

# Education

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As preparations began for major renovation of the Ruth and Harold D. Uris Center for Education, educational work at The Metropolitan Museum of Art maintained its focus on service to the public. Activities that utilized the classrooms, studio, and auditorium of the Uris Center were reorganized and—where possible—relocated to other areas of the building. For example, teacher workshops that previously used a classroom as well as the galleries were changed so that they could occur only in the galleries. Other creative adjustments included concentration of free public lecture and performance events in a special format, “Sunday at the Met,” which drew large audiences to The Grace Rainey Rogers Auditorium.

A special achievement of the year was a Museum-wide initiative to reach out to families. Long-standing programs for families expanded with a special family Audio Guide, new programs featuring Museum curators, friendly family greeters in the Great Hall, and special Communications Department efforts to welcome young New Yorkers to the Met. Security, Education, Visitor Services, Communications, and Development worked together to achieve this new level of service to families.

Overall, the Museum, through all its departmental efforts—Education, The Cloisters, Visitor Services, Membership, and Concerts and Lectures—organized some 18,509 events reaching 797,447 people; 224,772 visitors utilized the Audio Guide, which has now expanded to include commentary on 1,400 works of art in the permanent collection. With the necessary reconfiguration of the entry spaces at 81st Street to prepare for construction, the main building and The Cloisters welcomed 2,997 classes, representing 76,603 pupils. The Museum’s unique outreach activities for schools, families, and teachers continued without interruption, numbering 1,212 events reaching 33,583 participants, many of whom made follow-up visits to see Museum collections or exhibitions. Moreover, the Metropolitan’s extraordinary—and growing—list of publications for educators pays continuous dividends because these resources are available in schools throughout the city, can be borrowed from the library and resource center in the Uris Center (which facility has been reconfigured in the interim space), and are available online.

New educational publications included *Islamic Art and Geometric Design* (with special interest for mathematics and design educators and

their students) and *Nature within Walls: The Chinese Garden Court at The Metropolitan Museum of Art*, as well as family guides, *Childe Hassam: In City and Country*, *Let’s Look at Armor in the Arms and Armor Galleries*, and *MuseumKids: The Art of Chess at The Metropolitan Museum of Art*. *Art & The Alphabet: A Tactile Experience* provided a new level of access for students who are blind or partially sighted. Special features for young people available on the Web site expanded with material on arms and armor and Childe Hassam, while the *Timeline of Art History* advanced to A.D. 1800. The *Timeline* will be complete through the present day in October 2004.

The Museum’s distinguished Concerts and Lectures program celebrated its 50th anniversary. A gala opening featured the Orpheus Chamber Orchestra in the Museum’s Great Hall. Two new series were launched: one celebrating the artistry of legendary musicians, the other (Metropolitan Museum Artists in Concert) showcasing our first resident chamber ensemble. An impressive roster of pianists, including Peter Serkin, Nikolai Lugansky, Stephen Kovacevich, Leon Fleisher, Yundi Li, and Louis Lortie, graced our concert stage, and illustrated talks with world-famous musicians (violinist Maxim Vengerov and pianists Richard Goode and Menahem Pressler) framed the series.

Forty scholars received Metropolitan Museum of Art fellowships during the year, complementing exchange programs with museums throughout the world. Four symposia (“Oribe and the Arts of Sixteenth-Century Japan”; “New Light on American Landscape Painting”; “Byzantium: Faith and Power [1261–1557]”; and “Renaissance Bronzes and ‘Renaissance’ Bronzes: Vindication of Authentic Works and Detection of Imitations and Fakes through Stylistic and Technical Analysis”), three Scholars Days (“The Dawn of Photography: French Daguerreotypes, 1839–1855”; “Childe Hassam, American Impressionist”; and “Ruhlmann: Genius of Art Deco and Art Deco Paris”), and six fellows colloquia took place, marking the Metropolitan’s role as a committed sponsor of serious scholarship about art.

In all these efforts, the invaluable contribution of our Volunteer Organization and the creativity of staff in all Museum departments allowed the Metropolitan to sustain a constellation of educational opportunities for our public in a time of physical readjustment and fiscal constraint.

# Fellowships and Professional Travel Stipends

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In 2003–2004 forty graduate students and senior scholars received fellowships ranging from four weeks to one year. The fellowships allow scholars to undertake research on many aspects of the Museum’s collection.

## *Fellowships for Art History Research*

### BOTHMER FELLOWSHIP

Maya Muratov, Institute of Fine Arts, New York University, to conduct research for her dissertation, “Coroplastic Traditions of the Bosphoran Kingdom (Second Century B.C.–Fourth Century A.D.)”

### THE SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS

Jennifer Ahlfeldt, Columbia University, to prepare her dissertation, “On Reconstructing Maya Architecture: A Reconstruction and Reinterpretation of an 8th Century Maya Temple at Copan, Honduras,” for publication

Jayson Dobney, University of South Dakota, to create an annotated checklist of the percussion instruments in the MMA’s musical instrument collection, with an emphasis on nineteenth- and twentieth-century drums