

Education

During this year of continuing renovation of the Harold and Ruth D. Uris Center for Education, The Metropolitan Museum of Art maintained a high level of educational work in service to the public. In total, the Museum organized and presented some 20,773 activities and events. While the vast majority of these events took place at the Museum's main building or The Cloisters, some 1,473 programs were presented throughout New York City in schools, libraries, community centers, and other locations. In all categories, 830,607 people took advantage of the Museum's educational programs and events.

Research and scholarship are activities of fundamental importance. The Museum awarded fellowships to fifty-three graduate students and senior scholars from the United States and around the world; curatorial, conservation, and scientific departments also hosted six guest research scholars. Forty fellows-in-residence presented their work in colloquia bringing together scholars from across the region. The Museum also organized Scholars Days for intensive study relating to several exhibitions, "Fra Angelico"; "Prague, The Crown of Bohemia, 1347–1437"; "Samuel Palmer: Vision and Landscape"; and "Raphael at the Metropolitan: The Colonna Altarpiece." Thirty-seven staff members were awarded support for graduate course work, and seventeen received travel grant support in order to pursue their research and study. The Metropolitan also participated in formal staff-exchange programs with the Hermitage Museum and the Kremlin Museum.

Sunday at the Met events combined appeal to specialist scholars and the general public; thirty-two were presented, attracting some 17,700 participants. Contemporary artists Santiago Calatrava, Robert Rauschenberg, and Betty Woodman spoke for audiences that filled The Grace Rainey Rogers Auditorium, and daylong programs examined in detail the work of Fra Angelico, Raphael, the art of Maya kings, and other topics. Performances of Guatemalan marimba music, Indonesian gamelan, and theater by Sicilian puppeteers attracted new audiences.

These public events complemented the Museum's distinguished program of Concerts & Lectures, which presented 291 events. The addition of gallery courses—such as a survey of Renaissance materials and techniques, an examination of Buddhist art history, and drawing classes—expanded opportunities for our public. The concert season featured the *Piano Forte* series of recitals by nine of the most exciting pianists performing today. Two of the most esteemed groups in chamber music, the Guarneri String Quartet and the Beaux Arts Trio, continued their long-standing affiliation, and The Metropolitan Museum Artists in Concert continued to garner critical praise as the Museum's first resident ensemble. The Orpheus Chamber Orchestra presented a series of Bach cantata concerts in the Medieval Sculpture Hall, and the tenor Rolando Villazón, whose U.S. recital debut took place at The Temple of Dendur last year, returned to that space to great acclaim. New Orleans jazz/rock/blues pianist Henry Butler performed a solo evening, as did jazz violinist Regina Carter, and *The Art of Jordi Savall* brought the public closer to this master of the viola da gamba.

Even in the interim configuration of the Uris Center for Education, 3,201 school classes (numbering 101,569 students) visited the main building and The Cloisters. Specialized teacher-training sessions in the Museum and area schools contributed to the strengthening of education in our city with an important new publication, *Medieval Art: A Resource for Educators*.

At the center of Museum efforts to use the Internet to extend our educational outreach, *The Timeline of Art History* grew in sophistication and depth. Every day, some 20,000 people across the globe use the *Timeline*. The value of this enterprise to teachers, students, and the public at large is inestimable—and still growing. Educational uses of technology included materials produced for the website as well as exploration of distance-learning methods, in conjunction with a loan exhibition of American Impressionist paintings to Alaskan museums. Preparation of original video productions contributed to all areas of Museum activity, with growing utilization of media in gallery installations ("Santiago Calatrava: Sculpture into Architecture," "Rara Avis: Selections from the Iris Barrel Apfel Collection," "AngloMania: Tradition and Transgression in British Fashion," "Cai-Guo Qiang on the Roof: Transparent Monument," and "Treasures of Sacred Maya Kings").

The Museum's comprehensive audio guide—utilized by 205,973 visitors during the year—grew to include more than 2,300 audio messages about the collection. Narratives were prepared for six temporary exhibitions ("Matisse: The Fabric of Dreams, His Art and His Textiles"; "John Townsend: Newport Cabinetmaker"; "Prague, The Crown of Bohemia, 1347–1437"; "Robert Rauschenberg: Combines"; "Vincent van Gogh: The Drawings"; and "Hatshepsut: From Queen to Pharaoh"). Additional narratives for exhibitions and the permanent collection were created for young people as part of the Museum's ongoing effort to welcome families; these have achieved great popularity.

Special programs for families numbered 807 events reaching 29,978 participants. This initiative has involved departments across the Museum and contributed to the friendly welcome extended to visitors of all ages; programs are presented in English and Spanish, and are created with different age levels in mind. Several new family guides, *Let's Look at Stained Glass*, *Creature Features*, and *In and Out: Doors and Doorways at the Met*, added to the variety of print resources in the service of education. New family features on the website include *How Van Gogh Made His Mark* and *Cezanne's Astonishing Apples*. Service to visitors with disabilities was also a priority, with specialized programs tailored to each audience's need; 687 events of this kind reached some 8,946 visitors.

All Museum departments, joined by our incomparable Volunteer Organization, focused on maintaining the highest possible level of quality in educational programs. Staff and volunteers are preparing for the reopening of the Ruth and Harold D. Uris Center for Education, projected for the fall of 2007. We look forward to that historic moment with enthusiasm.