

Report from the Director and the President

With an unprecedented number of special exhibitions devoted to living artists—and with the addition to the permanent collection of works by Jackson Pollock, Arshile Gorky, Willem de Kooning, and Robert Rauschenberg—the past year was particularly rich for modern and contemporary art at The Metropolitan Museum of Art. Last fall’s remarkable program of exhibitions—including the enormously successful “Vincent van Gogh: The Drawings” as well as “Fra Angelico” and “Prague, The Crown of Bohemia, 1347–1437”—drew the largest holiday crowds in eleven years. And in a world of shrinking borders, the opening of the Museum’s first and only overseas office in Geneva last March will allow the Metropolitan to continue to broaden its international scope and build new bridges between the Museum and its established colleagues and potential partners worldwide.

Acquisitions

Jackson Pollock’s *Number 28, 1950* came to the Metropolitan, along with sixty-four other outstanding examples of post–World War II art, as part of Muriel Kallis Newman’s exceptional collection, promised in 1980 and acquired this year. A fine complement to the slightly larger poured painting *Autumn Rhythm*, which the Museum purchased in 1957, *Number 28, 1950* is another of the artist’s stunning mural-sized “drip” paintings but is distinguished among that series of works by the artist’s use of a brush in a few areas of the canvas. A half-interest promised gift from Steven A. Cohen made possible the acquisition of Robert Rauschenberg’s *Winter Pool* (1959), just in time to take its rightful place as a highlight of last spring’s exhibition of Rauschenberg’s groundbreaking Combine paintings. The Museum also purchased a few select works by contemporary artists, including a provocative series of lithographs by Kara Walker and one of Robert Polidori’s quietly poignant photographs of New Orleans in the aftermath of Hurricane Katrina.

The permanent collection also was enriched by many significant gifts and purchases, ranging from a delicately carved Egyptian votive offering from the second half of Dynasty 18 to a scale model of the new World Trade Center transportation hub given by the project’s architect, Santiago Calatrava. For European Paintings, a gift from Mark Fisch and Rachel Davidson, in honor of Jayne Wrightsman Curator Keith Christiansen, funded the purchase of *The Penitent Magdalen*, an exceptionally moving painting by Corrado Giaquinto. Lila and Herman Shickman gave the Museum one of Jean-Auguste-Dominique Ingres’s first Raphaellesque paintings, *The Virgin Adoring the Host*. A bequest from the late Rita Markus included a number of important Dutch paintings and drawings. Thanks to the generosity of the Oscar L. Tang family, the Museum acquired several fine Chinese paintings from the C. C. Wang Family collection. Increasingly strict acquisition policies, combined with ever-climbing prices, have made the acquisition of ancient art more difficult, but the Museum was able to add a few distinctive antiquities to the collection, including a strigilated Roman sarcophagus that dates to the early third century A.D. The past year’s acquisitions are described in further detail in the fall 2006 *Bulletin*.

In 2004, the Metropolitan adopted new guidelines for the acquisition of ancient art. Drafted by a task force of the Association of Art

Museum Directors led by your Director, these guidelines call for greater scrutiny and transparency in the acquisitions process. As part of the Museum’s commitment to greater openness, the Metropolitan was again in a leadership position when it crafted an agreement with Italy last February that called for the return of a group of disputed antiquities in the Museum’s collection. Between 2006 and 2010, the Euphronios krater and twenty other objects will be returned to Italy in exchange for loans of works of equal beauty and importance.

Exhibitions

Although they are among his most ingenious and striking creations, Vincent van Gogh’s drawings have often been overshadowed by the fame and familiarity of his paintings. Last fall’s “Vincent van Gogh: The Drawings” was the first major exhibition in the United States ever to focus on these extraordinary works. Including an exceptional number of loans from the Van Gogh Museum in Amsterdam, the exhibition included drawings that, in some cases, had not been displayed together since leaving the artist’s studio, affording visitors a once-in-a-lifetime opportunity to contemplate the dialogue between drawing and painting that was central to Van Gogh’s development as an artist. A spring economic development survey showed that the special exhibition had an extraordinary impact on New York City as well, generating \$251 million in spending by regional, national, and foreign tourists.

Visitors had another rare treat in “Antonello da Messina: Sicily’s Renaissance Master,” a small but revelatory installation of three masterpieces by one of the quattrocento’s most influential painters. None of the three—including Antonello’s haunting chef d’oeuvre, *The Virgin Annunciate* from the Galleria Regionale della Sicilia in Palermo—had ever before been on public view in the United States. Italian Renaissance painting was further represented this year by two other groundbreaking exhibitions: “Fra Angelico,” the first American retrospective devoted to this innovative Florentine artist and the first comprehensive presentation of his work anywhere in the world in half a century; and this summer’s “Raphael at the Metropolitan: The Colonna Altarpiece,” which reunited the main panel and lunette of the Colonna Altarpiece with all the scenes from its predella for the first time in over three centuries. The main panel and lunette are among the treasures of the Metropolitan’s collection, a 1916 gift from J. P. Morgan, while the predella scenes were loaned for this exhibition from museums in the United States and abroad.

“Robert Rauschenberg: Combines,” which began its international tour here last winter, was the first exhibition to focus exclusively on this significant material, created between 1954 and 1964. “Santiago Calatrava: Sculpture into Architecture” showcased sculptures in marble and bronze, drawings, and architectural models by the internationally renowned Spanish architect; the exhibition included work related to the transportation hub he designed for the World Trade Center site, currently under construction. “The Art of Betty Woodman” brought together work spanning the noted artist’s career, from the 1950s and 1960s through her most recent mixed-media pieces of 2005–6, in her first U.S. retrospective. The spring Costume Institute exhibition “AngloMania: Tradition and Transgression in British Fashion” juxtaposed historical costumes with con-

temporary fashions to bring out enduring themes in British culture.

For two more contemporary artists, the Museum itself proved a stimulating venue for reflection upon issues of present-day concern. Kara Walker, known for her explorations of race, gender, and sexuality through the eighteenth-century medium of cut paper silhouettes, drew from the Museum's holdings in organizing "Kara Walker at the Met: After the Deluge," an exhibition inspired by Hurricane Katrina. "Cai Guo-Qiang: Transparent Monument," this year's installation on the Iris and B. Gerald Cantor Roof Garden, was the first solo exhibition of a contemporary Chinese artist held at the Metropolitan. The installation included four site-specific works that used both traditional Chinese motifs and everyday materials to comment on life after September 11, 2001.

The year 2006 marks the one hundredth anniversary of the Museum's Department of Egyptian Art, a milestone fittingly commemorated by the landmark traveling exhibition "Hatshepsut: From Queen to Pharaoh." The first important female head of state known to history, Hatshepsut ruled Egypt for two decades during the Dynasty 18, stabilizing the country and providing a prosperous environment in which sculpture, the decorative arts, and architecture flourished. Supplemented by loans from other American and European museums, and museums in Cairo and Luxor, the exhibition featured objects from the Metropolitan's own extensive holdings of objects excavated by the Museum's Egyptian Expedition in the 1920s and 1930s. In April, some 750 students from 117 colleges and universities got a special after-hours look at the exhibition as part of "College Students Take the Met: A Night on the Nile," the third such evening event planned by the Museum's College Marketing Group. Last year we reported on this most recent audience-development initiative, and we are pleased that it has continued to flourish.

"Hatshepsut: From Queen to Pharaoh" represented a step into the future as well as a commemoration of the past: it was one of five exhibitions this year to be accompanied by a special audio feature, or podcast, available for free download both on the Museum's website and through iTunes, Apple's online music store. Featuring acclaimed film actor and television star Sam Waterston and narrated by radio personality Nimet Habachy of 96.3 FM-WQXR, the "Hatshepsut" recording told the story of how Met Egyptologist Herbert Winlock discovered the cache of smashed Hatshepsut sculptures in the early 1920s and painstakingly reassembled them.

The Metropolitan's podcasts are designed to serve either as an illuminating complement to a walk through the galleries or as an introduction to the exhibition for a website visitor unable to come to the Museum in person. So far, the response to the podcasts has been remarkable, and with over 70,000 downloads between last October and June, the Metropolitan is proving to be an industry leader in this type of coverage. The Museum's first podcast, which featured actor Kevin Bacon reading from Vincent van Gogh's letters and debuted in conjunction with "Vincent van Gogh: The Drawings," was one of the top one hundred most frequently downloaded programs on iTunes for the duration of that exhibition. The Museum hopes to expand its use of this new technology in the coming year, enhancing the experience of the Metropolitan for its visitors and offering a taste of the Museum to our friends around the world.

Capital Projects

In March the Museum unveiled its gleaming new Fifth Avenue facade after four years of restoration, the first comprehensive cleaning of the exterior in its 104-year history. Mayor Michael R. Bloomberg, U.S. Senators Hillary Rodham Clinton and Charles Schumer, and U.S. Representatives Carolyn Maloney and Charles Rangel were among the participants in a ceremony marking the culmination of this \$12.2 million project. The facade restoration was financed by a combination of public and private support, and

the Metropolitan is especially grateful to the City of New York and the federal government for their generosity in making this landmark project possible. With the unveiling of the facade came a new design for the Museum's signature banners announcing current exhibitions. Reduced in size and reconfigured to hang below the lunette windows, the new banners allow light to flow freely into the Great Hall, bringing a new vitality to the Museum's interior just as the facade-cleaning project has revitalized the landmark exterior.

Within the building, the central focus of the "21st-Century Met" interior construction plan—work on the Leon Levy and Shelby White Court for Roman art, which will open in April 2007—reached a major milestone and brought a palpable air of anticipation, with the completion of construction and the start of interior finishing work, including art installation. The year also saw major progress in the work to expand the second-floor 19th-Century and Modern Art galleries, scheduled to reopen in late 2007, and reinstall the Native North American and Oceanic galleries, both part of the 21st-Century interior plan. The Museum remains on schedule in its work to substantially upgrade the Ruth and Harold D. Uris Center for Education and is making substantial strides in the first phase of the American Wing master plan as well.

At The Cloisters, the Early Gothic Hall reopened this summer after a five-year renovation, with completely refurbished thirteenth-century limestone windows and two dozen panels of newly conserved and reinstalled stained glass, primarily from the thirteenth and fourteenth centuries. This work was part of the larger Cloisters Building Preservation Project that has included renovations and improvements in recent years of the Nine Heroes and Unicorn Tapestries Rooms, the St.-Guilhem Cloister, and the Boppard Room, and the installation of new lighting and climate control systems in most of the galleries. We are particularly grateful to the City of New York and The Alice Tully Foundation, whose generous leadership support made these projects possible.

The preservation work at The Cloisters and on the Fifth Avenue facade brought important recognition from the New York Landmarks Conservancy when it presented its fifteenth annual Lucy G. Moses preservation awards in May and the Met was among the honorees. The awards are the Landmarks Conservancy's highest honors for excellence in historic preservation.

Visitorship

Some 205,000 visitors entered the Museum during the week between Christmas and New Year's, with well over 52,000 visitors on Friday, December 30, alone. The Van Gogh exhibition attracted some 459,972 visitors during its two-month run, shattering Museum records for attendance at a show of drawings.

The Museum's website continued to attract record numbers of visitors and serves as an increasingly important vehicle for the Museum to publicize its programs and generate revenue. The website had 20 million visitors in fiscal year 2006, an increase of 34 percent over the previous year and 25 percent over the projected figure, and generated \$8 million in revenue. Membership and development income were main drivers of this increase, with membership revenue up 78 percent from the previous year and development income up 49 percent. In both of these categories, revenues were well above projected figures.

The record-breaking holiday season and continued success of the website did not, however, significantly affect overall annual attendance in fiscal year 2006, which continued to remain steady relative to previous years. Total attendance for both the main building and The Cloisters in fiscal year 2006 was 4.5 million, only a very slight increase over 2005. A full discussion of the Museum's finances, including the impact of admissions on operating revenue, appears in the "Report of the Chief Financial Officer" on pages 60–62.

The Fund for the Met

The Museum's capital campaign, The Fund for the Met, continued to raise funds for capital projects and endowment support as well as for acquisitions. The Metropolitan raised \$66 million in gifts and pledges in fiscal year 2006 and also raised more than \$9 million in planned gifts. Gifts and pledges to the campaign now total \$757 million, and planned gifts total \$93 million.

Support for capital projects was particularly strong, with a total of over \$35 million received. Top gifts include \$8 million from The Peter Jay Sharp Foundation (part of a \$10 million grant) and \$6 million from Juliana Terian for the American Wing; a \$2.5 million challenge grant from The Starr Foundation for the Ruth and Harold D. Uris Center for Education; and a gift from Jayne Wrightsman to renovate The Wrightsman Galleries.

Several longtime friends made leadership commitments for the endowment. Endowment gifts in fiscal year 2006 totaled nearly \$29 million and include \$10 million from Mr. and Mrs. James E. Burke; \$4 million from Michel David-Weill; \$2 million from The Peter Jay Sharp Foundation (as noted above); and \$1 million gifts from Sir Joseph E. Hotung and the Brodsky Family Foundation. The Museum also received over \$3 million from the Estate of Bill Blass, bringing the final total received from this estate to more than \$26 million over four years for the Department of Greek and Roman Art. Major gifts (gifts of \$500,000 and under) totaled nearly \$7.5 million, a 7 percent increase over last year's total, exclusive of acquisitions.

Though as of July 1, 2005, new gifts supporting acquisitions are no longer counted in campaign dollars raised, securing these funds still remains a priority of the campaign. In fiscal year 2006 the Museum received more than \$24 million for acquisitions, including \$10 million from The Annenberg Foundation; \$2.5 million from Jayne Wrightsman; and gifts from Anna-Maria Kellen and from Mark Fisch and Rachel Davidson.

The Museum is grateful to the various government sources that play a crucial role in the life of the Metropolitan. We thank the Mayor and the City Council for supporting operations as well as major capital projects in the main building and at The Cloisters; the New York State Council on the Arts for an operating support grant of \$200,000, and Senators Hillary Rodham Clinton and Charles Schumer, as well as Congresswoman Carolyn Maloney, for securing \$3 million to help fund, through the Department of Transportation, the rehabilitation of the main outdoor steps at East Eighty-second Street.

Trustees, Staff, and Volunteers

James J. Ross and Richard L. Chilton, Jr., were elected to the Board of Trustees. E. John Rosenwald, Jr., who for over thirteen years has served the Museum admirably as Vice Chairman of the Board and as the head of the capital campaign, was elected Trustee Emeritus, as was Sir Joseph E. Hotung. Also elected to the board, representing the Borough of Manhattan, was Lowery Stokes Sims, President of the Studio Museum in Harlem and Chair of the Cultural Institutions Group. Prior to her initial appointment at the Studio Museum as Executive Director in 2000, Dr. Sims was a longtime curator in the Metropolitan's Department of 20th Century Art, having first joined the staff in 1972. Her deep understanding of the institution, combined with her record of accomplishments in contemporary art, makes her a vital asset to the Museum, and we were delighted to welcome her back in her new role as a trustee.

The board was saddened by the deaths of trustees Sol Shaviro, who served the board with great devotion for over thirty years, and Rokuro Ishikawa, Andrall Pearson, and Edward Palmer. We also mourned the death this year of Honorary Trustee Enid Haupt, whose extraordinary generosity to the Metropolitan over six decades

will long be remembered. Both with her husband, Ira, and continuing after his death, Mrs. Haupt provided funding in support of capital campaigns and vital acquisitions, such as Picasso's 1903 masterpiece *The Blind Man's Meal*, and made many donations of artwork, including important Chinese sculptures ranging from the first to the eighth century. The gardens at The Cloisters are maintained by an endowment that she provided in perpetuity, ensuring that these remarkable gardens will bring to life for generations to come the plants and gardens depicted in the paintings, illuminations, and tapestries of the Museum's medieval collections.

Mahrukh Tarapor, who has served for eleven years as the Metropolitan's Associate Director for Exhibitions, was named to the additional post of Director for International Affairs, Geneva Office. Mentioned at the beginning of this report, the establishment of an office in Europe reaffirms the importance of the exchange of scholarship and works of art to the Museum's mission.

Deborah Winshel, Executive Vice President and Chief Financial Officer, left the Museum this year. We thank her for her sound guidance and commitment to the Museum, and wish her well. Since coming to the Metropolitan from J. P. Morgan in 1998, Deborah brought her considerable talents to many areas of the institution, and the Metropolitan benefited enormously from her strategic and analytic abilities, business acumen, and managerial skills. Replacing Deborah is Olena Paslawsky, who was elected in June to the Office of Senior Vice President and Chief Financial Officer. Olena comes to the Metropolitan from JP Morgan Chase, where she was Controller of the Worldwide Securities Services Division.

Andrew P. Gessner was elected Chief Librarian of The Image Library, the renamed Photograph and Slide Library, responsible for management of the visual records of the Museum's vast collections. Staff promotions include Andrew Bolton as Curator in The Costume Institute, Julien Chapuis as Curator in Medieval Art and The Cloisters, and Nancy Wu as Museum Educator in Medieval Art and The Cloisters.

Two of the Metropolitan's senior staff assumed new executive responsibilities: Debra A. McDowell, previously Chief Human Resources Officer, was named Vice President for Human Resources, and Elyse Topalian, previously Chief Communications Officer, was named Deputy Vice President and Chief Communications Officer. Nina McNeely Diefenbach, Vice President for Development and Membership, assumed responsibility for overseeing the Museum's restaurant operations, in addition to her continued management of the offices of Development, Membership, and Special Events.

This year the Metropolitan learned of the deaths of a number of staff members, retirees, and volunteers, who had given, collectively, nearly four hundred years of service to the Museum. In their own way, each has left an indelible legacy somewhere in this institution and will be profoundly missed, but fondly remembered, by friends and colleagues here, but most of all, of course, by their families and loved ones, to whom we express our sincerest condolences.

Without the assistance and support of its many volunteers, the Museum could not fulfill its mission, and we are both fortunate and grateful to have such a generous and devoted group who gives of their time and talent year after year. This year, we commend Susan Eddy and Barbara Clarkin for their two years of devoted service at the head of the Volunteer Organization, and welcome its new leader, Carol Grossman, assisted by Amalia Tellez Payn. On behalf of the Museum's staff, we thank all of our volunteers, as well as our trustees, staff, members, and friends, for their many contributions to the work of the Museum and to the life of the Museum community.

Philippe de Montebello
Director

Emily K. Rafferty
President