assets	7.45%	7.44%		
Rate of compensation increase	3.96%	3.97%		
ADDITIONAL INFORMATION (in thousands):				
Actual return on plan assets	\$ 20,058	\$ 2,450		
Accumulated benefit obligation for all defined benefit pension plans	\$ 194,790	\$ 197,533		

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 over the minimal acceptable time period under ASC 715.

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, 2018 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses	\$2,868	\$2,415
Prior service costs (credits)		(146)
Total	<u>\$2,868</u>	<u>\$2,269</u>

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

	2017	2016
Number of pension plans with accumulated benefit obligations in excess of plan assets	2	3
Aggregate accumulated benefit obligation	\$ 194,790	\$ 197,533
Aggregate fair value of plan assets	\$ 153,120	\$ 133,461
Number of pension plans with projected benefit obligations in excess of plan assets	2	3
Aggregate projected benefit obligation	\$ 224,314	\$ 241,010
Aggregate fair value of plan assets	\$ 153,120	\$ 133,461

Additional information related to the postretirement benefit plans for the years ended June 30:

	2017		2016	
	Union	Non-Union	Union	Non-Union
ASSUMED MEDICAL COST TREND RATES:				
Health care cost trend rate assumed for next year	7.00%	7.00%	6.10%	6.10%
Rate that the cost trend gradually declines to . . .	5.00%	5.00%	4.50%	4.50%
Year that the final trend rate is reached	2021	2021	2028	2028

	<i>Percentage Point Increase</i>	<i>Percentage Point (Decrease)</i>
The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2017 (in thousands):		
Effect on total of service and interest cost	\$ 2,312	\$ (1,746)
Effect on postretirement benefit obligation	\$ 21,130	\$ (16,739)

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. For fiscal year 2017, the target allocation for the defined benefit plan for union staff was 75% equity securities and 25% fixed income securities. For fiscal year 2016, the target allocation was 60% to equity securities and 40% to fixed income securities. As of June 30, 2017, the assets of the defined benefit plan for union staff were invested 76.2% and 23.8% in equity and fixed income securities, respectively. As of June 30, 2016, pro forma for investment activity at fiscal year-end, the assets were invested 72.2% and 27.8% in equity and fixed income securities, respectively.

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, 2017, the assets of the defined benefit plan for non-union staff were invested 45.1% and 54.9% in equity and fixed income securities, respectively. As of June 30, 2016, the assets were invested 39.2% and 60.8% in equity and fixed income securities, respectively.

Medicare - Financial reporting as of June 30, 2016 reflects the effect of the Medicare subsidy that the Museum is receiving under the Medicare Prescription Drug, Improvement, and Modernization Act of 2003 ("MMA") for the non-union postretirement medical plan. The plan is no longer eligible for the subsidy as of June 30, 2016.

CASH FLOWS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Employer Contributions:		
2016 (actual)	\$ 6,000	\$ 3,904
2017 (actual)	8,808	4,682
2018 (expected)	6,680	6,370
PROJECTED BENEFIT PAYMENTS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):		
2018	7,701	6,370
2019	7,361	5,471
2020	7,794	5,566
2021	8,234	5,913
2022	8,777	6,192
2023–2027	\$53,055	\$36,591

The fair value of the pension plan assets was \$153,120 and \$133,461 as of June 30, 2017 and 2016, respectively. The pension plan assets are primarily comprised of mutual funds and fall within Level 1 of the fair value hierarchy.

J. NOTES PAYABLE

At June 30, 2017 and 2016, the Museum had three credit facilities outstanding with three commercial banks. Interest expense on these credit facilities is charged to operating expenses.

The largest credit facility is a revolving line of \$150 million as of June 30, 2017 and 2016. The Museum had borrowed \$21.7 million and \$22.5 million as of June 30, 2017 and 2016, on this line, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2019. 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 for fiscal years 2017 and 2016, respectively. As of June 30, 2017, the interest rate on the outstanding debt was 1.67%. 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, 2017 and 2016.

In addition to the revolving line of credit, the Museum has two additional lines of credit totaling \$65 million as of June 30, 2017 and 2016. No borrowings were outstanding at June 30, 2017 and 2016, under these facilities. 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, 2017 and 2016, under a sublimit for one of the lines of credit.

K. LOANS PAYABLE AND OTHER LONG-TERM LIABILITIES

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”), which was fully paid on 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, 2017 and 2016.

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 Statement of Financial Position.

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.

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.

Series 2015 Bonds:

On January 26, 2015, the Museum issued a \$250 million taxable bond with a coupon payment of 3.40% and a 30-year bullet payment due on July 1, 2045. Interest is payable on January 1st and July 1st annually and the bond has an optional redemption prior to maturity. The face value of the bond was reduced by an original issue discount of \$1.45 million, which will be accreted to interest expense over the 30-year bond life. The bond proceeds will be used to finance the Museum's infrastructure spending and will be invested in a portfolio that meets the Museum's spending requirements and timeline. The Museum elected to classify the interest expense on the Series 2015 Bonds as non-operating. This election is based on the Museum's intention to utilize the bond proceeds to finance capital activities and to fund the interest expense in fiscal years 2017 and 2016 using quasi-endowment funds. For both of the years ended June 30, 2017 and 2016, the Museum recognized \$8.5 million of interest expense associated with this borrowing in non-operating activities. In addition, the Museum incurred \$1.2 million of bond issuance costs related to certain administrative, legal, accounting, financing, and other expenses incurred for purposes of this bond financing.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<i>June 30, 2017</i>	<i>June 30, 2016</i>
Series 1993B Bonds due by July 1, 2020	\$ 6,780	\$ 6,780
Series 2006A Bonds due by October 1, 2036	130,000	130,000
Series 2015 Bonds due by July 1, 2045	250,000	250,000
Discount on Series 2015 Bonds, net of amortization	(1,333)	(1,382)
Total loans payable	<u>385,447</u>	<u>385,398</u>
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds	34,642	48,718
Total interest rate exchange agreements	<u>34,642</u>	<u>48,718</u>
Total	<u>\$420,089</u>	<u>\$434,116</u>

Interest rates and interest expense related to the loans and swaps are as follows:

	<i>2017</i>	<i>2016</i>
Interest rates on loans payable:		
Series 1993B Bonds	1.82%	.41%
Series 2006A-1 and A-2 Bonds	0.90%	.44%
Series 2015 Bonds	3.40%	3.40%
Interest expense on loans payable (in thousands):		
Series 1993B Bonds	\$ 45	\$ 9
Series 2006A Bonds (Capitalized)	609	169
Series 2006A Bonds (Non-Capitalized)	259	
Series 2006A Bonds (Swap)	3,348	3,607
Series 2015 Bonds	8,548	8,548

Debt service under the loan agreements, including effect of interest rate swaps, 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>
2018	\$	\$ 13,811	\$ 13,811
2019	3,195	13,747	16,942
2020	3,375	13,639	17,014
2021	210	13,544	13,754
2022		13,539	13,539
Thereafter	380,000	267,705	647,705
Total	<u>\$386,780</u>	<u>\$335,985</u>	<u>\$722,765</u>

*For the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018 and an interest rate of 4% is assumed for all fiscal years. In addition, an interest rate of 4% is also assumed for the \$30 million of the Series 2006A Bonds that are not covered by the interest rate exchange agreement.

The Museum has a \$136.8 million confirmed credit facility through April 2018 to provide liquidity in the event of a tender of the Museum's variable rate demand bonds (Series 1993B and 2006 Bonds). This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholder. A commitment fee, of .35% or \$0.5 million, was associated with this credit facility for the years ended June 30, 2017 and 2016. To date there have been no drawdowns of this facility. The above table assumes that the Museum will be able to obtain a new credit facility when the existing credit facility expires in 2018. Should the Museum not successfully renew this credit facility in 2018, the \$130 million and \$6.8 million for the Series 2006 and Series 1993 Bonds principal amounts, respectively, would be reflected as payable in 2018 within the above debt service maturity schedule.

L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2017 and 2016, which are described in Note A, are shown below (in thousands). Operating expenses are allocated on a direct basis. Interest, depreciation, and maintenance expenses are allocated based on square footage.

	<i>2017</i>	<i>2016</i>
Total operating expenses from the Statements of Activities	\$ 395,420	\$ 398,038
Depreciation of capital improvements and expensing of non-capitalized expenditures from the non-operating section of the Statements of Activities .	50,700	54,623
Management and custodian fees, taxes, and other expenses included in net investment income	17,821	19,148
Interest on bonds and effect of interest rate swaps	12,155	12,154
Special events included in the revenue section of the Statements of Activities ...	1,004	749
Total	<u>\$ 477,100</u>	<u>\$ 484,712</u>
Program expenses:		
Curatorial activities, conservation, and exhibition	\$ 222,797	\$ 261,326
Education	12,659	15,338
Libraries	7,530	8,344
Public services and other	58,120	39,090
Cost of sales and expenses of auxiliary activities:		
Retail operations	57,985	53,964
Restaurant, parking garage, auditorium, and other	32,394	28,838
Total program expenses	<u>391,485</u>	<u>406,900</u>
Supporting services:		
Management and general	68,423	60,476
Fundraising	17,192	17,336
Total supporting services	<u>85,615</u>	<u>77,812</u>
Total	<u>\$ 477,100</u>	<u>\$ 484,712</u>

M. LEASES AND OTHER COMMITMENTS

At June 30, 2017, the Museum is committed to minimum future rentals under noncancellable operating leases for the retail distribution center and retail sales shops, which expire at various dates through December 2020. The rental payments will be charged against future revenues from sales of books, reproductions of works of art, and similar goods sold through the Museum's shops and mail-order system. Rent expense included in retail activities relating to these operating leases amounted to \$3.6 million and \$4.7 million in fiscal years 2017 and 2016, respectively, and includes contingent rent based on sales. In addition, there are operating leases and agreements for occupancy, storage, office space, equipment, and other items, which expire at various dates through 2026. Rent expense relating to these operating leases amounted to \$5.6 million and \$3.2 million in 2017 and 2016, respectively.

Minimum rental commitments consist of the following at June 30, 2017 (in thousands):

<i>Year Ending June 30</i>	<i>Total</i>
2018.....	\$ 6,818
2019	6,792
2020	6,652
2021	5,128
2022	4,976
Thereafter	9,121
Total	<u>\$ 39,487</u>

N. ASSET RETIREMENT OBLIGATIONS

The Museum recognizes a liability on the Statement of Financial Position 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 2017 and 2016, the Museum made payments of \$0.12 million and \$0.18 million, 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 2017 and 2016, the non-cash charges amounted to an increase of \$0.38 million and \$0.50 million, respectively, and are included in the non-operating section of the Statements of Activities. As of June 30, 2017 and 2016, \$9.7 million and \$10.2 million, respectively, of conditional asset retirement obligations are included in the liability section of the Statement of Financial Position.

O. DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

The Museum's endowment consists of approximately 700 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: (a) the duration and preservation of the endowment fund; (b) the purposes of the Museum and the endowment fund; (c) general economic conditions; (d) the possible effect of inflation or deflation; (e) the expected total return from income and the appreciation of investments; (f) other resources of the Museum; (g) 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 (h) the investment policy of the Museum. Unless otherwise restricted by the applicable gift instrument, 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 (a) an endowment fund at the time it became an endowment fund; (b) each subsequent donation to the fund at the time it is made; and (c) 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 (a) the original dollar value of endowment gifts not expendable under the specific terms of the applicable gift instrument; (b) the original dollar value of subsequent endowment gifts; (c) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount); and (d) 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 (a) the Museum could spend as much of the gift as is prudent; or (b) 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 was effective for fiscal years 2017 and 2016.

The hybrid spending policy used in fiscal years 2017 and 2016 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. The Museum applied a stated spending rate of 5.75% in fiscal year 2017.

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, 2017 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds		\$ 979,545	\$ 1,058,985	\$ 2,038,530
Quasi-endowment funds	\$ 854,866			854,866
Total funds	\$ 854,866	\$ 979,545	\$ 1,058,985	\$ 2,893,396

Endowment Net Asset Composition by Type of Fund as of June 30, 2016 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds		\$ 808,561	\$ 959,997	\$ 1,768,558
Quasi-endowment funds	\$ 755,132			755,132
Total funds	\$ 755,132	\$ 808,561	\$ 959,997	\$ 2,523,690

Endowment Net Assets for the Fiscal Year Ended June 30, 2017 (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	\$ 755,132	\$ 808,561	\$ 959,997	\$ 2,523,690
Investment return:				
Investment income, net of certain management and custodian fees, taxes, and other expenses	7,467	14,169	(354)	21,282
Net realized gains	66,167	122,402		188,569
Changes in unrealized appreciation	62,572	116,157		178,729
Total return on investments	136,206	252,728	(354)	388,580
Transfers	54,987	(54,987)		
Investment return allocated for current activities	(101,715)	(45,239)		(146,954)
Contributions	4,240	4,572	97,689	106,501
Other changes and reclasses	6,016	13,910	1,653	21,579
Total endowment and quasi-endowment net assets, end of year	\$ 854,866	\$ 979,545	\$ 1,058,985	\$ 2,893,396

Endowment Net Assets for the Fiscal Year Ended June 30, 2016 (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	\$ 832,737	\$ 924,753	\$ 942,976	\$ 2,700,466
Investment return:				
Investment income, net of certain management and custodian fees, taxes, and other expenses	7,360	11,479	154	18,993
Net realized gains	33,762	65,711		99,473
Changes in unrealized appreciation	(50,189)	(94,343)		(144,532)
Total return on investments	(9,067)	(17,153)	154	(26,066)
Transfers	54,873	(54,873)		
Investment return allocated for current activities	(99,617)	(46,071)		(145,688)
Contributions	1,585	2,213	16,620	20,418
Other changes and reclasses	(25,379)	(308)	247	(25,440)
Total endowment and quasi-endowment net assets, end of year	<u>\$ 755,132</u>	<u>\$ 808,561</u>	<u>\$ 959,997</u>	<u>\$ 2,523,690</u>

Description of Amounts Classified as Permanently Restricted and Temporarily Restricted Net Assets (in thousands):

	<i>June 30, 2017</i>	<i>June 30, 2016</i>
PERMANENTLY RESTRICTED NET ASSETS:		
Art acquisitions and book purchases	\$ 238,847	\$ 196,705
Education and public programs	68,048	65,848
Exhibitions and publications	90,399	62,119
Operating support and other purposes	661,691	635,325
Total	<u>\$ 1,058,985</u>	<u>\$ 959,997</u>
TEMPORARILY RESTRICTED NET ASSETS:		
Art acquisitions and book purchases	\$ 358,699	\$ 280,261
Capital projects and assets	62,150	77,706
Education and public programs	88,913	76,140
Exhibitions and publications	108,625	67,658
Operating support and other purposes	917,584	886,612
Total	<u>\$ 1,535,971</u>	<u>\$ 1,388,377</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 may fall below historic dollar value. The aggregate amounts by which fair value was below historic value was \$0.04 million and \$1.1 million in years ending June 30, 2017 and 2016, respectively.

P. RETAIL AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<i>2017</i>	<i>2016</i>
Operating revenue:		
Retail operations	\$ 56,084	\$ 51,866
Restaurant	27,548	23,931
Other	3,915	4,299
Total revenue	<u>87,547</u>	<u>80,096</u>
Operating costs and expenses:		
Retail operations	57,985	53,964
Restaurant	27,883	23,378
Other	4,511	5,460
Total costs and expenses	<u>90,379</u>	<u>82,802</u>
Net loss from auxiliary activities	<u>\$ (2,832)</u>	<u>\$ (2,706)</u>

The above figures exclude \$0.5 million and \$0.6 million of net assets released from restriction to fund retail operations and the Breuer restaurant, respectively, in fiscal year 2017. There was no such funding in fiscal year 2016. In addition, retail operating expense includes \$2 million of onetime charges pertaining to the voluntary retirement program, other severance costs and a new e-commerce system.

Q. CONTINGENCIES AND SUBSEQUENT EVENTS

Contingencies

In the normal course of business, the Museum enters into undertakings containing a variety of warranties and indemnifications that may expose the Museum to some risk of loss. The amount of future loss, if any, arising from such undertakings, while not quantifiable, is not expected to be significant. The Museum expects the risk of loss to be remote. The Museum's involvement with fund investments may also expose the Museum to legal matters which result in contingencies. The Museum is not aware however, of any material contingencies at this time.

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 "Individuals' Lawsuit"). 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. 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 "Class Action Lawsuit," together with the Individuals' Lawsuit, the "Lawsuits"). The complaint in the Class Action Lawsuit 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 Court held that the plaintiffs lack standing to sue. This decision was unanimously affirmed by the Appellate Division, First Judicial Department, on February 5, 2015. On March 18, 2016, the plaintiffs in the Individuals' Lawsuit filed a motion for leave to appeal to the Court of Appeals from the First Department decision. On June 7, 2016, the Court of Appeals denied that motion for leave to appeal.

On February 26, 2016, the Museum executed an agreement to settle the equitable claims in the Class Action Lawsuit, subject to court approval. The settlement does not address monetary damages. On February 29, 2016, the plaintiffs filed a motion for the Court's preliminary approval of the settlement. On May 25, 2016, the Court requested that the parties modify certain nonfinancial terms of the Settlement Agreement. The parties executed an amended Settlement Agreement addressing the issues raised by the Court, and filed a motion for preliminary approval of that amended Settlement Agreement. Plaintiffs in the Individuals' Lawsuit, who are members of the settlement class in the Class Action Lawsuit, filed papers opposing preliminary approval of the amended Settlement Agreement, arguing that its terms are inadequate. The motion for preliminary approval of the amended Settlement Agreement was granted on November 10, 2016.

Plaintiffs in the Individuals' Lawsuit filed a First Amended Complaint on January 19, 2016. The First Amended Complaint seeks substantially the same relief as the original complaint. On February 16, 2016, the Museum responded to the First Amended Complaint with a motion to dismiss the Fifth, Sixth, and Seventh Causes of Action. The remaining causes of action either already were dismissed in 2013 as discussed above or would be barred by a decision approving the Settlement Agreement in the Class Action Lawsuit. The Museum's motion to dismiss was submitted for decision on July 11, 2016 and granted on November 10, 2016.

The court issued a decision and order granting final approval of the settlement on June 15, 2017, and issued an order so holding on June 29, 2017. With this decision, the equitable claims in both Lawsuits were resolved, the damages claims in the Class Action Lawsuit were dismissed without prejudice, and the remaining claims in the Individuals' Lawsuit have now been dismissed. The court's decision also approved an award of \$350,000 in attorneys' fees and expenses to counsel for the plaintiffs. That award is payable by the Museum, but payment is not required until all appeals from the court's decision have been exhausted.

On August 15, 2017, plaintiffs in the Individuals' Lawsuit filed an appeal seeking to overturn the final settlement approval. No final judgment of dismissal of the Individuals' Lawsuit has yet been filed.

The Museum intends to vigorously defend both the appeal in the Class Action Lawsuit and any further action taken in the Individuals' Lawsuit and believes it has substantial defenses.

On September 30, 2016, a purported representative of the Estate of Alice Leffmann sued the Museum in the United States District Court for the Southern District of New York (Case No. 16-7665), seeking the return of Pablo Picasso's *The Actor* or damages in an amount to be determined at trial, but estimated to be in excess of \$100 million. The suit alleges that Alice and Paul Leffmann are deceased German Jews who sold the painting under duress from the rise of persecution of Jews in Fascist Italy, to which the Leffmanns had fled from Germany. The Museum disputes this was a sale under duress as the painting was sold for a fair price on the open market in Paris. In November 2016, the Museum moved the court to dismiss the suit on five independent grounds and in September 2017, argued its motion.

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 any of these matters could be material to the Museum.

Subsequent Events

The Museum performed an evaluation of subsequent events through November 14, 2017, which is the date the financial statements were issued.

Categories of Membership

ANNUAL MEMBERS

	2017
Members with Early Views (\$80–\$100)	85,772
Members with Evening Hours (\$200)	27,534
Members with Opening Nights (\$600)	10,858
<i>Patron Circles</i>	
The Founder's Circle (\$1,500–\$4,999)	1,714
The Champion's Circle (\$5,000–\$9,999)	364
The Leader's Circle (\$10,000–\$24,999)	72
President's Circle (\$25,000)	80
	<u>126,394</u>

	2016
National Associate (\$70)*	34,704
National Friend (\$300)*	3,306
Met Net (\$80)	22,326
Individual (\$110)	32,606
Family/Dual (\$210)	28,600
Sustaining (\$600)	8,047

Supporting

Contributing (\$1,500)	1,353
Donor (\$2,500)	461
Sponsor (\$5,000)	387
Patron (\$10,000)	74
Patron Circle (\$15,000)	20
President's Circle (\$25,000)	61
	<u>131,945</u>

MEMBERS OF THE CORPORATION

	2017	2016
Fellows for Life	448	452
Fellows in Perpetuity	181	180
Benefactors	<u>256</u>	<u>264</u>
	<u>885</u>	<u>896</u>
Total	127,279	132,841

* Nonresident Memberships

Members of the Corporation

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Kewei Wang
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Lawrence Kellermueller
*Senior Manager of
Engineering Services*
Eric Wrobel
*Manager for Electrical
Engineering*
Charles Tantillo
*Manager for Engineering
Systems*
William Foley
*Manager for Engineering
Operations*

Maik Atlas
Peter Merendino
*Associate Engineering
Managers*
Robin C. Madray
*Assistant Engineering
Manager*

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
Haresh Bhagroo
Sean Osmand Corrica
George Gauthier
Prentiss Harmon
Jose Reyes
Theresa Wilson
Maintainers
Sabrie Ahmetaj
Carol Ana Arriola
William Barton
Qualis Blackett
Jamaine Brown
Tyrone Brown
Pamela Butt
Delvon K. Caldwell
Rafael Carrera
Swee Khim Cheong
Claude Cherilus
Bruce Clarke
Bernard Clesca
Juan Correa
Everton Davy
Leon De Leon
Christopher Den Uijl
Alexander Diaz
Jason P. Dipnarinesingh
Giovanni Domino
Eric D. Facey
Tiffany Figueroa
Dianne Fitzgerald
Cesar Flores
Lae-Tisha Forde
Norman Gayle
Edgardo Gomez
Walter Goolsby
Colin Gordon
Lawrence Green
Carlos Guity
George Hampton
Phillip Harris
Danielle Holcomb
Ricardo R. Howell
Kaleem Hussain
Kevin Jackson

Danilsa Jerez
Jason Jones
Nellirose J. Jordan
Nadira Kumar
Raymond Lebron
Anna Leung
Leovigildo Luna
Anthony A. McKay
Havindra Mahabir
Laureta Marku
Wilson Martinez
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
Angelito Pualengco
Gopal Ramdhanie
Cliff Range
Summer Richardson
Ruben Rivero
Mahendranauth Seenarine
Angelina Shkoza
Anica Simon
Ceon Simon
Valentine Simoni
Kampta Singh
Khemraj Singh
Travis Smith
Carlos Sosa
Edward Stanton
Michael Sump
Beverley Taylor
Julian Thomas
Shankar Thorai
Nadine Toots
Edgard Torres
Jairo Velasco
Franklyn Velez
Abdu A. Vettikkathu
Nelson Villatoro
Stanley Walker
Marlon Yambao
Sazan Zeneli
*Assistant Maintainers/
Cleaners*

CUSTODIAL SERVICES, THE MET BREUER

Tyrone G. Walsh
Supervising Maintainer
Ramon Alcantara
Santos Deida, Jr.
Robert Giamanco
Clyde Jones
NaQuay Tilly Morales
DeVaughn Rochester
Andres Rosado

Frank Ruzzi
Robert H. Wilson III
Vitore Zefi
*Assistant Maintainers/
Cleaners*

CUSTODIAL SERVICES,
THE MET CLOISTERS

Selvin Tapia
Supervising Maintainer
Gabriel Chevez
Bodh K. Ramnarayan
Robert Romero
Tamika Serrano
*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
Vickson Gerville
Duane Hunter
Christopher Johnson
Krishna Lachhman
Rupert Massop
Ramon Paredes
Nicholas Pristina
Billy Psilakis
Conrado Quintero
Gary Rogers
Sahupaul Shiwram
Francisco Sosa
Thomas Williams
Maintainers
Niko Delardas
Pablo C. Lopez-Ospina
Bhikramadit Misir
Erik Smertenko
Assistant Maintainers

HORTICULTURE

Ferida Coughlan
Channon R. Lilly
Maintainers

LAMPING SHOP

Levent Oklu
Supervising Maintainer

Colm Feehan
William Lopez
Andrzej Poskrobko
Wayne Tong
Maintainers

MACHINE SHOP

Miroslaw Mackiewicz
Supervising Maintainer
Marcel Abbensetts
Jaami Sowerby
Maintainers

MASONRY SHOP

Sasha Kalaca
Maintainer

PAINT SHOP

Francesco D'Elia
Supervising Maintainer
Fernando Cipriano
Alex McGregor
Ivan Orjuela
Juan Suarez
Maintainers

PLEXI SHOP

Sean Thomas
Supervising Maintainer
Pietro Giordano
Thomas G. Zimmerman
Maintainers

PLUMBING SHOP

Rawle Campbell
Supervising Maintainer
Kyle Allen
Richard J. Kletzky
Mario Mesidor
Mikhail Plyas
Maintainers

REPAIR AND
MAINTENANCE, THE MET
BREUER

Josh Phagoo
Supervising Maintainer
Danielle Farula
Bridgeanand James
Matthew Charles Pezzolo
Maintainers

REPAIR AND
MAINTENANCE, THE MET
CLOISTERS

Chabilall Narsayah
*Supervising Shop
Foreman*
Devendra Mahadan
Hector Medina
Maintainers

RIGGING SHOP

Ray Abbensetts
Supervising Maintainer
Raouf Ameeraly
Lionel Carre
Michael Doscher
Chi-Wei Hue
Luis A. Nunez
Todd Rivera
Derrick Williams
Maintainers

ROOFING SHOP

Patrick D. Ryan
Supervising Maintainer
Adrian Cruz
Noel Fernandez
Jason Raso
Maintainers

Security Department

Jose Rivero
*Interim Chief Security
Officer*
Sean Simpson
*Interim Senior Manager of
Security*
John Packert
Mario Piccolino
*Senior Associate Security
Managers*
Leslye Saenz
Ana M. Tolentino
Associate Security Managers
Aimes Vasquez
Assistant Security Manager
Lambert Fernando
Security Coordinator
Sean Begley
Administrative Assistant
Izabella Dudek-Haffner
Paul McHale
Senior Dispatchers
Diana Amezcuita
Dispatcher
M. D. Carmant
Dennis Clerkin
Carlos Goyco
Richard Haffner
Christopher Howell
Michelle Landin
Edlira Luca
Kevin Osorio
Allan Bradley Palomo
Christian J. Paull
Romy Rabell Ortiz
Claudine Ralph-Mogg
Terrance Walker
Sarah E. Wauchope
Michael Wozniak
Associate Dispatchers
Yvette Anzaldua
Fabian Berenbaum
John Camperlengo

Joseph Colon
Lourdes Colon
Cane Dojcilovic
Kevin Franke
Randolph Harris
Erik Haynes
John Healy
Christian Hudon
John Leung
Mary Meda
Herman Merino
Thomas Murphy
Jose Ortega
Qamil Osmani
Brian Pryor
Vera Qehaja
Peter Sharkey
Moonasar Sohan
Jillian Solorzano
Michael Sturm
Robert Trumbull
Jean Villefranche
Richard Wheeler
Eliko Yefre
Kristina Zefi
*Senior Supervising Security
Officers*
Masoomeh Ansari
Rachel V. Cowart
Tuddy David
Lynn Heinbach
Mykhaylo Khomyn
Megan E. Laughner
Fateh Lohani
Dylan O'Brien
Nadia A. Tadrous-Attia
Joanna R. White
*Supervising Security
Officers*
Marcello Accardo
Edward Acquaviva
Joseph B. Adriano
Komlan Agbodji
Sunday Agbonlahor
Mosammat Akhter
Ashraff Ali
Peter Altescu
Francis Amar
Lisette Anderson
Charles Andresen
Christopher Andrews
Mark Andrews
Vladimir Anichkin
Konstantin Antonovsky
Kenneth H. Applebaum
Raul Arce
Ivan Arocha
Jessi Atwood
Danusca Badek
Jae Bai
Mohammed A. Balaid
David A. Barney
Andy Basantes
Maria Katrina Basilio
Andre Bent
Orpha Bessey
Herman Best
Perry Bialow
George Bistransin
Astride Blaise

George E. Blatch
James M. Boyett
Christopher Boynton
Patrick Bringley
Katherine Brooks
Izaora Bulica
Ferdinand Burghoffer
Jaime Cabanban
Maria Sonia Cabrera
Giancarlo Calicchio
Owen S. Caliento
Matthew Callinan
Anthony Camarda
Michele Camisa
David Campbell
Michael S. Carlino
James Castiglione
Jorge Castro
Maureen Catbagan
Wah Yuen Chang
Maricela Chavez
Royce Chin
Shamim Chowdhury
Tristan Wayne Chua
Check Cisse
Phillip Clepper
Louis Colon
Andrew Constable
Pamela Cooper
Thomas Cordero
Juan Correa
Joseph Cortazzi
David Crane
Rafael Cuesta
Bardhok Cukaj
Alfred Cukalla
James Cunningham
Margareta Curanovic
Desire Dahie
Ricardo De La Espada
Clark Delbrune
Carlos Delgado
Jorge X. Delgado
Lydia Demidova
Reineke Den Uijl
Joseph DeSantis
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Thomas Donovan
Naseeb Dookie
Hisayo Dordick
Yesenia Escobar-
Mogilyanskiy
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Maura Falfan
Hasan Fall
Alfred Farrar
Joshua Feigin
Aileen Fernandez
Jorge Figueroa
Eugene Fiore
Gustavo Fondeur
Ozzie Forney
Anthony Foster
Peter F. Fox
James Frawley
Henry Freeman
Jessica Frias
Anthony Galluccio
Thomas Galluccio

Gerlando Gangarossa
 Geraldine P. Garcia
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 Sherif Saad Ghaly
 James Gilbert
 Aleksander Gjoni
 Dave Gluzman
 David Gould
 Cameron Gregg
 Nicolas Gregoire
 Marvelyn Gregorio
 John Greiner
 Ritva Haukema-Truesdell
 Roza Haxhari
 Shevon M. Haywood
 Gerald Hazzard
 Patricia Healy
 Carl A. Hedges
 Zachary T. Hewitt
 Jareth Holub
 William Hrabar
 Ronald Huang
 Sarah M. Huffard
 Nguyen Huynh
 Noha Inderawes
 Gennady Inkateshta
 Cenon Inocent
 Annelise Isacson
 Eric Isacson
 Terrence Jablonski
 Logan Jacobsen
 Marek Jamroz
 Aaron Jeter
 Christopher Jones
 Andrew Joor
 Hubert A. Joseph, Jr.
 Atal Kapoor
 Silvia Karamanoleva
 Damian Katz
 Kouassi V. Ketemepi
 Armia Khalil
 Anton Khavin
 Jeff Khazan
 Mintradawa Khelawan
 Antonio Kho
 Kim M. Kimball
 Bebe Kishun
 Zef Kolaj
 Bozena Konefal
 Yevgeny Kotlyar
 Carla Kraus
 Louisa Lam
 William Landolfi
 Edwin Lanuza
 William D. LaRue
 Vincenza Lauria
 William Law
 Jesse J. Lee
 Emilie Lemakis
 John K. Lentz
 Irina Levitskaya
 Cesar R. Leyesa
 Felicia Lingenhol
 Mark List
 Maraya G. Lopez
 Valentino Lopez
 Marie McAuliffe
 Daniel McCabe
 Dave McDonald
 Sharon McKenzie
 John McLoughlin
 Joseph Manasherov
 Charles Maniscalco
 Apolonio Martinez
 Aung Maw
 John Meda
 Miriam Mendez
 Derek Miles
 Pamela Miller
 Katya Y. Miravite
 George Mittag
 Soroush M. Moghadam
 Chris J. Molluso
 Fanny Mon
 Okyun Moon
 Edward R. Moore, Jr.
 Priscilla Parsard Moreno
 Winston Moriah
 Jamie Moriarty
 Mustafa Muhammad
 Albert Mulder
 Paul T. Murray
 Stephen Naidu
 Martine Daniele Ndeng
 Daniel Nelson
 Meldine Nelson
 Thomas Ng
 Lawrence Nowicki
 Phillip G. O'Connor
 Christopher O'Toole
 Basil I. Ohanian
 Roger Ohanian
 Luis Ospina
 George Pabi
 Ines Pandelli
 Peter E. Paolucci
 Jamie Papa
 Andrew Passantino
 Sandy Paul
 Steven Perelli
 Churraman Persaud
 Lennox Peterson
 Alana Phillips
 Anthony Pignalosa
 Joseph Piscopia
 Alexander Pogorelyy
 Brian Postman
 Milford C. Prewitt
 Khandker Rahman
 Saifur Rahman
 Boris Rakhmimov
 Ponciano Ramirez
 Annie Rik-Prashad
 Dawn Roberson
 Louis Romero
 Evelyn Rosa
 Jeffrey Rosen
 Marisela Rosenberg
 Michael Rozenblit
 Ryuji Saita
 Jason C. Saleem
 Hardat Sallick
 Paul Salow
 Chris Sangiovanni
 Crescenzo Sangiovanni
 Thanavut Sankanung
 Laurie Schnee
 John Schopfer
 Ellen Schulz
 Mikhail A. Sedov
 Maureen Shanahan
 Julie Shapiro
 Yan Shkolnik
 Naveen Singh
 Andrew Smereck
 James W. Smith
 Seunarine Sohan
 Norha Solarte
 Matthew Sommer
 Barbara Spina
 Vitaliy Starostin
 Gerasimos Stathatos
 Dmitri Stepa
 Alex Stolyarov
 Matt Stueck
 Robert Surowiec
 John Sylvester
 Gabriella Szpunt
 Kader Ismael Tall
 Paola Tavarez
 Patricia Taylor
 George Teodorescu
 Gilda Teutonico
 Alfred Thomas
 George F. Tinta
 Inna Tkach
 Jacinto Tolentino
 Irina Tolmacheva
 Sergei Tratsevski
 Cesar Turcios
 Raphael Uwechie
 Michael Valentine
 Michael Varley
 John Velez
 Nanette Villanueva
 Michael Villarosa
 Glenneva Walwyn
 Heather Warner
 Leslie Watson
 Adam Weldon
 Cody Westphal
 Cindy Williams
 Gladstone Williams
 Mark Willis
 John Windbiel
 Michelle Wladich
 Yat Kwong Wong
 Nathan Wright
 Tadeusz Wroblewski
 Ayad Yonan
 Peter Zapryluk
 Vadim A. Zhukovskiy
Senior Security Officers
 Leonardo Aguilar
 Jean Alba
 David Anderson
 Mehboob Anwar
 David Aprea
 Juan C. Badaracco
 Kouros Bahar
 Aida Bara
 Patrick Batchelor
 Madeline Becket
 Khadeja Begum
 Kimberlee Benjamin
 Mesha A. Bennett
 Symone Biggerstaff
 Joanne M. Boccia
 Lee Bogan
 Gustavo Braga
 Mark Eugene Burns
 Zulay Calamari
 George Cameron
 Diego Cano
 Michael S. Clark
 Patricia Diane Cordell
 Aisha Smith Coulibaly
 Cindy Delgado
 Iryna Duda
 James English
 Jesse H. Erenberg
 Paul Falcon
 Nicole Falconer
 Nicole Farrell
 Bennett Ferguson
 Adam Fernandez
 Tenrai Fred Forsythe
 Steven Garrin
 Brett D. Gillingham
 Elliott Hom
 Sooyoung Jeon
 Fezall Kalamazad
 Patrick Kennedy
 Max Kyburz
 Winslow Laroche
 Eteri Luna
 Jocelyn Jardiel Luna
 Mila M. Luna
 Joseph A. McDermott
 Chukwukazom Emmanuel
 Madubugwu
 Maria Mantzavinou
 Damien Marzocchi
 Derek Matthews
 Moises Daniel Mendez
 Deborah Meyer
 Nancy Mierzwa
 Gabriel Mills
 Sugey Mosquera Medina
 Alberto Luis Muniz
 Vinnah Muzones
 Robert Nainggolan
 Roy Villacorta Navarro
 Patrick Okyere
 Sultana Parveen
 Alvin Joseph Perez
 Erisay Perez
 Lara Pink
 Fernando Pintado del
 Moral
 Simone Poisson
 Dorothy Pranolo
 Steven M. Proffitt
 Tanci Punmira
 Mohammad Abdul Quader
 Habibur Rahman
 Sonia Rahman
 Nemanja Rebic
 Jobaida Ritu
 Jonathan Rodriguez
 Balbino Rodriguez Colon
 Bernabe Romanillos
 Pavol Roskovensky
 Carly Michelle Ruiz
 Gamil Sadek
 Ambrocio M. Salazar
 Djaze G. Serikpa
 Andrew J. Smith
 Milva Stari
 Robert Stein
 Anita Suberska
 Raymundo Tablada
 Marcos Tapia
 Aura Yolanda Tejada
 Sanabia
 Albert A. Toledo
 Esteban Torres Campo
 Aliza Tucker
 Thomas E. Turner
 Nicolas Valle
 Alin Varela
 Jessica Vayo
 Carlos Velazquez
 Jevijoe B. Vitug
 Tracy A. Walker
 James Joseph White
 Sarah Maaikie Wilcox
 Nalani Williams
 Hesham Talaat Zaki
 Lorena A. Zuniga
Security Officers
 Nedal Abdel-Jabbar
 Betsuaye Abia
 Steve Browne
 Edriseu Forbes
 Shurald Forde
 Mary Ann T. Galvin
 Nora J. Hamilton
 Victor L. Kan
 Anthony LaHara
 Edward Lamouth
 Andrea Lawrence
 Rogelio Maclang
 Jose Muchaypina
 Ken Romeo
 Michael P. Scholz
 Kingsley Stanley
 Dontay A. Swain
 William Vance
 Benny Williams
 Billy Zias
Senior Special Officers
 Violeta Ayala
 Joey Garcia
 Michael Grant
 Michael F. Jennings
 Daniel A. Loor
 Brandon Louk
 Yohan Lozano
 Faith B. Nerecina
 Michael Ramistella
 Jennifer R. Solomon
 Justin Torres
Special Officers
 Timothy Broderick
 Terrence Long
 Daniel J. Massa
 Shawn Murphy
 Kenneth Quinn
 Patrick Rogan
 Brendan Sheehy
Senior Fire Safety Officers
 Bill Burke
Fire Safety Officer
 Michael Lombardo
*Principal Security
 Departmental Technician*
 Dhurata Doda
*Security Departmental
 Technician*

INSTRUMENTS /
ELECTRONIC SHOP

Basil Pascall
Supervising Maintainer
Jan Bierowiec
Sonja Eklund
Maintainers

LOCKSMITH SHOP

Harrison J. Riley
Supervising Maintainer
Yee Lam
Maintainer

SECURITY, THE MET
BREUER

Olivia Boudet-Pasek
Assistant Security Manager
Antonio Nicolino
Dispatcher
Heleni A. Christodoulou
Linley Green
Emanuel Hiles
Timothy Martineau
Sharmaine Small
Associate Dispatchers
Richard Mirabile
Athir Shayota
Senior Supervising Security Officers
Jessica A. Chan
Florence N. Governali
John D. Hazard
Kerry Kushetsky
Wayne McLamb
Mitchell Ocean
Deborah Palmer
Matthew Rodman
Luz Solarte
Thomas S. Sukhu
Richard A. Urciuoli
Abaline Werner
Tommy Wu
Senior Security Officers
Klodiana Agaj
Kashfia Tazin Antara
Arben Celaj
David Coulibaly
Marisa E. Cox
Marino Cuevas
Kanije Fatema
Stan Gamel
Julio Sebastian Gomez
Marimer Gomez
Alan Goodrich
Patrick M. Grady
Anthony D. Kochensparger
Orlando G. Lacro, Jr.
Nathaniel Macklin
Igor Markmann
Josue Nunez
Barbara Padolsky
Salvador Rentas
Carlos Miguel Rodriguez
Kwame Sarpong
Cecilia Sassi
Mark Schaerf

Adrian Sia
Thomas Francis Tait III
Louel Hollis Valentine
Alfred Vushaj
Security Officers
Warren Bruce
Edward Leonard
Frederick McCampbell
Angel Rivera
Eric Scott
Senior Special Officers

SECURITY, THE MET
CLOISTERS

Theodosios Kypriotis
Associate Security Manager
William Necker
Assistant Security Manager
Harold S. Jones
Chief Supervising Security Officer
Gerald Kaye
Anthony Lang
Robert Oberkehr
Leila Osmani
Alfredo San Diego
Vijaia Suraj
Senior Supervising Security Officers
Salvatore Lombardo
Michael A. Mitchell
John J. Rousseau
Supervising Security Officers
Ivette Caballero
Veronica Clough
Ezekiel Ebinum
Arthur Hutchinson
Melvin Johnson
Cesar A. Lopez
Ryan W. McGillick
Hector B. Marroquin
Eric Miller
Jorge Rivera
Eurydice Roman
Tomas Romero
Senior Security Officers
Daniel Close
Kevin Folgar
Lejla Ndreu
Samuel Palomo, Jr.
Gabriel L. Papa
Dabeyba Pichardo
Reinier Rabell
Martin Riofrio
Security Officers
Claire T. Charles
William J. Miranda
Frank Nunez
Taharka Omowale
Octavio Solano
Sean Turner
Niran Venus
Senior Special Officers
Joshua Diaz
Malcolm D. Valentine
Special Officers

Counsel

Sharon H. Cott
Senior Vice President, Secretary, and General Counsel
Cristina Del Valle
Senior Associate General Counsel
Eric Scott
Senior Associate General Counsel, part-time
Amy Desmond Lamberti
Elena J. Voss
Assistant General Counsels
Lisa Freeman Bagshaw
Assistant General Counsel, part-time
Linden Havemeyer Wise
Special Counsel, part-time
Brittany Kate Melone
Staff Attorney
Ann C. Boardman
Manager, Board of Trustees and General Counsel's Office
Christa L. Stephens
Associate for Board Affairs
Janet N. Yoon
Coordinator for Acquisitions
Christina De Cola
Executive Assistant
Nicole Sussmane
Tomás I. Vega
Legal Assistants

ARCHIVES

James Moske
Managing Archivist
Melissa Bowling
Associate Archivist
Angela Salisbury
Assistant Archivist
Celia Hartmann
Senior Associate for Archival Processing
Caitlin McCarthy
Assistant for Archival Processing

Finance

Jameson Kelleher
Vice President, Chief Financial Officer, and Treasurer
Sarah Osewalt
Executive Assistant
Holly Zielinskie
Financial Administration Manager

CONTROLLER

Stephanie Wilcox
Assistant Controller

Financial Reporting

Millicent L. Satin
Accounting Manager
Henry Velasquez
Senior Accounting Analyst
Mohammed Hossain
Igor Srdic
Senior Accountants

Investment Accounting

Ronald Piciullo
Portfolio Accounting Manager
Steven Chang
Senior Investment Accounting Analyst

Payroll

Sharon Inglese
Payroll Manager
Michele Maharaj
Senior Payroll Analyst
Norwina S. Angeles
Michael McCormack
Payroll Analysts

PLANNING AND BUDGET

Stephen Shen
Senior Manager, Financial Planning
Patricia Fitzgerald
Senior Manager, Budgeting
Katelyn Wiltshire
Finance Process Manager
Wilson Liu
Lindsay Shields
Associate Managers of Financial Planning and Analysis
Amy Ahuja
Senior Accounting Analyst

PROCUREMENT AND
FINANCIAL OPERATIONS

Tiffany Sen
Head of Procurement and Financial Operations

Procure to Pay and Travel

Nicole Seales
Procure to Pay Lead
Jeannette Cordero
Accounts Payable Associate

Office Services

Mail Services

Joel Chatfield
Manager of Mail Services

Nazmoon Jahoor
Associate Mail Services Coordinator
Natalie Wright
Mail Services Assistant
Edgardo Hernandez
Dominique Nyren
Christopher Solano
Clerks

Printing Services

Damaris Rosario
Assistant Manager for Printing Services
Paul Ortiz
Senior Coordinator
Carlos Santana
Lead Multilith Operator
Cynthia Greene
Prepress and Color Coordinator
Concepcion Ekmekciyan
Digital Print Copy Operator
Dennis Hernandez
Press Operator
Gregg F. Berliner
Lead Bindery Operator
Frederick Caballero
Bindery Operator

Procurement

Richard Glendon
Doug Harrison
Associate Managers for Procurement
Krista Rosario
Senior Procurement Agent

Receiving

Jorge Gonzalez
Receiving Assistant
Lorenzo M. Esparraguera
Messenger

Traffic and Facilities

TREASURY AND CASH

ACCOUNTING

Keri Sorrentino
Senior Manager of Treasury Operations
Andrean E. Hart
Senior Treasury Analyst
Vicki Antoun
Bilal A. Sheikhh
Senior Accounting Analysts
Abbas Ali
Lillian Santana
Treasury Analyst

Accounts Payable

Mary Ann Adkins
*Accounts Payable
Manager*

Jason A. Garcia
*Senior Accounts Payable
Associate*

Michael Ramnarain
*Associate Accounts Payable
Analyst*

Hannah Surujdeo
*Senior Accounts Payable
Coordinator*

Monica Sands
*Accounts Payable Associate,
part-time*

Cashier's Office

Kimberly Moreno
Cash Operations Manager

Cameron Bailey

Claudia Florez

Charmaine Gayle
*Associate Cash Operations
Coordinators*

Daniel McGuire
*Associate Cash Operations
Coordinator, part-time*

Government Affairs

Thomas P. Schuler
*Chief Government Affairs
Officer*

Shadawn N. Smith
*Manager of Government
Affairs*

Katherine W. Kelly
*Government Affairs
Specialist*

Frances A. Escano Nunez
*Government Affairs
Associate*

Human Resources

Debra A. McDowell
*Vice President for Human
Resources*

COMPENSATION, HUMAN RESOURCES INFORMATION SYSTEMS, AND BENEFITS

Sue Lord-Peters
*Associate Chief Human
Resources Officer, Total
Rewards and Human
Resources Information
Systems*

Rishi Agnani
*Manager for
Compensation*

Melissa B. Landrum
Associate Benefits Manager

Donna Wilkerson
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Resources Information
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Information Systems
Manager*

Tina M. Fox
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Information Systems
Specialist*

LABOR AND EMPLOYEE RELATIONS

Stephanie Basta
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Relations*

Tara Dickerson

Nadine Dixon

Annie Duran

Mary Walsh
Human Resource Partners

PROFESSIONAL DEVELOPMENT AND EMPLOYMENT

Jodi Rabinowitz
*Assistant Chief Human
Resources Officer,
Employment and
Organizational
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Lori Malberg
Senior Recruiter

Quanishia Mosley
Recruiter

Information Systems and Technology

Jeffrey S. Spar
*Vice President for
Technology and Chief
Technology Officer*

Katherine Barreto
Associate Administrator

APPLICATIONS AND DATA SERVICES

Adam Padron
*Senior Manager,
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Courtney N. Glover

Gary Goldstein

Michael W. Johnson
Senior Systems Analysts

INFRASTRUCTURE AND TECHNICAL SUPPORT

Steven R. Ryan
*Associate Chief Technology
Officer, Technology
Operations*

NETWORK AND DATA CENTER SERVICES

Robert Gerstle
*Lead Network Operations
Engineer*

Harold K. Dauncey
*Senior Network VLAN
Operations Engineer*

Albert Bramble
*Network and
Telecommunications
Engineer*

Louis Vega
*Tel-Data Wiring
Technician*

SERVER AND DESKTOP ADMINISTRATION

Nicholas Cerbini
Senior Enterprise Engineer

David J. Fiorenza
Senior Server Engineer

Patrick Moy
*Senior Desktop and Server
Administrator*

Jonathan Bermudez
*Desktop and Server
Administrator*

Danny Espinal
*Senior Database
Administrator*

Daniela Lissandrello
*Macintosh and iOS
Administrator*

Shaun Walwyn
*Senior System
Administrator*

SYSTEMS AND ACCESS MANAGEMENT

Steven Santamora
*Chief Information Security
Officer*

Adam J. Sonzogni
*Associate Manager of
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TECHNICAL SUPPORT

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Wojtek Batycki

Mark Z. Gonzales
Senior Technical Analysts

Robin W. Chan

Michael Crimi
Technical Analysts

Adam Honen
Associate Technical Analyst

Yi-Chen Lin
*Associate Technical Support
Analyst*

ENTERPRISE APPLICATIONS MANAGEMENT

Jerry Strauss
*Senior Manager, Enterprise
Applications Group*

CONSTITUENT SYSTEMS

Anne Marie Ryan
Senior Project Manager

Julia Schwartz
Tessitura Functional Lead

FINANCIAL SYSTEMS WORKDAY SERVICE CENTER

Carlos A. Santamaria
*Manager of Workday
Service Operations*

Terrence Cheung

Thomas John Mavrovitis
*Workday Support and
Integration Engineers*

John Oliver
*Associate Manager,
Financial Systems*

Arnold Hom
*Senior Analyst for
Financial Systems*

MERCHANDISE SYSTEMS

W. Jeffrey Meyer
Lead Systems Analyst

Margaret M. Scalone
Senior Systems Analyst

RETAIL COMPUTER SYSTEMS

Cynthia J. Ruperto
Senior Systems Analyst

Institutional Advancement

Clyde B. Jones III
*Senior Vice President for
Institutional Advancement*

Development

Stephen A. Manzi
*Chief Development Officer
for Individual Giving*

Jason Herrick
Chief Philanthropy Officer

John Wielk
*Chief Development Officer
for Corporate Engagement*

Young K. Bae
*Deputy Chief Development
Officer of Corporate
Programs*

Daphne B. Birdsey
*Deputy Chief Development
Officer for Individual
Giving*

Jennifer M. Brown
*Deputy Chief Development
Officer for Individual
Giving*

Elizabeth A. Burke
*Deputy Chief Development
Officer for Foundation
Giving*

Marilyn B. Hernández
*Deputy Chief Development
Officer for Individual
Giving*

Christopher J. Hughes
*Deputy Chief Development
Officer for Research and
Strategic Planning*

Kristin MacDonald
*Deputy Chief Development
Officer for Events*

Matt Quam
*Deputy Chief Development
Officer for Individual
Giving*

Amy O'Reilly Rizzi
*Deputy Chief Development
Officer for The Fund for
The Met*

Stephen Lang
*Deputy Chief for
Development Operations*

Galen Brown
*Senior Development Officer
for Analysis and Reporting*

Katharine Dobie
*Senior Development Officer
for Events*

Heather A. Gallagher
*Senior Development Officer
for Prospect Research*

Kristin Martin McGuire
*Senior Development Officer
for Administration*

Rebecca Rutherford
*Senior Development Officer
for Capital Campaign*

Mary K. Allen
*Development Officer for
Planned Giving*

Evelin M. Chabot
*Development Officer for
Government and
Foundation Giving*

Jessica M. Sewell
*Development Officer for
Corporate Programs*

Stephen Alsa

Hillary S. Bliss

Thomas J. Capelonga

Kimberly Chey

Lindsey Anne Jochets
 Natalie Kuzmanovich
 Ching Hui Wang
*Associate Development
 Officers*
 Katherine Bowman
 Lauren DeCaro
 Lauren C. Lee
 Allison Logan
 Laura Speers
*Assistant Development
 Officers*
 Hanah Lee
Development Associate
 Elizabeth P. Holland
 Grace Reff
 Stephanie Thompson
 Matthew Trumbull
Development Assistants

Special Events

Bronwyn Keenan
*Deputy Chief Special
 Events Officer*
 Vanessa Hagerbaumer
Senior Special Events Officer
 Anaïs Disla
 Leah Moliterno
*Assistant Special Events
 Officers*
 Nicole Muller
 Sarah Pecaut
*Associate Special Events
 Coordinators*

**Member and Visitor
 Services**

Lisa S. Krassner
*Chief Member and Visitor
 Services Officer*
 Margaret Choo
Project Manager

**MARKETING AND
 ENGAGEMENT**

Jessica Hirschev
*Deputy Chief Marketing,
 Engagement, and
 Innovation Officer*
 Allison E. Sokaris
*Deputy Chief Membership
 Officer for Special Events*
 Nitasha Kawatra
*Senior Membership Officer
 for Marketing and
 Communications*
 Brooke Bates
 Doreen Ho
*Membership Officers for
 Events and Programs*
 Peter Beard
*Associate Membership
 Officer for Retention
 Marketing*

Rebecca Olderman
*Associate Membership
 Officer for Acquisition
 Marketing*
 Amy Elizabeth Tanzillo
*Associate Membership
 Officer for Annual Appeal*
 Cassandra Connors
*Assistant Membership
 Officer*
 Brian Doyle
*Assistant Membership
 Officer for Events and
 Programs*
 Christina Behnan
*Coordinator of Visitor
 Communications*
 Courtney Anne Melvin
*Assistant for
 Administration*

**OPERATIONS AND
 ADMINISTRATION**

Hayden Wilson
*Senior Manager for
 Administration and
 Analytics*
 Angel L. Figueroa
*Manager for
 Administration and
 Analytics*
 Lauren Russell
*Manager of Operations
 for Groups and Advance
 Sales*
 Lauren Moulder
*Donor, Member, and
 Visitor Stewardship
 Officer*
 Laura Kandle
Assistant Administrator
 Danielle Dufresne
*Assistant Manager for
 Operations*
 Roberta Haynes
*Assistant Membership
 Officer*
 Marcia C. Chang
 Jessie Deo
 Deborah Prayag
 Alex Wingerson
*Senior Membership
 Associates*
 Motoki Endo
*Coordinator for Groups
 and Advance Sales*
 Kirsten Rendina
*Assistant for
 Administration*
 Andrew P. Deitz
 Virginia Halpin
 David A. Thomas
 Kristen Vanderziel
*Associate Coordinators
 for Groups and Advance
 Sales*
 Katherine M. Howell
Assistant Coordinator

Grace Treado
*Membership Services
 Assistant*
 Jane Baraz
 Grace J. Choi
 Casey Nicole Davignon
 Jorin Dawidowicz
 Kathryn Dowd
 Courtney Garvin
 Lisa Hannah Hoose
 Nina Kaplan
 Barbara Kazimierzczuk
 Denali Elizabeth Kemper
 Nina Krauss
 Rachel Levens
 Paul Nissenbaum
 Gabrielle Otto
 Cathleen Sweeney
 Shar-Lyn Tay
 Alex J. Uyeno
 Chamika Wanigatunga
Ambassadors

VISITOR EXPERIENCE

Nicholas DeVogel
*Deputy Chief Visitor
 Experience Officer*
 Jeffrey Gardner
*Manager of Operations for
 Admissions and
 Information*
 Rika Nakaya
*Manager of Operations for
 Volunteer Services*
 Erica Simonitis
*Assistant Manager for
 Training, Development,
 and System Integration*
 Matthew Jacob Williard
*Assistant Manager for
 Admissions and
 Information*
 Desiree L. Thurman
*Associate Membership
 Officer for Onsite Sales and
 Service*
 Alfredo Gomez
*Coordinator for Volunteer
 Services*
 Attila Deak
*Associate Coordinator for
 Admissions and
 Information*
 Richard Mena
Membership Associate
 Diogo Cardoso
 Kayla Tyree
 Amanda Rothschild
*Assistant Coordinators for
 Admissions and
 Information*
 YooRae Choi
*Assistant Coordinator for
 Volunteer Services*
 Elena Adasheva-Klein
 Amanda Klein
 Amanda Kraemer
 Sean Marley
 Jenna Noe

James Smith
 Rosa Tabar
 Zoraida Vanegas
 Heather Katherine
 Whittaker
Lead Ambassadors
 David Akande
 Iesha Burgess
 Madeleine Chatz
 Courtney Cordero
 Lauren Damon
 Erica Desrouleaux
 Mary DiCapua
 Bryden DiGennaro
 Cady Dixon
 Kareem Eid
 Stephanie Escalante
 Qadira Farrington
 Christopher Ferree
 Cynthia Franz
 Debra D. Garrin
 Erik Grasse
 Sonia Grodzka
 Susan Kariuki Haase
 Zachary Howard
 Katherine Howell
 Thor Jonsson
 Charles Keiffer
 Gail Kramer
 Michael Lebron
 Eleanor Ling
 Amanda Lopez
 Douglas Lucas
 Patrick McCaffrey
 Alicia McVane
 Sahar Malik
 Camie Manayon
 Christina Marano
 Pierre Marquez
 McKenzie Mayle
 Gerardo Morantes
 Daniel Morris
 Irene Muentes
 Sinead Murphy
 Davide Nardi
 Suzanne Nelson
 Pablo Samgar Olguin
 Hector Ortiz
 Yukiyo Oyama
 Brett D. Palmer
 Yahui Pan
 Sophia Park
 Christiaan Perone
 Ranella Peters
 Angelica Price
 Natalie Pujols
 Michelle Ralph-Forton
 Anita N. Ramchan
 Daniel E. Ramos
 Kristiana Reyes
 Kayli Rideout
 Hilda Rivera
 Mohammed Rizvi
 Jennifer L. Sherrer
 Terrance Sherrill
 Colin Small
 Kayla Smith
 Sarah Bridgman Smith
 Anita Spooner
 Huong Sutliff

Ain Tangeres
 Teresa Thomas
 Joseph Torres
 Ryan Torres
 Carrie VanDoren
 Valeria Vidal
 Emily Weaver
 Marianna Zajac
Ambassadors, part-time

**THE MET BREUER
 MUSEUM EXPERIENCE**

Cristina Ambroselli
*Manager of Museum
 Experience*
 Cody Barbour
 Taylor Latrowski
 Amy Novak
 Samuel Stiver
*Associate Coordinators of
 Museum Experience*
 Christopher Alessandrini
 Anneliese Baierl
 Vanessa Baldini
 Frank Bross
 Justine Cabrera
 Ellen Carranza
 Zunzeiry Perez Canals
 Robert Cruz
 Chloë Drew
 Jocelyn Edmondson
 Frantzesca Gousse
 Dana Hubbard
 Chabely Ignacio
 Chase Jones
 Jakob Backer Kaprow
 Jill Kolodzieski
 Sonia Ramsey
 Joe Sadikin
 Ke Yin
*Experience Ambassadors,
 part-time*

**VISITOR EXPERIENCE,
 THE MET CLOISTERS**

Michael Ostergren
*Manager of Visitor
 Services*
 Jody Litman
*Assistant Manager of
 Visitor Services*
 Virginia Ng
Associate Coordinator
 Andreas Burckhardt
*Assistant Visitor Services
 Coordinator*
 Robert Betz
 Vanessa E. Erbe
 Scott Kelly
 Guida Lai
 Imran H. Mazumdar
 Victoria Melendez
 Aaron Steinberg
 Anne Vaccari
 Jason Wimbish
Ambassadors, part-time

Investments

Suzanne E. Brenner
*Senior Vice President
and Chief Investment Officer*

Lauren A. Meserve
Chief Investment Officer

Elena Sands
*Senior Investment Officer,
part-time*

Justin Reed

Julia Rae Seltzer
Investment Officers

Joseph Jasinski
*Investment Operations
Manager*

Carly Machado
Assistant Administrator

Merchandising and Retail

Rich Pedott
*Vice President and General
Manager of Merchandising
and Retail*

Elizabeth Stoneman
*Senior Manager of
Merchandising
Administration*

Brandon Carter
*Human Resources Business
Partner*

Celia Elizondo
*Senior Merchandise
Planner and Analyst*

Laura Barth
*Product Development
Coordinator*

Tajah Bracy
Executive Assistant

MERCHANDISE FINANCE

Cameron Mehr
*General Manager for
Finance and Reporting*

Brian Symons
*Senior Manager of
Inventory Control*

Richard Newburger
*Manager of Sales
Accounting and Controls*

Frank Helmrich
*Manager of Transactional
Support*

Bersuze Leblanc-Saint-Jean
*Associate Transactional
Support Analyst*

Ferlaysia Gomez
Associate Financial Analyst

MERCHANDISING LOGISTICS

Assumpta Sweeney
*General Manager of
Logistics*

Satrohan Mahadeo
Operations Manager

Dennis Ruggiero
*Associate Shipping and
Receiving Manager*

Stacy Mahon
*Customer Service and
Finance Coordinator*

Sheila McLoud
Coordinator, Security Area

Anthony Gillies
*Assistant Fulfillment
Coordinator*

Laura McHugh
Coordinator

Perry Brown
*Assistant Coordinator for
Shipping and Wholesale
Fulfillment*

Elroy Martinez
Assistant Coordinator

Jesus Medina
Superintendent

Joyset Garnes

Andrea Ifill
*Assistant Coordinators,
Fulfillment Center*

Rita Giudice
*Assistant Coordinator,
Fulfillment Center, part-time*

Oleg Teves
Driver, part-time

Reinaldo Armstrong

Mallory Crump

Louise Gordon

Joseph Leist

Patricia Lowe

Elroy Martinez, Jr.

Elisa Rodriguez

Bryan Small

Charles Stone
Stockpersons, part-time

DTC OPERATIONS

Janée Jones
*Manager of Customer
Service*

PROGRAMMING AND PARTNERSHIPS

Jody Malordy
*General Manager of
Marketing and Publicity*

Morgan Pearce
*Manager of Marketing and
Communication*

Brittany Arnold
*Brand Communication
Coordinator*

Kathleen L. Paton
Product Copywriter

RETAIL ENVIRONMENT AND DESIGN

Erin Thompson
*Creative Director for Retail
and Merchandise*

Kathy Mucciolo
*Senior Manager of Visual
Merchandising and Store
Planning*

Heather Shaw
Manager of Graphic Design

Cassie Johnson
Production Coordinator

Noriko Sugiura
Associate Graphic Designer

Buster Seccia
Visual Merchandiser

BUYING, SOURCING, AND PRODUCT DEVELOPMENT

Chiara Ponticelli
*General Merchandise
Manager*

Mary Clark

Lauren Gallagher

Michael Hladky

Mahin Kooros

Cherisse Straw

Rachel Weisel
Product Managers

Sam Marcus
Production Coordinator

Chantal Houglan

Nicholas Moore
*Product Management
Coordinators*

Alicia Cox

Douglas Kopsco

John Murphy
*Associate Product
Managers*

Liv Frederiksen
Package Designer

Leanne Graeff
Senior Product Designer

Andres Palacios
Product Designer

Sarah Hauck
Design Assistant

SALES PLANNING AND INVENTORY MANAGEMENT

Michael Dalton
*Senior Manager of
Planning*

Ashley Coleman

Izetta Pritchardd

Kurt Truong

Fran Willing
Merchandise Planners

Jim Jacouzzi
Manager of Allocation

Carrie Fisk
Allocation Coordinator

Brittney Carroll
Allocator

WEBSITE

Rachel L. P. Walker
*Senior Manager of
E-Commerce and Systems*

Rebecca Rosenblatt
*Manager of E-Commerce
Technologies*

Matt Leskovic
*Manager of Data and
Analytics*

Alex Pritsker
*Manager of Online
Marketing*

Winnie Cheng
*E-commerce Content and
Merchandising Manager*

Kelsey Higgins-Robinson
*E-Commerce Content and
Production Associate
Manager*

Robin Chan
E-Commerce Coordinator

John Colombo, Jr.
Data Analyst

WHOLESALE

Kristin C. Magnuson
Manager

Kristina Parrinello
Associate Account Manager

RETAIL STORE OPERATIONS

Will Sullivan
General Manager, Retail

Cathryn Leon
*Senior Manager, Retail
Inventory and Logistics*

Retail Store Support

Rochelle Calvanese

Ling Fong
Associate Coordinators

Retail Sales, The Met Fifth Avenue

Luis Feliciano
Store Manager

Carmen Irizarry

Faraha Khan

Rosemary Marotta

Mohammed Uddin
Department Managers

Charlotte Facey

Sandra Fukawa

Jacqueline A. Griffith

Michael C. Helt

Israt Jahan

Krista Kietzman

Pedro Lucas

Claudia Marino

Leanice Richardson

Joonta Sanders

Reshma A. Soodeen
Team Leaders

Ana Acosta

Yanni Kontoncolaou

Luis Negron

Yinette Ortiz

Angel Vazquez
*Sales Support Specialists,
part-time*

Richard Alliers

Jena Argenta

Melissa Bachan

Marya Banu

Yaqub Barton

Adelina Batallones

Davon Bean

Anne-Marie Belli

Andrea Alexis Billings

Carlos Castellblanch

Cassandra Castillo

Tiffany Clarke

Scott A. Clevens

Laura Lynne Coleman

April Connor

Jason Daly

Rachel Dasaro

Dianne Davis

Natalie De Cola

Andrea Demera

Nalini Dhanraj

Sandra Erickson

Charlotte Feldman

Evonna Gaines

Janay Nicole Gales

Bionca Garcia

William G. Garcia

Charmaine M. Grant

Marianne Herde

Kaleigh Jacobson

Georgina Johnson

Elizabeth T. Kaemmerle

James M. Kay

Jessica Kelly

Agnieszka Kirkpatrick

Kasper Kuzmicki

Gretta Lee

Yolanda Llanos

Andrea Lujan

Yvette B. McArthur

Lenny Martinez

Christine Moore

Xhulio Myftari

Sky Oh

LeAnder Pascall

Zaida Phillips

Sasha Pratt

Matilda Proda-Dauti

Stephanie Quintero

Melissa P. Ramirez

Jacqueline Resnik

Amanda Richards

Genessi Rodriguez

Juan Rodriguez

Anthony Ruiz

Maren Ryan

Anna Maria Sanchez

Brandon Sanfilippo

Valeryia Shaban

Ambar Sierra

Barbara Sussman

Emma Tan

Linda Tan

Joseph A. Tartaglia

Shanice Thompson
Barbara Tomei
Yvonne Torres
Emanuela Triepshi
Anthony Vargas
Michael Vizcaino
Dilara Wadud
Brian Williams
Shandale Winston
Shelby Wong
Leslie Zivic
Regina Zvoma
Sales Specialists, part-time

Retail Sales, John F. Kennedy
International Airport

Simon Mo
Store Manager
Susan Chung
Noowbasle Hossein
Team Leaders
Keudy Gonzalo Castillo
Lemar A. Majid
Vivienne Persaud
James Puccio
Sales Specialists, part-time

Retail Sales, The Met Cloisters

Sheryl Esardial
Store Manager
Adeka Stupart
Team Leader
Natalie DeJesus
Marcelle McArthur
Jennifer McAuliffe
Clara Seda
Sales Specialists, part-time

Retail Sales, Newark Liberty
International Airport

Ricardo Hernandez
Department Manager
Shah Begum
Carolyn De La Paz
America Freire
Minelyz Muniz
Jackelyn Sorto
Sales Specialists, part-time

Stock Services

Tariq Elahie
Department Manager
Alfonso Clark
Rosa M. Solis
Team Leaders
Kenneth Goodwin
Ceberth Malcolm
Said Saleem Naqwe
Frantz M. Sannon
Jacqueline Springer
Christopher R. Yuen
*Sales Support Specialists,
part-time*

Volunteer
Organization

Susan Berger
Volunteer Chair
Laurel Brien
*Manager of Volunteer
Activities*
Arlene Brickner
Monita Buchwald
Andrea Labov Clark
Amanda Lister
Donna Mastroianni
Helena Park
Valerie Szeto
Kanao Tamura
Cathy Williams
Program Chairs

Emeriti

Philippe de Montebello
Director Emeritus
Emily Kernan Rafferty
President Emerita
Dieter Arnold
*Curator Emeritus,
Egyptian Art*
Dorothea Arnold
*Curator Emerita,
Egyptian Art*
Joan Aruz
*Curator Emerita, Ancient
Near Eastern Art*
Peter Barnet
*Curator Emeritus,
Medieval Art and
The Cloisters*
George Bisacca
*Conservator Emeritus,
Paintings Conservation*
Pete Dandridge
*Conservator Emeritus,
Objects Conservation*
James David Draper
*Curator Emeritus,
European Sculpture and
Decorative Arts*
Everett Fahy
*Curator Emeritus,
European Paintings*
Wen C. Fong
*Curator Emeritus,
Asian Art*
George Goldner
*Curator Emeritus,
Drawings and Prints*
Prudence O. Harper
*Curator Emerita, Ancient
Near Eastern Art*
Morrison H. Heckscher
*Curator Emeritus,
The American Wing*
Ann Heywood
*Conservator Emerita,
Objects Conservation*
Ellen Howe
*Conservator Emerita,
Objects Conservation*

Timothy B. Husband
*Curator Emeritus,
Medieval Art and
The Cloisters*
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*
Hermes Knauer
*Conservator Emeritus,
Arms and Armor*
Denise Patry Leidy
Curator Emerita, Asian Art
Christine Lilyquist
*Curator Emerita,
Egyptian Art*
Charles T. Little
*Curator Emeritus,
Medieval Art and The
Cloisters*
J. Kenneth Moore
*Curator Emeritus, Musical
Instruments*
Helmut Nickel
*Curator Emeritus,
Arms and Armor*
Morihiro Ogawa
*Special Consultant
Emeritus, Arms and Armor*
Richard E. Stone
*Conservator Emeritus,
Objects Conservation*
Clare Vincent
*Curator Emerita,
European Sculpture and
Decorative Arts*
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*
Mark Wypyski
*Research Scientist Emeritus,
Scientific Research*
Florica Zaharia
*Conservator Emerita,
Textile Conservation*

Research Scholars

Susan J. Allen
Kevin Avery
Barbara B. Ford
Johanna H. Hecht
Elizabeth J. Milleker
Oscar W. Muscarella

Elena Phipps
George Wheeler
Senior Research Scholars
Suzanne G. Valenstein
Research Scholar

Staff Retired during
the Year July 1, 2016,
to June 30, 2017

Joanna Abolafia
*Senior Store Salesperson,
Merchandising and Retail*
Guido Alvarez
*Associate Dispatcher,
Security, The Met Breuer*
Dieter Arnold
Curator, Egyptian Art
Henry V. Artis
*Senior Procurement Agent,
Finance*
Joan Aruz
*Curator in Charge, Ancient
Near Eastern Art*
Raoul Baptiste
*Assistant Dispatcher,
Security*
John Barelli
*Chief Security Officer,
Security*
Peter Barnet
*Senior Curator, Medieval
Art and The Cloisters*
Ronnee Barnett
*Associate Conservator,
Textile Conservation*
Kay Bearman
*Senior Research Consultant,
Modern and Contemporary
Art*
Carl Belgrave
*Inventory Allocation
Specialist, Merchandising
and Retail*
George Bisacca
*Conservator, Paintings
Conservation*
Leila Bondoc
*Assistant Store Coordinator,
Merchandising and Retail*
Elaine Bradson
*Administrator,
The American Wing*
Dominique Brysselbout
*Senior Security Officer,
Security*
David Canu
*Assistant Security Manager,
Security*
Andrew Caputo
*Associate for
Administration, European
Paintings*
Philip Carpo
*Senior Security Officer,
Security*
Howard Comeau
*Senior Security Officer,
Security, The Met Cloisters*

Marilyn Conroy
*Store Salesperson,
Merchandising and Retail*
Pete Dandridge
*Conservator and
Administrator, Objects
Conservation*
Mark A. Dickinson
*Assistant Maintainer/
Cleaner, Buildings*
Jean Dierks
*Store Salesperson,
Merchandising and Retail*
Leonarda Di Mauro
*Membership Assistant,
Member and Visitor
Services*
John Doyle
*Associate Manager for
Procurement, Finance*
Lisa Musco Doyle
*Membership Officer for
Events and Programs,
Member and Visitor
Services*
Mario Dyyon
*Senior Security Officer,
Security*
Jose Egasan
*Senior Security Officer,
Security*
Essie Elliott
*Associate Cash Operations
Coordinator, Finance*
Lorraine C. Engelman
*Assistant Store Coordinator,
Merchandising and Retail*
Eileen Fitschen
*Clerk, Merchandising and
Retail*
Iryna Forostyan
*Senior Security Officer,
Security*
Yonel Georges
*Senior Security Officer,
Security*
Patricia Gilkison
*Associate Manager for
Special Exhibitions and
Gallery Installations,
Exhibitions*
Maureen Gillis
*Store Salesperson,
Merchandising and Retail*
Helene Greenberg-Wyman
*Assistant Coordinator,
Member and Visitor
Services*
Gary Gregg
*Receiving Coordinator,
Receiving*
Roland Guignard
*Senior Security Officer,
Security*
Fontinel Harry
*Assistant Maintainer/
Cleaner, Buildings*
Ann Heywood
*Conservator, Objects
Conservation*

- Myrtle Holmes
*Senior Security Officer,
Security*
- Ellen Howe
*Conservator, Objects
Conservation*
- Timothy B. Husband
*Curator, Medieval Art and
The Cloisters*
- Debra Jackson
*Assistant Administrator,
Robert Lehman Collection*
- Joan L. Kay
*Associate Administrator,
Digital*
- Elaine Kilden
*Tourism Representative,
Communications and
Marketing*
- Hermes Knauer
*Armorer and Conservator,
Arms and Armor*
- Daniel Knox
*Senior Accounts Payable
Associate, Finance*
- Michael Kochan
*Associate Dispatcher,
Security*
- Gary Kopp
*Supervising Departmental
Technician, European
Paintings*
- Dusan Krajan
*Senior Security Officer,
Security*
- Denise Patry Leidy
*Brooke Russell Astor
Curator of Chinese Art,
Asian Art*
- Catherine Listi
*Visitor Services Assistant,
Visitor Services, The Met
Cloisters*
- Charles T. Little
*Curator, Medieval Art and
The Cloisters*
- Gerald Lunney
*Supervising Shop Foreman,
Registrar*
- Michael McRae
*Maintainer, Plexi Shop,
Buildings*
- Christopher Marlow
*Senior Special Officer,
Security*
- Shaaron Marrero
*Senior Typesetting
Coordinator, Printing
Services*
- Calixto Martinez
*Assistant Maintainer/
Cleaner, Buildings*
- John Mayers
*Supervising Maintainer,
Vehicle Shop, Buildings*
- Agnes P. Minns
*Assistant Manager,
Administration, Buildings*
- J. Kenneth Moore
*Frederick P. Rose Curator
in Charge, Musical
Instruments*
- Carolina Morales
*Senior Store Manager,
Merchandising and Retail*
- Valerie Morgan
*Assistant for
Administration, Buildings*
- Raya Moskovich
*Supervising Analyst for
Merchandise Systems,
Information Systems and
Technology*
- John Muldowney
*Production Specialist,
Design*
- Naomi Niles
*Associate Museum
Librarian, Thomas J.
Watson Library*
- Constance Norkin
*Graphic Design Manager,
Design*
- Kevin F. O'Leary
*Senior Security Officer,
Security*
- Richard Peterson
*Manager of Office Services,
Office Services*
- David T. Pettie
*Senior Stock Group Leader,
Stock Services*
- Frank Pizzolo
*Maintainer, Plumbing
Shop, Buildings*
- Albert Pride
*Senior Security Officer,
Security*
- Kooldeep Ramdassie
*Senior Procurement Agent,
Finance*
- Nandini Ratnam
*Inventory Allocation
Specialist, Merchandising
and Retail*
- Rhoda Russell
Usher, Live Arts
- Hortense Rutherford-
Beckett
*Accounts Payable Manager,
Finance*
- Mary P. Schiliro
*Assistant Membership
Officer for Volunteers,
Member and Visitor
Services*
- Robert Schirmer
*Senior Security Officer,
Security*
- Robert Schneider
*Inventory Allocation
Specialist, Merchandising
and Retail*
- Alice W. Schwarz
*Museum Educator,
Education*
- George Schwemmer
*Senior Fire Safety Officer,
Security*
- Prabhu Shiwamber
*Maintainer, Lamping
Shop, Buildings*
- James Slevin
*Senior Store Salesperson,
Merchandising and Retail*
- Lena Smajljaj
*Assistant Manager,
Custodial, Buildings*
- Daria Smith
*Clerk, Merchandising and
Retail*
- Karen Sonn
*Store Coordinator,
Merchandising and Retail*
- Peter Sotiropoulos
*Maintainer, Engineering
Shop, Buildings*
- Daniel A. Starr
*Associate Chief Librarian,
Thomas J. Watson Library*
- Jerry Stewart
*Press Operator, Printing
Services*
- Linda Sylling
*Manager for Special
Exhibitions and Gallery
Installations, Exhibitions*
- Amsi Tadesse
*Assistant Travel Manager,
Finance*
- Elyse Topalian
*Vice President for
Communications,
Communications and
Marketing*
- Alberto Valerio
*Senior Security Officer,
Security*
- Sally VanDevanter
*Production Manager,
Publications and Editorial*
- Stephanie Walden
*Visitor Services Assistant,
Member and Visitor
Services*
- Emily Walter
*Senior Editor, Publications
and Editorial*
- Hazel Washington
*Executive Assistant,
Merchandising and Retail*
- William Westfield
*Senior Fire Safety Officer,
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- Vivian Wick
Editor, Education
- Donna Williams
*Chief Audience
Development Officer,
Education*
- Elizabeth Williamson-
Crittenden
*Traffic Manager,
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- Mark Wypyski
*Research Scientist, Scientific
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