The Metropolitan Museum of Art

One Hundred Forty-first Annual Report of the Trustees
for the Fiscal Year July 1, 2010, through June 30, 2011

Presented to the Board of Trustees of The Metropolitan Museum of Art November 9, 2011
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 for approximately one-third 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, special 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 Council on the Arts.

To the Federal Government: Continued funding from the National Science Foundation, the Institute of Museum and Library Services, and the National Endowment for the Arts.

Aid from these sources, combined with the generosity of many of our visitors and friends, helps the Metropolitan to serve the public in accordance with its traditional standards of excellence.
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The Metropolitan Museum of Art made history in fiscal year 2011 with record attendance of more than 5.6 million, and as the year came to a close, it was clear that it was significant not only in terms of making history but also in terms of shaping the future. Fiscal year 2011 included achievements, progress, and announcements in several areas that underscored the Museum’s commitment to growth as a global institution for a global audience and to introducing the public to new ways of engaging with and understanding the Museum’s collections.

A significant milestone in the Metropolitan’s efforts to provide its various audiences with greater access to its collections was reached in January when it completed the online publication of all catalogued works. This step makes the Metropolitan one of only a handful of museums that have created such comprehensive access. The database is a key component in the much-anticipated launch of the Museum’s website, scheduled for fiscal year 2012, and becomes the foundation for many other applications in the future. It has already helped grow the highly regarded Heilbrunn Timeline of Art History. Launched in 2000, the Timeline continues to expand in scope and depth and to reflect the most up-to-date scholarship while exploring the history of art from around the world as illustrated by the Museum’s collections. An invaluable reference and research tool for students, educators, scholars, and anyone interested in art history, it draws roughly one quarter of the website’s visits. The institution further enhanced its commitment to greater accessibility online through Connections, a portfolio of one hundred short narratives by staff from throughout the Museum, each of whom selected works of art from the collection that resonate with their personal interests and perspectives. A year-long project that began in January 2011, Connections initiates the Museum’s intention to present its collections in new and intriguing ways to our growing online audience.

The announcement in May that the Metropolitan would collaborate with the Whitney Museum of American Art regarding the use of its distinctive Marcel Breuer Building to present exhibitions and educational programming for at least eight years, starting in 2015, was a testament to the Metropolitan’s continued commitment to advancing scholarship across the full timeline of art history. This exciting initiative will invoke the expertise of curators across the Museum’s departments in exploring its holdings and thinking creatively about them.

Vision and leadership have long been associated with the Metropolitan, and the retirement of James R. Houghton, the Museum’s Chairman of the Board, at the end of this fiscal year gave us the opportunity to honor his distinct capacity for both of these qualities. A Trustee since 1982, he led the institution since 1998 with dedication and grace. We owe him a tremendous debt of gratitude for helping to guide the Museum through a major transition and unprecedented economic challenges, and we will miss his wisdom, sensitivity, and strength. Real estate industry and civic leader Daniel Brodsky, a Trustee since 2001 and another generous and visionary leader, was elected the Museum’s next Chairman of the Board in May and assumes the chairmanship in September, when Jamie retires and becomes a Trustee Emeritus. As we welcome Dan in leading the institution into the next decade, we salute Jamie with affection and gratitude.

The Metropolitan also saw financial success in fiscal year 2011, ending the year with a surplus of approximately $1.3 million and showing growth in all areas of earned income—admissions, retail operations, and membership. (For a detailed discussion of the Museum’s financial results for the fiscal year, see the Report of the Chief Financial Officer, on pages 50–53.)

With so much achieved and so much to look forward to—including the much-anticipated completion in the coming months of renovations in the Department of Islamic Art galleries and the paintings, sculpture, and decorative arts galleries in The American Wing—the Museum is poised to capitalize on the breadth, depth, and excellence of its collections, demonstrating once again its unique ability to reach across time and bridge the world’s cultures and disciplines in exhilarating ways.

**Acquisitions**

The Metropolitan continues to enhance the collections through key acquisitions in a number of areas. In fiscal year 2011 there were several standout purchases. The Department of Drawings and Prints acquired a masterpiece of drawing by Perino del Vaga (Pietro Buonaccorsi, 1501–1547). Long known in literature but until recently believed to have been lost, Jupiter and Juno: Study for the “Furti di Giove” Tapestries is one of the artist’s most beautiful, accomplished works. It is connected with a singularly important and prestigious commission awarded by a major patron—a series of lost tapestries depicting the clandestine romantic assignations of Jupiter (the “Furti di Giove”), commissioned by Andrea Doria. Distinguished in provenance, it enhances the Museum’s current holdings of drawings by Perino.

At the same time, the Museum acquired a painting by the same artist, Perino’s The Holy Family with the Infant Saint John the Baptist, for the Department of European Paintings. An early work for the artist, probably from the mid-1520s when he worked for the papal court and members of the elite Roman Curia, it is a private devotional image, exceedingly rare for Perino, who primarily designed and executed frescoes, stucco reliefs, tapestries, altarpieces, and decorative objects. After undergoing restoration in the Museum’s Department of Paintings Conservation, it will be a featured work in the fall 2011 exhibition “Perino del Vaga in New York Collections.”

The Department of Nineteenth-Century, Modern, and Contemporary Art acquired Théodore Géricault’s Lions in a Mountainous Landscape, an extraordinary example of the artist’s spontaneous handling of paint. Rooted in the Sublime by its depictions of animal to animal opposition, this rare painting provides the essential link between Géricault and his notable successors, Eugène Delacroix and Antoine-Louis Barye.

The exceptional quality and condition of The Falcon’s Bath, an important tapestry from the Southern Netherlands dating to about 1400–1415 and acquired this year for The Cloisters collection, is a highlight of the Museum’s already impressive collection of medieval tapestries. It is a remarkable discovery and one of the finest and best-preserved surviving examples of tapestries from the early fifteenth century. The large tapestry depicts courtly figures training a falcon, and with its central depiction of an elaborate rose trellis and flowering turf bench, it is especially appropriate for The Cloisters with its marvelous gardens and exceptional art collection.

The only extant fully illuminated Book of Hours made for King Francis I (1494–1547, ruled from 1515), Hours of Francis I, was acquired by the Metropolitan this year for the Department of European Sculpture and Decorative Arts. The patronage of Francis I was a catalyst for the invention and development of the Renaissance style in his country, and this magnificent work both represents his influence on
manuscript illumination and extends the Metropolitan's presentation of the French Renaissance into one of its important art forms.

Also for the Department of European Sculpture and Decorative Arts, the Museum acquired a splendid ebony collector's cabinet with a surprisingly colorful architectural interior (Dutch, ca. 1640–50), attributed to Herman Doomer, who also appears in the Metropolitan's paintings collection in a 1640 portrait by Rembrandt. One of the most important pieces of furniture of the Dutch Golden Age, this particular cabinet exemplifies the expert use of exotic ebony and other tropical veneers during the first half of the seventeenth century and is an eloquent complement to two Dutch case pieces already in the collection, each representing totally different types of cabinets.

The Museum's world-renowned collection of Islamic art was enriched in fiscal year 2011 by an exceptional purchase from the collection of the great Islamic art scholar Stuart Cary Welch: an imaginative steel and gilt-bronze Indian (Deccan) dagger with a ruby-set zoomorphic hilt of naturalistic and fantastic creatures from the second half of the sixteenth century. The enriched hilt, its most remarkable feature, forms an openwork arabesque of interwoven animal forms based around a hunting theme. As a member of a small group of Deccan daggers with comparable enriched hilts, the importance of this piece lies in its imaginative treatment of form, its visual appeal, and its rarity of iconography and style.

Many other objects of distinction were acquired this year; for the full list, see the Departmental Accessions section starting on page 11. Highlights of this year's and next year's acquisitions, including descriptions and illustrations, will be found in the fall 2012 Metropolitan Museum of Art Bulletin.

Exhibitions
The scope and vibrancy of the exhibitions mounted in fiscal year 2011 underscored the Museum's standing as a world-class institution, beginning with a fall season that included several exhibitions that were firsts in their fields. "The World of Khubilai Khan: Chinese Art in the Yuan Dynasty," a major international loan exhibition devoted to one of the most dynamic periods in Chinese history (1271–1368), ushered in the season with approximately 220 works, most of which had never traveled outside China and included some of the greatest Chinese paintings of all time.

The artist Jan Gossart, the pivotal Old Master who changed the course of Netherlandish art from its emphasis on the legacy of Jan van Eyck and charted new territory that eventually led to the age of Rubens, had never before been the focus of a major U.S. exhibition until the Metropolitan's fall show "Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance." The exhibition featured nearly 135 of the artist's paintings, drawings, and prints and placed them in the context of the art and artists who influenced him.

"John Baldessari: Pure Beauty," the first major U.S. show in twenty years to survey Baldessari's career, showcased approximately 120 works of this widely renowned pioneer of conceptual art, one of the most influential contemporary artists of the last fifty years. The exhibition brought together the full range of the artist's work, from his early paintings and photo-and-text works through combined photographs using found imagery of the 1980s and the irregularly shaped and overpainted works of the 1990s, as well as his videos, artist's books, and large-scale installations.

"Stieglitz, Steichen, Strand," another fall exhibition focusing on the modern era, featured the diverse and groundbreaking work of three giants of twentieth-century American photography in a presentation of more than one hundred photographs drawn entirely from the Metropolitan's collection. Highlighted were the Museum's greatest photographic treasures from the 1900s to the 1930s.

The winter season featured exemplary and sumptuous works beginning with "A Renaissance Masterpiece Revealed: Filippino Lippi's Madonna and Child," which was a celebration of the Museum's restoration of a striking and intensely hued painting by Lippi, one of the great artists of fifteenth-century Florence. Exquisite works on view in winter's "The Emperor's Private Paradise: Treasures from the Forbidden City" offered a rare look at the elaborate taste of one of China's most extravagant monarchs, the Qianlong Emperor (r. 1736–95). Lavish materials such as rare woods, semiprecious stones, cloisonné, gild bronze, porcelain, and lacquer from his private retreat found full splendor in the galleries of the Metropolitan.

The exquisite and awe-inspiring craftsmanship of the guitars and stringed instruments made by three master luthiers, John D'Angelico, James D'Aquisto, and John Monteleone, were presented against the backdrop of the Museum's own world-renowned musical instruments collection in last winter's "Guitar Heroes: Legendary Craftsmen from Italy to New York." The more than eighty instruments on view came from collectors and players around the world and had been used by some of the greatest guitarists of the last century. To complement and augment the exhibition, the Museum's first app was conceived. For the many visitors who downloaded the application to their mobile devices, it brought to life the guitar makers' creative process through the voices and performances of such artists as George Benson, Mary Kaye, Steve Miller, and Django Reinhardt.

Winter into spring brought two exhibitions that presented works expressing themes of concentration and inward reflection. "Cézanne's Card Players," with works from one of the most beloved of all nineteenth-century French painters, brought together for the first time a majority of the works that Paul Cézanne (1839–1906) dedicated to the theme and that are often counted among his most beautiful and moving works. "Rooms with a View: The Open Window in the 19th Century" focused on one of the richest motifs in the visual arts. The window in the Romantic era became a potent symbol for unfulfilled longing and the experience of standing on the threshold between an interior and the outside world, and the paintings in the exhibition featured contemplative figures in luminous light-filled rooms, studios with artists at work, or the window as sole motif.

Bold and dynamic perspectives marked the institution's spring and summer seasons. "Reconfiguring an African Icon: Odes to the Mask by Modern and Contemporary Artists from Three Continents" showcased highly creative reinterpretations in unconventional materials of the iconic form of the African mask. Equally dynamic were the works in "Poetry in Clay: Korean Buncheong Ceramics from Leeum, Samsung Museum of Art," which focused on the bold and expressive ceramic art that flourished in Korea during the fifteenth and sixteenth centuries as well as the contemporary Japanese ceramics within the Museum's own collection that were inspired by them. This special loan exhibition featured some sixty masterpieces from the renowned collection of the Leeum, Samsung Museum of Art in Seoul, Korea. With this exhibition, the Museum launched its second multimedia tour app, this time for the iPad, which included such highlights as 360-degree object views and panoramas of the galleries.

"Spring's "Richard Serra Drawing: A Retrospective" traced how one artist irrevocably changed the practice and definition of modernist drawing by addressing the significant shifts in concept, materials, and scale in Serra's drawn oeuvre. With sixty works from the 1970s to the present, the show was the first-ever retrospective of the artist's drawings.

The daringly original work of the late iconic fashion designer Alexander McQueen brought excitement and dramatic intensity to the Museum's summer season, and by the time it closed, "Alexander McQueen: Savage Beauty" had made history as one of the most popular exhibitions ever held at the Metropolitan and the most visited of the special exhibitions organized by The Costume Institute since it became part of the Museum in 1946 (see Visitorship, below). Approximately one hundred examples of McQueen's work from archives in Paris and London and from private collections were presented in a landmark show that continued the Museum's tradition of celebrating designers whose creative vision has gone beyond fashion to impact culture and style.
Visitors turned out in record numbers to view the Museum's collections and programs in fiscal year 2011. The total number of visitors, 5.68 million, which includes The Cloisters Museum and Gardens, was the highest recorded in forty years and exceeded last year's figure by more than 400,000. Of particular note was the month of May, which drew 620,000 visitors (the most since May 2001) and included a Holiday Monday on Memorial Day that was the highest-attended since the program began in 2004. Presidents' Day weekend, with 62,000 visitors, was another attendance high point. Among the special exhibitions that contributed to the record attendance for the fiscal year were "Alexander McQueen: Savage Beauty," which drew more than 660,000 visitors during its run from May 4 to August 7, making it the eighth most popular exhibition ever held at the Museum in its 141-year history; last summer's "Picasso in The Metropolitan Museum of Art," which ran from April 27 to August 15, 2010, and drew 703,256 visitors; and "Dough + Mike Starr on the Roof; Big Bambú" (April 27 to October 31, 2010), which drew 631,064 visitors to the Museum's Iris and B. Gerald Cantor Roof Garden.

A Museum survey conducted this summer showed that the Alexander McQueen exhibition, along with three other widely attended exhibitions of fiscal year 2011—"Anthony Caro on the Roof," "Richard Serra Drawing: A Retrospective," and "Rooms with a View: The Open Window in the 19th Century"—generated $908 million in spending by regional, national, and international tourists to New York, resulting in a direct tax benefit to the City and State of some $90.8 million. The popularity of the Museum's exhibitions was also reflected in an increase in members this year, with Membership income reaching an all-time high of $25.5 million. We are particularly grateful to our members and donors, whose loyal support both contributed to the popularity of the year's exhibitions and makes so much possible.

The Museum's website also attracted an impressive number of visits, 47 million, in fiscal year 2011 and raised more than $13 million online, increases over the prior fiscal year of 19 percent and 18 percent, respectively. As part of a broader effort to support its commitment to online visitors and build and encourage its relationship with them, the Museum also operates email marketing and social media programs that provide content and interactive experiences. The email marketing program, which began in 2000 and includes newsletters and philanthropy outreach, raised 78 percent more revenue through merchandise, membership, and admissions than in the prior year, and, collectively, more than one million fans, followers, and subscribers interact with the Met daily on Facebook, Twitter, Flickr, Tumblr, ArtBabble, iTunes U, and YouTube. The website also supported the Museum's exhibition program with thirty-two online exhibition features launched in fiscal year 2011, including expanded features for "The World of Khubilai Khan: Chinese Art in the Yuan Dynasty," "Guitar Heroes: Legendary Craftsmen from Italy to New York," and "Alexander McQueen: Savage Beauty," which alone served 1.5 million online visits during the run of the exhibition. Also noteworthy this year, alongside the Metropolitan's presence on popular social media sites, was the Museum's historic participation as a founding member of the Google Art Project, which draws Google's broader Internet audience straight to the Museum's galleries and collections.

The Metropolitan's Multicultural Audience Development Initiative (MADI), now in its thirteenth year, hosted a number of well-attended events. This was the third year for its annual Post-Pride Party for the Gay, Lesbian, Bisexual, and Transgender community, and the event, held in July, drew more than 1,200 guests, making it the highest-attended yet. Other well-attended MADI events included the third annual collaborative luncheon with The Costume Institute to honor models of color who have revolutionized the fashion world, as well as celebrations marking Diwali (the annual Indian Festival of Lights) and the Chinese Lunar New Year. MADI's annual event to celebrate Women's History Month drew more than 660 guests in fiscal year 2011, and in anticipation of the reopening in November 2011 of the Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, MADI hosted a tea for more than 100 leaders from New York–based Muslim organizations and religious groups. The tea followed a morning event that was organized by MADI and the Museum's Government Affairs office to introduce the new galleries to government officials. The College Group at the Met, a branch of MADI now in its seventh year and dedicated to reaching college-age audiences in the greater New York area, also hosted several well-attended events, including May's "McQueen for a Night," which drew almost 800 students, and an evening in honor of the exhibition "John Baldessari: Pure Beauty," which was held in November 2010 and drew more than 800 students.

Capital Projects
By the end of fiscal year 2011, the Metropolitan was just months away from the completion of two major and impressive capital projects. Closed for renovation since May 2003, the galleries for the Department of Islamic Art will reopen greatly enlarged, freshly conceived, and completely renovated in November 2011. The debut of these fifteen extraordinary galleries, renamed the Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, will underscore the Museum's mission as an encyclopedic institution while providing a unique opportunity to convey the grandeur of Islamic art at a pivotal moment in world history. The opening in January 2012 of The New American Wing Galleries for Paintings, Sculpture, and Decorative Arts will bring to completion a major, multiphase reordering and upgrading of The American Wing. When these expanded and reconceived new galleries devoted to the history of American art from the eighteenth to the early twentieth century open, nearly all of The American Wing's 17,000 works will be on view, providing visitors with an unparalleled experience of the breadth and depth of American art.

The project to renovate the Metropolitan's book conservation facility, begun in 2009, was completed in fiscal year 2011. Part of the Thomas J. Watson Library, the completely renovated Sherman Fairchild Center for Book Conservation is responsible for the preservation and conservation treatment of the collections of the Thomas J. Watson Library and the departmental libraries (totaling approximately one million items), and the illustrated books in the collection of the Department of Drawings and Prints.

Also in fiscal year 2011, the Museum announced it would undertake a major redesign and reconstruction of its Fifth Avenue outdoor plaza and fountains. The project, still in the planning stages, will take about two years and is expected to be completed by 2015. The Museum's beloved front steps, one of New York City's favorite gathering places and recently rehabilitated, will remain a centerpiece of the design. In June 2011, the Patrons Lounge closed for a major refurbishment—the first since opening in 1987—and this September reopens with a new look, new seating arrangements, and improved lighting.

Thanks to a generous allocation of $5.5 million from the City of New York, the Museum was able to continue work on its multiyear plan to upgrade and replace components of its infrastructure. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, First Deputy Mayor Patricia E. Harris, Commissioner of Cultural Affairs Kate D. Levin, City Council Speaker Christine C. Quinn, Manhattan Borough President Scott M. Stringer, and City Council members Daniel R. Garodnick, Melissa Mark Viverito, and Jimmy Van Bramer.

The Fund for the Met
Thanks to the Museum's loyal friends and new supporters, The Fund for the Met had a sensational year in fiscal year 2011, raising more than $60 million, almost double the amount raised in the previous fiscal year. This is an excellent indication that donor confidence is returning and of the strength of the institution. Overall, total gifts and pledges are now $1.1 billion, with planned gifts totaling more than $103 million.
The Fund for the Met saw a significant number of leadership gifts this year—more than $52 million—due in large part to The American Wing Challenge Grant. In April 2010, an anonymous donor challenged the Museum with a $10 million year-long matching grant, and the Museum not only raised matching funds four months ahead of time, but also exceeded the donor’s second challenge: raising the match from $10 million to $13 million. Overall, the challenge grant generated more than $27 million in new gifts and encouraged other leadership gifts to the Wing from Georgia Gosnell, Trustee Lee and Alice Cary Brown, Katharine and William Rayner, Trustee Barrie and Deedee Wigmore, James and Barbara Reibel, Carol and Terry Wall, and an anonymous donor.

The Patti and Everett B. Birch Foundation also made a leadership gift to the Department of Islamic Art in memory of former Trustee Patti Cadby Birch to support the capital project and to endow related education programs. In recognition of the foundation’s generosity, and Patti’s great love of the art and culture in this part of the world, the Museum will name the Moroccan Court and the adjacent Spain, North Africa, and the Western Mediterranean Gallery in her honor.

Meanwhile, The Costume Institute renovation benefited from an exceptional leadership pledge from Lizzie and Jonathan Tisch, for which the Museum will designate a new 4,200-square-foot exhibition space in recognition of their generosity. This new space will allow for the ongoing presentation of objects from The Costume Institute’s remarkable collection. Trustee Sandy and Linda Lindenbaum also made a gift to name the African art gallery in The Michael C. Rockefeller Wing, which is to the east of their current gallery.

Endowment gifts have also rebounded since last year. Trustee Florence Irving and her husband, Herbert, endowed a curatorship of the Arts of South and Southeast Asia, continuing their outstanding commitment in this field. The Museum received numerous other generous endowment gifts supporting a variety of areas and activities. As always, friends of the institution continue to provide support for the purchase of works of art and the Museum’s endowment for acquisitions.

Trustees, Staff, and Volunteers
Candace K. Beinecke, Hamilton E. James, and Paul Ruddock were elected to the Board of Trustees this year. Anna Wintour, an Honorary Trustee since 1999, was also elected Trustee. In her role over the years as co-chair of the Museum’s annual Costume Institute Benefit, Anna has raised more than $88 million, transforming the benefit, long referred to as the “Party of the Year,” from an annual event into the main source of funding for the operations and activities of The Costume Institute year-round. Iris Cantor, S. Parker Gilbert, Henry B. Schacht, and Malcolm H. Wiener were elected Trustees Emeriti.

We were deeply saddened this year by the deaths of two long-serving Trustees. Trustee Emeritus Daniel P. Davison, a devoted friend and benefactor whose forty-seven years of service on the Board included fifteen years as the Vice Chairman, will be especially remembered for the vision and counsel he provided during the installation of The Temple of Dendur in The Sackler Wing. The board also mourned the death of Trustee Emeritus Peter H. B. Frelinghuysen, who for forty-three years served as a Trustee with great distinction.

James C. Y. Watt, the Museum’s Brooke Russell Astor Chairman of the Department of Asian Art, retired in June after twenty-five years of dedicated service and was named Curator Emeritus. Renowned both in this country and internationally for his outstanding work and immense contributions to scholarship and connoisseurship in the field of Chinese art, James also demonstrated superb leadership of the department, a post he assumed in 2000. As a curator, his passion for promoting a greater awareness and understanding of the arts of Asia in the Western world made for a number of outstanding major exhibitions at the Metropolitan, including, most recently, “China: Dawn of a Golden Age, 200–750 A.D.” (2004–2005) and this year’s “The World of Khubilai Khan: Chinese Art in the Yuan Dynasty.”

Succeeding James is Maxwell K. (Mike) Hearn, who has been with the Museum since 1971 and has long played a major role in the department. Mike was named the Douglas Dillon Curator for Chinese Painting and Calligraphy in 2005 and is now the Douglas Dillon Curator in Charge of the Department of Asian Art.

Mark Polizzotti joined the Museum in November 2010 as the new Publisher and Editor in Chief. He comes to the Metropolitan from the Museum of Fine Arts, Boston, where since 1999 he was the Director of Intellectual Property and Publisher. Mark has also held senior positions at David R. Godine, Publisher, and Grove Weidenfeld, and before taking his current position had, over the last fifteen years, distinguished himself at the Metropolitan as a superb freelance translator (from French) with his work on several major exhibition catalogues.

The search for a new General Manager of Concerts & Lectures concluded in March with the appointment of Limor Tomer, who began at the Museum in May and whose prolific career in the arts encompasses more than twenty years of experience as producer, programmer, administrator, and classical pianist. Before joining the Metropolitan, Limor was Executive Producer for Music at WQXR radio, where she was responsible for creating cultural collaborations with local, national, and international institutions and producing award-winning programs and live broadcasts with Lincoln Center and Carnegie Hall.

The Metropolitan also appointed this year a new Chief Technology Officer, Jeffrey S. Spar, who has more than twenty years’ experience in information technology. Jeff has significant experience in business process redesign, digital publishing, and IT effectiveness. He comes to the Metropolitan from Reader’s Digest Association, Inc., where he was Chief Information Officer for ten years. Previously, he spent ten years consulting at McKinsey & Company.

Three curators and one conservationist, all outstanding scholars and specialists, also joined the Metropolitan this year. In July 2010 the Museum welcomed Elizabeth Mankin Kornhauser as Curator in The American Wing, Jennifer Perry as Conservator for Japanese paintings in the Department of Asian Art, and Xavier F. Salomon as Curator in the Department of European Paintings, and, on July 1, 2011, John Carpenter as Curator of Japanese Art.

Michael Spar began in June as the new Controller. Prior to joining the Museum, Michael spent more than twenty years with New Line Cinema Corporation, where he was made Senior Executive Vice President of Finance in 2000, and most recently, was Senior Vice President, Finance, and Controller at Madison Square Garden Entertainment.

Additionally, there were several promotions this year. In the curatorial field, Stijn Alsteens, Drawings and Prints; Navina Najat Haidar, Islamic Art; and Marla Prather and Rebecca A. Rabinow, both Nineteenth-Century, Modern, and Contemporary Art, were all promoted to Curator. Yuan-li Hou, Asian Art Conservation, was promoted to Conservator; Linda Seckelson, The Thomas J. Watson Library, was promoted to Museum Librarian; and in Education, Marcie J. Karp and Joseph Loh were promoted to Managing Museum Educator.

The Metropolitan relies greatly on the assistance of a dedicated group of volunteers, led this year by Margaret Evans, assisted by Frances Garrett; their efforts touch almost every aspect of the institution’s work. On behalf of the Museum, we thank all of our volunteers, as well as our members and friends, for their many contributions this year. We are grateful, too, to our trustees and staff; their talent and expertise, along with their unflagging commitment to excellence, are the reason the Metropolitan is able to succeed in its mission and offer its wide and diverse audiences an unrivaled experience of the world’s greatest art.

Thomas P. Campbell  Emily Kernan Rafferty
Director and CEO  President
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 130 years.

Today the Trustees of The Metropolitan Museum of Art reaffirm this statement of purpose and supplement it with the following statement of mission:

The mission of The Metropolitan Museum of Art is to collect, preserve, study, exhibit, and stimulate appreciation for and advance knowledge of works of art that collectively represent the broadest spectrum of human achievement at the highest level of quality, all in the service of the public and in accordance with the highest professional standards.

September 12, 2000

The Museum is first and foremost a repository of works of art. Its mission centers on and emanates from the works of art in its collections.

The Museum’s goals are to:

I. COLLECT
- Enhance the Museum’s holdings by acquiring works of art that are the finest and most representative of their kind from around the globe and from all periods of history, including the present.

II. PRESERVE
- Preserve works of art in accordance with the highest standards of conservation.
- Provide a safe and appropriate environment for the collections, with effective security and environmental control, for the benefit of present and future generations.
- Ensure that preservation standards are maintained for works of art on loan to the Museum or borrowed from the Museum.

III. STUDY
- Support continuing scholarly investigation and research in order to document, catalogue, and publish the Museum’s collections as well as to contribute to broader academic discourses.
- Continue to support field archaeology including publication of current and former excavations.
- Maintain libraries, archives, databases, and other research facilities.

IV. EXHIBIT
- Present exhibitions of the Museum’s works of art and those borrowed from other owners.
- Provide additional access to the Museum’s collections through study rooms and loans to other institutions.
- Present works of art in the most visually appealing and intellectually stimulating manner.

V. STIMULATE APPRECIATION FOR AND ADVANCE KNOWLEDGE OF WORKS OF ART
- Support and encourage appreciation and understanding of art at all levels.
- Conduct programs and activities for a variety of audiences to stimulate aesthetic engagement and promote familiarity with art in its historical, cultural, and material contexts.
- Develop publications for a range of audiences.
- Provide and disseminate information about art, the Museum’s collections, and the Museum’s programs employing all appropriate means, which may include the most advanced technologies.

VI. SERVICE OF THE PUBLIC
- Reach out to the widest possible audience in a spirit of inclusiveness.
- Serve the best interests of the public in every aspect of the Museum’s governance, programs, and operations.
- Seek to increase public understanding of the Museum’s goals.

VII. STANDARDS
- Aspire to excellence, meeting the highest professional, scholarly, and ethical standards in every aspect of the Museum’s governance, programs, and operations.

The Museum recognizes the following elements as essential to the fulfillment of its mission and the achievement of its goals:

I. TRUSTEES
- Have a Board of Trustees whose members are individually and collectively committed to ensuring the success of every aspect of the Museum’s mission.

II. STAFF
- Foster and support an outstanding staff at all levels and in all sectors of the Museum.
- Build and maintain a volunteer organization to support Museum programs and activities.
- Encourage and facilitate the professional growth, training, and development of staff and sponsor fellowship, internship, and other teaching programs.

III. FACILITIES
- Establish and maintain superior facilities for the collections, for the public, and for the staff.
- Ensure that the galleries and public amenities are conducive to a rewarding experience to visitors.
- Maximize use of all Museum spaces and facilities in support of the mission.

IV. FINANCIAL EQUILIBRIUM
Simultaneously, strive to
- Meet the full programmatic needs of the Museum.
- Provide the infrastructure and support (such as staffing, salaries, maintenance, and capital and fund-raising programs) necessary to maintain excellence.
- Maintain a superior record in endowment management; balance present and future needs in endowment spending.
- Achieve a balanced budget.

1 Charter 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

**Arts of Africa, Oceania, and the Americas**

**GIFTS**

Female Antelope (Ci Wara) Headdress; wood, fibers; Mali, Ségou region (Bamana), 19th–20th century; 2011.371a, b; Dr. and Mrs. Pascal James Imperato

Money Coil (Tevau); feathers, fiber, bark, seeds, shell, glass beads, leaves; Santa Cruz Islands, Temotu Province, Solomon Islands, late 19th–early 20th century; 2010.326; Anonymous

Ten Appliquéd Battalion Flags (Asafo); cotton; Ghana (Fante), ca. 1957; 2010.483.1–10; Anonymous

**PURCHASES**

Ceremonial Betel Nut Bag; gold; Flores, possibly Ngada, Nusa Tenggara, 19th–20th century; 2010.254; The Fred and Rita Richman Foundation Gift

Ceremonial Banner (Palepai); cotton; Sumatra, Indonesia (Lampung), 19th–early 20th century; 2010.484.2; Joel Confino

Maternity Figure with Mother and Child; wood, pigment, resin, nails; Nigeria (Urhobo), 19th–20th century; 2011.11.1–7; James J. Ross

Mask; wood, fiber; Democratic Republic of Congo (Pende), 19th–20th century; 2011.11.8; James J. Ross

Figuurative Harp (Dounú); wood, hide; Democratic Republic of Congo (Mangbetu); 2011.11.9; James J. Ross

Head (Namambele) Knife; iron, wood; Democratic Republic of Congo (Mangbetu); 2011.11.10; James J. Ross

Pipe Bowl with Seated Figure; wood; Democratic Republic of Congo (Mangbetu); 2011.11.11; James J. Ross

205 Native American works; various media; United States, Canada (various tribes); 2011.154.1–205; Ralph T. Coe Foundation for the Arts Gift

Anthropomorphic Vessel; wood; Democratic Republic of Congo (Wongo), 19th–20th century; 2011.215; Jeff Soref

Seated Figure (Iphri); wood; Nigeria (Urhobo), 19th–20th century; 2011.216; Jeff Soref

**The American Wing**

**GIFTS**

Tiffany & Co., American; Loving Cup with Scroll and Box; silver gilt, parchment, brass, wood, silk, 1891; 2010.286.1–3; Anonymous

Thomas Moran, American; Letters of Mr. and Mrs. Thomas Moran; lined wove paper, 1878; 2010.308.1a–b; David and Laura Grey

Thomas Moran, American; Statement; testimonial, graphite on paper, photograph on paper, mounted on paper backing, printed with brown double-line border, 1927; 2010.308.2a–c; David and Laura Grey

Thomas Moran, American; Three Stereographs; three stereographs, mounted at corners on archival paperboard backing, framed in Plexiglas, 1873; 2010.308.3a–c; David and Laura Grey

Anne Chase, American; Embroidered Sampler; wool embroidered with silk thread, 1721; 2010.356; Philip Holzer

Horace E. Potter, American; Casket; silver, inset blue stones, ca. 1907; 2010.357.1; Jacqueline Loewe Fowler

Robert R. Jarvie, American; Cup; silver, ca. 1911; 2010.357.2; Jacqueline Loewe Fowler

Table Cover; cotton, lace inserts, embroidery; American, ca. 1900; 2010.472; Jimmy, Peter, Meg, and Molly Mithoefer, in memory of their mother, Margaret Palmer Mithoefer

Marie Zimmermann, American; Necklace; gold, shattuckite, coral, 1920–28; 2011.10.1; Jacqueline Loewe Fowler

Marie Zimmermann, American; Brooch; gold, black opal, shattuckite, green tourmaline, emeralds, sapphires, rubies, enamel, 1920–28; 2011.10.2; Jacqueline Loewe Fowler

Plate; hard-paste porcelain, enamel, gilt; French for American market, ca. 1820; 2011.70; Tony Inson

Tiffany Studios, American; “Lotus, Pagoda” Lamp; leaded favrile glass, patinated bronze, ca. 1900–15; 2011.99.1; Mr. and Mrs. Richard L. Chilton Jr., on behalf of The Chilton Foundation

Tiffany Studios, American; Table Lamp; favrile glass, patinated bronze, ca. 1895–98; 2011.99.2; Mr. and Mrs. Richard L. Chilton Jr., on behalf of The Chilton Foundation

Tiffany Studios, American; “Tulip” Lamp; leaded favrile glass, patinated bronze, reticulated blown-glass base, 1907–12; 2011.99.3; Mr. and Mrs. Richard L. Chilton Jr., on behalf of The Chilton Foundation

Theodore Robinson, American; Evening at the Lock, Napanochn, New York; oil on canvas, 1893; 2011.118; The Manoogian Foundation

**PURCHASES**

Duncan Phyfe and Son, American; Crib; mahogany veneer, mahogany, 1840–47; 2010.219; The Virginia and Leonard Marx Foundation Gift

James H. Dakin, American; Alexander Jackson Davis, American; Capital Column and Base; marble, 1832–33; 2010.348.a–d; Funds from Various Donors, Friends of The American Wing Fund, and Charles C. Savage Gift

Augustus Saint-Gaudens, American; William Henry II and Cornelius Vanderbilt III; bronze, 1882; 2010.425; Friends of The American Wing Fund, Dorothy Schwartz Gift, and Morris K. Jesup Fund

Julia Ann Fitch, American; Sampler; silk on linen, 1807; 2010.466; William Cullen Bryant Fellows Gifts

Cupboard; oak, maple, tulip poplar, pine; American, 1680–85; 2010.467.a–p; Rogers Fund; Sage Fund, by exchange; Sansbury-Mills
Fund; Anthony W. and Lulu C. Wang Gift; and Friends of The American Wing Fund

Marie Zimmermann, American; Necklace; gold, enamel, pearls, green tourmalines, red garnets, ca. 1925; 2011.18; Barrie A. and Deedee Wigmore Foundation Gift

Dominick & Haff; retailed by Shreve, Crump & Low, American; Tureen; silver, gilt silver, 1881; 2011.115a, b; Cranshaw Corporation, and Lee Paula Miller Gifts

Boston & Sandwich Glass Company, American; Fluid Lamp; pink and white double overlay cut glass, brass fittings, stepped marble base, ca. 1855–75; 2011.160; Sylvia and Leonard Marx Fund

Arms and Armor

GIFTS

Cased Colt Model 1851 Navy Percussion Revolver, Serial # 29705, with Accessories; steel, brass, silver, wood, copper, tin, lead, paper; American, ca. 1853; 2010.481a–f; Jack Sayre

Smith & Wesson Thirty-Two-Caliber Single Action Revolver, Serial # 94421; steel; American, 1891–93; 2010.482; Gerald Klaz, M.D.

Design for a Small-Sword Hilt; pen, ink, colored wash, traces of black chalk, on paper; French, ca. 1780; 2011.90; John Blair, in memory of his father, Claude Blair

PURCHASES

Johann Gottfried Händisch the Elder, German (Dresden); Light Crossbow (Bolzenschäpper); steel, wood, stag horn, hemp, wool, gold, dated 1733; 2010.315; Arthur Ochs Sulzberger Gift

Pommele Plate from a Saddle; iron, gold, silver; Mongolian (Central or West Asian) or Tibetan, 13th–15th century; 2010.336; Arthur Ochs Sulzberger Gift

Shibata Zeshin, Japanese; Tsuchiya Masayoshi Yasuchika, Japanese; Mounting for a Short Sword (Wakizashi Goshirae); wood, lacquer, brass, shakudo, gold, 1849, by date on fittings; 2011.35; Howard Mansfield, Mounting for a Short Sword (Wakizashi Goshirae)

Barry Fernando, M.D. and Coleene Fernando, M.D.

Shao Fan, Chinese; Round-Backed Armchair, one of a pair; stainless steel, 2000; 2010.476.1; Pearl Lam

Shao Fan, Chinese; Round-Backed Armchair, one of a pair; stainless steel, 2000; 2010.476.2; Pearl Lam

Shao Fan, Chinese; Shadow; rosewood, 2009; 2010.476.3; Pearl Lam

Partial Hip Wrapper (Tuppotiya); resist- and mordant-dyed plain-weave cotton; India for Sri Lankan market, 19th century; 2010.477; Estate of Henry D. Ginsburg

Brush Holder with Travelers in a Landscape; bamboo, wood; China, Qing dynasty (1644–1911), late 19th–early 20th century; 2010.478.1; Dr. Sherman Hsiu Huang Wu and Mrs. Julianne Wu

Brush Holder with Fisherman and Traveler; bamboo; China, Qing dynasty (1644–1911), 19th century; 2010.478.2; Dr. Sherman Hsiu Huang Wu and Mrs. Julianne Wu

Brush Holder with Seven Sages of the Bamboo Grove; bamboo; China, Qing dynasty (1644–1911), late 18th century—early 19th century; 2010.478.3; Dr. Sherman Hsiu Huang Wu and Mrs. Julianne Wu

Asiatic Art

GIFTS

Wu Xizai, Chinese; Nutgrass Grows on the Southern Hills; set of four hanging scrolls, ink on paper, before 1862; 2010.327a–d; Judith G. and F Randall Smith, in honor of Wen C. Fong

Palace Banquet; hanging scroll, ink, color on silk; China, Five Dynasties (907–60) or Northern Song (960–1127) dynasty, 10th–11th century; 2010.473; Ex coll.: C. C. Wang Family, Oscar L. Tang Family

Li Huasheng, Chinese; Coming Through the Gorges; hanging scroll, ink on paper, 1986; 2010.474; Jerome Silbergeld and Michelle Delkyen

Reliquary in the Shape of a Stupa; rock crystal; Sri Lanka (central or western regions), early Anuradhapura period (ca. 200 B.C.–A.D. 432), 2nd–4th century; 2010.475.1a, b; Barry Fernando, M.D. and Coleene Fernando, M.D.

Reliquary in the Shape of a Stupa; rock crystal; Sri Lanka (central or western regions), early Anuradhapura period (ca. 200 B.C.–A.D. 432), 2nd–4th century; 2010.475.2a, b; Barry Fernando, M.D. and Coleene Fernando, M.D.

Reliquary in the Shape of a Stupa; rock crystal; Sri Lanka (central or western regions), early Anuradhapura period (ca. 200 B.C.–A.D. 432), 2nd–4th century; 2010.475.3a, b; Barry Fernando, M.D. and Coleene Fernando, M.D.

Reliquary in the Shape of a Stupa; rock crystal; Sri Lanka (central or western regions), early Anuradhapura period (ca. 200 B.C.–A.D. 432), 2nd–4th century; 2010.475.4a–c; Barry Fernando, M.D. and Coleene Fernando, M.D.

Buddha Offering Protection; ivory with polychrome; Sri Lanka (Kandy district), Kandyan period (1480–1815), 18th century; 2010.475.5; Barry Fernando, M.D. and Coleene Fernando, M.D.

Buddha Preaching the Dharma (Buddhist Law); ivory; Sri Lanka (Kandy district), Kandyan period (1480–1815), 18th century; 2010.475.6; Barry Fernando, M.D. and Coleene Fernando, M.D.

Reliquary in the Shape of a Stupa; ivory with engraved and painted design; Sri Lanka (Kandy district), Kandyan period (1480–1815), 18th century; 2010.475.7a–c; Barry Fernando, M.D. and Coleene Fernando, M.D.

Pair of Manuscript Covers; wood with polychrome; Sri Lanka (Kandy or Colombo district), Kandyan period (1480–1815), early 19th century; 2010.475.8a, b; Barry Fernando, M.D. and Coleene Fernando, M.D.

Fan (Chauri) Handle and Finial; ivory with engraved and painted design; Sri Lanka (Kandy district), Kandyan period (1480–1815), 18th century; 2010.475.9a, b; Barry Fernando, M.D. and Coleene Fernando, M.D.

Shao Fan, Chinese; Round-Backed Armchair, one of a pair; stainless steel, 2000; 2010.476.1; Pearl Lam

Shao Fan, Chinese; Round-Backed Armchair, one of a pair; stainless steel, 2000; 2010.476.2; Pearl Lam

Shao Fan, Chinese; Shadow; rosewood, 2009; 2010.476.3; Pearl Lam

Partial Hip Wrapper (Tuppotiya); resist- and mordant-dyed plain-weave cotton; India for Sri Lankan market, 19th century; 2010.477; Estate of Henry D. Ginsburg

Brush Holder with Travelers in a Landscape; bamboo, wood; China, Qing dynasty (1644–1911), late 19th–early 20th century; 2010.478.1; Dr. Sherman Hsiu Huang Wu and Mrs. Julianne Wu

Brush Holder with Fisherman and Traveler; bamboo; China, Qing dynasty (1644–1911), 19th century; 2010.478.2; Dr. Sherman Hsiu Huang Wu and Mrs. Julianne Wu

Brush Holder with Seven Sages of the Bamboo Grove; bamboo; China, Qing dynasty (1644–1911), late 18th century—early 19th century; 2010.478.3; Dr. Sherman Hsiu Huang Wu and Mrs. Julianne Wu
Skirt Cloth (Pha Nung), partial; resist- and mordant-dyed plain-weave cotton; India for Thai market, early 19th century; 2010.479.1; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Skirt Cloth (Pha Nung), partial; resist- and mordant-dyed plain-weave cotton; India for Thai market, 18th–early 19th century; 2010.479.2; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Skirt Cloth (Pha Nung), partial; resist- and mordant-dyed plain-weave cotton; India for Thai market, 18th–early 19th century; 2010.479.3; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Skirt Cloth (Pha Nung), partial; resist- and mordant-dyed plain-weave cotton; India for Thai market, late 18th–early 19th century; 2010.479.4; Mr. and Mrs. Yukikazu Iwasa, in memory of Seizaburo and Shizuko Iwasa

Vase with Scene from "The Story of the Blue Robe" (Qingyan Ji); porcelain painted in underglaze blue, overglaze enamels; China, Qing dynasty (1644–1911), Shunzhi period (1644–61), ca. 1640–50; 2010.480; David Griffin, in honor of James C. Y. Watt

Y. G. Srimati, Indian (Chennai); Eklavya Practicing Archery; watercolor, graphite underdrawing; ca. 1945–46; 2011.79; Michael Pellettieri, in memory of Y. G. Srimati

Shao Fan, Chinese; Landscape; pencil on paper, 2009; 2011.100; Frank Kong Siu Ming

Plate with Two Flycatchers and Hollyhocks; carved red lacquer; China, Yuan dynasty (1271–1368), mid- to late 14th century; 2011.120.1; Florence and Herbert Irving, in honor of James C. Y. Watt

Octagonal Vase with Flowering Plum and Sparrow; black lacquer, mother-of-pearl inlay; China, Yuan (1271–1368)–early Ming (1368–1644) dynasty, 14th century; 2011.120.2; Florence and Herbert Irving, in honor of James C. Y. Watt

Box with "Pomme1 Scroll" Design; carved red lacquer with black layers (txi); China, late Yuan (1271–1368)–early Ming (1368–1644) dynasty, late 14th century; 2011.120.3a, b; Florence and Herbert Irving, in honor of James C. Y. Watt

Zhang Yu, Chinese; 2000–8; ink on paper, 2000; 2011.121; Chung Ching-hsin

PURCHASES

Boys in Lotus Pond; porcelain (Qinghai ware); China, Yuan dynasty (1271–1368), 13th–14th century; 2010.311; The Vincent Astor Foundation Gift

Rice Boats; porcelain with underglaze cobalt blue; China, Ming dynasty (1368–1644), second half of the 15th century; 2010.312; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Palampore; painted and dyed plain-weave cotton; India for Sri Lankan market, ca. 1730; 2010.337; Fernando Family Trust Gift, in honor of Dr. Quintus and Mrs. Wimama Fernando

Hip Wrapper (Tuppotiya); resist- and mordant-dyed plain-weave cotton; Southeast India for Sri Lankan market, late 18th century; 2010.338; Fernando Family Trust Gift, in honor of Dr. Quintus and Mrs. Wimama Fernando

Hip Wrapper (Tuppotiya); resist- and mordant-dyed plain-weave cotton; India for Sri Lankan market, late 18th century; 2010.339; Fernando Family Trust Gift, in honor of Dr. Quintus and Mrs. Wimama Fernando

Hip Wrapper (Tuppotiya); resist- and mordant-dyed plain-weave cotton; India for Indonesian market, late 18th century; 2010.340; Fernando Family Trust Gift, in honor of Dr. Quintus and Mrs. Wimama Fernando

Morigami Jin, Japanese; Full Wind; bamboo (madake), rattan, 2009; 2010.344; Friends of Asian Art Gifts

Morigami Jin, Japanese; Ocean; bamboo (madake), rattan, 2009; 2010.345; Friends of Asian Art Gifts

The Illustrated Life of Shinran (Shinran shōnin eden); set of four hanging scrolls, ink, color, gold on silk; Japan, Edo period (1615–1868), 17th–18th century; 2010.366a–d; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Dragon Jar; porcelain with underglaze cobalt blue painting; Korea, Joseon dynasty (1392–1910), second half of the 18th century; 2010.368; 2009 Benefit Fund

Screen of Screens; pair of six-panel folding screens, ink, color, gold on gilded paper; Japan, Edo period (1615–1868), 17th–18th century; 2010.402.1., 2; Fletcher, The Miriam and Ita D. Wallach Foundation, and Dodge Funds

Bowl with Flowers and Waves; porcelain painted with overglaze enamels (jingdezhen ware); China, Qing dynasty (1644–1911), Kangxi period (1662–1722); 2010.429; The Vincent Astor Foundation Gift

Bowl Imitating Carved Lacquer; porcelain with molded decoration, gilt interior (jingdezhen ware); China, Qing dynasty (1644–1911), 18th century; 2010.430; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Tsujimura Yui, Japanese; Large Jar; stoneware with natural ash glaze, Heisei period (1989–present), ca. 2005; 2010.563; Edward A. Studzinski Gift

Brush Holder with Domestic Scene in a Garden; bamboo; China, Qing dynasty (1644–1911), late 17th–early 18th century; 2011.7; The Vincent Astor Foundation Gift

Enthroned Buddha; gilt brass inlaid with silver and copper; Northern Pakistan (Gilgit Kingdom), ca. 600, by inscription; 2011.19; Rogers Fund; Anonymous and Jeff Soref Gifts; Winnie Feng Gift, in honor of Florence Irving; and John Stewart Kennedy Fund, by exchange

Scholar’s Rock; limestone, wood stand; China, Qing dynasty (1644–1911) or modern, 18th–20th century; 2011.40a, b; The B. D. G. Leviton Foundation Gift, in honor of Marie-Hélène Weil

Kneeling Figure; glazed stoneware; Thailand (Si Satchanalai kilns), Ayutthaya period, 15th–16th century; 2011.41; Anonymous Gift, and Gift of Mrs. Jacob M. Kaplan, by exchange

Storage Jar; glazed stoneware; Vietnam (Hong River region), Ly (1009–225)–Tran (1225–400) dynasty, ca. 13th century; 2011.42; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Votive Plaque (Tsa Tsa); clay, Tibet, Ayutthaya period, 10th–11th century; 2011.43; Rogers Fund, by exchange

Long Cloth, Ceremonial Hanging (Ma); painted mordant-dyed cotton; India (Coromandel Coast) for Indonesian market, ca. 1720s; 2011.44; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Copper-Plate Inscriptions with Engraved Designs, pair; sheet copper; India (Tamil Nadu), 19th century; 2011.83a, b; Gift of Mrs. W. J. Calhoun, by exchange

Waist Cloth (Pha Nung); resist- and mordant-dyed, painted cotton; India (Coromandel Coast) for Thai market, late 18th century; 2011.85; Anonymous Gift and Samuel Eilenberg Collection, Bequest of Samuel Eilenberg, by exchange

Yoon Kwang-Cho, Korean; Chaos; stoneware with white slip, ash glaze, 2007; 2011.89; Friends of Korean Art Gifts, and Parnassus Foundation/Jane and Raphael Bernstein Gift

Dish with Mandarin Ducks; cloisonné enamel; China, Ming dynasty (1368–1644), first half of the 16th century; 2011.111; The Vincent Astor Foundation Gift

Hanging; silk embroidery on silk satin; China for export, Qing dynasty (1644–1911), second half of the 18th century; 2011.112; Friends of Asian Art Gifts, in honor of James C. Y. Watt
Utagawa Toyokuni I, Japanese; Nakamura Utaemon III as Taira no Kiyomori; polychrome woodblock print with metallic pigment, lacquer details, Edo period (1615–1868), 1812; 2011.125; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Shunkōsai Hokushū, Japanese; Asao Yūjirō as Sano Genzaemon and Ichikawa Ebisurō I as Miura Anjirō; dipych of polychrome woodblock prints, Edo period (1615–1868), 1822; 2011.126a–b; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Shunkōsai Hokushū, Japanese; Bandō Mitsugorō III and Arashi Koroku IV as Kogenosuke; polychrome woodblock print, Edo period (1615–1868), 1821; 2011.128; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Jukakudō Masakuni, Japanese; Jugyōdō Umekuni, Japanese; Gymyōdō Ashiyuki, Japanese; Hasegawa Sadanobu, Japanese; Tōken (China Dog); polychrome woodblock print, Edo period (1615–1868), 1826; 2011.134; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Hasegawa Sadanobu, Japanese; Nine Prints Depicting Dual Portraits of Actors in Roles; polychrome woodblock prints, Edo period (1615–1868), ca. 1852; 2011.146a–e; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Hasegawa Sadanobu, Japanese; Jōfuku Ensembō Drawing His Sword; polychrome woodblock print, Edo period (1615–1868), ca. 1850; 2011.145; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Utagawa Hiroasa, Japanese; Nine Prints Depicting Dual Portraits of Actors in Roles; polychrome woodblock prints, Edo period (1615–1868), ca. 1852; 2011.146a–e; Friends of Asian Art Gifts, in honor of James C. Y. Watt


Hasegawa Sadanobu, Japanese; Jitsukawa Ensembō Drawing His Sword; polychrome woodblock print, Edo period (1615–1868), ca. 1852; 2011.148; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Enjaku, Japanese; Ichikawa Yonezō as the Ghost of Oiswa: polychrome woodblock print, Edo period (1615–1868), 1865; 2011.152; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Robe (Koode); silk, metallic thread; Japan, Edo period (1615–1868), Kanbun era (1661–73), third quarter of the 17th century, probably 1660s; 2011.155; Harris Brisbane Dick Fund, Mary and James G. Wallach Foundation and Parnassus Foundation/Jane and Raphel Bernstein Gifts, and funds from various donors

Dish with Buddhist Monk-Poet Han Shoushan: porcelain with cobalt blue painted under transparent glaze (jingdezhen ware); China for Japanese market, Ming dynasty (1368–1644), Chongzhen period (1628–44); 2011.157; Seymour Fund

Tapestry with Boys at Play; silk, metallic thread, feather thread tapestry; China, 17th century; 2011.158; The Vincent Astor Foundation Gift

Chun Liao, Taiwanese; Installation IV; porcelain with multicolor, monochrome glazes, gold fragments, 2009; 2011.200a–ss; Friends of Asian Art Gifts, in honor of James C. Y. Watt

Bowl with Boys and Foliage; porcelain with incised, combed decoration under celadon glaze (Qingbai ware); China, Southern Song dynasty (1127–1279), 12th–13th century; 2011.201; Friends of Asian Art Gifts, in honor of James C. Y. Watt
Sari; silk, metallic thread; India (Kanchipuram, Tamil Nadu), mid-20th century; 2011.237; Funds from various donors, by exchange
Sari; silk, metallic thread; India (Kanchipuram, Tamil Nadu), ca. 1950s; 2011.238; Funds from various donors, by exchange
Sari; silk, metallic thread; India, mid-20th century; 2011.239; Funds from various donors, by exchange
Sari; silk, India (Kanchipuram, Tamil Nadu), ca. 1955; 2011.240; Funds from various donors, by exchange
Sari; silk, metallic thread; India (Kanchipuram, Tamil Nadu), ca. 1950s; 2011.241; Rogers Fund, by exchange
Sari; silk, metallic thread; India, ca. 1950s; 2011.242; Rogers Fund, by exchange
Sari; silk, metallic thread; India (Varanasi, Uttar Pradesh), ca. 1900; 2011.243; Funds from various donors, by exchange
Sari with Blouse Piece; silk; India (Aurangabad, Maharashtra), late 20th century, before 1973; 2011.244a, b; Funds from various donors, by exchange
Shakyamuni Buddha Triad and Divine Attendants; ink on paper, framed; Korea, Joseon dynasty (1392–1910), late 18th-first half of the 19th century; 2011.345; Louis V. Bell, Mary Trumbell Adams Trust and Harris Brisbane Dick Funds
Buddhist Monk Bodhidharma; rhinoceros horn; China, Ming (1368–1644)–Qing (1644–1911) dynasty, 17th century; 2011.344; The Vincent Astor Foundation Gift

The Costume Institute

GIFTS

Miguel Adrover, Spanish; Coat (Trench); cotton, synthetic, leather, metal, fall/winter 2000–2001; 2010.358a–d; The artist
Cristobal Balenciaga, Spanish; Dress; silk, 1953; 2010.359; Anonymous, in memory of Fleur Cowles
Francisco Costa, Brazilian, for Calvin Klein, Inc., American; Ensemble; silk, wool, metal, leather, spring/summer 2009; 2010.413a–c; Calvin Klein, Inc.
Giorgio Armani, Italian; Ensemble; wool, 1982; 2010.414.1a–c; Marilyn Joy Samuels
Christian Lacroix, French; Coat; wool, silk, metal, late 1980s–early 1990s; 2010.414.2; Marilyn Joy Samuels
Jack Rogers, American; Sandals (Thongs); leather, last quarter of the 20th century; 2010.415a, b; Jack Rogers USA
Oscar de la Renta, American, born Dominican Republic; Dress; silk, synthetic, 2005; 2010.485; Mrs. Charles B. Wrightsman
Missoni, Italian; Dress; linen, synthetic, ca. 1980; 2010.486.1a–c; Pamela Gimbel Lehman
Koos van den Akker, Dutch; Ensemble; cotton, 1970s; 2010.486.2a, b; Pamela Gimbel Lehman
Koos van den Akker, Dutch; Ensemble; wool, cotton, 1980s; 2010.486.3a, b; Pamela Gimbel Lehman
Emile Pingat, French; Coat (Dolman); silk, linen, 1880s; 2010.487.1; Christopher Scholz and Ines Elskop
House of Worth, French; Coat (Dolman); silk, jet, 1880s; 2010.487.2; Christopher Scholz and Ines Elskop
Gown (Dressing); cotton; American or European, late 19th century; 2010.487.3; Christopher Scholz and Ines Elskop
Dress (Underdress); cotton; American or European, last quarter of the 19th century; 2010.487.4; Christopher Scholz and Ines Elskop
Gown (Dressing); silk, cotton, down; American or European, last quarter of the 19th century; 2010.487.5; Christopher Scholz and Ines Elskop
Mrs. Catherine Donovan, American; Dress (Evening); silk, cotton, 1890s; 2010.487.6a, b; Christopher Scholz and Ines Elskop
Petitecoat; cotton; American or European, third quarter of the 19th century; 2010.487.7; Christopher Scholz and Ines Elskop
Donatella Versace, Italian; for Versace Couture, Italian; Dress (Evening); silk, metal, spring/summer 2008; 2011.71; Gianni Versace
Jacket (Riding); silk, wool; probably French, early 18th century; 2011.72; Karl Lagerfeld
Bill Blass, American; Sweater Set; wool, metal, 1996; 2011.73.1a, b; Jamee T. Gregory
Bill Blass, American; Ensemble; wool, silk, synthetic, ca. 1990; 2011.73.2a, b; Jamee T. Gregory
Bill Blass, American; Dress; cotton, silk, 1990s; 2011.73.3a, b; Jamee T. Gregory
Mariano Fortuny, Italian; Dress; silk, metal, glass, early 20th century; 2011.74a–c; Mary B. Price, in memory of her parents Margaret S. and Henry K. Beecher
Cristobal Balenciaga, Spanish; Suit; wool, ca. 1965; 2011.122.1a, b; Derald H. Ruttenberg Foundation
Cristobal Balenciaga, Spanish; Ensemble; silk, metal, synthetic, glass, ca. 1965; 2011.122.2a–c; Derald H. Ruttenberg Foundation
Cristobal Balenciaga, Spanish; Ensemble; silk, feathers, ca. 1965; 2011.122.3a, b; Derald H. Ruttenberg Foundation
Cristobal Balenciaga, Spanish; Ensemble; linen, silk, ca. 1960; 2011.122.4a, b; Derald H. Ruttenberg Foundation
Cristobal Balenciaga, Spanish; Ensemble; silk, synthetic, metal, rhinestones, 1966; 2011.122.5a, b; Derald H. Ruttenberg Foundation
Cristobal Balenciaga, Spanish; Dress; silk, fall/winter 1965–66; 2011.122.6a; Derald H. Ruttenberg Foundation
Cristobal Balenciaga, Spanish; Ensemble; mink, silk, 1967; 2011.122.7a–c; Derald H. Ruttenberg Foundation
Cristobal Balenciaga, Spanish; Dress; silk, 1960s; 2011.122.8; Derald H. Ruttenberg Foundation
Madame Grès (Alix Barton), French; Cape; cotton, late 1960s–mid-1980s; 2011.123.1; Sylvia de Cuevas
Philippe Venet, French; Coat; wool, 1960s; 2011.123.2; Sylvia de Cuevas
Madame Grès (Alix Barton), French; Coat; wool, 1981–82; 2011.123.3; Sylvia de Cuevas
Madame Grès (Alix Barton), French; Dress; silk, 1960–79; 2011.123.4; Sylvia de Cuevas
House of Dior, French; Suede; silk, early 1950s–mid-1960s; 2011.123.5a–c; Sylvia de Cuevas
Madame Grès (Alix Barton), French; Coat; wool, late 1960s–mid-1980s; 2011.123.6a, b; Sylvia de Cuevas
Madame Grès (Alix Barton), French; Dress; silk, 1973–74; 2011.123.7; Sylvia de Cuevas
Cristobal Balenciaga, Spanish; Hat; straw, probably silk or cotton, ca. 1960; 2011.123.8; Sylvia de Cuevas
House of Balenciaga, French; Hat; straw, silk, ca. 1960; 2011.123.9a–c; Sylvia de Cuevas
House of Balenciaga, French; Hat; straw, silk, ca. 1960; 2011.123.10; Sylvia de Cuevas
House of Balenciaga, French; Hat; straw, silk, ca. 1960; 2011.123.11; Sylvia de Cuevas
House of Balenciaga, French; *Hat (Pillbox)*; synthetic, 1960s; 2011.123.12; Sylvia de Cuevas

House of Balenciaga, French; *Hat*; silk, 1960s; 2011.123.13; Sylvia de Cuevas

Madame Grès (Alix Barton), French; *Cap*; silk, third quarter of the 20th century; 2011.123.14; Sylvia de Cuevas

Yves Saint Laurent, French; born Algeria, for House of Dior, French; *Cap (Beret)*; wool, ca. 1960; 2011.123.15; Sylvia de Cuevas

Cristobal Balenciaga, Spanish; *Hat*; straw, silk or cotton, ca. 1960; 2011.123.16a, b; Sylvia de Cuevas

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**Purchases**

Thierry Mugler, French; *Ensemble*; silk, synthetic, spring/summer 1989; 2010.300a, b; Friends of The Costume Institute Gifts

Vivienne Westwood, British; *Suit*; wool, synthetic, fall/winter 1991–92; 2010.301a, b; Friends of The Costume Institute Gifts

Vivienne Westwood, British; *Suit*; leather, synthetic, fall/winter 1991–92; 2010.302a–c; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese, for Comme des Garçons, Japanese; *Dress*, synthetic, fall/winter 1984–85; 2010.303; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese, for Comme des Garçons, Japanese; *Dress*; wool, 1984; 2010.304a, b; Friends of The Costume Institute Gifts

Nicolas Ghesquière, French, for House of Balenciaga, French; *Coat*; leather, mink, cotton/synthetic, fall/winter 2007–8; 2010.305; Irene Lewisohn Bequest

Sibling, British; *Ensemble*; wool/synthetic, 2010; 2010.335a–d; NAMSB Foundation Inc.

*Jacket*; silk; British, 1770s; 2010.342; Judith and Ira Sommer Gift

Yves Saint Laurent Rive Gauche, French; *Dress*; silk, synthetic, 1971; 2010.346; Gould Family Foundation

Yohji Yamamoto, Japanese; *Dress*; wood, metal, fall/winter 1991–92; 2010.396a, b; Friends of The Costume Institute Gifts

Viktor and Rolf, Dutch; *Dress (Ball Gown)*; synthetic, silk, spring/summer 2010; 2011.8; Gould Family Foundation

Elsa Schiaparelli, French; *Compact*; metal, enamel, 1935; 2011.22a, b; Isabel Shults Fund

Elsa Schiaparelli, French; *Buckle*; synthetic, 1939; 2011.23; Isabel Shults Fund

*Sandal*; wood, mother-of-pearl, silver; Turkish, 19th century; 2011.24a, b; Gould Family Foundation

*Suit (Tuxedo)*; wool, silk; Austrian, early 20th century; 2011.45a–c; NAMSB Foundation, Inc.

Jeanne Lanvin, French; *Shirt (Dress Shirt)*; cotton, early 20th century; 2011.46; NAMSB Foundation, Inc.

Jeanne Lanvin, French; *Shirt (Dress Shirt)*; cotton, early 20th century; 2011.47; NAMSB Foundation, Inc.

*Shirt (Dress Shirt)*; cotton; French, early 20th century; 2011.48; NAMSB Foundation, Inc.

*Necktie (Bow Tie)*; silk; French, early 20th century; 2011.49; NAMSB Foundation, Inc.

*Necktie (Bow Tie)*; cotton; American or European, early 20th century; 2011.50; NAMSB Foundation, Inc.

Rogers Peet Company, American; *Necktie*; silk, early 20th century; 2011.51; NAMSB Foundation, Inc.

*Necktie*; wool; Austrian, early 20th century; 2011.52; NAMSB Foundation, Inc.

*Necktie*; linen; American, early 20th century; 2011.53; NAMSB Foundation, Inc.

*Necktie*; silk; American, early 20th century; 2011.54; NAMSB Foundation, Inc.

*Necktie*; silk; French, late 19th or early 20th century; 2011.55; NAMSB Foundation, Inc.

*Necktie*; wool; Austrian, late 19th or early 20th century; 2011.56; NAMSB Foundation, Inc.

*Handkerchief*; silk; American or European, early 20th century; 2011.57; NAMSB Foundation, Inc.

*Handkerchief*; linen; American or European, early 20th century; 2011.58; NAMSB Foundation, Inc.

*Scarf*; silk; American or European, early 20th century; 2011.59; NAMSB Foundation, Inc.

*Scarf*; cotton; American or European, early 20th century; 2011.60; NAMSB Foundation, Inc.

*Shoes (Oxfords)*; leather; British, early 20th century; 2011.61a, b; NAMSB Foundation, Inc.

*Shoes (Oxfords)*; leather; American or European, early 20th century; 2011.62a, b; NAMSB Foundation, Inc.

Elsa Schiaparelli, French; *Ensemble*; fur, fall/winter 1938–39; 2011.64a, b; Gould Family Foundation

*Suit*; silk; linen; British, mid-18th century; 2011.104a–c; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

*Corset*; cotton; American or European, early 19th century; 2011.105; NAMSB Foundation, Inc.

*Shoes*; silk, leather; European, early 18th century; 2011.106a, b; Isabel Shults Fund

Gianni Versace, Italian; *Dress*; metal, silk, 1996; 2011.107; Gould Family Foundation

*Brassiere*; cotton; American or European, first quarter of the 20th century; 2011.108; Funds from various donors

*Overshoes (Pattens)*; leather, silk; European, early 18th century; 2011.109a, b; Isabel Shults Fund

Viktor and Rolf, Dutch; *Coat (Trench)*; cotton, fall/winter 2006–7; 2011.162a, b; Gould Family Foundation

Viktor and Rolf, Dutch; *Jacket*; wool, metal, fall/winter 2003–4; 2011.163; Gould Family Foundation

Viktor and Rolf, Dutch; *Shirt*; cotton, fall/winter 2003–4; 2011.164; Gould Family Foundation

Alexander McQueen, British; *Ensemble*; silk, leather, autumn/winter 2008–9; 2011.165a, b; Gould Family Foundation

Alexander McQueen, British; *Ensemble*; silk, synthetic, spring/summer 2009; 2011.166a–c; Gould Family Foundation

Alexander McQueen, British; *Gown*; silk, autumn/winter 2010–2011; 2011.167; Gould Family Foundation

Alexander McQueen, British; *Ensemble*; leather, wood, spring/summer 1999; 2011.169a, b; Gould Family Foundation

Alexander McQueen, British; *Ensemble*; balsa wood, wool, lace, spring/summer 1999; 2011.170a, b; Gould Family Foundation
Drawings and Prints

Drawings

Margaret Neilson Armstrong, American; *Album of American Wildflower Drawings*; portfolio of pen, ink, and graphite designs for black-and-white illustrations in *Field Book of Western Wildflowers*, written by Armstrong and John James Thornber, published 1915, 1909–18; 2010.341.2; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Margaret Neilson Armstrong, American; *Album of American Wildflower Watercolors*; album of seventy-three watercolor drawings over graphite with brown ink, forty-seven published as illustrations in *Field Book of Western Wildflowers*, written by Armstrong and John James Thornber, published 1915, 1909–18; 2010.341.2; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American; *Stained Glass Design, Armored Knight Holding Sword and Banner next to an Armorial Shield*; pen, ink, graphite, watercolor, gouache, 1918; 2010.341.3; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Helen Maitland Armstrong, American; *Stained Glass Design, Man and Woman in Sixteenth-Century Costume, Clasping Hands beneath a Tree, from Which Hangs an Armorial Shield*; pen, ink, watercolor, gouache, ca. 1918; 2010.341.4; Helena Bienstock, Cynthia MacKay Keegan, and Frank E. Johnson

Giovanni Benedetto Castiglione (Il Grechetto), Italian (circle of); *Rebecca at the Well*; black chalk, brush, brown ink, brown wash on paper, 17th century; 2010.360; Charles Ryskamp, in memory of Mr. and Mrs. J. Richardson Dillworth

Francisco Vieira de Mattos (Il Lusitano), Portuguese; *Servants Filling Urns*; red chalk, 18th century; 2010.361; Julien Stock and Gloria Gallucci

Louis Lépold Boilly, French; *Group of Artists in Jean-Baptiste Isabey's Studio*; Conté crayon, stumping, heightened with white chalk, late 18th century; 2010.449; Anonymous

Stefano della Bella, Italian; *Design for a Ewer with Alternative Ideas for Fluted Decoration, a Handle in the Form of a Swan Attacking a Serpent, and a Spout in the Form of a Swan*; pen, brown ink, blue wash over black chalk, 17th century; 2010.450.1; Anonymous, in memory of Walter E. Stait

Giulio Romano, Italian; *Design for a Candlestick*; pen, brown ink, light brown wash over traces of black chalk, some incised lines made with a straight edge, 16th century; 2010.450.2; Anonymous, in memory of Walter E. Stait

Attributed to Sir James Thornhill, British; *Chariot of Apollo*; pen, brown ink, wash over traces of graphite, 1700–1734; 2010.489; Robert Tuggle

Siegfried Woldehke, Dutch; *The Bush Years: A Summary*; pen, black ink on graph paper, 2008; 2010.491.1; The artist

Siegfried Woldehke, Dutch; *Bush’s Voice (Cheney)*; pen, black ink, watercolor, 2004 [2010]; 2010.491.2; The artist

Louis Français, French; *Seated Figure by a Lake*; pen, ink, brush, wash, 19th century; 2010.493.1; Alexander B. V. Johnson and Roberta J. M. Olson

George Richmond, British; *Portrait of Two Children*; watercolor, gouache with touches of gum, gold on yellow paper, 1837; 2010.493.2; Alexander B. V. Johnson and Roberta J. M. Olson

John Jessop Hardwick, British; *Flower Study*; watercolor, 1866; 2010.493.3; Alexander B. V. Johnson and Roberta J. M. Olson

Anton Hallmann, German; *Cloister in Sanktuarie*; graphite, 1835; 2010.494.1; Thomas and Gianna Le Claire

Paul Mila, German; *Five Men at a Table in German Renaissance Costume, Playing Cards in an Inn*; pen, gray ink over graphite, 1825; 2010.494.2; Thomas and Gianna Le Claire

Christian Daniel Rauch, German; *Standing Female Nude, after the Medici Venus*; red chalk, 1805; 2010.494.3; Thomas and Gianna Le Claire

Michiel van Overbeke, Dutch; *View of the Rhone River near Saint-Genis-Laval, South of Lyons*; pen, brown ink, brown wash on brown paper, after 1667; 2011.119; Paul W. L. Russell

Jens Jorgensen Juel, Danish; *Portrait of Petronella Cornelius Romeling*; pastel on brown laid paper; 2011.222; Thomas and Gianna Le Claire

Christen Kobke, Danish; *Study of a Male Nude Shouldering a Wooden Block*; graphite, ca. 1832; 2011.223; Thomas and Gianna Le Claire

Sébastien Leclerc I, French; *A Gathering in a Church*; pen, brown ink, brush, gray wash over red chalk, late 17th–early 18th century; 2011.224; Louis de Bayser

Michiel van Overbeke, Dutch; *View in Rome near the Colosseum*; pen, brown ink, brown wash on brown paper, framing line in pen, brown ink, possibly by the artist, mid-17th–early 18th century; 2011.225; Paul W. L. Russell

Paul Signac, French; *Le Pont des Arts*; watercolor over black chalk, late 19th–early 20th century; 2011.226; The family of Michael Rips and Sheila Berger

**Purchases**

Georg Philipp Rugendas II, German; *Three Musicians and Harlequin in an Ornamental Frame*; pen, brown ink, blue-gray wash, 1720–74; 2010.269; PECO Foundation Gift

Ernst Ferdinand Oehme, German; *Study of a Tree (recto); Study of Houses (verso)*; graphite, 1832; 2010.270a, b; PECO Foundation Gift

Hans Stutter, German; *Venus and Sleeping Cupid*; pen, brown ink, brown wash, 1600–1625; 2010.271; C. G. Boerner Gift

Leo von Klenze, German; *Design for the Façade of the Glyptothek in Munich*; pen, black ink, graphite, ca. 1818; 2010.272; PECO Foundation Gift

Johann David Passavant, German; after Giovanni Cariani, Italian; *Pieta*; graphite, early–mid-19th century; 2010.273; PECO Foundation Gift

Leopold Schulz, Austrian; *Illustration for Goethe*; watercolor over graphite, 1842; 2010.274; C. G. Boerner Gift

Johann Michael Wittmer II, German; *Panorama View on the Islands of Delos*; graphite, watercolor, early–late 19th century; 2010.275; C. G. Boerner Gift

Heinrich Friedrich Füger, German; *A Young Man and Woman Meeting at Night outside a Palace*; brush, gray ink, gray wash, heightened with white gouache, on blue paper, late 18th–early 19th century; 2010.276; C. G. Boerner Gift

Johann Baptist Enderle, German; *Virgin and Saints Interceding before Christ for the Souls of the Lost*; pen, black ink, watercolor, gouache on laid paper, ca. 1771; 2010.288; Guy Wildenstein Gift

Johann Anwander, German; *Apotheosis of a Saint, Project for a Ceiling*; pen, black ink, brown wash over black chalk, on grayish prepared paper, 18th century; 2010.369; Harry G. Sperling Fund

Cornelis Schut, Flemish; *Pyramus and Thisbe*; pen, brown ink, brown wash over black chalk, mid-17th century; 2010.370; Guy Wildenstein Gift

Johann Wilhelm Preyer, German; *Study of a Tree Standing in Water in the Düsseldorf Hofgarten*; pen, *Studies of Plants*; graphite, 1833; 2010.375a, b; C. G. Boerner Gift

Thomas Ender, Austrian; *Ruin of Burg Schachenstein at Thörl in Styria*; watercolor over graphite, 19th century; 2010.376; C. G. Boerner Gift

Mihály Munkácsy, Hungarian; *Studies of Standing Men*; graphite, ca. 1891–92; 2010.377; C. G. Boerner Gift

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Ferdinand Georg Waldmüller, Austrian; Landscape with a View in a Valley; graphite, 19th century; 2010.378; C. G. Boerner Gift

Cornelis Schut, Flemish; Martyrdom of St. George; pen, brown ink over graphite, 17th century; 2010.379; Guy Wildenstein Gift

Joseph von Führich, Austrian; God Summons Noah and His Family into the Ark; pen, brown ink, heightened with white gouache, on blue paper, 1827 (?); 2010.385.1; Karen B. Cohen Fund

Eduard Gärtnner, German; Study of the Nationaltheater, Berlin; graphite, mid-19th century; 2010.386; Karen B. Cohen Fund

Hieronymus Hess, Swiss; Portrait of Johann Anton Koch; graphite, ca. 1823; 2010.387; Guy Wildenstein Gift

Julius Hübner, German; A Nude Woman Kneeling at the Side of a Reclining Man (Study for Mary Magdalen Lamenting Christ); graphite, brush, brown wash, heightened with white chalk, 1857; 2010.388; Guy Wildenstein Gift

Leopold Kupelwieser, Austrian; Saint Johannes Nepomuk Distributing Alms; pen, brown ink, 1828; 2010.389; Ian Woodner Family Collection Fund

Gustav Heinrich Naucke, German; Rumpelstiltskin at the Spinning Wheel and the Dwarf; pen, black ink, brown wash over graphite, early 19th century; 2010.390; Ian Woodner Family Collection Fund

Philipp Veit, German; The Entombment; pen, brown ink, brown wash over graphite, 1830; 2010.391; Harry G. Sperling Fund

Hubert Cornish, British; Bridge at Blenheim Palace (recto); York Cathedral (verso); watercolor, gouache over graphite, 18th–19th century; 2010.397a, b; Harry G. Sperling Fund

Mihály Munkácsy, Hungarian; Study of Three Men, Bust Length; graphite, ca. 1891–93; 2010.400; C. G. Boerner Gift

Francis Towne, British; View near the Arco Scuro, Looking Towards the Villa Medici, Rome; watercolor over graphite with pen, brown ink, on laid paper, 1785; 2010.439; The Annenberg Foundation Gift, and Harry G. Sperling Fund

Adriaen van Ostade, Dutch; Head of a Bearded Man in a Hat; black and red chalk, black pastel, ca. 1650; 2010.440; The Annenberg Foundation Gift, and Frits and Rita Markus Fund

Rudolf von Alt, Austrian; View of St. Charles Church and the Polytechnic Institute in Vienna; graphite, watercolor, gouache, gum arabic, black framing line in watercolor, 1831; 2010.441; The Annenberg Foundation Gift, and Harry G. Sperling Fund

Philip van den Bossche, Netherlands; Rugged Wooded River Landscape with Travelers on a Road and a Town Beyond; pen, brown ink, framing line in pen, brown ink, early 17th century; 2010.522; Van Day Truex Fund

Giovanni Buonconsiglio (il Marescalco), Italian; Studies of a Soldier; pen, brown ink, brown wash over black chalk; 2010.523; Sotheby’s Gift, Ian Woodner Family Collection Fund, and Guy Wildenstein Gift

After Peter Paul Rubens, Flemish; Triumph of the Eucharist; black chalk, brown wash, heightened with white gouache, on blue paper, 1577–1640; 2010.524; C. G. Boerner Gift, and Harry G. Sperling Fund

Jan Brueghel I, Netherlandish; The Arch of Septimus Severus Seen from the West; pen, brown ink, ca. 1590–1600; 2010.526; Frits and Rita Markus Fund

Gerard van Nijmegen, Dutch; Three Oxen and a Man in a Forest Crossing a Bridge; black and white chalk, mid-18th–early 19th century; 2010.527; Mary Oenslager Fund

Gerard van Nijmegen, Dutch; Shepherds and Shepherdesses Dancing Around a Statue under a Tree; pen, brown ink, gray wash over graphite or black chalk, mid-18th–early 19th century; 2010.528; Mary Oenslager Fund

Wenceslaus Hollar (Wenzel Vaclav), Bohemian; Old St. Paul’s Cathedral, London, Seen from the East; pen, brown ink, brown and gray wash over black chalk, squared in black chalk, incised, 17th century; 2010.529; Guy Wildenstein Fund

After Wolf Huber, German; Cottages in a Rocky Landscape; pen, black ink, 16th century; 2010.530; The Elisha Whittelsey Collection, and The Elisha Whittelsey Fund

Hans Burgkmair, German; Two Studies for Saint Ulrich of Augsburg; pen, brown ink, ca. 1505–8; 2010.531; Guy Wildenstein Gift

Pieter Coecke van Aelst, Netherlands (circle of); Minerva Leading a Procession of Women; pen, brown ink, brush, gray ink, mid-16th century; 2010.532; Edward Pearce Casey Fund

Jan Claudius de Cock, Flemish; Allegory of Sculpture; pen, brown ink, 1704; 2010.533; Van Day Truex Fund

Theodoor van Thulden, Flemish; Adoration of the Magi; pen, black ink, brown wash over black chalk or graphite, drawn frame in pen, brown ink, brown wash, probably by the artist, 1616–69; 2010.534; Van Day Truex Fund

Valentijn Klorz, Dutch; Watermill near Maastricht; pen, gray and brown ink, gray wash, framing line in pen, gray ink, mid-17th–early 18th century; 2010.535; Frits and Rita Markus, and Van Day Truex Funds

Karl Ballenberger, German; Saint Elizabeth of Thuringia Giving Alms; pen, gray ink, gray wash, watercolor, gold paint over graphite, 1833; 2010.536; Karen Cohen and Mary Oenslager Funds

Julius Hübner, German; The Young Siegfried; pen, brush, gray ink, 1839; 2010.538; Guy Wildenstein Gift

Heinrich Dreber, German; Southern Landscape with a Building and Figures; graphite, ca. 1855–58; 2010.539; Guy Wildenstein Gift

Heinrich Dreber, German; Southern Landscape with a Building; graphite, blue watercolor, ca. 1855–58; 2010.540; Guy Wildenstein Gift

Heinrich Dreber, German; Southern Landscape with a Man and a Snake; graphite, blue watercolor, 1847; 2010.541; Guy Wildenstein Gift

Horace Vernet, French; Caricature of Charles-Henri Plantade (?); pen, brown ink, brush, wash, black chalk, 19th century; 2010.542; The Elisha Whittelsey Collection, and The Elisha Whittelsey Fund

William Hoare, British; Portrait of William Pitt the Elder; black and white chalk on gray laid paper (once blue), 18th century; 2010.560; The Elisha Whittelsey Collection, and The Elisha Whittelsey Fund

Ernst Furchtgott Mohn, German; Roman Landscape near Rocca di Papa; pen, black and grayish-brown ink, brush, brown ink, watercolor, 1866; 2011.25; The Elisha Whittelsey Collection, and The Elisha Whittelsey Fund

Perino del Vaga (Pietro Buonaccorsi), Italian; Jupiter and Juno: Study for the “Fori di Giove” Tapestries; pen, dark brown ink, brown and gray wash, heightened with white, ca. 1532–35; 2011.36; Acquisitions Fund, and Annette and Oscar de la Renta Gift

Joseph Farington, British; Corra Linn, The Falls of the Clyde; graphite, pen, ink, wash, 1788; 2011.78; PECEO Foundation Gift

Anne-Louis Girodet-Triosson, French; A French Dragon, Study for “The Revolt of Cairo”; pastel, Conté crayon, with some stumping on gold-colored, dyed laid paper, ca. 1809; 2011.86; Lila Acheson Wallace, David T. Schiff, Jean A. Bonna, and Guy Wildenstein Gifts

Design for a Chimneypiece (?) with a Personification of Virtue; pen, gray and black ink, brush, watercolor; German, 1616; 2011.172; Harry G. Sperling Fund

Jan van der Meer the Younger, Dutch; Southern Landscape with Figures and Cattle at a River; black chalk, gray wash, framing line in pen, black ink over a framing line in pen, brown ink, 1686; 2011.172; Harry G. Sperling Fund
Jan Sebastian Loybos, Flemish; after Candido (Pieter de Witte), Netherlandish; Saint Eberhard of Tüntenhausen as a Shepherd; brush, gray and black ink, over black chalk or graphite, late 17th–early 18th century; 2011.173; Harry G. Sperling Fund

Pierre Antoine Mongin, French; The Progress of Love; brush, brown wash over black chalk underdrawing, framing lines in pen, black ink, brush, black wash, 1803; 2011.203; Harry G. Sperling Fund, Carolyn H. Specht Gift, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and funds from various donors

Victor Laloux, French; View of the Forum; watercolor, traces of graphite, 1880; 2011.204; Mary Oenslager Fund, Susan H. Seidel Gift, Harry G. Sperling Fund, and funds from various donors

Karel DuJardin, Dutch; Cattle and Shepherds in a Southern Mountainous Landscape; black chalk, brown wash over red chalk, mid-17th century; 2011.249; Harry G. Sperling Fund

Ferdinand Kobell, German; A Battle Scene; pen, black and brown ink, brush, brown and gray ink, over black chalk, engraved framing line, cropped cartouche at lower center, 1783; 2011.250; Harry G. Sperling Fund

Johann Eleazar Schenau, German; An Antique Sacrificial Scene (recto); Sketch of a Group of People (verso); brush, gray ink, heightened with white gouache, over black chalk (recto), black chalk (verso), 1779 (?); 2011.251a, b; PECO Foundation Gift

Cosmas Damian Asam, German; An Angel Holding a Lily; black chalk, brown ink, early 18th century; 2011.252; Charles and Jessie Price Gift, and PECO Foundation Gift

Christoffor Wilhelm Eckersberg, Danish; The Sword of Damocles (recto); Sketch of Man's Head (verso); pen, black ink over graphite, 1805; 2011.253a, b; Charles and Jessie Price Gift

Nicolai Abraham Abildgaard, Danish; Nemesis and Themis; pen, brown ink, brown wash, heightened with white gouache, over black chalk, mid-18th–early 19th century; 2011.254; Charles and Jessie Price Gift

Figure Studies and an Entablature; pen, brown ink; Italian (Lombardy), 16th century; 2011.255; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Mr. and Mrs. Alexander B. Slater Gift

Portrait of a Gentleman, Aged 73; black chalk; Dutch, 1667; 2011.256; PECO Foundation Gift

Adam Pynacker, Dutch; A House on a Hillside in a Southern Landscape; black chalk, gray wash, framing line in pen, brown ink, mid-17th century; 2011.257; PECO Foundation Gift

Nicolai Abraham Abildgaard, Danish; An Old Woman Burning Papers; pen, brown ink, brown wash over black chalk or graphite, mid-18th–early 19th century; 2011.258; Charles and Jessie Price Gift

Erik Pauelsen, Danish; View of Naesse Castle with Lake Furesø from the East; pen, brush, brown ink, framing line in pen, brown ink, by the artist, ca. 1780–84; 2011.259; Charles and Jessie Price Gift

Erik Pauelsen, Danish; View of Naesse Castle and De Coninck’s Column from the West; pen, brush, brown ink, framing line in pen, brown ink, by the artist, ca. 1780–84; 2011.260; Charles and Jessie Price Gift

Christian Georg Schütz the Younger, German; A Young Couple VIEWING Ruins near Bingen; pen, black ink, watercolor, framing line in pen, black ink, probably by the artist, 1801; 2011.261; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Karl Joseph Aloys Agricola, Austrian; Psyche Asleep in a Landscape; watercolor, white gouache over graphite, 1837; 2011.262; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Workshop of Balthasar Neumann, German; Design for the Parish Church of Merkershausen; pen, black ink, gray wash, watercolor over graphite or black chalk, 1738; 2011.263; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Workshop of Balthasar Neumann, German; Design for the Parish Church of Merkershausen; pen, black ink, gray wash, watercolor over graphite, framing line in pen, black ink, gray and black wash, by the artist, 1738 (?); 2011.264; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Lucas Cranach the Elder, German (circle of); Abraham and the Three Angels; pen, brown ink, brown wash, framing line in pen, brown ink, probably by the artist, 16th century; 2011.265; Jeffrey L. Berenson Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Heinrich Wilhelm Tischbein, German; Man’s Fortitude; pen, black ink, gray wash over black chalk, late 18th–early 19th century; 2011.266; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Nicolai Abraham Abildgaard, Danish; Two Studies of a Male Nude (Althaemenes) Hiding in a Bush; pen, brown ink, brown wash over graphite, mid-18th–early 19th century; 2011.267; Charles and Jessie Price Gift

Nicolai Abraham Abildgaard, Danish; Study of a Male Nude (Althaemenes) Trying to Hide Himself; pen, brown ink, brown wash over graphite, mid-18th–early 19th century; 2011.268; Charles and Jessie Price Gift

Nicolai Abraham Abildgaard, Danish; Study of a Male Nude (Althaemenes) in Despair; pen, brown ink, brown wash over graphite, mid-18th–early 19th century; 2011.269; Charles and Jessie Price Gift

Nicolai Abraham Abildgaard, Danish; Study of a Male Nude (Althaemenes) in Despair Trying to Hide Himself; pen, brown ink, brown wash over graphite, mid-18th–early 19th century; 2011.270; Charles and Jessie Price Gift

Nicolai Abraham Abildgaard, Danish; Notes on the Story of Althaemenes; pen, brown ink, graphite, mid-18th–early 19th century; 2011.271; Charles and Jessie Price Gift

Nicolai Abraham Abildgaard, Danish; Two Nude Men Playing with Dice; pen, black ink over graphite, mid-18th–early 19th century; 2011.272; Charles and Jessie Price Gift

Bertel Thorvaldsen, Danish; Scene with Minerva and Two Men (recto); Two Dancing Women in Classical Robes (verso); graphite, light brown wash, early 19th century; 2011.273a, b; Charles and Jessie Price Gift

Martinus Rørbye, Danish; Landscape with a Bridge Near Mulbjerg; watercolor, graphite, 1833; 2011.274; Charles and Jessie Price Gift

Victor Paul Mohn, German; Wayfarers Near a Ruin in a Hilly Landscape; graphite, 1863 (?); 2011.275; Harry G. Sperling Fund

Master of the Kurpfälzisches Skizzenbuch, Flemish (?); Panoramic Landscape with a Mill, a Castle, and Mountains; pen, brown ink, brown wash, later addition in pen, brown ink, ca. 1600; 2011.276; Harry G. Sperling Fund

Joseph Bergler the Younger, Austrian; Diana and Actaeon; pen, brush, brown ink, heightened with white gouache, late 18th–early 19th century; 2011.277; Harry G. Sperling Fund

Hans Krumpfer, German; Holy Family with St. John the Baptist; pen, brown ink; 2011.278; Charles and Jessie Price and PECO Foundation Gifts and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Ferdinand Kobell, German; A Battle Scene; pen, brown ink, brush, brown ink, framing line in pen, brown ink, 1783; 2011.295; Harry G. Sperling Fund

Ferdinand Kobell, German; Shepherds at Rest; pen, gray ink, brown and gray wash, over black chalk, framing line in pen, brown ink, late 18th century; 2011.296; Harry G. Sperling Fund

Ferdinand Kobell, German; Landscape with a Brook and Farm Buildings; pen, brown ink, framing line in pen, brown ink, by the artist, late 18th century; 2011.297; Harry G. Sperling Fund

Landscape with a Bridge and a Village Church; brush, gray ink over black chalk, framing line in brush, gray ink; Flemish, ca. 1600 (?); 2011.298; Harry G. Sperling Fund
Ferdinand Kobell, German; *A Path Bordering by Trees with Two Beggars and a Couple Strolling*; pen, brown ink, brush, brown ink, framing line in graphite or black chalk, on paper prepared with a light-brown wash, late 18th century; 2011.299; Harry G. Sperling Fund

Attributed to Ferdinand Kobell, German; *Southern Landscape with a Waterfall and Goats*; pen, brown and black ink, gray wash, heightened with white gouache, framing line in pen, brown ink, by the artist, on blue paper, late 18th century; 2011.300; Harry G. Sperling Fund

Antoine Coycel, French; *Study for the Funeral of Pallas*; red and black chalk heightened with white chalk on blue paper, ca. 1716–17; 2011.318; 2011 Benefit and Edward Pearce Casey Funds, and Stephen A. Geiger Gift

Martin Fréminet, French; *A King of Judah and Israel*; pen, brown ink, black chalk with heightening in white; 2011.319; Mary Trumbell Adams Trust and Van Dyke True and Harry G. Sperling Funds

### Gifts

John Walker, British; William Walker, British; Andrew Birrell, British (Scottish); William Ellis, British; James Fittler, British; James Heath, British; Thomas Medland, British; Samuel Midiman, British; Benjamin Thomas Pouncey, British; James Storer, British; after Esther Acklom, British; after Edward Francis Burney, British; after Charles Carton Jr., British; after Richard Corbould, British; after George Cuit Catton Jr., British; after Richard Corbould, British; after George Cuit Catton Jr., British; after John Nixon, British; after Reverend Robert Nixon, British; after William Orme, British; after Alexander Reid, British (Scottish); after Paul William Orme, British; after Alexander Reid, British (Scottish); after Paul William Orme, British; after Francis Nicholson, British; after Thomas Malton, British; after John Meheux, British; after Conrad Martin Metz, German; after James Moore, British; after Francis Nicholson, British; after John Nixon, British; after Reverend Robert Nixon, British; after William Orme, British; after Alexander Reid, British (Scottish); after Philip Reingale, British; after Humphry Repton, British; after Paul Sandby, British; after Thomas Paul Sandby, British; after Joseph Mallord William Turner, British; after William Watts, British; after Francis Wheatley, British; *The Copper Plate Magazine, or Monthly Cabinet of Pictorial Prints, Consisting of Sublime and Interesting Views in Great Britain and Ireland, Beautifully Engraved by the Most Eminent Artists from Paintings and Drawings of the First Masters*; five volumes, each containing fifty plates, accompanying text, index, 1792–1802; 2010.299.1–.5; David and Katherine Moore

William Wordsworth, British; edited by Matthew Arnold, British; engraved by Charles Henry Jeens, British; after Thomas Goff Lupton, British; after Benjamin Robert Haydon, British; *Poems of Wordsworth*; book with engraving, 1890; 2010.299.6; David and Katherine Moore

Alfred Tennyson, British; edited by Francis Turner Palgrave, British; *Lyrical Poems*; book with stipple engraving, 1885; 2010.299.7; David and Katherine Moore

Kathy Aoki, American; *The Champions of Market Street*; portfolio with series of six linocuts printed with watercolor inks, 2004; 2010.328a–f; Gary Wilcox and Cynthia Smith

Mary Beth McKenzie, American; *Bello*; monotype, 2010; 2010.329.1; The artist

Mary Beth McKenzie, American; *Trapeze Artists with Shadows*; monotype, 2010; 2010.329.2; The artist

Bruce Waldman, American; *Figure on the Beach*; monotype, 2009; 2010.331; The artist

Edwin Dickinson, American; *Woman in a Chair*; monotype, ca. 1916; 2010.332; John Driscoll

Max Thalman, German; *Rhythms of a New World and America in Woodcut*; twenty-four bound woodcuts, 1927; 2010.362.1; Erna Schwab Blade

Wilhelm Busch, German; *Ich bezah mir diese Geister*; book, 1943; 2010.362.2; Erna Schwab Blade

Pierre Joseph Redouté, French; *Figue Violette*; hand-colored stipple engraving on wove paper, 18th century; 2010.451.1; David T. Mininberg and Anne Wikler Mininberg

Pierre Joseph Redouté, French; *Groseiller Rouge*; hand-colored stipple engraving on wove paper, 18th century; 2010.451.2; David T. Mininberg and Anne Wikler Mininberg

Pierre Joseph Redouté, French; *Poire Targuin*; hand-colored stipple engraving on wove paper, 18th century; 2010.451.3; David T. Mininberg and Anne Wikler Mininberg

Pierre Joseph Redouté, French; *Prune Royale*; hand-colored stipple engraving on wove paper, 18th century; 2010.451.4; David T. Mininberg and Anne Wikler Mininberg

Pierre Joseph Redouté, French; *Tulipier*; hand-colored stipple engraving on wove paper, 18th century; 2010.451.5; David T. Mininberg and Anne Wikler Mininberg

Kakyong Lee, Korean; *Untitled* (Grand Army Plaza, Brooklyn, N.Y., March 2009); suite of 156 drypoints, 2009; 2010.490.1–158; Anonymous

Charlie Hewitt, American; *Blue Goose*; woodcut, 2009; 2010.492.1; The artist

Charlie Hewitt, American; *Gray Goose*; woodcut, 2009; 2010.492.2; The artist

Charlie Hewitt, American; *Orange Snap*; woodcut, 2009; 2010.492.3; The artist

Charlie Hewitt, American; *Splice*; woodcut, 2009; 2010.492.4; The artist

Charlie Hewitt, American; *Peaks 1*; woodcut, 2009; 2010.492.5; The artist

Charlie Hewitt, American; *Peaks 2*; woodcut, 2009; 2010.492.6; The artist

Charlie Hewitt, American; *Little Diamond*; woodcut, 2009; 2010.492.7; The artist

Charlie Hewitt, American; *Drake’s Seat*; woodcut, 2009; 2010.492.8; The artist

Charlie Hewitt, American; *Casco*; woodcut, 2009; 2010.492.9; The artist

Charlie Hewitt, American; *Pink Basket*; woodcut, 2009; 2010.492.10; The artist

Charlie Hewitt, American; *Peach Tent*; woodcut, 2009; 2010.492.11; The artist

Charlie Hewitt, American; *Green Socks (Blue)*; woodcut, 2010.492.12; The artist

Charlie Hewitt, American; *Green Socks (Purple)*; woodcut, 2010.492.13; The artist

Charlie Hewitt, American; *Good Dog (Pink Background)*; woodcut, 2009; 2010.492.14; The artist

Charlie Hewitt, American; *Good Dog 1*; woodcut, 2009; 2010.492.15; The artist

Charlie Hewitt, American; *Good Dog (Pink Background)*; woodcut, 2009; 2010.492.14; The artist

Charlie Hewitt, American; *Good Dog 1*; woodcut, 2009; 2010.492.15; The artist

Joel Shapiro, American; *Untitled*; woodcut, 1988; 2010.495; Susan and Joel Shapiro, American

Nicola Green, British; *In Seven Days . . .*; serigraphs with water-based, enamel ink, twenty-four-karat gold leaf, aluminum powder, 2010; 2010.520.1–7; Hannah Rothschild

George Cruikshank, British; Charles Mottram, British; *The Workshop of Bacchus or The Drinking Customs of Society*; steel engraving, modern restrike, 2010, original, 1864; 2011.2; Matthew and Susan Gurewitsch
Mary Hark, American; Ata Kwami, Ghanaian; Koo Nimo: Listen, Listen: Adaadam Agofonna; artist’s book with three etchings, relief prints on handmade paper, 2010; 2011.227; Take Time Press

Album de l’Art Moderne; bound volume of etchings, reproductive lithographs, heliogravures; French, 19th century; 2011.228; Lev Tsitrit

James Rosenquist, American; Time Flowers; screen print, 1974; 2011.229; Jeffrey Bankcroft

Harriet Bart, American; Plumb Bob; artist’s book printed with letterpress, bound with brass cover, steel hinges, 2009; 2011.230; Anonymous

Purchases

Tony Fitzpatrick, American; printed by Adrienne Armstrong, Teresa Purchases

Anonymous; artist’s book printed with Harriet Bart, American; Plumb Bob; screen print, 1974; 2011.228; Lev Tsitrit

James Rosenquist, American; Time Flowers; screen print, 1974; 2011.229; Jeffrey Bankcroft

Harriet Bart, American; Plumb Bob; artist’s book printed with letterpress, bound with brass cover, steel hinges, 2009; 2011.230; Anonymous

Johan Christian Dahl, Norwegian; Shipwreck on a Rocky Shore; etching, 1819; 2010.277; Adrian Eeles Gift

Johann Gottlieb Prestel, German; after Jacob van Ruisdael, Dutch; Chute d’Eau; aquatint, etching, printed in two colors, 1785–90; 2010.284.1; Adrian Eeles Gift

Johann Gottlieb Prestel, German; after Jacob van Ruisdael, Dutch; Chute d’Eau; aquatint, etching, printed in two colors, 1785–90; 2010.284.2; Adrian Eeles Gift

Enrique Chagoya, American; after George Cruikshank, British; The Headache; etching, digitally printed color on gampi paper chine collé, 2010; 2010.285; Stewart S. MacDermott Fund

Vija Celmins, American; Amérique; aquatint, CNC engraving, spit bite, drypoint, hand additions in graphite, 2009; 2010.287; John B. Turner Fund

Mel Bochner, American; Blah, Blah, Blah; monoprint, collage, engraving, embossment, 2010; 2010.306; John B. Turner Fund

Edward Ruscha, American; Precise; lithograph, 1989; 2010.307; John B. Turner Fund

Attributed to Heinrich Theodor Wehle, German; Ideal Landscape with Sleeping Shepherd and Sheep; etching, late 18th century–early 19th century; 2010.371; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Friedrich Preller the Elder, German; The Wartburg in the Fourteenth Century; etching, 19th century; 2010.372; Adrian Eeles Gift

Domenico Quaglio II, German; Forest Landscape; etching, 19th century; 2010.373; Adrian Eeles Gift

Domenico Quaglio II, German; House on a Hillside; etching, ca. 1806–8; 2010.374; Adrian Eeles Gift

Jacques Fricquet, French; Rest on the Flight to Egypt with the Infant St. John; etching, ca. 1665–70; 2010.380; Adrian Eeles Gift

Wilhelm Traut, German; after Claude Mellan, French; Bust of Mary with Crossed Hands; woodcut on vellum, 17th century; 2010.381; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jean-Étienne Liotard, Swiss; Portrait of René Hérault; etching, second state of two, 1731; 2010.382; Adrian Eeles Gift

Ignace Duvivier, French; The Angel of Time; etching, ca. 1793; 2010.383; Adrian Eeles Gift

Joseph von Führich, Austrian; God Summons Noah and His Family into the Ark; wood engraving, 1827 (?); 2010.385.2; Karen B. Cohen Fund

Martin Johann Schmidt, Austrian; St. James the Greater Preaching; etching, ca. 1764; 2010.392; Adrian Eeles Gift

Martin Johann Schmidt, Austrian; The Rearing of Satyrs’ Children; etching, 1771; 2010.393; Adrian Eeles Gift

Wilhelm Traut, German; after Claude Mellan, French; Bust of Christ Blessing; woodcut on vellum, 17th century; 2010.401; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Chakaia Booker, American; Untitled (XIV); chine collé monotype, 2010; 2010.404; Stewart S. MacDermott Fund

Chakaia Booker, American; Untitled (X); chine collé monotype, 2010; 2010.405; Stewart S. MacDermott Fund

Arturo Herrera, American; Berlin Singers; etching, screen print, digital print, collage, 2010; 2010.407.1–10; John B. Turner Fund

Marcel Dzama, Canadian; Loneome Creatures of a Worried World; accordion-style book, including etching, aquatint, with graphite additions housed in a wooden box with marquetry, 2004; 2010.412.a, b; Jancie and Roger Oresman Gift, and funds from various donors

Giovanni Fattori, Italian; The Old Horse; etching on wove paper, 1825–1908; 2010.438; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Elic, French; From Top to Bottom, or Cause and Effect (Du haut en bas . . . ou les causes et les effets); etching, watercolor, April 1814; 2010.525; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Jean Baptiste Le Prince, French; The Washermen (Les lavandières); etching, aquatint, printed in brown ink, 1771; 2010.543; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Armand Séguin, French; Trees at Night; sugar-lift aquatint, ca. 1894; 2010.544; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Autant en emporte le vent (Gone with the Wind); etching, stipple, watercolor; French, 1815; 2010.558; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Friedrich August Mottu, German; Le Sauter impérial, Grand faiseur de tour (Impérial Jump-Rope); hand-colored lithograph, July 1815; 2010.559; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Claude Vignon, French; The Martyrdom of Saint Andrews; etching, 1623; 2011.28; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Rudolf Füssli, Swiss; La rascienne honteuse; etching, 2011.29; Charles Z. Offin Fund, and A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Matthew Darly, British; after Sir Henry William Bunbury, British; after Edward Topham, British; Twenty-four Caricatures by Several Ladies, Gentleman, Artists, &c.; etchings, 1771; 2011.88(1–25); The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jean-Honoré Fragonard, French; The Little Park (Le Petit Parc); etching, ca. 1763; 2011.91; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Otto Mueller, German; Two Girls; lithograph, 1920; 2011.174; Charles and Jessie Price Gift

Paul Sandby, British; Puggs Graces Etched from His Original Daubing; etching, 1753; 2011.175; Funds from various donors

Melchior Meier, German; The Resurrection; engraving, 1577; 2011.176; Adrian Eeles Gift

Benjamin Green, British; after Philippe Jacques de Loutherbourg, French; after Benigno Bossi, Italian; after Jean-Baptiste Greuze, French; after Marcellus Laroon the Elder, French; Figures and Heads; soft-ground etching, mezzotint, 1773; 2011.177; Adrian Eeles Gift
Johann Gottfried Haid, German; Portrait of Giovanni Battista Piazzetta; mezzotint, 18th century; 2011.178; Funds from various donors

Adrian Zingg, Swiss; Studienblätter für Landschaftzeichner; etching, letterpress text, original lithographed, ochre-colored paper cover, late 18th century—early 19th century; 2011.179; Funds from various donors

Franz Jakob Josef Ignatz von Prell, German; Portrait of an Artist Sketching a Portrait Miniature; engraving printed in brown ink, 1799; 2011.180; Funds from various donors

Marco Alvise Pitteri, Italian; after Giovanni Battista Piazzetta, Italian; Christ on the Cross; etching, engraving, 18th century; 2011.196; Phyllis Massar Gift, Gifts in memory of Phyllis Massar, and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Philippe Thomasin, Italian; after Bernardino Passeri, Italian; Design for an Ornamental Bowl with the Battle of the Triton; engraving, printed from two plates on two sheets of paper, mounted together, mid-16th century; 2011.197; Charles Z. Offin Fund; Sharon Dunlap Smith Gift; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund and funds from various donors

Eric Aho, American; The Coverts I; monotypes, 2010; 2011.213.1–.4; John B. Turner Fund

Bruce Conner, American; Geryon; etching, aquatint, drypoint, first–eighth states, 1957; 2011.214.1–.9; John B. Turner Fund

Marguerite Gérard, French; after Jean-Honoré Fragonard, French; A Child with a Dog (L'Enfant et le boudouge ou la premiere leon d'équitation); etching, second state of three, ca. 1780; 2011.279; Phyllis D. Massar Fund

Jean Baptiste Le Prince, French; The Rest (Le repos); etching, aquatint, printed in brown ink, 1771; 2011.280; Phyllis D. Massar Fund

Étienne-Pierre-Adrien Gois, French; Oath of the Nobles before Chambre des Comptes; etching, 1778; 2011.281; Phyllis D. Massar Fund

Adriaen van Ostade, Dutch; The Pater Familias; etching, 1648; 2011.282; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Jean-Honoré Fragonard, French; after Pietro Liberi, Italian; Les Deux Femmes sur un Nuage (Two Women on a Cloud); etching, ca. 1763–64; 2011.283; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund


Adriaen van Ostade, Dutch; The Pater Familias; copper plate, 1648; 2011.294; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Peter Speeth, German; Temple Monument in a Park on a Lake; aquatint, early 19th century; 2011.301; Max G. Wildnauer Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

After Hans (Jan) Vredeman de Vries, Netherlandish; The Alchemist's Laboratory from Heinrich Khunrath, Amphitheatrum sapientiae aeternae, engraving, late 16th century; 2011.302; C. G. Boerner Gift

After Hans (Jan) Vredeman de Vries, Netherlandish; Scheme of Christian Kabbalism from Heinrich Khunrath, Amphitheatrum sapientiae aeternae, engraving, late 16th century; 2011.303; C. G. Boerner Gift

After Hans (Jan) Vredeman de Vries, Netherlandish; The Philosopher's Stone from Heinrich Khunrath, Amphitheatrum sapientiae aeternae, engraving, late 16th century; 2011.304; C. G. Boerner Gift

After Hans (Jan) Vredeman de Vries, Netherlandish; Syzygy or The Conjunction of the Macrocosmic Unity with the Microcosmic Triunity from Heinrich Khunrath, Amphitheatrum sapientiae aeternae, engraving, late 16th century; 2011.305; C. G. Boerner Gift

Goya (Francisco de Goya y Lucientes), Spanish; The Andalusian Dance, lithograph in black ink on off-white wove paper, ca. 1825; 2011.320; Janet Ruttenberg and Annenberg Foundation Gifts

**Egyptian Art**

**GIFT**

Shabti; wood, plaster, paint; Dynasty 20, 1295–1070 B.C.; 2011.231; Lucille Miller

**PURCHASES**

Statue of Min; steatite; Ptolemaic Period, 304–30 B.C.; 2011.355; Lila Acheson Wallace Gift

Bark Sphinx; leaded bronze; Late Period, 664–525 B.C.; 2011.96; Gift of Henry Walters, by exchange; Liana Windling Gift, in memory of her mother; and Lila Acheson Wallace Gift

**European Paintings**

**GIFT**

Pieter de Witte (Pietro Candido), Netherlands; The Annunciation; oil on wood, ca. 1585; 2011.75; Fabrizio Moretti, in honor of Keith Christiansen

**PURCHASES**

Orazio Borgianni, Italian; Head of an Old Woman; oil on canvas, after 1610; 2010.289; Gwynne Andrews Fund and Marco Voena and Luigi Koelliker Gift

Anton Raphael Mengs, German; Self-portrait; oil on canvas, 1776; 2010.445; Harris Brisbane Dick Fund

Perino del Vaga (Pietro Buonaccorsi), Italian; The Holy Family with the Infant Saint John the Baptist; oil on wood, ca. 1525; 2011.26; Acquisitions Fund, Mr. and Mrs. Mark Fisch, Denise and Andrew Saul, and Friends of European Paintings Gifts; Gwynne Andrews Fund, Mr. and Mrs. J. Tomilson Hill, Jon and Barbara Landau, Charles and Jesse Price, and Hester Diamond, and Fern, and George Wächter Gifts

Corrado Giaquinto, Italian; Medea Rejuvenating Aeson; oil on canvas, ca. 1760; 2011.82; University Place Foundation Gift

Charles Antoine Coypel, French; Double Portrait Presumed to Represent François de Julienne (1722–1754) and His Wife (Marie Elisabeth de Séré de Rieux, 1724–1795); pastel, black chalk, watercolor, and traces of black chalk underdrawing on four joined sheets of handmade blue laid paper, mounted on canvas, and adhered to a keyed stretcher, 1743; 2011.84; Mrs. Charles Wrightsman Gift, in honor of Annette de la Renta

**European Sculpture and Decorative Arts**

**GIFTS**

Günzburg Mint, Austria; Thaler of Empress Maria Theresa; silver, 1780; 2010.266; Anonymous

Bertoldo di Giovanni, Italian; Frederick III, Holy Roman Emperor; bronze medal, 1469; 2010.417.1; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso

Andrea Spinelli, Italian; Andrea Gritti, Doge of Venice; bronze medal, 1534; 2010.417.2; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso

Andrea Spinelli, Italian; Andrea Gritti, Doge of Venice; bronze medal, 1534; 2010.417.3; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso
Benedetto Pistrucci, Italian, active England; *Waterloo Medal;* lead, mid-19th century; 2010.417.4; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso

Louis-Ernest Barrias, French; *Anatole De La Forge;* bronze medal, late 19th century; 2010.418; Dr. and Mrs. Michael Schlossberg

After design by Reinhold Vasters, German; *Cabinet;* ebony, gold mounts, enamel, diamonds, rubies, ca. 1865–80; 2010.452; Anthony Blunka, in honor of Lois Earl Blunka

*Chintz Wall Panel, In the Style of Jean Beraut;* resist-dyed, painted cotton; India (Coromandel Coast), early 18th century; 2010.496; Titi Halle and Francesca Galloway

Daniel Jean-Baptiste Dupuis, French; *Louis-Antoine Garnier-Pages;* bronze medallion, 1877; 2010.498; David and Constance Yates

Attributed to Riccio (Andrea Briosco), Italian; *Allegory of Virtue;* gilt-bronze medallion, probably early 16th century; 2010.499; Vincent J. and Barbara Smith Giffuni

*Woven Silk, fragment;* silk, metal thread; probably Chinese, early 18th century; 2010.500.1; Titi Halle

*Chintz, fragment;* cotton; Indian, 18th century; 2010.500.2; Titi Halle

*Cotton, fragment;* block-printed cotton; French, late 18th century; 2010.500.3; Titi Halle

*European Grotesque Designs, fragments;* embroidered silk satin; Chinese, late 18th century; 2010.500.4a–e; Titi Halle

*Printed Camlet Panel;* wool; English, late 17th century; 2010.500.5; Titi Halle

Anna Maria Garthwaite, English; *Dress Silk, fragment;* brocaded silk, ca. 1745; 2010.500.6; Titi Halle

*Woven Silk, fragment;* brocaded silk; Chinese or Tibetan, mid-18th century; 2010.500.7; Titi Halle

James Pradier, French; *Louise Colet;* plaster, 1837; 2010.566; Charles Janoray

PURCHASES

Attributed to Jean-Désiré Muller, French; *Fireplace Surround;* glazed stoneware, ca. 1900; 2010.406a–c; Iris and B. Gerald Cantor Foundation Gift

Modeled by Christian Gottfried Jüchtzer for Meissen Manufactory, German; *Penitent Magdalene;* hard-paste biscuit porcelain, ca. 1783–90; 2010.444a, b; Friends of European Sculpture and Decorative Arts Gifts

*Casket;* wood veneered with marquetry of tortoiseshell, brass, rosewood, gilt bronze, steel; French, 1700–1715; 2011.12; Mr. and Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman

*Casket;* wood veneered with brass, tortoiseshell, tinted horn, mother-of-pearl, rosewood, gilt bronze, steel; French, 1700–1715; 2011.13; Mr. and Mrs. Sid R. Bass Gift, in honor of Mrs. Charles Wrightsman

Designed by Perino del Vaga, Italian; woven by anonymous Flemish workshop; *Neptune from the Doria Grotesques;* wool, silk, designed 1545, woven ca. 1550; 2011.14; Rogers Fund

Georges Hoentschel, French; *Vase;* stoneware, ca. 1890–1900; 2011.34; The Charles E. Sampson Memorial Fund and Friends of European Sculpture and Decorative Arts Gifts

Jean Mauger, French; *Young Louis XIV: Armas Liberated from Siege by the Spanish Army;* bronze medal, ca. 1654–1702; 2011.116; Friends of European Sculpture and Decorative Arts Gifts

Jean-Jacques Barre, French; *Commemoration of the Visit of Louis-Philippe, Queen Marie-Amélie, and the Royal Children to the Mint;* silver medal, 1833; 2011.117; Friends of European Sculpture and Decorative Arts Gifts

Jean-Pierre Thomas, French; *Portrait Head of Antinoos;* marble; Roman, Late Hadrianic, ca. A.D. 130–38; 2010.453; Jonathan Kagan

PURCHASE

*Portrait Bust of Severus Alexander;* marble; Roman, Late Severan, ca. A.D. 230–35; 2011.87; Lila Acheson Wallace, and Philodoroi Gifts

John Parker, English; Edward Wâkelin, English; *Pair of Covered Cups and Stands;* silver-gilt, 1766/67; 2011.124.1a–c, .2a–c; Irene Roosevelt Aitken Gift

Attributed to Herman Doomer, Dutch; figures on interior of doors after designs by Pieter Quast, Dutch, as engraved by Salomon Saverij, Dutch; figure on interior compartment after engraving by Albrecht Düer, German; *Cabinet;* oak veneered with ebony, snakewood, rosewood, kingwood, cedar, various other woods, mother-of-pearl, ivory, green-stained bone, ca. 1640–50; 2011.181; Rogers Fund, and Joseph Pulitzer Bequest

Master of François de Rohan, France (Paris); *Hours of Francis I;* illuminated manuscript on parchment, bound in leather with gilt, 1539–40; 2011.353; Several members of The Chairman's Council Gifts and 2011 Benefit Fund

Greek and Roman Art

GIFTS

*Statue of the So-called Stephanos Youth;* marble; Roman, Early Imperial, ca. late 1st century B.C. or 1st century A.D.; 62.4; Jan and Ellin Mitchell (termination of life interest gift)

*Statue of a Man;* bronze; Greek, Hellenistic, ca. mid-2nd–1st century B.C.; 2001.443; Renée E. and Robert A. Belfer (remaining 70 percent undivided interest)

*Stannus (Jar);* terracotta; Greek, Attic, late 6th century B.C.; 2011.233; Patricia Stickney

*Portrait Head of Antinous;* marble; Roman, Late Hadrianic, ca. A.D. 130–38; 2010.453; Jonathan Kagan

PURCHASE

*Portrait Bust of Severus Alexander;* marble; Roman, Late Severan, ca. A.D. 230–35; 2011.87; Lila Acheson Wallace, and Philodoroi Gifts

Islamic Art

GIFTS

*Pectoral Ornament;* silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2010.501.1; Marshall and Marilyn R. Wolf

*Headdress;* silver, gilding, turquoise; Central Asia or Iran, late 19th–early 20th century; 2010.501.2a, b; Marshall and Marilyn R. Wolf

*Headdress;* silver, gilding, carnelian; Central Asia or Iran, late 19th–early 20th century; 2010.501.3; Marshall and Marilyn R. Wolf

*Qur’an Holder;* silver, gilding, carnelian, leather; Central Asia or Iran, late 19th–early 20th century; 2010.501.4; Marshall and Marilyn R. Wolf

*Amulet;* silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2010.501.5; Marshall and Marilyn R. Wolf

*Armllets;* silver, gilding, carnelian; Central Asia or Iran, late 19th–early 20th century; 2010.501.6a, b; Marshall and Marilyn R. Wolf

*Pectoral Ornament;* silver, carnelian; Central Asia or Iran, 19th century; 2010.501.7; Marshall and Marilyn R. Wolf

*Begging Bowl;* brass; Central Asia, late 19th–early 20th century; 2010.501.8; Marshall and Marilyn R. Wolf

*Tool for Breaking Sugar;* silver, gilding, carnelian, turquoise; Central Asia, late 19th–early 20th century; 2010.501.9; Marshall and Marilyn R. Wolf

*Pectoral Ornament;* silver, carnelian; Central Asia or Iran, late 19th–early 20th century; 2010.501.10; Marshall and Marilyn R. Wolf

23
Purchases

Painting attributed to Sadiqi Beg, Persian; *Dragon and Clouds*; ink, watercolor on paper, ca. 1600; 2010.309; Friends of Islamic Art Gifts

*Hanging*; gold paint on cotton; India, 17th–18th century; 2010.398; Friends of Islamic Art Gifts

*Panel*; limestone; Spain (Granada), late 13th–mid-14th century; 2011.182; Friends of Islamic Art Gifts

*Angels Descend from the Heavens to Visit a Prince*; watercolor, gold, silver on paper; India, ca. 1700; 2011.183; Friends of Islamic Art Gifts

*Portrait of a Young Woman with Floral Border*; oil on canvas; Iran, 18th century; 2011.184; Friends of Islamic Art Gifts

*Portait of Muhammad Sadiq, Persian; border by Ali Akbar, Persian;* on paper; India, ca. 1700; 2011.183; Friends of Islamic Art Gifts

*Panel*; limestone; Spain (Granada), late 13th–mid-14th century; 2011.182; Friends of Islamic Art Gifts

*Dagger*; steel, gilded copper, rubies; Indian (Deccan), second half of the 16th century; 2011.236; Lila Acheson Wallace Gift

*The Falcon's Bath*; tapestry with wool warp, wool wefts; Southern Netherlands, ca. 1400–1415; 2011.93; The Cloisters Fund

Musical Instruments

*Guitar*; spruce, rosewood, ca. 1870; 2010.334; The Jonathan & Faye Kellerman Foundation Gift

*Nineteenth-Century, Modern, and Contemporary Art*
Roland Flexner, French; Untitled; Sumi ink on paper, 2009; 2010.435; Stephen and Nan Swid Gift

Roland Flexner, French; Untitled; liquid graphite on paper, 2010; 2010.436; Stephen and Nan Swid Gift

Roland Flexner, French; Untitled; liquid graphite on paper, 2010; 2010.437; Stephen and Nan Swid Gift

Wält Kuhn, American; Clown with Arms Folded; graphite on paper, 1930; 2011.3; Virginia C. Field Bequest and funds from various donors

Algernon Newton, British; Stormy Sunset on the East Coast; oil on canvas, 1939; 2011.4; Collins P. Huntington, by exchange

Théodore Gericault, French; Lions in a Mountainous Landscape; oil on wood, ca. 1818–20; 2011.5; Nineteenth-Century, Modern, and Contemporary Art Funds and Lila Acheson Wallace Gift

Michele Gondi, Italian; Portrait of a Woman; oil on canvas, 1864; 2011.9; Anne Cox Chambers Gift

Lynda Benglis, American; Tres Memoria; wax, plaster on wood, 1969–70/2010; 2011.92; Francis Lathrop Fund

Katrin Sigurdardóttir, Icelandic; Boiseries; eighty-two painted MDF panels with piano hinges, several boxes of screws, 2010; 2011.186; William S. Lieberman Bequest

Huma Bhabha, Pakistani; Untitled; ink on black-and-white photograph, 2010; 2011.187; Hazen Polsky Foundation Fund

Ludwig Meidner, German; Portrait of a Young Man; ink on white printer paper, 1917; 2011.188; Anne Cox Chambers Gift

Thomas Gentile, American; Untitled [Armlet]; etching, aquatint, 1990; 2011.246; Susan Grant Lewin Associates Inc. Gift

Julie Mehretu, American; Auguries; twelve-panel aquatint with spit bite, from forty-eight plates, 2010; 2011.247a–f; Francis Lathrop Fund

Kara Walker, American; An Unpeopled Land in Uncharted Waters; etching with aquatint, sugar lift, spit bite, dry point, 2010; 2011.248a–f; Francis Lathrop Fund

George Condo, American; Rush Hour; acrylic, graphite, charcoal, pastel on canvas, 2010; 2011.306; George A. Hearn Fund

Stanley Spencer, British; Portrait of Hilda; oil on canvas, 1949; 2011.375; Lila Acheson Wallace Gift

Aleksy Ivanovich Savelyev, Russian; At the Prepared Grave; gelatin silver print, 1910; 2010.423.3; Pierre Apraxine

Aleksy Ivanovich Savelyev, Russian; Peasant Carts with Funeral Wreaths; gelatin silver print, 1910; 2010.423.6; Pierre Apraxine

Glen E. Friedman, American; Tony Alva, Trespassing in Beverly Hills; chromogenic print, 1977, printed 2010; 2010.424.1; The artist

Glen E. Friedman, American; Ian MacKaye and Minor Threat, CBGBs; gelatin silver print, December 1982; 2010.424.2; The artist

Nadar, French; Hermaphroditism; albumen silver print from glass negative, 1860; 2010.457.1; Bequest of Robert Shapazian

Maurice Tabard, French; Woman in White with Mirror; gelatin silver print, 1929; 2010.457.2; Bequest of Robert Shapazian

Maurice Tabard, French; Hand and Woman; gelatin silver print, 1929; 2010.457.3; Bequest of Robert Shapazian

Edgar Degas, French; Self-Portrait with Zoé Closier; gelatin silver print, probably 1895; 2010.457.4a; Bequest of Robert Shapazian

Edgar Degas, French; Self-Portrait in Library, Hand to Chin; gelatin silver print, probably 1895; 2010.457.4b; Bequest of Robert Shapazian

Igor Kopyschtsny, Russian; Svetlana Kopyschtsny, Russian; Incidents; video, 1996–97; 2010.458; Anonymous

Sid Grossman, American; Shoe Repair Service and Cigar Shop Seen from Elevated Train Platform, New York; gelatin silver print, 1940s; 2010.459.1; Anonymous

Sid Grossman, American; Anthony Tudor and George Balanchine Toasting at a Birthday Party for Balanchine; gelatin silver print, 1940s; 2010.459.2; Anonymous

Sid Grossman, American; Sailors and Pedestrians outside a Restaurant, New York; gelatin silver print, 1939; 2010.459.3; Anonymous

Sid Grossman, American; Group of Teenagers on a Stoop, New York; gelatin silver print, ca. 1948; 2010.460.1; Jeffrey Hugh Newman

Sid Grossman, American; Fruit and Vegetable Sellers, Guatemala; gelatin silver print, ca. 1943; 2010.460.2; Jeffrey Hugh Newman

Sid Grossman, American; Two Boxers Sparring in a Ring, New York; gelatin silver print, 1940s; 2010.460.3; Jeffrey Hugh Newman

Sid Grossman, American; Crowd at the Fairgrounds, New York (?); gelatin silver print, 1940s; 2010.460.4; Jeffrey Hugh Newman

Sid Grossman, American; Shop Fronts and Pedestrians, New York; gelatin silver print, 1940s; 2010.460.5; Jeffrey Hugh Newman

Sid Grossman, American; Couple Dancing the Jitterbug, New York; gelatin silver print, 1940s; 2010.460.6; Jeffrey Hugh Newman

Sid Grossman, American; Circus Performers in Front of Painted Canvas Advertisement, New York; gelatin silver print, 1940s; 2010.460.7; Jeffrey Hugh Newman

Sid Grossman, American; Pedestrians in Front of Pasticceria on Mulberry Street, New York; gelatin silver print, ca. 1947; 2010.461.1; Simon and Bonnie Levin

Sid Grossman, American; Adolescents Working with Axes, Shovels, and Hoes; gelatin silver print, 1940s; 2010.461.2; Simon and Bonnie Levin

Sid Grossman, American; Building Playground, Hudson Guild, New York City; gelatin silver print, 1940s; 2010.461.2; Simon and Bonnie Levin

Sid Grossman, American; Children Posing with Toys in Front of Movie Posters, New York; gelatin silver print, ca. 1938; 2010.461.3; Simon and Bonnie Levin

Sid Grossman, American; Dinner-Time Aboard Tug “Alice Moran;” New York Harbor; gelatin silver print, 1940s; 2010.462.1; Steven E. and Phyllis Gross

Photographs

GIFTS

Roy DeCarava, American; Billie Holiday; gelatin silver print, 1952; 2010.325; Anonymous, in memory of Mortimer D. Sackler

Andrew Moore, American; Model T Headquarters, Highland Park, Detroit; ink-jet print, 2009; 2010.422; The artist

Aleksy Ivanovich Savelyev, Russian; Astapovo Station Train, On the Right is the House in Which Leo Nikolayevich (Tolstoy) Died; gelatin silver print, 1910; 2010.423.1; Pierre Apraxine

Aleksy Ivanovich Savelyev, Russian; The Lowering of the Coffin into the Grave with Kneeling Mourners [Funeral of Leo Tolstoy, Astapovo, Russia]; gelatin silver print, November 9, 1910; 2010.423.2; Pierre Apraxine

Aleksy Ivanovich Savelyev, Russian; Deputation of the Yasnaya Polyansky Peasants [Funeral Procession of Leo Tolstoy, Astapovo, Russia]; gelatin silver print, 1910; 2010.423.3; Pierre Apraxine

Aleksy Ivanovich Savelyev, Russian; En Route to the House, Visible in the Distance Is the Village of Yasnaya Polyana [Funeral Procession of Leo Tolstoy, Astapovo, Russia]; gelatin silver print, 1910; 2010.423.4; Pierre Apraxine
Sid Grossman, American; [Looking into Window of Garment Factory, New York]; gelatin silver print, 1940s; 2010.462.2; Steven E. and Phyllis Gross

Sid Grossman, American; [Architectural Study from Rooftop, Chelsea (?), New York]; gelatin silver print, ca. 1938; 2010.462.3; Steven E. and Phyllis Gross

Sid Grossman, American; [Crowd on Steps of New York Rubber Corporation, New York]; gelatin silver print, 1940s; 2010.462.4; Steven E. and Phyllis Gross

Sid Grossman, American; [Woman Ascending Stairs of Apartment Building, New York]; gelatin silver print, 1940s; 2010.462.5; Steven E. and Phyllis Gross

Sid Grossman, American; [Worker Carrying Large Water Pipe, New York]; gelatin silver print, 1936; 2010.462.6; Steven E. and Phyllis Gross

Sid Grossman, American; [Man in Undershirt Standing in Doorway, Woman Leaning on Window Sill, 406 West 25th Street, New York]; gelatin silver print, ca. 1940; 2010.463.1; Charles S. and Elynne B. Zucker

Sid Grossman, American; [Pedestrians on Mulberry Street, New York]; gelatin silver print, 1948; 2010.463.2; Charles S. and Elynne B. Zucker

Sid Grossman, American; [Emma Dusenbury]; gelatin silver print, 1940; 2010.463.3; Charles S. and Elynne B. Zucker

Allan Arbus, American; Shower Curtain and Tub; gelatin silver print, 2009; 2010.465; The artist

Walter Rosenblum, American; Sea Rescue, D-Day Morning, Normandy, France; gelatin silver print, June 6, 1944; 2010.512; Bequest of Blanche France

Adam Fuss, English; Untitled, center panel of triptych; gelatin silver print, 1991; 2010.513.1; Howard Stein

Charles Marville, French; Rue Traversine, From the Rue d’Arras; albumen silver print from glass negative, ca. 1868; 2010.513.2; Howard Stein

Charles Marville, French; Rue du Chat-qui-Pêche, From the Rue de la Huchette; albumen silver print from glass negative, ca. 1868; 2010.513.3; Howard Stein

Daido Moriyama, Japanese; Grand Level, Yubari; gelatin silver print, 1973; 2010.513.4; Howard Stein

Daido Moriyama, Japanese; Hunter [Billboard]; gelatin silver print, 1972; 2010.513.5; Howard Stein

Mike Disfarmer, American; Fate Endday with Wife and Daughter; gelatin silver print, 1944; 2010.514.1; Steven and Susan Spungen Kashner

Mike Disfarmer, American; [Couple Standing in Studio, Heber Springs, Arkansas]; gelatin silver print, 1940–45; 2010.514.2; Steven and Susan Spungen Kashner

Mike Disfarmer, American; [Two Young Women Seated in Studio, Heber Springs, Arkansas]; gelatin silver print, 1940–45; 2010.514.3; Steven and Susan Spungen Kashner

Mike Disfarmer, American; [Young Man in Leather Jacket in Studio, Heber Springs, Arkansas]; gelatin silver print, 1940; 2010.514.4; Steven and Susan Spungen Kashner

Mike Disfarmer, American; Farris, Juanita, Shirley and Pat; gelatin silver print, 1949; 2010.514.5; Steven and Susan Spungen Kashner

Dag Alveng, Norwegian; Anna Alveng-Kismaric; gelatin silver print, 2003; 2010.515; Dag Alveng

Fritz Hege, German; [The Towers of Naumburg Cathedral, From the Street, Naumburg, Germany]; gelatin silver print, 1950s; 2010.516.1; Henry W. Sapparth

Fritz Hege, German; [Naumburg Cathedral, South Aisle, Looking West, Naumburg, Germany]; gelatin silver print, 1950s; 2010.516.2; Henry W. Sapparth

Fritz Hege, German; [Jews in the Passion Reliefs of the West Choir Screen of Naumburg Cathedral, Naumburg, Germany]; gelatin silver print, 1970s; 2010.516.3; Henry W. Sapparth

Fritz Hege, German; [West Choir of Naumburg Cathedral, With the Figures of the Nobles, Naumburg, Germany]; gelatin silver print, 1970s; 2010.516.4; Henry W. Sapparth

Oliver Wasow, American;Untitled[Dodewaard Nuclear Power Plant]; chromogenic print, 1990; 2010.517; The artist

James Fitzallen Ryder, American; [Winter Scene with Trestle Bridge along the Atlantic & Great Western Railway]; albumen silver print from glass negative, 1862–64; 2010.518; Mary and Dan Solomon, in honor of Hans P. Kraus Jr.

Simon Norfolk, British, born Nigeria; The North Gate of Baghdad; chromogenic print, 2003; 2010.519.1; Arthur and Susan Fleischer

Simon Norfolk, British, born Nigeria; King Amanullah’s 1919 Victory Arch at Paghman; chromogenic print, 2003; 2010.519.2; Arthur and Susan Fleischer

Katy Grannan, American; Anonymous, San Francisco; ink-jet print, 2008; 2011.69; The artist; Salon 94, New York; and Fraenkel Gallery, San Francisco

Unknown Artist; [Man in Suit with Man in World War I Military Uniform]; gelatin silver print, ca. 1915; 2011.98; Denis Gouey

Kohei Yoshiyuki, Japanese; Untitled [Voyeurs Watching a Couple Embracing in a Park at Night], from the series The Park; gelatin silver print, 1971; 2011.101; Yossi Milo

Unknown Artist; [Patricia (Parry) Hearst During Hibernia Bank Robbery, San Francisco]; gelatin silver print, 1974; 2011.103; Alan L. Paris

Melvin Berkenblit, American; [Album of Sixty Microphotographs of Germanium Crystals]; instant black-and-white prints, 1965; 2011.235.1–60; Mr. and Mrs. Melvin Berkenblit

Purchases

Unknown Artist, American; The Wilderness Battlefield; four albumen silver prints from glass negatives, 1864; 2005.100.1252–.1255; Gilman Collection, Museum Purchase

Carleton E. Watkins, American; Pohono, Bridal Veil, 900 Feet, Yosemite; albumen silver print from glass negative, 1861; 2005.100.1256; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; Up the Valley, North Dome in Center, Sentinel on Left; albumen silver print from glass negative, 1861; 2005.100.1257; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; River View, Down the Valley, Cathedral Rock on Left; albumen silver print from glass negative, 1861; 2005.100.1258; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; Camp Grove, Near Sentinel; albumen silver print from glass negative, 1861; 2005.100.1259; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; Taos Pueblo, 700 Feet; albumen silver print from glass negative, 1861; 2005.100.1260; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel
Carleton E. Watkins, American; *Tutucanula, El Capitan*; albumen silver print from glass negative, 1861; 2005.100.1262; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *River View, Sentinel, 3270 Feet*; albumen silver print from glass negative, 1861; 2005.100.1263; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *Three Brothers, Front View, 4480 Feet*; albumen silver print from glass negative, 1861; 2005.100.1264; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *Outline View of the Half Dome, 4967 Feet*; albumen silver print from glass negative, 1861; 2005.100.1265; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *Cathedral Towers; albumen silver print from glass negative, 1861; 2005.100.1267; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *The Lake at the Foot of Half Dome*; albumen silver print from glass negative, 1861; 2005.100.1268; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *Cathedral Rock, Down the Valley*; albumen silver print from glass negative, 1861; 2005.100.1269; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *Section of Grizzly Giant, Mariposa Grove*; albumen silver print from glass negative, 1861, Yosemite; 2005.100.1270; Gilman Collection, and The Horace W. Goldsmith Foundation Gift, through Joyce and Robert Menschel

Carleton E. Watkins, American; *River View Down Valley, Cathedral Rock on Left*; albumen silver print from glass negative, 1861; 2005.100.1271; Gilman Collection, Museum Purchase

Carleton E. Watkins, American; *Tasoye, the North Dome, 3729 Feet*; albumen silver print from glass negative, 1861; 2005.100.1272; Gilman Collection, Museum Purchase

Carleton E. Watkins, American; *Cathedral Rock, River View*; albumen silver print from glass negative, 1861; 2005.100.1273; Gilman Collection, Museum Purchase

Carleton E. Watkins, American; *Yosemite Falls, River View, 2637 Feet*; albumen silver print from glass negative, 1861; 2005.100.1274; Gilman Collection, Museum Purchase

Carleton E. Watkins, American; *Pompomosas (Leaping Frogs), Three Brothers*; albumen silver print from glass negative, 1861; 2005.100.1275; Gilman Collection, Museum Purchase

Carleton E. Watkins, American; *Tutucanula, El Capitan, 4000 Feet*; albumen silver print from glass negative, 1861; 2005.100.1276; Gilman Collection, Museum Purchase

Attributed to O. H. Willard; *Fatigue, Marching Order*; albumen silver print from glass negative, 1866; 2010.38; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Jim Shaw, American; *Self-Portrait*; gelatin silver print, 1978; 2010.290; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Unknown Artist, American; *Does the Camera Lie?*; [Giant Lightbulbs on Flatbed Railway Car]; photomechanical reproduction, ca. 1910; 2010.291; Funds from various donors

Unknown Artist; *Mein Liebesbangen! (My Heartache!)*; gelatin silver print, ca. 1910; 2010.292; Funds from various donors

Unknown Artist; *Woman Bursting Through Le Journal Newspaper*; gelatin silver print, ca. 1910; 2010.294; Funds from various donors

Unknown Artist; *Grüße aus Sachsen! Wo die biischen Mädchen auf den Räumen wachsen! (Greetings from Saxony, Where Pretty Girls Grow on Trees!)*; gelatin silver print, ca. 1910; 2010.295; Funds from various donors

Unknown Artist; *Ein kräftiger Zusammenstoß (A Powerful Collision)*; gelatin silver print, 1914; 2010.296; Funds from various donors

Joachim Koester, Danish; *The Magic Mirror of John Dee*; gelatin silver print, 2006; 2010.310; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Wallace Berman, American; *Untitled; Verifax collage, 1967–68*; 2010.313; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors


Possibly by Roger Fenton, English; *Beauchamp Chapel, Collegiate Church of St. Mary, Warwick*; albumen silver print from glass negative, 1855–60; 2010.316; Susan and Thomas Dunn Gift

Félix Bonfils, French; *[Veiled Turkish Woman]*; albumen silver print from glass negative, 1870s; 2010.317; Funds from various donors

William G. Larson, American; *[Distorted Nude] from Figure in Motion series*; gelatin silver print, 1966–70; 2010.320; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Thomas Struth, German; *Eleonore and Giles Robertson, Edinburgh*; chromogenic print, 1988; 2010.321; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, and Hideyuki Osawa Gift

Andrew Moore, American; *Palace Theater, Gary, Indiana*; ink-jet print, 2008; 2010.333; Charina Foundation Gift

Victor Burgin, British; *Framed, from the series US77*; gelatin silver print, 1977; 2010.343; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Katy Grannan, American; *Anonymous, San Francisco*; ink-jet print, 2010; 2010.350; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Katy Grannan, American; *Anonymous, San Francisco*; ink-jet print, 2010; 2010.351; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Hannah Wilke, American; *Snatch Shot with Ray Gun [Naked, Lying on Ground, Hat Resting on Right Ankle, P. S. 1, Queens, New York]*; from the series *So Help Me Hannah*; gelatin silver print, 1978; 2010.352; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Hannah Wilke, American; *Snatch Shot with Ray Gun [Naked in High Heels, Pointing Gun to the Left, On Ledge above Rubble in Lot, P. S. 1, Queens, New York]*; from the series *So Help Me Hannah*; gelatin silver print, 1978; 2010.353; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Hannah Wilke, American; *Snatch Shot with Ray Gun [Naked in High Heels, Prostrate on Stairwell and Gun in Hand, Head First and Seen from Above, P. S. 1, Queens, New York]*; from the series *So Help Me Hannah*; gelatin silver print, 1978; 2010.354; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Victor Burgin, British; *Framed, from the series US77*; gelatin silver print, 1977; 2010.343; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Katy Grannan, American; *Anonymous, San Francisco*; ink-jet print, 2010; 2010.350; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Katy Grannan, American; *Anonymous, San Francisco*; ink-jet print, 2010; 2010.351; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Hannah Wilke, American; *Snatch Shot with Ray Gun [Naked in High Heels, Pointing Gun to the Left, On Ledge above Rubble in Lot, P. S. 1, Queens, New York]*; from the series *So Help Me Hannah*; gelatin silver print, 1978; 2010.352; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Hannah Wilke, American; *Snatch Shot with Ray Gun [Naked in High Heels, Prostrate on Stairwell and Gun in Hand, Head First and Seen from Above, P. S. 1, Queens, New York]*; from the series *So Help Me Hannah*; gelatin silver print, 1978; 2010.353; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors
Hannah Wilke, American; *Snatch Shot with Ray Gun* [Naked, Seated with Gun in Hand, Under Ramp or Stairwell, P. S. 1, Queens, New York], from the Series *So Help Me Hannah*; gelatin silver print, 1978; 2010.355; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Unknown Artist, British; *The Great British Advance in the West: A Raiding Party Waiting for the Word to Go*; gelatin silver print, 1914–18; 2010.365; Twentieth-Century Photography Fund

Unknown Artist, American; *Demonstrator Attacked*; gelatin silver print, 1965; 2010.399; Twentieth-Century Photography Fund

Nakashibi, British; Skar, British; *Flash in the Metropolitan*; film, 2006; 2010.403; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Unknown Artist, American; [Patricia (Party) Hearst during Hibernia Bank Robbery, San Francisco]; gelatin silver print, 1974; 2010.408; Twentieth-Century Photography Fund

Unknown Artist, American; [Symbionese Liberation Army Leader Donald DeFreeze during Hibernia Bank Robbery, San Francisco]; gelatin silver print, 1974; 2010.409; Twentieth-Century Photography Fund

Boris Yaro, American; [Robert F. Kennedy after Shooting at the Ambassador Hotel, Los Angeles]; gelatin silver print, 1968; 2010.410; Twentieth-Century Photography Fund

Larry Sharkey, American; [Gun Used by Sirhan Sirhan in Shooting of Robert F. Kennedy]; gelatin silver print, 1968; 2010.411; Twentieth-Century Photography Fund

James William Bailey, American; [Nine Portraits in Original Passe-Partout]; albumen silver prints from glass negatives, with applied color, 1880s; 2010.443; Funds from various donors

Unknown Artist, American; [Union Army Officer]; albumen silver print from glass negative, with applied color, 1861–65; 2010.447a, b; Funds from various donors

Unknown Artist, American; [Woman in Black Dress]; salted paper print from glass negative, with applied color, 1850s; 2010.448; Funds from various donors

Curtis Mann, American; *Foldings (Guided Tour, Golan Heights)*; chromogenic print, 2010; 2010.545; Charina Foundation Inc. Gift


Josef Maria Eder, Austrian; Eduard Valenta, Austrian; *Versuche über Photographie mittelst der Röntgen'schen Strahlen (Experiments in Photography Using X-ray Technology)*; portfolio with fifteen photogravure plates, 1896; 2011.66; Alfred Stieglitz Society Gifts, Joyce F. Menschel Photography Library Fund, and Maureen and Noel Testa Gift

Bernd Becher, German; Hilla Becher, German; *Zeche Hannover, Bochum-Hordel, Ruhrgebiet, Germany*; gelatin silver print, 1973; 2011.67; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Richard Learoyd, British; *Agnes in Black*; silver dye bleach print, 2010; 2011.68; Alfred Stieglitz Society Gifts

Trevor Paglen, American; *KEYHOLE IMPROVED CRYSTAL from Glacier Point (Optical Reconnaissance Satellite; USA 186)*; chromogenic print, 2008; 2011.77; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Charles Marville, French; *Charles Delahaye*; salted paper print from paper negative, 1852–53; 2011.69; W. Bruce and Delaney H. Lundberg Gift, and Christian Keese Gift

Josef Maria Eder, Austrian; Eduard Valenta, Austrian; *Versuche über Photographie mittelst der Röntgen'schen Strahlen (Experiments in Photography Using X-ray Technology)*; portfolio with fifteen photogravure plates, 1896; 2011.66; Alfred Stieglitz Society Gifts, Joyce F. Menschel Photography Library Fund, and Maureen and Noel Testa Gift
Cohei Yoshiyuki, Japanese; *Untitled, from the series The Park*; gelatin silver print, 1971; 2011.95; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel


Unknown Artist, American; [Zeppelin Docked on Empire State Building]; gelatin silver print, 1930; 2011.189; Twentieth-Century Photography Fund

William Charles Brown, English; *Fashions 1837–1887*; photographically illustrated book with eight Woodbury-type plates, 1888; 2011.190; Joyce F. Menschel Photography Library Fund

Unknown Artist, American; [Elvis Presley Before and After Retouching to Simulate G.I. Haircut]; two gelatin silver prints, 1956–57; 2011.191, .192; Twentieth-Century Photography Fund

Robert Frank, American, born Switzerland; *From the Bus, New York*; gelatin silver print, 1958; 2011.193; Ford Motor Company; and John C. Waddell, by exchange

Dmitri Baltermants, Russian; *POWs, Stalingrad*; gelatin silver print, 1942; 2011.194; Twentieth-Century Photography Fund

Unknown Artist; [Babies Floating in Bucolic Landscape]; collage of gelatin silver prints on painted board, 1910s; 2011.195; Twentieth-Century Photography Fund

Robert H. Jackson, American; [Jack Ruby Shooting Lee Harvey Oswald]; gelatin silver print, 1963; 2011.198; Twentieth-Century Photography Fund

John C. Higgins, American; [Man inside Glass Bottle]; gelatin silver print, ca. 1888; 2011.199; Susan and Thomas Dunn Gift

Herbert George Ponting, English; [Distortograph: William Hale “Big Bill” Thompson, Mayor of Chicago]; gelatin silver print, 1927; 2011.206; Twentieth-Century Photography Fund

Herbert George Ponting, English; [Distortograph: William Hale “Big Bill” Thompson, Mayor of Chicago]; gelatin silver print, 1927; 2011.207; Twentieth-Century Photography Fund

Herbert George Ponting, English; [Distortograph: William Hale “Big Bill” Thompson, Mayor of Chicago]; gelatin silver print, 1927; 2011.208; Twentieth-Century Photography Fund

Herbert George Ponting, English; [Distortograph: William Hale “Big Bill” Thompson, Mayor of Chicago]; gelatin silver print, 1927; 2011.209; Twentieth-Century Photography Fund

Herbert George Ponting, English; [Two Photographs of the Variable-Controllable Distortograph]; gelatin silver prints, 1927; 2011.210a, b; Twentieth-Century Photography Fund

Angus McBean, Welsh; [Christmas Card]; gelatin silver print, 1949; 2011.211; Twentieth-Century Photography Fund

Will Connell, American; *Find* [Hollywood Starlet Surrounded by Giant Cameras]; gelatin silver print, 1937; 2011.212; Twentieth-Century Photography Fund

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**SELECTED PURCHASES**

*The Alan Chuang Collection of Chinese Porcelain*; Hong Kong, 2009; Florence and Herbert Irving Library Purchase Fund

*Beijing hua yuan cang Qi Baishi quan ji;* 10 volumes; Beijing, 2010; Florence and Herbert Irving Library Purchase Fund

*Zhongguo Datong diao su quan ji: Si guan diao su juan, Yungang shi ku diao ke juan;* 4 volumes; Beijing, 2010; Florence and Herbert Irving Library Purchase Fund

*Arman: Pase temps*; Geneva, 1971; Friends of the Thomas J. Watson Library

*Les Arts de la Maison*; Paris, 1923–26; Friends of the Thomas J. Watson Library

*Asai, Chii; Mokugo zuanshi*; Kyoto, 1928; Friends of the Thomas J. Watson Library

*Barcelona Haggadah*; facsimile edition; 2 volumes; London, 1992; Friends of the Thomas J. Watson Library

*Bennett-Goldney, Francis; Some Works of Art in the Possession of George A. Cooper at Twenty-Six Grosvenor Square*; London, 1903; Friends of the Thomas J. Watson Library

*Breviario Grimani*; Ms. Lat. I 99 = 2138 della Biblioteca nazionale marciana di Venezia; 2 volumes; facsimile edition; Rome, 2009; Friends of the Thomas J. Watson Library

*Exposition d’art canadien*; Paris, 1927; Friends of the Thomas J. Watson Library

*Furansu sōboku bijutsuka kyōkai tenrankai kagū sōboku sakuhinshū*; Tokyo, 1928; Friends of the Thomas J. Watson Library

*Gorham Manufacturing Company; Argenterie e Orefici*; New York, 1902; Friends of the Thomas J. Watson Library

*Grote atlas van de Verenigde Oost-Indische Compagnie (Comprehensive Atlas of the Dutch United East India Company)*; 2 volumes; Voorburg, Netherlands, 2006–10; Friends of the Thomas J. Watson Library

*Hoet, Gerard; Catalogus of naamlyst van schilderijen: Met derzelver prijzen zedert een langen reeks van jaarren zoo in Holland als op andere plaatsen in het openbaar verkogt: Benevens eenverzameling van lytten van verscheyden nog in wezen ynde cabinetten*; The Hague, 1752; Friends of the Thomas J. Watson Library

*Kennicott Bible*; facsimile edition; London, 1985; Friends of the Thomas J. Watson Library

*Kramer, Johannes; Das Moderne Heim: Eine Sammlung malerischer Gesamtansichten, Ecken, Erkerabschlüsse, sowie einzelner Möbel für Salons, Speisezimmer, Herrnzimmer, Schlafzimmer und Entrées nebst den wichtigsten Details*; Berlin, ca. 1900.; Friends of the Thomas J. Watson Library

*Miyako no Omakage: Bekko Kyozone*; Kyoto, 1890; Friends of the Thomas J. Watson Library

*Notice des tableaux exposes dans le Musée Royal*; Paris, 1830; Friends of the Thomas J. Watson Library

*Seleigmann, Johann Michael; Icones lignorvm, Exoticorvm et nostrativm Germanicorvm ex arboribvs, Arbvscvlis et frvticibvs varii generis collectorvm*; Nuremberg, 1773–77; Friends of the Thomas J. Watson Library
During the past fiscal year, the following donors made offers to promise to give the described works of art to the Museum at or before their deaths. These offers have been accepted by a vote of the Board of Trustees.

**Drawings and Prints**

Yvette Jacquette, American; *Chrysler Building Flanked by High Rise Buildings II*, woodcut, 2009; Donna and Bruce Polichar

William Kentridge, South African; *Hanspring II (Horse)*, aquatint, drypoint, 2009; Donna and Bruce Polichar

William Kentridge, South African; *Nose 22*, sugarlift aquatint, drypoint, engraving, 2009; Donna and Bruce Polichar

William Kentridge, South African; *Nose 27*, sugarlift aquatint, drypoint, engraving, 2009; Donna and Bruce Polichar

William Kentridge, South African; *Nose 29*, sugarlift aquatint, hardground etching, drypoint, engraving, 2009; Donna and Bruce Polichar

William Kentridge, South African; *Nose 30*, sugarlift aquatint, hardground etching, drypoint, engraving, 2009; Donna and Bruce Polichar

Joseph Constantine Stadler, German; *The Blue Egyptian Water Lily, from The Temple of Flora*, aquatint and stipple engraving printed in colors with hand coloring, September 11, 1804; Joyce Moulton

Édouard Vuillard, French; *Lucy Hessel in the Bedroom ("Le Boudoir")*, black and red conté crayon on paper; Jill Newhouse

Thomas Warner, British; *Hyacinths, from The Temple of Flora*, aquatint and stipple engraving printed in colors with hand coloring, June 1, 1801; Joyce Moulton

**Egyptian Art**

Relief Depicting a Female Offering Bearer with Inscription Referring to Her as Treasurer of a Female’s Funerary Estate, limestone; ca. 2323–2040 B.C.; Barry Kogan

**Musical Instruments**

Ignacio Fleta, Spanish; *Guitar*, maple, spruce, 1953; Jonathan and Faye Kellerman Foundation (90 percent undivided interest in this work has also been accepted)

**Photographs**

Richard Misrach, American; *Untitled (192-30)*, chromogenic print, 2003; Anonymous

Aleksey Ivanovich Saveliev, Russian; [Photo-Postcards Showing Scenes and Events Surrounding the Death, Funeral Procession, and Burial of Leo Tolstoy, Astapovo, Russia]; six gelatin silver prints, November 1910; Pierre Apraxine

During the past fiscal year, the cash proceeds from the sale of deaccessioned, nonaccessioned, and unaccessioned works of art were $144,395.

The following unaccessioned object sold was valued in excess of $50,000:

Education and Concerts & Lectures

This year saw significant change and advancement of educational activities in the Museum. The Education department, in collaboration with departments across the institution, made great strides in maximizing the impact of programs for the general public as well as K–12 teachers and their students, teens, and visitors with disabilities, among others. Driving much of the change was the development of a new organizational structure for Education, announced in January 2011. Three overarching and interconnected goals inform the new structure: ensuring equal access to programmatic experiences for all audiences; intensifying the focus on direct experience with original works of art in the galleries; and creating greater integration among audience areas. A new division for Gallery and Studio Programs was established to consolidate responsibility both for the gallery experience among all out-of-school audiences and for the synergy between art viewing and art making. Other divisions of Education under the new structure are also organized along programmatic lines in order to reinvigorate the focus on and concentrate efforts toward distinct learning experiences. The ticketed performance-based and spoken-word events presented by Concerts & Lectures are now more integrated with other Education offerings than in past years.

As a result of our greater emphasis on maximizing opportunities for all audiences through collaboration across groups within and among Education, Concerts & Lectures, and the Museum overall, program participation increased significantly in several areas. We offered 23,111 events, attracting a total of 632,141 visitors. Four central mandates continued to direct Education’s activities: engage visitors directly with works of art; provide a variety of diverse, multimodal experiences; forge local, national, and international partnerships; and provide educational training and support to art professionals, researchers, students, and educators.

Public gallery talks and tours remained our most active programs, serving the broadest possible general adult audience with daily drop-in offerings and embracing a variety of subjects and perspectives on the collection and exhibitions. A newly instituted program, Conversations with Curators and Conservators, provided unique opportunities for Museum staff to share their passion for the objects in their care through informal dialogues in the galleries. Overall, in fiscal year 2011, talks, tours, and visits by appointment brought 263,284 visitors into a direct encounter with works of art in special exhibitions and the permanent collection, 20,819 more than last year.

School tours provide the most direct means to ensure that students have access to the collection as well as meaningful experiences that connect works of art to their classroom learning and their own lives. This year school visitation served 214,662 students as compared to 194,960 last year, resulting in nearly 20,000 more students gaining insight from the works in our galleries. Of the total, 90,249 student visitors were from New York City, and more than half of that number—53,301—came from Title I schools, a federal designation for the nation’s most under-resourced school communities.

Direct engagement with works of art can take many forms. Innovative programs in Concerts & Lectures were developed to explore connections between performing and visual arts. For the first time in its history, the Museum commissioned a site-specific dance work. Choreographer and artist Shen Wei created “Still Moving,” inspired by the American sculptures in The Charles Engelhard Court, where the event took place. Performed by Shen Wei Dance Arts, the performance inaugurated The Muriel Kallis Neyman Family Sculpture Garden. By 2013, the performance will move to an outdoor venue, and the work will be supplemented by an area highlighting the gallery’s works of modern and contemporary art. The performance also included a special event for museum professionals in the Museum’s Department of Asian Art.

In the world of dance, the Museum also made significant strides. Dances in Dialogue, a series of performances and discussions, continued to attract large audiences. The series, which presented works by renowned choreographers in an interdisciplinary format, included performances by La MaMa E.T.C., Cunningham Dance Company, William Forsythe, and Shen Wei Dance Arts, as well as a panel discussion with Forsythe and Shen Wei. The performances also included representatives of the musical and cultural worlds, such as visual artist Carsten Nicolai and composer Martin Sauer, and were part of a larger community event focused on the culture of dance and its role in contemporary society. The series culminated in a panel discussion with Shen Wei and William Forsythe, who discussed their approach to dance and its relationship to music and visual art.

In the realm of classical music, the Museum continued to present a diverse array of concerts and lectures, including performances by renowned artists such as pianist Capucine Senghor and the New York Philharmonic, as well as lectures on a wide range of topics. These programs provided a platform for the Museum to engage with the public and to foster a deeper understanding of the arts and their role in society. The concerts and lectures also served as a means of outreach to new and diverse audiences, with performances and lectures designed to appeal to a broad range of interests and backgrounds. The programs also provided a means of connecting the Museum’s collections with the wider community, thereby fostering a greater appreciation of the arts and their importance in our daily lives.

In the realm of contemporary art, the Museum continued to present a wide range of exhibitions, lectures, and performances. These programs were designed to explore the latest trends and developments in the field, as well as to foster a greater understanding of the role of art in contemporary society. The exhibitions included works by artists such as Ai Weiwei, Jenny Holzer, and David Hammons, as well as a range of other contemporary artists. The lectures and performances provided a platform for the Museum to engage with the public and to foster a greater understanding of the arts and their role in contemporary society. The programs also provided a means of connecting the Museum’s collections with the wider community, thereby fostering a greater appreciation of the arts and their importance in our daily lives.

In the realm of educational programming, the Museum continued to develop a wide range of initiatives designed to engage a diverse range of audiences. These initiatives included outreach programs to schools, museums, and other institutions, as well as partnerships with community organizations and cultural institutions. The programs were designed to foster a greater understanding of the arts and their role in contemporary society, as well as to provide a means of connecting the Museum’s collections with the wider community, thereby fostering a greater appreciation of the arts and their importance in our daily lives.

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According to surveys, 79 percent felt they had gained the tools needed to engage their students with works of art. 95 percent expressed the conviction that experiences with works of art effectively address curriculum topics and skills, and more than 91 percent planned to include works of art from the Museum's collection in their classroom teaching. In collaboration with the relevant curatorial departments, Education also produced curriculum aids for teachers. Art of the Ancient Near East: A Resource for Educators, published in October 2010, won first prize in the educational resources division of the 2011 American Association of Museums Publications Design Competition.

Internships offer professional training in museum practices to high school, college, and graduate students from diverse backgrounds. In fiscal year 2011 a total of 514 interns participated in the life of the Met by assisting with departmental projects and teaching in the galleries.

The Fellowship Program, designed to develop and support academic and museum professionals, celebrated its sixtieth anniversary with the formation of a fellows’ alumni association and annual newsletter. More than 1,300 former fellows have joined the alumni group. This year forty-nine fellowships were awarded to art historians and conservation and scientific researchers from the United States and around the world. In partnership with New York University’s Institute of Fine Arts, the Museum also welcomed fifteen graduate students in the Curatorial Studies Program, which provides graduate training in connoisseurship and curatorial work.

Internships, Fellowships, and Professional Travel Grants

In 2010–2011, forty-one college- and graduate-level students received internships though the Museum’s paid summer internship program. The internships are designed to immerse individuals in the field and provide them with professional skills for future careers. The Museum also awarded forty-eight doctoral-level students and senior scholars fellowships for mainly one-year periods. The fellowships enable scholars from all over the world to undertake research on many aspects of the Museum’s collection. In addition, professional travel grants were awarded to thirteen members of the Museum’s staff for research and study in the United States and abroad.

Summer and Long-Term Internship Program, 2010–2011

MENTORING INTERNSHIPS

Michael Chen
Egyptian Art
B.A., Dartmouth College, 2011

Deanna Clark
Image Library
B.A., Georgia State University, 2010

Madeleine Haddon
The Costume Institute
B.A., Yale University, 2012

Yawen Hu
Asian Art
B.A., Purdue University, 2011

Jason Kingman
Facilities Management
B.A., The University of Kansas, 2011

Carina Murphy
Image Library
B.A., University of Virginia, 2011

COLLEGE INTERNSHIPS

Caitlin Beach
American Paintings
B.A., Bowdoin College, 2010

Andrew Bearnot
Jack and Lewis Rudin Internship
Scientific Research
B.A., Brown University, 2009

Julie Constantine
Medieval Art
B.A., Wayne State University, 2010

Peggy Ehner
European Paintings
B.A., Barnard College, 2010

Olga Eysmont
Drawings and Prints
B.A., University of Minnesota, 2010

Clare Kobasa
Drawings and Prints
B.A., Swarthmore College, 2010

James Lemoine
Jack and Lewis Rudin Internship
The Libraries
B.A., The City College of New York, 2010

Andrea Lianzon
Visitor Services
B.A., Lewis & Clark, 2010

Christina Long
Egyptian Art
B.A., University of California, Los Angeles, 2009

Nathaniel Mich
Arts of Africa, Oceania, and the Americas
B.A., Oberlin College, 2010

Elyse Nelson
The Robert Lehman Collection
B.A., Yale University, 2009

Zoe Saunders
Jack and Lewis Rudin Internship
Asian Art
B.A., Princeton University, 2010
Emily White  
The Robert Lehman Collection  
B.A., University of St. Andrews, 2010

Ryan Wong  
Education  
B.A., Brown University, 2010

Wendy Wood  
Antonio Ratti Textile Center  
B.F.A., Rhode Island School of Design, 2010

**GRADUATE INTERNSHIPS**

- Hannah Baker  
  American Decorative Arts  
  M.A., Bard Graduate Center, 2010

- Anastasia Chaplygina  
  Ancient Near Eastern Art  
  M.A., University of Chicago, 2010

- Laura Dickey  
  French Heritage Society Internship for French Art  
  Nineteenth-Century, Modern, and Contemporary Art  
  M.A., Institute of Fine Arts, New York University, 2011

- Helen Hatch  
  Solow Art and Architecture Foundation Internship  
  Drawings and Prints  
  M.A., University of Cambridge, 2011

- Laura Mina  
  Arts of Africa, Oceania, and the Americas  
  M.A., Fashion Institute of Technology, 2010

- Elena Platania  
  Scientific Research  
  M.A., University of Calabria, 2009

- Furio Rinaldi  
  Drawings and Prints  
  M.A., University of Milan, 2009

- Emily Russo  
  William Kelly Simpson Internship for Egyptian Art  
  Egyptian Art  
  M.A., Brown University, 2011

- Anna Stets  
  Asian Art  
  M.A., National Taiwan University, 2011

- Kendall Taylor  
  Registrar  
  M.A., New York University, 2011

- Xin Wang  
  Asian Art  
  M.A., Columbia University, 2010

- Kendra Weisbin  
  Islamic Art  
  M.A., University of Massachusetts Amherst, 2011

- Francesca Whitlum-Cooper  
  Solow Art and Architecture Foundation Internship  
  European Paintings  
  M.A., Courtauld Institute of Art, 2010

**LONG-TERM INTERNSHIPS**

- Sarah Cowan  
  Twelve-Month Internship  
  Digital Media  
  B.A., Tufts University, 2009

- Karla DeVries  
  Six-Month Internship  
  Merchandise and Retail  
  M.A., Institute of Fine Arts, New York University, 2009

- Grace Dingleline  
  Six-Month Internship  
  Arts of Africa, Oceania, and the Americas  
  M.A., Institute of Fine Arts, New York University, 2009

- Jessica Hester  
  Editorial Twelve-Month Internship in Education  
  Education  
  B.A., The University of Chicago, 2010

- Abigail Nova  
  The Tiffany & Co. Foundation Curatorial Internship in American Decorative Arts  
  American Decorative Arts  

- Seguin Strohmeier  
  Twelve-Month Internship  
  Education  
  B.A., Amherst College, 2010

- Anna Willmann  
  Lifchez/Stronach Curatorial Internship  
  Asian Art  
  B.A., Boston University, 2009

**Fellowships for Art History Research**

- Katharine Raff (Ph.D., University of Michigan, Ann Arbor: 2011), to conduct research for her dissertation, “Painted Decoration in the Apartments of Roman Ostia: Standardization, Social Class, and Visual Experience”


- Wendy Heller (Ph.D. in Musicology, Brandeis University, Waltham, Mass.: 1995), Professor, Department of Music, and Director, Program in Italian Studies, Princeton University, to complete the research and writing for her book, “Animating Ovid: Opera, Spectacle, and the Metamorphosis of Antiquity in Early Modern Europe”


- Nicholas Reeves (Ph.D., Department of Egyptology, Durham University, UK: 1984), G. A. D. Tait Curator of Egyptian and Classical Art, Myers Museum, Eton College, Windsor, UK, to conduct research for a second edition of *The Royal Necropolis of Thebes*, originally published by Elizabeth Thomas

- Margaret Samu (Ph.D., Institute of Fine Arts, New York University: 2010), to conduct the research and writing for her dissertation, “The Female Nude in Nineteenth-Century Russian Art”
Janet Stephens, University of California, Los Angeles, to conduct research for her dissertation, “Constructing the Pre-Columbian Past: History, Legitimacy, and Dynastic Paintings of the Sapa Inka in Colonial Peru”

Kristin Thompson (Ph.D. in Cinema Studies, University of Wisconsin, Madison: 1977), to study a collection of Amarna fragments in the Metropolitan Museum’s collection in preparation for a book on the statuary program of Amarna, in collaboration with Marsha Hill

CHESTER DALE FELLOWSHIPS

Bridget Alsorf (Ph.D., University of California, Berkeley: 2008), Assistant Professor, Princeton University, to conduct research for and to write her future publication, “Theaters of the Crowd: Mass and Mise-en-scène in Late 19th-Century French Art”

Annie Labate, Yale University, 2008–2010 Phyllis G. Gordon/Samuel H. Kress Foundation Pre-Doctoral Rome Prize, American Academy in Rome, to conduct the writing and research for her dissertation on East and West in medieval painting in Rome

THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART


ANNETTE KADE FELLOWSHIP

Celine Brugat (Master of Philosophy in History and Political Science, Sciences Po, Paris: 2008; M.A. in History and Management of Cultural Heritage, University of Paris 1 Pantheon-Sorbonne: 2007), to conduct joint art historical and conservation research on the Trie-en-Bigorre and Bonnefont-en-Comminges cloisters

THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Jennifer Babcock, Institute of Fine Arts, New York University, 2009–2010 Hagop Kevorkian Curatorial Fellow, to conduct research on the narrative origins of the animal-as-human motif in Near Eastern and Egyptian art

ANDREW W. MELLON FELLOWSHIPS

Asok Das (Ph.D., University of London), 2008–2009 Andrew W. Mellon Fellow, Metropolitan Museum, to conduct research on illustrated manuscripts of Hindu religious texts, specifically during the Akbar period in the second half of the sixteenth century

Stefan Krause (Ph.D., University of Vienna: 2008), Curatorial Assistant, Kunsthistorisches Museum, Vienna, to study the figurative and ornamental decoration of German, Austrian, French, and Italian arms and armor from the fifteenth through seventeenth centuries in the Metropolitan Museum’s collection for comparison with the Kunsthistorisches Museum’s collection


Matteo Mazzalupi (Ph.D., University of Udine, Italy: 2007), to conduct the research and writing for his project, “Francesuccio Ghissi (Francesco di Cecco Ghissi) and Fourteenth-Century Painting in Fabriano”

Sally Meltzer (Ph.D., Princeton University: 1997), Independent Scholar, to complete the research and writing for her monograph on Bartholomew Spranger (1546–1611)

Tigran Mktrychev (Ph.D., Doctor of Science, Institute of Fine Arts, Moscow: 2003), Deputy Director of Scientific Work, State Museum of Oriental Art, Moscow, to conduct research for his study "Kushan Painting in The Metropolitan Museum of Art"

Alexandra Suda, Institute of Fine Arts, New York University, 2009–2010 Andrew W. Mellon Fellow, Metropolitan Museum, to continue research for her dissertation, “The Girona Martyrology (MD273) and The Cult of Saints in Medieval Bohemia”

Robin Thomas (Ph.D., Columbia University: 2007), Assistant Professor, The Pennsylvania State University, to conduct the research and writing for his book, “Charles Bourbon’s Theater of State From Naples to Madrid”

Hiltrud Westermann-Angerhausen (Ph.D., University of Münster, Germany: 1972), retired Director, Museum Schnütgen, Cologne, Germany, and Honorary Professor of Art History, Heinrich Heine University Düsseldorf, to examine late antique and early Byzantine bronzes in the Metropolitan Museum’s collection for comparative studies with the holdings of the Museum Schnütgen, in preparation for a catalogue of the Museum Schnütgen’s metalwork collection

Catherine Whistler (Ph.D., National University of Ireland: 1984), Senior Curator, Department of Western Art, Ashmolean Museum of Art and Archaeology, Oxford, to conduct research and writing for her book “The Practice and Status of Figure Drawing in Venice, 1500–1800”

J. CLAWSON MILLS SCHOLARSHIP


THEODORE ROUSSEAU FELLOWSHIPS

Lauren Cannady, Institute of Fine Arts, New York University, to conduct research for her dissertation, “Owing to Nature’s Art: The Garden Landscape and Decorative Painting in Eighteenth-Century French Pavillons de Plaisance”


Camille Mathieu, University of California, Berkeley, to conduct research for her dissertation, “Roman Bodies and Pompeian Traces: French Painters Reinventing the Antique, 1807–1855”

SLIFKA FOUNDATION INTERDISCIPLINARY RESEARCH SCHOLAR

Nathaniel Prottas, University of Pennsylvania, to conduct research for his dissertation, “The Image in Crisis: Self-Aware Archaism in Rhenish Art, 1460–1515”

HANNS SWARZENSKI AND BRIGITTE HORNEY SWARZENSKI FELLOWSHIP

Nicholas Herman, Institute of Fine Arts, New York University, to conduct research for his dissertation project on Jean Bourdichon, a French court artist of the fifteenth and sixteenth centuries

POLAIRE WEISSMAN FUND FELLOWSHIP

Grace Hernandez (M.A. in Museum Studies, Fashion Institute of Technology, New York City: 2003), to conduct research for her project on late nineteenth- and early twentieth-century Brooklyn dressmakers and retailers in the Brooklyn Museum Collection at the Metropolitan Museum
THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Barbara Caen, Institute of Art History, University of Zurich, to conduct research for her dissertation on tapestry production in New York City at the beginning of the twentieth century

Yassana Crozat-Glazer (Ph.D., Institute of Fine Arts, New York University: 2008), to conduct research and writing for her project, “Art of Transformation in Renaissance France”

Russell Lord, The Graduate Center, The City University of New York, 2009–2010 Jane and Morgan Whitney Fellow, Metropolitan Museum, to conduct research on early “hybrid” photographic objects involving elements of drawing, painting, and printmaking, and specifically Excursions daguerriennes, a book on photographic imagery


Karen Weissenborn, University of Vienna, to conduct research for her dissertation on illuminated Buddhist Sanskrit manuscripts from Nepal

Fellowships for Study in Conservation

SHERMAN FAIRCHILD FELLOWSHIP IN CONSERVATION

Sarah Kleiner (M.S. in Art Conservation, Winterthur/University of Delaware Program in Art Conservation, Newark, Del.: 2010), 2009–2010 Graduate Intern in the Department of Paintings Conservation, Metropolitan Museum, to carry out conservation treatments on paintings in the Metropolitan Museum’s permanent collection and study analytical techniques

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Emeline Baude, Restoration of Cultural Property, University of Paris 1 Panthéon-Sorbonne, to conduct joint art historical and conservation research on the Trie-en-Bigorre and Bonnefont-en-Comminges cloisters

Pilar Borrego Díaz (M.A. in Cultural Heritage: Conservation, Restoration, and Exhibition, Complutense University of Madrid: 2009), Textile Restorer, Cultural Heritage Institute of Spain, Madrid, to conduct a technical analysis of textiles from the Metropolitan Museum’s collection from various periods of Muslim rule in Spain

Angela Campbell (M.A., C.A.S. in Art Conservation, Buffalo State College, N.Y.: 2009), 2009–2010 Andrew W. Mellon Conservation Fellow, Metropolitan Museum, to continue and expand on her research project, establishing a chronology of printed images by Albrecht Dürer and examining the wear of the copper plates and the resulting deterioration of their images

Antonino Cosentino (Ph.D. in Physics, University of Catania, Italy: 2004), Visiting Researcher, University of California, San Diego, to conduct research for his project, “A Novel 3D View into Paintings, THz”

Valeria Mamczynski (B.A. in Fine Arts, Conservation and Restoration, University of Barcelona: 2007), Andrew W. Mellon Fellow in Conservation Science, Art Institute of Chicago, to conduct research for her project, “Non-destructive identification of photographic processes in the Alfred Stieglitz Collection at the Metropolitan Museum”

Fellowships for Curatorial Training

ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIPS

Valeria Cafà (Ph.D., Università Iuav di Venezia, Italy: 2004), to conduct research for two upcoming Metropolitan Museum publications, as well as independent research on fifteenth- and sixteenth-century “architectural sculpture” featuring vegetal and grotesque motifs dall’antica in the Metropolitan Museum’s collection

Elizabeth Rudy (Ph.D., Harvard University: 2007), to conduct research on original etchings by eighteenth-century French artists expected to result in the preparation of an international loan exhibition, “Etching as Sketch: Peintres-graveurs in Eighteenth-Century France”

Fellowships and Internships for Training in Curatorial and Educational Interpretation of Museum Collections

SAMUEL H. KRESS FOUNDATION INTERPRETIVE FELLOWSHIP

Elena Chardakliyska, American University in Cairo, to participate in the planning and implementation of academic and public programs in connection with the reinstallment of the Metropolitan Museum’s Islamic Art collections

NEW YORK UNIVERSITY INSTITUTE OF FINE ARTS CURATORIAL STUDIES GRADUATE INTERNSHIPS

Cindy Kang, Robert Lehman Collection and European Sculpture and Decorative Arts

Rebecca Lowery, Nineteenth-Century, Modern, and Contemporary Art

Professional Travel Grants

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 FUND

Susana Caldeira, to travel to Austria, Germany, France, and Belgium to visit seven collections of musical instruments and gain insight into other institutions’ conservation techniques

Cristina B. Carr, to travel to London, Oxford, Bath, and York to continue her research on sixteenth- and seventeenth-century English embroideries

Janis Mandrus, to travel to Glasgow to attend The Attingham Trust Study Programme “Glasgow and the West Coast of Scotland,” a nine-day course studying historic houses and their collections

Olha Yarema-Wynar, to travel to Kiev, Yalta, Odessa, and L’viv to visit collections of sixteenth- to nineteenth-century western European tapestries

MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Julie Arslanoglu, to travel to Cold Spring Harbor Laboratory, Long Island, to attend a two-week course on proteomics that provides training in LD-MS protein analysis techniques
Robyn Fleming, to travel to London, Paris, Amsterdam, The Hague, and Berlin to visit libraries to gain a better understanding of how their collections are managed and how their interlibrary loan operations work

Mark T. Wypyski, to travel to Cardiff, Wales, to work with Ian Freestone to conduct LA-ICP-MS analysis on Islamic glass samples

OPERATING FUND

Deirdre Larkin, to travel with Nancy Wu to Los Angeles to meet with educators and horticulturists at the Getty Villa, the Getty Center, and The Huntington Library to discuss educational garden programming with an eye to developing new ideas for interpretation of the gardens and collections at The Cloisters

Kendra E. Roth, to travel to London to attend a three-day master class, “Modern Metals, Alloys, and Coatings: Structure, Properties, and Deterioration,” at University College London

Nancy Wu, to travel with Deirdre Larkin to Los Angeles to meet with educators and horticulturists at the Getty Villa, the Getty Center, and The Huntington Library to discuss educational garden programming with an eye to developing new ideas for interpretation of the gardens and collections at The Cloisters

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Kim Benzel, to travel to Spain, Italy, and Sardinia to study jewelry from the Phoenician and Etruscan cultural spheres of the first half of the first millennium B.C., and to aid in the research for a forthcoming publication on Near Eastern jewelry as well as the upcoming special exhibition “From Assyria to Iberia: Crossing Continents at the Dawn of the Classical Age”

Yaëlle Biro, to travel to the Republic of Benin to make contact with museums, universities, and art foundations, and to accompany a Benin specialist from Paris’s Musée du quai Branly who knows the region well

Alisa LaGamma, to travel to South Africa, Zambia, and Botswana to expand her knowledge of the region, and specifically to view historical collections and focus on contemporary art and artists

Members of the Grants Committee

Perrin V. Stein, Chairman, Grants Committee, and Curator, Drawings and Prints

Julie Arslanoglu, Associate Research Scientist, Scientific Research

Diana Craig Patch, Associate Curator, Egyptian Art

Pete Dandridge, Conservator and Administrator, Objects Conservation

Christine Giuntini, Conservator, Arts of Africa, Oceania, and the Americas

John Guy, Curator, Asian Art

Charlotte Hale, Conservator, Paintings Conservation

Eric Kjellgren, Evelyn A. J. Hall and John A. Friede Associate Curator, Arts of Africa, Oceania, and the Americas

Walter Liedtke, Curator, European Paintings

Rachel Mustalish, Conservator, Paper Conservation

Rebecca A. Rabinow, Curator and Administrator, Nineteenth-Century, Modern, and Contemporary Art

Thayer Tolles, Curator of American Paintings and Sculpture, The American Wing

Melinda Watt, Associate Curator, European Sculpture and Decorative Arts, and Supervising Curator, Antonio Ratti Textile Center

John Welch, Managing Museum Educator, School and Teacher Programs, Education

Melissa Oliver-Janiak, Ex-officio, Grants Committee, and Assistant Counsel, Office of the Senior Vice President, Secretary, and General Counsel

Peggy Fogelman, Ex-officio, Grants Committee, and Fredrick P. and Sandra P. Rose Chairman, Education

Carrie Rebora Barratt, Ex-officio, Grants Committee, and Associate Director for Collections and Administration, Office of the Director


Cézanne’s Card Players. Narration by Richard Serra, with narration by Director Thomas P. Campbell.

Rooms with a View: The Open Window in the 19th Century. Interview with curator Sabine Rewald. Narration by Director Thomas P. Campbell.


The Story of Davy Crockett, with Pennsylvania “Kentucky” Flintlock Rifle
The Story of Helios, Nyx, and Eos, with Lekythos Showing Helios, Nyx, Eos, and Herakles Sacrificing
The Story of Joan of Arc, with Jules Batien-Lepage’s Joan of Arc
The Story of Quetzalcoatl, with Coiled Serpent
A Story from the Shahnama, with the Shahnama of Shah Tahmasp
Storytime: The Erie Canal and the Clinton Vase
Storytime: Hiuawatha
Storytime: Nydia, the Blind Flower Girl of Pomepi
Thoth and Baby Horus, with Magical/Metternich Stela

GALLERY INSTALLATIONS

Excerpts from the Alexander McQueen collections Deliverance, Eeye, Joan, Irene, It’s Only a Game, La Poupee, What a Merry-Go-Round, No. 13, The Overlook, Plato’s Atlantis, Scanners, Untitled, VOSS, and Widows of Culloden. Installed in the exhibition “Alexander McQueen: Savage Beauty.”

The video Before Artistic Furniture, installed in the exhibition “The Artistic Furniture of Charles Rohlf.”

Three video monitors displaying Darren Almond’s Schwebebahn, Bruce Nauman’s Slow Angle Walk, and Erin Shirreff’s Boden Crater, installed in the exhibition “Between Here and There: Passages in Contemporary Photography.”

The digital reconstruction The Emperor’s Private Paradise: Virtual Tour of Kubilai Khan installed in the exhibition “Emperor’s Private Paradise: Treasures from the Forbidden City.”

Excerpts from The New Yorker Special installed in the exhibition “Guitar Heroes: Legendary Craftsmen from Italy to New York.”


The video Jan Gosart: Conservation Discoveries installed in the exhibition “Man, Myth, and Sensual Pleasures: Jan Gosart’s Renaissance.”


The video The Lod Mosaic: The Discovery of an Ancient Roman Mosaic installed in the exhibition “The Roman Mosaic from Lod, Israel.”

ONLINE PUBLICATIONS

Alexander McQueen: Savage Beauty exhibition feature
http://www.metmuseum.org/exhibition/alexandermcqueen

Guitar Heroes: Legendary Craftsmen from Italy to New York exhibition feature
http://www.metmuseum.org/guitarheroes

The Metropolitan Museum of Art’s Connections (2011). Teresa Lai, producer; Christopher Noey, director; Sarah Cowan and Stephanie Wuertz, editors
http://www.metmuseum.org/connections

The Metropolitan Museum of Art’s Heilbrunn Timeline of Art History
http://www.metmuseum.org/toah/

The World of Kubilai Khan: Chinese Art in the Yuan Dynasty exhibition feature
http://www.metmuseum.org/special/khubilai-khan.aspx

VIDEOS

Alexander McQueen: Iconic Moments (21 minutes; color; video, 2011). Exhibition curator Andrew Bolton discusses the iconic moments in the presentation of the Alexander McQueen collections Deliverance, Eye, Joan, Irene, It’s Only a Game, La Poupee, What a Merry-Go-Round, No. 13, The Overlook, Plato’s Atlantis, Scanners, Untitled, VOSS, and Widows of Culloden.

Alexander McQueen: Savage Beauty (8 minutes, 30 seconds; color; video, 2011). Gallery views and a tour of the exhibition with curator Andrew Bolton.

Behind the Scenes at The Metropolitan Museum of Art: The Cloisters Museum and Gardens (12 minutes; color; video, 2010). Director Thomas P. Campbell and Peter Barnet, Department of Medieval Art, tour the Museum’s branch for medieval art.

Craftsmen from Morocco at Work on the Moroccan Court (1 minute; color; video, 2011). Craftsmen from Fez creating a traditional Moroccan courtyard within the Metropolitan Museum’s new galleries for the art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia.

Guitar Heroes App (2 minutes; color; video, 2011). Promotional video for the multimedia guide to the exhibition “Guitar Heroes: Legendary Craftsmen from Italy to New York.”

The Harvesters (5 minutes; color; video, 2010). A conversation about The Harvesters by Pieter Bruegel the Elder with Museum director Thomas P. Campbell, summer college intern Ryan Wong, curator Maryan Ainsworth, chairman of European Paintings Keith Christiansen, conservator Dorothy Mahon, and producer Christopher Noey.

Jan Gosart: Conservation Discoveries (10 minutes; color; video, 2010). Curator Maryan Ainsworth and conservators Karen Thomas and Michael Gallagher describe the conservation issues and treatments of three paintings by the Burgundian Netherlandish artist Jan Gosart.

The Lod Mosaic: The Discovery of an Ancient Roman Mosaic (5 minutes; color; video, 2010). Documentation of the initial discovery of an ancient Roman mosaic in Lod in 1996 and its conservation in 2009.

A Message from the Met’s Director, Thomas P. Campbell, December 2010 (2 minutes; color; video, 2010). Metropolitan Museum director Thomas P. Campbell encourages viewers to participate in the continuing success of the Museum. Christopher Noey, producer/director; Kate Farrell, editor.

Royal Regalia (12 minutes; color; video, 2010). Metropolitan Museum director Thomas P. Campbell and curators Jayson Dobney, Ken Moore, and Wolfram Koeppe tell the story of how the Museum acquired a pair of silver kettle drums originally made for King George III of Great Britain and Hannover.

Thank You from the Met’s Director, Thomas P. Campbell, January 2011 (1 minute, 15 seconds; color; video, 2011). Metropolitan Museum director Thomas P. Campbell thanks viewers for their generous support of the Museum.

BLOGS

The Medieval Garden Enclosed (2008–)
http://blog.metmuseum.org/cloistergardens/

Now at the Met
http://www.metmuseum.org/now-at-the-met.aspx

INTERACTIVE E-PUBLICATIONS

Korean Buncheong Ceramics from Leeum, Samsung Museum of Art, iPad app

MOBILE APPLICATIONS

Guitar Heroes: Legendary Craftsmen from Italy to New York, multimedia tour app (42 interviews, 21 performances)
http://itunes.apple.com/us/app/met-guitars/id414964902#
The Three Graces (7 minutes; color; video, 2010). Metropolitan Museum director Thomas P. Campbell and curator Carlos Picón describe the Museum’s acquisition of a Roman statue of The Three Graces.

Published by the Education Department


Complimentary Publications


Online publications


Published by Special Publications


Staff Publications

Abbreviations:

MMA—The Metropolitan Museum of Art

MMAB—Metropolitan Museum of Art Bulletin

MMJ—Metropolitan Museum Journal


———. “Jan Gossaert and Stained Glass.” Vidimus 45 (November 2010), www.vidimus.org


Arlanoglou, Julie, co-author with Stephanie Zaleski and John Loike. “An Improved Method of Protein Localization in Artworks through SERS Complexed Antibodies.” Analytical and Bioanalytical Chemistry 399, no. 9 (March 2011), pp. 2997–3010. www.springerlink.com/content/j67w76326583954/


Dobney, Jayson Kerr. “Guitar Heroes: Legendary Craftsmen from Italy to New York.” MMAB 68, no. 3 (Winter 2011).


———. “Dadu: The Great Capital of Kubilai Khan.” Orientations 41, no. 6 (September 2010), pp. 68–75.


Exhibitions and Installations


Thinking Outside the Box: European Cabinets, Caskets, and Cases from the Permanent Collection (1500–1900). December 7, 2010–October 30, 2011.


Commemorating His Majesty. February 1–May 1, 2011.

The Emperor's Private Paradise: Treasures from the Forbidden City. February 1–May 1, 2011. Organized by the Peabody Essex Museum in partnership with the Palace Museum and in cooperation with World Monuments Fund and made possible through generous support from the Mandarin Oriental Hotel Group and American Express. Additional support provided by the E. Rhodes and Leona B. Carpenter Foundation, The Freeman Foundation, the National Endowment for the Arts, and ECHO (Education through Cultural & Historical Organizations). Education programs made possible by The Freeman Foundation.


Rooms with a View: The Open Window in the 19th Century. April 5–July 4, 2011. Made possible by the Anna-Maria and Stephen Kellen Foundation and The Isaacson-Draper Foundation.


Institutions and Organizations Receiving Loans

Long-Term Loans Outstanding

Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany

Ägyptologisches Institut, Universität Tübingen, Germany

Albany Institute of History and Art, N.Y.

Allard Pierson Stichting Archäologisch Museum der Universität van Amsterdam, The Netherlands

American Irish Historical Society, New York

The American Museum in Britain, Bath, England

American Museum of Natural History, New York

The Susan B. Anthony House, Rochester, N.Y.

Antikenmuseum Basel und Sammlung Ludwig, Switzerland

Archäologisches Institut der Universität Heidelberg, Germany

Art Museum of The University of Memphis, Institute of Egyptian Art and Archaeology, Tenn.

Ashmolean Museum, University of Oxford, England

Association of the Bar of the City of 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

Dwight Frederic Boyden Gallery, St. Mary's College of Maryland, St. Mary's City

The British Museum, London, England

Brooklyn Museum, N.Y.

Buffalo Bill Historical Center, Cody, Wyo.

Buffalo Museum of Science, N.Y.

Bulova Corporate Center, New York

Byzantine and Christian Museum, Athens, Greece

Camerino-Carroll Library, Morehead State University, Ky.

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

Château-sur-Mer, Newport, R.I.

Chazen Museum of Art, University of Wisconsin-Madison

Cincinnati Art Museum, Ohio

Columbia State Community College, Tenn.

Converse College, Department of Art and Design, Spartanburg, S.C.

Cornell University, Department of Music, Ithaca, N.Y.

County of Passaic, Paterson, N.J.


Creative Discovery Museum, Chattanooga, Tenn.

Cummings Art Center, Connecticut College, New London

The Cyprus Museum, Nicosia, Republic of Cyprus

Denver Art Museum, Colo.

The Detroit Institute of Arts, Mich.

Dey Mansion, Wayne, N.J.

Dillon Center for the Visual Arts, Groton School, Mass.

Duke University, Department of Art and Art History, Durham, N.C.

The Elms, Newport, R.I.

Fairfield University, Department of Visual and Performing Arts, Conn.

Federal Reserve Bank of New York

Harvey S. Firestone Memorial Library, Princeton University, N.J.

Fraunces Tavern Museum, New York

The Friends of Alice Austen House, New York


Gallery of the College of Staten Island, N.Y.

Grace Church in New York

Gracie Mansion, New York

Greenville County Museum of Art, S.C.

Handwerker Gallery, Ithaca College, N.Y.

Moses Pierce Hichborn House, Boston, Mass.

Hill-Hold Museum, Campbell Hall, N.Y.

Historic Speedwell, Morristown, N.J.

Historisches Museum Basel, Switzerland

The Hudson River Museum, Yonkers, N.Y.

Hyland House, Guilford, Conn.

Institut für Archäologie, Freie Universität Berlin, Germany

The Institute of Classical Architecture and Classical America, New York

International Museum of the Horse, Lexington, Ky.

Itawamba Community College, Tupelo, Miss.


The Jepson Center of Art at The Telfair Museum, Savannah, Ga.

The Kent State University Museum, Kent, Ohio

The Kent State University Museum, Kent, Ohio

The Jewish Museum, New York

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.

Joslyn Art Museum, Omaha, Nebr.

Kankakee County Museum, Ill.

Krannebier Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, Champaign

Lefingwell House Museum, Norwich, Conn.

Marble House, Newport, R.I.

The Maritime Museum of British Columbia Society, Victoria, Canada

George Mason University, Department of History and Art History, Fairfax, Va.

Massachusetts Institute of Technology, Cambridge

Villa Stati-Mattei, Rome, Italy

Frank H. McClung Museum, The University of Tennessee, Knoxville

Mead Art Museum, Amherst College, Mass.

The Meadows Museum, Southern Methodist University, Dallas, Tex.
Memorial Art Gallery of the University of Rochester, N.Y.
The Mennello Museum of American Art, Orlando, Fla.
Ministère des Affaires Culturelles, Paris, France
The Minneapolis Institute of Arts, Minn.
Moravian College, Department of Art, Bethlehem, Pa.
Moravian College, Department of Music, Bethlehem, Pa.
Morris-Jumel Mansion, New York
Mount Vernon Hotel Museum and Garden, New York
Mount Vernon Ladies Association, Va.
Musée d’Art et d’Histoire, Geneva, Switzerland
Musée de l’Hospice Saint-Roch, Issoudun, France
Musée du Louvre, Paris, France
Musée National de la Renaissance, Ecouen, France
Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City, Mexico
Museo Nacional del Prado, Madrid, Spain
Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
Museum of Classical Antiquities, University of Lund, Sweden
Nasher Museum of Art at Duke University, Durham, N.C.
Nassau County Museum of Art, Roslyn Harbor, N.Y.
National Academy of Design Museum and School of Fine Arts, New York
National Portrait Gallery, Smithsonian Institution, Washington, D.C.
The Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.
New York Academy of Art
New York City Department of Parks and Recreation, The Arsenal
New York Society for Ethical Culture
New York State Executive Mansion, Albany
New York State, Office of General Services Curatorial, Albany
New York University, Institute of Fine Arts Orange County Department of Parks, Recreation and Conservation, Montgomery, N.Y.
Palacio Real de Madrid, Spain
Edgar Allan Poe Museum, Richmond, Va.
The Preservation Society of Newport County, R.I.
Princeton University Art Museum, N.J.
Princeton University, Department of Art and Archaeology, N.J.
Queens Museum of Art, New York
The Paul Revere Memorial Association, Boston, Mass.
Paul Revere House, Boston, Mass.
Rijksmuseum van Oudheden, Leiden, The Netherlands
Royal Ontario Museum, Toronto, Canada
Sage Art Center, Hillsdale College, Mich.
Saint Joseph’s University, Philadelphia, Pa.
Saint Michel de Cuxa, Pyrénées-Orientales, France
Saint Peter’s College, Jersey City, N.J.
Saratoga National Historical Park, Stillwater, N.Y.
Schloss Seehof, Memmelsdorf, Germany
General Philip Schuyler House, Schuyerville, N.Y.
Soprintendenza Speciale per i Beni Archeologici di Roma, Italy
Spencer Museum of Art, The University of Kansas, Lawrence
Staatliches Museum Ägyptischer Kunst, Munich, Germany
Statens Museum for Kunst, The Royal Cast Collection, Copenhagen, Denmark
Telfair Academy of Arts and Sciences, Savannah, Ga.
United Nations Secretary General Residence
United States Senate Assistant Democratic Leader’s Suite, Washington, D.C.
United States Senate Commission on Art, Washington, D.C.
University of Michigan Museum of Art, Ann Arbor
The University of Texas at Austin
The University of Texas at Austin, College of Fine Arts
The Valentine Museum, Richmond, Va.
Virginia Museum of Fine Arts, Richmond
Vorderasiatisches Museum, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
The Walters Art Museum, Baltimore, Md.
West Point Museum, United States Military Academy, N.Y.
Dorothy Whitfield Historic Society, Guilford, Conn.
Yale University Art Gallery, New Haven, Conn.
Zamek Krolewski w Wawelu, Cracow, Poland

Institute for the Study of the Ancient World
The Bertha and Karl Leubsdorf Art Gallery, Hunter College
The Morgan Library & Museum
El Museo del Barrio
Museum of Biblical Art
Museum of Classical Art
Museum of Modern Art
The Museum of Modern Art
Neue Galerie New York
New York Academy of Art
New-York Historical Society
Onassis Cultural Center
Queen Sofia Spanish Institute
Rubin Museum of Art
South Street Seaport Museum
Whitney Museum of American Art

Loans Made during the Year in New York State
Burchfield Penney Art Center, Buffalo State College
The Katonah Museum of Art
The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie

Loans Made during the Year Nationally
Amon Carter Museum, Fort Worth, Tex.
Arkansas Arts Center, Little Rock, Ark.
The Art Institute of Chicago, Ill.
Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Ill.
The Boston Athenaeum, Mass.
Cheekwood Botanical Garden and Museum of Art, Nashville, Tenn.
Cincinnati Art Museum, Ohio
Sterling and Francine Clark Art Institute, Williamstown, Mass.
The Cleveland Museum of Art, Ohio
Columbus Museum of Art, Ohio
Currier Museum of Art, Manchester, N.H.
Dallas Museum of Art, Tex.
Denver Art Museum, Colo.
Detroit Institute of Arts, Mich.
de Young Memorial Museum, Fine Arts Museums of San Francisco, Calif.
Dumbarton Oaks, Washington, D.C.
Fairfield University, Department of Visual and Performing Arts, Conn.
Fine Arts Museums of San Francisco, Calif.
Flagler Museum, Palm Beach, Fla.
Fowler Museum of Cultural History, University of California, Los Angeles
Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
Frist Center for the Visual Arts, Nashville, Tenn.
The J. Paul Getty Museum at the Getty Villa, Malibu, Calif.
The J. Paul Getty Museum, Los Angeles, Calif.
Joel and Lila Harnett Museum, University of Richmond Museums, Va.
High Museum of Art, Atlanta, Ga.
Institute of Contemporary Art, University of Pennsylvania, Philadelphia
Joslyn Art Museum, Omaha, Nebr.
Kimbell Art Museum, Fort Worth, Tex.
Los Angeles County Museum of Art, Calif.
Lowell University Museum of Art, Chicago, Ill.
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<th>Country</th>
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<td>Azienda Speciale Palaeexpo, Rome</td>
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<td>Fondazione Cassa di Risparmio di Padova e Rovigo, Rovigo</td>
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<td>Galleria d’Arte Moderna e Contemporanea, Palazzo dei Diamanti, Ferrara</td>
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<td></td>
<td>The Miyagi Museum of Art, Sendai</td>
</tr>
<tr>
<td></td>
<td>Nagoya City Art Museum</td>
</tr>
<tr>
<td></td>
<td>The National Museum of Modern Art, Kyoto</td>
</tr>
<tr>
<td></td>
<td>The National Museum of Modern Art, Tokyo</td>
</tr>
<tr>
<td></td>
<td>The National Museum of Western Art, Tokyo</td>
</tr>
<tr>
<td></td>
<td>Nezu Museum, Tokyo</td>
</tr>
<tr>
<td></td>
<td>Tokyo National Museum</td>
</tr>
<tr>
<td></td>
<td>Yokohama Museum of Art</td>
</tr>
<tr>
<td>Korea</td>
<td>National Museum of Korea, Seoul</td>
</tr>
<tr>
<td>The Netherlands</td>
<td>Staatgalerie Stuttgart</td>
</tr>
<tr>
<td></td>
<td>Suermondt-Ludwig-Museum, Aachen</td>
</tr>
<tr>
<td></td>
<td>Wallraf-Richartz-Museum, Cologne</td>
</tr>
<tr>
<td>Russia</td>
<td>State Kremlin Museums, Moscow</td>
</tr>
<tr>
<td>Scotland</td>
<td>The National Galleries of Scotland, Edinburgh</td>
</tr>
<tr>
<td>Spain</td>
<td>Centro del Carmen, Valencia</td>
</tr>
<tr>
<td></td>
<td>Generalitat Valenciana</td>
</tr>
<tr>
<td></td>
<td>Guggenheim Museum Bilbao</td>
</tr>
<tr>
<td></td>
<td>Fundación Juan March, Madrid</td>
</tr>
<tr>
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<td>Museo Nacional del Prado, Madrid</td>
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<tr>
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<td>Museo Thyssen-Bornemisza, Madrid</td>
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<td></td>
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<td></td>
<td>Patronato de la Alhambra, Granada</td>
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<tr>
<td></td>
<td>Museu Picasso, Barcelona</td>
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<tr>
<td></td>
<td>Sociedad Estatal de Comemoraciones Culturales, Madrid</td>
</tr>
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<td>Sweden</td>
<td>Moderna Museet, Malmö</td>
</tr>
<tr>
<td></td>
<td>Nationalmuseum, Stockholm</td>
</tr>
<tr>
<td>Switzerland</td>
<td>Kunsthau Zürich</td>
</tr>
<tr>
<td></td>
<td>Kunstmuseum Basel</td>
</tr>
<tr>
<td></td>
<td>Kunstmuseum Luzern</td>
</tr>
<tr>
<td></td>
<td>Musée Rath, Geneva</td>
</tr>
<tr>
<td></td>
<td>Musée d’Art et d’Histoire, Geneva</td>
</tr>
<tr>
<td></td>
<td>Museum Rietberg Zürich</td>
</tr>
<tr>
<td>Taiwan ROC</td>
<td>National Museum of Natural Science, Taichung</td>
</tr>
</tbody>
</table>
T he Metropolitan Museum of Art completed another strong year in fiscal year 2011. It achieved an operating surplus of approximately $1.3 million, record attendance, an exceptional response to its special exhibitions and publications, and a turnaround in its retail operations. The financial stability achieved by the Museum contributes to its ability to consider new ventures, maintain a program of special exhibitions and publications that receive broad acclaim, and invest in initiatives that ensure that the Museum’s visitors continue to have a positive experience.

The sections below provide a more detailed discussion of the Museum’s financial results for fiscal year 2011. As this discussion highlights, these results were made possible by the mindset, ambitions, and values that guide the Museum and are directly linked to the work of its trustees, staff, and volunteers, and the generous support of its Members, donors, and the City of New York.

Operating Results
The Metropolitan Museum of Art had an operating surplus of $1.3 million in fiscal year 2011. This performance is the result of strength in all earned revenue areas and continues to show the benefits of diverse and dependable revenue streams as well as the prudence of actions undertaken by the Museum during the economic turmoil of recent years.

The fiscal year 2011 total operating revenue, support, and transfers were $226.2 million, an increase of $18.3 million or 8.8 percent over fiscal year 2010. Higher earned revenue was partly offset by higher compensation costs and by higher exhibition, publication, and general operating costs (partly matched by higher funding).

The fiscal year 2011 earned revenue was $83.9 million (with auxiliaries net), $6.5 million or 8.4 percent over fiscal year 2010.

This growth is attributable to strength in admissions, membership, and merchandise. Total admissions revenue grew by $1.6 million compared to the prior year, reaching $32.2 million and almost 5.7 million visitors. Members continued to show strong support for the Museum in fiscal year 2011 with renewal rates ahead of fiscal year 2010, and with a record-setting level of Museum members. Membership income reached $25.5 million, a $1.7 million or 7.1 percent increase over fiscal year 2010. Much of this success is attributable to the Museum’s special exhibitions; these started with last summer’s “Picasso in The Metropolitan Museum of Art” and “Doug and Mike Starn on the Roof: Big Bambú” and ended with “Alexander McQueen: Savage Beauty.”

Support from the Museum’s general operating endowment was $73.8 million, an increase of $2.8 million or 4.0 percent over fiscal year 2010. The annual support from the general operating endowment is determined by the Museum’s spending rule — a calculation based on a trailing 20-quarter average market value. This rule is intended to ensure an appropriate balance between programmatic needs and the protection of the endowment’s “purchasing power.”

Net income from auxiliary activities increased by $5.5 million year-over-year, driven entirely by merchandise results of a $4.0 million net surplus, compared to a $1.5 million net deficit in fiscal year 2010. Although much of this success is attributable to the “Alexander McQueen: Savage Beauty” special exhibition, it also reflects growth in all channels, most significantly in the direct-to-consumer channel.

From a fund-raising perspective, fiscal year 2011 reflected a significant return of donor confidence and a renewed willingness to make commitments at the highest level. In particular, The Fund for the Met benefited from this trend. Most of the Museum’s annual programs have made a strong recovery since the downturn and
reaped the benefits of initiatives introduced in recent years including enhanced online communication and solicitation programs. Overall, the annual programs income increased 4.0 percent over fiscal year 2010 and gross revenue from benefit events increased 6.5 percent.

Government funding is a critical source of support for the Museum’s operating and capital needs. The City of New York provided more than $26.0 million in funding for operating support and energy costs. While the Museum’s operating support from the City declined by more than $1.4 million, the City continued to fully fund the utilities for the Museum’s main building. Appropriations of more than $5.5 million were made by the Mayor, City Council, and the Manhattan Borough President for the Museum’s long-term capital and infrastructure projects. At the State level, The New York State Council on the Arts continues to provide general operating support to the Museum of more than $148,000 for the fiscal year 2011. On the federal level, the Museum is encouraged by ongoing support from the National Endowment for the Arts, which awarded the Museum a $75,000 grant in support of the fiscal year 2012 exhibition “Heroic Africans: Legendary Leaders, Iconic Sculptures.” The Museum was also pleased to receive two grants of $420,000 and $375,000 from the National Science Foundation.

General operating costs (excluding compensation, auxiliaries, and exhibitions) totaled $41.1 million in fiscal year 2011, an increase of $4.2 million or 11.4 percent from fiscal year 2010.

Capital Expenditures
The Museum continued to execute its “21st-Century Met” master plan. Capital construction and building-related expenditures amounted to $44.1 million in fiscal year 2011, representing a decrease of $22.2 million or 33.5 percent from the previous fiscal year. As in previous years, projects that generated the bulk of these expenditures include the continuing renovations of The American Wing, construction of the Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, and various projects associated with the multiyear infrastructure plan. With the completion of the listed gallery renovations in fiscal year 2012, the Museum anticipates the development of a new Facilities Master Plan intended to identify, integrate, and prioritize all of the physical space needs of the Museum’s main building for the next twenty years.

The Museum remains focused on technology and digital media initiatives. In fiscal year 2011 it continued to invest in a broad range of digital and information technology projects focused on improving the visitors’ experience and enhancing the effectiveness and productivity of its staff. Select examples include continuing the electronic capture of collection data, preparing for the relaunch of its new website, introducing e-philanthropy initiatives, and planning for the introduction of wireless access to all galleries.

Statement of Financial Position
The Museum’s gross assets totaled $3.3 billion at June 30, 2011, an improvement of $352 million or 11.8 percent from June 30, 2010. The vast majority of this improvement is attributable to the Museum’s long-term investment portfolio; the long-term portfolio totaled $2.6 billion at June 30, 2011. The return for the Museum’s portfolio (before spending and gifts) for the fiscal year was a positive 20.1 percent.

Liabilities decreased by $14.6 million, or 3.4 percent, primarily due to decreases in pension and post-retirement obligations and loans payable and other long-term liabilities.

Looking Forward
Led by the Museum’s Director, Thomas P. Campbell, and with support from President Emily Rafferty, trustees, staff, volunteers, members and donors, the Metropolitan Museum continues to build on its long tradition of excellence. While recognizing the prudence required by the sustained and deep economic downturn, the Museum is continuing to take on exciting new initiatives and maintaining its position as a leader among cultural institutions. In addition to the vast potential of the proposed relationship with the Whitney...
Museum, the Metropolitan is on the cusp of introducing the New American Wing Galleries for Paintings, Sculpture, and Decorative Arts and the Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia to the public, undertaking the development of a Facilities Master Plan to serve as a comprehensive and strategic framework for major construction projects over the next twenty years, and continuing to expend resources to ensure the best experience for millions of visitors to the Museum.
### Statement of Operations

**for the year ending June 30, 2011 with comparative totals for 2010 (in thousands)**

<table>
<thead>
<tr>
<th>REVENUE, SUPPORT, AND TRANSFERS:</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions</td>
<td>$32,172</td>
<td>$30,554</td>
</tr>
<tr>
<td>Membership</td>
<td>$25,476</td>
<td>$23,797</td>
</tr>
<tr>
<td>Gifts and grants, net assets released from restrictions, and transfers</td>
<td>$50,300</td>
<td>$44,810</td>
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<tr>
<td>Appropriations from the City of New York:</td>
<td></td>
<td></td>
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<tr>
<td>Funds for guardianship and maintenance</td>
<td>$11,553</td>
<td>$12,139</td>
</tr>
<tr>
<td>Value of utilities provided</td>
<td>$14,534</td>
<td>$12,716</td>
</tr>
<tr>
<td>Endowment support</td>
<td>$81,836</td>
<td>$77,528</td>
</tr>
<tr>
<td>Revenue from auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising</td>
<td>$68,160</td>
<td>$59,913</td>
</tr>
<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>$26,935</td>
<td>$25,606</td>
</tr>
<tr>
<td>Other income</td>
<td>$4,340</td>
<td>$5,834</td>
</tr>
</tbody>
</table>

**TOTAL REVENUE, SUPPORT, AND TRANSFERS**  
315,306 292,897

<table>
<thead>
<tr>
<th>EXPENSES:</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial departments, conservation, cataloguing, and scholarly publications</td>
<td>$58,188</td>
<td>$52,728</td>
</tr>
<tr>
<td>Operations of The Cloisters</td>
<td>$7,069</td>
<td>$6,687</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>$11,125</td>
<td>$8,750</td>
</tr>
<tr>
<td>Education, community programs, and libraries</td>
<td>$13,665</td>
<td>$13,422</td>
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<tr>
<td>Development</td>
<td>$8,198</td>
<td>$7,568</td>
</tr>
<tr>
<td>Membership services</td>
<td>$7,029</td>
<td>$6,513</td>
</tr>
<tr>
<td>Operations:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Guardianship</td>
<td>$38,330</td>
<td>$35,511</td>
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<tr>
<td>Maintenance</td>
<td>$26,423</td>
<td>$23,282</td>
</tr>
<tr>
<td>Operating services</td>
<td>$14,403</td>
<td>$12,857</td>
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<tr>
<td>Value of utilities provided by the City of New York</td>
<td>$14,534</td>
<td>$12,716</td>
</tr>
<tr>
<td>Communications</td>
<td>$5,165</td>
<td>$4,699</td>
</tr>
<tr>
<td>Financial, legal, and other administrative functions</td>
<td>$19,813</td>
<td>$18,107</td>
</tr>
<tr>
<td>Cost of sales and expenses of auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising</td>
<td>$64,153</td>
<td>$61,438</td>
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<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>$24,983</td>
<td>$23,578</td>
</tr>
<tr>
<td>Interest on debt service</td>
<td>$934</td>
<td>$1,355</td>
</tr>
</tbody>
</table>

**TOTAL EXPENSES**  
314,012 289,211

**DEFICIT SURPLUS FROM OPERATIONS**  
$1,294  $3,686
To the Board of Trustees of The Metropolitan Museum of Art:

In our opinion, the accompanying balance sheet and the related statements of activities and cash flows present fairly, in all material respects, the financial position of The Metropolitan Museum of Art ("the Museum") at June 30, 2011, and the changes in its net assets and its cash flows for the year then ended, in conformity with accounting principles generally accepted in the United States of America. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Museum's 2010 financial statements; and in our report dated October 15, 2010, we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

As discussed in Note P to the consolidated financial statements, the Museum changed the manner in which it classifies accumulated total investment returns within net assets as a result of the adoption of ASC 958, Not-for-Profit Entities (formerly FASB Staff Position No. 117-1).

New York, New York
October 21, 2011
<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash (Notes A and N)</td>
<td>$2,032</td>
<td>$2,799</td>
</tr>
<tr>
<td>Investment trades</td>
<td>2,515</td>
<td>628</td>
</tr>
<tr>
<td>receivable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandise inventories</td>
<td>14,476</td>
<td>12,422</td>
</tr>
<tr>
<td>(Note A)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>22,614</td>
<td>18,837</td>
</tr>
<tr>
<td>and other assets (Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>107,834</td>
<td>97,441</td>
</tr>
<tr>
<td>receivable (Notes C and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds held in trust</td>
<td>51,607</td>
<td>49,089</td>
</tr>
<tr>
<td>by others (Notes H and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments (Notes A,</td>
<td>2,696,750</td>
<td>2,362,404</td>
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<tr>
<td>G, H, K and N)</td>
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<tr>
<td>Fixed assets, net</td>
<td>427,039</td>
<td>429,114</td>
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<tr>
<td>(Notes A, E and F)</td>
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<td></td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$3,324,867</td>
<td>$2,972,734</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment trades</td>
<td>$51</td>
<td>$2,558</td>
</tr>
<tr>
<td>payable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and</td>
<td>31,381</td>
<td>26,131</td>
</tr>
<tr>
<td>accrued expenses (Note</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued salaries and</td>
<td>19,091</td>
<td>16,360</td>
</tr>
<tr>
<td>benefits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred income (Note A)</td>
<td>5,617</td>
<td>6,198</td>
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<tr>
<td>Notes payable (Note J)</td>
<td>45,330</td>
<td>46,600</td>
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<tr>
<td>Annuity and other</td>
<td>16,233</td>
<td>13,328</td>
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<tr>
<td>split-interest obligations (Notes H and N).</td>
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<td></td>
</tr>
<tr>
<td>Asset retirement</td>
<td>7,271</td>
<td>8,585</td>
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<tr>
<td>obligations (Note O)</td>
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<td></td>
</tr>
<tr>
<td>Pension and other</td>
<td>119,616</td>
<td>131,594</td>
</tr>
<tr>
<td>accrued retirement</td>
<td></td>
<td></td>
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<tr>
<td>obligations (Note I)</td>
<td>173,486</td>
<td>181,272</td>
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<tr>
<td>Loans payable and other</td>
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<tr>
<td>long-term liabilities</td>
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<td></td>
</tr>
<tr>
<td>(Notes G, K and N)</td>
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<td></td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>418,076</td>
<td>432,626</td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net assets:</strong></td>
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<td></td>
</tr>
<tr>
<td>Unrestricted (Notes A</td>
<td>836,312</td>
<td>966,209</td>
</tr>
<tr>
<td>and P)</td>
<td></td>
<td></td>
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<tr>
<td>Temporarily restricted</td>
<td>1,249,611</td>
<td>767,268</td>
</tr>
<tr>
<td>(Notes A and P)</td>
<td></td>
<td></td>
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<tr>
<td>Permanently restricted</td>
<td>820,868</td>
<td>806,631</td>
</tr>
<tr>
<td>(Notes A and P)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>2,906,791</td>
<td>2,540,108</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>and net assets**</td>
<td>$3,324,867</td>
<td>$2,972,734</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of the financial statements.
### OPERATING

#### REVENUE AND SUPPORT:

- **Admissions and membership (Note K)** ........................................... $57,648 $ $ $ 57,648 $ 54,351
- **Gifts and grants** ................................................................. 20,236 12,540 32,776 33,220
- **Operating appropriations from the City of New York (Note A)** .......... 26,087 26,087 24,855
- **Endowment support for current activities (Note G)** .......................... 81,836 12,878 94,714 90,330
- **Merchandising and other auxiliary activities (Note Q)** ...................... 95,095 95,095 85,519
- **Other income** ......................................................................... 4,340 4,340 5,834
- **Net assets released from donor restrictions to fund operating expenses** ...... 23,363 (23,363)

**TOTAL REVENUE AND SUPPORT**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2011</th>
<th>Total 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions and membership (Note K)</td>
<td>$57,648</td>
<td>$</td>
<td>$</td>
<td>$57,648</td>
<td>$54,351</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>20,236</td>
<td>12,540</td>
<td>32,776</td>
<td></td>
<td>33,220</td>
</tr>
<tr>
<td>Operating appropriations from the City of New York (Note A)</td>
<td>26,087</td>
<td>26,087</td>
<td>24,855</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment support for current activities (Note G)</td>
<td>81,836</td>
<td>12,878</td>
<td>94,714</td>
<td>90,330</td>
<td></td>
</tr>
<tr>
<td>Merchandising and other auxiliary activities (Note Q)</td>
<td>95,095</td>
<td>95,095</td>
<td>85,519</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other income</td>
<td>4,340</td>
<td>4,340</td>
<td>5,834</td>
<td></td>
<td>5,834</td>
</tr>
<tr>
<td>Net assets released from donor restrictions to fund operating expenses</td>
<td>23,363</td>
<td>(23,363)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>308,605</td>
<td>2,055</td>
<td>310,660</td>
<td></td>
<td>294,109</td>
</tr>
</tbody>
</table>

#### EXPENSES:

- **Curatorial** ................................................................. 76,382 76,382 68,165
- **Education and libraries** .............................................. 13,665 13,665 13,422
- **Development and membership** ........................................... 15,227 15,227 14,081
- **Operations** ..................................................................... 93,690 93,690 84,366
- **General administration** ................................................... 24,978 24,978 22,806
- **Merchandising and other auxiliary activities (Note Q)** ............ 89,136 89,136 85,016
- **Interest on debt** ............................................................ 934 934 1,355

**TOTAL EXPENSES**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2011</th>
<th>Total 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial</td>
<td>76,382</td>
<td>76,382</td>
<td></td>
<td>76,382</td>
<td>68,165</td>
</tr>
<tr>
<td>Education and libraries</td>
<td>13,665</td>
<td>13,665</td>
<td></td>
<td>13,665</td>
<td>13,422</td>
</tr>
<tr>
<td>Development and membership</td>
<td>15,227</td>
<td>15,227</td>
<td></td>
<td>15,227</td>
<td>14,081</td>
</tr>
<tr>
<td>Operations</td>
<td>93,690</td>
<td>93,690</td>
<td></td>
<td>93,690</td>
<td>84,366</td>
</tr>
<tr>
<td>General administration</td>
<td>24,978</td>
<td>24,978</td>
<td></td>
<td>24,978</td>
<td>22,806</td>
</tr>
<tr>
<td>Merchandising and other auxiliary activities (Note Q)</td>
<td>89,136</td>
<td>89,136</td>
<td>85,016</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest on debt</td>
<td>934</td>
<td></td>
<td></td>
<td>934</td>
<td>1,355</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>314,012</td>
<td></td>
<td></td>
<td>314,012</td>
<td>289,211</td>
</tr>
</tbody>
</table>

**Transfers of designated non-operating funds**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2011</th>
<th>Total 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transfers of designated non-operating funds</td>
<td>6,701</td>
<td></td>
<td></td>
<td>6,701</td>
<td>6,032</td>
</tr>
</tbody>
</table>

**CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2011</th>
<th>Total 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets before collection items not capitalized and other adjustments</td>
<td>150,824</td>
<td>228,806</td>
<td>14,237</td>
<td>393,867</td>
<td>193,556</td>
</tr>
<tr>
<td>Purchases of art (Note D)</td>
<td>(36,560)</td>
<td></td>
<td></td>
<td>(36,560)</td>
<td>(32,139)</td>
</tr>
<tr>
<td>Proceeds from sales of art</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>146</td>
</tr>
<tr>
<td>Proceeds from insurance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3,880</td>
</tr>
<tr>
<td>Net assets released from donor restrictions to fund acquisitions of art</td>
<td>28,617</td>
<td></td>
<td></td>
<td>28,617</td>
<td></td>
</tr>
<tr>
<td>Additional retirement contribution (ARC)</td>
<td>(4,541)</td>
<td></td>
<td></td>
<td>(4,541)</td>
<td>(4,698)</td>
</tr>
<tr>
<td>Pension-related changes other than NPPC</td>
<td>13,034</td>
<td></td>
<td></td>
<td>13,034</td>
<td>(34,271)</td>
</tr>
<tr>
<td>Change in fair value of interest rate exchange agreements and effect of interest rate swaps (Notes G and K)</td>
<td>883</td>
<td></td>
<td></td>
<td>883</td>
<td>(10,638)</td>
</tr>
</tbody>
</table>

**CHANGE IN NET ASSETS BEFORE CHANGE IN ACCOUNTING PRINCIPLE**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2011</th>
<th>Total 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cumulative effect of change in accounting principle (Note F)</td>
<td>(282,154)</td>
<td></td>
<td></td>
<td>(282,154)</td>
<td></td>
</tr>
</tbody>
</table>

**CHANGE IN NET ASSETS**

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2011</th>
<th>Total 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets before change in accounting principle</td>
<td>152,257</td>
<td>200,189</td>
<td>14,237</td>
<td>366,683</td>
<td>115,836</td>
</tr>
<tr>
<td>Cumulative effect of change in accounting principle (Note F)</td>
<td>(282,154)</td>
<td></td>
<td></td>
<td>(282,154)</td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(129,897)</td>
<td>482,343</td>
<td>14,237</td>
<td>366,683</td>
<td>115,836</td>
</tr>
<tr>
<td>Net assets at the beginning of the year</td>
<td>966,209</td>
<td>767,268</td>
<td>806,631</td>
<td>2,540,108</td>
<td>2,424,272</td>
</tr>
<tr>
<td>Net assets at the end of the year</td>
<td>$836,312</td>
<td>$1,249,611</td>
<td>$820,868</td>
<td>$2,906,791</td>
<td>$2,540,108</td>
</tr>
</tbody>
</table>

**The accompanying notes are an integral part of the financial statements.**
Statement of Cash Flows
for the year ended June 30, 2011, with comparative totals for 2010 (in thousands)

<table>
<thead>
<tr>
<th>CASH FLOWS FROM OPERATING ACTIVITIES</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets</td>
<td>$ 366,683</td>
<td>$ 115,836</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash used by operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>44,819</td>
<td>45,699</td>
</tr>
<tr>
<td>Receipt of contributed securities</td>
<td>(8,836)</td>
<td>(8,886)</td>
</tr>
<tr>
<td>Contributions for capital expenditures</td>
<td>(18,305)</td>
<td>(18,753)</td>
</tr>
<tr>
<td>Contributions for long-term investment</td>
<td>(16,088)</td>
<td>(11,860)</td>
</tr>
<tr>
<td>Net realized and unrealized gains</td>
<td>(409,615)</td>
<td>(247,269)</td>
</tr>
<tr>
<td>Acquisitions and sales of art, net</td>
<td>36,560</td>
<td>28,113</td>
</tr>
</tbody>
</table>

| Changes in assets and liabilities: | |
| Investment trades receivable        | (2,570)    |
| Merchandise inventories, net         | (2,518)    |
| Accounts receivable and other assets | (2,507)    |
| Contributions payable               | (1,270)    |
| Funds held in trust by others        | (1,887)    |
| Investment trades payable           | (1,055,665)| (63,355)  |
| Net cash used by operating activities| (40,012)   | (76,228)   |

<table>
<thead>
<tr>
<th>CASH FLOWS FROM INVESTING ACTIVITIES</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in fixed assets, net</td>
<td>(42,683)</td>
<td>(63,355)</td>
</tr>
<tr>
<td>Proceeds from the sale of contributed securities</td>
<td>9,874</td>
<td>6,364</td>
</tr>
<tr>
<td>Proceeds from sales of investments</td>
<td>921,927</td>
<td>1,055,665</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(848,146)</td>
<td>(903,383)</td>
</tr>
<tr>
<td>Acquisitions of art</td>
<td>(32,280)</td>
<td>(32,187)</td>
</tr>
<tr>
<td>Proceeds from insurance and sales of art</td>
<td>4,026</td>
<td>4,026</td>
</tr>
<tr>
<td>Net cash provided by investing activities</td>
<td>8,692</td>
<td>67,130</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CASH FLOWS FROM FINANCING ACTIVITIES</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions for capital expenditures</td>
<td>18,305</td>
<td>18,753</td>
</tr>
<tr>
<td>Contributions for long-term investment</td>
<td>16,088</td>
<td>11,860</td>
</tr>
<tr>
<td>Payment of notes payable, net</td>
<td>(1,270)</td>
<td>(18,450)</td>
</tr>
<tr>
<td>Proceeds from loans payable</td>
<td>265</td>
<td>265</td>
</tr>
<tr>
<td>Payment of loans payable</td>
<td>(2,570)</td>
<td>(2,450)</td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>30,553</td>
<td>9,978</td>
</tr>
</tbody>
</table>

| Net (decrease) increase in cash      | (767)      | 880        |
| Cash, beginning of the year          | 2,799      | 1,919      |
| CASH, END OF THE YEAR                | $ 2,032    | $ 2,799    |

Supplemental Information:
Cash paid in the year for interest | $ 5,602    | $ 5,950    |

The accompanying notes are an integral part of the financial statements.
A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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 in order to maintain their restrictions. (Also, see Note P)
- 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 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. (Also, see Note P)
- 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 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 G. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of 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 income relating to the Debt Service Fund, which pertains to the Dormitory Authority loan agreements (see Note K); certain miscellaneous charges and revenue unrelated to operating activities.

Collections - 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.

In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Balance Sheet, 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 - This represents operating cash balances related to payroll, general operating (including overnight investments), petty cash and retail stores.

Cash Equivalents - 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 equivalent. Cash equivalents are recorded at cost plus accrued interest which approximates fair value. Such amounts are included in the short-term investments category. Additional information on cash receipts and payments is presented on the Statement of Cash Flows.

Merchandise Inventories, net - Merchandise inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting.

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 assets are determined based on the values provided by the external investment managers of the underlying funds. Certain of these investments, particularly those investing in private equity and real estate, hold investments in non-marketable securities for which there are no readily obtainable market 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 Investment 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 market 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., Futures and Foreign Currency Contracts) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidelines. The change in fair value during the reporting period is recognized in the investment return in excess of current support.

Fixed Assets - The building occupied by the Museum on Fifth Avenue is owned by the City of New York ("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 Balance Sheet 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 relating to auxiliary activities and certain equipment are capitalized and reported as fixed assets. The 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. Estimated undiscounted future cash flows are used to determine if an asset is impaired, in which case the asset’s carrying value would be reduced to fair value.

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. The City also provides funds for guardianship and maintenance, including reimbursement for salaries, Social Security, and pension contributions.

The Museum has volunteers who provide administrative 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.

Functional Allocation of Expenses - The costs of providing Museum programs and supporting services are shown in Note L. Programs include curatorial activities; conservation and 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, 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 merchandising activities, mostly attributable to the production and distribution of catalogues, amounted to $5.5 million and $4.9 million in fiscal years 2011 and 2010, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled $3.2 million and $3.0 million in fiscal years 2011 and 2010, respectively. All advertising is expensed as incurred.

Interest Expense - Interest on borrowings applicable to major construction projects in progress is capitalized and depreciated. Total interest expense, including commitment fees, during fiscal years 2011 and 2010 was $5.6 million and $6.2 million, respectively, of which $4.3 million and $4.5 million, respectively, related to the amounts paid under the interest rate swap agreements. Interest not capitalized is charged to operating expenses or, if related to the swap agreements, to non-operating activities. The amount of interest capitalized during fiscal years 2011 and 2010 was $3 million for both years.

Income Tax Status - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

Estimates - The preparation of financial statements in conformity with generally accepted accounting principles 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.

Prior Year Comparisons and Reclassifications - The Museum has included both current and prior year financial data in its financial statements. To facilitate the comparison on the Statement of Activities, the Museum has chosen to present the prior year information in summary form, without segregation of the data by net asset values. As a result, that particular historical information is not presented in compliance with generally accepted accounting principles. It should therefore be reviewed in conjunction with the more detailed information set forth in the audited financial statements for fiscal year 2010, the source from which the summary information was derived.

New Enacted Law - UPMIFA Enactment in New York - On September 17, 2010, New York State enacted the Uniform Prudent Management of Institutional Funds Act (NYPMIFA). NYPMIFA governs management and spending of donor-restricted endowment funds and permanently restricted gifts. NYPMIFA allows organizations to appropriate funds for spending from underwater endowments provided it is deemed prudent under the organization’s spending policies in the absence of specific donor directives.

New York’s law also contains aspects which differ from the general law including specific written policy requirements and standards to ensure prudent spending, presumption of imprudence calculation and written notification for spending on underwater endowments to endowment donors. The Museum adopted this guidance during fiscal year 2011 and all required disclosures are included in Footnote P of the consolidated financial statements.

Subsequent Events - The Museum performed an evaluation of subsequent events through October 21, 2011, which is the date the consolidated financial statements were issued. The Museum has determined that all events or transactions, including open item estimates, required to be recognized in accordance with generally accepted accounting principles, are included in the consolidated financial statements.
B. Accounts Receivable and Other Assets

Accounts receivable and other assets consist of (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2011</th>
<th>June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts receivable, net of allowance of $540 and $520 for FY11 and FY10 respectively</td>
<td>$13,797</td>
<td>$10,824</td>
</tr>
<tr>
<td>Dividends and interest receivable</td>
<td>1,408</td>
<td>2,311</td>
</tr>
<tr>
<td>Prepaid expenses and other</td>
<td>7,409</td>
<td>5,702</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$22,614</strong></td>
<td><strong>$18,837</strong></td>
</tr>
</tbody>
</table>

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 used was 5.25% for each of fiscal years 2011 and 2010. Pledges are expected to be realized as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2011</th>
<th>June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>$54,038</td>
<td>$59,773</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>53,159</td>
<td>41,822</td>
</tr>
<tr>
<td>Over five years</td>
<td>13,900</td>
<td>4,250</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>121,097</strong></td>
<td><strong>105,845</strong></td>
</tr>
<tr>
<td>Less: Adjustments and allowance for uncollectibility</td>
<td>(2,531)</td>
<td>(2,313)</td>
</tr>
<tr>
<td>Discount for market value</td>
<td>(10,732)</td>
<td>(6,091)</td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td><strong>$107,834</strong></td>
<td><strong>$97,441</strong></td>
</tr>
</tbody>
</table>

Please refer to Note N for details related to Fair Value Measurement.

D. Acquisitions of Art

Acquisitions of art were funded from the following sources (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts of cash and securities</td>
<td>$13,703</td>
<td>$12,889</td>
</tr>
<tr>
<td>Gains and income from long-term investment:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>For designated curatorial departments</td>
<td>9,939</td>
<td>4,816</td>
</tr>
<tr>
<td>Undesignated as to curatorial department</td>
<td>9,876</td>
<td>7,994</td>
</tr>
<tr>
<td>Proceeds from fine arts insurance and the sale of art</td>
<td>3,042</td>
<td>6,440</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$36,560</strong></td>
<td><strong>$32,139</strong></td>
</tr>
</tbody>
</table>

E. Fixed Assets

Fixed assets consist of (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2011</th>
<th>June 30, 2010</th>
<th>Estimated Useful Lives in Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Land</td>
<td>$1,015</td>
<td>$1,015</td>
<td>N/A</td>
</tr>
<tr>
<td>Buildings and improvements</td>
<td>36,343</td>
<td>36,303</td>
<td>20-40</td>
</tr>
<tr>
<td>Leasehold improvements–auxiliary activities</td>
<td>27,026</td>
<td>26,645</td>
<td>4-40</td>
</tr>
<tr>
<td>Leasehold improvements–Fifth Avenue building</td>
<td>851,443</td>
<td>813,324</td>
<td>5-30</td>
</tr>
<tr>
<td>Machinery and equipment</td>
<td>74,528</td>
<td>70,385</td>
<td>3-20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>990,355</strong></td>
<td><strong>947,672</strong></td>
<td></td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>(563,316)</td>
<td>(518,558)</td>
<td></td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td><strong>$427,039</strong></td>
<td><strong>$429,114</strong></td>
<td></td>
</tr>
</tbody>
</table>

The above amounts include construction in progress of $86.1 million and $65.8 million at June 30, 2011 and 2010, respectively. Depreciation and amortization expense was $44.8 million and $45.5 million for fiscal years 2011 and 2010, respectively. In fiscal year 2010, $2.6 million of fixed assets with associated accumulated depreciation of $2.4 million were written off. There were no assets written off in fiscal year 2011.

In fiscal years 2011 and 2010, interest expense of $0.3 million and interest income of $0.1 million, which related to the bond financing, were capitalized and included in fixed assets on the Balance Sheet.

Fixed assets and construction in progress include $86.9 million of property contributed and paid for by the City since 1990, of which $11.4 million and $13.2 million were received during the fiscal years ended June 30, 2011 and 2010, respectively.
F. Capital Expenditures

The principal capital projects during fiscal year 2011 were as follows (in thousands):

<table>
<thead>
<tr>
<th>Project Description</th>
<th>Prior Years’ Expenditures (3)</th>
<th>2011 Expenditures</th>
<th>Total Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Wing renovation</td>
<td>$101,744</td>
<td>$9,594</td>
<td>$111,338</td>
</tr>
<tr>
<td>Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia and Later South Asia</td>
<td>26,340</td>
<td>8,401</td>
<td>34,741</td>
</tr>
<tr>
<td>Fire Detection Systems</td>
<td>7,893</td>
<td>4,379</td>
<td>12,272</td>
</tr>
<tr>
<td>Lehman Wing renovation</td>
<td>8,793</td>
<td>203</td>
<td>8,996</td>
</tr>
<tr>
<td>Cooling towers replacement and renovation</td>
<td>3,319</td>
<td>3,614</td>
<td>6,933</td>
</tr>
<tr>
<td>South Side Chilled Water Projects</td>
<td>0</td>
<td>6,524</td>
<td>6,524</td>
</tr>
<tr>
<td>Website Relaunch</td>
<td>1,165</td>
<td>2,437</td>
<td>3,602</td>
</tr>
<tr>
<td>Watson Book Conservation</td>
<td>596</td>
<td>1,357</td>
<td>1,953</td>
</tr>
<tr>
<td>Projects related to auxiliary activities (1)</td>
<td></td>
<td>222</td>
<td></td>
</tr>
<tr>
<td>Other capital projects (1)</td>
<td></td>
<td>7,417</td>
<td></td>
</tr>
<tr>
<td>Total (2)</td>
<td>$44,148</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less cost of capitalized projects</td>
<td>(42,683)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-capitalized expenditures</td>
<td></td>
<td>$1,465</td>
<td></td>
</tr>
</tbody>
</table>

(1) These projects are normally completed within one fiscal year. Accordingly, since prior year and current year projects are not comparable, no prior year or total expenditure is given.

(2) The Museum has outstanding purchase commitments of approximately $20.1 million related to construction projects at June 30, 2011.

(3) Prior year expenditures reflect reclassifications from other capital projects.

G. Investments

The total cost of the investment portfolio was $2,305 million and $2,202.7 million as of June 30, 2011 and 2010, respectively.

At June 30, 2011, the Museum had approximately $412.6 million in remaining capital commitments to private equity and real asset funds.

The Museum maintains a diversified portfolio of investments that is designed to provide a stream of earnings for current use. Investment objectives and policies are established by the Museum’s Trustee Investment Committee and are undertaken in partnership with external investment managers.

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.

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 both market and credit 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. 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.

The Museum transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk, and fluctuations in interest rates.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2011 (in thousands):

<table>
<thead>
<tr>
<th>Derivatives Designated as Trading Instruments</th>
<th>Gross Derivative Assets</th>
<th>Gross Derivative Liabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Notional/Contractual</td>
<td>Unrealized Gain/(Loss)</td>
</tr>
<tr>
<td>Interest Rate Exchange Agreements</td>
<td></td>
<td>$ (21,571)</td>
</tr>
</tbody>
</table>
The following table summarizes the unrealized gains and losses reported on derivative financial instruments designated as a trading instrument for the year ended June 30, 2010 (in thousands):

<table>
<thead>
<tr>
<th>Derivatives Designated as Trading Instruments</th>
<th>Notional/Contractual Amount</th>
<th>Unrealized Gain/(Loss)</th>
<th>Notional/Contractual Amount</th>
<th>Unrealized Gain/(Loss)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Futures Contracts</td>
<td>$ 27</td>
<td>$ 26</td>
<td>$ (92)</td>
<td>$ (151)</td>
</tr>
<tr>
<td>Foreign Currency Contracts</td>
<td>7,943</td>
<td>28</td>
<td>(7,943)</td>
<td>(212)</td>
</tr>
<tr>
<td>Interest Rate Exchange Agreements</td>
<td></td>
<td></td>
<td>(26,787)</td>
<td>(6,186)</td>
</tr>
<tr>
<td><strong>Total Derivatives Designated as Trading Instruments on the Statement of Financial Position</strong></td>
<td></td>
<td><strong>$ 54</strong></td>
<td></td>
<td><strong>$(6,549)</strong></td>
</tr>
</tbody>
</table>

Realized gain/loss and changes in unrealized appreciation/(depreciation) on futures and forward foreign currency contracts have been recognized in the Investment return in excess of current support on the Statement of Activities.

According to the Museum's spending policy, a portion of the total investment return on net assets designated for long-term investment is available to support current programs, while the remainder is reinvested. Distributions available for spending are limited to a range of 4.5% to 5.75% of a lagged average market value of endowment assets over a specified period set by the Board of Trustees. The spending rate was set at 5.75% for General Operating and 5.25% for all others in fiscal year 2011 and fiscal year 2010. The value used to calculate the spending rate for fiscal year 2011 was the average of the twenty quarters ended December 31, 2009.

Investment income is net of unrelated business income tax refunds of $2.9 million and $5.5 million for fiscal years 2011 and 2010, respectively.

The following schedule summarizes investment return by net asset classification (in thousands):

<table>
<thead>
<tr>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment income, net of certain management and custodian fees, taxes, and other expenses</td>
</tr>
<tr>
<td>Net realized gains</td>
</tr>
<tr>
<td>Changes in unrealized appreciation</td>
</tr>
<tr>
<td><strong>Total return on investments</strong></td>
</tr>
<tr>
<td>Transfers</td>
</tr>
<tr>
<td>Investment return allocated for current activities</td>
</tr>
<tr>
<td>Investment return in excess of current support</td>
</tr>
</tbody>
</table>

Please refer to Note N for details related to Fair Value Measurement.

**H. Life Income Funds and Other Trusts**

Life income funds 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, increased by $2.5 million and $2.4 million in fiscal years 2011 and 2010, respectively. Present value discount rates applied to these funds ranged from 2.8% to 5.25% in fiscal years 2011 and 2010.

Trust invested on behalf of others:
- In 1997, a perpetual trust of $3.6 million was transferred to the Museum to manage 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 these agreements (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2011</th>
<th>June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charitable remainder and other trust assets</td>
<td>$51,607</td>
<td>$49,089</td>
</tr>
<tr>
<td>Gift annuities, pooled income funds, and trust invested on behalf of others (included with investments in the Balance Sheet)</td>
<td>22,941</td>
<td>19,028</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$74,548</strong></td>
<td><strong>$68,117</strong></td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trust invested on behalf of others</td>
<td>$5,946</td>
<td>$4,391</td>
</tr>
<tr>
<td>Gift annuities and pooled income funds</td>
<td>10,287</td>
<td>8,937</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$16,233</strong></td>
<td><strong>$13,328</strong></td>
</tr>
</tbody>
</table>

Please refer to Note N for details related to *Fair Value Measurement*.
I. Pension Plans and Postretirement Benefits and Payments

The following section briefly 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 $0.9 million and $0.8 million for fiscal years 2011 and 2010, 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. The projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit plan, which is unfunded, were $1.4 million and $1.2 million, respectively, as of June 30, 2011, and $2.8 million and $2.6 million, respectively, as of June 30, 2010.

**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. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution pension plan recognized in fiscal years 2011 and 2010 was $8.9 million and $8.6 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. 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.

**Additional Retirement Contribution Plans (ARC)** - The Museum has two plans that provide additional retirement contributions to certain non-union Museum employees. The initial payments under these plans commenced in December 2008. The Museum intends to fund the contributions annually, the amount of which is to be determined and approved by the Board annually. The cost of additional retirement contributions was $4.5 million and $4.7 million in fiscal years 2011 and 2010, respectively.

**Defined contribution plan for union staff (Union Match Plan)** - The Museum has a voluntary defined contribution plan for all union employees covered by a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO). 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 postretirement benefit obligation for medical and surgical coverage is not considered a part of a multiemployer plan and is, therefore, included as an obligation of the Museum. 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 in fiscal years 2011 and 2010 of $1.4 million and $1.3 million, respectively.

**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’s postretirement medical care benefit plan of $1.2 million and $1.0 million in fiscal years 2011 and 2010, respectively.

- **Union staff**: The Museum’s union employees are eligible to participate in a New York City-sponsored postretirement benefit plan pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO). 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 postretirement benefit obligation for medical and surgical coverage is not considered a part of a multiemployer plan and is, therefore, included as an obligation of the Museum. 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 in fiscal years 2011 and 2010 of $1.4 million and $1.3 million, respectively.

- **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 2011 and 2010 of $0.1 million and $1.7 million, respectively.

**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 tables below and on the following pages set forth the net liability recognized in the Balance Sheet, the change in plan assets, the funded status, weighted-average assumptions, and other data for the pension plans and postretirement benefit plans (in thousands):

<table>
<thead>
<tr>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Change in benefit obligation:</strong></td>
<td><strong>June 30, 2011</strong></td>
</tr>
<tr>
<td>Benefit obligation at beginning of year</td>
<td>$127,904</td>
</tr>
<tr>
<td>Service cost</td>
<td>4,311</td>
</tr>
<tr>
<td>Interest cost</td>
<td>6,937</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>888</td>
</tr>
<tr>
<td>Amendments</td>
<td></td>
</tr>
<tr>
<td>Actuarial loss (gain)</td>
<td>1,197</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(4,061)</td>
</tr>
<tr>
<td>Medicare Part D subsidy</td>
<td></td>
</tr>
<tr>
<td>Settlements</td>
<td>(3,817)</td>
</tr>
<tr>
<td>Benefit obligation at end of year</td>
<td>133,359</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Change in plan assets:</strong></th>
<th><strong>June 30, 2011</strong></th>
<th><strong>June 30, 2010</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value of plan assets at beginning of year</td>
<td>71,472</td>
<td>67,077</td>
</tr>
<tr>
<td>Actual gain on plan assets</td>
<td>13,401</td>
<td>6,797</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>13,946</td>
<td>4,323</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>888</td>
<td>832</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(4,061)</td>
<td>(3,666)</td>
</tr>
<tr>
<td>Medicare Part D subsidy</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>Settlements</td>
<td>(3,817)</td>
<td>(3,891)</td>
</tr>
<tr>
<td>Fair value of plan assets at end of year</td>
<td>91,829</td>
<td>71,472</td>
</tr>
<tr>
<td>Funded status (liability)</td>
<td>$(41,530)</td>
<td>$(56,432)</td>
</tr>
</tbody>
</table>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial losses</td>
<td>$(40,625)</td>
<td>$(52,003)</td>
<td>$(21,206)</td>
<td>$(24,076)</td>
</tr>
<tr>
<td>Prior service (costs) credits</td>
<td>(24)</td>
<td>(218)</td>
<td>8,658</td>
<td>10,180</td>
</tr>
<tr>
<td>Unrestricted net assets not yet recognized in net periodic benefit cost</td>
<td>(40,649)</td>
<td>(52,221)</td>
<td>(12,548)</td>
<td>(13,896)</td>
</tr>
<tr>
<td>Cumulative employer contributions (less than) net periodic benefit cost</td>
<td>(881)</td>
<td>(4,211)</td>
<td>(65,537)</td>
<td>(61,266)</td>
</tr>
<tr>
<td>Unfunded benefit obligations (liability)</td>
<td>$(41,530)</td>
<td>$(56,432)</td>
<td>$(78,085)</td>
<td>$(75,162)</td>
</tr>
</tbody>
</table>

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 into net periodic benefit cost over an average period of 12 years.

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, 2012 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial losses</td>
<td>$2,206</td>
<td>$939</td>
</tr>
<tr>
<td>Prior service costs (credits)</td>
<td>24</td>
<td>(1,521)</td>
</tr>
<tr>
<td>Total</td>
<td>$2,230</td>
<td>$(582)</td>
</tr>
</tbody>
</table>
The following table sets forth the components of the net pension and postretirement benefits cost for the years ended June 30 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2011</td>
<td>2010</td>
</tr>
<tr>
<td>Service cost</td>
<td>$4,311</td>
<td>$3,081</td>
</tr>
<tr>
<td>Interest cost</td>
<td>6,937</td>
<td>6,573</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>(5,180)</td>
<td>(4,859)</td>
</tr>
<tr>
<td>Amortization of prior service cost</td>
<td>194</td>
<td>194</td>
</tr>
<tr>
<td>Amortization of accumulated loss</td>
<td>3,425</td>
<td>1,877</td>
</tr>
<tr>
<td>Settlement loss</td>
<td>929</td>
<td>1,154</td>
</tr>
<tr>
<td></td>
<td>$10,616</td>
<td>$8,020</td>
</tr>
</tbody>
</table>

**Weighted-average assumptions used to determine benefit obligations as of June 30:**
- Discount rate: 5.57% (2011), 5.45% (2010)
- Rate of compensation increase: 3.94% (2011), 3.93% (2010)

**Weighted-average assumptions used to determine net cost as of June 30:**
- Discount rate: 5.45% (2011), 6.69% (2010)
- Rate of compensation increase: 3.93% (2011), 3.91% (2010)

**Additional information (in thousands):**
- Accumulated benefit obligation for all defined benefit pension plans: $109,847 (2011), $105,775 (2010)

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Union</td>
<td>Non-Union</td>
</tr>
<tr>
<td></td>
<td>2011</td>
<td>2010</td>
</tr>
<tr>
<td></td>
<td>Union</td>
<td>Non-Union</td>
</tr>
<tr>
<td></td>
<td>2011</td>
<td>2010</td>
</tr>
</tbody>
</table>

**Assumed medical cost trend rates at June 30:**
- Health care cost trend rate assumed for next year: 7.10% (Union), 7.10% (Non-Union)
- Rate that the cost trend gradually declines to: 4.5% (Union), 4.5% (Non-Union)
- Year that the final trend rate is reached: 2028 (Union), 2028 (Non-Union)

The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2011 (in thousands):
- Effect on total of service and interest cost: $1,079 (Union), $862 (Non-Union)
- Effect on postretirement benefit obligation: $9,204 (Union), (7,529) (Non-Union)

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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. The target allocation of the defined benefit plan for union staff is 60% to equity securities and 40% to fixed income securities, and 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, 2011, the assets of the defined benefit plan for union staff were invested 58.2% and 41.8% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 40.1% and 59.9% in equity and fixed income securities, respectively. As of June 30, 2010, the assets of the defined benefit plan for union staff were invested 56.6% and 43.4% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 34.9% and 65.1% in equity and fixed income securities, respectively.

Medicare – In December 2003, the Medicare Prescription Drug, Improvement and Modernization Act of 2003 (“the Act”) was signed into law. The Act introduced a prescription drug benefit under Medicare Part D as well as a federal subsidy to employers whose plans provide an actuarial equivalent prescription drug benefit. The Museum has applied for the federal subsidy under the non-union staff postretirement plan. The present value of federal subsidy payments reduced the accumulated postretirement benefit obligations at June 30, 2011 and June 30, 2010 by approximately $0.9 million and $1.5 million, respectively. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

### CASH FLOWS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):

<table>
<thead>
<tr>
<th>Employer Contributions:</th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
<th>Expected Net Postretirement Benefit Payments</th>
<th>Expected Medicare Subsidy</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010 (actual)</td>
<td>$4,323</td>
<td>$4,012</td>
<td>$N/A</td>
<td>$N/A</td>
</tr>
<tr>
<td>2011 (actual)</td>
<td>13,946</td>
<td>2,755</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>2012 (expected)</td>
<td>6,458</td>
<td>3,381</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

| PROJECTED BENEFIT PAYMENTS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands): |
|-----------------------------|------------------|------------------------|---------------------------------------------|--------------------------|
| 2012                        | 4,878            | 3,381                  | 3,269                                       | 112                      |
| 2013                        | 5,136            | 3,587                  | 3,465                                       | 122                      |
| 2014                        | 6,276            | 3,841                  | 3,709                                       | 132                      |
| 2015                        | 5,887            | 4,174                  | 4,028                                       | 146                      |
| 2016                        | 6,188            | 4,400                  | 4,237                                       | 163                      |
| 2017–2021                   | 36,573           | 25,104                 | 24,717                                      | 387                      |

The fair value of the pension plan assets is disclosed in the table below based on fair market values and “levels” at June 30, 2011. The relevant levels are based on the methodology for determining fair market value: level 1: valuation based on active markets for identical assets; Level 2: valuation based on significant observable inputs; and Level 3: valuation based on unobservable inputs. The pension plan invests in funds to meet its investment objectives. The asset allocation is based on the underlying assets of the various funds. The leveling is based upon each fund as the unit of measure.

<table>
<thead>
<tr>
<th>Pension Plan Assets at Fair Value as of June 30, 2011 (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1 Quoted Prices</td>
</tr>
<tr>
<td>Investments:</td>
</tr>
<tr>
<td>Equities</td>
</tr>
<tr>
<td>Mutual funds</td>
</tr>
<tr>
<td>Collective Trusts</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

**J. Notes Payable**

At June 30, 2011 and 2010, the Museum had four credit facilities with two commercial banks. Under one facility, which is the largest credit facility, a $100 million revolving line of credit, the Museum had borrowed $45.3 million and $46.6 million as of June 30, 2011 and 2010, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2011. As of August 8, 2011, the agreement maturity date was extended to September 30, 2014. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to $0.2 million and $0.3 million in fiscal years 2011 and 2010, respectively. As of June 30, 2011, the interest rate on the outstanding debt was .3%. 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, 2011 and 2010.

In addition to the revolving line of credit, the Museum has three lines of credit totaling $150 million in fiscal years 2011 and 2010, under which no borrowings were outstanding at June 30, 2011 and 2010. 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 $2.3 million at June 30, 2011 and 2010 respectively, 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"), due serially to 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, 2011 and 2010.

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 Balance Sheet.

In 1993, the Museum entered into a 22-year interest rate exchange agreement with Morgan Stanley Capital Services, Inc. ("Morgan Stanley"), that effectively changes the Museum's interest rate exposure on the Series 1993A Bonds to a fixed rate. The notional amount of the swap was set at $41.7 million and amortizes according to a schedule that is similar to the mandatory redemption schedule of the Series 1993A Bonds. Under the terms of the interest rate exchange agreement, Morgan Stanley pays to the Museum a variable rate consistent with the rate on the Series 1993A Bonds, and the Museum pays to Morgan Stanley a fixed rate of 4.77% per annum.

At June 30, 2011 and 2010, $2.7 million and $2.6 million, respectively, of investments were in the custody of a trustee in connection with the Series 1993A and B Bonds as a reserve for the payment of debt service.

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 April 2009, the Museum entered into an additional one-year $150 million confirmed credit facility which was renewed through April 2015. The purpose of this credit facility is to provide liquidity in the event of a tender of the Museum's variable rate demand bonds which cannot be remarketed. This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholders. A commitment fee with rates ranging from .35% to .50% was associated with this credit facility. Fees of $0.6 million related to fiscal year 2011 were paid. To date there have been no drawdowns of this facility. If the remarketing proceeds are insufficient, the Museum will have a current obligation to purchase the bonds that were not remarketed successfully. The Museum may fund any such purchase, in any manner, including by drawing upon the $150 million credit facility which would be repayable by April 2015.

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.
In summary, the bonds underlying the Museum’s indebtedness consisted of the following (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>June 30, 2011</th>
<th>June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A Bonds due serially to July 1, 2015</td>
<td>$14,870</td>
<td>$17,440</td>
</tr>
<tr>
<td>Series 1993B Bonds due by July 1, 2020</td>
<td>$6,780</td>
<td>$6,780</td>
</tr>
<tr>
<td>Series 2006A Bonds due by October 1, 2036</td>
<td>$130,000</td>
<td>$130,000</td>
</tr>
<tr>
<td>Total loans payable</td>
<td>$151,650</td>
<td>$154,220</td>
</tr>
<tr>
<td>Fair value of interest rate exchange agreement on Series 1993A Bonds</td>
<td>$1,303</td>
<td>$1,717</td>
</tr>
<tr>
<td>Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds</td>
<td>$20,268</td>
<td>$25,070</td>
</tr>
<tr>
<td>Total interest rate exchange agreements</td>
<td>$21,571</td>
<td>$26,787</td>
</tr>
<tr>
<td>Total program related investment loan</td>
<td>$265</td>
<td>$265</td>
</tr>
<tr>
<td>Total liability</td>
<td>$173,486</td>
<td>$181,272</td>
</tr>
</tbody>
</table>

Interest rates and interest expense related to the loans and swaps are as follows:

Interest rates on loans payable:

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A &amp; B Bonds</td>
<td>.06%</td>
<td>.14%</td>
</tr>
<tr>
<td>Series 2006A-1 &amp; A-2 Bonds</td>
<td>.05%</td>
<td>.24%</td>
</tr>
</tbody>
</table>

Interest expense on loans payable (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A Bonds</td>
<td>$710</td>
<td>$835</td>
</tr>
<tr>
<td>Series 1993B Bonds</td>
<td>15</td>
<td>13</td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>3,932</td>
<td>3,936</td>
</tr>
</tbody>
</table>

Interest expense included above related to the swaps (in thousands):

<table>
<thead>
<tr>
<th>Description</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A Bonds</td>
<td>$678</td>
<td>$801</td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>3,656</td>
<td>3,650</td>
</tr>
</tbody>
</table>

Debt service under the loan agreements, after giving effect to the interest rate swaps, representing payments of principal and interest, is payable as follows (in thousands):

<table>
<thead>
<tr>
<th>Year Ending June 30</th>
<th>Principal Amount</th>
<th>Interest Payments*</th>
<th>Total Estimated Debt Services</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>$2,695</td>
<td>$5,902</td>
<td>$8,597</td>
</tr>
<tr>
<td>2013</td>
<td>2,830</td>
<td>5,768</td>
<td>8,598</td>
</tr>
<tr>
<td>2014</td>
<td>2,965</td>
<td>5,650</td>
<td>8,615</td>
</tr>
<tr>
<td>2015</td>
<td>3,115</td>
<td>5,479</td>
<td>8,594</td>
</tr>
<tr>
<td>2016</td>
<td>3,265</td>
<td>5,324</td>
<td>8,589</td>
</tr>
<tr>
<td>Thereafter</td>
<td>136,780</td>
<td>103,294</td>
<td>240,074</td>
</tr>
<tr>
<td>Total</td>
<td>$151,650</td>
<td>$131,417</td>
<td>$283,067</td>
</tr>
</tbody>
</table>

*On the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018; an interest rate of 4% is assumed for all fiscal years. In addition, $30 million of the Series 2006A Bonds not covered by the interest rate exchange agreement are also assumed to bear interest at a rate of 4% per annum.

Please refer to Note N for details related to Fair Value Measurement.
L. Functional Classification of Expenses

Expenses by functional classification for fiscal years 2011 and 2010, which are described in Note A, are shown below (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total operating expenses from the Statement of Activities</td>
<td>$314,012</td>
<td>$289,211</td>
</tr>
<tr>
<td>Depreciation of capital improvements and other non-capitalized expenditures from the non-operating section of the Statement of Activities</td>
<td>41,840</td>
<td>42,180</td>
</tr>
<tr>
<td>Management and custodian fees, taxes, and other expenses included in net investment income</td>
<td>10,889</td>
<td>10,241</td>
</tr>
<tr>
<td>Special events included in the revenue section of the Statement of Activities</td>
<td>660</td>
<td>907</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$367,401</strong></td>
<td><strong>$342,539</strong></td>
</tr>
<tr>
<td>Program expenses:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial activities, conservation, and exhibition</td>
<td>$182,765</td>
<td>$169,499</td>
</tr>
<tr>
<td>Education</td>
<td>14,261</td>
<td>14,240</td>
</tr>
<tr>
<td>Libraries</td>
<td>6,311</td>
<td>5,660</td>
</tr>
<tr>
<td>Public services and other</td>
<td>25,848</td>
<td>22,612</td>
</tr>
<tr>
<td>Cost of sales and expenses of auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising operations</td>
<td>64,153</td>
<td>61,438</td>
</tr>
<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>24,983</td>
<td>23,578</td>
</tr>
<tr>
<td><strong>Total program expenses</strong></td>
<td><strong>318,321</strong></td>
<td><strong>297,027</strong></td>
</tr>
<tr>
<td>Supporting services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>36,303</td>
<td>34,049</td>
</tr>
<tr>
<td>Fundraising</td>
<td>12,777</td>
<td>11,463</td>
</tr>
<tr>
<td><strong>Total supporting services</strong></td>
<td><strong>49,080</strong></td>
<td><strong>45,512</strong></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$367,401</strong></td>
<td><strong>$342,539</strong></td>
</tr>
</tbody>
</table>

M. Lease Commitments

At June 30, 2011, the Museum is committed to minimum future rentals under noncancellable operating leases for the merchandising distribution center and retail sales shops, which expire at various dates through January 2017. Rent expense included in merchandising activities relating to these operating leases amounted to $4.4 million and $4.3 million in fiscal years 2011 and 2010, respectively, and includes contingent rent based on sales. The Museum has the right to extend the lease for the distribution center with a minimum of six months’ prior notice to the lessor. The lease expires July 2014. In addition, there are operating leases for storage, office space, equipment, and other items, which expire at various dates through 2015. Rent expense relating to these operating leases amounted to $0.7 million and $0.6 million in fiscal years 2011 and 2010, respectively.

Minimum rental commitments consist of the following at June 30, 2011 (in thousands):

<table>
<thead>
<tr>
<th>Year Ending June 30</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>$3,728</td>
</tr>
<tr>
<td>2013</td>
<td>3,742</td>
</tr>
<tr>
<td>2014</td>
<td>2,714</td>
</tr>
<tr>
<td>2015</td>
<td>2,380</td>
</tr>
<tr>
<td>2016</td>
<td>2,237</td>
</tr>
<tr>
<td>Thereafter</td>
<td>1,269</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$16,070</strong></td>
</tr>
</tbody>
</table>
N. Fair Value of Financial Instruments

In accordance with the authoritative guidance on fair value measurements and disclosures under Generally Accepted Accounting Principles, 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 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 3**—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

The following methods and techniques were used to assign affected financial instruments to the appropriate levels:

Inputs are used in applying the various valuation techniques and broadly refer to the assumptions that market participants use to make valuation decisions, including assumptions about risk. Inputs may include price information, volatility statistics, specific and broad credit data, liquidity statistics and other factors. 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 judgement 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 considers several factors in appropriately classifying the 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 NAV 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 at NAV, such as investments in closed-end funds, “side-pockets”, or funds with suspended withdrawals imposed (i.e., “gates”). If the Museum cannot withdraw its investment from the investment fund at NAV because such investment is subject to “lock-up” (if the withdrawal period does not coincide with the Museum's measurement date) the Museum considers the length of time until the investment will become redeemable in determining whether the fair value measurement of the investment should be classified as a Level 2 or Level 3.

**Contributions Receivable** are not carried at fair value on a recurring basis and are therefore excluded from the table below. Fair value, after allowances for uncollectible pledges, was determined by discounting the expected future cash flows by an estimated fair market value rate at the date of the initial pledge.

**Investments**

Investments consist of cash, cash equivalents, bonds, domestic equity, international equity (including emerging markets), long/short equity, Absolute Return, Private Equity, and Real Asset investments. 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.

Level 1 assets include cash, cash equivalents, bonds, and instruments 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 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 assets include equity funds and hedge funds where valuations are determined by quoted prices or other significant observable inputs and consider subscription and redemption activity, gates, side-pocket investments, and lock-up provisions. Also included in Level 3 assets are the Museum's interests in private equity and real asset funds. As quoted or other observable inputs typically are not available, market values are determined by the general partner based on appraisals, obtainable prices for similar assets, or other estimates. The Museum's Investments Office has a robust process in place to evaluate the reasonableness of the values reported.

**Annuity and Split Interest Agreements**

**Charitable Gift Annuities**

The Museum records its remainder interest in assets received as an unrestricted 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 amount of the discount for future interest.

**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 amount of the discount for future interest.
### Fair Value Measurements

The following table presents the financial instruments as stated on the Balance Sheet, by caption and by level within the valuation hierarchy as of June 30, 2011 (in thousands):

#### Assets and Liabilities at Fair Value as of June 30, 2011

<table>
<thead>
<tr>
<th></th>
<th>Level 1 Quoted Prices</th>
<th>Level 2 Significant Other Observable Inputs</th>
<th>Level 3 Significant Unobservable Inputs</th>
<th>2011 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Funds Held in Trust by the Museum and Others</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Equities</strong></td>
<td>$316,577</td>
<td>$36,741</td>
<td>$4,938</td>
<td>$358,256</td>
</tr>
<tr>
<td><strong>Fixed Income</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds</td>
<td>80,353</td>
<td></td>
<td></td>
<td>80,353</td>
</tr>
<tr>
<td>Corporate debt</td>
<td>47,273</td>
<td>1,432</td>
<td></td>
<td>48,705</td>
</tr>
<tr>
<td>Mortgage backed</td>
<td>4,884</td>
<td></td>
<td></td>
<td>4,884</td>
</tr>
<tr>
<td>Other</td>
<td>1,538</td>
<td>673</td>
<td></td>
<td>2,211</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>80,353</td>
<td>53,695</td>
<td>2,105</td>
<td>136,153</td>
</tr>
<tr>
<td><strong>Short-term Investments</strong></td>
<td>210,699</td>
<td></td>
<td></td>
<td>210,699</td>
</tr>
<tr>
<td><strong>Fixed income funds</strong></td>
<td>91,829</td>
<td>62,647</td>
<td></td>
<td>154,476</td>
</tr>
<tr>
<td><strong>Equity funds</strong></td>
<td>3,453</td>
<td>296,250</td>
<td>104,767</td>
<td>404,470</td>
</tr>
<tr>
<td><strong>Hedge funds</strong></td>
<td>57,417</td>
<td>482,862</td>
<td></td>
<td>540,279</td>
</tr>
<tr>
<td><strong>Private equity</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Real assets</strong></td>
<td>309,470</td>
<td></td>
<td></td>
<td>309,470</td>
</tr>
<tr>
<td><strong>Total Investments</strong>:</td>
<td>$702,911</td>
<td>$506,750</td>
<td>$1,487,089</td>
<td>$2,696,750</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td>$702,911</td>
<td>$506,750</td>
<td>$1,538,696</td>
<td>$2,748,357</td>
</tr>
</tbody>
</table>

**Liabilities:**

<table>
<thead>
<tr>
<th></th>
<th>2011 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Annuity and Other Split Interest Obligations</strong></td>
<td>$16,233 $16,233</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
</tr>
</tbody>
</table>

The following table presents the financial instruments as stated on the Balance Sheet (certain amounts have been recategorized to conform to the June 30, 2011 presentation), by caption and by level within the valuation hierarchy as of June 30, 2010 (in thousands):

#### Assets and Liabilities at Fair Value as of June 30, 2010

<table>
<thead>
<tr>
<th></th>
<th>Level 1 Quoted Prices</th>
<th>Level 2 Significant Other Observable Inputs</th>
<th>Level 3 Significant Unobservable Inputs</th>
<th>2010 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Funds Held in Trust by the Museum and Others</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Equities</strong></td>
<td>$228,818</td>
<td>$8,777</td>
<td>$354</td>
<td>$237,946</td>
</tr>
<tr>
<td><strong>Fixed Income</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds*</td>
<td>134,261</td>
<td>901</td>
<td></td>
<td>135,162</td>
</tr>
<tr>
<td>Corporate debt</td>
<td>102,853</td>
<td>2,559</td>
<td></td>
<td>105,412</td>
</tr>
<tr>
<td>Mortgage backed</td>
<td>2,697</td>
<td></td>
<td></td>
<td>2,697</td>
</tr>
<tr>
<td>Other</td>
<td>1,558</td>
<td>1,253</td>
<td></td>
<td>2,811</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>134,261</td>
<td>107,108</td>
<td>4,713</td>
<td>246,082</td>
</tr>
<tr>
<td><strong>Short-term Investments</strong></td>
<td>72,069</td>
<td></td>
<td></td>
<td>72,069</td>
</tr>
<tr>
<td><strong>Fixed income funds</strong></td>
<td>92,251</td>
<td>71,572</td>
<td></td>
<td>163,823</td>
</tr>
<tr>
<td><strong>Equity funds</strong></td>
<td>2,544</td>
<td>230,228</td>
<td>89,844</td>
<td>322,616</td>
</tr>
<tr>
<td><strong>Hedge funds</strong></td>
<td>86,288</td>
<td>463,362</td>
<td></td>
<td>549,650</td>
</tr>
<tr>
<td><strong>Private equity</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Real assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Investments</strong>:</td>
<td>$529,943</td>
<td>$503,970</td>
<td>$1,328,491</td>
<td>$2,362,404</td>
</tr>
<tr>
<td><strong>Assets</strong></td>
<td>$529,943</td>
<td>$503,970</td>
<td>$1,377,580</td>
<td>$2,411,493</td>
</tr>
</tbody>
</table>

**Liabilities:**

<table>
<thead>
<tr>
<th></th>
<th>2010 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Annuity and Other Split Interest Obligations</strong></td>
<td>$13,328 $13,328</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
</tr>
</tbody>
</table>

During the year ended June 30, 2011 there were no significant transfers in/out of Level 1 and Level 2 of the fair value hierarchy for investments which were recorded at fair value.

* The government bonds balance includes Treasury notes with a fair value of approximately $.1 million, which are held as collateral with a counterparty for futures contracts.
The following table includes a rollforward of the amounts for the year ended June 30, 2011 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:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Investments:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>$ 354</td>
<td>$ 84</td>
<td>$ 2,740</td>
<td>$ 1,985</td>
<td>$ (225)</td>
<td>$ 4,938</td>
</tr>
<tr>
<td>Government bonds</td>
<td>901</td>
<td>(1)</td>
<td></td>
<td></td>
<td>(900)</td>
<td></td>
</tr>
<tr>
<td>Corporate debt</td>
<td>2,559</td>
<td>120</td>
<td>203</td>
<td>387</td>
<td>(1,837)</td>
<td>1,432</td>
</tr>
<tr>
<td>Other</td>
<td>1,253</td>
<td>13</td>
<td></td>
<td></td>
<td>(593)</td>
<td>673</td>
</tr>
<tr>
<td>Equity funds</td>
<td>89,844</td>
<td>26,057</td>
<td></td>
<td></td>
<td>(11,134)</td>
<td>104,767</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>463,362</td>
<td>75,335</td>
<td>55,000</td>
<td>(110,835)</td>
<td>482,862</td>
<td>17,931</td>
</tr>
<tr>
<td>Private equity</td>
<td>546,967</td>
<td>107,289</td>
<td>88,770</td>
<td>(160,079)</td>
<td>582,947</td>
<td>23,939</td>
</tr>
<tr>
<td>Real assets</td>
<td>223,251</td>
<td>66,395</td>
<td>67,423</td>
<td>(47,599)</td>
<td>309,470</td>
<td>43,784</td>
</tr>
<tr>
<td>Total Investments</td>
<td>$1,328,491</td>
<td>$275,292</td>
<td>$2,943</td>
<td>$213,565</td>
<td>$(333,202)</td>
<td>$1,487,089</td>
</tr>
</tbody>
</table>

The following table includes a rollforward of the amounts for the year ended June 30, 2010 (certain amounts have been recategorized to conform to the June 30, 2011 presentation) 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:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Investments:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>$ 354</td>
<td>$ 84</td>
<td>$ 2,740</td>
<td>$ 1,985</td>
<td>$ (225)</td>
<td>$ 4,938</td>
</tr>
<tr>
<td>Government bonds</td>
<td>901</td>
<td>(1)</td>
<td></td>
<td></td>
<td>(900)</td>
<td></td>
</tr>
<tr>
<td>Corporate debt</td>
<td>2,559</td>
<td>120</td>
<td>203</td>
<td>387</td>
<td>(1,837)</td>
<td>1,432</td>
</tr>
<tr>
<td>Other</td>
<td>1,253</td>
<td>13</td>
<td></td>
<td></td>
<td>(593)</td>
<td>673</td>
</tr>
<tr>
<td>Equity funds</td>
<td>89,844</td>
<td>26,057</td>
<td></td>
<td></td>
<td>(11,134)</td>
<td>104,767</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>463,362</td>
<td>75,335</td>
<td>55,000</td>
<td>(110,835)</td>
<td>482,862</td>
<td>17,931</td>
</tr>
<tr>
<td>Private equity</td>
<td>546,967</td>
<td>107,289</td>
<td>88,770</td>
<td>(160,079)</td>
<td>582,947</td>
<td>23,939</td>
</tr>
<tr>
<td>Real assets</td>
<td>223,251</td>
<td>66,395</td>
<td>67,423</td>
<td>(47,599)</td>
<td>309,470</td>
<td>43,784</td>
</tr>
<tr>
<td>Total Investments</td>
<td>$1,202,620</td>
<td>$135,462</td>
<td>$35,822</td>
<td>$213,565</td>
<td>$(200,038)</td>
<td>$1,328,491</td>
</tr>
</tbody>
</table>

All net realized and unrealized gains (losses) in the table above are reflected in the statement of activities. Net unrealized gains (losses) relate to those Investments held by the Museum at June 30, 2011 and June 30, 2010, respectively.

**Funds Held in Trust by Others**

**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 periodically.

A fair value adjustment of 3 basis points 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 Funds Held in Trust by Others and non operating expense.

**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 table summarizes the changes in the fair value of the assets related to charitable remainder and other trusts for the year ended June 30, 2011 (in thousands):

<table>
<thead>
<tr>
<th>Charitable remainder and other trust assets</th>
<th>Ending Balance June 30, 2010</th>
<th>Changes in Discounts and Allowances</th>
<th>Ending Balance June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$49,089</td>
<td>$2,518</td>
<td>$51,607</td>
</tr>
</tbody>
</table>

The following table summarizes 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, 2011 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$13,328</td>
<td>$7</td>
<td>$2,898</td>
<td>$16,233</td>
</tr>
</tbody>
</table>
The following table lists investments in investment companies (or similar entities) by major investment category for the year ended June 30, 2011 (in thousands):

<table>
<thead>
<tr>
<th>Investment Strategy</th>
<th>Adjusted Fair Value Determined Using NAV (in 000s)</th>
<th>Remaining Life</th>
<th>Unfunded Commitments (in 000s)</th>
<th>Redemption Terms</th>
<th>Redemption Restrictions and Terms in Place at Year End</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed Income Funds</td>
<td>$ 154,476</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily</td>
<td>N/A</td>
</tr>
<tr>
<td>Equity Funds</td>
<td>404,470</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily</td>
<td>1 fund undergoing liquidation; 2 funds with lock-up restrictions.</td>
</tr>
<tr>
<td>Hedge Funds</td>
<td>540,279</td>
<td>N/A</td>
<td>N/A</td>
<td>Monthly (30 days) Quarterly (45 - 90 days)</td>
<td>5 funds undergoing liquidation; 3 funds with lock-up restrictions, including 1 fund with a side-pocket; 2 funds with side-pockets.</td>
</tr>
<tr>
<td>Private Equity</td>
<td>582,947</td>
<td>1 to 10 years</td>
<td>$ 211,763</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real Assets</td>
<td>309,470</td>
<td>1 to 10 years</td>
<td>$ 200,811</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The following table lists investments in investment companies (or similar entities) by major investment category for the year ended June 30, 2010 (in thousands):

<table>
<thead>
<tr>
<th>Investment Strategy</th>
<th>Adjusted Fair Value Determined Using NAV (in 000s)</th>
<th>Remaining Life</th>
<th>Unfunded Commitments (in 000s)</th>
<th>Redemption Terms</th>
<th>Redemption Restrictions and Terms in Place at Year End</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed Income Funds</td>
<td>$ 163,823</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily</td>
<td>N/A</td>
</tr>
<tr>
<td>Equity Funds</td>
<td>322,616</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily</td>
<td>3 funds with lock-up restrictions, including 1 fund with a side-pocket.</td>
</tr>
<tr>
<td>Hedge Funds</td>
<td>549,650</td>
<td>N/A</td>
<td>N/A</td>
<td>Monthly (30 days) Quarterly (14 - 90 days) Annually (90 days)</td>
<td>5 funds undergoing liquidation; 2 funds with lock-up restrictions, including 1 fund with a side-pocket; 2 funds with side-pockets.</td>
</tr>
<tr>
<td>Private Equity</td>
<td>546,967</td>
<td>1 to 10 years</td>
<td>$ 214,717</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real Assets</td>
<td>223,251</td>
<td>1 to 10 years</td>
<td>$ 237,990</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
P. Enhanced Disclosure for Endowment Funds and Net Asset Classifications

The Museum's endowment consists of approximately 600 individual funds established for a variety of purposes. Its endowment includes donor-restricted endowment funds. The Museum also has funds with board-imposed restrictions that are treated as endowments. As required by Generally Accepted Accounting Principles, endowment funds are classified based on the existence or absence of donor-imposed restrictions. Endowment funds and quasi-endowment funds are governed by the Endowment Spending Policy adopted by the Board of Trustees.

On September 17, 2010, New York State enacted the New York Prudent Management of Institutional Funds Act (NYPMIFA), which the Museum adopted during fiscal 2011. 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: (i) the duration and preservation of the endowment fund; (ii) the purposes of the Museum and the endowment fund; (iii) general economic conditions; (iv) the possible effect of inflation or deflation; (v) the expected total return from income and the appreciation of investments; (vi) other resources of the Museum; (vii) 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 (viii) the investment policy of the Museum. NYPMIFA also 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 (i) an endowment fund at the time it became an endowment fund; (ii) each subsequent donation to the fund at the time it is made; and (iii) 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 (i) the original dollar value of endowment gifts not expendable under the specific terms of the applicable gift instrument; (ii) the original dollar value of subsequent endowment gifts; (iii) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount); and (iv) 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 (i) the Museum could spend as much of the gift as is prudent; or (ii) 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 new 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. Upon appropriation by the board for expenditure and the expiration of any time restriction and/or the meeting of any purpose restriction a reclassification of that amount to Unrestricted Net Assets occurs. Upon implementation of NYPMIFA, the Museum was required to transfer $282,154 of Unrestricted Net Assets to Temporarily Restricted Net Assets and this adjustment is recorded as “Cumulative effect of change in accounting principle” in the table below to reflect the effect of the appropriation, time and/or purpose restrictions.

Prior to September 17, 2010, the State of New York’s enacted version of the Uniform Management of Institutional Funds Act (“UMIFA”) governed management of the Museum’s endowment funds. The Board of Trustees of the Museum interpreted UMIFA as requiring the preservation of the historic dollar value of donor-restricted endowment funds (“endowment funds”), absent explicit donor stipulations to the contrary.

Endowment appropriations and distributions are based on pre-determined percentages (Spending Rates) of the market value of the endowment, using the average market value over the prior twenty-quarter period ending December 31st of the prior fiscal year. Spending Rates are limited to a range of 4.5% to 5.75% of such market value of the endowment. 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 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, 2011 (in thousands)

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted funds</td>
<td></td>
<td>$681,672</td>
<td>$820,868</td>
<td>$1,502,540</td>
</tr>
<tr>
<td>Quasi-endowment funds</td>
<td>738,776</td>
<td>71,753</td>
<td></td>
<td>810,529</td>
</tr>
<tr>
<td>Total funds</td>
<td>$738,776</td>
<td>$753,425</td>
<td>$820,868</td>
<td>$2,313,069</td>
</tr>
</tbody>
</table>

Endowment Net Asset Composition by Type of Fund as of June 30, 2010 (in thousands)

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor-restricted funds</td>
<td></td>
<td>$221,862</td>
<td>$806,631</td>
<td>$1,310,647</td>
</tr>
<tr>
<td>Quasi-endowment funds</td>
<td>619,442</td>
<td>64,167</td>
<td></td>
<td>683,609</td>
</tr>
<tr>
<td>Total funds</td>
<td>$901,596</td>
<td>$286,029</td>
<td>$806,631</td>
<td>$1,994,256</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment and quasi-endowment net assets, beginning of year</td>
<td>$901,596</td>
<td>$286,029</td>
<td>$806,631</td>
<td>$1,994,256</td>
</tr>
<tr>
<td>Cumulative effect of change in accounting principle</td>
<td>(282,154)</td>
<td>282,154</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Income</td>
<td>13,776</td>
<td>13,892</td>
<td>20</td>
<td>27,688</td>
</tr>
<tr>
<td>Net appreciation/depreciation (realized)</td>
<td>72,514</td>
<td>107,309</td>
<td>13</td>
<td>179,836</td>
</tr>
<tr>
<td>Net appreciation/depreciation (unrealized)</td>
<td>91,079</td>
<td>138,541</td>
<td></td>
<td>229,620</td>
</tr>
<tr>
<td>Total investment return</td>
<td>177,369</td>
<td>259,742</td>
<td>33</td>
<td>437,144</td>
</tr>
<tr>
<td>Transfers</td>
<td>45,777</td>
<td>(45,777)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditure (spending)</td>
<td>(87,867)</td>
<td>(28,400)</td>
<td>(116,267)</td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>1,806</td>
<td>700</td>
<td>12,316</td>
<td>14,822</td>
</tr>
<tr>
<td>Other changes and reclasses</td>
<td>(17,751)</td>
<td>(1,023)</td>
<td>1,888</td>
<td>(16,866)</td>
</tr>
<tr>
<td>Total endowment and quasi-endowment net assets at the end of year</td>
<td>738,776</td>
<td>753,425</td>
<td>820,868</td>
<td>2,313,069</td>
</tr>
<tr>
<td>Non-endowment net assets, end of the year</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating</td>
<td>11,663</td>
<td>53,119</td>
<td></td>
<td>64,782</td>
</tr>
<tr>
<td>Non-Operating</td>
<td>85,873</td>
<td>443,067</td>
<td></td>
<td>528,940</td>
</tr>
<tr>
<td>Total non-endowment net assets, end of the year</td>
<td>97,536</td>
<td>496,186</td>
<td></td>
<td>593,722</td>
</tr>
<tr>
<td>Net assets at the end of the year</td>
<td>$836,312</td>
<td>$1,249,611</td>
<td>$820,868</td>
<td>$2,906,791</td>
</tr>
</tbody>
</table>
Endowment & Non-Endowment Net Assets
for the Fiscal Year Ended June 30, 2010 (in thousands):

<table>
<thead>
<tr>
<th>Endowment and quasi-endowment net assets, beginning of year</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Income</td>
<td>13,938</td>
<td>4,855</td>
<td>45</td>
<td>18,838</td>
</tr>
<tr>
<td>Net appreciation/depreciation (realized)</td>
<td>36,714</td>
<td>12,512</td>
<td>15</td>
<td>49,241</td>
</tr>
<tr>
<td>Net appreciation/depreciation (unrealized)</td>
<td>127,598</td>
<td>70,354</td>
<td></td>
<td>197,952</td>
</tr>
<tr>
<td>Total investment return</td>
<td>178,250</td>
<td>87,721</td>
<td>60</td>
<td>266,031</td>
</tr>
<tr>
<td>Transfer of losses recovered on endowment funds</td>
<td>13,359</td>
<td>(13,359)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditure (spending)</td>
<td>(87,369)</td>
<td>(28,145)</td>
<td></td>
<td>(115,514)</td>
</tr>
<tr>
<td>Contributions</td>
<td>712</td>
<td>127</td>
<td>3,902</td>
<td>4,741</td>
</tr>
<tr>
<td>Other changes and reclasses</td>
<td>(29,976)</td>
<td>1,287</td>
<td>3,384</td>
<td>(25,305)</td>
</tr>
<tr>
<td>Total endowment and quasi-endowment net assets at the end of year</td>
<td>901,596</td>
<td>286,029</td>
<td>806,631</td>
<td>1,994,256</td>
</tr>
<tr>
<td>Non-endowment net assets, end of the year</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating</td>
<td>12,423</td>
<td>50,198</td>
<td></td>
<td>62,621</td>
</tr>
<tr>
<td>Non-Operating</td>
<td>52,190</td>
<td>431,041</td>
<td></td>
<td>483,231</td>
</tr>
<tr>
<td>Total non-endowment net assets, end of the year</td>
<td>64,613</td>
<td>481,239</td>
<td></td>
<td>545,852</td>
</tr>
<tr>
<td>NET ASSETS AT THE END OF THE YEAR</td>
<td>$966,209</td>
<td>$767,268</td>
<td>$806,631</td>
<td>$2,540,108</td>
</tr>
</tbody>
</table>
Description of Amounts Classified as Permanently Restricted, Temporarily Restricted, and Unrestricted Net Assets (Endowment only) (in thousands):

<table>
<thead>
<tr>
<th>Art Acquisitions</th>
<th>June 30, 2011</th>
<th>$204,447</th>
<th>June 30, 2010</th>
<th>$203,746</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book Purchase</td>
<td></td>
<td>2,760</td>
<td></td>
<td>2,419</td>
</tr>
<tr>
<td>Capital Projects</td>
<td></td>
<td>4</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td></td>
<td>1,792</td>
<td></td>
<td>1,792</td>
</tr>
<tr>
<td>Deaccession</td>
<td></td>
<td>1</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Departmental Discretionary</td>
<td></td>
<td>5,627</td>
<td></td>
<td>5,615</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td></td>
<td>14,848</td>
<td></td>
<td>12,633</td>
</tr>
<tr>
<td>Exhibitions</td>
<td></td>
<td>39,430</td>
<td></td>
<td>39,045</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td></td>
<td>23,044</td>
<td></td>
<td>22,149</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td></td>
<td>19,635</td>
<td></td>
<td>19,635</td>
</tr>
<tr>
<td>Interns</td>
<td></td>
<td>3,346</td>
<td></td>
<td>3,062</td>
</tr>
<tr>
<td>Operating</td>
<td></td>
<td>434,007</td>
<td></td>
<td>428,801</td>
</tr>
<tr>
<td>Public Programs</td>
<td></td>
<td>32,251</td>
<td></td>
<td>30,203</td>
</tr>
<tr>
<td>Publications</td>
<td></td>
<td>14,311</td>
<td></td>
<td>14,296</td>
</tr>
<tr>
<td>Reserve</td>
<td></td>
<td>4</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>To Be Designated</td>
<td></td>
<td>25,361</td>
<td></td>
<td>23,226</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>$820,868</strong></td>
<td></td>
<td><strong>$806,631</strong></td>
</tr>
</tbody>
</table>

**Temporarily Restricted Net Assets:**

<table>
<thead>
<tr>
<th>Art Acquisitions</th>
<th>June 30, 2011</th>
<th>$220,391</th>
<th>June 30, 2010</th>
<th>$100,053</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book Purchase</td>
<td></td>
<td>5,845</td>
<td></td>
<td>1,592</td>
</tr>
<tr>
<td>Capital Projects</td>
<td></td>
<td>32,471</td>
<td></td>
<td>1,713</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td></td>
<td>5,271</td>
<td></td>
<td>4,636</td>
</tr>
<tr>
<td>Deaccession</td>
<td></td>
<td>15,337</td>
<td></td>
<td>15,308</td>
</tr>
<tr>
<td>Departmental Discretionary</td>
<td></td>
<td>4,689</td>
<td></td>
<td>1,351</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td></td>
<td>7,565</td>
<td></td>
<td>5,418</td>
</tr>
<tr>
<td>Exhibitions</td>
<td></td>
<td>24,120</td>
<td></td>
<td>18,180</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td></td>
<td>34,050</td>
<td></td>
<td>28,769</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td></td>
<td>37,197</td>
<td></td>
<td>31,853</td>
</tr>
<tr>
<td>Interns</td>
<td></td>
<td>1,586</td>
<td></td>
<td>1,151</td>
</tr>
<tr>
<td>Operating</td>
<td></td>
<td>338,766</td>
<td></td>
<td>36,169</td>
</tr>
<tr>
<td>Public Programs</td>
<td></td>
<td>18,947</td>
<td></td>
<td>14,428</td>
</tr>
<tr>
<td>Publications</td>
<td></td>
<td>13,107</td>
<td></td>
<td>10,528</td>
</tr>
<tr>
<td>Reserve</td>
<td></td>
<td>9,170</td>
<td></td>
<td>2,292</td>
</tr>
<tr>
<td>To Be Designated</td>
<td></td>
<td>15,549</td>
<td></td>
<td>12,608</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>$753,425</strong></td>
<td></td>
<td><strong>$286,029</strong></td>
</tr>
</tbody>
</table>

**Unrestricted Net Assets:**

<table>
<thead>
<tr>
<th>Art Acquisitions</th>
<th>June 30, 2011</th>
<th>$207,408</th>
<th>June 30, 2010</th>
<th>$175,083</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book Purchase</td>
<td></td>
<td>5,952</td>
<td></td>
<td>5,247</td>
</tr>
<tr>
<td>Capital Projects</td>
<td></td>
<td>37,261</td>
<td></td>
<td>35,364</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td></td>
<td>535</td>
<td></td>
<td>274</td>
</tr>
<tr>
<td>Deaccession</td>
<td></td>
<td>753</td>
<td></td>
<td>512</td>
</tr>
<tr>
<td>Departmental Discretionary</td>
<td></td>
<td>19,078</td>
<td></td>
<td>19,244</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td></td>
<td>652</td>
<td></td>
<td>358</td>
</tr>
<tr>
<td>Exhibitions</td>
<td></td>
<td>11,802</td>
<td></td>
<td>9,262</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td></td>
<td>3,983</td>
<td></td>
<td>2,116</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td></td>
<td>4,274</td>
<td></td>
<td>2,205</td>
</tr>
<tr>
<td>Interns</td>
<td></td>
<td>303</td>
<td></td>
<td>154</td>
</tr>
<tr>
<td>Operating</td>
<td></td>
<td>421,283</td>
<td></td>
<td>636,190</td>
</tr>
<tr>
<td>Public Programs</td>
<td></td>
<td>5,443</td>
<td></td>
<td>3,634</td>
</tr>
<tr>
<td>Publications</td>
<td></td>
<td>7,255</td>
<td></td>
<td>5,986</td>
</tr>
<tr>
<td>Reserve</td>
<td></td>
<td>8,215</td>
<td></td>
<td>3,546</td>
</tr>
<tr>
<td>To Be Designated</td>
<td></td>
<td>4,579</td>
<td></td>
<td>2,421</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td><strong>$738,776</strong></td>
<td></td>
<td><strong>$901,596</strong></td>
</tr>
</tbody>
</table>

Total endowment and quasi-endowment funds classified as unrestricted net assets

| (June 30, 2011 is all quasi-endowments) | June 30, 2011 | $2,313,069 | June 30, 2010 | $1,994,256 |

As a result of unfavorable market fluctuations and the continued prudent use of income generated by donor-restricted funds in support of mission-critical programs, the fair market value of assets associated with individual donor-restricted funds has fallen below historic dollar value. The aggregate amounts by which fair value was below historic value was $0.05 million and $1.9 million as of June 30, 2011 and 2010 respectively.
Q. Merchandising and Other Auxiliary Activities

Auxiliary operating revenue and expense are summarized as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating revenue:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising operations</td>
<td>$68,160</td>
<td>$59,913</td>
</tr>
<tr>
<td>Restaurant</td>
<td>$22,190</td>
<td>$21,011</td>
</tr>
<tr>
<td>Other</td>
<td>$4,745</td>
<td>$4,595</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>$95,095</td>
<td>$85,519</td>
</tr>
<tr>
<td><strong>Operating costs and expenses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising operations</td>
<td>$64,153</td>
<td>$61,438</td>
</tr>
<tr>
<td>Restaurant</td>
<td>$20,919</td>
<td>$19,505</td>
</tr>
<tr>
<td>Other</td>
<td>$4,064</td>
<td>$4,073</td>
</tr>
<tr>
<td><strong>Total costs and expenses</strong></td>
<td>$89,136</td>
<td>$85,016</td>
</tr>
<tr>
<td><strong>Net income from auxiliary activities</strong></td>
<td>$5,959</td>
<td>$503</td>
</tr>
</tbody>
</table>

R. Restructuring Charges

Restructuring expenses of $2.8 million in fiscal year 2010 were recorded in the non operating section of the Statement of Activities to reflect severance and related charges resulting from a reduction initiative. No restructuring charges were recorded in fiscal year 2011.

Employee-related liabilities were paid by the end of fiscal year 2011 as the obligations were satisfied as indicated in the schedule below (in thousands):

<table>
<thead>
<tr>
<th>Severance and Related Charges</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance July 1, 2010</td>
<td>$833</td>
</tr>
<tr>
<td>Cash and other costs</td>
<td>(833)</td>
</tr>
<tr>
<td>Balance June 30, 2011</td>
<td>$</td>
</tr>
</tbody>
</table>
## Categories of Membership

### ANNUAL MEMBERS

<table>
<thead>
<tr>
<th>Category</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Associate ($60)*</td>
<td>47,202</td>
<td>47,045</td>
</tr>
<tr>
<td>National Friend ($275)*</td>
<td>2,843</td>
<td>2,778</td>
</tr>
<tr>
<td>Mer Net ($70)</td>
<td>30,864</td>
<td>31,126</td>
</tr>
<tr>
<td>Individual ($100)</td>
<td>26,290</td>
<td>26,038</td>
</tr>
<tr>
<td>Family/Dual ($200)**</td>
<td>22,701**</td>
<td>21,976**</td>
</tr>
<tr>
<td>Sustaining ($550)</td>
<td>7,780</td>
<td>8,033</td>
</tr>
</tbody>
</table>

**Supporting**

<table>
<thead>
<tr>
<th>Category</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributing ($1,200)</td>
<td>1,128</td>
<td>1,078</td>
</tr>
<tr>
<td>Donor ($2,000)</td>
<td>490</td>
<td>509</td>
</tr>
<tr>
<td>Sponsor ($4,500)</td>
<td>400</td>
<td>409</td>
</tr>
<tr>
<td>Patron ($9,000)</td>
<td>89</td>
<td>85</td>
</tr>
<tr>
<td>Patron Circle ($13,000)</td>
<td>35</td>
<td>50</td>
</tr>
<tr>
<td>President’s Circle ($20,000)</td>
<td>42</td>
<td>35</td>
</tr>
</tbody>
</table>

**Total** 139,864 139,202

*Includes Life Members

### MEMBERS OF THE CORPORATION

<table>
<thead>
<tr>
<th>Category</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fellows for Life</td>
<td>482</td>
<td>504</td>
</tr>
<tr>
<td>Fellows in Perpetuity</td>
<td>196</td>
<td>199</td>
</tr>
<tr>
<td>Benefactors</td>
<td>266</td>
<td>269</td>
</tr>
</tbody>
</table>

**Total** 944 972

*Nonresident Memberships

## Members of the Corporation

**Benefactors**

- Ambassador W. L. Lyons Brown
- Danielle Ganek
- David K. Ganek
- Helaine Lerner
- Linda M. Lindenbaum
- Samuel H. Lindenbaum
- Joan Rechnitz
- James J. Ross
- Mrs. Lawrence Copley Thaw
- Marica Vilcek
- Doris Wiener

**Corporate Benefactor**

- Marc Jacobs

**Foundation Benefactors**

- The Patti and Everett B. Birch Foundation
- Vehbi Koç Foundation

**Declared Benefactors**

- Ralph T. Coe
- Catherine V. Gaisman
- John William Georgas

**Fellows for Life**

- Steven A. Cohen
- Julia Irene Kaufman
- Marian G. Malcolm
- Kevin Roche
- Anonymous (2)

**Fellows in Perpetuity**

- Jane Roberts Berends in succession of Arthur W. Roberts III
- David L. Dalva III in succession of David L. Dalva II
- Carol Deane in succession of Disque D. Deane

**Bruce P. Ferguson in succession of Peter Ferguson**

**Donors to the Annual Appeal to the Members of the Corporation**

*Gifts of $1,000 or more*

- Mrs. Russell B. Aitken
- Plácido Arango
- Mrs. Douglas Auchincloss
- Mr. and Mrs. Sid R. Bass
- John Berggruen
- Leon D. Black
- Ambassador W. L. Lyons Brown
- Mary L. Bundy
- Mrs. Jackson Burke
- Mr. and Mrs. James E. Burke
- Mr. and Mrs. Gilbert Butler
- Mrs. B. Gerald Cantor
- Judith and Russell Carson
- Thomas A. Cassilly
- Miriam Chan
- Mr. and Mrs. Richard L. Chilton, Jr.
- Stewart B. Clifford
- Karen B. Cohen
- Mr. and Mrs. Herbert J. Coyne
- Mr. and Mrs. Edgar M. Cullman
- Lewis B. and Dorothy Cullman
- Peggy and Richard M. Danziger
- Mrs. David M. Darrin
- Mr. and Mrs. Michel David-Weill
- Carol Deane
- Mrs. Michael Del Balso
- Christopher W. Douglass
- Mr. and Mrs. Larry D. Droppa
- Louisa C. Dueming
- Mrs. James C. Edwards
- Mrs. Charles H. Elhart, Jr.
- Katherine D. W. Findlay
- Mark Fisch and Rachel Davidson
- Mrs. Lawrence A. Fleishman
- Jacqueline Loewe Fowler
- The Honorable Peter H. B. Frelinghuysen
- Mr. and Mrs. Gordon P. Getty
- The Honorable Sir David Gibbons and Lady Gibbons
- Juliana Terian Gilbert
- Mr. and Mrs. Robert G. Goelot
- David H. Griffin
- Mrs. Henry A. Grunwald
- James Haller and Mary Hyde Ottaway
- G. F. Robert Hanke
- Mrs. Henry J. Heinz II
- Myron A. Hofer
- Sir Joseph Hotung
- Mr. and Mrs. James R. Houghton
- Mr. and Mrs. Herbert Irving
- John N. Irwin III
- Philip Henry Isles
- Mrs. and Mr. Michael Jahanis
- Mrs. and Mr. Morton L. Janklow
- Richard Hampton Jenette
- Betty Wold Johnson
- Peter W. Josten
- Anna-Maria Kellen
- Mr. and Mrs. David H. Koch
- Mr. and Mrs. Werner H. Kramarsky
- Mrs. W. Locber Landau
- Mr. and Mrs. Ronald S. Lauder
- Thomas H. Lee and Ann Tenenbaum Lee
- Mrs. Noel Levine
- Perry J. Lewis
- Raymond Lifchez
- Samuel H. and Linda M. Lindenbaum
- Carl D. Lobell
- Ashljorn R. Lunde
- Mrs. Joseph L. Maitman
- Mrs. Hayward E. Manice
- Nancy A. Marks
- Joyce Frank Menschel
- Richard L. Menschel
- Mrs. Seymour Milstein
- Josef Mittlemann
- Mrs. Richard P. Morgan
- Sharmin and Bijan Mossavar-Rahmani
- Roy R. Neuberger
- Eliot C. and Wilson Nolen
- Mrs. Hayward E. Manice
- Nancy A. Marks
- Joyce Frank Menschel
- Richard L. Menschel
- Mrs. Seymour Milstein
- Josef Mittlemann
- Mr. and Mrs. John A. Moran
- Mary R. Morgan
- Sharmin and Bijan Mossavar-Rahmani
- Roy R. Neuberger
- Eliot C. and Wilson Nolen
- Mrs. Milton Petrie
- The Honorable and Mrs. Leon B. Polsky
- Gabrielle H. Reem and Herbert J. Kayden
- Mrs. and Mr. Frank E. Richardson
- Fred M. Richman
- David Rockefeller
- Steven C. Rockefeller
- Sandra Priest Rose
- Mr. and Mrs. E. John Rosenwald, Jr.
- Janet C. Ross
- Laura G. and James J. Ross
- Bonnie and Peter Sacerdote
- Mr. and Mrs. Andrew M. Saul
- Mr. and Mrs. William H. Scheide
- Mr. and Mrs. David T. Schiff
- Esther Simon Charitable Trust
- John Smillie
- Mr. and Mrs. Randall D. Smith
- Carl Spielvogel and Barbaralee Diamonstein-Spielvogel
- Arthur Ochs Sulzberger
- Oscar L. Tang
- Mr. and Mrs. A. Alfred Taubman
- Mrs. Warren S. Tenney
- Mr. and Mrs. Eugene V. Thaw
- Mr. and Mrs. David M. Tobey
- Marica and Jan Vilcek
- Mrs. Ira D. Wallach
- Mr. and Mrs. Anthony W. Wang
- Mrs. James P. Warburg
- Charlotte C. Weber
- Marie-Hélène Weill
- Mr. and Mrs. Malcolm H. Wiener
- Mr. and Mrs. Barrie A. Wigmore
- Mr. and Mrs. Eving Wolf
- Mrs. Charles Wrightsman
- Mr. and Mrs. Calvin H. Tobey
- Mrs. Charles Wrightsman
- Mr. and Mrs. Calvin H. Tobey
- Mrs. Charles Wrightsman
Annual Members

President's Circle
Alan and Joan Ades
Josephine and Cristina Alger
George and Ursula Andreas
Joshua and Ginette Becker
Mr. and Mrs. Bernard D. Berggreen
George and Sophie Coundartanos
William W. Donnell
Ann and William S. Fox III
Vctor and Patricia Ganz
Ira Gluskin and Maxine Granovsky- Gluskin
Beth and Gary Glynn
Josh Guberman
Marlene Hess and James D. Zirin
Mr. and Mrs. Charles B. Johnson
Rebecca Jones
Kenneth Kolk and Gilda Block
Robert Kotick
Duke and Linda Ligon
Matthew and Susan Lyons
Ambassador and Mrs. Earle I. Mack
Sandra Mouer Maher
Carol and Thomas Martin
Diana Mercer and Heather Sue Mercer
Donald R. Mullen, Jr.
John J. Noth Kain
Peter and Edith O'Donnell
Dr. David Orentreich
Thomas and Elizabeth Renyi
Mr. and Mrs. Leonard Riggio
Janet and Charles Seidler
Isaac R. Souede and Sein M. Chew
Ann M. Spruill and Daniel H. Cantwell
Robert and Christine Stiller
John Studzinski and Julia Paton
Miriam and Yefim Sukhman
Asa O. Tavitian
Goncalo Borges Torelhalba and Carina Pernambuco
Mr. and Mrs. John C. Walton
Candace King Weir
Mr. and Mrs. Leonard Wilf
Mrs. Felix L. Zambetti
Mrs. William B. Ziff, Jr.

Patron Circle
Mr. and Mrs. Henry H. Arnhold
John and Jody Arnhold
Ross Harrison Auerbach
Charles C. Butt
Avna Cassinelli
Mr. and Mrs. Steven A. Cohen
Robert de Courcy
James H. Duffy
Martin and Sarah Flug
Mr. and Mrs. George S. Frazza
Donald and Joan Fried
Robert F. Gossett, Jr.
Giles and Barbara Kemp
Mr. and Mrs. Bruce Kovner
Mr. and Mrs. Thomas E. McNemey
Mr. and Mrs. Robert B. Millard
Joan Mintz and Robinson Markel
Mr. and Mrs. George D. O'Neill
Sarah Peter
Liz and Kirk August Radke
Ingeborg H. and Ira Leon Rentner
Mr. and Mrs. John J. Roche
Mr. and Mrs. Theodore C. Rogers
Mr. and Mrs. Gary W. Rollins
Jay Bruce Rosenberg
William A. Royall and Pamela L. Kiecker
Lily Safra
Naomi O. Seligman and Ernest M. von Simson
Mr. and Mrs. David M. Silfen
Ora K. Smith
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Assistant Stage Managers
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Jane A. Resnick
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Laura T. Harris Associate Museum Librarian

The Onassis Library for Hellenic and Roman Art in the Department of Greek and Roman Art

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Julie Zefiel Museum Librarian

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Investment Accounting

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Manjola Shehu
Associate Coordinator of Information Services
Richard Carroll
Assistant Coordinator of Information Services

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Lyne Argento
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Vanessa Hagerbaumer
Special Events Officer

Leila B. Newhouse
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Libby Spears
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Michael C. Nachbar
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Assumpta Sweeney
Senior Operations Manager
Christine Garrettman
Associate Human Resources Manager
Satoshi Madao
Associate Operations Manager
Dennis Ruggiero
Associate Shipping and Receiving Manager
Robin Bullard
Coordinator
Janee Jones
Customer Service Coordinator
Stacy Mahon
Customer Service and Finance Coordinator
Sheila McCloud
Coordinator, Security Area
Anthony Gallie
Assistant Fulfillment Coordinator
Perry Brown
Elroy Martinez
Stockpersons
Jesus Medina
Superintendent
Oleg Teves
Driver, part-time
Eileen Fischman
Laura McHugh
Daria Smith
Clerks, part-time
Mallory Crump
Housekeeper, part-time
Reinaldo Armstrong
Joyce Barnes
Rita Giudice
Louise Gordon
Andrea Hill
Patricia Lowe
Elroy Martinez, Jr.
Jennifer McGratten
Corey Ray
Elisa Rodriguez
Steve Rodriguez
Bryan Small
Charles Stone
Paul H. Zagajesk
Stockpersons, part-time

Joseph A. Sharoff
Manager of Special Projects
Rechee Bussiere
Manager of Office Renovations
Deborah Gul Hafler
Environmental Health and Safety Manager
Gina M. Pampena
Assistant Manager for Facilities Management/Financial
Laura Scogamiglio
Assistant Manager for Construction Financial and Administrative Services
Jennifer D. Hinkle
Assistant Manager of Office Renovations
Luis Ricardo Herrera
Senior Project Manager
Stephen J. Mezzo
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Architectural Project Manager
Mahan Khajenoori
Assistant Project Manager
Kara Thomas
Executive Assistant
Catherine Chesney
Carotenuto
Construction Coordinator

BUILDINGS

Tom Scally
Building Manager
Gordon Hairston
Associate Building Manager, Maintenance
Taylor Miller
Associate Building Manager, Exhibitions
William Brunson
Michael Dominic
Agnes Minns
Assistant Building Managers
Crayton Sohan
Assistant Building Managers
Franz J. Schmidt
Manager for Special Projects, part-time
Maria Nicolino
Assistant Project Manager
Lena Smajaj
Assistant Manager/ Custodial
Elaine Fung
Edward Ortiz
George Poliul
Floor Managers/Custodial
Marie McKeon
Assistant for Administration
Catherine Costa
Rashida A. Johnson
William Ng
Associate Building Coordinator

ENGINEERING MANAGEMENT

Eugene Mianti
Chief Engineer
William Foley
David Gomez
Christian Mora
Eric Woobel
Assistant Chief Engineers
Maik Atlas
Assistant Chief Engineer
Valerie Morgan
Assistant for Administration

Carpentry

Vadim Danilov
Supervising Maintainer
Solomon Azaraev
Rameshwar Kisson
Daniel Olson
Onel Robinson
Amar Sukhandan
Salvatore Vaina
Maintainers

Custodial Services

Carl Coleman
Derek May
Kenneth Smith
Supervising Maintainers/Cleaners
Haresh Bhagroo
Maria Den Uijl
George Gauthier
Pentiss Harmon
Jose Reyes
Theresa Wilson
Maintainers/Cleaners
Sabrie Ahmetaj
Carol Ana Arriola
William Barbor
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Quilis Blackett
Yolanda M. Bollin
James Boomer
Jamaie Brown
Tyrene Brown
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Alexander Diaz
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Dianne Fitzgerald
Cesar Flores
Lae-Tisha Forde
Edgaro Gomez
Walter Goolsby
Collin Gordon
Lawrence Green
Warren Gruel
George Hampton
Philip Harris

Wholesale

Kristin Magnuson
Manager
Kristina Parrinelto
Associate Account Manager

Finance, Operations, Systems, and Wholesale

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Merchandising Finance

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Sales Reporting Supervisor
Cynthia Ruperto
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Yi-Chen Lin
Associate Merchandising Systems Analyst

Merchandising Systems

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Christopher Den Uijl
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Cesar Flores
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Walter Goolsby
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Wholesale

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Finance, Operations, Systems, and Wholesale

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Sales Support

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Yi-Chen Lin
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Merchandising Systems

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Director Emeritus
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Curator Emeritus, Ancient Near East
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Voula Boncheva
Senior Security Officer, Security
Algalan Branch
Senior Security Officer, Security
Inez Braxton
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Registered Nurse, Health Services
Emilio Del Pozo
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Lenore Ferragamo
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Donald Forottenberry
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Colta Ives
Curator, Drawings and Prints
Dorothy Kellett
Manager for Administration, European Paintings
Gregory Kwiakew
Senior Security Officer, Security
Hilde Limondjian
General Manager of Concerts & Lectures, Concerts & Lectures
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Lisa Nanni
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José Negron
Maintainer, Rigging Shop, Facilities
Rachel Occhipinti
Senior Benefits Coordinator, Human Resources
Jon Peterson
Maintainer, Engineering Shop, Facilities
Lucas Smith
Senior Security Officer, Security
Evelyn Stone
Associate Museum Librarian, Thomas J. Watson Library
Djoni Surja
Senior Security Officer, Security
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Maintainer, Plexi Shop, Facilities

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Alganal Branch
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Norman Alcantara
to June 30, 2011
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There are a variety of ways in which friends of the Museum can maximize their support. A bequest by will continues to provide one important avenue. In addition, there are ways of benefiting the Museum that have immediate tax advantages for donors. These plans may provide income for the donor and/or some other person, or they can be useful in transferring assets to one’s heirs at a lower tax cost.

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The State of New York again provided valuable support of the Museum through the New York State Council of the Arts. We thank especially Governor Andrew Cuomo; Assembly Speaker Sheldon Silver; State Senate Majority Leader Dean G. Skelos; our local representatives in Albany, State Senator Liz Krueger and Assembly members Daniel Quart and Linda B. Rosenthal.