THE METROPOLITAN MUSEUM OF ART

Annual Report
for the Year
2011–2012
One Hundred Forty-second Annual Report of the Trustees
for the Fiscal Year July 1, 2011, through June 30, 2012

Presented to the Board of Trustees of The Metropolitan Museum of Art
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A Grateful Acknowledgment

To the City: For more than a century, the City of New York and the Trustees of The Metropolitan Museum of Art have been partners in bringing the Museum's services to the public. The complex of buildings in Central Park is the property of the City, and the City provides for the Museum's heat, light, and power. The City also pays 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: The U.S. Government provided continued funding through 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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Fiscal year 2012 was a pivotal year for The Metropolitan Museum of Art. Record attendance for the second year in a row—6.28 million visitors—was driven by the final weeks of the “Alexander McQueen: Savage Beauty” exhibition along with the landmark opening of new galleries for the departments of Islamic and American art, and many other exhibitions and programs. Underpinning these activities was our continued commitment to two key priorities—scholarship and accessibility—manifested in superb publications, innovative educational programs, exciting exhibitions and acquisitions, and a fresh perspective on the visitor experience. All of these achievements occurred in a year that also saw strong financial gains. (For a detailed discussion of the Museum’s financial results for the fiscal year, see the Report of the Chief Financial Officer on pages 78–81.)

The opening in November of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia was historic for the Museum. These fifteen galleries trace the full course of Islamic civilization over a span of fourteen centuries, connecting a vast geographic expanse to demonstrate the depths and magnificence of the Islamic tradition. Our audience can now view Islamic culture through the broader perspective of history rather than solely through the lens of contemporary events and politics. The January opening of the New American Wing Galleries for Paintings, Sculpture, and Decorative Arts concluded a ten-year project to renovate the entire American Wing. The new installation provides visitors with an unrivaled history of American art from the eighteenth through the early twentieth century in twenty-six renovated and enlarged galleries on the wing’s second floor.

The launch of the Metropolitan’s expanded and redesigned website in September 2011 was another defining achievement. With complete listings of the Museum’s catalogued collections, an interactive map of the buildings, and an array of easily accessible resources, the new website is an essential part of the visitor experience. It provides a seamless connection between learning about the Museum and its collections online and encountering face-to-face the magnificent works and programs in our galleries. The constantly evolving Heilbrunn Timeline of Art History, a favorite online feature among scholars as well as the general public, with 1.5 million visits per month, is now more fully integrated into the site. Another website feature that received an enthusiastic response, Connections, came to a close this year after one hundred episodes. By exploring the collections through themes that were personal to Met staff, Connections taught our audience to look at works of art with fresh eyes. The Met Around the World, a new website feature that was launched in November 2011, outlines the Museum’s global activity in the areas of exhibitions, loans, conservation, excavations, fellowships, and other collaborations. The new section consolidates all of these activities and allows visitors to search them by location or category.

Our Editorial Department again produced an impressive number of publications, several of which either won prestigious awards including the College Art Association’s 2012 Alfred H. Barr Jr. Award, for 2011’s exhibition catalogue Man, Myth, and Sensual Pleasures: Jan Gossaert’s Renaissance, or rose to the top of publication sales lists. The Museum also made strides in its digital publishing efforts, producing a number of applications for mobile devices as well as blogs and other online publications and resources. A completely reconceived and rewritten Metropolitan Museum of Art Guide was published this year, the first new edition in almost three decades. With nearly 600 masterpieces, it represents the full scope of the Museum’s encyclopedic collection and will soon be available in nine languages. A new Director’s Tour audio guide, the first since 1999, was also released. It offers—in eight languages—a broad overview of the Met as well as commentary on selected works of art and stories from the history of the Museum. This interpretive tool sits alongside a wide range of educational programs designed to engage visitors with works of art in new and innovative ways.

The year’s accomplishments have ideally positioned the Met to turn its vision and expertise toward the future. We are proceeding with plans for a multiyear collaboration with the Whitney Museum of American Art that would allow the Met to present exhibitions and programs in the Whitney’s Marcel Breuer–designed building when that institution opens its new museum facility in downtown Manhattan in 2015. This fall, we will break ground on an exciting two-year project to renovate the plaza, and in the main building we have begun the process of thinking about the full scope of our facilities and how best to allocate our physical resources in the coming decades.

With its many and varied successes, fiscal year 2012 is a tribute to the strength and stature of the Metropolitan Museum. What follows is a more detailed look.

**Acquisitions**

The Museum’s departments of European Sculpture and Decorative Arts, European Paintings, and Drawings and Prints were greatly enriched this year by several gifts of works of art from Mrs. Charles Wrightsman, including the exquisite bronze figure Spinario (Boy Pulling a Thorn from His Foot) by the Renaissance artist known as Antico. Inspired by a famous Greco-Roman bronze, Antico’s figure exudes a psychology and energy that even the great original lacks. Also included among Mrs. Wrightsman’s gifts is a major painting by Louis-Léopold Boilly—the artist’s most ambitious work, The Public Viewing David’s “Coronation” at the Louvre (1810)—and nine superb portrait drawings by the greatest portrait draftsman of the nineteenth century, Jean-Auguste-Dominique Ingres.

Acquired this year for the Department of Greek and Roman Art, the marble Head of Zeus Ammon, ca. a.d. 120–60, is perhaps the grandest representation of the god to have survived from classical antiquity. In an eclectic style that combines the grandeur and tranquillity of statues of the classical period with the deep-set eyes and unruly mass of hair characteristic of Hellenistic works, this powerful sculpture shows incomparable quality and freshness.

The Metropolitan was delighted this year to acquire its first major portrait of Abraham Lincoln. Already an iconic centerpiece in the Museum’s new second-floor American Wing galleries, Augustus Saint-Gaudens’s Abraham Lincoln: The Man (Standing Lincoln) is a rare, authorized reduction of the large bronze monument that the sculptor originally created between 1884 and 1887 for Chicago’s Lincoln Park. An inspired likeness that displays Lincoln’s quintessence as a thinker, a leader, and an orator, Saint-Gaudens’s statuette enhances the Museum’s comprehensive collection of works by this American master.

The enduring and inventive work of another American artist, photographer William Eggleston, from Memphis, Tennessee, was also acquired this year. A pioneer of modern color photography, Eggleston emerged in the early 1960s. Through a profound appreciation of the American vernacular, especially along the Mississippi Delta, combined with a unique sensitivity to light and color, he almost single-handedly validated color photography as a legitimate artistic medium. The thirty-six photographs now in the Metropolitan’s collection include both the entire suite of the artist’s first color portfolio as well as later seminal prints.

For the Department of European Paintings, the Museum acquired an exceedingly rare work primarily by the German Renaissance artist Hans Schäufelein the Elder, one of Albrecht Dürer’s most gifted pupils. A monumental double-sided panel that was originally part of an altarpiece, The Dormition of the Virgin; Christ Carrying the Cross (reverse) is a marvelously cohesive composition whose affecting sense of quiet
pathos resonates with the influence of the great Dürer. Produced during Schäufelein’s years in the atelier of Hans Holbein the Elder (ca. 1509–15), the work is the most important painting by the artist in an American collection.

With the acquisition of an album of landscape paintings titled *Eight Views of Mount Huang* by the influential Chinese artist Zheng Min (1633–1683), the Metropolitan was able to fill a significant gap in its collection of seventeenth-century Chinese painting. A member of the Mount Huang school, Zheng inspired many of the period’s leading artists, and his stylistic virtuosity—angular forms and sparse compositions juxtaposed with lush landscapes filled with descriptive detail—epitomizes the imagery of the school.

The Museum acquired many other objects of distinction this year; for the full list, see the Departmental Acquisitions section starting on page 11. Highlights of this year’s and last year’s acquisitions, including descriptions and illustrations, can also be found in the fall 2012 Metropolitan Museum of Art Bulletin.

**Exhibitions**

The year’s strong exhibition program included several shows composed entirely or primarily of works owned by the Metropolitan, underscoring the range and depth of our encyclopedic collection. This diverse group of exhibitions included “Infinite Jest: Caricature and Satire from Leonardo to Levine,” which explored humorous imagery in its many forms from the Italian Renaissance to the present by bringing together approximately 160 works on paper, many never before exhibited; “Stieglitz and His Artists: Matisse to O’Keeffe,” the first large-scale exhibition of some 200 paintings, sculptures, drawings, and prints from the Alfred Stieglitz Collection, the cornerstone of the Museum’s holdings of modern art from the first half of the twentieth century; “The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde” revisited a decisive moment in art history during the first decades of the twentieth century, when the influential Stein family resided in Paris and shaped the development of modern art for years to come through their salons and friendships with artists. Some 200 works demonstrated how the family of collectors set new standards and tastes for modern art. While paintings by Henri Matisse and Pablo Picasso were the focus of the exhibition, works by Pierre Bonnard, Maurice Denis, Juan Gris, and many others were also showcased.

“Byzantium and Islam: Age of Transition” elucidated another pivotal place and time, the eastern Mediterranean, from Syria through Egypt and across North Africa, in the seventh century. Through some 300 works of art drawn from the Met’s collection and museums in Europe, the Middle East, and North America, it revealed the many artistic and cultural innovations that resulted when the Byzantine and Islamic worlds initially came into contact.

Spring and summer’s “Dawn of Egyptian Art” provided fascinating insight into how the earliest Egyptians began recording their beliefs through paintings, sculptures, and relics created for their shrines and tombs. The show’s 175 works of art—one strikingly modern to today’s eye—captured the evolving world view of these early Egyptians and included iconic forms that remained in use throughout the art of Pharaonic Egypt.

This year’s Costume Institute exhibition centered on the striking affinities between two Italian designers: Elsa Schiaparelli and Miuccia Prada. Inspired by *Vanity Fair’s” Impossible Interviews* from the 1930s, “Schiaparelli and Prada: Impossible Conversations” showed how these iconic women have challenged conventional ideas about beauty, glamor, and taste through their innovative designs. Also a spring tradition, the annual installation on The Iris and B. Gerald Cantor Roof Garden this year featured a bold, habitat-like structure that fused art, architecture, and science. Like previous Roof Garden installations, “Tomás Saraceno on the Roof: Cloud City” was created specifically for the Museum’s popular outdoor space.

“Ellsworth Kelly Plant Drawings” was a highlight of the summer season and the first museum retrospective dedicated exclusively to the contemporary artist’s elegant plant studies. It included approximately eighty drawings in graphite and ink made over a period of more than sixty years. Also launching the summer season was “Designing Nature: The Rinpa Aesthetic in Japanese Art.” Approximately 100 brilliantly executed works across a range of media traced the development and continuing influence of the Rinpa style, which embraces art marked by a bold abbreviation of natural motifs.

The Met has long been a leader in the field of Asian art, and the Rinpa show was one of several standout exhibitions to focus on that part of the world. “Storytelling in Japanese Art” illuminated Japan’s long tradition of narrative painting with examples from the twelfth to the nineteenth century; “Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)” presented the work of perhaps the greatest figure painter and landscapist of China’s modern period; and “The Printed Image in China, 8th—21st Century,” with 136 outstanding pictorial prints from the British Museum,
some quite rare, traced the Chinese art of printing from its inception in the eighth century through contemporary times.

The year included many other noteworthy exhibitions. For the full list, see the Exhibitions and Installations section starting on page 73.

Education
Education has been an extremely active department this past year, increasing its offerings to all audiences and bolstering its programs with elements that better serve participant needs and interests. These new and innovative programs are characterized by greater interactivity among participants, drawing on more interdisciplinary perspectives, and taking place in the Museum’s galleries wherever possible. More than 25,000 Education events drew approximately 690,000 participants, 9 percent more than last year, and in the area of school programs, the number of students receiving guided tours increased almost 8 percent. Particularly impressive were the large gains in audiences for art-making programs (nearly 10,000 participants for one monthly program alone) and adult programs, which drew 402,174 participants, almost 100,000 more than last year. A re-envisioned Concerts & Lectures program, Met Museum Presents: The New 2012–2013 Season, was also launched last spring to extend this innovation with a collections-based approach to music and performance. (A full discussion of Education and Concerts & Lectures appears on pages 54–55.)

Visitorship
Fiscal year 2012 brought 6.28 million visitors to the Metropolitan, including The Cloisters Museum and Gardens. Exceeding last year’s figure by nearly 600,000, it is the highest since the Met began tracking attendance more than forty years ago and was anchored by the public’s interest in our new galleries mentioned above: the Department of Islamic Art galleries drew 593,000 visitors, and the New American Wing galleries brought in 365,000. The week between Christmas and New Year’s, traditionally one of the Museum’s busiest times, also attracted a high number of visitors — 194,000, or 28 percent more than the previous year.

Leading off the exhibitions that contributed to the year’s high attendance was “Alexander McQueen: Savage Beauty,” which closed on August 7, 2011, after drawing a total of 662,000 visitors. Attendance was also particularly strong for “The Steins Collect,” with 324,000 visitors, “The Renaissance Portrait” (205,000), “Cloud City” (179,000), and “Schiaparelli and Prada” (166,000). While the medieval chessmen were on view, The Cloisters drew 97,000 visitors and had its busiest November on record, with 21,540 visitors (previous Novembers ranged from 17,000 to 17,600).

The Museum’s popular Holiday Monday program, now in its eighth year, included several attendance high points, with the Holiday Monday for Independence Day attracting 17,000 visitors, the largest number yet. The Metropolitan’s special Monday openings have been so well received by the public that in May 2012 the Museum expanded the program to include The Cloisters.

Thanks in large part to the many visitors who purchased memberships to see the “Alexander McQueen: Savage Beauty” exhibition, our membership numbers also reached an all-time high, with 170,398 for the fiscal year, 22 percent more than last year. More than 21,000 new memberships were sold at the Museum shop, another new record, while online membership sales generated $4.5 million, a 50 percent increase over last year. Our members and donors are among the Museum’s most loyal visitors, and we are grateful for their dedication. For many not-for-profit cultural institutions, including the Metropolitan, the economic climate continues to be a challenging one, and at the start of the fiscal year the Museum did raise admissions fees, the first increase since 2005.

Visits to the Museum’s website increased by 29 percent in fiscal year 2012, to 44 million. A significant part of this increase was a result of the successful completion in September 2011 of the two-year effort to rebuild and relaunch the website, which now features complete access to the Museum’s catalogued collections and allows the Museum to support its gallery and other programs with a range of new online features.

As part of a broader effort to support its commitment to add 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 includes both engagement and fundraising messages, reached 600,000 online subscribers and members in fiscal year 2012. Collectively the Museum reached more than 1.2 million individuals through our e-marketing and social media efforts, which include Facebook, Twitter, Flickr, ArtBabble, and YouTube.

An integral part of the Museum’s efforts to reach a more diverse public is its Multicultural Audience Development Initiative (MADI), now in its fourteenth year. MADI presented a number of well-attended events related to the opening of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, in addition to its annual events for the Chinese, Indian, Hispanic, college-age, and LGBT communities.

Capital Projects
Capital projects were a significant part of the year’s achievements, highlighted by the two previously noted openings of new galleries for Islamic and American art. In addition, construction that began in January 2012 on a brand-new Members Lounge on the second floor off the Great Hall balcony will be completed this fall. A project to renovate and reinstall the Museum’s world-renowned European Paintings galleries commenced this fiscal year, and the galleries are expected to reopen in spring 2013. Renovation of the galleries, library, conservation space, and administrative offices of The Costume Institute also began last fall and is expected to be completed in spring 2014.

Plans for a comprehensive redesign of the Metropolitan’s four-block-long plaza—including the creation of new fountains as well as seasonal landscaping, improved access to the Museum, and new lighting—were announced in fiscal year 2012. Construction is expected to begin in fall 2012 and take approximately twenty-three months to complete. The front steps at 82nd Street—the most iconic element of the current design and beloved by the public—will remain untouched.

Thanks to a generous allocation of $4.5 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 the Department of Cultural Affairs Kate D. Levin, City Council Speaker Christine C. Quinn, Manhattan Borough President Scott Stringer, and City Council members Daniel R. Garodnick, Melissa Mark-Viverito, and Jimmy Van Bramer.

The Fund for the Met
Fiscal year 2012 marked the start of a new chapter in the Museum’s Fund for the Met campaign. Having raised more than $1.2 billion during its initial phase, which began in 1994 and concluded in 2011, this year The Fund for the Met secured $54 million in gifts and pledges for facility projects and endowment. This figure, combined with a set of special leadership gifts made prior to 2012, brings the total for the new campaign to more than $150 million.

The benefits of the Metropolitan’s efforts to cultivate planned giving were particularly evident this year. Bequests totaling more than $28 million were received, with much of the income attributable to the Estate of Brooke Astor. The majority of these gifts were directed to the Museum’s endowment, where they will extend the donors’ extraordinary generosity in perpetuity. An additional $1.8 million in other forms of planned gifts—principally charitable gift annuities—was also received.

The year’s two major capital projects—new galleries for Islamic and American art—were supported by The Fund for the Met, and in association with the American Wing project, generous new gifts were made during the year by Jack and Susan Warner, Trustee Bonnie J. Sacerdote, and Joyce B. Cowin.

Other gifts of note include the new curatorship in the Department of European Sculpture and Decorative Arts endowed by Marina Kellen French. In addition, Friends of the Metropolitan continued to provide critical support for the purchase of works of art throughout the Museum, ensuring the growth of the permanent collection.

Trustees, Staff, and Volunteers
The Museum’s Board of Trustees elected one new member this year, J. Tomilson Hill.
We will greatly miss Trustee Emeritus Richard V. Clarke, who died this year. He was a leader in the efforts to establish our Multicultural Audience Development Initiative, which has become a model for many institutions internationally, as well as a trusted advisor and friend. His wise counsel benefited many areas of the Museum, including Membership, External Affairs, and Human Resources.

After twenty-seven years of dedicated and distinguished service, Dorothea Arnold, the Museum’s Lila Acheson Wallace Chairman of the Department of Egyptian Art, retired in June and was named Curator Emeritus. With her vision and expertise—as an archaeologist, scholar, author, and curator of important exhibitions—she has left an indelible mark on the institution and her field. Our Egyptian galleries are among the Met’s most studied and visited, and she has overseen the reinstallation of many of them, most recently the galleries of the Middle Kingdom and of the Art of Queen Hatshepsut (2007–8). She was made head of the department in 1991 and organized a number of major exhibitions during two decades of outstanding leadership, including “Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt” (1996–97) and “Egyptian Art in the Age of the Pyramids” (1999–2000). During her chairmanship, the department also conducted annual excavations in Egypt at Lisht, Dahshur, and Malqata.

Ian Wardropper, who for ten years was the Iris and B. Gerald Cantor Chairman of the Department of European Sculpture and Decorative Arts, left the Metropolitan in October to become Director of The Frick Collection. We thank Ian for his great contributions—in exhibitions, publications, acquisitions, and several gallery reinstallations—and look forward to working with him as Director of our sister institution in New York.

Succeeding Ian is Luke Syson, who was selected in June 2011 to be the department’s Iris and B. Gerald Cantor Curator in Charge. Luke arrived in January from the National Gallery, London, where he was both Curator and Head of Research, charged with enhancing the museum’s scholarly research activities and focusing its academic collaborations. Previously Luke served as Senior Curator on the planning team for the Victoria & Albert Museum’s Medieval and Renaissance galleries, and prior to that role was Curator of Medals at the British Museum, where he was instrumental in the establishment of a new permanent gallery on the Enlightenment period.

Our colleague Gary Tinterow, who joined the Department of European Paintings in 1983 and rose to the position of Engelhard Chairman of the Department of Nineteenth-Century, Modern, and Contemporary Art in 2008, also left the Museum this year, in January, to become Director of The Museum of Fine Arts, Houston. Through a number of superb exhibitions and as a leading scholar, Gary raised the profile of the department. We look forward to working with him in his new capacity as Director in Houston.

Following Gary’s departure, Sheena Wagstaff was named in January to the newly created position of Chairman of the Department of Modern and Contemporary Art, and the area of Nineteenth-Century European Paintings reverted back to the Department of European Paintings. Sheena arrived in May from Tate Modern in London, where, as Chief Curator since 2001, she played a key role in the success of that institution by initiating and leading an extensive international program of exhibitions, commissions, and other projects, many in collaboration with other major institutions.

Barbara Dougherty, the Museum’s Managing Chief Membership Officer, retired in February, after forty-one years of service and a career marked by professional and personal excellence. After rising through the ranks, Barbara became Associate Manager of Membership in 1979, when there were approximately 68,000 members. Thanks to the innovative programs, outreach, and incentives created by Barbara and her staff, members today number more than 170,000 and the department brings in annual revenues of $27 million—an impressive legacy.

There were two promotions this year: Melanie Holcomb, in the Department of Medieval Art and The Cloisters, was promoted to Curator, and Cristina B. Carr, in Textile Conservation, to Conservator. Additionally, in the Department of European Sculpture and Decorative Arts, Wolfram Koeppe, who in 2005 had been promoted to Curator, was named the Museum’s first Marina Kellen French Curator.

Dedication, professionalism, and love of the Museum are hallmarks of our Volunteer Organization staff as well. The scope and depth of their work is felt throughout the Museum, year after year, and we are grateful for their efforts and talents. This year, we commend Margaret Evans, Chair of the Volunteer Organization, and Frances Garrett, Manager, for their two years of exceptional service at the head of the organization, and welcome its new Chair, Nancy Staniar, and new Manager, Ruth Henderson.

On behalf of the Museum, we extend our gratitude to all of our volunteers, our many members and friends, and especially our accomplished trustees and staff. Their vision and expertise made this historic year possible.

Thomas P. Campbell
Director and CEO

Emily Kernan Rafferty
President
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.

1Charter of The Metropolitan Museum of Art, State of New York, Laws of 1870, Chapter 197, passed April 13, 1870, and amended L. 1898, ch. 34; L. 1908, ch. 219.
Departmental Accessions

Arts of Africa, Oceania, and the Americas

GIFTS

Elias Sime, Ethiopian; *Selechas*, goat hide, synthetic fibers, straw, 2008; 2011.217; Elias Sime and Meskerem Assegued, on behalf of Zoma Contemporary Art Center

Elias Sime, Ethiopian; *Selechas*, goat hide, hair, synthetic fibers, straw, 2008; 2011.218; Elias Sime and Meskerem Assegued, on behalf of Zoma Contemporary Art Center

*Hanging (?) Fragment*, camelid hair, cotton; Peruvian, late 16th–17th century; 2011.324; Gloria Granz Gonick

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

*Healing Scroll*, parchment, pigments; Ethiopia (Amhara), 19th century; 2011.377; Anonymous

Ephehm Kouakou, Ivorian; *Untitled [Transportation]*; acrylic paint on canvas, collage, 1992; 2011.577; Mr. and Mrs. Brian S. Leyden

*Sampler*, linen, cotton; Mexican, 1869; 2011.578.1; Alfred L. Bush

*Sampler*, linen, cotton; Mexican, 19th century; 2011.578.2; Alfred L. Bush

*Sampler*, linen, silk; Mexican, 19th century; 2011.578.3; Alfred L. Bush

*Sampler*, linen, silk; Mexican, 19th century; 2011.578.4; Alfred L. Bush

*Sampler*, linen, silk; Mexican, 1861; 2011.578.5; Alfred L. Bush

*Sampler*, linen, silk; Mexican, 19th century; 2011.578.6; Alfred L. Bush

*Textile Panel*, cotton; Indonesia, Javanese, late 19th–early 20th century; 2011.579.1; Ellen Peckham

*Textile Panel*, cotton; Indonesia, Javanese, late 19th–early 20th century; 2011.579.2; Ellen Peckham

PURCHASES

*Figure-Celt Pendant*, jadeite; Costa Rica (Guanacaste-Nicoya), 1st–5th century; 2011.364; Stephanie H. Bernheim and Jan and Marica Vilcek Gifts

*Negbe (Woman’s Back Apron)*; banana leaves, corn husks, raffia cordage; Democratic Republic of Congo (Mangbetu), before 1950; 2011.365; Marie Sussek Gift

*Taiganja (Ornament)*; gold; Indonesia, Central Sulawesi, 18th–19th century; 2011.369; Marianna and Ray Hermann

*Poritutu or Sekomandi (Ceremonial Cloth)*; cotton; Indonesia, South Sulawesi, Toraja, 19th century (?); 2011.380; 2005 Benefit Fund and The Fred and Rita Richman Foundation Gift

*Tais (Woman’s Ceremonial Tube Skirt)*; cotton, silk, metallic thread; Indonesia, Timorese, early 20th century; 2011.384; The Fred and Rita Richman Foundation Gift

*Ragi Matutua Manik Manik (Ceremonial Cloth)*; cotton, beads; Indonesia, Karo Batak, late 19th–early 20th century; 2011.395; The Fred and Rita Richman Foundation Gift

*Bidak (Sacred Cloth)*; silk, cotton, metallic thread; Indonesia, South Sumatran, 19th century; 2011.396; The Fred and Rita Richman Foundation Gift

*Bidak (Sacred Cloth)*; silk, gold and silver metallic threads; Indonesia, Purbian (?), 19th century; 2011.397; The Fred and Rita Richman Foundation Gift

*Woman’s Ceremonial Tube Skirt*, cotton; Indonesia, Tanimbarese, 19th century; 2011.398; The Fred and Rita Richman Foundation Gift

*Woman’s Ceremonial Tube Skirt*, dyed cotton; Indonesia, Tanimbarese, early 20th century or earlier; 2011.399; The Fred and Rita Richman Foundation Gift

*Anteng (Ceremonial Garment)*; silk, silver and gold threads; Indonesia, Balinese, 19th century; 2011.400; The Fred and Rita Richman Foundation Gift

*Mawa’ or Maa’ (Ceremonial Textile)*; cotton; Indonesia, Toraja, 19th century (?); 2011.401; The Fred and Rita Richman Foundation Gift

*Twisted Face Mask*, ceramic, pigment; Mexico (Veracruz), 600–900; 2011.600; Stephanie Bernheim Gift

*Healing Scroll*, parchment, pigments, cotton; Ethiopia (Tigray), 18th–19th century; 2011.600; Marie Sussek Gift

*Loran (Man’s Earrings)*; gold; Indonesia, Tanimbarese, 19th century; 2011.170a, b; The Fred and Rita Richman Foundation Gift

The American Wing

GIFTS

John Bennett, American; *Vase*, white earthenware, 1877; 2011.321.1; Emma and Jay Lewis

John Bennett, American; *Vase*, red earthenware, 1880; 2011.321.2; Emma and Jay Lewis

William Boch and Brothers, American; *Pitcher*, porcelain, 1844–57; 2011.321.3; Emma and Jay Lewis

Thomas G. Boone, American, for Boone’s Pottery, American; *Pitcher*, dark-red earthenware, 1840–42; 2011.321.4; Emma and Jay Lewis

James Priestman, American, for Chesapeake Pottery, American; *Plaque*, parian porcelain, ca. 1885–86; 2011.321.5; Emma and Jay Lewis

Abraham Cadmus, American, for Congress Pottery, American; “Crane” *Ice Pitcher*, yellowware (earthenware), Rockingham glaze, 1849–53; 2011.321.6; Emma and Jay Lewis

James Callowhill, American; *Vase*, porcelain, ca. 1889–1900; 2011.321.7; Emma and Jay Lewis
Charles Cartlidge and Company, American; *Pitcher*, porcelain, 1849–56; 2011.321.8; Emma and Jay Lewis

James Priestman, American, for Chesapeake Pottery, American; *Pitcher*, parian porcelain, 1885; 2011.321.9; Emma and Jay Lewis

Chesapeake Pottery, American; *Tankard*, Severn ware, stoneware, drab gray body, ca. 1883–85; 2011.321.10; Emma and Jay Lewis

Decorated by Rudolph T. Lux, American, born Germany; *Pitcher*, porcelain, ca. 1883–85; 2011.321.13; Emma and Jay Lewis

E. & W. Bennett Pottery, American; “Cup-Tossed” *Pitcher*, earthenware, 1847–57; 2011.321.14; Emma and Jay Lewis

Union Porcelain Works, American; *Creamer*, porcelain, ca. 1876–80; 2011.321.15; Emma and Jay Lewis

Chesapeake Pottery, American; *Vase*, earthenware, ca. 1883–85; 2011.321.16; Emma and Jay Lewis

Attributed to D. & J. Henderson Flint Stoneware Manufactory, American; *Pitcher*, stoneware, rockingham glaze, ca. 1829–33; 2011.321.17; Emma and Jay Lewis

Eureka Pottery Co., American; *Vase*, earthenware, 1883–87; 2011.321.18; Emma and Jay Lewis

Isaac Broome, American, for Ott and Brewer, American; *Plaque*, parian porcelain, ca. 1876–77; 2011.321.19; Emma and Jay Lewis

Isaac Broome, American, for Ott and Brewer, American; *Plaque*, parian porcelain, ca. 1876–77; 2011.321.20; Emma and Jay Lewis

Odell & Booth Brothers, American; *Vase*, white earthenware, 1880–84; 2011.321.21; Emma and Jay Lewis

Ohio Valley China Company, American; *Vase*, porcelain, 1891–95; 2011.321.22; Emma and Jay Lewis

Elezor Orcutt, American; Charles W. Thompson, American; for Orcutt & Thompson, American; *Pitcher*, red earthenware, ca. 1830–31; 2011.321.23; Emma and Jay Lewis

Ott and Brewer, American; *Vase*, porcelain, 1882–90; 2011.321.24; Emma and Jay Lewis

Union Porcelain Works, American; *Mug*, porcelain, 1864; 2011.321.25; Emma and Jay Lewis

Sidney Risley, American, for Norwich Pottery, American; *Pitcher*, stoneware, 1845–75; 2011.321.26; Emma and Jay Lewis

Salamander Works, American; *Ale Pitcher*, relief gray stoneware, rockingham glaze, ca. 1836–40; 2011.321.27; Emma and Jay Lewis

Salamander Works, American; *Pitcher*, stoneware, ca. 1836–40; 2011.321.28; Emma and Jay Lewis

Susan S. G. Frackelton, American; *Jar*, stoneware, 1896–1900; 2011.321.29a, b; Emma and Jay Lewis

American Pottery Manufacturing Company, American; *Hot Milk Pot*, white earthenware, blue spatter, 1833–50; 2011.321.30a, b; Emma and Jay Lewis

Attributed to Isaac Spiegel Pottery, American; *Mug*, yellowware, rockingham glaze, 1837–45; 2011.321.31; Emma and Jay Lewis

Moses Tyler, American; *Pitcher*, stoneware, ca. 1835–47; 2011.321.32; Emma and Jay Lewis

William E. Brigham, American; *Urns*, amethyst, silver, pink tourmaline, other semiprecious stones, ca. 1927; 2011.373a, b; Jacqueline Loewe Fowler

Barbara Ann Miller, American; *Quilt*, cotton, linen, 1847; 2011.374; The Hascoe Foundation


George Henry Dutrie, American; *Red School House (Country Scene)*; oil on canvas, 1858; 2011.506; Bequest of Peter H. B. Frelinghuysen

Dish; red earthenware; American, mid-19th century, ca. 1840–60; 2011.508; Estate of Barbara S. Janos, New York City

Tiffany Studios, American; *Vase*, porcelaneous earthenware, 1904–5; 2011.522.1; Martin Eidelberg

Tiffany Studios, American; *Bowl*, porcelaneous earthenware, 1904–9; 2011.522.2a, b; Martin Eidelberg

Luman Reed, American; *Pocket Watch*; gold, steel, enamel, glass, sardonyx, 1800–1840; 2011.547; Anonymous, in memory of Berry B. Tracy

Isaac Broome, American, for Ott and Brewer, American; *Pastoral Vase*, tinted porcelain, ca. 1876; 2011.548; Jacqueline Loewe Fowler

Attributed to Joseph Lindon Smith, American, for Dedham Pottery, American; *Plate*, earthenware, ca. 1895; 2011.549; John R. Bermingham

Lucia Kleinheins Mathews, American, for The Furniture Shop, American; *Box*, painted wood, 1916; 2011.146.1; Jacqueline Loewe Fowler

Attributed to F. Walter Lawrence, American; *Brooch*, gold, turquoise, diamonds, pearls, ca. 1905; 2012.146.2; Jacqueline Loewe Fowler

Tiffany Studios, American; *Candlesticks, pair*, gilt bronze, ca. 1905; 2012.202.1, 2; Mr. and Mrs. Richard L. Chilton, Jr.

Purchases

Eli Harvey, American; *Bull Elk*, bronze, 1904; this cast, ca. 1905; 2011.202; Morris K. Jesup Fund

Ott and Brewer, American; *Plaque*, porcelain, ca. 1890; 2011.316; David S. and Elizabeth W. Quackenbush Gift and funds from various donors

Arthur J. Stone, American; *Vases, pair*, silver, gold, 1915; 2011.347, 348; Acquisitions Fund; Page and Otto Marx, Jr. Foundation and Craneshaw Corporation Gifts

Apsley Pellatt, English, for American market; *Decanter*, cut glass, 1820–30; 2011.482; Ronald S. Kane Gift, in memory of Berry B. Tracy; and Friends of the American Wing Fund

Apsley Pellatt, English; for American market; *Decanter*, cut glass, 1820–30; 2011.483; Ronald S. Kane Gift, in memory of Berry B. Tracy; and Friends of the American Wing Fund
Apsley Pellatt, English; for American market; Claret Jug: cut glass, 1820–30; 2011.484; Ronald S. Kane Gift, in memory of Berry B. Tracy; and Friends of the American Wing Fund

Attributed to Emma Gizey Stahl, American; Women’s Rights Quilt; cotton, ca. 1875; 2011.538; Funds from various donors

Albert Bierstadt, American; Studies of Indian Chiefs Made at Fort Laramie; oil, graphite on paper, ca. 1859; 2012.1; Adrienne Arsh, Stainman Family Foundation Inc., and Charles and Jane Klein Family Fund Gifts

Attributed to Agnes F. Northrop, American, for Tiffany Studios, American; Design for a Window; watercolor on paper, 1900–1915; 2012.6; Judy and John M. Angelo

Augustus Saint-Gaudens, American; Abraham Lincoln: The Man (Standing Lincoln); bronze, 1884–87, reduced 1910, cast 1911; 2012.14a, b; Tyson Family Gift, in memory of Edouard and Ellen Muller; The Beatrice G. Warren and Leila W. Redstone, and Maria DeWitt Jesup Funds; Dorothy and Imre Cholnoky, David Schwartz Foundation Inc., Joanne and Warren Josephy, Annette de la Renta, Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation, and Felicia Fund Inc. Gifts

Kari; cherry and white pine; American, 1740–70; 2012.27a–j; William Cullen Bryant Fellows Gifts

John Townsend, American; Side Chair; mahogany, 1800; 2012.63; Louis and Virginia Clemente Foundation Inc. Gift

Polly Platt, American; Map Sampler; silk, silk chenille on silk, 1809; 2012.64; Frank P. Stetz Bequest, in loving memory of David Stewart Hull

Dreicer & Co., American; Necklace; diamonds, natural pearls, platinum, ca. 1905; 2012.71a, b; Sansbury-Mills Fund, Stainman Family Foundation Inc., Mr. and Mrs. Walter H. Buck, Marthia J. Fleischman, Jacobsen Foundation, and Bonnie Johnson Sacerdote Foundation Gifts

Attributed to Dennis Family Potters, American; Dish; red earthenware, ca. 1790–1810; 2012.137; Frank P. Stetz Bequest, in loving memory of David Stewart Hull

Herter Brothers, American; Armchair [from the W. H. Vanderbilt House]; giltwood, mother-of-pearl inlay, original upholstery, 1881–82; 2012.216; Barrie A. and Deedee Wigmore Foundation Gift

Herter Brothers, American; Gilded Side Chairs, pair [from the W. H. Vanderbilt House]; carved giltwood, 1883–84; 2012.217.1, .2; Barrie A. and Deedee Wigmore Foundation Gift

Arms and Armor

Gifts

Arrows, twelve; iron, reed, or bamboo; Tibetan, ca. 16th–18th century; 2012.147.1–12; Jeremy Pine

Sword of Faustin I, Emperor of Haiti; steel, silver, gold, wood, textile, metallic thread; British, 1850; 2012.204a, b; Bequest of William Delafield, Sr.

Close Helmet; steel; European, ca. 1550–60; 2012.273; Bequest of David N. Yerkes

Purchases

Flintlock Pistol; steel, wood (Liège), ca. 1650; 2011.360a, b; Arthur Ochs Sulzberger Gift

Francisco Pintan, Colonial Spanish, probably Mexican; Miquelet Pistols, pair; steel, wood, silver; dated 1757; 2011.361, .362; Arthur Ochs Sulzberger Gift

Johann Gottfried Hänisch the Elder, German (Dresden); Bolzenschnepper (Small Crossbow), Possibly for a Lady or a Child; steel, walnut wood, staghorn, hemp, wool, gold, dated 1738; 2011.429; Arthur Ochs Sulzberger Gift

Arrowheads, fourteen; iron, reed, sinew, bark; Himalayan, 16th–19th century; 2011.502.1–14; Arthur Ochs Sulzberger Gift

Cric (Crossbow Winder); steel, copper alloy, wood; German, ca. 1500–1520; 2012.4; Arthur Ochs Sulzberger Gift

Helmet for a Harquebusier; steel, silver, copper alloy, textile; English (possibly Greenwich), ca. 1630–40; 2012.15; Arthur Ochs Sulzberger Gift

Masahiro, Japanese; Kogeguchi Senshu, Japanese; Katana (Sword Blade); steel, dated 1653; 2012.36; Gifts of Brayton Ives & W. T. Walters and Bashford Dean, by exchange

Jinbaori (Surcoat) for a Boy; silk, velvet, wool, gold, ivory, copper alloy; Japanese, late 18th–early 19th century; 2012.57; Charles and Ellen Baber Gift

Ames Manufacturing Company, American (Chicopee, Mass.); Sword Presented to Captain Richard French; gilt brass, steel; American, 1850; 2012.105a, b; Arthur Ochs Sulzberger Gift

Helmet and Breastplate for the Giaoco del Ponte; steel, polychromy, lead; Italian, 17th century, alterations late 18th–early 19th century; 2012.134a, b; Arthur Ochs Sulzberger Gift

Martin Riester, French; Design for a Percussion Pistol; pen, ink, pencil on paper; French, 1850; 2012.138; James Meade Revocable Trust

Francesco Maria Rivolta, Italian (Milan); Francisco Ruiz the Elder, Spanish (Toledo) or Francisco Ruiz the Younger, Spanish (Toledo); Cup-Hilted Rapier; steel, iron wire, wood, fabric; Italian (Milan), ca. 1670; 2012.162; Arthur Ochs Sulzberger Gift

Jinbaori (Surcoat); cotton, silk, gold, silver; Japanese, ca. 1866; 2012.163; Charles and Ellen Baber Gift

Asian Art

Gifts

Zhao Cangyun, Chinese; Liu Chen and Yuan Zhao Entering the Tiantai Mountains; handscroll, ink on paper, Yuan dynasty (1271–1368); 2005.494.1; Oscar L. Tang Family (remaining 40 percent undivided interest)

Zeng Fanzhi, Chinese; Untitled; bronze, 2009; 2011.378a, b; Thomas Yaping Ou

Woman’s Short Informal Robe; silk, metallic-thread embroidery on silk satin; China, 19th century; 2011.433.1; Ellen Peckham

Woman’s Red Robe with Dragon Roundels; silk, metallic-thread tapestry (kesi), painted details; China, 19th century; 2011.433.2; Ellen Peckham

Chabauri (Jacket for Tea Ceremony); paper, silk; Japan, late 18th–mid-19th century; 2011.434; Sue Cassidy Clark

Yashima Gakutei, Japanese; Ryukugya Shokunin Zukushi (Sketches of Artisans); printed book, ink, color on paper, Edo period (1615–1868), 1826; 2011.524; Lisa Leighton Whitall
Shunkōsai Hokusai, Japanese; *Portrait of the Actor Arashi Rikan I*; hanging scroll, ink on silk, ca. 1812; 2011.525; Miki and Sebastián Izzard, in honor of James C. Y. Watt

Kamisaka Sekka, Japanese; *Bamboo and Waves*; set of four sliding-door panels (*fusuma*), ink, gold on paper, Shōwa period (1926–89); 2011.526.1a–d; Gitter-Yelen Foundation, in honor of Maxwell K. Hearn

Kamisaka Sekka, Japanese; *Jurojin*; hanging scroll, ink on color silk, Meiji period (1866–1912); 2011.526.2; Gitter-Yelen Foundation, in honor of John T. Carpenter

Fung Ming Chip (Feng Mingqiu), Chinese; *Seals, pair*; stone, ca. 2001; 2011.527.1a, b; Susan L. Beningson, fung Ming Chip and Yim Tom Bender

Fung Ming Chip (Feng Mingqiu), Chinese; *Heart Sutra*; pair of hanging scrolls, ink on paper, 2001; 2011.527.2a, b; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Fung Ming Chip (Feng Mingqiu), Chinese; *Album of Seal Impressions*; album of seven double-page leaves, ink, seal paste on paper, ca. 2003; 2011.527.3; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Fung Ming Chip (Feng Mingqiu), Chinese; *Album of Seal Impressions*; album of eleven double-page leaves, ink, seal paste on paper, 2003; 2011.527.4; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Fung Ming Chip (Feng Mingqiu), Chinese; *Album of Seal Impressions*; album of ten double-page leaves, ink, seal paste on paper, ca. 2003; 2011.527.5; Susan L. Beningson and Steve Arons, in memory of Renée Beningson

Musō Soseki, Japanese; *Poem on the Theme of Snow*; hanging scroll, ink on paper, Nanbokucho period (1336–92), 14th century; 2011.534; Sylvan Barnet and William Burto, in honor of Maxwell K. Hearn

Soga Shōhaku, Japanese; *The Immortal Jurojin and a Deer in a Boat*; hanging scroll, ink, color on paper, Edo period (1615–1868), mid- to late 18th century; 2011.572.1; T. Richard Fishbein and William Burto, in honor of Barbara Brennan Ford

Nagasawa Rosetsu, Japanese; *Crane*; pair of hanging scrolls, ink, color on paper, 1780s; 2011.572.2a, b; T. Richard Fishbein and Estelle P. Bender

Shibata Zeshin, Japanese; *Three Crows in Flight, Two Egrets at Rest*; freestanding screen (*tsuitate*) mounted as a two-panel folding screen, colored lacquer, white pigment on gold leaf, Meiji period (1868–1912), late 19th century; 2011.572.3; T. Richard Fishbein and Estelle P. Bender

Yao Yanqing (Tingmei), Chinese; *Traveling through Snow-Covered Mountains*; hanging scroll, ink on silk, Yuan dynasty (1271–1368), ca. 1340s; 2011.573; Oscar T. Lang Family

Wang Yuanji, Chinese; *Landscape for Zhanting*; hanging scroll, ink, color on paper, Qing dynasty (1644–1911), dated 1710; 2011.574; Marie-Hélène Weill and Guy A. Weill

Mountains; Taihu limestone, epoxy stand; China, 20th century; 2011.575.1a, b; Anna Rosenblum Palmer

Mountains; gray Lingbi limestone, carved wood stand; China, Qing dynasty (1644–1911), 18th–19th century (?); 2011.575.2a, b; Anna Rosenblum Palmer

Mountains; black Lingbi limestone, carved wood stand; China, Qing dynasty (1644–1911), 18th–19th century (?); 2011.575.3a, b; Anna Rosenblum Palmer

Yao Yanqing (Tingmei), Chinese; *Vessel in the Form of a Mango*; silver, fabric; India (Mughal), 18th century; 2011.576.5; Cynthia Hazen Polsky

Shibata Zeshin, Japanese; *Skirmish with an Elephant*; ink on paper; India (Guler, Punjab Hills), ca. 1800; 2011.576.8; Cynthia Hazen Polsky

Shibata Zeshin, Japanese; *Anchla (Decorative End Panel) of a Baluchari Sari*; woven silk with purple ground; India (Baluchari, Marshahabad, Bengal), 19th century; 2011.576.9; Cynthia Hazen Polsky

Okada Yūji, Japanese; *Footed Tray with Stylized Waves*; lacquer on cloth, mother-of-pearl inlay, sprinkled gold, 2002; 2012.58; Sue Cassidy Clark, in honor of Barbara Brennan Ford


**Purchases**

Kohei Nawa, Japanese; *PixCell-Deer#24*; mixed media, taxidermied deer with artificial crystal glass, Heisei period (1989–present), 2011;
2011.49a–j; Acquisitions Fund and Peggy and Richard M. Danziger Gift

Unknown Artist, Japanese; *Amistad Buddha's Assembly in the Western Paradise*; framed drawing, ink, traces of color on paper, Joseon dynasty (1392–1910), late 18th–early 19th century; 2011.345; Louis V. Bell, Mary Trumbell Adams, and Harris Brisbane Dick Funds

_Dish with Peonies_; porcelain, painted cobalt blue under, enamels over transparent glaze (*jingdezhen ware*); China, Ming dynasty (1368–1644), Chongzhen period (1628–44), mid-17th century; 2011.351; The Vincent Astor Foundation Gift

_Dish with Pomegranates_; porcelain, painted cobalt blue under, enamels over transparent glaze (*jingdezhen ware*); China, Ming dynasty (1368–1644), Chongzhen period (1628–44), mid-17th century; 2011.352; The Vincent Astor Foundation Gift

_Bottle_; stoneware, incised decoration under celadon glaze; China, Sui dynasty (581–618), late 6th–early 7th century; 2011.394; Barbara and William Karatz Gift

Unknown Artist, Japanese; _Scene from 'A Long Tale for an Autumn Night'_; fragment of a handscroll mounted as a hanging scroll, ink, color on paper, Muroumachi period (1392–1573), ca. 1400; 2011.494; The Miriam and Ira D. Wallach Foundation Fund

_Hindu Goddess Manasa Plaque_; copper sheet with repoussé, engraving, traces of gilding; India or Bangladesh (formerly West or East Bengal Provinces), late Pala period, 11th century; 2011.499; Frederick and Marie-Claude Butler Gift and Gift of Mrs. W. J. Calhoun, by exchange

_Ritual Vessel of Lotus Form_; copper; India (Kashmir), ca. 10th century; 2011.500; Friends of Asian Art Gifts, in honor of James C. Y. Watt

_Kain Goddess Padmanavat_; copper alloy; India (Gujarat), ca. 10th century; 2011.501; Vijay K. Anand, M.D., Maya Anand, and Rohit Anand

Cliff Lee, American, born Taiwan; _Pair of Prickly Melons_; porcelain, incised and applied decoration under yellow glaze, ca. 2008; 2011.544a, b; Jeff Soref Gift, in honor of Maxwell K. Hearn

Unknown Artist, Japanese; _Shakymuni Triad with the Sixteen Protectors of the Great Wisdom Sutra_; hanging scroll, ink, color, gold, cut gold on silk, Nanbokuchō period (1336–92), late 14th century; 2011.544a; Susan Dillon Gift, in honor of James C. Y. Watt

Unknown Artist, Japanese; _Camels with Dutch Handlers_; polychrome woodblock print, ink, stencil-printed color on paper, ca. 1821; 2012.33; Sue Cassidy Clark Gift, in honor of John T. Carpenter

Unknown Artist, Japanese; _Russians at Nagasaki_; polychrome woodblock print, ink, stencil-printed color on paper, ca. 1830; 2012.34; Sue Cassidy Clark Gift, in honor of John T. Carpenter

Unknown Artist, Japanese; _Chinese Ships at Nagasaki_; polychrome woodblock print, ink, color on paper, ca. 1840; 2012.35; Sue Cassidy Clark Gift, in honor of John T. Carpenter

Unknown Artist, Japanese; _The Illustrated Sutra of Past and Present Karma (Kazu genza ina biji ena);_ hanging scroll, ink, color on paper, Kamakura period (1185–1333), late 13th century; 2012.249; Several members of The Chairman’s Council Gifts, The Miriam and Ira D. Wallach Foundation Fund, and Mary and James G. Wallach Foundation Gift

Tanaka Nobuyuki, Japanese; _Form Remaining in Memory_; lacquer on hemp, Heisei period (1989–present), 2011; 2012.91; Friends of Asian Art Gifts

Wang Jin, Chinese; _Dream of China_; PVC, fishing thread embroidery, 2008; 2012.145; Friends of Asian Art Gifts

_Patola_; silk, double-ikat dyed design; India (Gujarat) for Indonesian market, late 18th century; 2012.164; Friends of Asian Art Gifts

_Quilted Cotton Cloth with European Design_; painted cotton (*katamhari*); backed with Chinese silk, quilted with cotton, quilt stitched in cotton; India (Coromandel Coast), painted cotton, second quarter of the 18th century, quilting later in the 18th century; 2012.165; Friends of Asian Art Gifts

_Wen Peng, Chinese; Poem on Promulgating the Almanac at New Year's_; hanging scroll remounted as a panel, ink on paper, undated; 2012.166; Friends of Asian Art Gifts

_Zheng Min, Chinese; Eight Views of Mount Huang;_ album of nine double leaves of painting, calligraphy, ink on paper, Qing dynasty (1644–1911), 1681; 2012.167a–l; The Vincent Astor Foundation Gift; Susan Dillon Gift, in honor of James C. Y. Watt

_Water Dropper in the Shape of a House_; porcelain, underglaze blue; Korea, Joseon dynasty (1392–1910), 19th century; 2012.177; Friends of Asian Art Gifts

_Kubo Shunman, Japanese; Procession of a Courtean with Her Four Attendants_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1789; 2012.248.1; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Court Lady beneath an Old Plum Tree; Two Lacquer Cabinets for the Shell-Matching Game_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1793; 2012.248.2; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Young Woman Writing Calligraphy_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1793; 2012.248.3; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Large Lacquer Sake Cup Reading "Full House"_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1794; 2012.248.4; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Moveable Rotating Calendar Mounted on Elaborate Wave-Base with Rabbit Crest_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795, Year of the Rabbit; 2012.248.5; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Court Woman at Her Desk with Poem Cards_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.6; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Dancer with Hobby Horse and Two Musicians_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1798; 2012.248.7; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Sunrise with Fisherman in Boat_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.8; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Still Life of Wine Kettle and Cup on Stand_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.9; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Court Lady and Attendant Present New Year Wine_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.10; Marjorie Holdgen Gift

Kubo Shunman, Japanese; _Pine Sapling with Poem Card_; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1795; 2012.248.11; Marjorie Holdgen Gift
Kubo Shunman, Japanese; *Still Life of Costume of Ichikawa Danjirō V, for Shibaraku*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.12; Marjorie Holden Gift

Kubo Shunman, Japanese; *Bust Portrait of Woman with Mirror*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.13; Marjorie Holden Gift

Kubo Shunman, Japanese; *Courtier and Lady with a Young Woman Poling a Boat*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.14; Marjorie Holden Gift

Kubo Shunman, Japanese; *Seated Courtier with Two Court Ladies by Plum and Pine*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.15; Marjorie Holden Gift

Kubo Shunman, Japanese; *Court Lady on Veranda*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.16; Marjorie Holden Gift

Kubo Shunman, Japanese; *Court Lady by Old Plum Tree*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.17; Marjorie Holden Gift

Kubo Shunman, Japanese; *Woman from Daimyo Household with Attendants*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.18; Marjorie Holden Gift

Kubo Shunman, Japanese; *Eight Women Performing New Year Activities*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.19; Marjorie Holden Gift

Kubo Shunman, Japanese; *Two Young Women on a Veranda*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.20; Marjorie Holden Gift

Kubo Shunman, Japanese; *Two Children by a Well Curb*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.21; Marjorie Holden Gift

Kubo Shunman, Japanese; *Courtier and Young Attendant Gazing at a Landscape*; polychrome woodblock print (*surimono*), ink, color on paper, textured ground, Edo period (1615–1868), 1796; 2012.248.22; Marjorie Holden Gift

Kubo Shunman, Japanese; *Old Plum Tree*; polychrome woodblock print (*surimono*), ink, color on satin, Edo period (1615–1868), 1796; 2012.248.23; Marjorie Holden Gift

Kubo Shunman, Japanese; *Kadomatsu (Pine Decorations), pair*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.24; Marjorie Holden Gift

Kubo Shunman, Japanese; *Bonai Plum Tree on Bench and Box*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1796; 2012.248.25; Marjorie Holden Gift

Kubo Shunman, Japanese; *Courtesan with Two Attendants*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.26; Marjorie Holden Gift

Kubo Shunman, Japanese; *Traveling Woman Pauses to Listen to a Warbler*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.27; Marjorie Holden Gift

Kubo Shunman, Japanese; *Bamboo-Lined Entrance to a Castle*; polychrome woodblock print (*surimono*), ink, color on paper, Edo period (1615–1868), 1797; 2012.248.28; Marjorie Holden Gift

The Costume Institute

**Gifts**

*Suit*; wool, silk, cotton, metal; American, fourth quarter of the 20th century; 2011.435.1a–p; Heather G. Merkin

*Suit*; wool, silk, cotton, leather; American, fourth quarter of the 20th century; 2011.435.2a–q; Heather G. Merkin

*Suit*; wool, silk, metal, leather; American, fourth quarter of the 20th century; 2011.435.3a–o; Heather G. Merkin

*Ensemble*; wool, silk, cotton, leather; American, fourth quarter of the 20th century; 2011.435.4a–n; Heather G. Merkin

*Ensemble*; wool, silk, leather; American, fourth quarter of the 20th century; 2011.435.5a–m; Heather G. Merkin

*Ensemble*; wool, silk, leather; American, fourth quarter of the 20th century; 2011.435.6a–f; Heather G. Merkin

*Ensemble*; wool, silk, leather; American, fourth quarter of the 20th century; 2011.435.7a–f; Heather G. Merkin

Ralph Rucci, American; *Dress*; silk, feathers, autumn/winter 2007; 2011.436.1a, b; Mrs. William McCormick Blair, Jr.

Ralph Rucci, American; *Dress*; silk, feathers, ca. 2007; 2011.436.2a, b; Mrs. William McCormick Blair, Jr.

Karl Lagerfeld, French, for House of Chanel, French; *Dress*; silk, feathers, spring/summer 2007; 2011.437.1; Mrs. Charles Wrightsman

Oscar de la Renta, American; *Jacket (Bolero)*; silk, 2006; 2011.437.2; Mrs. Charles Wrightsman

Ralph Rucci, American; *Dress, Evening*; silk, autumn/winter 2006; 2011.440a, b; Shelby White

Preen, British; *Dress*; cotton, wool, synthetic, silk, spring/summer 2005; 2011.441; Preen by Thornton Bregazzi Ltd.

Irene Galitzine, Italian; *Ensemble*; silk, synthetic, ca. 1965; 2011.442a–c; Princess Galitzine Archives

Mariano Fortuny, Italian; *Dress*; silk, glass, ca. 1932; 2011.443.1a, b; Robert Rubin, in memory of Doris Rubin
MINAUDIÈRE (Bag): metal, ivory; Asian; 20th century; 2011.443.2; Robert Rubin, in memory of Doris Rubin

Martin Margiela, Belgian; Boots: leather; 1990s; 2011.444.1a, b; Jennifer M. Raiser

Martin Margiela, Belgian; Gloves; leather; mid-1990s–late 2000s; 2011.444.2a, b; Jennifer M. Raiser

Madame Grès (Alix Barton), French; Dress; silk; mid-1960s–mid-1980s; 2011.445a, b; Mrs. Douglas Auchincloss

Claude Montana, French; Coat; leather; 1979; 2011.446a, b; Suzanne K. Cseh

Madame Grès (Alix Barton), French; Ensemble; silk, wool; 1972–73; 2011.523a–d; Monina von Opel

Geoffrey Beene, American; Dress; wool, silk; ca. 1970; 2011.559.1; The Betty Belger Collection, Trustees Larry A. Belger and Susan M. Belger

Geoffrey Beene, American; Dress; synthetic, silk; ca. 1972; 2011.559.2a–d; The Betty Belger Collection, Trustees Larry A. Belger and Susan M. Belger

Issey Miyake, Japanese; Ensemble; cotton, synthetic; ca. 1999; 2011.560.1a, b; Nancy Stanton Talcott

Issey Miyake, Japanese; Dress; synthetic; ca. 1999; 2011.560.2; Nancy Stanton Talcott

Issey Miyake, Japanese; Shirt; cotton, metal; 1998; 2011.560.3; Nancy Stanton Talcott

Hat; wool; American, ca. 1950; 2011.561; David Rudykoff, in memory of his mother, Sadie Rudykoff

Sybil Connolly, Irish; Dress (Ball Gown); linen; 1950s–60s; 2012.96.1a–c; Susan Lasker Brody

Halston, American; Ensemble; silk; late 1970s; 2012.96.2a, b; Susan Lasker Brody

Hat; wool; feathers; American, 1930s–40s; 2012.97a, b; Nancy Fisher, in memory of Janet C. Fisher

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; wool, synthetic; 2002; 2012.120.1; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; JumpSuit; wool, synthetic; 2002; 2012.120.2a, b; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; synthetic, metal; 2004; 2012.120.3; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; synthetic, metal; 2004; 2012.120.4; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; fur, wool; 2005; 2012.120.5a, b; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; silk; 2006; 2012.120.6; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; silk; 2006; 2012.120.7a, b; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; silk; 2006; 2012.120.8a, b; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; silk, 2006; 2012.120.9; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; wool, 2006; 2012.120.10a, b; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; wool, 2006; 2012.120.11a, b; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; silk; 2006; 2012.120.12a, b; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; silk; 2006; 2012.120.13; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; silk, wool; 2006; 2012.120.14; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; silk, wool; 2006; 2012.120.15a–c; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; silk, wool, glass; 2006; 2012.120.16a, b; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; silk, wool; 2006; 2012.120.17; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; wool; 2006; 2012.120.18a–c; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; silk, wool; 2006; 2012.120.19a–d; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; silk, wool; 2006; 2012.120.20a–c; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; wool, silk; 2006; 2012.120.21a–d; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; silk; 2006; 2012.120.22; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; leather, feathers; autumn/winter 2005; 2012.120.23; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Suit; silk, spring/summer 2006; 2012.120.24a–c; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Ensemble; wool, nylon, synthetic; autumn/winter 2004; 2012.120.25a–c; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Dress; synthetic, autumn/winter 2003; 2012.120.26; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton; 2006; 2012.120.27; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton; 2006; 2012.120.28; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton; 2006; 2012.120.29; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton; 2006; 2012.120.30; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton; 2006; 2012.120.31; Balenciaga Archives, Paris

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Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton, 2006; 2012.120.32; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton, 2006; 2012.120.33; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton, 2006; 2012.120.34; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton, 2006; 2012.120.35; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton, 2006; 2012.120.36; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton, 2006; 2012.120.37; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton, 2006; 2012.120.38; Balenciaga Archives, Paris

Nicolas Ghesquière, French, for House of Balenciaga, French; Hat; cotton, 2006; 2012.120.39; Balenciaga Archives, Paris

Christian Louboutin, French; Shoes (Pumps); leather, 2007; 2012.121a, b; Christian Louboutin

John Galliano, British; Ensemble; silk, synthetic, spring/summer 1997; 2012.122; John Galliano

Comme des Garçons, Japanese; Ensemble; cotton, synthetic, autumn/winter 2010; 2012.123.1a–c; Comme des Garçons

Comme des Garçons, Japanese; Ensemble; cotton, autumn/winter 2010; 2012.123.2a, b; Comme des Garçons

Prada, Italian; Ensemble; leather, synthetic, silk, metal, fur, autumn/winter 2009; 2012.124a–c; Prada

Roberto Cavalli, Italian; Ensemble; leather, feathers, late 1970s; 2012.125a, b; Pamela Pierotti Woods

Bracelet; metal, synthetic; French, 1930s–40s; 2012.126; Jacqueline Loewe Fowler

Marc Jacobs, American, for Perry Ellis Sportswear Inc., American; Ensemble; silk, spring/summer 1993; 2012.148a–c; Gabé Doppelt, in memory of my (chic) aunt, Lucia Fine

Walking Stick; wood, metal, mother-of-pearl, glass; French, early 20th century; 2012.149.1; Estate of Sidney Hughes

Walking Stick; silver, wood; American or European, early 20th century; 2012.149.2; Estate of Sidney Hughes

Walking Stick; wood, metal, glass, horn; French, early 20th century; 2012.149.3; Estate of Sidney Hughes

Walking Stick; silver, leather; American or European, early 20th century; 2012.149.4; Estate of Sidney Hughes

Walking Stick; snakeskin, wood; American or European, early 20th century; 2012.149.5; Estate of Sidney Hughes

Walking Stick; metal, wood, synthetic; American or European, early 20th century; 2012.149.6; Estate of Sidney Hughes

Walking Stick; glass; American or European, early 20th century; 2012.149.7a, b; Estate of Sidney Hughes

Purchases

Wedding Dress; silk, wool; European, ca. 1838; 2011.287; Paul D. Schurgot Foundation

Yohji Yamamoto, Japanese; Coat; cotton, spring/summer 1983; 2011.288; Gould Family Foundation

Stephen Burrows, American; Jumpsuit; synthetic, ca. 1974; 2011.289; Gould Family Foundation

Pierre Cardin, French; Dress; leather, 1966; 2011.290; Gould Family Foundation

Halston, American; Dress; synthetic, 1984; 2011.291; Gould Family Foundation


John Galliano, British, for House of Dior, French; Necklace; synthetic, metal, 1997–98; 2011.293; Gould Family Foundation

Azzedine Alaïa, French; Dress; cotton, 1986; 2011.543; Gould Family Foundation

Slippers; silk; British, late 20th century; 2011.598.1a, b; Gould Family Foundation, in memory of Jo Copeland

Suit; wool, cotton; British, late 20th century; 2011.598.2a–d; Gould Family Foundation, in memory of Jo Copeland

Ensemble; silk, wool; British, late 20th century; 2011.598.3a–d; Gould Family Foundation, in memory of Jo Copeland

Suit; wool; British, late 20th century; 2011.598.4a–d; Gould Family Foundation, in memory of Jo Copeland

Ensemble; cotton; British, late 20th century; 2011.598.5a–c; Gould Family Foundation, in memory of Jo Copeland

Lilly Pulitzer, American; Robe; cotton, late 20th century; 2011.598.6a, b; Gould Family Foundation, in memory of Jo Copeland

Lilly Pulitzer, American; Skirt; cotton, late 20th century; 2011.598.7; Gould Family Foundation, in memory of Jo Copeland

Lilly Pulitzer, American; Beachwear (Trunks); cotton, late 20th century; 2011.598.8; Gould Family Foundation, in memory of Jo Copeland

Lilly Pulitzer, American; Beachwear (Trunks); cotton, late 20th century; 2011.598.9; Gould Family Foundation, in memory of Jo Copeland

Roger Vivier, French; Boot; leather, synthetic, 1967; 2012.24; Gould Family Foundation

Dress; cotton; French, ca. 1805; 2012.89; Friends of The Costume Institute Gifts

Dress; cotton; British, ca. 1807; 2012.90; Gould Family Foundation

André Courrèges, French; Dress; celluloid, silk, cotton, 1968; 2012.182, The Dorothy Strelsin Foundation Inc. Gift
**Drawings and Prints**

**Drawings**

**Gifts**

David Levine, American; *Dwight D. Eisenhower*; pen, black ink, 1966; 2011.379.1; Caryl Horwitz

David Levine, American; *A Fat Man Confronting a Thin Man*; pen, black ink, 1964; 2011.379.2; Caryl Horwitz

Jean-Baptiste Isabey, French; *Portrait of Benjamin Mozatta* (1802–1865); brush, brown wash, 19th century; 2011.382; Eric G. Carlson, in honor of Nadine Orenstein

Stefano della Bella, Italian; *Genie of Drawing*; pen, brown ink, mid-17th century; 2011.562; Christopher Mendez, in memory of Phyllis D. Massar

Louis-Léopold Boilly, French; *A Rocky Estuary with Ships and Hill Towns*; pen, brown ink, mid-17th century; 2011.571; Monroe Warshaw

Frans Floris I, Netherlandish (circle of); *A Man Hanging by His Arms (The Corpe of the King)*; pen, brown ink, brush, brown wash, 1530–70; 2011.570; Julien Stock and Gloria Gallucci

Caricature of a Man’s Head, Seen in Profile, from Album of Woodcuts Collected by Arthur Heseltine; graphite; British, ca. 1873; 2012.60.7; Collected by Arthur Heseltine

Hendrik van Cleve, Netherlandish; *A Rocky Estuary with Ships and Hill Towns*; pen, brown ink, brush, brown wash, 1585; 2011.571; Monroe Warshaw

Friedrich Sustris, Central European; Jacob de Backer, Netherlandish (formerly attributed to); *The Adoration of the Name of Jesus*; pen, gray ink, gray wash, laid down; framing line in pen, brown ink, 1588 or before; 2012.98.2; Bequest of Anna Mont

Ubaldo Gandolfi, Italian; *Adoration of the Shepherds*; pen, brown ink and wash, traces of black chalk, mid- to late 18th century; 2012.98.3; Bequest of Anna Mont

Carlo Maratti, Italian (formerly attributed to); *Head of a Young Boy*; black, red, brown, and white chalk on buff paper, 17th century; 2012.98.4; Bequest of Anna Mont

William Wyld, British; *St. Mark’s Square, Venice, with Loggetta*; watercolor, ink over graphite, 19th century; 2012.98.5; Bequest of Anna Mont

Jean-Jacques Lagrenée, French; *An Allegory of Charity*; pen, brown ink, brush, brown and gray wash, ca. 1770–90; 2012.98.6; Bequest of Anna Mont

Remigio Cantagallina, Italian; *View of a Town with a Tower*; pen, brown ink, early 17th century; 2012.98.7; Bequest of Anna Mont

Gaetano Gandolfi, Italian; *Three Female Heads*; pen, brown ink, mid- to late 18th century; 2012.98.8; Bequest of Anna Mont

Nicolas Bernard Michel Lépicier, French; *Old Woman*; red, white, and black chalk, with stumping, ca. 1770–80; 2012.98.9; Bequest of Anna Mont

(Johann Heinrich) Ferdinand Olivier, German (formerly attributed to); *View of the Bay of Naples with Mount Vesuvius*; graphite, watercolor, early 19th century; 2012.98.10; Bequest of Anna Mont

Antoine Watteau, French; *Study of a Woman’s Head and Hands*; red and white chalk, graphite on off-white laid paper, ca. 1717; 2012.150.1; Mrs. Charles Wrightsman

Jacques-Louis David, French; *A Young Woman of Fascia*; red chalk on off-white laid paper, framing lines in pen, brown ink, ca. 1775–76; 2012.150.2; Mrs. Charles Wrightsman

Charles-Nicolas Cochin II, French; *Portrait of Antoine de Boyer de Suquet*; graphite on off-white laid paper, 1776; 2012.150.3; Mrs. Charles Wrightsman

Jean-Michel Moreau the Younger, French; *Three Designs for a Funerary Monument or Epitaph*; pen, ink, watercolor over graphite, ca. 1770–90; 2012.150.4; Mrs. Charles Wrightsman

Baron Dominique Vivant Denon, French; *Self-Portrait as a Young Man*; pen, black ink over black chalk; framing line in pen, brown ink, ca. 1780; 2012.150.5; Mrs. Charles Wrightsman

Heads of Goddesses (Flora, Diana, Ceres); watercolor, gouache, border in black wash; framing lines in pen, gold ink; French, ca. 1600; 2012.150.6; Mrs. Charles Wrightsman

Heads of Goddesses (Pallas, Venus, Juno); watercolor, gouache, border in black wash; framing lines in pen, gold ink; French, ca. 1600; 2012.150.7; Mrs. Charles Wrightsman

S. Bruges, French; *Design for a Fountain with an Obelisk*; pen, ink over graphite, watercolor, ca. 1760–80; 2012.150.8; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of General Louis-Étienne Dulong de Rosnay*; graphite (hard and soft pencils) on wove paper, 1818; 2012.150.9; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Madame Alexandre Léthière, née Rosa Meli, and Her Daughter, Letizia*; graphite on tracing paper glued down on support sheet, 1815; 2012.150.10; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of the Lawyer Paul Grand*; graphite on wove paper, 1834; 2012.150.11; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of Jean-Joseph Fournier*, graphite on wove paper, 1815; 2012.150.12; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of Armand Bertin*, graphite on wove paper, 1842; 2012.150.13; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Madame Armand Bertin, née Marie-Anne-Cécile Dolfius*; graphite on wove paper, 1843; 2012.150.14; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres, French; *Portrait of the Architect Charles-Victor Famin*; graphite on wove paper, 1836; 2012.150.15; Mrs. Charles Wrightsman
Jean-Auguste-Dominique Ingres: Portrait of the Artist Henri Lehmann; graphite on wove paper, 1850; 2012.150.16; Mrs. Charles Wrightsman

Jean-Auguste-Dominique Ingres: Portrait of a Lady; graphite on wove paper, mid-19th century; 2012.150.17; Mrs. Charles Wrightsman

Théodore Chassériau: Portrait of a Young Woman Wearing a Cloak and Bonnet; graphite on wove paper, 1850; 2012.150.18; Mrs. Charles Wrightsman

Paul Colin: Josephine Baker; brush, black wash, white gouache over graphite, ca. 1925; 2012.150.19; Mrs. Charles Wrightsman

Louis Jean François Lagrenée: Drapery Study of a Woman with an Outstretched Arm; black and white chalk, with stumping on buff-colored paper, ca. 1770–80; 2012.221; Eric Zafran in memory of Jacob Bean and Marc Cooper

Alonso Cano: Christ on the Mount of Olives (recto); Study of a Cypress (verso); pen, brown ink, brown wash, framing line in pen, brown ink, black chalk (recto); black chalk (?) (verso), ca. 1650–60 (?); 2012.222.1a, b; Anonymous

Auguste Rodin: Ugolino and His Sons (recto); Anatomical Studies (verso); traces of brown ink wash, pen, brown ink, graphite on graph paper, ca. 1800; 2012.222.2a, b; Anonymous

Female Warrior Crushing a Satyr; pen, brown ink, white heightening, traces of black chalk, on paper covered in blue wash; Italian (?), 16th century; 2012.236.5; Dr. David T. and Anne Wikler Mininberg, in celebration of Anne’s 75th birthday

Purchases

Hans Rottenhammer I: Diana Surprised at Her Bath; pen, ink, after 1610; 2011.387; Ian Woodner Family Collection Fund

Hans Velt Friedrich Schnorr von Carolsfeld: Capid’s Ruse; brush, gray ink, pen, black ink, red chalk, watercolor over graphite, 1792; 2011.390a, b; Karen B. Cohen Fund

Pierre Brebiette: The Deluge; red chalk, ca. 1630–38; 2011.447; David T. Schiff and Mrs. Howard J. Barnet Gifts

William Blake: The Last Trumpet (recto); Two Studies of a Right Eye, a Profile of an Open-Mouthed Young Man, the Head of an Eagle, and the Head of a Lion (verso); pen, gummed carbon black ink, layered gray ink washes, graphite underdrawing (recto); black chalk (verso), ca. 1780–85; 2011.448; Fletcher and Van Day Truex Funds

August Leopold Venus: Landscape near Rome; brush, brown ink, watercolor, white gouache over black chalk, 1867; 2011.450; Sally and Howard Lepow Gift and Karen Cohen Fund

Monogrammist DS: French; Portrait of a Young Woman; pen, black chalk, brown ink, pen, graphite, 1824; 2011.453; Harry G. Sperling Fund

Adam Vogler: Austrian; Hamlet and the Ghost of His Father; pen, gray ink over graphite; double framing line in pen, gray ink, mid-19th century; 2011.452; Harry G. Sperling Fund

Ludwig Eduard Lütke: German; View of Berlin with the Dome and Castle; pen, gray ink, watercolor, 1824; 2011.453; Harry G. Sperling Fund

The Reign of Heaven; brush, gray ink; German, late 17th century; 2011.454; Ian Woodner Family Collection and Harry G. Sperling Funds

Johann Christophorus Storer: Dutch; The Assumption of the Virgin; pen, black ink, gray wash over black chalk or graphite, squared for transfer in graphite or black chalk, 1641; 2011.455; Van Day Truex and Harry G. Sperling Funds

Pieter Barbiers II: Dutch; A Forest Edge with Peasants and a Village in the Background (recto); Landscape Sketch (verso); black chalk, brown-gray wash; framing line in black chalk, by the artist, late 18th–mid-19th century; 2011.456; Mary Oenslager Fund

Ferenc (Franz) Speth: German; Architectural Design for a Façade; watercolor, pen, black ink, 1739–69; 2011.457; Mary Oenslager Fund

Carl Georg Anton Graeb: German; Study of a Flowering Thistle; graphite, watercolor, 1846; 2011.458; Karen B. Cohen Fund

Wilhelm von Kaulbach: German; Sheet of Studies, Including for Reineke Fuchs (recto); Studies of Soldiers and of a Battle in a Wood (verso); pen, brown ink (recto); pen, brown ink (verso), mid-19th century; 2011.459a, b; Harry G. Sperling Fund

Jörgen Valentin Sonne: Danish; Studies of Four Horses with Two Horsemen; graphite, watercolor, ca. 1848–51 (?); 2011.460; Mary Oenslager Fund

Jacob Jordens: Flemish; Christ Healing the Paralytic; pen, brown ink, brown wash, ca. 1616–20; 2011.461; Frits and Rita Markus Fund

Cornelis Schut: Flemish; Study of the Virgin and Child; black and red chalk, heightened with white chalk, early–mid-17th century; 2011.467; Frits and Rita Markus Fund

Cornelis Schut: Flemish; Two Studies of a Flying Putto; red chalk, mid-17th century; 2011.488; Frits and Rita Markus Fund

Cornelis Schut: Flemish; Study of a Standing Commander Holding a Staff (recto); Study of the Descent from the Cross (verso); black chalk, brown wash, heightened with white gouache (?) (recto); red chalk (verso), ca. 1617–55; 2011.489a, b; Frits and Rita Markus Fund

Claude Simpol: French; July: Amusements on the Water; black chalk, pen, black and brown ink, brush, gray wash, heightened with white gouache, ca. 1700; 2011.491; Harry G. Sperling Fund

Augustin Terwesten: Dutch; Study for an Allegory; red chalk, heightened with white chalk, late 17th–early 18th century; 2011.492; Frits and Rita Markus Fund

Jean-Baptiste Greuze: French; The Marriage Contract; red and black chalk over traces of graphite, watercolor, gouache, ca. 1761; 2012.16; Lila Acheson Wallace and Mrs. Howard J. Barnet Gifts

Victor Hugo: French; Souvenir of a Castle in Voges; brush, iron-gall washes, pen, iron-gall ink, white gouache; outline of castle obtained by using a paper stencil, 1857; 2012.17; Harris Brisbane Dick Fund, Donald Young Foundation Gift, Harry G. Sperling Fund, and David M. Tobey Gift

Cornelis Troost: Dutch; Portrait of a Young Man; black and red chalk; framing line in black chalk or graphite, early–mid-18th century; 2012.40; Frits and Rita Markus Fund

Lodewijk de Vadder: Flemish; Panoramic Landscape near Bergen; graphite, 1739–69; 2011.456; Mary Oenslager Fund

Louis Lafitte: French; Portrait of a Man; Conté crayon heightened with white chalk, 1793; 2012.42; Guy Wildenstein Gift
Joseph Werner the Younger, Swiss; *Study of Overgown Trees* (recto); *Study of a Cypress and Two Overgrown Trees* (verso); brush, gray ink, white gouache, late 17th–early 18th century; 2012.43; Guy Wildenstein Gift

*The Good Thief*; metalpoint, charcoal, heightened with white; Italian, ca. 1470; 2012.44; Guy Wildenstein Gift

Jonathan Richardson, Senior, British; *Portrait of Jonathan Richardson, Junior, The Artist's Son*; black, red, and white chalk, 1729; 2012.45; PECHO Foundation Gift

George Barret the Elder, Irish; *A Mother and Children Resting beneath a Large Beech Tree, Deer Pacing Beyond, Possibly in Norbury Park, Surrey*; graphite, body color, gum arabic, 1776; 2012.46; Guy Wildenstein Gift

John Glover, British; *Early Morning near Loch Katrine in the Trossachs, Scotland*; graphite, body color, gum arabic, before 1831; 2012.47; Guy Wildenstein Gift

William Havell, British; *Woodcutters at Park Place, Henley, the River Thames Beyond*; graphite, watercolor, gouache, gum arabic, scratching out, ca. 1826; 2012.48; Guy Wildenstein Gift

Daniël Johannes Torman Kerkhoff, Dutch; *Popular Celebrations in Dam Square, Amsterdam, on 4 March 1795, Marking the Erection of the Liberty Tree and the Success of the Batavian Revolution*; pen, black ink, brush, gray ink over black chalk; framing line in pen, brown ink, 1795 or after; 2012.49; Frits and Rita Markus Fund

Antonio Lombardo, Italian; *Saint Anthony of Padua and the Miracle of the Miser's Heart*; pen, brown ink, brush, brown wash, 1501; 2012.50; Charles and Jessie Price Gift

Johann Esaias Nilson, German; *Portrait of Queen Marie-Antoinette in an Ornamental Frame*; pen, black ink, gray wash, heightened with white gouache, over graphite, incised contour lines; reddened with chalk for transfer (verso), late 18th century; 2012.51; Harry G. Sperling Fund

Pippi (Francesco Morandini), Italian; *Studies of the Dead Christ Supported by Angels, with Subsidiary Studies for the Same Composition*; red and black chalk, late 16th century; 2012.52; Guy Wildenstein Gift

Jean Baptiste Le Prince, French; *Kamchatsans Preparing Fish to Be Dried*; pen, black ink, brush, graywash over black chalk, 1769; 2012.53; Guy Wildenstein Gift

Jean Baptiste Le Prince, French; *A Fisherman and His Family*; pen, black ink, brush, graywash over black chalk, 1769; 2012.54; Guy Wildenstein Gift

Maria Sibylla Merian, German; *Study of Capers, Gorse, and a Beetle*; watercolor, white gouache on vellum, 1693; 2012.83; Guy Wildenstein Gift

George Chinnery, British; *Indian Temple*; watercolor, ca. 1808–12; 2012.84; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

William Cowen, British; *Frascati, near Rome*; watercolor, pen, ink, 1819; 2012.85; Malcolm Hewitt Wiener Foundation Gift

Simon Vouet, French; *Portrait of Louis XIII*; black and white chalk, touches of pastel on light brown paper, ca. 1632–35; 2012.106; Lila Acheson Wallace Gift; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund; and Stephen A. Geiger Gift

Nicolas Lancret, French; *Studies of a Couple Seated on the Ground, Looking at a Songbook*; red, black, and white chalk on light gray-brown paper, ca. 1740; 2012.107; Lila Acheson Wallace Gift and Harry G. Sperling Fund

Jacob Jordaens, Flemish; *Study of a Young Girl Drinking from a Glass*; black and red chalk, heightened with white chalk; framing line in pen, brown ink, ca. 1640–45; 2012.142; Frits and Rita Markus Fund

Dirck Pietersz. Crabeth, Netherlandish; *A Reformational Allegory*; pen, two shades of brown ink over black chalk; framing line in pen, brown ink, by a later hand, ca. 1550–55; 2012.184; Guy Wildenstein, Charles and Jessie Price, and Carolyn H. Specht Gifts; and Mary Oenslager, Frits and Rita Markus, and Frances and Claude Logan Funds

Hendrick van Minderhout, Dutch; *The Gate of Bruges at Sluis*; pen, brown ink, gray wash, white gouache; framing line in pen, black ink, 1661; 2012.188; Guy Wildenstein Gift

Joseph Kirnberger, German; *Baroque Church Façade with Obliquely Placed Towers*; pen and ink, watercolor over graphite, ca. 1760–70; 2012.200; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Hendrick de Clerck, Netherlandish; *The Destruction of the Pharaoh's Army*; pen, brown ink, brown wash over black chalk, squared in black chalk for transfer, late 16th–early 17th century; 2012.225; Sotheby's Gift and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Hans Bock the Younger, Swiss; *Four Studies after Giambologna's "Venus Leaving the Bath"*; pen, brown and black ink, brush, gray wash, ca. 1590; 2012.226; Guy Wildenstein Gift

Johann Melchior Füssli, Swiss; *Rhinoceros in a Landscape within an Ormamental Frame*; pen, gray, brown, and black ink, brush, graywash, ca. 1730; 2012.227; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund; and Guy Wildenstein Gift

Friedrich Christian Reinermann, German; *View of a Valley through a Rocky Arch*; pen, black and brown wash over graphite, 1806; 2012.228; Joseph McCrindle and Guy Wildenstein Gifts and gifts from various donors

Jan Erasmus Quellinus, Flemish; *Benedict of Nursia Orders the Destruction of the Temple of Apollo at Monte Cassino*; pen, brown and black ink, brush, gray wash, black chalk, white gouache, blue watercolor, mid-17th–early 18th century; 2012.229; Edward Pearce Casey Fund and The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Jacob van Strij, Dutch; *A Standing Young Washerwoman*; brown ink over black chalk or graphite, late 18th–early 19th century; 2012.230; Guy Wildenstein Gift

Abraham van Strij, Dutch; *Parents Teaching Their Daughter a Song*; watercolor, pen, brown and black ink; framing line in pen, black ink, early 19th century; 2012.231; Joseph F. McCrindle Gift

Baron François Gérard, French; *Daphnis Running toward Chloe*; black chalk, brush, brown and gray wash, heightened with white gouache, on light tan wove paper, ca. 1798; 2012.234; Guy Wildenstein Gift

Joseph-Benoît Suvée, French; *Ruins of the Colosseum*; red chalk, ca. 1772–76; 2012.240; Guy Wildenstein Gift

Henry Fuseli (Johann Heinrich Füssli), Swiss; *Oedipus Cursing His Son, Polyniceus*; pen, brown ink, brush, gray wash, traces of black chalk underdrawing, 1777; 2012.241; The Annenberg Foundation and Jean A. Bonna Gifts

Thomas Gainsborough, British; *Portrait of a Young Woman Seated*; black chalk, touches of red wash, ca. 1760; 2012.242; Lila Acheson Wallace and Donald Young Foundation Gifts
Prints

Gifts

Leonard Baskin, American; Kennedy Graphics (publisher), American; Horn Editions (publisher), American; De Hoogh’s Sibyl; etching, 1978; 2011.349; Toni and Lawrence Novick

Robbie Conal, American; Los Angeles Press (publisher), American; Artificial/Art Official; lithograph, 1990; 2011.381.1; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Plan Ahead; lithograph, hand coloring, 1990; 2011.381.2; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Quid pro Dough; offset lithograph on newsprint, 1997; 2011.381.3; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Internal Affairs; offset lithograph on newsprint, 1998; 2011.381.4; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Guns ‘N’ Moses; offset lithograph on newsprint, 1999; 2011.381.5; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Tongue in Geek; offset lithograph on newsprint, 2000; 2011.381.6; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Fossil Fool; offset lithograph on newsprint, 2001; 2011.381.7; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Martha Stewart Lying; offset lithograph on newsprint, 2002; 2011.381.8; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Big Fish Eat Little Fish, You Can Bank on It; offset lithograph poster, 2011; 2011.381.9; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; A Bombin’ Nation; offset lithograph poster, 2005; 2011.381.10; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Patriot Inaction; offset lithograph poster, 2005; 2011.381.11; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Watching (Gandhi), Waiting (Dalai Lama), Dreaming (MLK, Jr.); offset lithograph poster, 2002; 2011.381.12; Deborah B. Ross

Robbie Conal, American; Los Angeles Press (publisher), American; Contra Diction; offset lithograph poster, 1988; 2011.381.13; Deborah B. Ross

Henri Jean Augustin de Braekeleer, Belgian; The Dressmaker; etching on laid paper, ca. 1863; 2011.383.1; Eric Gillis

Henri Jean Augustin de Braekeleer, Belgian; The Reader; etching on wove paper, ca. 1870; 2011.383.2; Eric Gillis

Patrick Oliphant, American, born Australia; Landfall Press (publisher), American; The Hollow Man; etching, 1999; 2011.386; Susan Conway, in honor of the artist

Malvina Hoffman, American; Two Dancers in Classical Costume; lithograph, 1915; 2011.438; Charlotte C. Klein

Margaret Neilson Armstrong, American; John James Thornber (author); American; G. P. Putnam’s Sons (publisher), American; Field Book of Western Wild Flowers, with Five Hundred Illustrations in Black and White, and Forty-eight Plates in Color Drawn from Nature by the Author; illustrations: color photographic process, offset lithography, 1915; 2011.518; Constance C. McPhee

Melissa Meyer, American; Sway; aquatint, spit bite, 2006; 2011.519; Melissa Meyer

Charles Dana Gibson, American; R. H. Russell (publisher), American; Life Publishing Company (publisher), American; The Bride, from the New York Sunday World; lithograph with tint stone, 1899; 2011.520.1; Walter Liedtke

Charles Dana Gibson, American; R. H. Russell (publisher), American; Life Publishing Company (publisher), American; Big Game, from the New York Sunday World; lithograph with tint stone, 1900; 2011.520.2; Walter Liedtke

Charles Dana Gibson, American; R. H. Russell (publisher), American; Life Publishing Company (publisher), American; Conspirators, from the New York Sunday World; lithograph with tint stone, 1902; 2011.520.3; Walter Liedtke

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; The Three Trees; etching, second state of six, 1758; 2011.521.1; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; The Three Trees; etching, plate tone, third state of six, 1758; 2011.521.2; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; The Three Trees; etching, drypoint, roulette, fourth state of six, 1758; 2011.521.3; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; The Three Trees; etching, drypoint, roulette, fifth state of six, 1758; 2011.521.4; Bonnie and Manuel Schonhorn

Captain William E. Baillie, Irish; after Rembrandt (Rembrandt van Rijn), Dutch; Old Man with Beard and Flat Cap; etching, drypoint, proof before letters, 1765; 2011.521.5; Bonnie and Manuel Schonhorn

T. A. Deane, British; Benjamin Holl, British; John Camden Hotten, British; Edward Scriven, British; Thompson, British; Charles Eden Wagstaff, British; Wright, British; after Sir Peter Lely, Dutch; Anna Jameson (author), British; Court Beauties of the Reign of Charles II, from the Originals in the Royal Gallery at Windsor; plates: stipple engraving, engraving on steel, 1872; 2011.521.6; Bonnie and Manuel Schonhorn

Edward Ruscha, American; Crown Point Press (printer, publisher), American; Rooster; aquatint, etching, 1988; 2011.565; Susan and Peter Naiman

Baseball Cards; commercial color lithographs; American, 1960s; 2011.566.1–450; David del Guzo

Enrique Chagoya, American; Universal Limited Art Editions (printer, publisher), American; Return to Goya’s Caprichos No. 9; etching, aquatint, 2011; 2011.567; Universal Limited Art Editions Inc.

Peter Nagy, American; International Survey Condominiums; laminated photocopy, 1985; 2011.568; Alice and Marvin Kosmin Collection
Reuben Kadish, American: Untitled; etching, aquatint, final state, two related working proofs, ca. 1945; 2011.569.1–3; The Reuben Kadish Art Foundation

Dalziel Brothers (engraver), British; Joseph Swain (engraver), British; after Basil Bradley, British; after Alfred W. Cooper, British; after Walter Crane, British; after George Cruikshank, British; after George Du Maurier, British; after Edward Duncan, British; after (Samuel) Luke Fildes, British; after Sir John Gilbert, British; after Thomas Alexander Ferguson Graham, British; after Charles Green, British; after Arthur Boyd Houghton, British; after (William) Holman Hunt, British; after Charles Samuel Keene, British; after Matthew James Lawless, British; after John Leech, British; after Richard Principal Leech, British; after Frederick Leighton, First Baron Leighton of Stretton, British; after James Mahoney, British; after Henry Stacy Marks, British; after Sir John Everett Millais, British; after Thomas Morten, British; after John William North, British; after John Pettie, British; after George John Pinwell, British; after Sir Edward John Poynter, British; after Frederick Augustus Sandys, British; after F. J. Slinger, British; after William Small, British; after Frederick Walker, British; after John Dawson Watson, British; after Joseph Wolf, German; Woodcuts from Designs by Various Artists, Collected by Arthur Heseltine, 1873; album containing 111 wood engravings, ca. 1873; 2012.60.1(1–111); Bequest of William S. Lieberman

Dalziel Brothers (engraver), British; Scheich Ibrahim and the Fair Persian, from The Arabian Nights’ Entertainments, from Album of Woodcuts Collected by Arthur Heseltine; wood engraving, ca. 1873; 2012.60.2; Bequest of William S. Lieberman

George Du Maurier, British; A Legend of Camelot—A Man Holding a Lily in a Vase, Leading a Veiled Woman Away from a Castle, from Album of Woodcuts Collected by Arthur Heseltine; wood engraving, ca. 1873; 2012.60.3; Bequest of William S. Lieberman

Galatea Married—Restored by Mr. Punch from One of the Elgin Bas-Relief Representing the Fragment of a Wheel, from Album of Woodcuts Collected by Arthur Heseltine; wood engraving; British, ca. 1873; 2012.60.4; Bequest of William S. Lieberman

George Du Maurier, British (verso only); Our Maneuvers—Captain of Skirmishers Addresses a Lance-Corporal; Sad, but a Fact!, from Album of Woodcuts Collected by Arthur Heseltine; wood engraving, 1873; 2012.60.5; Bequest of William S. Lieberman

George Du Maurier, British; Amusements for the Sea-Side, from Album of Woodcuts Collected by Arthur Heseltine; wood engraving, 1873; 2012.60.6; Bequest of William S. Lieberman

Honoré Daumier, French; Biais (author), French; Goulet (publisher), French; Les journaux chez l’épicier (Newspapers at the Grocer’s), from La Caricature, October 23, 1842; lithograph, new caption added in pen, brown ink on attached piece of paper (recto); inscribed in pen, brown ink (verso), first state of three, 1842; 2012.127; Susan Schuman and Carolyn Bullard, in honor of Nadine Orenstein and Constance McPhee

Margaret Neilson Armstrong (binder), American; Frances Theodora Parsons (author), American; Marion Satterlee (illustrator), American; Alice Josephine Smith (illustrator), American; Charles Scribner’s Sons (publisher); American; The Girl at Cobhurst; book without illustrations, 1898; 2012.128.3; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; John Greenleaf Whittier (author), American; Charles Herbert Woodbury (illustrator), American; Marcia Oakes Woodbury (illustrator), American; Houghton Mifflin Company (publisher), American; The Tent on the Beach; book, photogravure reproductions of paintings, 1899; 2012.128.4; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Paul Leicester Ford (author), American; Howard Chandler Christy (illustrator), American; Dodd, Mead & Co. (publisher), American; Wanted a Matchmaker; book, photogravure illustrations, 1901; 2012.128.5; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Paul Leicester Ford (author), American; Howard Chandler Christy (illustrator), American; Dodd, Mead & Co. (publisher), American; The Century Co. (publisher), American; Wanted a Chaperone; book, photogravure, lithography, 1902; 2012.128.6; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Paul Leicester Ford (author), American; Howard Chandler Christy (illustrator), American; Dodd, Mead & Co. (publisher), American; The Century Co. (publisher), American; Ad Astra: Being Selections from the Divine Comedy of Dante; book, collotype illustrations, 1902; 2012.128.8; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Robert Browning (author), British; Helen Maitland Armstrong (illustrator), American; R. H. Russell (publisher), American; Little Alighieri (author), Italian; Helen Maitland Armstrong (illustrator), American; The Tent on the Beach; book, photogravure, lithography, 1904; 2012.128.7; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Dante Alighieri (author), Italian; Helen Maitland Armstrong (illustrator), American; Dodd, Mead & Co. (publisher), American; Pippa Pass; book, collotype and lithography illustrations, 1903; 2012.128.9; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author); American; Frank Vincent DuMond (illustrator), American; Arthur Henry Howard Heming (illustrator), Canadian; Corwin Knapp Linson (illustrator), American; Howard Pyle (illustrator), American; John Reinhard Weguelin (illustrator), British; Charles Scribner’s Sons (publisher), American; The Blue Flower; book, photomechanical reproductions of watercolors, 1902; 2012.128.10; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author); American; Frank Vincent DuMond (illustrator), American; Charles Scribner’s Sons (publisher), American; Little Rivers: A Book of Essays in Profitable Idleness; book, photomechanical reproductions of watercolors, 1906; 2012.128.11; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author); American; Frank Vincent DuMond (illustrator), American; Charles Scribner’s Sons (publisher), American; Days Off: And Other Digressions; book, photomechanical reproductions of watercolors, 1913; 2012.128.12; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author); American; Blendon Reed Campbell (illustrator), American; Charles Shepard Chapman (illustrator), American; Sigismund de Ivanovski (illustrator), American, born Ukraine; (Alfred) Garth Jones (illustrator), British; Paul Julien Meylan (illustrator), American; Charles Scribner’s Sons (publisher), American; The Unknown Quantity: A Book of Romance and Some Half-Told Tales; book, photomechanical reproductions of watercolors, 1912; 2012.128.13; Constance C. McPhee
Margaret Neilson Armstrong (binder), American; Henry Van Dyke (author), American; Charles Scribner's Sons (publisher), American; The Valley of Vision: A Book of Romance and Some Half-Told Tales; book, photomechanical reproductions of wood engravings, watercolors, paintings, 1919; 2012.128.14; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; Clinton Balmer (illustrator), American; G. P. Putnam's Sons (publisher), American; Flower of the Dusk; book, photomechanical reproductions of a painting, 1908; 2012.128.15; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; Arthur Garfield Learned (illustrator), American; G. P. Putnam's Sons (publisher), American; Weaver of Dreams; book, photomechanical reproductions of a drawing, 1911; 2012.128.17; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; Arthur Garfield Learned (illustrator), American; G. P. Putnam's Sons (publisher), American; Threads of Grey & Gold; book, photomechanical reproductions of paintings, 1913; 2012.128.19; Constance C. McPhee

Margaret Neilson Armstrong (binder), American; Myrtle Reed (author), American; Clara Miller Burd (illustrator), American; G. P. Putnam's Sons (publisher), American; Quatrième Livre de Groupes d'Enfans (Fourth Book of Groups of Children); etching, engraving, 17th century; 2012.136.1; Léon Daven, French; Mars Seated Amid Trophies; etching, mid-16th century; 2012.136.2; Jean Jacques Avril the Elder, French; after Jean Baptiste Nicolas Pilmelenn, French; Treehouse; etching, 1773; 2012.136.3; Jérôme-Charles Bellicard, French; Temple de Saint’Andrea, Via Flaminia (Temple de Saint’Andrea on Via Flaminia, Rome); etching, 1750; 2012.136.4; Robert Boissard, French; Plate from Mascareudas (Masquerades); engraving, late 16th century; 2012.136.5; Jacques Bellange, French; The Suicide of Portia; engraving, late 16th–early 17th century; 2012.136.6; Matthias Merian the Elder, Swiss; after Jacques Bellange, French; Robert-Dumesnil 13; reverse copy, engraving, etching, early–mid-17th century; 2012.136.7; Matthias Merian the Elder, Swiss; after Jacques Bellange, French; Melchior; etching, early–mid-17th century; 2012.136.8; after Jacques Bellange, French; Magus Caspar, King of Tartis; etching, early–mid-17th century; 2012.136.9; Matthias Merian the Elder, Swiss; after Jacques Bellange, French; Balbaear; etching, early–mid-17th century; 2012.136.10; Jean Berain, French; Ornamental Plate; etching, engraving, late 17th–early 18th century; 2012.136.11; Juan Dolivar, Spanish; after Jean Berain, French; Two Torcheres; etching, engraving, late 17th century; 2012.136.12; Juan Dolivar, Spanish; after Jean Berain, French; Two Torcheres; etching, engraving, late 17th century; 2012.136.13; Abraham Bosse, French; La Mariane (Marianne); etching, 17th century; 2012.136.14; Abraham Bosse, French; Le Feu (Fire); etching, 17th century; 2012.136.15; Abraham Bosse, French; Painting; etching, 17th century; 2012.136.16; Abraham Bosse, French; Vestir les Nuds (Clothing the Naked); etching, 17th century; 2012.136.17; Abraham Bosse, French; The Sculptor; etching, 17th century; 2012.136.18; Abraham Bosse, French; La Fortune de la France (The Fortune of France); etching, 17th century; 2012.136.19; Abraham Bosse, French; Épitaph and Portrait of Jacques Callot; etching, engraving, 17th century; 2012.136.20; Abraham Bosse, French; after Jean de Saint-Ign, French; Le Jardin de la Noblesse Française (The Garden of French Nobility); (The Garden of French Nobility at Church); etching, ca. 1629; 2012.136.21.1–12; Abraham Bosse, French; La Noblesse Française a L'eglise (The French Nobility at Church); etching, ca. 1629; 2012.136.22; Abraham Bosse, French; La Noblesse Française a L'eglise (The French Nobility at Church); etching, ca. 1629; 2012.136.23; René Boyvin, French; The Philosopher Embresol; engraving, late 16th–early 17th century; 2012.136.24; René Boyvin, French; Two Lighted Candelabra; engraving, late 16th–early 17th century; 2012.136.25; René Boyvin, French; Jason Kills the Dragon; engraving, late 16th–early 17th century; 2012.136.26; René Boyvin, French; Return of Absyrte’s Limbs; engraving, late 16th–early 17th century; 2012.136.27; René Boyvin, French; Medusa Pours the Magic Poison over Jason’s Body; engraving, late 16th–early 17th century; 2012.136.28; René Boyvin, French; Medea Kills the Children She Had with Jason; engraving, late 16th–early 17th century; 2012.136.29; René Boyvin, French; Vase with Water Gods; engraving, late 16th–early 17th century; 2012.136.30; René Boyvin, French; Vase with Satyrs; engraving, late 16th–early 17th century; 2012.136.31; René Boyvin, French; Vase with a Sacrificial Bull Scene; engraving, late 16th–early 17th century; 2012.136.32; René Boyvin, French; Winged Spirits Draping a Statue; engraving, late 16th–early 17th century; 2012.136.33; Fantastical Mask Design; etching, engraving; French, mid–16th century; 2012.136.34; René Boyvin, French; Ornamental Panel with Figure of Saturn; engraving, late 16th–early 17th century; 2012.136.35; Gilles Rousselet, French; La Retorique (Rhetoric); engraving, 17th century; 2012.136.36; Abraham Bosse, French; Gilles Rousselet, French; Claude Vignon, French; Zenobia; etching, engraving, 17th century; 2012.136.37; Abraham Bosse, French; Gilles Rousselet, French; Claude Vignon, French; Imaginary Architecture with Camel and Figures, after Della Bella; etching, 18th century; 2012.136.45; Robert Nanteuil, French; Portrait of Jean Loret; engraving, 17th century; 2012.136.46; Jean Morin, French; Anthony van Dyck, Flemish; Portrait of Nicolas Chrystin of Saint-Quentin; etching, engraving, 17th century; 2012.136.47; Jean Baptiste Nicolas Pilmelenn, French; Pierre Charles Canot, French; Recueil de Plusieurs Enfants (Children) Games; engraving, 1759; 2012.136.48; François Marie Isidore Queverdo, French; Kiosk Chinois (Chinese Kiosk), from Premier cayer de panneaux, frises et sujets arabesques (First Notebook of Panels, Friezes, and Arabesques); etching; 1788; 2012.136.49; Gabriel Perelle, French; Travelers Visiting Ruins; engraving, mid-17th century; 2012.136.50; Adam Philippson, French; From a Set of Ornamental Plates; etching, 1645; 2012.136.51; Adam Philippson, French; From a Set of Ornamental Plates; etching, 1645; 2012.136.52; Gilles Rousselet, French; Pierre Mariette (publisher), French; La Grammaire (Grammar); engraving, 17th century; 2012.136.53; Jean Le Pautre, French; Design for Ceiling Decoration; etching, 17th century; 2012.136.54; Jean Le Pautre, French; Design for Ceiling Decoration; etching, 17th century; 2012.136.55; Jean Le Pautre, French; Design for Ornament; etching, 17th century; 2012.136.56; Jean Le Pautre, French; Design for Ornament; etching, 17th century; 2012.136.57; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; Illustrations for Beaumarchais "Marriage of Figaro" (Act I); etching, engraving, late 18th century; 2012.136.58.1; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; Illustrations for Beaumarchais "Marriage of Figaro" (Act II); etching, engraving, late 18th century; 2012.136.58.2; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; Illustrations for Beaumarchais "Marriage of Figaro" (Act III); etching, engraving, late 18th century; 2012.136.58.3; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; Illustrations for Beaumarchais "Marriage of Figaro" (Act IV); etching, engraving, late 18th century; 2012.136.58.4; Claude Nicolas Malapeau, French; after Jacques-Philippe-Joseph de Saint-Quentin, French; Illustrations for Beaumarchais "Marriage of Figaro" (Act V); etching, engraving, late 18th century; 2012.136.58.5;
Doga da Carpi, Italian; after raphael (raffaello sanzio or santi), italian; Deorum Dearumque Capitae ex antiquis numismatibus (Heads of Gods and Goddesses from Ancient Coins); etching, woodcut, 16th century; 2012.136.341.1 – .5; Cornelis Bloemaert, Dutch; after hans Bol, netherlandish; Boetius adams Bolswert, netherlandish; after abraham Bloemaert, Netherlandish; The Rural Gods; etching, engraving, 18th century; 2012.136.386; Jean-honoré fragonard, french; after Charles errard the Younger, french; Habitant de Faune (Costume for a Faun); etching, 18th century; 2012.136.377.2; François Joullain, French; after Claude Gillot, French; Habit d’Ision (Costume for Ision); etching, 18th century; 2012.136.377.3; François Joullain, French; after Claude Gillot, French; Habit de Faune (Costume for a Faun); etching, 18th century; 2012.136.377.4; Jean-Honoré Fragonard, French; The Satyr Family Dancing; etching, 18th century; 2012.136.378; Charles errard the Younger, French; Courrier de Neapel [Courier from Naples (Neapolitan Horse)]; engraving, 17th century; 2012.136.379; Charles errard the Younger, French; Chevaux Poulonnois (Polish Horses); engraving; 17th century; 2012.136.380; Charles errard the Younger, French; Maitre de Normandie (Norman Horse); engraving, 17th century; 2012.136.381; Charles errard the Younger, French; Chevaux Tartare (Tartary Horses); engraving, 17th century; 2012.136.382; Jean-Honoré Fragonard, French; after Johann Liss, German; St. Jerome, engraving, 18th century; 2012.136.383; Jean-Honoré Fragonard, French; after Giovanni Battista Tiepolo, Italian; Warrior before a Tribunal; etching, first state of two, 18th century; 2012.136.384; Jean-Honoré Fragonard, French; after Giovanni Battista Tiepolo, Italian; Antonio and Cleopatra at Table; etching, 18th century; 2012.136.385; Jean-Honoré Fragonard, French; after Sebastiano Ricci, Italian; The Disciples at Emmaus; etching on laid paper, 18th century; 2012.136.386; Jean-Honoré Fragonard, French; Bacchanal; etching, 18th century; 2012.136.387; Charles errard the Younger, French; Cheval de Combat (War Horse); engraving, 17th century; 2012.136.388; Charles errard the Younger, French; Combat d’une
etching, mid-17th century; 2012.136.432.10; Stefano della Bella, Italian; 
Cavalier Making His Horse Prance, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 1645; 2012.136.435.8; Stefano della Bella, Italian; 
Cavalier Before Troops, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.7; Stefano della Bella, Italian; 
Cavalier Riding at a Walk Towards the Left, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.11; Stefano della Bella, Italian; 
Mounted Cavalier Before Standing Man, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.6; Stefano della Bella, Italian; 
Cavalier Riding at a Walk Towards the Right, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.7; Stefano della Bella, Italian; 
Cavalier, Seen from the Back, Making His Horse Prance, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.8; Stefano della Bella, Italian; 
Cavalier Making His Horse Prance, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.9; Stefano della Bella, Italian; 
Mounted Carrausier Holding a Lance, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.10; Stefano della Bella, Italian; 
Cavalier, Sword in Hand, Galloping Towards the Right, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.11; Stefano della Bella, Italian; 
Musketeer Galloping Towards the Left, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.12; Stefano della Bella, Italian; 
Commander on Horseback, from Divers exercices de cavalerie (Various Cavalry Exercises); etching, 2012.136.435.13; Stefano della Bella, Italian; 
Cavalier, Sword in Hand, Turned Three Quarters to the Right, from Divers exercices de cavalerie (Various Cavalry Exercises); etching,
In the vicinity of the Duke's palace, the magnificence of the event was further enhanced by the presence of the Galley of Calais and Zetes Propelled by Boreas and Oreetibia, from Le Magnifique Carousel, which celebrated the marriage of the Duke in the waters of the Arno. This grandiose display was one of the many illustrations that showcased the remarkable engineering and artistic prowess of the era. The Grand Duke's marriage was treated with such awe and splendor that it was deemed worthy of being recorded in the annals of art, with Remigio Cantagallina's etching capturing the essence of the festivities in detail.

The pageantry was not limited to the waters, as the Galley of the Royal Argonaut with Minerva, from Le Magnifique Carousel, elegantly showcased the presence of the Duke's prestigious companionship. The Galley of Castor and Pollux, with its grandeur, was a testament to the Duke's wealth and influence, while the Galley of Eurytus, Echion, and Zetes Propelled by Borea, from Le Magnifique Carousel, added a touch of mythological allure to the proceedings. Each galley, like a miniature theatre of the gods, symbolized the Duke's divine connection and the grandeur of his rule.

The procession was not merely confined to the Arno, as the Galley of the Mount of Atlas, from Views of the Villa at Pratolino, depicted the Duke's exalted presence, overseeing the festivities from a vantage point that was both prestigious and commanding. The Galley of the Celebrating World, from Two de la Campagne romaine, further emphasized the Duke's role as a central figure in the affairs of the state, and by extension, the world.

The Duke's presence was celebrated not only at sea but also on land, as the Galley of the Royal Armata of Amphiaraus, from Views of the Villa at Pratolino, highlighted the Duke's military prowess and the strength of his domain. The Galley of the Duke's Mounted Atlas, from Views of the Villa at Pratolino, served as a symbol of the Duke's right to rule and the divine protection he enjoyed. These illustrations, like a page from a grand tapestry, were woven together to paint a picture of a Duke who was not only a leader but a symbol of the divine will, with his actions and gestures being extensions of the heavens.

The Duke's generosity was further demonstrated through his patronage of art and culture. The Galley of the Celebrating World, from Two de la Campagne romaine, was not only a testament to the Duke's love for art but also a reflection of his desire to foster a culture of learning and beauty. The Galley of the Duke's Mounted Atlas, from Views of the Villa at Pratolino, was another example of the Duke's support for art, as it served as a platform for the artists to express their creativity and commemorate the Duke's reign.

In conclusion, the Duke's marriage was not just a personal milestone but a collective celebration of the Duke's influence, the power of the state, and the divine connection that governed the Duke's rule. The illustrations, like a collection of jewels, were carefully curated to reflect the grandeur of the event, the Duke's strengths, and the unity of the state under his rule. The Duke's marriage was more than just a matrimonial event; it was a profound declaration of the Duke's divine right to rule and the strength of his kingdom.
Purchases

Patrick Oliphant, American; born Australia; Solo Impressions, Inc. (publisher), American: *I Have Returned*; lithograph, 1985; 2011.388; Stewart S. MacDermott Fund

Rudolf Füssli, Swiss; *L’intrigue découvert* (Discovery of a Plot); etching, late 18th–early 19th century; 2011.389; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

James Ensor, Belgian; *Roman Victory*; etching, drypoint, 1889; 2011.391; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

James Ensor, Belgian; *Perplexed Masks*; etching, 1904; 2011.392; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

James Ensor, Belgian; *Skeletons Seeking Warmth*; etching, 1895; 2011.393; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest

Claude Vignon, French; *Les Miracles de notre Seigneur Jésus-Christ* (The Miracles of Our Lord Jesus Christ); suite of thirteen etchings, 1638–43; 2011.449.1–.13; Phyllis D. Massar Gift

Nicolas de Larmessin the Younger, French; *Costumes grotesques* (Costumes of the Trades); engraving, etching, late 17th century; 2011.462; Phyllis D. Massar Gift

Ludwig Emil Grimm, German; *Carl Ernst Christoph Hess*; etching, mid-19th century; 2011.463; C. G. Boerner Gift

Johann Heinrich Lips, Swiss; *Portrait of Johann Wolfgang von Goethe in Profile*; etching, 1774; 2011.465; Thomas and Lore Firman Gift

Giovanni Battista Cavalieri, Italian; *Battle of the Milvian Bridge*; engraving, late 16th century; 2011.466; Phyllis D. Massar Gift

Michel-François Dandré-Bardon, French; *Mary Magdalene Praying at the Foot of the Cross*; etching, mid-18th century; 2011.470; Thomas and Lore Firman Gift

Joseph Fratrel, French; *La Sagesse* (Allegory of Wisdom); etching, mid- to late 18th century; 2011.471; Thomas and Lore Firman Gift

Jean-Pierre Norblin de la Gourdaine, French; *Przemysl Elected King of Bohemia*; etching, late 18th–early 19th century; 2011.472; Thomas and Lore Firman Gift

Carl Baron von Vittinghoff, German; *Tieo Monks in Contemplation in a Forest*; etching, 1809; 2011.473; Thomas and Lore Firman Gift

Antoine Sallaert, Flemish; after Peter Paul Rubens, Flemish; *The Consecration of Decius Mus*; monotype, ca. 1620–50; 2011.490; Frits and Rita Markus Fund

James Siena, American; *Squaw Tront*; engravings, 2005–10; 2011.509.1–.10; John B. Turner Fund

Hans (Jan) Vredeman de Vries, Netherlandish; Johannes van Doetecum the Elder (engraver), Netherlandish; *Swans on Open Water*; etching, 1762; 2011.539; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Johann Heinrich Lips, Swiss; *Portrait of Johann Wolfgang von Goethe in Profile*; etching, 1774; 2011.465; Thomas and Lore Firman Gift

Giovanni Battista Cavalieri, Italian; *Battle of the Milvian Bridge*; engraving, late 16th century; 2011.466; Phyllis D. Massar Gift

Michel-François Dandré-Bardon, French; *Mary Magdalene Praying at the Foot of the Cross*; etching, mid-18th century; 2011.470; Thomas and Lore Firman Gift

Joseph Fratrel, French; *La Sagesse* (Allegory of Wisdom); etching, mid- to late 18th century; 2011.471; Thomas and Lore Firman Gift

Jean-Pierre Norblin de la Gourdaine, French; *Przemysl Elected King of Bohemia*; etching, late 18th–early 19th century; 2011.472; Thomas and Lore Firman Gift

Carl Baron von Vittinghoff, German; *Tieo Monks in Contemplation in a Forest*; etching, 1809; 2011.473; Thomas and Lore Firman Gift

Antoine Sallaert, Flemish; after Peter Paul Rubens, Flemish; *The Consecration of Decius Mus*; monotype, ca. 1620–50; 2011.490; Frits and Rita Markus Fund

James Siena, American; *Squaw Tront*; engravings, 2005–10; 2011.509.1–.10; John B. Turner Fund

Hans (Jan) Vredeman de Vries, Netherlandish; Johannes van Doetecum the Elder (engraver), Netherlandish; *Swans on Open Water*; etching, 1762; 2011.539; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Joseph Marie Vien the Elder, French; *The Arrival of the Winevat*; etching, ca. 1750; 2011.540; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Master I. 0. V., French; after Jean Cousin the Elder, French; *Vulcan’s Forge*; etching, ca. 1542; 2011.541; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Pablo Picasso, Spanish; Aldo and Piero Crommelynck (printer), French; Galerie Louise Leiris (publisher); *Picasso, His Work and His Public*; etching, 1968; 2011.542; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives
Dana Schutz, American; LeRoy Neiman Center for Print Studies, Columbia University (printer, publisher), American; Self Eater; woodcut, chine collé, 2005; 2012.3; Stewart S. MacDermott Fund

Malcolm Morley, American; Maurice Sanchez (printer), American; One Eye Pug (publisher); Abandon Ship VI; monotype, sixth state of nine, 2008; 2012.28; John B. Turner Fund

Tom McGrath, American; Kathy Caraccio (printer), American; One Eye Pug (publisher); Scenic Route Obstructed #16; monotype, 2006; 2012.29; John B. Turner Fund

Suzanne McClelland, American; Kathy Caraccio (printer), American; One Eye Pug (publisher); Lullaby with Martha at Sunset; monotype, 2006; 2012.30; John B. Turner Fund

Esias von Hulsen, Dutch; Ornament Print with Schwefeljoker and Two (Allegorical?) Figures; blackwork engraving, ca. 1615–20; 2012.55; The Elisha Whittelsey Fund

Grégoire Huret, French; after Abraham de Vries, Dutch; Frontispiece with a Portrait of Jacques Boyceau de la Berauderie (ca. 1560–1633); engraving, ca. 1638; 2012.82; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Alex Dodge, American; Axelle Editions (printer), American; Forth Estate (publisher), American; Everything Appears as It Is, Infinite; UV screen-print with braille texture, 2011; 2012.117; Janice C. Oresman Gift

Phil Sanders, American; Axelle Editions (printer), American; Forth Estate (publisher), American; Black Star (IQ Test); screenprint, 2011; 2012.118a, b; Janice C. Oresman Gift

Glen Baldridge, American; Robert Blackburn Printmaking Workshop (printer, publisher), American; Forth Estate (publisher), American; Here Come the Miracles; woodcut printed on two sheets, 2007; 2012.118a, b; Janice C. Oresman Gift

Il Lee (artist, printer), American, born Korea; Hanno M3, M4, M5, M6; suite of four unique etchings, 2011; 2012.133.1–4; John B. Turner Fund

Eddie Martinez, American; Phil Sanders (printer), American; Robert Blackburn Printmaking Workshop (publisher), American; Gumball Machine #4; watercolor, 2010; 2012.143; Janice C. Oresman Gift

Ryan McGinness, American; Editions Copenhagen (printer, publisher), Danish; World House Editions (publisher), American; Black Holes; portfolio of three lithographs, one monoprint, 2006; 2012.168.1–4; John B. Turner Fund


Étienne de Lavallée-Poussin, French; Hubert Robert, French; Franz Edmund Weitrotter, Austrian; Louis Jean Jacques Durameau, French; Luigi Subleyras (author), French; Nella Venusa in Roma di Madama Le Comte e dei Signori Watelet e Copette (The Arrival in Rome of Madame Marguerite Le Compte and of the House of Austria; Thirty-four Portraits of Popes); book of engravings, 16th century; 2012.233; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Pierre-Charles Trémolières, French; The Baptism; etching, second state of two, ca. 1734; 2012.185; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Tom Burckhardt, American; Jennifer Melby (printer, publisher), American; Stretchers; etching, aquatint, 2011; 2012.186; Stewart S. MacDermott Fund

Tom Burckhardt, American; Jennifer Melby (printer, publisher), American; Full Stop; etching, aquatint, 2011; 2012.187; Stewart S. MacDermott Fund

Louis-Jean Desprez, French; Tomb with Death Enthroned as a Sphinx; etching, aquatint, printed in brown ink, second state of two, ca. 1779–84; 2012.189; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Gustav Friedrich Pappertitz, German; Landscape with Deer; etching, engraving, drypoint, five proof states, 1854; 2012.190.1–5; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Luigi Sabatelli, Italian; God the Father on His Throne; etching, 1810; 2012.191; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

James Mc Ardell, Irish; after Jean Étienne Li tard, Swiss; The Right Honorable Henry Fox, Esquire (1705–1774); mezzotint, published state, 1755–56; 2012.192; Phyllis D. Massar Gift

René Luchon, French; Charles Errard the Younger, French; Georges Tournier, French; Divers Trophées (Weapon Trophies after the Façade of Palazzo Milesi in Rome); engravings, 1651; 2012.193.1–6; Phyllis D. Massar Gift

John Galiorno Nardois, French; Three Figures by a River; etching, ca. 1648; 2012.194; Phyllis D. Massar Gift

Pierre Léu, French; To the Glory of Henri IV; etching, aquatint, printed in brown ink, 1780; 2012.195; Phyllis D. Massar Gift

Jean Charles François, French; Charles Dominique Joseph Eisen, French; Chinese Ball; etching, proof state, ca. 1756; 2012.196; Charles Z. Offin Fund

Andreas Seidl, German; The Centerpiece of the Illuminations of the Town Hall on 14 January 1806; lithograph, ca. 1806; 2012.197; Phyllis D. Massar Gift

Giulio Sanuto, Italian; Titian (Tiziano Vecellio), Italian; Venus and Adonis; engraving, 1559; 2012.198; G. B. Boerner

Franz Xaver Winterhalter, German; after Johann Lorenz Kreul, German; Joseph Anton Selb (printer), German; Portrait of John Paul (Friedrich Richter); lithograph, ca. 1825; 2012.199; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Ernst Ludwig Kirchner, German; Bathers Throwing Reeds; woodcut, 1909; 2012.201; Janet Lee Kadesky Ruttenberg Fund, in honor of Colta Ives

Formerly attributed to Jacques Androuet Du Cerceau, French; Architecturally Shaped Tabernacle with Saint and Four Putti; etching, gray wash, ca. 1530–49; 2012.232; Edward Pearce Casey and Charles Z. Offin Fund

Donato Bertelli, Italian; Camillo Graffico, Italian; Imagines XXIII Caesarum; Naturall e verri retratti di Cassa d’Austria; Trentaquattro Retratti ( . . . ) Pontifici (Images of the Caesars: Natural and True Portraits of the House of Austria; Thirty-four Portraits of Popes); book of engravings, 16th century; 2012.233; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Deborah Remington (artist, printer), American; Gaslights; lithograph, 1953; 2012.238; John B. Turner Fund
Deborah Remington (artist, printer), American; *On the Scene;* lithograph, 1954; 2012.239; John B. Turner Fund

**Egyptian Art**

**Purchases**

*Fragmentary Ostracon Depicting a Priest;* limestone, paint; New Kingdom, Ramesside Period (ca. 1295–1070 B.C.); 2012.23; Lila Acheson Wallace Gift

*A Face of the Goddess Hathor;* lapis lazuli, gold, calcite; Late New Kingdom—Third Intermediate Period (ca. 1336–664 B.C.); 2012.178; Lila Acheson Wallace Gift

*Head of a Lion;* gypsum plaster; 4th century B.C.; 2012.235; Lila Acheson Wallace and Annette de la Renta Gifts

**European Paintings**

**Gifts**

Jacopo Bassano (Jacopo da Ponte), Italian; *The Baptism of Christ;* oil on canvas, ca. 1590; 2012.99; Mr. and Mrs. Mark Fisch (25 percent undivided interest)

Francesco Maffeï, Italian; *Hagar and the Angel;* oil on canvas, ca. 1657; 2012.100.1; Bequest of Anna Mont, in memory of Frederick Mont

Carlo Francesco Nuvolone, Italian; *A Female Martyr Saint;* oil on wood, ca. 1650; 2012.100.2; Bequest of Anna Mont, in memory of Frederick Mont

Louis-Léopold Boilly, French; *The Public Viewing David’s “Coronation at the Louvre;* oil on canvas, 1810; 2012.156; Mrs. Charles Wrightsman

**Purchases**

Hans Schäufelein, German; Master of Engerda, German; *The Dormition of the Virgin; Christ Carrying the Cross* (reverse); oil on wood, ca. 1510; 2011.485a, b; Lila Acheson Wallace, Karen and Mo Zukerman, Kowitz Family Foundation, Anonymous, and Hester Diamond Gifts

Émile Loubon, French; *Étude de Ciel (Landscape Study with Clouds);* oil on cardboard, ca. 1829; 2011.597; Catharine Lorillard Wolfe Collection, Wolfe Fund

Christoffer Wilhelm Eckersberg, Danish; *A Section of the Via Sacra, Rome (The Church of Saints Cosmas and Damian);* oil on canvas, ca. 1814–15; 2012.25; Nineteenth-Century, Modern, and Contemporary Funds

Wilhelm Hammershøi, Danish; *Moonlight, Strandgade 30;* oil on canvas, 1900–1905; 2012.203; European Paintings Funds and Annette de la Renta Gift

**European Sculpture and Decorative Arts**

**Gifts**

*Case Containing a Knife, Fork, Spoon, and Corkscrew (étui de couvert);* iron, partly inlaid with horn, leather; probably French or Italian, late 17th or 18th century; 2011.323.1a, b–5; Joseph G. Reinis

Alfred Garnier, French; Paul Grandhomme, French; after a composition by Gustave Moreau, French; *Hercules and the Twelve Labors;* enamel on copper, ca. 1895; 2011.357; The Isak and Rose Weinman Foundation Inc. Gift

Johann Valentin Sonnenschein, German; *Portrait of a Poet;* terracotta, late 18th–early 19th century; 2011.402; William Rieder

Elkington & Co., British; after an original by Léonard Morel Ladeuil, French; *The Milton Shield;* electroformed silver-plated copper, 1867; 2011.428; Deborah Szekely

Pierre-Jean David d’Angers, French; Louis Richard for Eck et Durand (caster), French; *Marat;* bronze medallion, mid-19th century, after 1830 model; 2011.580.2; Joseph G. Reinis

Jean Baptiste Eugène Farochon, French; *Jean-Baptiste-Camille Corot;* bronze medallion, 1864; 2011.581.1; J. H. Kagan

Eugène-André Oudiné, French; after Jean-Auguste-Dominique Ingres, French; *Ferdinand-Philippe, duc d’Orléans;* bronze medal, 1842; 2011.581.2; J. H. Kagan

François-Joseph-Hubert Ponscarme, French; *Self-Portrait;* bronze medal, 1871; 2011.581.3; J. H. Kagan

Daniel Jean-Baptiste Dupuis, French; *Self-Portrait;* stoneware medal, 1876; 2012.101.1; David and Constance Yates

Daniel Jean-Baptiste Dupuis, French; *Portrait of the Artist’s Mother;* stoneware medal, 1892; 2012.101.2; David and Constance Yates

Antico (Piet Jacopo Alari Bonacolsi), Italian; *Spinario (Boy Pulling a Thorn from His Foot);* bronze, partially gilt and silvered, probably modeled by 1496, cast ca. 1501; 2012.157; Mrs. Charles Wrightsman

*Wall Thermometer;* gilt bronze, enamel, glass, copper; French, ca. 1760–70; 2012.205.1; Mrs. Charles Wrightsman

Paul Le Riche, French and Japanese; *Bowl and Cover on Stand;* imari porcelain: ca. 1700–1720; silver mounts: 1726–32, with later additions; 2012.205.2a–c; Mrs. Charles Wrightsman

Antoine Dutry, French; *Candlesticks, set of four;* silver, 1781, 1784; 2012.205.3a, b–6a, b; Mrs. Charles Wrightsman

Andrew Fogelberg, English; John Romer, English; *Candlesticks, set of eight;* silver, 1709, 1774; 2012.205.7a, b–14a, b; Mrs. Charles Wrightsman

*Square Dishes, pair;* silver; French, 1775; 2012.205.15, .16; Mrs. Charles Wrightsman

Thomas Farren, English; Richard Bailey, English; *Plates, set of twelve;* silver, 1715; 2012.205.17–28; Mrs. Charles Wrightsman

Coubertin Foundry, French; *Series of Ten Models Illustrating the Casting of Rodin’s “Sorrow”* (1889); plaster, clay, wax, ceramic, bronze, 1994; 2012.219.1–10; Iris Cantor

**Purchases**

Possibly Bissardon and Bony, Cie (maker), French; possibly after design by Jean François Bony, French; *Empire Wall Hanging;* silk satin, chenille thread embroidery, painted silk velvet appliqué, 1805–15; 2011.232; Barbara Walters Gift and Friends of European Sculpture and Decorative Arts Gifts

Giovanni Zoffoli, Italian; *Vase with Masks, after the Antique;* bronze, ca. 1794–96; 2011.346; The Isak and Rose Weinman Foundation Inc. Gift
Nicolas Cavelier (commissioner), French (?) | The Internment of Saint Vincent and Translation of His Relics to Valencia (for the church of Saint Vincent [Rouen, France]); wool, silk, 1602; 2011.356; Acquisitions Fund and Acquisitions Benefit Fund

Panels with Chinoiserie Motifs, pair; silk thread on linen foundation fabric; English, ca. 1700; 2011.412, .413; Friends of European Sculpture and Decorative Arts Gifts

Thread Winder; cut steel; Russian (Tula), early 19th century; 2011.414; Thread Winder

Emmanuel Hannaux, French; Émile Muller and Co., French; Mercury; glazed stoneware, ca. 1895; 2011.415; Friends of European Sculpture and Decorative Arts Gifts, The Charles E. Sampson Memorial Fund, funds from various donors, and Rogers Fund

John Edwards II, English; Basket; silver, 1731–32; 2011.432a, b; Joseph Pulitzer Bequest, Mr. and Mrs. Frank E. Richardson, Mrs. Charles Wrightsman, Mr. and Mrs. Michel David-Weill, Ada Peluso and Romano I. Peluso, Annette de la Renta, Malcolm Hewitt Wiener Foundation, H. Rodes and Patricia Hart, Irene Roosevelt Aitken, Mr. and Mrs. Sid R. Bass, Mr. and Mrs. Lawrence Friedland, Iris and B. Gerald Cantor Foundation, Stephen K. Scher, Alexis Gregory, Armin Bran Allen, Ford Family Foundation, Iris Foundation, and Carol B. Grossman Gifts

Sèvres Manufactory, French; Jean-François Robert (decorator), French; Medici Vases with Scenes of the Château and Park at Saint-Cloud, pair; hard-paste porcelain, gilt bronze, 1811; 2011.545 .546; Rogers and 2011 Benefit Funds, and Gift of Dr. Mortimer D. Sackler, Theresa Pulitzer Bequest, Mr. and Mrs. Frank E. Richardson, Mrs. Charles Wrightsman, Mr. and Mrs. Michel David-Weill, Ada Peluso and Romano I. Peluso, Annette de la Renta, Malcolm Hewitt Wiener Foundation, H. Rodes and Patricia Hart, Irene Roosevelt Aitken, Mr. and Mrs. Sid R. Bass, Mr. and Mrs. Lawrence Friedland, Iris and B. Gerald Cantor Foundation, Stephen K. Scher, Alexis Gregory, Armin Bran Allen, Ford Family Foundation, Iris Foundation, and Carol B. Grossman Gifts

Antonio Novelli, Italian; Christ the Redeemer; carrara marble, ca. 1650; 2011.596; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift

César Isidore Henry Cros, French; Fanny Prunaire; pâte-de-verre medal, after 1880; 2012.37; Michael M. Sweeney and Stephen K. Scher Gifts

Tiles, pair; tin-glazed earthenware; Italian (Rome), ca. 1617–27; 2012.92 .93; The Isak and Rose Weinman Foundation Inc. Gift

Werner & Mieth, German; after design by Karl Friedrich Schinkel, German; Popoures Vase; glass, gilded yellow metal, marble, ca. 1810; 2012.179a, b; Mercedes T. Bass Gift

Jean-Baptiste Carpeaux, French; Le Trait d’Union; terracotta, 1872; 2012.214; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso and Romano I. Peluso Gift

Greek and Roman Art

GIFTS

Head of a Julio-Claudian Youth, Possibly of Gaius Caesar; gypsum alabaster; Roman, Augustan, ca. 5 B.C. or later; 2011.376; George P. Tetzl

Statuette of Young Dionysos; marble; Roman, Imperial, 1st–2nd century A.D.; 2011.517; Edward Klagsbrun and Joan Saslow, in memory of Dr. Henny Durst

Mirror with Support in the Form of a Draped Woman; bronze; Greek, Classical, mid-5th century B.C.; 2011.582; The family of Thomas A. Spears, in his memory

Twenty-seven Individual and Groups of Vase Fragments; terracotta; Greek, Attic, 6th–5th century B.C.; 2011.603.1–27; The Honorable Iris Cornelia Love

The von Bothmer Fragment Collection; terracotta; Greek, 6th–4th century B.C.; TR.572.2011, accession numbers pending; Dietrich von Bothmer, Distinguished Research Curator, Greek and Roman Art

PURCHASES

Head of Zeus Ammon; marble; Roman, Imperial, ca. A.D. 120–60; 2012.22; Philodoro Gifts, Acquisitions Fund, Mary and Michael Jaharis Gift, 2011 Benefit Fund, funds from various donors, Mr. and Mrs. John A. Moran, John J. Medveckis, Nicholas S. Zoullas, Mr. and Mrs. Frederick W. Beinecke, Leon Levy Foundation, Jeannette and Jonathan Rosen, Judy and Michael Steinhardt, and Malcolm Hewitt Wiener Foundation and As O. Tavitian Gifts

Amphora (jar with Lid); terracotta; Etruscan, Archaic, third quarter of the 6th century B.C.; 2012.26a, b; The Bothmer Purchase Fund

Islamic Art

GIFTS

Burhan Dogancay, Turkish; Ribbon Mania; acrylic on canvas, 1982; 2011.583; Benjamin Kaufmann

Pectoral Ornaments; silver, carnelians, turquoise; Central Asia or Iran, 19th–20th century; 2011.584.1; Marshall and Marilyn R. Wolf

Headaddress; silver, carnelians; Central Asia, late 19th–early 20th century; 2011.584.2; Marshall and Marilyn R. Wolf

Pectoral Ornaments; silver, carnelians; Central Asia or Iran, early 20th century; 2011.584.3; Marshall and Marilyn R. Wolf

Pectoral Ornaments; silver, carnelians; Central Asia or Iran, mid-to late 19th century; 2011.584.4; Marshall and Marilyn R. Wolf

Pectoral Ornaments; silver, carnelians; Central Asia or Iran, late 19th–early 20th century; 2011.584.5; Marshall and Marilyn R. Wolf

Headdresses, pair; silver, gilt; Central Asia or Iran, mid-to late 19th century; 2011.584.6a; b; Marshall and Marilyn R. Wolf

Dorsal Plate Ornaments; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2011.584.7; Marshall and Marilyn R. Wolf

Pectoral Ornaments; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2011.584.8; Marshall and Marilyn R. Wolf

Belts; silver, gilt, carnelians, leather; Central Asia or Iran, late 19th–early 20th century; 2011.584.9; Marshall and Marilyn R. Wolf

Armlets, pair; silver; Central Asia or Northern Afghanistan, late 19th–early 20th century; 2011.584.10a, b; Marshall and Marilyn R. Wolf

Pectoral Ornaments; silver, turquoise, carnelians; Central Asia or Iran, 19th century; 2011.584.11; Marshall and Marilyn R. Wolf

Pectoral Ornaments; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2011.584.12; Marshall and Marilyn R. Wolf

A Bejeweled Maiden with a Parakeet; opaque watercolor, gold on paper; India, 1670–1700; 2011.585; Cynthia Hazen Polsky

Pectoral Ornaments; silver, carnelian; Central Asia or Iran, probably 20th century; 2012.206.1; Marshall and Marilyn R. Wolf

Pectoral Ornaments, pair; silver, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.2a, b; Marshall and Marilyn R. Wolf
Headdress; silver, carnelians; Central Asia or Iran, probably 20th century; 2012.206.3; Marshall and Marilyn R. Wolf

Dorsal Plate Ornament; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.4; Marshall and Marilyn R. Wolf

Armlet; silver, gilt, carnelians; Central Asia or Iran, late 19th century; 2012.206.5; Marshall and Marilyn R. Wolf

Pectoral Ornaments, pair; silver, gilt, carnelians; Central Asia or Iran, early 20th century; 2012.206.6a, b; Marshall and Marilyn R. Wolf

Clothing Panels, pair; cotton, silver, gilt, carnelians, glass; Central Asia or Iran, late 19th–early 20th century; 2012.206.7a, b; Marshall and Marilyn R. Wolf

Pectoral Ornaments, pair; silver, carnelians; Central Asia or Iran, late 19th – early 20th century; 2012.206.8; Marshall and Marilyn R. Wolf

Qur'an Holder; silver, gilt, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.10; Marshall and Marilyn R. Wolf

Ring; silver, gilt, fabric or paper, glass; Central Asia, late 19th–early 20th century; 2012.206.11; Marshall and Marilyn R. Wolf

Pectoral Ornaments, pair; silver, carnelians; Central Asia or Iran, late 19th–early 20th century; 2012.206.12a, b; Marshall and Marilyn R. Wolf

Ring; silver, carnelian, turquoise; Central Asia, 19th–20th century; 2012.206.13a–d; Marshall and Marilyn R. Wolf

Ushak Kilim Rug; wool; Turkey, 19th–20th century; 2012.206.14; Marshall and Marilyn R. Wolf

Late Mughal Letters, pair; ink, gold on paper; India, ca. 1780; 2012.207.1a, b; Terence McInerney

Deccani Alam (Standard); brass; India, 18th century; 2012.207.2a, b; Terence McInerney

Purchases

Payag, Indian; The Goddess Bhairavi Devi with Bhishma; opaque watercolor, gold on paper, 1630–35; 2011.409; Lila Acheson Wallace Gift

Plaque; steel; Iran, 17th century; 2011.410; Louis E. and Theresa S. Selsey Purchase Fund for Islamic Art; Elizabeth S. Ettinghausen Gift, in memory of Richard Ettinghausen; funds from various donors; and Josephine L. Berger-Nadler and Ehsan Yarshater Gifts

Afruz Amighi, Iranian; Still Garden; polyethylene, Plexiglas, 2011; 2011.427; 2011 NoRuz at the Met Benefit

Panel from Tent Lining: cotton; India, 1725–50; 2011.528; Friends of Islamic Art Gifts

Shaikh Zain al-Din, Indian; Orange-Headed Ground Thrush and Death’s-Head Moth on Orchid Branch; pencil, pen, ink, watercolor, gum arabic on paper, 1778; 2012.7; Friends of Islamic Art Gifts

Ali Banisadr, Iranian; Interrogation; oil on linen, 2010; 2012.38; 2011 NoRuz at the Met Benefit

Parviz Tanavoli, Iranian; Poet Turning Into Heech; bronze, 2007; 2012.39; 2011 NoRuz at the Met Benefit

Siah Armajani, Iranian; Shirt #1; cloth, pencil, ink, wood, 1958; 2012.109; 2011 NoRuz at the Met Benefit

Lady in Elizabethan Costume; opaque watercolor, gold, silver on paper; India, early 17th century; 2012.131; Friends of Islamic Art Gifts

Album Page with Two Christian Subjects; opaque watercolor, ink, gold on paper; India, late 16th century; 2012.132; Friends of Islamic Art Gifts

Portrait of Sultan Mustafa I; opaque watercolor on paper; Turkey, early 18th century; 2012.135; Friends of Islamic Art Gifts

Shirazeh Houshiary, Iranian; String; pencil, pigments, acrylic on canvas, 2012; 2012.172; 2011 NoRuz at the Met Benefit

Pouran Jinchi, Iranian; Noon I; wax, charcoal, pencil on paper, 2012; 2012.173; 2011 NoRuz at the Met Benefit

Medieval Art

Purchases

Fragment of Wall Hanging with Confronted Cocks and Running Dogs; wool, linen; Coptic, 4th–6th century; 2011.363; Christopher C. Grisanti and Suzanne P. Fawbush; The Tianaderrah Foundation; Larry and Ann Burns, in honor of Austin B. Chinn; Mary and Michael Jaharis; and André Dimitriadi Gift; and gifts from various donors

Processional Cross; copper alloy; Ethiopian, 13th–early 14th century; 2011.367; Christopher C. Grisanti and Suzanne P. Fawbush Gift

Tableau with Zodiac Sign of Cancer or Scorpio; walrus ivory; North French, mid-12th century; 2012.169; Pfeiffer Fund

The Cloisters

Purchases

Textile Fragment with Unicorn, Deer, Centaur, and Lion; wool intarsia, appliqué, gilt leather, linen embroidery; Scandinavian, ca. 1500; 2011.430; The Cloisters Fund

Silk Fragment with Lions and Pomegranates; silk, lampas weave; Spanish (probably Granada), late 15th century; 2011.480; The Cloisters Fund

Medallion with the Face of Christ; transparent amber, traces of paint; Lands of the Teutonic Knights (present-day Poland), ca. 1380–1400; 2011.503; The Cloisters Fund

Evangelist Mark; gilded copper, glass; French (Limoges), ca. 1220–30; 2012.70.1; The Cloisters Fund, Michel David-Weill Gift, and Gifts of J. Pierpont Morgan and George Blumenthal, by exchange

Evangelist Luke; gilded copper, glass; French (Limoges), ca. 1220–30; 2012.70.2; The Cloisters Fund, Michel David-Weill Gift, and Gifts of J. Pierpont Morgan and George Blumenthal, by exchange

Jug; earthenware, green glaze; English, 14th century; 2012.113; The Cloisters Fund, by exchange

Jug; earthenware, green glaze; English, 14th century; 2012.114; The Cloisters Fund, by exchange
Modern and Contemporary Art

**Gifts**

Mark Tansey, American; *The Innocent Eye Text*; oil on canvas, 1981; 1988.183; Jan Cowles and Charles Cowles, in honor of William S. Lieberman

Vered Kaminski, Israeli; *Bracelet*; silver, 1987; 2011.408; Gallery Loupe

Robert Irwin, American; *So. Cal*; fluorescent bulbs, fixtures, colored gel films, electrical tape, 2010; 2011.411a–z; Louise and Leonard Riggio

Dennis Hopper, American; *Henry Geldzahler, 1964*; oil on canvas, 2009; 2011.439; Peter M. Brant

Tara Donovan, American; *Untitled [Pins]*; straight pins, 2004;

Hiroshi Suzuki, Japanese; *Vessel*; silver, ca. 2007; 2011.514; Anonymous, in memory of Walter E. Stait

Tara Donovan, American; *Untitled [Pins]*; straight pins, 2004; 2011.515a–j; Gail and Tony Ganz

Jenny Saville, British; *Still*; oil on canvas, 2003; 2011.516; Martin and Toni Sosnoff

Sam Francis, American; *Blue Balls V*; oil on canvas, 1962; 2011.530; Sam Francis Foundation

Joseph Kosuth, American; *The Square Root of Minus One #3*; silkscreen on wall and glass, cast aluminum plaque, 1988; 2011.589a–f; Barbara Bertozzi Castelli

Malcolm Bailey, American; *Untitled #8*; acrylic, cut and pasted papers on Plexiglas, 1971; 2011.590.1; Maddy and Larry Mohr

Frank Bowling, British; *Night Journey*; acrylic on canvas, 1969–70; 2011.590.2; Maddy and Larry Mohr

Al Loving, American; *Untitled*; acrylic on three joined canvases, 1971; 2011.590.3; Maddy and Larry Mohr

Al Loving, American; *Lady with Red Hair*; torn, pasted, and painted papers on white plastic, 1979; 2011.590.4; Maddy and Larry Mohr

Tip Toland, American; *The Whistlers*; stoneware, paint, pastel, synthetic hair, 2005; 2011.591a, b; Dale and Doug Anderson

Peter Eisenman, American; *Ten Collages for the “Fin d’ou T Hou S”*; paper, ca. 1980; 2011.592.1a–j; Karin H. Ludlow

Andy Warhol, American; *Cow Wallpaper*; screenprint, 1971; 2011.592.2; Karin H. Ludlow

Frodo Mikkelson, Danish; *My Swedish Childhood*; silvered mixed media, 2009; 2011.593; The artist

Walter Dorwin Teague, American; *Bowl*; glass, 1932; 2011.594; John C. Waddell Collection, Gift of John C. Waddell

Alice Maher, Irish; *The Music of Things*; portfolio of seven etchings, 2009; 2011.595a–h; Gabriella De Ferrari

Amy Bennett, American; *Diagnosis*; oil on panel, 2010; 2011.601.1; American Academy of Arts and Letters, New York; and Hassam, Speicher, Betts and Symons Funds

Amy Bennett, American; *Hypochondria*; oil on panel, 2010; 2011.601.2; American Academy of Arts and Letters, New York; and Hassam, Speicher, Betts and Symons Funds

Balthus (Balthazar Klossowski), French; *Leila Caetani*; oil on canvas, 1935; 2011.602; Promised and Partial Gift of The Pierre and Tana Matisse Foundation

Kees van Dongen, French; *“Odette et Swann” (Odette and Swann)*; *Illustration to Proust’s “La Recherche du Temps Perdu”*; gouache, watercolor, ink, graphite on paper, ca. 1947; 2012.102.1; Bequest of Anna S. Mont

Kees van Dongen, French; *“La Raspeilère” Illustration to Marcel Proust’s “La Recherche du Temps Perdu”*; gouache, watercolor, ink, graphite on paper, ca. 1947; 2012.102.2; Bequest of Anna S. Mont

Mark Tobey, American; *Fête (Party)*; gouache, oil on paperboard, 1944; 2012.129; Bequest of Phyllis D. Massar

Ayala Serfaty, Israeli; *Wild*; glass, polymer, 2009; 2012.158.1a, b; Ayala Serfaty and Cristina Grajales Gallery

Ayala Serfaty, Israeli; *Wild*; glass, polymer, 2009; 2012.158.2a, b; Ayala Serfaty and Cristina Grajales Gallery

Michael Geersten, Danish; *Drawing of “Standing Black Object No. 4”*; graphite, ink, correction fluid on paper, 2009; 2012.159; Jason Jacques

Christo, American, born Bulgaria; *Over the River (Project for Arkansas River, Colorado)*; cut, pasted, and taped paper, photographs; graphite, wax crayon, acrylic paint on paper, 2001; 2012.208.1; Bequest of Leo Steinberg

Christo, American, born Bulgaria; *Running Fence*; a: cut and stapled fabric, charcoal, graphite on paperboard; b: photomechanical reproduction; c: photomechanical reproduction; d: gelatin silver print; e: gelatin silver print, 1975; 2012.208.2a–e; Bequest of Leo Steinberg

Christo, American, born Bulgaria; *5600 Cubic Meter Package, Project for Documenta 4 Kassel*; fabric, paper wrapped in string, glued to paper; graphite, colored pencils, acrylic on paper, 1967–68; 2012.208.3; Bequest of Leo Steinberg

Christo, American, born Bulgaria; *Wrapped Newspaper*; newspaper, cardboard wrapped in plastic, tied with knotted, glued twine, 1980–81; 2012.208.4; Bequest of Leo Steinberg

Graham Nickson, British; *Westbury: Winter, Blue*; watercolor on paper, 2000; 2012.208.5; Bequest of Leo Steinberg

Graham Nickson, British; *Untitled*; watercolor, gouache on paper, 2000; 2012.208.6; Bequest of Leo Steinberg

**Purchases**

Dror Benshetrit, Israeli; *Peacock*; felt, powder-varnished metal base, 2009; 2011.417; Uzi Zucker Philanthropic Fund Gift

Elizabeth Peyton, American; *Wotan Kissing Away Brunhilde’s Godlike Power (three)*; monotype on handmade paper, 2010; 2011.418; Gift of the Honorable and Mrs. Peter I. B. Lavan, by exchange

Paul Sietsema, American; *Untitled Figure Ground Study (Degas/Obama)*; ink, enameled paper on panel, 2011; 2011.481; Gift of the Honorable and Mrs. Peter I. B. Lavan, by exchange

Richard Serra, American; *A Drawing in Five Parts*; paintstick on handmade paper, 2005; 2011.512a–e; Denise and Andrew Saul Fund

Ron Arad, Israeli; *London Papardelle*; blackened bronze, 1992; 2012.31; Cynthia Hazen Polsky and Leon B. Polsky Fund, in honor of Gary Tinterow
Michael Geersten, Danish; Standing Black Object #4; earthenware, black glaze, platinum, 2009; 2012.56; Cynthia Hazen Polsky and Leon B. Polsky Fund

Claudette Schreuders, South African; Two Hands; jelutong wood, enamel paint, 2010; 2012.104; Abraham L. Wainzrof Fund, and Bertha and Isaac Liberman Foundation and The Gerta Foundation Gifts

Musical Instruments

Gifts

Ninety-nine Bells; glass, ceramic; Central and Western Europe, 20th century; 2011.529.1–.99; A. A. Trinidad, Jr.

Qin; wood, silk, mother-of-pearl; China (Suzhou), late 17th–mid-18th century; 2011.586; J. C. Y. Watt

Template and Tools from D’Angelico Workshop; wood, metal; New York, early 20th century; 2011.587a–r; John Monte Leone

Ahianmuuen-oro (Bird of Prophecy); metal; Nigeria (Edo), early 20th century; 2011.588; Doctors James and Gladys Strain

Jens Ritter, German; Electric Bass; maple, ebony, nickel-plated steel, plastic, 2011; 2012.103.1.; 2: Jonathan M. Singer

Christian Frederick Martin, American; Guitar; spruce, rosewood, before 1867; 2012.209a, b; Esther Khafif Haddad and Alan M. Haddad

Purchases

Johann Wolfgang Köningsperger, German (Bavaria); Tenor Oboe; stained pearwood, brass, ca. 1730; 2011.416; Amati Gifts

Robert Leibl, German; Flute; silver, gilded lip plate, ca. 1910–20; 2011.498; Robert Alonzo Lehman Bequest

Ukhurhe (Rattle Staff); wood; Nigeria (Edo, Court of Benin), late 18th–early 19th century; 2011.507; Funds from various donors

Photographs

Gifts

Chiister Strömholm, Swedish; The Gorilla; gelatin silver print, 1965; 2011.322; Christser Strömholm Estate

Sze Tsung Leong, American and British, born Mexico; La Paz; chromogenic print, 2010; 2011.359; The artist

Gregory Crewdson, American; Untitled (09); inkjet print, 2009; 2011.403; The artist

Unknown Artist, Russian; [Same Man Three Times]; gelatin silver print, ca. 1920; 2011.404; Connie and Stephen Wirtz

Robert Frank, American, born Switzerland; Backyard—Venice West, California; gelatin silver print, 1955–56; 2011.405; Barbara Schwartz, in memory of Eugene Schwartz

Unknown Artist, American; He Lost His Head; gelatin silver print; 1910s; 2011.504.1; Robert, Catherine, and Molly Yoskowitz

Ritz & Hastings, American; [Female Portrait Bust on Pedestal]; woodburytype, 1890s; 2011.504.2; Robert, Catherine, and Molly Yoskowitz

Unknown Artist, American; [Woman Riding Moth]; gelatin silver print; 1940s (?); 2011.504.3; Robert, Catherine, and Molly Yoskowitz

K. Himmelreich, German; [Couple Flying Airplane over Crowd]; gelatin silver print, 1910s; 2011.504.4; Robert, Catherine, and Molly Yoskowitz

Wouter Deruytter, Belgian; Billboards, NY; Tenth Avenue and 30th Street (H&H #1); gelatin silver print, 2003; 2011.505.1; The artist, in memory of Harry H. Lunn, Jr.

Wouter Deruytter, Belgian; Billboards, NY; Fifth Avenue and 56th Street (Aberration #1); gelatin silver print, 2005; 2011.505.2; The artist, in memory of Harry H. Lunn, Jr.

Wouter Deruytter, Belgian; Cowboy Code: Three Forks, MT, USA (II) (Bob Vogel); gelatin silver print, 1997; 2011.505.3; The artist, in memory of Adriaan van der Have

Wouter Deruytter, Belgian; Cowboy Code: Big Timber, MT, USA (V) [Josh Moon & Russell D. Johnson]; gelatin silver print, 1997; 2011.505.4; The artist, in memory of Adriaan van der Have

Wouter Deruytter, Belgian; Cowboy Code: Ennis, MT, USA; 4th of July (I); gelatin silver print, 2001; 2011.505.5; The artist, in memory of Adriaan van der Have

Wouter Deruytter, Belgian; Cowboy Code: Big Timber, MT, USA (II) [Josh Moon]; gelatin silver print, 1997; 2011.505.6; The artist, in memory of Adriaan van der Have

Laurie Simmons, American; Coral Living Room; chromogenic print, 1983; 2011.513; Foundation To-Life, Inc.

Unknown Artist, American; [Ninety-three Views of the Construction of the Interborough Rapid Transit (IRT) Subway, New York City]; platinum prints, 1900–1907; 2011.550.1–.93; Steven Kashe and Susan Spungen Kashe

Leon Levinstein, American; Mexico; gelatin silver print, 1950s; 2011.551.1; Private collector

Leon Levinstein, American; [People on Street, Woman Wearing Pearls]; gelatin silver print, 1970; 2011.551.2; Private collector

Leon Levinstein, American; [Group of Women and Children outside a Doorway]; gelatin silver print, ca. 1952; 2011.551.3; Private collector

Leon Levinstein, American; [Group on Street with Moving Cars in Background]; gelatin silver print, ca. 1963; 2011.551.4; Private collector

Leon Levinstein, American; [Man Wearing Glasses and Hat Looking at Woman Leaning against a Door]; gelatin silver print, 1965–75; 2011.551.5; Private collector

Leon Levinstein, American; [Man in Striped Suit Holding a Cigar]; gelatin silver print, 1960s; 2011.551.6; Private collector

Leon Levinstein, American; [Children in the Foreground, Mother and Child Sitting on the Ground in a Park]; gelatin silver print, 1970s; 2011.551.7; Private collector

Leon Levinstein, American; [Pedestrian Wearing Stripped Pants]; gelatin silver print, 1955–75; 2011.551.8; Private collector

Leon Levinstein, American; [Woman in Dark Coat Clutching Purse on Sidewalk]; gelatin silver print, 1970s; 2011.551.9; Private collector

Leon Levinstein, American; [Man Wearing Striped Shirt and Hat Leaning against Wall]; gelatin silver print, 1970s; 2011.551.10; Private collector
Leon Levinstein, American; [Man Wearing Suspenders Stepping onto Sidewalk]; gelatin silver print, 1970s; 2011.551.11; Private collector

Leon Levinstein, American; [Shirtless Man Lying in Grass with Raised Hand]; gelatin silver print, 1960s–70s; 2011.551.12; Private collector

Leon Levinstein, American; [Bearded Man in Straw Hat]; gelatin silver print, 1950s–60s; 2011.551.13; Private collector

Leon Levinstein, American; [Barefoot Man Wearing Beads, Smoking outside Doorway]; gelatin silver print, 1960s–70s; 2011.551.14; Private collector

Leon Levinstein, American; [Two Men Fighting in a Crowd]; gelatin silver print, ca. 1974; 2011.551.15; Private collector

Leon Levinstein, American; [Man Walking on Cobblestone Street]; gelatin silver print, 1960s–70s; 2011.551.16; Private collector

Leon Levinstein, American; [Woman Smoking Cigarette]; gelatin silver print, 1970s; 2011.551.17; Private collector

Leon Levinstein, American; Lower East Side; gelatin silver print, 1965; 2011.551.18; Private collector

Leon Levinstein, American; Swing, Provincetown; gelatin silver print, ca. 1958; 2011.551.19; Private collector

Leon Levinstein, American; [Two Men Speaking with a Woman]; gelatin silver print, 1960s–70s; 2011.551.20; Private collector

Leon Levinstein, American; [Two Men Fighting in a Crowd]; gelatin silver print, ca. 1974; 2011.551.21; Private collector

Leon Levinstein, American; [Couple Walking, Man Wearing Suit and Hat, Woman Wearing Dress, Hat, Heels, and Gloves Holding Purse]; gelatin silver print, 1970s; 2011.551.22; Private collector

Leon Levinstein, American; [Woman in Checkered Skirt with Purse]; gelatin silver print, 1970s; 2011.551.23; Private collector

Leon Levinstein, American; [Woman Standing with Hands in Pockets, Holding Purse and Wearing Boots]; gelatin silver print, 1970s; 2011.551.24; Private collector

Leon Levinstein, American; [Couple Embracing on Hood of Car]; gelatin silver print, 1977; 2011.551.25; Private collector

Leon Levinstein, American; [Bearded Lady]; gelatin silver print, 1960s–70s; 2011.551.26; Private collector

Leon Levinstein, American; [Two Women in Doorway Clutching Bags]; gelatin silver print, 1970s; 2011.551.27; Private collector

Leon Levinstein, American; [Woman Biting Nails Standing in a Crowd]; gelatin silver print, 1970s; 2011.551.28; Private collector

Leon Levinstein, American; [Couple outside Building]; gelatin silver print, 1960s–70s; 2011.551.29; Private collector

Leon Levinstein, American; [Man with Newspaper in Pocket, Looking over Shoulder]; gelatin silver print, 1970s–80s; 2011.551.30; Private collector

Leon Levinstein, American; [Man Sitting in Front of Shop with Cigar]; gelatin silver print, 1970s–80s; 2011.551.31; Private collector

Leon Levinstein, American; [Man Walking with Crutch]; gelatin silver print, 1960s–70s; 2011.551.32; Private collector

Leon Levinstein, American; [Man Crawling]; gelatin silver print, 1970s; 2011.551.33; Private collector

Leon Levinstein, American; Lower East Side; gelatin silver print, ca. 1952; 2011.551.34; Private collector

Leon Levinstein, American; [Couple Kissing on Street, Man Walking By]; gelatin silver print, 1970s; 2011.551.35; Private collector

Leon Levinstein, American; [Man from Waist Down, White Shoes]; gelatin silver print, 1970s; 2011.551.36; Private collector

Leon Levinstein, American; Holland; gelatin silver print, 1964; 2011.551.37; Private collector

Leon Levinstein, American; [Girl Walking, Counting Money]; gelatin silver print, 1970s; 2011.551.38; Private collector

Leon Levinstein, American; [Couple Posing, Wearing Dark Sunglasses]; gelatin silver print, 1970s; 2011.551.39; Private collector

Leon Levinstein, American; Italy; gelatin silver print, 1964; 2011.551.40; Private collector

Leon Levinstein, American; France; gelatin silver print, 1964; 2011.551.41; Private collector

Leon Levinstein, American; [Photographs Pinned to Wall]; gelatin silver print, 1950s–60s; 2011.551.42; Private collector

Leon Levinstein, American; [Man Lying on Roof of Car]; gelatin silver print, 1970s; 2011.551.43; Private collector

Leon Levinstein, American; [Man Showing Photographs of Teeth]; gelatin silver print, 1970s; 2011.551.44; Private collector

Leon Levinstein, American; [Crowd Viewing "Fat Boy" ]; gelatin silver print, 1960s–70s; 2011.551.45; Private collector

Leon Levinstein, American; Lower East Side; gelatin silver print, 1960s; 2011.551.46; Private collector

Leon Levinstein, American; New York; gelatin silver print, 1977; 2011.551.47; Private collector

Leon Levinstein, American; Mardi Gras, New Orleans; gelatin silver print, 1975; 2011.551.48; Private collector

Stephen Shore, American; Hudson Valley Renegades: Summer League Baseball; twenty-five chromogenic prints, 2001; 2011.552.1–.25; Stewart Wältzer, in memory of Mildred Grand

Berenice Abbott, American; Automat, 977 Eighth Avenue, Manhattan; gelatin silver print, 1936; 2011.553.1; Joyce F. Menschel

Walker Evans, American; [Outdoor Still Life]; gelatin silver print, ca. 1932; 2011.553.2; Joyce F. Menschel

Walker Evans, American; [New Orleans Boarding House]; gelatin silver print, 1935; 2011.553.3; Joyce F. Menschel

Walker Evans, American; New Orleans Houses; gelatin silver print, 1935; 2011.553.4; Joyce F. Menschel

Lee Friedlander, American; Route 9W, New York; gelatin silver print, 1969; 2011.553.5; Joyce F. Menschel

Lee Friedlander, American; Madison, Wisconsin; gelatin silver print, 1966; 2011.553.6; Joyce F. Menschel
Lewis Hine, American; "Spinner in a Cotton Mill, New England"; gelatin silver print, 1910; 2011.553.7; Joyce F. Menschel

Lewis Hine, American; "Mill Children #440, South Carolina"; gelatin silver print, 1908; 2011.553.8; Joyce F. Menschel

Helen Levitt, American; "Thanksgiving, Boys Dancing, New York"; gelatin silver print, ca. 1942; 2011.553.9; Joyce F. Menschel

Charles Moore, American; "Police Dog Attack Demonstrators, Birmingham, Alabama, Protests"; gelatin silver print, 1963; 2011.553.10; Joyce F. Menschel

Dan Weiner, American; "May Day"; gelatin silver print, 1948; 2011.553.11; Joyce F. Menschel

Garry Winogrand, American; "Peace Demonstration, Central Park, New York"; gelatin silver print, 1970; 2011.553.12; Joyce F. Menschel

Garry Winogrand, American; "Untitled"; gelatin silver print, ca. 1970; 2011.553.13; Joyce F. Menschel


Matthew Barney, American; CREMASTER 3: The Dance of Hiram Abiff; chromogenic prints, 2002; 2011.554a–d; Laura and Stafford Broumand


Liu Zheng, Chinese; "Buddhist Monks Play at Martial Arts"; gelatin silver print, 2000; 2011.555.2; Susan and Arthur Fleischer, Jr.


Tim Davis, American, born Malawi; "Light Bulb Shop Window (Illluminations)"; chromogenic print, 2005; 2011.555.6; Susan and Arthur Fleischer, Jr.

Tim Davis, American, born Malawi; "Searchlights (Illluminations)"; chromogenic print, 2005; 2011.555.7; Susan and Arthur Fleischer, Jr.

Tim Davis, American, born Malawi; "Cornelia Rutgers Livingston"; chromogenic print, 2003; 2011.555.8; Susan and Arthur Fleischer, Jr.

Tim Davis, American, born Malawi; "Scone (Illluminations)"; chromogenic print, 2005; 2011.555.9; Susan and Arthur Fleischer, Jr.

Tim Davis, American, born Malawi; "Bad Bulbs (Illluminations)"; chromogenic print, 2005; 2011.555.10; Susan and Arthur Fleischer, Jr.

Lois Conner, American; "Da Fu, Le Shan, Sichuan, China"; platinum print, 1986; 2011.555.11; Susan and Arthur Fleischer, Jr.

Josiah Johnson Hawes, American; Albert Sands Southworth, American; [Augusta Hawes at Four Years Old]; daguerreotype, 1850s; 2011.556.1; Isaac Lagnado, in honor of Director Thomas P. Campbell

Unknown Artist; [Album of African-Americans]; tintypes, 1860s–70s; 2011.556.2; Isaac Lagnado, in honor of Edwynn Houk

John Adams Whipple, American; "[Reverend Mr. Frederick T. Gray and Deacons of Old Bullfinch Street Church]"; daguerreotype, ca. 1845; 2011.556.3; Isaac Lagnado, in honor of Elliott Cohen

Robert Flynn, American; "Untitled (GN; structure face)"; inkjet print, 2009; 2011.557; The artist

Cindy Sherman, American; "Untitled"; chromogenic print, 1987; 2011.558; Calvin Tomkins and Dodie Kazanjian

Lala Deen Dayal, Indian; "The Great Elephant Saluting"; albumen silver print from glass negative, 1885–1900; 2011.559.1a, b; Cynthia Hazen Polsky

Lala Deen Dayal, Indian; "Soobh-Visal Palace Garden"; albumen silver print from glass negative, 1880–90; 2011.559.2a, b; Cynthia Hazen Polsky

Albert Londe, French; Paul Marie Louis Pierre Richer, French; "[Male Musculature Study]"; albumen silver print, ca. 1890; 2012.59; Charles Isaacs and Carol Nigro

Lois Conner, American; "Da Fu, Le Shan, Sichuan, China"; inkjet print, 1986; 2012.130.1; The artist

Lois Conner, American; "Xi Hu, Hangzhou, Zhejiang, China"; inkjet print, 1998; 2012.130.2; The artist

Filip Dujardin, Belgian; "Untitled"; inkjet print, 2009; 2012.161; The artist and Highlight Gallery

James Welling, American; "Snow Squall, Buffalo Psychiatric Center, Buffalo, NY, 1869 95 (1895)"; gelatin silver print, 1989; 2012.210.1; James Mark Pedersen

James Welling, American; "Dye Works/Noyon (Galais Lace Factory)"; gelatin silver print, 1993; 2012.210.2; James Pedersen and Christopher Gordon

PURCHASES

Christfer Strömholm, Swedish; "Rue Lepic, Paris"; gelatin silver print, 1959; 2011.285; Twentieth-Century Photography Fund

Kuwada, Japanese; "Celebrities Female Kioto Photographer"; albumen silver prints from glass negatives, 1860–70s; 2011.286; Joyce F. Menschel Photography Library Fund

Nancy Davenport, Canadian; "Bombardment"; chromogenic print, 2001; 2011.313; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

William Wegman, American; "Dull Knife/Sharp Knife"; gelatin silver print, 1972; 2011.314; Anonymous Gift

Alphonse Le Blondel, French; "Ancienne Ferme à Pérenchies (Old Farm at Pérenchies)"; salted paper print from paper negative, 1854; 2011.315; Alfred Stieglitz Society Gifts

Nancy Davenport, Canadian; "Sniper"; chromogenic print, 2001; 2011.317; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Bill Brandt, English, born Germany; "London (Multiple Exposure Nude)"; gelatin silver print, applied media, 1956; 2011.325; Marlene Nathan Meyerson Family Foundation and Joseph M. Cohen Gifts
Unknown Artist, American; [Pantomimist]; eighteen tintypes, 1870–79; 2011.326–343; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Sze Tsung Leong, American and British, born Mexico; Luohu District, Shenzhen; chromogenic print, 2008; 2011.350; Marlene Nathan Meyerson Family Foundation Gift

William Robert Bowles, American; [Man Serving Head on a Platter]; gelatin silver print, ca. 1900; 2011.366; Twenty-First-Century Photography Fund

Chen Shilin, Chinese; Chairman Mao; gelatin silver print, 1964; 2011.368; Twenty-First-Century Photography Fund

Gregory Crewdson, American; Untitled (33); inkjet print, 2009; 2011.406; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jerry N. Uelsmann, American; Untitled; gelatin silver print, 1969; 2011.407; Twenty-First-Century Photography Fund

Ann Rhoney, American; Sally Robertson 1; gelatin silver print, applied color, 1982; 2011.419; Twenty-First-Century Photography Fund and Nion T. McEvoy Gift

Gregory Crewdson, American; Untitled (14); inkjet print, 2009; 2011.420; The Robert A. and Renée E. Belfer Family Foundation Gift

Gregory Crewdson, American; Untitled (17); inkjet print, 2009; 2011.421; The Robert A. and Renée E. Belfer Family Foundation Gift

Joseph Cundall, English; [Grenadier Guards Drummer]; albumenized salted paper print, ca. 1856; 2011.422; Alfred Stieglitz Society Gifts

Debbie Grossman, American; [My Pietown]; sixteen inkjet prints, 2010; 2011.423.1–16; Charina Foundation Inc. Gift

George Washington Wilson, Scottish; Aberdeen Portraits #1; albumen print from glass negative, 1857; 2011.424; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Ashford Brothers & Co., British; Upwards of Five Hundred Photographic Portraits of the Most Celebrated Personages of the Age; albumen silver print from glass negative, ca. 1864; 2011.425; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors


Unknown Artist, American; [Civil War Union Soldier Holding Rifle, in Studio, with Posing Stand]; ambrotype, 1861–65; 2011.474; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; [Civil War Union Soldier with Rifle and Canteen, in Studio]; ambrotype, 1861–65; 2011.475; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Matthew Brady, American; Slave Pen, Alexandria, Virginia; albumen silver print from glass negative, 1862; 2011.476; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Charles Paxson, American; Learning Is Wealth—Wilson, Charley, Rebecca, and Rosa; Slaves from New Orleans; albumen silver print from glass negative, 1863–64; 2011.477; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Myron H. Kimball, American; Rebecca, Charley and Rosa, Slave Children from New Orleans; albumen silver print from glass negative, 1863–64; 2011.478; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; [Photographic Identification Badges from American Corporations]; twenty-seven gelatin silver prints, 1930s–50s; 2011.495.1–27; Twenty-First-Century Photography Fund

Matt Keegan, American; Untitled (Group 6); chromogenic prints attached to sheet metal, spray-finished magnets, 2011; 2011.496a–d; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Matt Keegan, American; Untitled (Group 7); chromogenic prints attached to sheet metal, spray-finished magnets, 2011; 2011.497a–d; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

John Goodman, American; Couple / 327 Commonwealth Avenue; gelatin silver print, 1976; 2011.535; Twenty-First-Century Photography Fund

Médéric Mieusement, French; Château de St.-Germain-en-Laye, Intérieur de la cour, Chapelle (Interior of the Court, Chapel, Château de St.-Germain-en-Laye); albumen silver print from glass negative, 1862–67; 2011.537; Peter C. Bunnell Gift

Lutz Bacher, American; Girl in a Blue Dress; video, 2002; 2012.2; Henry Nias Foundation Inc. Gift

John Pilson, American; A Natural Person, Stacked Chair; inkjet print, 2011; 2012.8; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

John Pilson, American; The Worgelt Apartment, Interior (Night); Microphone; inkjet print, 2007; 2012.9; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Grete Stern, Argentinian, born Germany; Sueño No. 1: “Artículos eléctricos para el hogar” (Dream No. 1: “Electrical Appliances for the Home”); gelatin silver print, ca. 1950; 2012.10; Twenty-First-Century Photography Fund

Grete Stern, Argentinian, born Germany; Dream #44: The Accused (Sueño #44: La Acusada); gelatin silver print, 1948; 2012.11; Twenty-First-Century Photography Fund

Unknown Artist, American; [1860 Presidential Campaign Medal: Abraham Lincoln and Hannibal Hamlin]; tintype, 1860; 2012.12; Overbrook Foundation Gift

Unknown Artist, American; [1864 Presidential Campaign Medal: Abraham Lincoln and Andrew Johnson]; tintype, 1864; 2012.13; Overbrook Foundation Gift

George N. Barnard, American; Savannah, GA, #2; albumen silver print from glass negative, 1866; 2012.19; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Robert Flynn, American; Untitled (NS; double index); inkjet print, 2009; 2012.20; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Alfred William Pläté, German, active Sri Lanka; [Sutar ka Jhopda Cave Interior, Ellora Caves]; platinum print, 1890–1900; 2012.21; Robert A. Taub Gift


Unknown Artist, French; [Standing Female Nude]; salted paper print from glass negative, ca. 1856; 2012.61; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; Edwynn
Houk and Hans P. Kraus, Jr., Alfred Stieglitz Society, Robert Mapplethorpe Foundation, Anonymous, Adam R. Rose and Peter R. McQuillan, Joseph M. Cohen, Susan and Thomas Dunn, Kurtz Family Foundation, W. Bruce and Delaney H. Lundberg, and Christian Keese Charitable Trust Gifts; and funds from various donors

Unknown Artist, French; [Standing Male Nude]; salted paper print from glass negative, ca. 1856; 2012.62a, b; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds; Joseph Pulitzer Bequest; Edwynn Houk and Hans P. Kraus, Jr., Alfred Stieglitz Society, Robert Mapplethorpe Foundation, Anonymous, Adam R. Rose and Peter R. McQuillan, Joseph M. Cohen, Susan and Thomas Dunn, Kurtz Family Foundation, W. Bruce and Delaney H. Lundberg, and Christian Keese Charitable Trust Gifts; and funds from various donors

Lois Conner, American; Zhengyangmen, Beijing, China; inkjet print, 2000; 2012.66; The Rosenkranz Foundation Gift

Lois Conner, American; Xi Hu, Hangzhou, Zhejiang, China; inkjet print, 1991; 2012.67; The Rosenkranz Foundation Gift

Lois Conner, American; Xi Hu, Hangzhou, Zhejiang, China; inkjet print, 1998; 2012.68a–c; The Rosenkranz Foundation Gift

Lois Conner, American; Yuanming Yuan, Beijing, China; inkjet print, 2004; 2012.69a–c; The Rosenkranz Foundation Gift

Lois Conner, American; Shao Yuan, Peking University, Beijing, China; inkjet print, 1991; 2012.66; The Rosenkranz Foundation Gift

Lois Conner, American; Xi Hu, Hangzhou, Zhejiang, China; inkjet print, 2004; 2012.67; The Rosenkranz Foundation Gift

Lois Conner, American; Xi Hu, Hangzhou, Zhejiang, China; inkjet print, 1998; 2012.68a–c; The Rosenkranz Foundation Gift

Lois Conner, American; Yuyuming Yuan, Beijing, China; inkjet print, 2004; 2012.69a–c; The Rosenkranz Foundation Gift

Unknown Artist, American; [Two Union Soldiers Sitting on Bench, Playing Cards, in Field Studio]; tintype, 1861–65; 2012.72; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; John Emery; tintype, 1861–65; 2012.73; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; [Union Officer and a Private, Standing at Attention with Sword and Rifle with Fixed Bayonet, in Studio]; tintype, 1861–65; 2012.74; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; [Union Soldier with Colt Revolver, in Studio]; tintype, 1861–65; 2012.75; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; [Union Private with Musket and Pistol, in Studio]; tintype, 1861–65; 2012.76; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; [Union Cavalry Officer Displaying Sword, Holding Hat, Seated in Studio]; tintype, 1861–65; 2012.77; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; Corporate Hiram Warner; tintype, 1861–62; 2012.78; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Unknown Artist, American; [Union Cavalry Soldier in Shell Jacket and Gauntlets, with Sword and Pistol, Seated in Studio]; tintype, 1861–65; 2012.79; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Alfred Cailler, French (?); Souvenir de l'École Spéciale Militaire de St. Cyr (Keepsake Album of the Military Academy of St. Cyr); albumen silver prints, 1862; 2012.80; Joyce F. Menschel Photography Library Fund

Unknown Artist, French; Ophtalmoscopie Clinique: Avec 40 Photographies hors Texte (Clinical Ophthalmoscopy: With 40 Inset Photographs); albumen silver prints, 1870s–80s; 2012.81; Joyce F. Menschel Photography Library Fund

Unknown Artist, British; [Montage of Ecclesiastical Figures Posed in Political Satire]; albumen silver prints, 1860s; 2012.86a–2012.88c; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Lois Conner, American; Chang'an Jie, World Fantasy Hotel, Beijing, China; inkjet print, 2000; 2012.94; Cynthia Hazen Polsky Gift

Erika Beckman, American; You the Better; sixteen-mm film, transferred to high-definition video, 1983; 2012.95; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Julius Wiesner, Austrian; [Frustules of Diatoms]; cyanotype, ca. 1870; 2012.108; Steven Ames Gift

Adrien Constant de Rebecque, Swiss; [Man in Chainmail Tunic Posing as a Dying Soldier]; albumen print from wet collodion negative, ca. 1863; 2012.110; The Howard Gilman Foundation Gift

Giorgio Sommer, Italian, born Germany; [Plaster Casts of Bodies, Pompeii]; albumen print from wet collodion negative, ca. 1875; 2012.111; Harriet Ames Charitable Trust Gift

Alfred Capel Cure, English; Oak Struck by Lightning, Badger, 1856; albumen silver print from paper negative, 1856; 2012.112; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Pol Bury, Belgian; Chicago; gelatin silver print, ca. 1969; 2012.115; Twentieth-Century Photography Fund

Adrien Tournachon, French; Guillaume-Benjamin-Armand Duchenne de Boulogne, French; Electro-Physiologie, Figure 64; albumen silver print from glass negative, 1854; 2012.140; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Liisette Model, American, born Austria; First Reflection, New York; gelatin silver print, 1939–40; 2012.141; Alfred Stieglitz Society Gifts

Filip Dujardin, Belgian; Untitled; inkjet print, 2009; 2012.160; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Charles Nègre, French; Voyage d'Exploration à la Mer Morte à Petra et sur la Rive Gauche du Jourdain (Exploration to the Dead Sea, to Petra, and the Left Bank of the Jordan); photogravures, 1868–74; 2012.174.1–4; Joyce F. Menschel Photography Library Fund

Paul Grotz, American, born Germany; New York; gelatin silver prints, 1928–30; 2012.175.1–.13; Mary Ann and Frank B. Arisman Gift

Unknown Artist, American; [Two Girls]; daguerreotype, 1851–52; 2012.176; Steven Ames and Constance and Leonard Goodman Gifts

Kelli Connell, American; Carnival; chromogenic print, 2006; 2012.180; Charina Foundation Inc. Gift

Kelli Connell, American; The Valley; chromogenic print, 2006; 2012.181; Charina Foundation Inc. Gift

Peter Hujar, American; Nude Self-Portrait, #3; gelatin silver print, 1966; 2012.215; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Unknown Artist; [Group of Thirteen Decapitated Soldiers]; gelatin silver print; ca. 1910; 2012.218; Twentieth-Century Photography Fund

Nan Goldin, American; Icy; gelatin silver print, 1972–73; 2012.223; Twentieth-Century Photography Fund
Thomas J. Watson Library

SELECTED GIFTS

Dongbei xi qu yan jiu yuan yan jiu shi; Zhongguo xi qu fu zhuang tu an; Beijing, 1957; Susan Appel

Büttenbender, Heide; Felix Hollenberg: das graphische Werk; Munich, 1982; Ralph Jentsch

Seewald, Richard; Richard Seewald: das graphische Werk: Radierungen, Holzschnitte, Lithographien, Plakate, Linolschnitte; Esslingen, 1973; Ralph Jentsch

Miyo no hana, Maki no 28; Kyoto, 1896; Herbert Kleiman

Keyes, George Shephard; Eiijas van den Velde, 1587–1630; Doornspijk, 1984; Margo Pollins Schab

SELECTED PURCHASES

Chólla-namdo úi sŏk’ap (Stone Stupa of Jeollanam-do); 3 volumes; Daejeon, 2005; Florence and Herbert Irving Library Purchase Fund

Da Ying tu shu guan te cang Zhongguo Qing dai wai xiao hua jing hua; 8 volumes; Guangzhou, 2011; Florence and Herbert Irving Library Purchase Fund

Huang, Gang; Fù shì Zhonghua; Fù shì qī qiān nián (Seven Thousand Years of Chinese Costumes); 4 volumes; Beijing, 2011; Florence and Herbert Irving Library Purchase Fund

Ballerines, coryphées, funambules; Paris, 1937; Friends of the Thomas J. Watson Library

Les Ballets suédois dans l’art; Paris, 1931; Friends of the Thomas J. Watson Library

Barrett, Timothy; Nagashizuki: The Japanese Craft of Hand Papermaking; North Hills, Pa., 1979; Friends of the Thomas J. Watson Library

Bigot, Raymond; Raymond Bigot: Sculpteur et peintre animalier; Paris, 1947; Friends of the Thomas J. Watson Library

Burden, Chris; Chris Burden, 71–73; Los Angeles, 1974; Friends of the Thomas J. Watson Library

Canesi, Giovanni; Architetture luminose e apparecchi per illuminazione; Milan, 1934; Friends of the Thomas J. Watson Library

Domus; 9 volumes; Helsinki, 1930–33; Friends of the Thomas J. Watson Library

Drain; Documents originaux et inédits pour les métaux repoussés; Paris, 1930; Friends of the Thomas J. Watson Library

Fîle; 26 volumes; Toronto, 1972–89; Friends of the Thomas J. Watson Library

Giray, Kiymet; Türk resim sanatının bir asrîlik öyküsü (The Centennial Tale of Turkish Painting); 2 volumes; Istanbul, 2007; Friends of the Thomas J. Watson Library

Hone Beatae Mariae Virginis, La Fleur; facsimile, Turin, 2008; Friends of the Thomas J. Watson Library

Íslensk listasaga: frá síðari hluta 19. aldar til upphafs 21. aldar; 5 volumes; Reykjavik, 2011; Friends of the Thomas J. Watson Library

Kayser, Felix, and Rudolf Steiner; Architekturisches Gestalten: das neue Goetheanum in Dornach von Rudolf Steiner; Stuttgart, 1933; Friends of the Thomas J. Watson Library

Maccor Lipsiae; facsimile; Hanau/Main, 1964; Friends of the Thomas J. Watson Library

Macy, Carleton; Old Salt Glazed English Pottery, 1700 to 1780 [scrapbook compiled circa 1920–39]; Friends of the Thomas J. Watson Library

Der moderne tanz; Munich, 1913; Friends of the Thomas J. Watson Library

Orfèverie Christofle; Paris, 1869; Friends of the Thomas J. Watson Library

Paris, 1928; Paris, 1928; Friends of the Thomas J. Watson Library

Raymond, Antonin; Architectural Details, 1938; Tokyo, 1938; Friends of the Thomas J. Watson Library

Raynal, Gustave; Le meuble au XXème siècle; Paris, 1913; Friends of the Thomas J. Watson Library

Robin, Georges; Jorj Robin: Sculpteur Breton, sa vie, son œuvre; Paris, 1931; Friends of the Thomas J. Watson Library

Virette, Jean; La ferronnerie; Paris, 1930; Friends of the Thomas J. Watson Library

W. S. Tyler Company; Elevator Cars, Elevator Entrances: Catalogue #56; Cleveland, Ohio, 1927; Friends of the Thomas J. Watson Library
During the past fiscal year, the following donors executed binding promised gift agreements to give the described works of art to the Museum at or before their deaths. These offers have been gratefully accepted by the Board of Trustees.

**The American Wing**

Herr brothers, American; *Cabinet [for the Japanese Room of the William H. Vanderbilt House]*; carved cherry, bronze mounts, ca. 1882; Barrie A. and Deedee Wigmore

Ott and Brewer, American; *Bracket*; colored parian porcelain, 1877; Emma and Jay A. Lewis

Herr brothers, American; *Side Chairs, pair [for the Library of the William H. Vanderbilt House]*; rosewood, inlaid with brass, mother-of-pearl, ca. 1882; Barrie A. and Deedee Wigmore

Tiffany Studios, American; *Chippendale-Style Side Chair*; mahogany, ca. 1900–1915; Stuart P. and Sue K. Feld

**Asian Art**

*Bowl with Flowers and Birds*; porcelain painted with enamels over gray glaze, Ming dynasty (1368–1644), late 16th–early 17th century; David Griffin

*Forty-one Works of Japanese Painting and Ceramics*; late 16th–mid-19th century; T. Richard Fischbein and Estelle P. Bender

Wang Meng, Chinese; *The Simple Retreat*; hanging scroll, ink, color on silk, ca. 1370; WT Art Partnership, LP (full interest to be given at or before December 31, 2030)

Dong Yuan, Chinese; *Riverbank*; hanging scroll, ink, slight color on silk, Five Dynasties, 907–60; WT Art Partnership, LP (full interest to be given at or before December 31, 2030)

Wu Zhen, Chinese; *Lofty Virtue Reaching the Sky*; hanging scroll, ink on silk, dated 1338; WT Art Partnership, LP (full interest to be given at or before December 31, 2030)

**European Paintings**

Jacopo Bassano (Jacopo da Ponte), Italian; *The Baptism of Christ*; oil on canvas, ca. 1590; Mr. and Mrs. Mark Fisch (a 25 percent undivided interest in this work has also been accepted)

**Modern and Contemporary Art**

Balthus (Bathazar Klossowski), French; *Leila Caetani*; oil on canvas, 1935; The Pierre and Tana Matisse Foundation (a 20 percent undivided interest in this work has also been accepted; full interest to be given at or before May 31, 2015)

Sandow Birk, American; *American Qur’an: Sura 54*; ink, acrylic, gouache on paper, 2009; Bruce and Donna Polichar

Perle Fine, American; *Untitled*; paper collage, 1966; Marla Prather

Jasper Johns, American; *Untitled*; graphite on paper, 2010; Andrea Kranz and Harvey Sawikin

Jane Wilson, American; *Willa Cather Sky*; oil on canvas, 2006; Bruce and Donna Polichar

Tom Wudl, American; *Portrait of the Artist’s Son*; gouache, graphite, oil on rice paper, 2008; Bruce and Donna Polichar

Tom Wudl, American; *Waking*; graphite on paper, 2009; Bruce and Donna Polichar

Tom Wudl, American; *Inexhaustible Benefit*; oil on linen, artist’s gilt frame, 2009; Bruce and Donna Polichar

**Photographs**

Henri Cartier-Bresson, French; *[Street Scene with Musicians, Mexico]*; gelatin silver print, 1934; Kathryn Levitt

Sarah Charlesworth, American; *April 21, 1978*; photostats, 1978; Sarah Charlesworth

Helen Levitt, American; *[Street Scene: Four Children Looking from Apartment Window, New York (?)]*; gelatin silver print, ca. 1940; Kathryn Levitt

Helen Levitt, American; *[Street Scene: Man Lifting Child, Two Women Conversing, New York (?)]*; gelatin silver print, ca. 1940; Kathryn Levitt

Helen Levitt, American; *[Street Scene: Man on Tailgate of Delivery Truck, New York (?)]*; gelatin silver print, ca. 1940; Kathryn Levitt

Helen Levitt, American; *[Street Scene: Two Women and Children, New York]*; gelatin silver print, ca. 1940; Kathryn Levitt

Helen Levitt, American; *[Street Scene: Advertisements for Ice Delivery, New York (?)]*; gelatin silver print, ca. 1940; Kathryn Levitt

Sol LeWitt, American; *Part of Manhattan with Central Park, Rockefeller Center, and Lincoln Center Removed*; gelatin silver print, 1978; Marlene Nathan Meyerson

Nickolas Muray, American; *[Frida Kahlo]*; gelatin silver print, 1930s; Kathryn Levitt

Nickolas Muray, American; *[Babe Ruth]*; gelatin silver print, before 1931; Kathryn Levitt

**Objects Promised to the Museum During the Year 2011–2012**

During the past fiscal year, the cash proceeds from the sale of deaccessioned and nonaccessioned works of art were $351,653.44. No works of art sold were valued in excess of $50,000.
Education and Concerts & Lectures

This year saw continued evolution and innovation in the Education Department’s programs and activity. With the new organizational structure established in fiscal year 2011 firmly in place, significant new staff hires, and strong collaborations with curatorial and conservation colleagues, we have reinvigorated our programming and meaningfully connected visitors with works of art. As a result, the number of programs and the levels of participation expanded significantly this year, totaling 25,283 events with 693,116 visitors—a 9 percent increase in attendance over last year.

Fiscal year 2012 was also pivotal for Concerts & Lectures, marking the transition from a stand-alone series of concerts to a wider range of events and performances that reflect the diversity of the Museum’s collections and link more directly to exhibitions and other activities central to this institution’s mission. Several new initiatives this year will yield exciting results for fiscal year 2013, such as the Museum’s first public program-oriented artist residency—The Met Reframed—featuring multimedia artist, DJ, composer, and writer Paul D. Miller, a.k.a. DJ Spooky That Subliminal Kid. Beginning in October 2012, he will engage visitors through performances, panel discussions, films, workshops, and gallery tours.

This year we renewed our commitment to evaluating our programs to learn more about our participants, their expectations and motivations, and the benefits they derive from educational offerings. We conducted visitor surveys and other research to assess adult programs, Museum-wide festivals, and marketing tools. In order to establish evaluation and critical reflection as an integral part of our practice, a new educator position was created to support these departmental efforts.

Programming in fiscal year 2012 capitalized on the opening of the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia and deepened awareness of this collection through multifaceted explorations of the Islamic world that encouraged cross-cultural dialogue. The panel discussion Women and the Muslim World: Patrons, Artists, Muses, and Instigators explored the role and influence of women from the Muslim world in shaping their cultures. The new galleries also served as the focus for the Museum’s first Artists’ Day, a program developed to forge relationships with artists’ communities and to create a dialogue between contemporary art and the art of the past. Modeled after the Met’s long-running series of Scholars’ Days, and with generous funding from the American Institute of Iranian Studies, the event gathered twenty Iranian and Iranian-American artists at the Met to share their responses to the galleries with our curatorial and Education staff.

Our public programs were presented in a wide variety of formats and styles to engage visitors with art and with each other in meaningful ways. Education continued its aim to deliver interdisciplinary, multimodal experiences for our Sunday at the Met adult audiences. Of the twenty-three Sunday events this year, eleven featured films, conversations, demonstrations, or musical performances. Such diversity provided our public with different perspectives on special exhibitions, the permanent collection, and special projects. For example, “The Elements of Style: The Art of Fine Furniture-Making in America Then and Now” placed art historians and contemporary furniture makers in conversation and included on-site demonstrations of contemporary and colonial-era furniture-making techniques. “Storytelling in Japanese Art,” produced in collaboration with the Japan Foundation, included talks on narrative in Japanese art and a dramatized interpretation of The Tale of the Heike, performed by Akiko Sakurai with a biwa musical accompaniment.

Intergenerational, Museum-wide festivals fostered shared experiences among family members and strengthened ties with local communities. Education partnered again with the Met’s Multicultural Audience Development Initiative, curatorial departments, and Visitor Services to host three festivals this year—¡Fiesta!, in celebration of Hispanic heritage; Lunar New Year, focusing on Chinese cultures; and a festival honoring the ideas and cultures highlighted in the exhibition Byzantium and Islam: Age of Transition.” These events involved 11,778 new and returning visitors of all ages and backgrounds, most of whom were families with children. Newly developed evaluation tools helped us identify the impact of these festivals. The results showed that they draw a significant number of participants from New York City’s five boroughs; attract more first-time visitors than other Museum events; increase visitors’ understanding of the cultures celebrated; connect specific cultural communities with the Met; and make participants from all backgrounds feel welcome, which will encourage return visits.

Another example of a well-designed, flexible program that serves a broad multigenerational audience with a variety of activities is How Did They Do That? Answering many visitors’ questions about how works are made, this program concentrates on a different area of the collection and art form each month. How Did They Do That? drew 9,451 participants this past year—an average of 590 each weekend, and a total of 1,644 more than last year.

To commemorate the anniversary of September 11, 2001, “The 9/11 Peace Story Quilt” was the first loan show ever to be organized by Education for the Ruth and Harold D. Uris Center for Education. The exhibition enabled us to attract new audiences seeking to make sense of the 9/11 tragedy and to illustrate the relevance of art to contemporary issues and global understanding. Anchored by the quilt designed by renowned artist Faith Ringgold and constructed in collaboration with New York City students, the show inspired a Sunday at the Met with Ringgold, gallery talks, family programs, films, drop-in quilt-making, and programs for children with visual and developmental disabilities. Concerts & Lectures also started its season by honoring the tenth anniversary of September 11 with a stunning performance by the Wordless Music Orchestra in The Temple of Dendur. Over 860 people attended this free concert and another approximately 6,000 listened via webcast on WQXR, New York’s Classical Music Station. In a continued effort to expand audiences using the Internet, we also offered an audio live stream of the concert. Additionally, an estimated 7,000 people around the world viewed the live-streaming HD webcast of the “Philip Glass at 75” birthday concert, and dozens of viewers and listeners participated in the NPR Music live chat room. We commissioned the Asphalt Orchestra to create a work in celebration of the opening of the new American Wing galleries. The ensemble musicians performed in The Charles Engelhard Court as they interacted with sculptures and audience members. A new initiative, the Met Salon Series, coupled presentations by curators with opportunities for conversation and social exchange in an informal setting. The series was an immediate success, with most of the events selling out.

We intensified our efforts to reach out to teens this year by forming a Teen Advisory Group (TAG), whose members help make the Museum more inviting to their peers. TAG members researched works from the spring exhibition “The Renaissance Portrait from Donatello to Bellini” and shared their insights with the broader teen community through the Met’s first teen blog and in a large-scale Friday night event. Later in the spring, 125 teens participated in our first digital game, Murder at the Met: An American Art Mystery. They followed clues throughout the newly completed American Wing galleries to track down the fictional murderer of Madame X, the subject in John Singer Sargent’s iconic portrait. Nearly all participants responded that they would gladly return to the Museum with a friend, and noted that their favorite aspect of the event was exploring works of art in the galleries.

Another new initiative this year, Coffee and Conversation with Curators: Exhibition Sneak Peek, is designed to engage university faculty and students with special exhibitions. The first Sneak Peek focused on the exhibition “Faking It: Manipulated Photography before Photoshop” (opening in October 2012), and welcomed sixty-nine professors in the fields of journalism, communications, visual art, photography, film, and philosophy, who joined the exhibition curator for a lively presentation and discussion. Over the course of the exhibition, we will track their visits with students and conduct a survey to find out how these educators have incorporated information obtained at the “Sneak Peeks” into their course curricula.
The Museum continues to see increased attendance in our school visits program, with a total of 217,850 students visiting the Museum during fiscal year 2012, over 3,000 more than last year. While the majority of classes visit the Museum on a self-guided basis with their teachers, we welcomed more visitors on guided school tours: 55,789 students participated in these visits, representing 7.42 percent more than last year. This year 53,005 students came to the Met from the city’s most underserved schools as identified by the federal designation Title I.

Professional development programs supported K–12 educators by building skills and confidence in teaching from works of art in the Museum. In a survey of more than 600 teachers who participated in professional development at the Met during the past year, responses from 94 educators revealed that 36.8 percent brought their students for self-guided visits to the Museum after attending a workshop. An additional 15.6 percent of respondents indicated that they were planning a future trip. The high percentage of teachers who return to the Museum with their students, in spite of logistical and budgetary challenges, reflects the value teachers place on experiences with original works of art and the strong curriculum connections made evident in educator programs.

In the Internship for High School Students program, we eliminated prequisites of art or art history knowledge and expanded the emphasis on skill building in order to attract a more diverse applicant pool, with a focus on students attending public high schools with Title I status. Through collaboration with the New York City Department of Education Office of Arts and Special Projects, as well as the New York City Housing Authority, we increased participation from these target schools and plan to continue building upon this audience outreach in the future.

## Internships, Fellowships, and Professional Travel Grants

In 2011–2012, forty-two college- and graduate-level students received internships through 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-six doctoral-level students and senior scholars fellowships for primarily 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 seven members of the Museum’s staff for research and study in the United States and abroad.

### Summer and Long-Term Internship Program, 2011–2012

#### Mentoring Internships

- **Cristina Cruz**  
  Education  
  BA, Stony Brook University, 2012

- **Giovana Espéjo**  
  Image Library  
  BA, University of North Carolina, Chapel Hill, 2012

- **Iris Hu**  
  Visitor Services and Nineteenth-Century, Modern, and Contemporary Art  
  BA, University of California, Los Angeles, 2012

- **Jennifer Mosby**  
  Audience Development  
  BA, Yale University, 2012

- **Max Ortiz**  
  Editorial  
  BA, Washington State University, 2012

#### College Internships

- **Allia Benner**  
  Greek and Roman Art  
  BA, Dartmouth College, 2010

- **Allison Caplan**  
  Arts of Africa, Oceania, and the Americas  
  BA, Columbia University, 2011

- **Margaret Choo**  
  Visitor Services  
  BA, Vanderbilt University, 2010

- **Deanna Clark**  
  Education  
  BA, Georgia State University, 2010

- **Kristopher Driggers**  
  Arts of Africa, Oceania, and the Americas  
  BA, Yale University, 2011

- **Katherine Finerty**  
  Arts of Africa, Oceania, and the Americas  
  BA, Cornell University, 2011

- **Bronwen Gulkis**  
  Asian Art  
  BA, University of Vermont, 2011

- **Jamie Hoffman**  
  Digital Media  
  BA, University of Southern California, 2011

- **Hannah Korn**  
  Medieval Art  
  BA, Smith College, 2011

- **Claudia Mattos**  
  Communications  
  BA, Cornell University, 2011

- **Johanna Miller**  
  Jack and Lewis Rudin Internship  
  Medieval Art  
  BA, Hunter College, 2010

- **Jenny Phelan**  
  Education  
  BA, Trinity College, Dublin, 2010
<table>
<thead>
<tr>
<th>Name</th>
<th>Internship Details</th>
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<tbody>
<tr>
<td>Evander Price</td>
<td>The American Wing, BA, Vassar College, 2011</td>
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<tr>
<td>Steven Randall</td>
<td>Jack and Lewis Rudin Internship, Special Publications, BA, Alfred University, 2010</td>
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<tr>
<td>Catherine Scrivo</td>
<td>Jack and Lewis Rudin Internship, Registrar, BA, University at Buffalo, 2011</td>
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<tr>
<td>Lillian Wies</td>
<td>Asian Art, BA, Wellesley College, 2010</td>
</tr>
<tr>
<td>Tatiana Verdon</td>
<td>Arts of Africa, Oceania, and the Americas Conservation, MA, Fashion Institute of Technology, 2011</td>
</tr>
<tr>
<td>Margaret Wessling</td>
<td>Photograph Conservation, MA, Institute of Fine Arts, New York University, 2014</td>
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**GRADUATE INTERNSHIPS**

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<thead>
<tr>
<th>Name</th>
<th>Internship Details</th>
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<tbody>
<tr>
<td>Talia Avisar</td>
<td>European Sculpture and Decorative Arts, MA, Cooper-Hewitt National Design Museum/Parsons The New School for Design, 2010</td>
</tr>
<tr>
<td>Rebecca Beyth</td>
<td>Antonio Ratti Textile Center, MA, Fashion Institute of Technology, 2011</td>
</tr>
<tr>
<td>Monica Espinel</td>
<td>Solow Art and Architecture Foundation Internship Photographs, MA, Hunter College, 2011</td>
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<tr>
<td>Hui Fang</td>
<td>Asian Art, MA, University of Oregon, 2013</td>
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<tr>
<td>Ayşen Girit</td>
<td>Solow Art and Architecture Foundation Internship Ancient Near Eastern Art, MA, Bilkent University, Turkey, 2012</td>
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<tr>
<td>Kathryn Howley</td>
<td>William Kelly Simpson Internship for Egyptian Art, Egyptian Art, MA, Brown University, 2013</td>
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<tr>
<td>Jennifer Iacovelli</td>
<td>The Costume Institute, MA, New York University, 2012</td>
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<tr>
<td>Brittany McKinney</td>
<td>Drawings and Prints, MA, University of California, Davis, 2011</td>
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<tr>
<td>Sequoia Miller</td>
<td>The American Wing, MA, Bard Graduate Center, 2012</td>
</tr>
<tr>
<td>Kristen Rudy</td>
<td>Drawings and Prints, MA, University of Massachusetts, Amherst, 2012</td>
</tr>
<tr>
<td>Bryan Stevenson</td>
<td>Medieval Art and The Cloisters, MA, Fordham University, 2012</td>
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<tr>
<td>Long-Term Internships</td>
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<tr>
<td>Katherine Abbey</td>
<td>Twelve-Month Internship in School and Teacher Programs, Education, BA, Amherst College, 2011</td>
</tr>
<tr>
<td>Matthew Breatore</td>
<td>New York University Institute of Fine Arts Curatorial Studies III, Graduate Internship, El Museo del Barrio, New York, PhD Candidate, Institute of Fine Arts, New York University</td>
</tr>
<tr>
<td>Corinne Colgan</td>
<td>Twelve-Month Video/Media Production Internship, Digital Media, BA, Ithaca College, 2011</td>
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<tr>
<td>Hannah Freece</td>
<td>The Tiffany &amp; Co. Foundation Curatorial Internship in American Decorative Arts, The American Wing, MSc, University of Delaware, 2011</td>
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<tr>
<td>Clara Granzotto</td>
<td>Six-Month Internship, Scientific Research, MA, Università Ca’ Foscari Venezia, Italy, 2010</td>
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<td>Sofia Lufkin</td>
<td>The Lifchez/Stronach Curatorial Internship, The American Wing, BA, Yale College, 2011</td>
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<tr>
<td>Raul Martinez</td>
<td>Six-Month Internship, European Sculpture and Decorative Arts, MA, New York University, 2011</td>
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<tr>
<td>Lucy Medrich</td>
<td>Twelve-Month Editorial Internship, Education, BA, University of Pennsylvania, 2011</td>
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**Fellowships for Art History Research**

**SYLVAN C. COLEMAN AND PAMELA COLEMAN MEMORIAL FUND FELLOWSHIPS**

Clare Fitzgerald, Emory University, to conduct research for and to write her dissertation, “Image as a Tool of Spatial Organization in Ramesside Theban Tombs”

Antoniette Guglielmo (PhD, University of California, Santa Barbara: 2008), to conduct research for and to write her book manuscript on how The Metropolitan Museum of Art shaped the creation of American consumerism and public taste through its program of industrial arts from 1870 to 1940
Petra Richter (PhD, Yale University: 2010), to prepare her dissertation, “Rumba: A Philosophy of Motion,” for publication.

Christina Rosenberger, Institute of Fine Arts, New York University, to conduct research for and to write her dissertation, “The Early Work of Agnes Martin”


**CHESTER DALE FELLOWSHIPS**

Christopher Oliver, University of Virginia, to conduct research for and to write his dissertation, “Civic Visions: The Panorama and Popular Amusement in American Art and Society, 1845–1870”


**THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART**

Emily Burns, Washington University, St. Louis, to conduct research for and to write her dissertation, “Innocence Abroad: The Construction and Marketing of an American Artistic Identity in France, 1880–1910”

**ANNETTE KADE FELLOWSHIP**

Filiz Çakır Phillip, Freie Universität Berlin, to conduct research for her project, “A Stylistic Study and Analysis of Turkmen Helmets”

**THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP**

Elizabeth Ann Knott, Ancient Near Eastern and Egyptian Studies, New York University, to conduct research on the local and regional styles of ancient Near Eastern ritual objects and glyptic art in the second millennium B.C.

**ANDREW W. MELLON FELLOWSHIPS**

Songeun Choe (PhD, University of Illinois, Urbana-Champaign: 1981), Professor, Duksung Women's University, to conduct research for her project, “A Comparative Study of Korean Wooden Buddha Images of the late Koryo Period and Chinese Wooden Sculpture from the Five Dynasties to the Yuan Period”

Giada Damen, Princeton University, to conduct research for and to write her dissertation, “The Trade in Antiquities between Italy and the Eastern Mediterranean (ca. 1400–1600)”

Davide Gasparotto (PhD, Università di Pisa: 1995), Curator and Historian, National Gallery of Parma, Soprintendenza per i Beni Storici, Artistici e Etnoantropologici di Parma e Piacenza, Italy, to conduct research for his book project on the value of disegno and the relationship between invention and production in sixteenth-century Italian decorative arts.

Dipti Khera, Columbia University, to complete her dissertation, “Picturing India’s ‘Land of Princes’ between the Mughal and British Empires: Topographical Imaginings of Udaipur and Its Environ,” and prepare it for publication.

Cornelia Reiter (PhD, Universität Wien, Austria: 1992), Curator and Vice Director, Graphic Collection, Academy of Fine Arts, Vienna, Austria, to conduct research on the Austrian and German Romantic drawings in The Metropolitan Museum of Art’s collection, especially those of Joseph Anton Koch and Jakob Matthias Schmutzer.

Seung Yeon Sang, Boston University, to conduct research for and to write her dissertation, “The Making of Hybrid Ceramics: The Establishment of the Japan House Kilns and Its Influence on Japan’s Ceramic Production during the Seventeenth and Eighteenth Centuries”

Serdar Yalcin, Columbia University, to conduct research for and to write his dissertation, “Seals and Patronage in the Ancient Near East during the Late Bronze Age (ca. 1550–1150 B.C.)”

Liangzhi Zhu (MA, Anhui Normal University, China: 1989), Professor of Philosophy, Peking University, China, to study Chinese paintings and calligraphy at The Metropolitan Museum of Art with a focus on the work of Shitao (1642–1707)

**J. CLAWSON MILLS FELLOWSHIPS**

Lara Netting (PhD, East Asian Studies, Princeton University: 2009), to conduct research on the collection of Chinese paintings acquired by John C. Ferguson for The Metropolitan Museum of Art in 1912–13

David Pullins, Harvard University, to conduct research for his dissertation, “Cut and Paste: Dematerialized Images from Watteau to Pillement”

**THEODORE ROUSSEAU FELLOWSHIPS**

Nadia Baadj, University of Michigan, Ann Arbor, to conduct research for her dissertation, “Monstrous Creatures and Diverse Strange Things: The Curious Art of Jan van Kessel I”

Erin Donovan, University of Illinois, Urbana-Champaign, to conduct research for her dissertation, “Imagined Crusaders: Livres d’Eracles in Fifteenth-Century Burgundian Collections”

Nicholas Herman, Institute of Fine Arts, New York University, to continue research for his dissertation on Jean Bourdichon (1457–1521)

Cindy Kang, Institute of Fine Arts, New York University, to conduct research for her dissertation, “Between Easel and Wall: Tapestry, Painting, and the Nabis in Fin-de-siècle France”

Jeongho Park, Institute of Fine Arts, New York University, to conduct research for his dissertation on the portrait art of El Greco.

**SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP**

Angélique Wille, Bryn Mawr College, to conduct research for the collection catalogues of early German and Netherlandish paintings in The Metropolitan Museum of Art.

**THE JANE AND MORGAN WHITNEY FELLOWSHIPS**

Anastassia Botchkareva, Harvard University, to conduct research for and to write her dissertation, “Representational Naturalism in Cross-Cultural Perspective: Changing Visual Cultures in Mughal India and Safavid Iran, 1580–1730”

Mazie Harris, Brown University, to conduct research for her dissertation, “Technology in Transition: Portraits and Patents of Broadway Photography Studios, 1854–1884”
Galina Mardilovich, University of Cambridge, United Kingdom, to expand on her dissertation, “Modern Printmaking in Late Imperial Russia,” by conducting research on Western practices’ influence on Russian developments in printmaking during the late nineteenth and early twentieth centuries.

Katie Phihl, Harvard University, to conduct research for her dissertation, “American Painting and the Systems of World Ornament”

Allison Stagg (PhD, University College London, United Kingdom: 2010), to prepare her dissertation, “The Art of Wit: Political Caricatures in the United States, 1787–1830,” for publication


Elizabeth Williams, Institute of Fine Arts, New York University, to conduct research for her dissertation, “Private Jewelry, Public Bodies: Women and Adornment in the Eastern Mediterranean (Sixth–Tenth Centuries A.D.)”

Fellowships for Study in Conservation

SHERMAN FAIRCHILD FELLOWSHIP IN CONSERVATION

Sarah Kleiner (MS, Art Conservation, Winterthur/University of Delaware: 2010), to conduct technical analysis of a processional banner by Spinello Arentino

ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION


Luba Dowgan-Nurse (MA, Textile Conservation, Southampton University, United Kingdom: 2008), to conduct research on the conservation of artifacts made from plants

Abdelrazek Elnagar (PhD, Conservation, Cairo University, Egypt: 2011), Assistant Lecturer, Conservation Department, Faculty of Archaeology, Fayoum University, Egypt, to conduct research on tanning materials in ancient Egypt

Robyn Hodgkins, Chemistry, University of California, Los Angeles, to train in the use of state-of-the-art instrumentation

Linda (Ying Chun) Lin (MA, Conservation of Archaeological and Ethnographic Materials, University of California, Los Angeles: 2010), to conduct research on Asian amber

Mahmoud Sallam (MA, Architectural Conservation, Università Kore di Enna, Italy: 2009), Director of Conservation Department, Supreme Council of Antiquities, Sohag, Egypt, to conduct research on wood fillers used in wooden objects as consolidate materials

Amy Tjong (MA, Art History, Advanced Certificate in Conservation of Artistic and Historic Works, Conservation Center, Institute of Fine Arts, New York University: 2010), to conduct research and to analyze a set of unstudied Nkisi power figures from the Congo region and to participate in the treatment and preparation of ethnographic objects for exhibition

RESEARCH SCHOLAR IN PHOTOGRAPH CONSERVATION


ANNETTE DE LA RENTA FELLOWSHIP

Anna Vila Espuña (PhD, Analytical Chemistry Department, Universitat de Barcelona, Spain: 2007), to conduct research for her project, “Understanding Edward Steichen’s Pictorialist Photographs in The Metropolitan Museum of Art: Elemental and Molecular Non-Invasive Analyses”

Fellowships for Curatorial Training

ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIPS

Valeria Cafà (PhD, Istituto Universitario di Architettura di Venezia, Italy: 2004), to conduct research for upcoming Metropolitan Museum publications and for independent research on fifteenth- and sixteenth-century “architectural sculpture” featuring vegetal and grotesque motifs and drawings dall’antica

Kei Yamamoto (PhD, Near and Middle Eastern Civilizations, University of Toronto: 2009), to conduct research for an exhibition on Middle Kingdom Egypt

Fellowships for Training in Curatorial and Educational Interpretation of Museum Collections

SAMUEL H. KRESS FOUNDATION INTERPRETIVE FELLOWSHIP

Emily Perreault (MA, Museum Education, The George Washington University, Washington, D.C.: 2010), to participate in the planning and implementation of gallery tours for young audiences, particularly teens, focused on the theme of portraiture for both the permanent collection and the exhibition “The Renaissance Portrait from Donatello to Bellini”

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

Min Sun Hwang, to travel to Japan to conduct onsite research on ramie textile and yarn production

Lucretia Kargère, to travel to France to conduct joint art-historical and conservation research on the thirteenth-century effigy of Jean d’Alluye in the abbey of La Clarté-Dieu

Nancy Wu, to travel to France to conduct joint art-historical and conservation research on the thirteenth-century effigy of Jean d’Alluye in the abbey of La Clarté-Dieu
OPERATING FUND

Marjorie Shelley, to travel to Windsor, United Kingdom, to take part in the Attingham Royal Collection Studies Program contributing to her proposed exhibition on artists’ materials in the cultural climate of the late eighteenth to mid-nineteenth century, to be co-curated with Dita Amory

Karen Stamm, to travel to Steuben, Maine, to attend the Lichens, Biofilms, and Gravestones course at the Humboldt Field Research Institute

THEODORE ROUSSEAU MEMORIAL TRAVEL STIPENDS

Barbara Boehm, to travel to France to conduct archival research for a published version of a talk presented at the British Museum, United Kingdom, “Grist for the Mill: A Medieval Reliquary Bust Recently Discovered at Saint-Flour”

Asher Miller, to travel to Paris to conduct research for a Metropolitan Museum of Art Bulletin article on the Museum’s Whitney Collection of primarily French artists of the period 1785–1850

Members of the Grants Committee

Melinda Watt, Chairman, Associate Curator, European Sculpture and Decorative Arts, and Supervising Curator, Antonio Ratti Textile Center

Stijn Alsteens, Curator, Drawings and Prints

Linda Borsch, Conservator, Objects Conservation

Pete Dandridge, Conservator and Administrator, Objects Conservation

Christine Giuntini, Conservator, Arts of Africa, Oceania, and the Americas

John Guy, Florence and Herbert Irving Curator of the Arts of South and Southeast Asia, Asian Art

Charlotte Hale, Conservator, Paintings Conservation

Soyoun Lee, Associate Curator, Asian Art

Walter Liedtke, Curator, European Paintings

Rebecca McGinnis, Museum Educator, Gallery and Studio Programs, Education

Diana Craig Patch, Acting Associate Curator in Charge, Egyptian Art

Rebecca A. Rabinow, Curator, Modern and Contemporary Art

Adriana Rizzo, Associate Research Scientist, Department of Scientific Research

Thayer Tolles, Curator, The American Wing

Melissa Oliver-Janiak, Ex Officio, Assistant Counsel, Office of the Senior Vice President, Secretary, and General Counsel

Peggy Fogelman, Ex Officio, Frederick P. and Sandra P. Rose Chairman of Education

Carrie Rebora Barratt, Ex Officio, Associate Director for Collections and Administration
Museum Publications

Published by the Editorial Department


METROPOLITAN MUSEUM OF ART BULLETIN


Art of the Aegean Bronze Age (MMAB 69, no. 4, Spring 2012). Seán Hemingway. 48 pp. 100 illus. (94 in color).

Frans Hals: Style and Substance (MMAB 69, no. 1, Summer 2011). Walter Liedtke. 48 pp. 50 color illus.


METROPOLITAN MUSEUM JOURNAL


Published by the Digital Media Department


To read more, see Providing Accessible Online Collections, museumsandtheweb.com.

AUDIO GUIDES: EXHIBITION TOURS AND PERMANENT COLLECTION COMMENTARY

The American Wing Phase III. Curators H. Barbara Weinberg, Elizabeth Mankin Kornhauser, Alice Cooney Frelinghuysen, Thayer Tolles, and conservator Dorothy Mahon discuss works of art on view in the new galleries and provide context in gallery overview statements. Narration by Morrison H. Heckscher.

Ancient Near Eastern Art Overview. Curators introduce the galleries, orienting listeners to the works, their context, and their broader conceptual framework. Commentary and discussion by Kim Benzel, Sarah Graff, and Friedhelm Pedde.

Byzantium and Islam: Age of Transition. Curator Helen C. Evans discusses this era of transition, during which the region displayed a rich interplay of styles, cultures, and community. The tour features Evans in a dialogue with distinguished experts, including Brandie Radiff, Steven Fine, Barry Flood, and Thelma Thomas, and readings of inscriptions in Arabic and Greek.

Chinese Buddhism. Curator Denise Leidy focuses on major Chinese Buddhist works and discusses them with objects conservator Donna Strahan. Narration by Associate Director Carrie Rebora Barratt.
Dawn of Egyptian Art. Curator Diana Craig Patch discusses the earliest images from ancient Egypt. Two tours were produced for the exhibition: one for adults, providing a general overview, and one for families, focusing on animals.

The Director’s Tour. Thomas P. Campbell guides visitors through the Museum in this two-part tour, providing an overview of collection areas, focused discussion of specific works of art, and information on Museum history. Foreign-language production: The Director’s Tour is also available in French, German, Italian, Spanish, Japanese, Mandarin, and Korean. A Director’s tour of highlights at The Cloisters is available now in Spanish, French, German, and Japanese.

Ellsworth Kelly Plant Drawings, with Artists’ Perspectives. Ellsworth Kelly recorded his insights about works of art in the Museum’s collection. Discussion of works throughout the collection—across time and space—creates a unique experience for visitors as they look closely at works through the artist’s eyes.


Family Audio in Arms & Armor. Curator Dirk Breiding and conservator Hermès Knauer introduce the Arms and Armor collection and discuss some “hidden codes” of meaning in key objects in the galleries.

Family Audio in Oceanic Art. A conversation about Oceanic Art, with curator Eric Kjellgren, educator Randy Williams, and children, who explore systems of signification by looking closely at works in the galleries.

Frans Hals in the Metropolitan Museum. Commentary on and context of the works by Walter Liechtke. Narration by Associate Director Carrie Rebora Barratt.

Greek and Roman Art. Members of the curatorial department, including Seán Hemingway, Christopher Lightfoot, and Kyriaki Karoglou, discuss key works in the collection.

Heroic Africans: Legendary Leaders, Iconic Sculptures. Exhibition curator Alisa LaGamma is joined by colleagues to discuss key themes of the exhibition. Museum curators Seán Hemingway, Department of Greek and Roman Art, and Catharina Roehrig, Department of Egyptian Art, consider works from their respective departments and the ways in which artists from different cultures represent their leaders. Jeff L. Rosenheim, Curator of Photographs at the Metropolitan Museum, and Christraud M. Geary, Tel Senior Curator of African and Oceanic Art at the Museum of Fine Arts, Boston, explore the history of the picture postcard and how images of African leaders fit into that tradition. Narration by Associate Director Jennifer Russell.

Modern and Contemporary Art. Curators Ian Alteveer, Lisa Mintz Messinger, Marla Prather, Rebecca Rabinow, Sabine Rewald, and Anne Strauss discuss major works in the collection.

New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Features conversations and commentary from curators and researchers in the Department of Islamic Art as well as outside experts. Discussions include the voices of Thomas P. Campbell, Sheila R. Canby, Navina Najat Haidar, Maryam D. Ekhtiar, Stefan Heidemann, Deniz Beyazit, Ellen Kenny, Marika Sardar, Mecka Baumeister, Daniel Hausdorf, Jean-François de Lapérouse, Florica Zaharia, Denise-Marie Tece, Walter Denny, Priscilla P. Soucek, Mitchell Coddin, Achva Benzingberg, and Imam Shamsi Ali. Designated reading stops feature poetry related to specific works of art, many recited in the original Persian. The guide also includes music and family stops, and a number of thematic and medium-related commentaries, which tie together overarching themes and artistic processes across galleries.


The Renaissance Portrait from Donatello to Bellini. Keith Christiansen, John Pope-Hennessy, Chairman, and Andrea Bayer, curator, both of the Department of European Paintings, discuss the landmark portraits in this exhibition and shed light on the era’s ideas of gender, individuality, and beauty.

The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde. Curator Rebecca Rabinow discusses the Steins and their collections, close friendships with artists, and legacy in setting a new standard of taste in modern art. The program includes archival recordings of Gertrude Stein reading her word portraits of Matisse and Picasso. Narration by Director Thomas P. Campbell.

Stieglitz and His Artists: Matisse to O’Keeffe. Audio commentary reveals Stieglitz’s often tempestuous—and always productive—relationships with his fellow artists. The tour features interviews with exhibition curator Lisa Mintz Messinger, Jessica Murphy, Rachel Mustalish, Isabelle Duvernois, Cora Michael, and Samantha Rippner. Narration by Associate Director Carrie Rebora Barratt.

Storytelling in Japanese Art. Japan has enjoyed a long and rich tradition of storytelling that has inspired artists over the centuries. Curator John Carpenter narrates this tour highlighting seventeen tales illustrated in works of art dating from the twelfth to the nineteenth century. The tour recounts each story in detail, allowing visitors to immerse themselves in the drama, humor, and extraordinary imagination of Japan’s great epics and legends.

Wonder of the Age: Master Painters of India, 1100–1900. Curator John Guy leads this tour giving insight into the work of identifying the unique hands of over forty major Indian artists in the exhibition. Narration by Maxwell Hearn, Douglas Dillon Curator in Charge of the Department of Asian Art. Peter Barnet, Curator in Charge of the Department of Medieval Art and The Cloisters, reads from the biographies of Mughal emperors, whose dazzling courts were for centuries centers of artistic excellence.

BLOGS

Byzantium and Islam: Age of Transition, Exhibition Blog (March 14–July 8, 2012)
http://www.metmuseum.org/exhibitions/listings/2012/byzantium-and-islam/blog

The Medieval Garden Enclosed
http://blog.metmuseum.org/cloistersgardens/

Now at the Met
http://www.metmuseum.org/about-the-museum/now-at-the-met

Teen Blog
http://www.metmuseum.org/learn/for%20teens/teen%20blog

DIGITAL RESOURCES

The Metropolitan Museum of Art’s Connections (100 episodes, 2011). Staff members offer four-minute personal perspectives on works of art in the Museum’s vast collection. The yearlong series ran from January 5, 2011,
to December 28, 2011. Teresa Lai, producer; Christopher Noey, director; Sarah Cowan and Stephanie Wüertz, editors. http://www.metmuseum.org/connections/

The Met around the World (2011–). The work of the Metropolitan Museum reflects the global scope of its collections and extends across the world through a variety of initiatives and programs, including exhibitions, excavations, fellowships, professional exchanges, conservation projects, and traveling works of art. http://www.metmuseum.org/met-around-the-world

GALLERY INSTALLATIONS (PERMANENT)

Arts of the Book. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. Paco Link, producer; Denice-Marie Teece, writer.

Arts of the Loom. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. Paco Link, producer; Denice-Marie Teece, writer.

Damascus Room. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. 3-D animations produced by SOFTlab NYC and José Gonzalez. Christopher Noey, producer; Ellen Kenney, writer.

Making of a Collection. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. Paco Link, producer; Deniz Beyazit, writer.

The Nishapur Excavations. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. 3-D animations produced by SOFTlab NYC and José Gonzalez. Christopher Noey, producer; Marika Sardar Nickson, writer.

Patty Cadby Birch Court. Gallery interactive produced for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia galleries in conjunction with Small Design Firm. Christopher Noey, producer; Navina Najat Haidar, writer.

Van Renselaer Hall. Gallery interactive produced for the New American Wing Galleries for Paintings, Sculpture, and Decorative Arts, in conjunction with Small Design Firm. Amelia Peck, writer; Leela Oucalt and Don Undeen, technical producers.

GALLERY INSTALLATIONS (TEMPORARY)

Eight videos directed by Baz Luhrmann that present conversations between Elsa Schiaparelli (played by Judy Davis) and Miuccia Prada; and eight animated "virtual dresses" produced by Paul Caro and Kevin Park. Installed in the exhibition "Schiaparelli and Prada: Impossible Conversations."

Excerpts from the documentary Cameron: The Golden Days of the Kingdom (directed by Manuela Zips-Mairitsch and Werner Zips, 2010). Installed in the exhibition "Heroic Africans: Legendary Leaders, Iconic Sculptures."

Excerpts from the film Nainubh (directed by Amit Duta, 2010) and a video on Indian miniatures in microscopic detail. Installed in the exhibition “Wonder of the Age: Master Painters of India, 1100–1900.”

Media installations displaying a video by Andrea Fraser, Museum Highlights: A Gallery Talk; a video by Lutz Bacher, Girl in a Blue Dress; and a 16mm film by Rosalind Nashashibi and Lucy Skaer, Flash in the Metropolitan. Installed in the exhibition “Spies in the House of Art: Photography, Film, and Video.”

Slide show in conjunction with three panels of the 9/11 Peace Story Quilt designed by Faith Ringgold and young New Yorkers, along with related art made by New York City youth. Installed in the exhibition “The 9/11 Peace Story Quilt.”

Touch-screen interactive allowing users to explore a print album by Ogata Kōrin. Installed in the exhibition "Designing Nature: The Rinpa Aesthetic in Japanese Art.” Paco Link, producer; John Carpenter, writer.


Video projection of Duncan Phyfe’s workshop facade, synchronized with lighting effects, and a video, Duncan Phyfe Low-Relief Carving: Craftsman Allan Breed Carves a Bowknot and Thunderbolt Crest. Installed in the exhibition “Duncan Phyfe: Master Cabinetmaker in New York.”

Video re-creation of Leo and Gertrude Stein's studio and collection at 27 rue du Fleurus in Paris; home movies of Sarah and Michael Stein's house designed by Le Corbusier; and excerpts from the Gertrude Stein opera, Four Saints in Three Acts. Installed in the exhibition “The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde.”

MOBILE APPLICATIONS

McQueen Line Trek: The Taming of the Queue, mobile game. Developed in conjunction with the exhibition “Alexander McQueen: Savage Beauty.” Mary A. Turchnisky, producer.

Murder at the Met: An American Art Mystery, a mobile game developed with Green Door Labs allowing players to follow different narrative paths to solve a fictional murder mystery while also learning about objects. Alice W. Schwarz and Mary A. Turnchinsky, producers.

Paintings and Plants, part of the mobile application Monet’s Garden, allows visitors to compare select Monet paintings with plants in the New York Botanical Garden. Produced by The Metropolitan Museum of Art in collaboration with NYBG. Mary A. Turchninsky, producer.

ONLINE PUBLICATIONS

The Metropolitan Museum of Art’s Heilbrunn Timeline of Art History (2000–). The Timeline is a chronological, geographical, and thematic exploration of the history of art from around the world, as illustrated by the Museum’s collection. http://www.metmuseum.org/toah/

VIDEOS

An Art of Attraction: The Electrotyping Process (3 minutes; color; video; 2011). 3-D animation produced in connection with the exhibition “Victorian Electrotypes: Old Treasures, New Technology.” The animation illustrates the electrotyping process that was used to make a reproduction
of Tiffany and Company’s famous Bryant Vase. Paco Link, producer; Eileen Alcorn, writer.

Buddhism along the Silk Road (4 minutes; color; video; 2012). 3-D animated map illustrating the trade routes in Central Asia during fifth—eighth century and related exhibition objects. Installed in the exhibition “Buddhism along the Silk Road: 5th—8th Century.” Paco Link, producer; Kurt Behrendt, writer.

Building the Moroccan Court (2 minutes; color; video; 2011). Islamic Department curator Navina Najat Haidar narrates a behind-the-scenes look at the Patty Cadby Birch Court created and installed by craftsmen from Morocco in the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Christopher Noey, producer/director.

A Collector’s Eye: Stuart Cary Welch (9 minutes; color; video; 2011). Metropolitan Museum director Thomas P. Campbell and curators Navina Najat Haidar and Sheila R. Canby describe the Museum’s acquisition of two objects from the collection of Stuart Cary Welch (1928–2008), an influential scholar, curator, and collector of Islamic and Indian art. Christopher Noey, producer/director.

Craftsman Allan Breed Turns and Carves a Duncan Phyfe Bedpost (7 minutes; color; video; 2011). Produced in connection with the exhibition “Duncan Phyfe: Master Cabinetmaker in New York,” the video documents master woodworker Allan Breed reproducing part of a Duncan Phyfe bedpost, describing the techniques and tools as he works. Christopher Noey, producer/director.

Duncan Phyfe Low-Relief Carving: Craftsman Allan Breed Carves a Bowknot and Thunderbolt Crest (6 minutes; color; video; 2011). Produced in connection with the exhibition “Duncan Phyfe: Master Cabinetmaker in New York,” the video documents master woodworker Allan Breed reproducing part of a bowknot and thunderbolt low-relief carving from a Duncan Phyfe sofa in the Museum’s collection. Christopher Noey, producer/director.

The Egyptian Statue of Pharaoh Amenemhat II (ca. 1919–1885 B.C.) Installed in the Met’s Great Hall (3 minutes; color; video; 2011). Documents the installation of a monumental statue on loan from the collection of the Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz. Sarah Cowan, producer.

Infinite Jest: Caricature and Satire from Leonardo to Levine (5 minutes; color; video; 2011). Director Thomas P. Campbell discusses the exhibition with curators Nadine Orenstein and Constance McPhee. Christopher Noey, producer/director.

A Master of Invention: Perino del Vaga (9 minutes; color; video; 2011). Director Thomas P. Campbell and curators Andrea Bayer and George Goldner describe the Museum’s acquisition of a painting and drawing by the High Renaissance master Perino del Vaga. Christopher Noey, producer/director.

A Message from the Met’s Director, Thomas P. Campbell—December 2011 (3 minutes; color; video; 2011). Video message from Metropolitan Museum director Thomas P. Campbell to museum members. Christopher Noey, producer/director.


A Mobile Love Story (1 minute; color; video; 2012). Short animation to promote the Met—Google Goggles collaboration. Natasha Mileshina, producer.

Murder at the Met: An American Art Mystery (1 minute, 12 seconds; color and black and white; video; 2012). Video trailer for the Murder at the Met: An American Art Mystery game created by Alice W. Schwarz in the Department of Education and Mary A. Turchinsky in the Department of Digital Media. Mary A. Turchinsky, producer.

The New American Wing Galleries for Paintings, Sculpture, and Decorative Arts at The Metropolitan Museum of Art (3 minutes; color; video; 2012). Morrison H. Heckscher, Lawrence A. Fleischman Chairman of the American Wing, provides commentary on a brief tour of the new American Wing galleries. Christopher Noey, producer/director.

New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia (11 minutes; color; video; 2011). Views and a tour of the galleries narrated by curators Sheila R. Canby and Navina Najat Haidar. Christopher Noey, producer/director.

Red Monastery (5 minutes; color; video; 2012). In conjunction with the exhibition “Byzantium and Islam: Age of Transition,” art historian Elizabeth Bolman discusses the Red Monastery project in Sohag, Egypt. Christopher Noey, producer/director.

27 rue du Fleurus (2 minutes; color; video; 2012). Video re-creation of Leo and Gertrude Stein’s studio and collection at 27 rue du Fleurus in Paris created for the exhibition “The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde.” Paul Caro, producer.

Musical Instruments from The Metropolitan Museum of Art: On September 19 and 20, 2011, the Department of Musical Instruments organized a series of performances in Grace Rainey Rogers Auditorium with important instruments from the collection. Christopher Noey, producer/director.


Benjamin Banks: Viola—Duet Vocalise Rachmaninoff (4 minutes; color; video; 2012). Vocalise, Opus 34, #14 by Sergei Rachmaninoff (1873–1943), originally for voice, arranged for viola by David Aaron Carpenter. Performed by Gabriela Martinez on piano and David Aaron Carpenter on Violin, Benjamin Banks (1727–1795), London, United Kingdom, 1791.


Game app in conjunction with “Alexander McQueen: Savage Beauty” printed guide and mobile McQueen Line Trek: The Taming of the Queue.


Published by Special Publications


Staff Publications

Abbreviations:

MMA—The Metropolitan Museum of Art
MMAB—Metropolitan Museum of Art Bulletin
MMJ—Metropolitan Museum Journal
MMSAST—Metropolitan Museum Studies in Art, Science, and Technology

Published by the Education Department

PRINTED AND ONLINE PUBLICATIONS AND MOBILE APPLICATIONS


McQueen Line Trek: The Taming of the Queue. Printed guide and mobile game app in conjunction with “Alexander McQueen: Savage Beauty” exhibition (2011). In collaboration with Digital Media Department.

Murder at the Met: An American Art Mystery. Game app (2012). In collaboration with Digital Media Department. www.metmuseum.org/madamemystry

Pre-visit Guide for K–12 Educators: Art of The American Wing (2012). http://www.metmuseum.org/learn/for-educators/%7E/media/Files/Learn/For Educators/Learning Resources/Am_Wing_Previsit.ashx

Pre-visit Guide for K–12 Educators: Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia (2011). http://www.metmuseum.org/learn/for-educators/%7E/media/Files/Learn/For Educators/Learning Resources/MMA_ArtoftheArabLands_TG.ashx


young-in-america


———. "From the Archives: The Great Statue Which the King Made" from Building R43.2." *Horizon (The Amarna Project and Amarna Trust Newsletter)* 9 (Summer 2011), pp. 6–8.


Exhibitions and Installations


Arts of Korea/Patchwork Textiles. August 23–December 4, 2011.


XS. December 6, 2011–April 15, 2012.


Spies in the House of Art: Photography, Film, and Video. February 7–August 26, 2012.


Naked before the Camera. March 27–September 9, 2012.


New and Renovated Galleries

New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Opened November 1, 2011.


Outgoing Loan Exhibitions

Institutions and Organizations Receiving Loans

Long-Term Loans Outstanding

Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
Albany Institute of History and Art, N.Y.
Allard Pierson Stichting, Netherlands
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 of Art and Archaeology, University of Oxford, United Kingdom
Association of the Bar of the City of New York
Alice Austen House, 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.
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, United Kingdom
Brooklyn Museum, New York
Buffalo Bill Historical Center, Cody, Wyo.
Buffalo Museum of Science, N.Y.
Bulova Corporate Center, Jackson Heights, N.Y.
Byzantine and Christian Museum, Athens, Greece
Carmen-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
Chateau-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.
Detroit Institute of Arts, Mich.
Dey Mansion, Wayne, N.J.
Dillon Art Center, 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
Fraunces Tavern Museum, New York
Gadsby’s Tavern Museum, New York
Georgia Art Museum of Art, S.C.
Handwerker Gallery, Ithaca College, N.Y.
Hill-Hold Museum, Campbell Hall, N.Y.
Historic Speedwell, Morristown, N.J.
Historisches Museum Basel, Switzerland
Hudson River Museum, Yonkers, N.Y.
Hyland House, 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 Jewish Museum, New York
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.
Joslyn Art Museum, Omaha, Nebr.
Kankakee County Museum, Ill.
Kranerr Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign
Leffingwell 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.
Meadows Museum, Southern Methodist University, Dallas, Tex.
Memorial Art Gallery of the University of Rochester, N.Y.
The Menelllo Museum of American Art, Orlando, Fla.
Ministère des Affaires Culturelles, Paris, France
The Minneapolis Institute of Arts, Minn.
Moravican 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, Écouen, France
Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City, Mexico
Museum für Abgisse 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 & Recreation, The Arsenal
New York State Department of Parks, Recreation and Conservation, Montgomery, N.Y.
Palacio Real de Madrid, Spain
Moses Pierce-Hichborn House, Boston, Mass.
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 House, Boston, Mass.
The Paul Revere Memorial Association, Boston, Mass.
Rijksmuseum van Oudheden, Leiden, The Netherlands
Royal Ontario Museum, Toronto, Canada
Sage Center for the Arts, Hillsdale College, Mich.
Saint Joseph's University, Philadelphia, Pa.
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.
Seattle Art Museum, Wash.
The Society of the Founders of Norwich, Connecticut, Inc.
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 Królewska na Wawelu, Cracow, Poland

Loans Made during the Year in New York City
Aquacella Galleries, Inc.
American Museum of Natural History
Asia Society
Brooklyn Museum
The Frick Collection
The Jewish Museum
El Museo del Barrio
Museum of Arts and Design
Museum of Biblical Art
The Museum of Modern Art
Neue Galerie New York
New-York Historical Society
Onassis Cultural Center
Queens Museum of Art
Rubin Museum of Art
The Studio Museum in Harlem
Whitney Museum of American Art

Loans Made during the Year in New York State
Fenimore Art Museum, Cooperstown
The Heckscher Museum of Art, Huntington
The Katonah Museum of Art
The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie
Memorial Art Gallery of the University of Rochester

Munson-Williams-Proctor Arts Institute, Utica
The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs

Loans Made during the Year Nationally
Amon Carter Museum, Fort Worth, Tex.
Bowdoin College Museum of Art, Brunswick, Me.
Brigham Young University Museum of Art, Provo, Utah
Bruce Museum, Greenwich, Conn.
California Palace of the Legion of Honor, Fine Arts Museums of San Francisco
Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, Calif.
Sterling and Francine Clark Art Institute, Williamstown, Mass.
The Cleveland Museum of Art, Ohio
The Cleveland Museum of Natural History, Ohio
Colby College Museum of Art, Waterville, Me.
Dallas Museum of Art, Tex.
Davis Museum and Cultural Center, Wellesley College, Mass.
Dietroit Institute of Arts, Mich.
Fowler Museum of Cultural History, University of California, Los Angeles
Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.
The J. Paul Getty Museum, Los Angeles, Calif.
The J. Paul Getty Museum at the Getty Villa, Malibu, Calif.
Hood Museum of Art, Dartmouth College, Hanover, N.H.
Indianapolis Museum of Art, Ind.
Kimbell Art Museum, Fort Worth, Tex.
Los Angeles County Museum of Art, Calif.
Meadows Museum, Southern Methodist University, Dallas, Tex.
The Menil Collection, Houston, Tex.
Milwaukee Art Museum, Wis.
Minneapolis Institute of Arts, Minn.
The Mint Museum, Charlotte, N.C.
Modern Art Museum of Fort Worth, Tex.
Museum of Art, Fort Lauderdale, Fla.
Museum of Fine Arts, Boston, Mass.
The Museum of Fine Arts, Houston, Tex.
National Gallery of Art, Washington, D.C.
National Museum of African Art, Smithsonian Institution, Washington, D.C.
National Portrait Gallery, Smithsonian Institution, Washington, D.C.
The Nelson-Atkins Museum of Art, Kansas City, Mo.
New Britain Museum of American Art, Conn.
New Orleans Museum of Art, La.
North Carolina Museum of Art, Raleigh
The Phillips Collection, Washington, D.C.
Portland Museum of Art, Me.
Princeton University Art Museum, N.J.
San Diego Museum of Art, Calif.
San Francisco Museum of Modern Art, Calif.
Santa Barbara Museum of Art, Calif.
Seattle Art Museum, Wash.
Tacoma Art Museum, Wash.
U.S. Capitol Visitor Center, Washington, D.C.
University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia
University of Virginia Art Museum, Charlottesville
Wexner Center for the Arts, Columbus, Ohio

Foreign Loans Made during the Year

Australia
Art Exhibitions Australia, Sydney
Gallery of Modern Art, Brisbane
National Museum of Australia, Canberra

Austria
Albertina, Vienna
Kunsthistorisches Museum, Vienna

Canada
Art Gallery of Ontario, Toronto
The Bata Shoe Museum, Toronto
Canadian Museum of Civilization, Gatineau
Musée des Beaux-Arts de Montréal
Musée National des Beaux-Arts du Québec
National Gallery of Canada, Ottawa
Royal Ontario Museum, Toronto

China
National Art Museum of China, Beijing

Denmark
ARoS Aarhus Kunstmuseum
Ny Carlsberg Glyptotek, Copenhagen
Statens Museum for Kunst, Copenhagen

England
Ashmolean Museum, University of Oxford
Dulwich Picture Gallery, London
The Fitzwilliam Museum, Cambridge
The National Gallery, London
Royal Academy of Arts, London
Tate Britain, London
Tate Liverpool
Tate Modern, London
Victoria and Albert Museum, London

France
Centre Pompidou-Metz
Galerie Nationale du Jeu de Paume, Paris
I am delighted to present the financial results of The Metropolitan Museum of Art ("the Museum") for the 2012 fiscal year. This report is a synopsis of the Museum’s accomplishments over the past year and an outline of the constant evolution and continuing transformation of the Museum. The Museum operated with a surplus for the third straight year, a record 6.28 million people visited the Museum, significant new gallery spaces opened, exhibition attendance was particularly strong, and Museum Membership was at an all-time high with over 170,000 members.

The sections below provide a more detailed discussion of the Museum’s financial results for fiscal year 2012. 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, volunteers, and the generous support of its Members, donors, and the City of New York. These individuals, organizations, and governmental bodies allow the Museum to deepen and enrich its commitment and dedication to local, domestic, and international communities.

Operating Results

The Metropolitan Museum of Art had an operating surplus of $0.2 million in fiscal year 2012. This performance is the result of strength in all earned revenue areas, continuing discipline around expenditures, and the agility with which the Museum deals with unexpected events. Fiscal year 2012 started with "Alexander McQueen: Savage Beauty"—a great boon to the Museum but an operational challenge due to the enthusiastic response to the exhibit. It was followed by a weekend closure for Hurricane Irene, other inclement weather, and an October snowstorm.

The fiscal year 2012 total operating revenue, support, and transfers were $239 million, an increase of $12.8 million or 5.7 percent over fiscal year 2011. 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 2012 earned revenue was $92.3 million (with auxiliaries net), $8.4 million or 10 percent over fiscal year 2011. This growth is attributable primarily to strength in admissions and membership. Total admissions revenue grew by $5.6 million compared to the prior year, reaching $37.8 million and 6.28 million visitors. Members continued to show strong support for the Museum in fiscal year 2012 with renewal rates ahead of fiscal year 2011, and with a record-setting level of Museum members. Membership income reached $27 million, a $1.5 million or 5.9 percent increase over fiscal year 2011. The Museum’s inaugural Members’ Grand Tour event in fiscal year 2012 was a great success and included demonstrations of the many programs that are made possible with Member support. Support from the Museum’s general operating endowment was $69.2 million, a decrease of $4.6 million or 6.2 percent from fiscal year 2011. The decrease is due to the decision to reallocate, on a one-time basis, operating endowment spending towards acquisition funds in fiscal year 2012. Net income from auxiliary activities decreased by $0.9 million year-over-year. This was driven primarily by a $0.6 million decrease in merchandise results. The merchandise operations continue to be on target for sales and net profit growth; the net decrease in fiscal year 2012 compared to fiscal year 2011 was driven by one-time events, including asset write-downs and other costs related to closing the Macy’s shop and a temporary downsizing of an airport shop.

2012 Sources of Operating Revenue, Support, and Transfers
$239 Million
From a fundraising perspective, fiscal year 2012 reflected continuing donor confidence and a renewed willingness to make commitments at the highest level coupled with enhanced online communication and solicitation programs. As predicted, Museum constituents are increasingly interested in digital access to information—on exhibitions, artists, and history presented in the Heilbrunn Timeline of Art History, gallery talks and other events, transacting online, etc. The Museum's expansion into the digital arena remains a promising area for future growth for Membership and all constituents, and a gateway for engaging potential new supporters. Efforts in this area will grow substantially as the Museum refines the new website, enhances in-gallery digital access to information for all audiences, and works to optimize the visitor and user experience. Overall, the annual programs income increased 1.4 percent over fiscal year 2011 and gross revenue from benefit events increased 12.1 percent. Government funding is a critical source of support for the Museum's operating and capital needs. The City of New York supplied just under $25 million in funding for operating support and energy costs, continued to fully fund the utilities for the Museum's main building, and provided an increase of $1.9 million in funding for capital construction projects. Appropriations of $4.5 million were made by the Mayor, City Council, and 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 renewed its commitment to operating support of the Museum. On the federal level, we continue to receive support from the National Endowment for the Arts and from the National Science Foundation.

Capital Expenditures
Capital construction and building-related expenditures amounted to $47.4 million in fiscal year 2012, representing an increase of $3.3 million or 7.5 percent from the previous fiscal year. With the completion and opening of the New American Wing Galleries for Paintings, Sculpture, and Decorative Arts and the New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, the Museum shifted its attention to understanding its long-term capital needs and possibilities for the development of the its buildings by commissioning a long-term feasibility study. Beyer Blinder Belle Architects & Planners LLP was hired to identify, integrate, and prioritize all of the physical space needs of the Museum's main building for the next approximately twenty years. In tandem with physical improvements, the Museum remains focused on technology and digital media initiatives. In fiscal year 2012 it continued to invest in a broad range of digital and information technology projects focused on improving the visitor experience and enhancing the effectiveness and productivity of its staff. The most dramatic example of this was the relaunch of the Museum's website in September 2011. The expanded and redesigned site includes comprehensive access to more than 340,000 works of art in the Museum's encyclopedic collections; extensive information and multimedia features on exhibitions, programs, and galleries; a completely new and streamlined design for greater ease of viewing the vast array of images, resources, and other material now online; and an interactive floor plan and multiple itineraries to enhance in-person visits to the Museum.

Statement of Financial Position
The Museum's gross assets totaled $3.2 billion at June 30, 2012. The long-term investment portfolio, which accounts for the bulk of the Museum's assets, totaled $2.5 billion at June 30, 2012. For the fiscal year ending June 30, 2012, the Museum's long-term investment portfolio returned a positive 0.3 percent, before spending and gifts. Including spending and new gifts, the long-term portfolio declined by approximately 4 percent. Liabilities increased by $71.7 million, or 17.1 percent, primarily due to increases in pension and postretirement obligations and loans payable and other long-term liabilities.
Looking Forward
Led by Director Thomas P. Campbell, and with constant support from President Emily Kernan Rafferty, trustees, staff, volunteers, members, and donors, the Metropolitan Museum continues to build on its long tradition of excellence. While maintaining the highest standards in its ongoing operations, the Museum continues to take on exciting new initiatives to deepen and enrich the visitor experience. The relationship with the Whitney Museum of American Art moves forward, the undertaking of a long-term feasibility study to guide the Museum’s construction projects for the next approximately twenty years continues, and the Museum’s engagement with the global community is a dynamic and evolving one. The strategic plans under development all point to an institution positioned for continuing excellence and one dedicated to ensuring the best experience and ongoing accessibility for millions of visitors to the Museum.
### Statement of Operations (unaudited)

**for the year ending June 30, 2012 with comparative totals for 2011 (in thousands)**

#### REVENUE, SUPPORT, AND TRANSFERS:

<table>
<thead>
<tr>
<th>Description</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions</td>
<td>$ 37,828</td>
<td>$ 32,172</td>
</tr>
<tr>
<td>Membership</td>
<td>26,977</td>
<td>25,476</td>
</tr>
<tr>
<td>Gifts and grants, net assets released from restrictions, and transfers</td>
<td>62,075</td>
<td>50,300</td>
</tr>
<tr>
<td>Appropriations from the City of New York:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Funds for guardianship and maintenance</td>
<td>9,845</td>
<td>11,553</td>
</tr>
<tr>
<td>Value of utilities provided</td>
<td>15,116</td>
<td>14,534</td>
</tr>
<tr>
<td>Endowment support</td>
<td>77,311</td>
<td>81,836</td>
</tr>
<tr>
<td>Revenue from auxiliary activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising</td>
<td>72,095</td>
<td>68,160</td>
</tr>
<tr>
<td>Restaurant, parking garage, auditorium, and other</td>
<td>26,044</td>
<td>26,935</td>
</tr>
<tr>
<td>Other income</td>
<td>4,758</td>
<td>4,340</td>
</tr>
<tr>
<td><strong>Total revenue, support, and transfers</strong></td>
<td>332,049</td>
<td>315,306</td>
</tr>
</tbody>
</table>

#### EXPENSES:

**Curatorial:**
- Curatorial departments, conservation, cataloguing, and scholarly publications | 67,038 | 58,188 |
- Operations of The Cloisters                                                   | 7,057   | 7,069   |
- Special exhibitions                                                           | 12,880  | 11,125  |

**Education, community programs, and libraries**
- Development                                                                  | 13,417  | 13,665  |
- Membership services                                                           | 9,339   | 8,198   |
- Membership services                                                           | 7,771   | 7,029   |

**Operations:**
- Guardianship                                                                 | 36,478  | 38,330  |
- Maintenance                                                                  | 24,925  | 26,423  |
- Operating services                                                           | 15,011  | 14,403  |
- Value of utilities provided by the City of New York                          | 15,116  | 14,534  |

**Communications**                                                             | 6,399   | 5,165   |

**Financial, legal, and other administrative functions**                      | 22,587  | 19,813  |

**Cost of sales and expenses of auxiliary activities:**
- Merchandising                                                                | 68,652  | 64,153  |
- Restaurant, parking garage, auditorium, and other                           | 24,413  | 24,983  |
- Interest on debt service                                                    | 813     | 934     |

**Total expenses**                                                             | 331,896 | 314,012 |

**Surplus from operations**                                                    | $ 153   | $ 1,294 |
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, 2012, 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 2011 financial statements; and in our report dated October 21, 2011, 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.

New York, New York
November 6, 2012
Balance Sheets

June 30, 2012, with comparative totals as of June 30, 2011 (in thousands)

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash (Note A)</td>
<td>$2,307</td>
<td>$2,032</td>
</tr>
<tr>
<td>Investment trades receivable</td>
<td>2,574</td>
<td>2,515</td>
</tr>
<tr>
<td>Merchandise inventories, net (Note A)</td>
<td>14,889</td>
<td>14,476</td>
</tr>
<tr>
<td>Accounts receivable and other assets (Note B)</td>
<td>22,174</td>
<td>22,614</td>
</tr>
<tr>
<td>Contributions receivable (Notes C and N)</td>
<td>93,674</td>
<td>107,834</td>
</tr>
<tr>
<td>Split interest arrangements (Notes H and N)</td>
<td>65,618</td>
<td>68,818</td>
</tr>
<tr>
<td>Investments (Notes A, G, H, K and N)</td>
<td>2,578,907</td>
<td>2,679,539</td>
</tr>
<tr>
<td>Fixed assets, net (Notes A, E and F)</td>
<td>422,647</td>
<td>427,039</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$3,202,790</td>
<td>$3,324,867</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment trades payable</td>
<td>$883</td>
<td>$51</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>31,488</td>
<td>31,381</td>
</tr>
<tr>
<td>Accrued salaries and benefits</td>
<td>21,657</td>
<td>19,091</td>
</tr>
<tr>
<td>Deferred income (Note A)</td>
<td>7,558</td>
<td>5,617</td>
</tr>
<tr>
<td>Notes payable (Note J)</td>
<td>35,886</td>
<td>45,330</td>
</tr>
<tr>
<td>Annuity and other split-interest obligations (Notes H and N)</td>
<td>20,849</td>
<td>16,233</td>
</tr>
<tr>
<td>Asset retirement obligations (Note O)</td>
<td>7,587</td>
<td>7,271</td>
</tr>
<tr>
<td>Pension and other accrued retirement obligations (Note I)</td>
<td>169,767</td>
<td>119,616</td>
</tr>
<tr>
<td>Loans payable and other long-term liabilities (Notes G and K)</td>
<td>194,081</td>
<td>173,486</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>489,756</td>
<td>418,076</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted (Notes A and P)</td>
<td>699,986</td>
<td>836,312</td>
</tr>
<tr>
<td>Temporarily restricted (Notes A and P)</td>
<td>1,181,482</td>
<td>1,249,611</td>
</tr>
<tr>
<td>Permanently restricted (Notes A and P)</td>
<td>831,566</td>
<td>820,868</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>2,713,034</td>
<td>2,906,791</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$3,202,790</td>
<td>$3,324,867</td>
</tr>
</tbody>
</table>

The accompanying notes are an integral part of the financial statements.
# Statements of Activities

for the year ended June 30, 2012, with comparative totals for 2011 (in thousands)

## Operating

### Revenue and Support:

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2012</th>
<th>Total 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admissions and membership (Note K)</td>
<td>$ 64,805</td>
<td>$</td>
<td>$</td>
<td>$ 64,805</td>
<td>$ 57,648</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>19,300</td>
<td>10,154</td>
<td>29,454</td>
<td></td>
<td>32,776</td>
</tr>
<tr>
<td>Operating appropriations from the City of New York (Note A)</td>
<td>24,961</td>
<td>24,961</td>
<td>26,087</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment support for current activities (Note G)</td>
<td>77,311</td>
<td>14,736</td>
<td>92,047</td>
<td>94,714</td>
<td></td>
</tr>
<tr>
<td>Merchandising and other auxiliary activities (Note Q)</td>
<td>98,139</td>
<td>98,139</td>
<td>95,095</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other income</td>
<td>4,758</td>
<td>4,758</td>
<td>4,340</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net assets released from donor restrictions to fund operating expenses</td>
<td>28,080</td>
<td>(28,080)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL REVENUE AND SUPPORT</strong></td>
<td>317,354</td>
<td>(3,190)</td>
<td>314,164</td>
<td>310,660</td>
<td>310,660</td>
</tr>
</tbody>
</table>

### Expenses:

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2012</th>
<th>Total 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial</td>
<td>86,975</td>
<td></td>
<td>86,975</td>
<td>76,382</td>
<td></td>
</tr>
<tr>
<td>Education and libraries</td>
<td>13,417</td>
<td></td>
<td>13,417</td>
<td>13,665</td>
<td></td>
</tr>
<tr>
<td>Development and membership</td>
<td>17,110</td>
<td></td>
<td>17,110</td>
<td>15,227</td>
<td></td>
</tr>
<tr>
<td>Operations</td>
<td>91,530</td>
<td></td>
<td>91,530</td>
<td>93,690</td>
<td></td>
</tr>
<tr>
<td>General administration</td>
<td>28,986</td>
<td></td>
<td>28,986</td>
<td>24,978</td>
<td></td>
</tr>
<tr>
<td>Merchandising and other auxiliary activities (Note Q)</td>
<td>93,065</td>
<td></td>
<td>93,065</td>
<td>89,136</td>
<td></td>
</tr>
<tr>
<td>Interest on debt</td>
<td>813</td>
<td></td>
<td>813</td>
<td>934</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td>331,896</td>
<td></td>
<td>331,896</td>
<td>314,012</td>
<td>314,012</td>
</tr>
</tbody>
</table>

| Transfers of designated non-operating funds                                 | 14,695       |                        | 14,695                 | 6,701      |            |

### 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 2012</th>
<th>Total 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets before collection items not capitalized and other adjustments</td>
<td>(50,015)</td>
<td>(36,575)</td>
<td>10,698</td>
<td>(75,892)</td>
<td>393,867</td>
</tr>
<tr>
<td>Purchases of art (Note D)</td>
<td>(38,854)</td>
<td></td>
<td>(38,854)</td>
<td>(36,560)</td>
<td></td>
</tr>
<tr>
<td>Proceeds from sales of art</td>
<td>378</td>
<td></td>
<td>378</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net assets released from donor restrictions to fund acquisitions of art</td>
<td>31,932</td>
<td>(31,932)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional retirement contribution (ARC)</td>
<td>(4,273)</td>
<td></td>
<td>(4,273)</td>
<td>(4,541)</td>
<td></td>
</tr>
<tr>
<td>Pension-related changes other than NPPC</td>
<td>(47,588)</td>
<td></td>
<td>(47,588)</td>
<td>13,034</td>
<td></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>(27,528)</td>
<td>(27,528)</td>
<td></td>
<td>(883)</td>
<td></td>
</tr>
<tr>
<td><strong>CHANGE IN NET ASSETS</strong></td>
<td>(136,326)</td>
<td>(68,129)</td>
<td>10,698</td>
<td>(193,757)</td>
<td>366,683</td>
</tr>
</tbody>
</table>

### Net Assets at the Beginning of the Year:

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2012</th>
<th>Total 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>$699,986</td>
<td>$1,181,482</td>
<td>$831,566</td>
<td>$2,713,034</td>
<td></td>
<td>$2,906,791</td>
</tr>
</tbody>
</table>
## CASH FLOWS FROM OPERATING ACTIVITIES

Change in net assets .................................................................................................................. $ (193,757) $ 366,683  
Adjustments to reconcile change in net assets to net cash used by operating activities:  
Depreciation and amortization ................................................................................................. 46,881 44,819  
Loss on disposal of fixed assets ............................................................................................... 811  
Receipt of contributed securities ............................................................................................. (5,371) (8,386)  
Contributions for capital expenditures ............................................................................... (10,371) (18,305)  
Contributions for long-term investment ................................................................................ (28,866) (16,088)  
Net realized and unrealized losses/(gains) .................................................................................. 19,450 (409,615)  
Acquisitions and sales of art, net .............................................................................................. 38,476 36,560  
Changes in assets and liabilities:  
Investment trades receivable .................................................................................................... (59) (1,887)  
Merchandise inventories, net .................................................................................................... (413) (2,054)  
Accounts receivable and other assets ....................................................................................... 380 (3,838)  
Contributions receivable ........................................................................................................... 14,160 (10,393)  
Split interest arrangements ....................................................................................................... 3,200 (2,518)  
Investment trades payable ....................................................................................................... 832 (2,507)  
Accounts payable and accrued expenses .................................................................................. (947) 970  
Accrued salaries and benefits .................................................................................................... 2,566 2,731  
Deferred income ....................................................................................................................... 1,941 (581)  
Annuity and other split-interest obligations .......................................................................... 4,615 2,905  
Asset retirement obligations ..................................................................................................... 316 (1,314)  
Pension and other accrued retirement obligations ..................................................................... 50,151 (11,978)  
Loans payable and other long-term liabilities ......................................................................... 23,290 (5,216)  
Net cash used by operating activities ...................................................................................... (32,715) (40,012)  

## CASH FLOWS FROM INVESTING ACTIVITIES

Investment in fixed assets ........................................................................................................... (41,830) (42,683)  
Proceeds from the sale of contributed securities .................................................................. 5,367 9,874  
Proceeds from sales of investments .......................................................................................... 676,007 921,927  
Purchases of investments ......................................................................................................... (594,821) (848,146)  
Acquisitions of art ..................................................................................................................... (39,209) (32,280)  
Proceeds from sales of art ........................................................................................................ 378  
Net cash provided by investing activities ................................................................................... 5,892 8,692  

## CASH FLOWS FROM FINANCING ACTIVITIES

Contributions for capital expenditures .................................................................................... 10,371 18,305  
Contributions for long-term investment .................................................................................. 28,866 16,088  
Payment of notes payable, net ............................................................................................... (9,444) (1,270)  
Payment of loans payable ........................................................................................................ (2,695) (2,570)  
Net cash provided by financing activities .................................................................................. 27,098 30,553  
Net increase (decrease) in cash ............................................................................................... 275 (767)  
Cash, beginning of the year ...................................................................................................... 2,032 2,799  
Cash, end of the year ................................................................................................................. $ 2,307 $ 2,032  

### Supplemental Information:

- **Cash paid in the year for interest** ....................................................................................... $ 5,422 $ 5,602  
- **Non-cash investing activity:**  
  - Fixed asset additions included in accounts payable and accrued expenses .......................... $ 1,409  

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 for either specified or unspecified purposes (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.

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 equivalents. 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 net asset values provided by the external investment managers of the underlying funds. Certain of these investments, particularly those investing in private equity and real 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 Hedging Accounting and Fair Value Accounting guidances. The change in fair value during the reporting period is recognized in the investment return (less than) 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.

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 are 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 $6 million and $5.5 million in fiscal years 2012 and 2011, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled $4 million and $3.2 million in fiscal years 2012 and 2011, 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 2012 and 2011 was $5.3 million and $5.6 million, respectively, of which $4.2 million and $4.3 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, non-operating activities. The amount of interest capitalized during fiscal years 2012 and 2011 was $.2 million and $.3 million, respectively.

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 2011, the source from which the summary information was derived. Certain fiscal year 2011 items have been reclassified to conform to fiscal year 2012 presentation.

UPMFIA Enactment in New York - On September 17, 2010, New York State enacted the New York 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 prior written notification for spending on underwater endowments to existing 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 November 6, 2012, which is the date the 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.

Additionally, on August 10, 2012, the Museum entered into a Collaboration Agreement with the Whitney Museum of American Art (the “Whitney”), pursuant to which the Museum will use and occupy portions of the Whitney’s building located at 945 Madison Avenue, New York, New York (the “Building”) for a multi-year term. The Whitney will continue to occupy portions of the Building and both parties will work together to develop joint programming initiatives for the Building as well as for other locations. The parties will share certain revenue generated from the operations at the Building, the Whitney will make certain capital improvements before delivering the Building to the Museum, and the Museum shall make certain capital repairs during its use and occupancy.
### B. Accounts Receivable and Other Assets

Accounts receivable and other assets consist of (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2012</th>
<th>June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts receivable, net of allowance of $487 and $540 for FY12 and FY11, respectively</td>
<td>$ 13,115</td>
<td>$ 13,797</td>
</tr>
<tr>
<td>Dividends and interest receivable</td>
<td>888</td>
<td>1,408</td>
</tr>
<tr>
<td>Prepaid expenses and other</td>
<td>8,171</td>
<td>7,409</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$ 22,174</strong></td>
<td><strong>$ 22,614</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 rates used were 4.25% and 5.25% for fiscal years 2012 and 2011, respectively. Pledges are expected to be realized as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2012</th>
<th>June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than one year</td>
<td>$ 44,365</td>
<td>$ 54,038</td>
</tr>
<tr>
<td>Between one and five years</td>
<td>50,938</td>
<td>53,159</td>
</tr>
<tr>
<td>Over five years</td>
<td>9,350</td>
<td>13,900</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>104,653</strong></td>
<td><strong>121,097</strong></td>
</tr>
<tr>
<td>Less: Adjustments and allowance for uncollectibility</td>
<td>(2,321)</td>
<td>(2,531)</td>
</tr>
<tr>
<td>Discount for market value</td>
<td>(8,658)</td>
<td>(10,732)</td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td><strong>$ 93,674</strong></td>
<td><strong>$ 107,834</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>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts of cash and securities</td>
<td>$ 15,875</td>
<td>$ 13,703</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>8,290</td>
<td>9,939</td>
</tr>
<tr>
<td>Undesignated as to curatorial department</td>
<td>11,922</td>
<td>9,876</td>
</tr>
<tr>
<td>Proceeds from fine arts insurance and the sale of art</td>
<td>2,767</td>
<td>3,042</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$ 38,854</strong></td>
<td><strong>$ 36,560</strong></td>
</tr>
</tbody>
</table>

### E. Fixed Assets

Fixed assets consist of (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2012</th>
<th>June 30, 2011</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>36,455</td>
<td>36,343</td>
<td>20-40</td>
</tr>
<tr>
<td>Leasehold improvements–auxiliary activities</td>
<td>26,487</td>
<td>27,026</td>
<td>4-40</td>
</tr>
<tr>
<td>Leasehold improvements–Fifth Avenue building</td>
<td>846,575</td>
<td>851,443</td>
<td>5-30</td>
</tr>
<tr>
<td>Machinery and equipment</td>
<td>60,983</td>
<td>74,528</td>
<td>3-20</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>971,515</strong></td>
<td><strong>990,355</strong></td>
<td></td>
</tr>
<tr>
<td>Less accumulated depreciation and amortization</td>
<td>(548,868)</td>
<td>(563,316)</td>
<td></td>
</tr>
<tr>
<td><strong>Net</strong></td>
<td><strong>$ 422,647</strong></td>
<td><strong>$ 427,039</strong></td>
<td></td>
</tr>
</tbody>
</table>

The above amounts include construction in progress of $21.6 million and $86.1 million at June 30, 2012 and 2011, respectively. Depreciation and amortization expense was $46.8 million and $44.8 million for fiscal years 2012 and 2011, respectively. In fiscal year 2012, $62.1 million of fixed assets with associated accumulated depreciation of $61.3 million were written off, primarily representing fully depreciated assets no longer in service. There were no assets written off in fiscal year 2011.

In fiscal years 2012 and 2011, interest expense of $0.2 million and $0.3 million, respectively and interest income of $0.1 million in fiscal year 2011, which related to the bond financing, were capitalized and included in fixed assets on the Balance Sheet.
Fixed assets and construction in progress include $105.6 million of property contributed and funded by the City since 1990, of which $18.8 million and $11.4 million were received during the fiscal years ended June 30, 2012 and 2011, respectively.

F. Capital Expenditures

The principal capital projects during fiscal year 2012 were as follows (in thousands):

<table>
<thead>
<tr>
<th>Project Description</th>
<th>Prior Years’ Expenditures</th>
<th>2012 Expenditures</th>
<th>Total Expenditures</th>
</tr>
</thead>
<tbody>
<tr>
<td>South Side Chilled Water</td>
<td>$6,524</td>
<td>$11,311</td>
<td>$17,835</td>
</tr>
<tr>
<td>Electric Service Upgrade</td>
<td>51</td>
<td>7,542</td>
<td>7,593</td>
</tr>
<tr>
<td>Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia and Later South Asia</td>
<td>34,741</td>
<td>3,609</td>
<td>38,350</td>
</tr>
<tr>
<td>Costume Institute Gallery Renovation</td>
<td>2,807</td>
<td>3,394</td>
<td>6,201</td>
</tr>
<tr>
<td>American Wing Renovation</td>
<td>111,338</td>
<td>2,745</td>
<td>114,083</td>
</tr>
<tr>
<td>Fifth Avenue Fountain</td>
<td>1,475</td>
<td>2,222</td>
<td>3,697</td>
</tr>
<tr>
<td>Fire Detection System</td>
<td>12,272</td>
<td>1,834</td>
<td>14,106</td>
</tr>
<tr>
<td>Website Relaunch</td>
<td>3,602</td>
<td>1,302</td>
<td>4,904</td>
</tr>
<tr>
<td>Projects related to auxiliary activities (1)</td>
<td></td>
<td>602</td>
<td></td>
</tr>
<tr>
<td>Other capital projects</td>
<td></td>
<td>12,844</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>47,405</td>
<td></td>
</tr>
<tr>
<td>Less cost of capitalized projects</td>
<td></td>
<td>(43,239)</td>
<td></td>
</tr>
<tr>
<td><strong>Non-capitalized expenditures</strong></td>
<td></td>
<td><strong>$4,166</strong></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 $60.3 million related to construction projects at June 30, 2012.

G. Investments

The total cost of the investment portfolio was $2,317 million and $2,288 million as of June 30, 2012 and 2011, respectively.

At June 30, 2012, the Museum had approximately $363.5 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, 2012 (in thousands):

<table>
<thead>
<tr>
<th>Derivatives Designated as Trading Instruments</th>
<th>Notional/Contractual Amount</th>
<th>Unrealized Gain/(Loss)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest Rate Exchange Agreements</td>
<td>$ (44,861)</td>
<td>$ (23,290)</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, 2011 (in thousands):

<table>
<thead>
<tr>
<th>Derivatives Designated as Trading Instruments</th>
<th>Notional/Contractual Amount</th>
<th>Unrealized Gain/(Loss)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest Rate Exchange Agreements</td>
<td>$ (21,571)</td>
<td>$ 5,216</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 (less than) 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 over twenty quarters of endowment assets as specified 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 2012 and fiscal year 2011.

Investment return is net of unrelated business income taxes of $.12 million for fiscal year 2012 and unrelated business income tax refund of $2.9 million for fiscal year 2011.

The following schedule summarizes investment return by net asset classification (in thousands):

<table>
<thead>
<tr>
<th>2012</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment income, net of certain management and custodian fees, taxes, and other expenses</td>
<td>$ 6,953</td>
<td>$ 10,237</td>
<td>$ 1</td>
<td>$ 17,191</td>
</tr>
<tr>
<td>Net realized gains</td>
<td>44,308</td>
<td>65,010</td>
<td>8</td>
<td>109,326</td>
</tr>
<tr>
<td>Changes in unrealized (depreciation)/appreciation</td>
<td>(64,229)</td>
<td>(64,547)</td>
<td>(128,776)</td>
<td>22,620</td>
</tr>
<tr>
<td>Total (loss) return on investments</td>
<td>(12,968)</td>
<td>10,700</td>
<td>9</td>
<td>(2,259)</td>
</tr>
<tr>
<td>Transfers</td>
<td>46,781</td>
<td>(46,781)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment return allocated for current activities</td>
<td>(88,650)</td>
<td>(32,172)</td>
<td>(120,822)</td>
<td>(116,267)</td>
</tr>
<tr>
<td>Total (loss) return in excess of current support</td>
<td>$(54,837)</td>
<td>$(68,253)</td>
<td>9</td>
<td>$(123,081)</td>
</tr>
</tbody>
</table>

Please refer to Note N for details related to Fair Value Measurement.

H. **Split Interest Arrangements**

Split interest arrangements consist of charitable remainder trusts, gift annuities, pooled income funds, and other trust assets. These funds are held in trust for one or more beneficiaries and generally pay lifetime income to those beneficiaries, after which the principal is made available to the Museum in accordance with donor intentions. The value of the charitable remainder trusts and other trust agreements, excluding new gifts and distributions, decreased by $4.6 million and increased by $2.5 million in fiscal years 2012 and 2011, respectively. Discount rates applied to these funds ranged from 1.2% to 2.8% in fiscal years 2012 and 2011.

Trust invested on behalf of others:
- In 1997, a perpetual trust of $3.6 million was transferred to the Museum to manage in its pooled investments. The Museum receives annual endowment support from the trust and pays expenses on behalf of the trust.
The following displays the value of the assets and liabilities recognized on all these agreements (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2012</th>
<th>June 30, 2011</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>$46,988</td>
<td>$51,607</td>
</tr>
<tr>
<td>Gift annuities, pooled income funds, and trust invested on behalf of others</td>
<td>18,630</td>
<td>17,211</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$65,618</td>
<td>$68,818</td>
</tr>
<tr>
<td><strong>Liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trust invested on behalf of others*</td>
<td>$ 5,805</td>
<td>$ 5,946</td>
</tr>
<tr>
<td>Gift annuities and pooled income funds</td>
<td>15,044</td>
<td>10,287</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$20,849</td>
<td>$16,233</td>
</tr>
</tbody>
</table>

*This liability relates to a trust invested on behalf of others. The assets of the trust of $5.8 and $5.9 million as of June 30, 2012 and 2011, respectively are included in investments on the Balance Sheet.
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 $1.0 million and $0.9 million for fiscal years 2012 and 2011, 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 $1.7 million and $1.5 million, respectively, as of June 30, 2012, and $1.4 million and $1.2 million, respectively, as of June 30, 2011.

**Defined contribution plan for non-union staff (Basic Plan)** - The Museum has a mandatory defined contribution 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 2012 and 2011 was $9.4 million and $8.9 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 $4.3 million and $4.5 million in fiscal years 2012 and 2011, respectively.

**Defined contribution plan for union staff (Union Match Plan)** - The Museum has a voluntary defined contribution matching pension plan for all union employees covered by a collective bargaining agreement. The Museum contributes up to 3% of the participant's salary based on a schedule. The cost of this plan in each of fiscal years 2012 and 2011 was $0.2 million.

**Postretirement benefits** - The Museum provides postretirement medical care benefit coverage to retired employees as outlined below.

- **Non-union staff**: Substantially all of the Museum's non-union employees become eligible for certain benefits (prescription drugs and health insurance subject to annual limits) when they reach age 55 and have 15 years of service to the Museum. The Museum made contributions to the non-union's postretirement medical care benefit plan of $1.2 million in both fiscal years 2012 and 2011.

- **Union staff**: The Museum's union employees are eligible to participate in a New York City–sponsored postretirement benefit plan (EIN 13-1624086) pursuant to a collective bargaining agreement between the Museum and Local 1503 of District Council 37 (member of AFSCME and AFL-CIO) which expires June 30, 2014. 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 2012 and 2011 of $1.6 million and $1.4 million, respectively, which represent more than 5% of the plan expenses. The plan is not subject to a funding improvement plan.

- **Pay for unused sick leave benefit**: The Museum reimburses eligible employees for a portion of unused sick days if they meet certain age and service requirements at termination. The Museum made payments in fiscal years 2012 and 2011 of $0.4 million and $0.1 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></td>
</tr>
<tr>
<td>Benefit obligation at beginning of year</td>
<td>$133,359</td>
</tr>
<tr>
<td>Service cost</td>
<td>3,910</td>
</tr>
<tr>
<td>Interest cost</td>
<td>7,059</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>964</td>
</tr>
<tr>
<td>Actuarial loss (gain)</td>
<td>30,436</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(5,240)</td>
</tr>
<tr>
<td>Medicare Part D subsidy</td>
<td></td>
</tr>
<tr>
<td>Settlements</td>
<td>(74)</td>
</tr>
<tr>
<td><strong>Benefit obligation at end of year</strong></td>
<td>170,414</td>
</tr>
<tr>
<td><strong>Change in plan assets:</strong></td>
<td></td>
</tr>
<tr>
<td>Fair value of plan assets at beginning of year</td>
<td>91,830</td>
</tr>
<tr>
<td>Actual gain on plan assets</td>
<td>2,075</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>6,729</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>964</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(5,240)</td>
</tr>
<tr>
<td>Medicare Part D subsidy</td>
<td></td>
</tr>
<tr>
<td>Settlements</td>
<td>(74)</td>
</tr>
<tr>
<td><strong>Fair value of plan assets at end of year</strong></td>
<td>96,284</td>
</tr>
<tr>
<td><strong>Funded status (liability)</strong></td>
<td>$(74,130)</td>
</tr>
</tbody>
</table>

The amounts recognized in the Balance Sheet as of June 30 are (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial losses</td>
<td>$(73,776)</td>
<td>$(40,625)</td>
<td>$(33,944)</td>
<td>$(21,206)</td>
</tr>
<tr>
<td>Prior service (costs) credits</td>
<td>(24)</td>
<td>7,136</td>
<td>8,658</td>
<td></td>
</tr>
<tr>
<td>Unrestricted net assets not yet recognized in net periodic benefit cost</td>
<td>(73,776)</td>
<td>(40,649)</td>
<td>(26,808)</td>
<td>(12,548)</td>
</tr>
<tr>
<td>Cumulative employer contributions (less than) net periodic benefit cost</td>
<td>(354)</td>
<td>(881)</td>
<td>(68,829)</td>
<td>(65,537)</td>
</tr>
<tr>
<td><strong>Unfunded benefit obligations (liability)</strong></td>
<td>$(74,130)</td>
<td>$(41,530)</td>
<td>$(95,637)</td>
<td>$(78,085)</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, 2013 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actuarial losses</td>
<td>$4,666</td>
<td>$1,627</td>
</tr>
<tr>
<td>Prior service costs (credits)</td>
<td></td>
<td>(1,497)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$4,666</td>
<td>$ 130</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>2012</td>
<td>2011</td>
</tr>
<tr>
<td></td>
<td>2012</td>
<td>2011</td>
</tr>
<tr>
<td>Service cost</td>
<td>$3,910</td>
<td>$4,311</td>
</tr>
<tr>
<td>Interest cost</td>
<td>7,059</td>
<td>6,937</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>(6,800)</td>
<td>(5,180)</td>
</tr>
<tr>
<td>Amortization of prior service cost</td>
<td>24</td>
<td>194</td>
</tr>
<tr>
<td>Amortization of accumulated loss</td>
<td>1,985</td>
<td>3,425</td>
</tr>
<tr>
<td>Settlement loss</td>
<td>24</td>
<td>929</td>
</tr>
<tr>
<td>Net periodic benefit cost</td>
<td>$6,202</td>
<td>$10,616</td>
</tr>
</tbody>
</table>

Weighted-average assumptions used to determine benefit obligations as of June 30:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>4.11%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>3.95%</td>
</tr>
</tbody>
</table>

Weighted-average assumptions used to determine net cost as of June 30:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>5.57%</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>7.39%</td>
</tr>
<tr>
<td>Rate of compensation increase</td>
<td>3.94%</td>
</tr>
</tbody>
</table>

Additional information (in thousands):

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Actual return on plan assets</td>
<td>$2,075</td>
</tr>
<tr>
<td>Accumulated benefit obligation for all defined benefit pension plans</td>
<td>$142,185</td>
</tr>
</tbody>
</table>

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of pension plans with accumulated benefit obligations in excess of plan assets</td>
<td>3</td>
</tr>
<tr>
<td>Aggregate accumulated benefit obligation</td>
<td>$142,185</td>
</tr>
<tr>
<td>Aggregate fair value of plan assets</td>
<td>$96,284</td>
</tr>
<tr>
<td>Number of pension plans with projected benefit obligations in excess of plan assets</td>
<td>3</td>
</tr>
<tr>
<td>Aggregate projected benefit obligation</td>
<td>$170,414</td>
</tr>
<tr>
<td>Aggregate fair value of plan assets</td>
<td>$96,284</td>
</tr>
</tbody>
</table>

The following table presents changes recognized in unrestricted net assets (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Pension Benefits</th>
<th>Postretirement Benefits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes in plan assets and benefit obligations recognized in unrestricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New prior service cost</td>
<td>$35,160</td>
<td>$13,460</td>
</tr>
<tr>
<td>New loss (gain) arising during the year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amounts recognized as a component of net periodic benefit cost:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Amortization or curtailment recognition of prior service (cost) credit</td>
<td>(24)</td>
<td>1,522</td>
</tr>
<tr>
<td>Amortization or settlement recognition of net loss</td>
<td>(2,009)</td>
<td>(722)</td>
</tr>
<tr>
<td>Total recognized in unrestricted net assets</td>
<td>33,127</td>
<td>14,260</td>
</tr>
<tr>
<td>Net periodic benefit cost</td>
<td>6,202</td>
<td>6,578</td>
</tr>
<tr>
<td>Total recognized in net periodic benefit cost and unrestricted net assets</td>
<td>$39,329</td>
<td>$20,838</td>
</tr>
</tbody>
</table>

Assumed medical cost trend rates at June 30:

<table>
<thead>
<tr>
<th></th>
<th>Union</th>
<th>Non-Union</th>
<th>Union</th>
<th>Non-Union</th>
</tr>
</thead>
<tbody>
<tr>
<td>Health care cost trend rate assumed for next year</td>
<td>6.9%</td>
<td>6.9%</td>
<td>7.10%</td>
<td>7.10%</td>
</tr>
<tr>
<td>Rate that the cost trend gradually declines to</td>
<td>4.5%</td>
<td>4.5%</td>
<td>4.5%</td>
<td>4.5%</td>
</tr>
<tr>
<td>Year that the final trend rate is reached</td>
<td>2028</td>
<td>2028</td>
<td>2028</td>
<td>2028</td>
</tr>
</tbody>
</table>

The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2012 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Percentage Point Increase</th>
<th>Percentage Point (Decrease)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effect on total of service and interest cost</td>
<td>$1,044</td>
<td>$(836)</td>
</tr>
<tr>
<td>Effect on postretirement benefit obligation</td>
<td>$12,475</td>
<td>$(10,053)</td>
</tr>
</tbody>
</table>
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 non-union staff is 60% to equity securities and 40% to fixed income securities, and the target allocation of the defined benefit plan for union staff is 40% to equity securities and 60% to fixed income securities. As of June 30, 2012, the assets of the defined benefit plan for union staff were invested 60.7% and 39.3% in equity and fixed income securities, respectively, and the assets of the defined benefit plan for non-union staff were invested 40.7% and 59.3% in equity and fixed income securities, respectively. 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.

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, 2012 and June 30, 2011 by approximately $0.9 million for both years. The reduction in obligation attributable to the anticipated subsidy payments is being treated as a gain.

The fair value of the pension plan assets is disclosed in the tables below based on fair market values and “levels” at June 30, 2012 and 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 measurement. Mutual funds consists of various Vanguard and GMO investments.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Employer Contributions:</td>
<td></td>
<td></td>
<td></td>
<td></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 (actual)</td>
<td>6,730</td>
<td>3,286</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>2013 (expected)</td>
<td>8,292</td>
<td>3,387</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Projected Benefit Payments for the Fiscal Year Ending June 30 (in thousands):</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>2013</td>
<td>5,097</td>
<td>3,387</td>
<td>3,254</td>
<td>133</td>
</tr>
<tr>
<td>2014</td>
<td>6,479</td>
<td>3,664</td>
<td>3,521</td>
<td>143</td>
</tr>
<tr>
<td>2015</td>
<td>5,971</td>
<td>4,001</td>
<td>3,845</td>
<td>156</td>
</tr>
<tr>
<td>2016</td>
<td>6,389</td>
<td>4,279</td>
<td>4,107</td>
<td>172</td>
</tr>
<tr>
<td>2017</td>
<td>7,878</td>
<td>4,549</td>
<td>4,360</td>
<td>189</td>
</tr>
<tr>
<td>2018 - 2022</td>
<td>40,810</td>
<td>25,867</td>
<td>25,653</td>
<td>214</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pension Plan Assets at Fair Value as of June 30, 2012 (in thousands)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 1 Quoted Prices</td>
</tr>
<tr>
<td>Level 2 Significant Other Observable Inputs</td>
</tr>
<tr>
<td>Level 3 Significant Unobservable Inputs</td>
</tr>
<tr>
<td>Total</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>

<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>Level 2 Significant Other Observable Inputs</td>
</tr>
<tr>
<td>Level 3 Significant Unobservable Inputs</td>
</tr>
<tr>
<td>Total</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, 2012 and 2011, 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 $35.9 million and $45.3 million as of June 30, 2012 and 2011, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before 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 in each of fiscal years 2012 and 2011. As of June 30, 2012, the interest rate on the outstanding debt was .65%. 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, 2012 and 2011.

In addition to the revolving line of credit, the Museum has three lines of credit totaling $150 million in each of fiscal years 2012 and 2011, under which no borrowings were outstanding at June 30, 2012 and 2011. Borrowings under the lines of credit are payable on demand and bear interest at variable rates that are paid monthly. The Museum had letters of credit aggregating $4.2 million and $2.3 million at June 30, 2012 and 2011, 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 Authority'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, 2012 and 2011.

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, 2012 and 2011, $2.9 million and $2.7 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 2006A 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 2006A-1 bond issue and a $65 million series 2006A-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 2010, the Museum extended the term of an additional $150 million confirmed credit facility 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 a rate of .35% was associated with this credit facility. Fees of $.5 million and $.6 million related to fiscal years 2012 and 2011, respectively, 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></th>
<th>June 30, 2012</th>
<th>June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Series 1993A Bonds</td>
<td>$12,175</td>
<td>$14,870</td>
</tr>
<tr>
<td>due serially to July</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1, 2015</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series 1993B Bonds</td>
<td>6,780</td>
<td>6,780</td>
</tr>
<tr>
<td>due by July 1, 2020</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>130,000</td>
<td>130,000</td>
</tr>
<tr>
<td>due by October 1, 2036</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total loans payable</td>
<td>148,955</td>
<td>151,650</td>
</tr>
<tr>
<td>Fair value of interest rate exchange agreement on Series 1993A Bonds</td>
<td>909</td>
<td>1,303</td>
</tr>
<tr>
<td>Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds</td>
<td>43,952</td>
<td>20,268</td>
</tr>
<tr>
<td>Total interest rate exchange agreements</td>
<td>44,861</td>
<td>21,571</td>
</tr>
<tr>
<td>Total program related investment loan</td>
<td>265</td>
<td>265</td>
</tr>
<tr>
<td>Total liability</td>
<td>$194,081</td>
<td>$173,486</td>
</tr>
</tbody>
</table>

Interest rates and interest expense related to the loans and swaps are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest rates on loans payable:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series 1993A &amp; B Bonds</td>
<td>0.20%</td>
<td>0.06%</td>
</tr>
<tr>
<td>Series 2006A-1 &amp; A-2 Bonds</td>
<td>0.18%</td>
<td>0.05%</td>
</tr>
<tr>
<td>Interest expense on loans payable (in thousands):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series 1993A Bonds</td>
<td>$580</td>
<td>$710</td>
</tr>
<tr>
<td>Series 1993B Bonds</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>3,839</td>
<td>3,932</td>
</tr>
<tr>
<td>Interest expense included above related to the swaps (in thousands):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Series 1993A Bonds</td>
<td>$564</td>
<td>$678</td>
</tr>
<tr>
<td>Series 2006A Bonds</td>
<td>3,674</td>
<td>3,656</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>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>2017</td>
<td>5,310</td>
<td>5,310</td>
<td>10,620</td>
</tr>
<tr>
<td>Thereafter</td>
<td>136,780</td>
<td>97,985</td>
<td>234,765</td>
</tr>
<tr>
<td>Total</td>
<td>$148,955</td>
<td>$125,516</td>
<td>$274,471</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.

The table assumes that the Museum will be able to obtain a new credit facility when the existing credit facility expires in 2015.

Please refer to Note N for details related to Fair Value Measurement.
L. Functional Classification of Expenses

Expenses by functional classification for fiscal years 2012 and 2011, which are described in Note A, are shown below (in thousands):

<table>
<thead>
<tr>
<th>Expense Description</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total operating expenses from the Statement of Activities</td>
<td>$331,896</td>
<td>$314,012</td>
</tr>
<tr>
<td>Depreciation of capital improvements and other non-capitalized expenditures</td>
<td>46,594</td>
<td>41,840</td>
</tr>
<tr>
<td>Management and custodian fees, taxes, and other expenses included in net investment income</td>
<td>12,358</td>
<td>10,889</td>
</tr>
<tr>
<td>Special events included in the revenue section of the Statement of Activities</td>
<td>770</td>
<td>660</td>
</tr>
<tr>
<td>Total</td>
<td>$391,618</td>
<td>$367,401</td>
</tr>
</tbody>
</table>

Program expenses:

<table>
<thead>
<tr>
<th>Expense Description</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial activities, conservation, and exhibition</td>
<td>$195,805</td>
<td>$182,765</td>
</tr>
<tr>
<td>Education</td>
<td>14,998</td>
<td>14,261</td>
</tr>
<tr>
<td>Libraries</td>
<td>5,185</td>
<td>6,311</td>
</tr>
<tr>
<td>Public services and other</td>
<td>28,450</td>
<td>25,848</td>
</tr>
</tbody>
</table>
| Cost of sales and expenses of auxiliary activities:
  Merchandising operations                                         | 68,652   | 64,153   |
  Restaurant, parking garage, auditorium, and other                 | 24,413   | 24,983   |
| Total program expenses                                            | $337,503 | 318,321  |

Supporting services:

<table>
<thead>
<tr>
<th>Expense Description</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Management and general</td>
<td>40,162</td>
<td>36,303</td>
</tr>
<tr>
<td>Fundraising</td>
<td>13,953</td>
<td>12,777</td>
</tr>
<tr>
<td>Total supporting services</td>
<td>54,115</td>
<td>49,080</td>
</tr>
<tr>
<td>Total</td>
<td>$391,618</td>
<td>$367,401</td>
</tr>
</tbody>
</table>

M. Lease Commitments

At June 30, 2012, 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. The rental payments will be charged against future revenues from sales of books, reproductions of works of art, and similar reproductions sold through the Museum's shops and mail-order system. Rent expense included in merchandising activities relating to these operating leases amounted to $4.4 million in both fiscal years 2012 and 2011, and includes contingent rent based on sales. 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 $0.9 million and $0.7 million in fiscal years 2012 and 2011, respectively.

Minimum rental commitments consist of the following at June 30, 2012 (in thousands):

<table>
<thead>
<tr>
<th>Year Ending June 30</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>$3,766</td>
</tr>
<tr>
<td>2014</td>
<td>2,713</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>1,256</td>
</tr>
<tr>
<td>Total</td>
<td>$12,352</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 process in place to evaluate the reasonableness of the values reported.
### 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, 2012 (in thousands):

<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>2012 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Split Interest Arrangements</td>
<td>$ 17,305</td>
<td>$ 10,497</td>
<td>$ 37,816</td>
<td>$ 65,618</td>
</tr>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>$ 391,230</td>
<td>$ 13,236</td>
<td>$ 65</td>
<td>$ 404,531</td>
</tr>
<tr>
<td>Fixed Income</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds</td>
<td>91,584</td>
<td></td>
<td></td>
<td>91,584</td>
</tr>
<tr>
<td>Corporate debt</td>
<td>17,217</td>
<td>530</td>
<td></td>
<td>17,747</td>
</tr>
<tr>
<td>Mortgage backed</td>
<td>1,281</td>
<td>1,281</td>
<td></td>
<td>1,281</td>
</tr>
<tr>
<td>Other</td>
<td>531</td>
<td>478</td>
<td></td>
<td>1,009</td>
</tr>
<tr>
<td>Subtotal</td>
<td>91,584</td>
<td>19,029</td>
<td>1,008</td>
<td>111,621</td>
</tr>
<tr>
<td>Short-term Investments</td>
<td>121,959</td>
<td></td>
<td></td>
<td>121,959</td>
</tr>
<tr>
<td>Fixed income funds</td>
<td>83,771</td>
<td>41,121</td>
<td></td>
<td>124,892</td>
</tr>
<tr>
<td>Equity funds</td>
<td>259</td>
<td>248,229</td>
<td>118,431</td>
<td>366,919</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>55,154</td>
<td>498,174</td>
<td>553,328</td>
<td></td>
</tr>
<tr>
<td>Private equity</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Investments:</td>
<td>$ 688,803</td>
<td>$ 376,769</td>
<td>$ 1,513,335</td>
<td>$ 2,578,907</td>
</tr>
<tr>
<td>Assets</td>
<td>$ 706,108</td>
<td>$ 387,266</td>
<td>$ 1,551,151</td>
<td>$ 2,644,525</td>
</tr>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annuity and Other Split Interest Obligations</td>
<td></td>
<td></td>
<td>$ 20,849</td>
<td>$ 20,849</td>
</tr>
<tr>
<td>Interest Rate Exchange Agreements</td>
<td>44,861</td>
<td></td>
<td></td>
<td>44,861</td>
</tr>
<tr>
<td>Liabilities</td>
<td>$ 44,861</td>
<td>$ 20,849</td>
<td></td>
<td>$ 65,710</td>
</tr>
</tbody>
</table>

Included in the Level 3 hedge funds fair value are investment receivables totalling $52 million for which the Museum has received notification of distribution but was not collected as of June 30, 2012.

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):

<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>Split Interest Arrangements</td>
<td>$ 18,570</td>
<td>$ 9,390</td>
<td>$ 40,858</td>
<td>$ 68,818</td>
</tr>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equities</td>
<td>$ 316,577</td>
<td>$ 36,741</td>
<td>$ 4,938</td>
<td>$ 358,256</td>
</tr>
<tr>
<td>Fixed Income</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government bonds</td>
<td>75,657</td>
<td></td>
<td></td>
<td>75,657</td>
</tr>
<tr>
<td>Corporate debt</td>
<td>43,864</td>
<td>1,432</td>
<td></td>
<td>45,296</td>
</tr>
<tr>
<td>Mortgage backed</td>
<td>1,113</td>
<td>1,113</td>
<td></td>
<td>1,113</td>
</tr>
<tr>
<td>Other</td>
<td>611</td>
<td>673</td>
<td></td>
<td>1,284</td>
</tr>
<tr>
<td>Subtotal</td>
<td>75,657</td>
<td>45,588</td>
<td>2,105</td>
<td>123,350</td>
</tr>
<tr>
<td>Short-term Investments</td>
<td>210,454</td>
<td></td>
<td></td>
<td>210,454</td>
</tr>
<tr>
<td>Fixed income funds</td>
<td>90,906</td>
<td>62,647</td>
<td></td>
<td>153,554</td>
</tr>
<tr>
<td>Equity funds</td>
<td>213</td>
<td>296,250</td>
<td>104,767</td>
<td>401,230</td>
</tr>
<tr>
<td>Hedge funds</td>
<td>57,417</td>
<td>482,862</td>
<td>540,279</td>
<td></td>
</tr>
<tr>
<td>Private equity</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real assets</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Investments:</td>
<td>$ 693,807</td>
<td>$ 498,643</td>
<td>$ 1,487,089</td>
<td>$ 2,769,539</td>
</tr>
<tr>
<td>Assets</td>
<td>$ 712,377</td>
<td>$ 508,033</td>
<td>$ 1,527,947</td>
<td>$ 2,748,357</td>
</tr>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annuity and Other Split Interest Obligations</td>
<td></td>
<td></td>
<td>$ 16,233</td>
<td>$ 16,233</td>
</tr>
<tr>
<td>Interest Rate Exchange Agreements</td>
<td>21,571</td>
<td></td>
<td></td>
<td>21,571</td>
</tr>
<tr>
<td>Liabilities</td>
<td>$ 21,571</td>
<td>$ 16,233</td>
<td></td>
<td>$ 37,804</td>
</tr>
</tbody>
</table>

During the years ended June 30, 2012 and 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. Based on the information made available to the Museum, there are no concentrations in any underlying individual security or issuer in amounts greater than 5% of the Museum's net assets except for possible concentrations in U.S. Treasury securities for both fiscal years 2012 and 2011.
The following table includes a rollforward of the amounts for the year ended June 30, 2012 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>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ending Balance</td>
<td>Gains/ (Losses)</td>
<td>Transfers In</td>
<td>Transfers (Out)</td>
<td>Purchases</td>
<td>Sales and Settlements</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ending Balance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Equities</td>
<td>$ 4,938</td>
<td>(2,119)</td>
<td></td>
<td>$ (679)</td>
<td>$ (2,075)</td>
<td>$ 65</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Government bonds</td>
<td>673</td>
<td>(102)</td>
<td></td>
<td>266</td>
<td>(345)</td>
<td>530</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Corporate debt</td>
<td>1,432</td>
<td>(612)</td>
<td></td>
<td>(211)</td>
<td>266</td>
<td>530</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>673</td>
<td>(102)</td>
<td></td>
<td>266</td>
<td>(345)</td>
<td>530</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Equity funds</td>
<td>104,767</td>
<td>3,664</td>
<td></td>
<td>10,000</td>
<td></td>
<td>118,431</td>
<td>3,664</td>
</tr>
<tr>
<td></td>
<td>Hedge funds</td>
<td>482,862</td>
<td>(24,050)</td>
<td></td>
<td>120,000</td>
<td>(80,638)</td>
<td>498,174</td>
<td>(49,270)</td>
</tr>
<tr>
<td></td>
<td>Private equity</td>
<td>582,947</td>
<td>26,273</td>
<td></td>
<td>55,298</td>
<td>(109,558)</td>
<td>554,960</td>
<td>(30,089)</td>
</tr>
<tr>
<td></td>
<td>Real assets</td>
<td>309,470</td>
<td>(2,488)</td>
<td></td>
<td>70,049</td>
<td>(36,334)</td>
<td>340,697</td>
<td>(13,734)</td>
</tr>
<tr>
<td></td>
<td>Total Investments</td>
<td>$1,487,089</td>
<td>$ 566</td>
<td></td>
<td>$ (983)</td>
<td>$ 255,613</td>
<td>$1,513,335</td>
<td>$ (89,428)</td>
</tr>
</tbody>
</table>

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>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ending Balance</td>
<td>Gains/ (Losses)</td>
<td>Transfers In</td>
<td>Transfers (Out)</td>
<td>Purchases</td>
<td>Sales and Settlements</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ending Balance</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Equities</td>
<td>$ 354</td>
<td>84</td>
<td>$ 2,888</td>
<td>$ (148)</td>
<td>$ 1,985</td>
<td>$ (225)</td>
<td>$ 4,938</td>
</tr>
<tr>
<td></td>
<td>Government bonds</td>
<td>901</td>
<td>(1)</td>
<td></td>
<td>(0)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Corporate debt</td>
<td>2,559</td>
<td>120</td>
<td>769</td>
<td>(566)</td>
<td>387</td>
<td>(1,837)</td>
<td>1,432</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>1,253</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Equity funds</td>
<td>89,844</td>
<td>26,057</td>
<td></td>
<td>(1,134)</td>
<td>104,767</td>
<td>23,604</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hedge funds</td>
<td>463,362</td>
<td>75,335</td>
<td></td>
<td>55,000</td>
<td>482,862</td>
<td>17,931</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Private equity</td>
<td>546,967</td>
<td>107,289</td>
<td></td>
<td>88,770</td>
<td>582,947</td>
<td>23,939</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Real assets</td>
<td>223,251</td>
<td>66,395</td>
<td></td>
<td>67,423</td>
<td>309,470</td>
<td>43,784</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total Investments</td>
<td>$1,328,491</td>
<td>$ 275,292</td>
<td>$ 3,657</td>
<td>$ (714)</td>
<td>$ 213,565</td>
<td>$333,202</td>
<td>$1,487,089</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, 2012 and June 30, 2011, respectively.

**Split Interest Arrangements**

**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.
Charitable Remainder Trusts
The Museum is not the Trustee for any of the agreements recorded as Charitable Remainder Trusts (CRT). Each individual trust is considered a unit of account that must be measured.

When the trust is established the Museum recognizes the contribution and the asset at the present value of estimated future benefits to be received when the trust assets are distributed. Remainder values are calculated and adjusted annually.

A fair value adjustment of 18 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 Charitable Remainder and Other Trust Assets 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, 2012 (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>Ending Balance</th>
<th>Changes in Discounts and Allowances</th>
<th>Ending Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June 30, 2011</td>
<td></td>
<td>June 30, 2012</td>
</tr>
<tr>
<td>Charitable remainder and other trust assets</td>
<td>$ 51,607</td>
<td>$(4,619)</td>
<td>$46,988</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>Ending Balance</th>
<th>Changes in Remainder Value</th>
<th>Realized and Unrealized Gains/(Losses)</th>
<th>Ending Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>June 30, 2011</td>
<td></td>
<td></td>
<td>June 30, 2012</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$3,729</td>
<td>$887</td>
<td>$20,849</td>
</tr>
</tbody>
</table>
The Museum uses the Net Asset Value (the NAV) to determine the fair value of all the underlying investments which (a) do not have a readily determinable fair value and (b) either have the attributes of an investment company or prepare their financial statements consistent with the measurement principles of an investment company.

The following table lists investments carried at net asset values by major investment category for the year ended June 30, 2012:

<table>
<thead>
<tr>
<th>Investment Strategy</th>
<th>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>$124,892</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily Monthly (10 days)</td>
<td>1 fund undergoing liquidation with a side-pocket;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2 funds with lock-up restrictions.</td>
</tr>
<tr>
<td>Equity Funds</td>
<td>366,919</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily Monthly (5-30 days) Quarterly (30-90 days)</td>
<td>5 funds undergoing liquidation with side-pockets;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6 funds with lock-up restrictions, including 1 fund with a side-pocket; 1 fund with a side-pocket.</td>
</tr>
<tr>
<td>Hedge Funds</td>
<td>553,328</td>
<td>N/A</td>
<td>N/A</td>
<td>Monthly (30 days) Quarterly (30-90 days) Annually (60-90 days)</td>
<td>5 funds undergoing liquidation with side-pockets;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6 funds with lock-up restrictions, including 1 fund with a side-pocket; 1 fund with a side-pocket.</td>
</tr>
<tr>
<td>Private Equity</td>
<td>$554,960</td>
<td>1 to 10 years</td>
<td>$192,441</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Real Assets</td>
<td>$340,697</td>
<td>1 to 10 years</td>
<td>$171,104</td>
<td>N/A</td>
<td></td>
</tr>
</tbody>
</table>

The following table lists investments carried at net asset values by major investment category for the year ended June 30, 2011:

<table>
<thead>
<tr>
<th>Investment Strategy</th>
<th>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>$153,554</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily Monthly (10 days)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Equity Funds</td>
<td>401,230</td>
<td>N/A</td>
<td>N/A</td>
<td>Daily Monthly (5-30 days) Quarterly (30 days)</td>
<td>1 fund undergoing liquidation, 2 funds with lock-up restrictions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></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) Annually (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></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Private Equity</td>
<td>$582,947</td>
<td>1 to 10 years</td>
<td>$211,763</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Real Assets</td>
<td>$309,470</td>
<td>1 to 10 years</td>
<td>$200,811</td>
<td>N/A</td>
<td></td>
</tr>
</tbody>
</table>
O. Asset Retirement Obligations

The Museum recognizes a liability on the Balance Sheet for Asset Retirement Obligations pertaining to future remediation work necessary to restore certain properties. The liability equals the present value of the expected cost of remediation.

During fiscal years 2012 and 2011, the Museum made payments of $807 thousand and $51 thousand, respectively, for these obligations and reduced the liability accordingly. In addition, the Museum adjusted certain asset retirement data and provided for the years’ reductions, charges and accretion. For fiscal year 2012, the non-cash charges amounted to an increase of $1.1 million and for fiscal year 2011, the non-cash charges were reduced by $1.3 million and are included in the non-operating section of the Statement of Activities. As of June 30, 2012 and 2011, $7.6 million and $7.3 million, respectively, of conditional asset retirement obligations are included in the liability section of the Balance Sheet.

P. 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.

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, 2012 (in thousands):

<table>
<thead>
<tr>
<th>Fund Type</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>$528,200</td>
<td>$831,566</td>
<td>$1,359,766</td>
</tr>
<tr>
<td>Quasi-endowment funds</td>
<td>$660,302</td>
<td>161,723</td>
<td></td>
<td>822,025</td>
</tr>
<tr>
<td>Total funds</td>
<td>$660,302</td>
<td>$689,923</td>
<td>$831,566</td>
<td>$2,181,791</td>
</tr>
</tbody>
</table>

Endowment Net Asset Composition by Type of Fund as of June 30, 2011 (in thousands):

<table>
<thead>
<tr>
<th>Fund Type</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>


<table>
<thead>
<tr>
<th>Fund Type</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>$738,776</td>
<td>$753,425</td>
<td>$820,868</td>
<td>$2,313,069</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Income</td>
<td>6,953</td>
<td>10,225</td>
<td>1</td>
<td>17,179</td>
</tr>
<tr>
<td>Net appreciation/depreciation (realized)</td>
<td>44,309</td>
<td>64,939</td>
<td>8</td>
<td>109,256</td>
</tr>
<tr>
<td>Net appreciation/depreciation (unrealized)</td>
<td>(64,229)</td>
<td>(64,547)</td>
<td>(128,776)</td>
<td></td>
</tr>
<tr>
<td>Total investment (loss) return</td>
<td>(12,967)</td>
<td>10,617</td>
<td>9</td>
<td>(2,341)</td>
</tr>
<tr>
<td>Transfers</td>
<td>46,781</td>
<td>(64,781)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditure (spending)</td>
<td>(88,650)</td>
<td>(32,172)</td>
<td>(120,822)</td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>8,550</td>
<td>2,215</td>
<td>14,148</td>
<td>24,913</td>
</tr>
<tr>
<td>Other changes and reclasses</td>
<td>(32,188)</td>
<td>2,619</td>
<td>(3,459)</td>
<td>(33,028)</td>
</tr>
<tr>
<td>Total endowment and quasi-endowment net assets at the end of year</td>
<td>660,302</td>
<td>689,923</td>
<td>831,566</td>
<td>2,181,791</td>
</tr>
<tr>
<td>Non-endowment net assets, end of the year</td>
<td>10,062</td>
<td>50,782</td>
<td>60,844</td>
<td></td>
</tr>
<tr>
<td>Non-Operating</td>
<td>29,622</td>
<td>440,777</td>
<td></td>
<td>470,399</td>
</tr>
<tr>
<td>Total non-endowment net assets, end of the year</td>
<td>39,684</td>
<td>491,559</td>
<td>531,243</td>
<td></td>
</tr>
<tr>
<td>Net assets at the end of the year</td>
<td>$699,986</td>
<td>$1,181,482</td>
<td>$831,566</td>
<td>$2,713,034</td>
</tr>
</tbody>
</table>
Endowment & Non-Endowment Net Assets  
for the Fiscal Year Ended 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>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></td>
<td></td>
<td>282,154</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></td>
<td>(116,267)</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>(16,886)</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>


Description of Amounts Classified as Permanently Restricted, Temporarily Restricted, and Unrestricted Net Assets (Endowment and Quasi-endowments only) (in thousands):  

<table>
<thead>
<tr>
<th>Description of Amounts Classified as Permanently Restricted, Temporarily Restricted, and Unrestricted Net Assets (Endowment and Quasi-endowments only)</th>
<th>June 30, 2012</th>
<th>June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Acquisitions</td>
<td>$ 488,316</td>
<td>$ 204,447</td>
</tr>
<tr>
<td>Book Purchase</td>
<td>3,583</td>
<td>2,760</td>
</tr>
<tr>
<td>Capital Projects</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td>1,792</td>
<td>1,792</td>
</tr>
<tr>
<td>Deaccession</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Departmental Discretionary</td>
<td>11,254</td>
<td>5,627</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td>16,022</td>
<td>14,848</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>38,536</td>
<td>39,430</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td>22,611</td>
<td>23,044</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td>19,632</td>
<td>19,635</td>
</tr>
<tr>
<td>Interns</td>
<td>3,591</td>
<td>3,346</td>
</tr>
<tr>
<td>Operating</td>
<td>151,171</td>
<td>434,007</td>
</tr>
<tr>
<td>Public Programs</td>
<td>35,083</td>
<td>32,251</td>
</tr>
<tr>
<td>Publications</td>
<td>14,376</td>
<td>14,311</td>
</tr>
<tr>
<td>Reserve</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>To Be Designated</td>
<td>25,599</td>
<td>25,361</td>
</tr>
<tr>
<td><strong>Total endowment and quasi-endowment funds classified as permanently restricted net assets</strong></td>
<td>$ 831,566</td>
<td>$ 820,868</td>
</tr>
</tbody>
</table>

Temporarily Restricted Net Assets:

<table>
<thead>
<tr>
<th>Description of Amounts Classified as Permanently Restricted, Temporarily Restricted, and Unrestricted Net Assets (Endowment and Quasi-endowments only)</th>
<th>June 30, 2012</th>
<th>June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Acquisitions</td>
<td>$ 200,637</td>
<td>$ 220,391</td>
</tr>
<tr>
<td>Book Purchase</td>
<td>2,122</td>
<td>2,396</td>
</tr>
<tr>
<td>Capital Projects</td>
<td>2,977</td>
<td>5,284</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td>6,083</td>
<td>5,271</td>
</tr>
<tr>
<td>Deaccession</td>
<td>14,666</td>
<td>15,337</td>
</tr>
<tr>
<td>Departmental Discretionary</td>
<td>3,898</td>
<td>4,689</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td>6,301</td>
<td>7,565</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>22,042</td>
<td>24,120</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td>32,282</td>
<td>34,050</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td>35,372</td>
<td>37,197</td>
</tr>
<tr>
<td>Interns</td>
<td>1,473</td>
<td>1,586</td>
</tr>
<tr>
<td>Operating</td>
<td>310,475</td>
<td>338,766</td>
</tr>
<tr>
<td>Public Programs</td>
<td>18,178</td>
<td>18,947</td>
</tr>
<tr>
<td>Publications</td>
<td>12,224</td>
<td>13,107</td>
</tr>
<tr>
<td>Reserve</td>
<td>5,837</td>
<td>9,170</td>
</tr>
<tr>
<td>To Be Designated</td>
<td>15,356</td>
<td>15,549</td>
</tr>
<tr>
<td><strong>Total endowment and quasi-endowment funds classified as temporarily restricted net assets</strong></td>
<td>$ 689,923</td>
<td>$ 753,425</td>
</tr>
</tbody>
</table>

Unrestricted Net Assets:

<table>
<thead>
<tr>
<th>Description of Amounts Classified as Permanently Restricted, Temporarily Restricted, and Unrestricted Net Assets (Endowment and Quasi-endowments only)</th>
<th>June 30, 2012</th>
<th>June 30, 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Acquisitions</td>
<td>$ 203,366</td>
<td>$ 207,408</td>
</tr>
<tr>
<td>Book Purchase</td>
<td>5,749</td>
<td>5,952</td>
</tr>
<tr>
<td>Capital Projects</td>
<td>40,838</td>
<td>37,261</td>
</tr>
<tr>
<td>Collections Conservation</td>
<td>308</td>
<td>535</td>
</tr>
<tr>
<td>Deaccession</td>
<td>114</td>
<td>753</td>
</tr>
<tr>
<td>Departmental Discretionary</td>
<td>18,466</td>
<td>19,078</td>
</tr>
<tr>
<td>Departmental Operating</td>
<td>820</td>
<td>652</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>9,848</td>
<td>11,802</td>
</tr>
<tr>
<td>Fellowship/Travel Stipend</td>
<td>2,335</td>
<td>3,983</td>
</tr>
<tr>
<td>Gallery Maintenance</td>
<td>2,450</td>
<td>4,274</td>
</tr>
<tr>
<td>Interns</td>
<td>177</td>
<td>303</td>
</tr>
<tr>
<td>Operating</td>
<td>356,977</td>
<td>421,283</td>
</tr>
<tr>
<td>Public Programs</td>
<td>4,130</td>
<td>5,443</td>
</tr>
<tr>
<td>Publications</td>
<td>6,383</td>
<td>7,255</td>
</tr>
<tr>
<td>Reserve</td>
<td>5,626</td>
<td>8,215</td>
</tr>
<tr>
<td>To Be Designated</td>
<td>2,715</td>
<td>4,579</td>
</tr>
<tr>
<td><strong>Total quasi-endowment funds classified as unrestricted net assets</strong></td>
<td>$ 660,302</td>
<td>$ 738,776</td>
</tr>
</tbody>
</table>

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 $0.2 million and $.05 million as of June 30, 2012 and 2011, respectively.
### Q. Merchandising and Other Auxiliary Activities

Auxiliary operating revenue and expense are summarized as follows (in thousands):

<table>
<thead>
<tr>
<th></th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating revenue:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising operations</td>
<td>$72,095</td>
<td>$68,160</td>
</tr>
<tr>
<td>Restaurant</td>
<td>21,403</td>
<td>22,190</td>
</tr>
<tr>
<td>Other</td>
<td>4,641</td>
<td>4,745</td>
</tr>
<tr>
<td><strong>Total revenue</strong></td>
<td>98,139</td>
<td>95,095</td>
</tr>
<tr>
<td><strong>Operating costs and expenses:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising operations</td>
<td>68,652</td>
<td>64,153</td>
</tr>
<tr>
<td>Restaurant</td>
<td>20,080</td>
<td>20,919</td>
</tr>
<tr>
<td>Other</td>
<td>4,333</td>
<td>4,064</td>
</tr>
<tr>
<td><strong>Total costs and expenses</strong></td>
<td>93,065</td>
<td>89,136</td>
</tr>
<tr>
<td><strong>Net income from auxiliary activities</strong></td>
<td>$ 5,074</td>
<td>$ 5,959</td>
</tr>
</tbody>
</table>
Categories of Membership

**ANNUAL MEMBERS**

<table>
<thead>
<tr>
<th>Category</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Associate ($60)*</td>
<td>57,227</td>
<td>47,202</td>
</tr>
<tr>
<td>National Friend ($275)*</td>
<td>3,097</td>
<td>2,843</td>
</tr>
<tr>
<td>Met Net ($70)</td>
<td>41,166</td>
<td>30,864</td>
</tr>
<tr>
<td>Individual ($100)</td>
<td>32,135</td>
<td>26,290</td>
</tr>
<tr>
<td>Family/Dual ($200)</td>
<td>26,729**</td>
<td>22,701**</td>
</tr>
<tr>
<td>Sustaining ($550)</td>
<td>7,779</td>
<td>7,780</td>
</tr>
</tbody>
</table>

**Supporting**

<table>
<thead>
<tr>
<th>Category</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributing ($1,200)</td>
<td>1,212</td>
<td>1,128</td>
</tr>
<tr>
<td>Donor ($2,000)</td>
<td>515</td>
<td>490</td>
</tr>
<tr>
<td>Sponsor ($4,500)</td>
<td>380</td>
<td>400</td>
</tr>
<tr>
<td>Patron ($9,000)</td>
<td>81</td>
<td>89</td>
</tr>
<tr>
<td>Patron Circle ($13,000)</td>
<td>34</td>
<td>35</td>
</tr>
<tr>
<td>President’s Circle ($20,000)</td>
<td>43</td>
<td>42</td>
</tr>
</tbody>
</table>

**Total**                         | 170,398| 139,864|

**MEMBERS OF THE CORPORATION**

<table>
<thead>
<tr>
<th>Category</th>
<th>2012</th>
<th>2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fellows for Life</td>
<td>469</td>
<td>482</td>
</tr>
<tr>
<td>Fellows in Perpetuity</td>
<td>191</td>
<td>196</td>
</tr>
<tr>
<td>Benefactors</td>
<td>264</td>
<td>266</td>
</tr>
<tr>
<td>Total</td>
<td>924</td>
<td>944</td>
</tr>
</tbody>
</table>

**Members of the Corporation**

**Benefactor**

Jan Cowles

**Declared Benefactor**

David Alexander Powers

**Fellows for Life**

Martin T. Sosnoff
Edith I. Welch

**Donors to the Annual Appeal to the Members of the Corporation**

**Gifts of $1,000 or more**

Mrs. Russell B. Aiken
Mrs. John W. Annan
Plácido Arango
Mrs. Douglas Aucharinoss
Leon D. Black
Mr. and Mrs. Jay R. Braus
Daniel and Estrellita Brodsky
Ambassador W. L. Lyons Brown
Katherine F. Brush
Mary L. Bundy
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
Lewis B. and Dorothy Cullman
Peggy and Richard M. Danziger
Mrs. David M. Darrin
Michel David-Weill
Carol Deane
Mrs. Michael Del Basso
Christopher W. Douglass
Mr. and Mrs. Larry D. Droppa
Mrs. James C. Edwards
Mrs. Arthur D. Emil
George J. Fan
Katherine D. W. Findlay
Mark Fisch and Rachel Davidson
Mrs. Lawrence A. Fleischman
Helen Frankenthaler
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Robert G. Goelert
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
Mr. and Mrs. Michael Jariaris
Mr. and Mrs. Morton L. Janklow
Richard Hampton Jenrette
Betty Wold Johnson
Peter W. Josten
Mr. and Mrs. David H. Koch
Evelyn Kranes Kosak
Mr. and Mrs. Werner H. Kramarsky
Mrs. W. Loeber Landau
Mr. and Mrs. Ronald S. Lauder
Thomas H. Lee and Ann Tennenbaum Lee
Mrs. Noel Levine
Raymond Lifchez
Samuel H. and Linda M. Lindenbaum
Carl D. Lobell
Asbjorn R. Lunde
Mrs. Joseph L. Mailman
Mrs. Hayward F. Manice
Nancy A. Marks
Robert M. Metzger
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
Eliot C. and Wilson Nolen
Mrs. Milton Petrie
Joseph J. Pinto
The Honorable and Mrs. Leon B. Polsky
Mr. and Mrs. Frank E. Richardson
Fred M. Richman
David Rockefeller
Steven C. Rockefeller
Daniel Rose
Sandra Priest Rose
Mr. and Mrs. Jonathan P. Rosen
Mr. and Mrs. E. John Rosenwald, Jr.
Janet C. Ross
Laura G. and James J. Ross
Bonnie Sacerdote
Mr. and Mrs. Andrew M. Saul
Mr. and Mrs. William H. Scheide
Mr. and Mrs. David T. Schiffs
Esther Simon Charitable Trust
Carl Spielvogel and Barbara Lee Diamonstein-Spielvogel
Arthur Ochs Sulzberger
Oscar L. Tang
Mr. and Mrs. A. Alfred Taubman
Juliana Curran Teyian
Mr. and Mrs. Eugene V. Thaw
Mr. and Mrs. David M. Tobey
Mindy Tublitz
John Fenno Verplanck
Marica Vitek
Mr. and Mrs. Anthony W. Wang
Charlotte C. Weber
Marie-Hélène Weill
Mr. and Mrs. Malcolm H. Wiener
Mr. and Mrs. Barrie A. Wignmore
Mr. and Mrs. Erving Wolf
Mrs. Charles Wrightsman
Audrey Y. Zucker
Anonymous

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### Annual Members

#### President’s Circle
- Alan and Joan Ades
- George and Ursula Andrews
- Joshua and Ginette Becker
- Mr. and Mrs. Bernard D. Bergreen
- Avna Cassinelli
- George F. Cumber
- Barbara and Ray Dalia
- William W. Donnell
- Joanne Lee Drexler Cohen and James R. Cohen
- Ann and William S. Fox III
- Victor and Patricia Ganz
- Ira Gluskin and Maxine Granovsky-Gluskin
- Beth and Gary Glynn
- Robert F. Gossett, Jr.
- Christine and Andrew Hall
- Marlene Hess and James D. Zitrin
- Mr. and Mrs. Charles B. Johnson
- Kenneth Kolker and Gilda Block
- Anne and George Lichtblau
- Duke and Linda Ligon
- Matthew and Susan Lyons
- Ambassador and Mrs. Earle I. Mack
- Sandra Mouré Maher
- Diana Mercer and Heather Sue Mercer
- Donald R. Mullen, Jr.
- Peter and Edith O’Donnell
- Dr. David Orentreich
- Richard and Bonnie Reiss
- Thomas and Elizabeth Renyi
- Mr. and Mrs. Leonard Riggio
- Janet and Charles Seidler
- Florence L. Seligman
- Isaac R. Souede and Sein M. Chew
- Ann M. Spruill and Daniel H. Cantwell
- John J. Studzinski and Julia M. Paton
- Miriam and Yefim Sukhman
- Aso O. Tavitian
- Goncalo and Carina Torrella
- 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
- Charles C. Butt
- Mr. and Mrs. Steven A. Cohen
- Mr. and Mrs. Bruce Crawford
- Robert de Courcy
- Russell and Stephanie Deyo
- John R. Doss
- James H. Duffy
- Martin and Sarah Flug
- Mr. and Mrs. George S. Fraza
- Donald and Joan Fried
- Giles and Barbara Kemp
- Mr. and Mrs. Bruce Kovner
- Mr. and Mrs. Thomas E. McNerney
- Mr. and Mrs. Robert B. Millard
- Joan Mintz and Robinson Markel
- Mr. and Mrs. George D. O’Neill
- Sarah Peter
- Kink and Liz Radke
- George Borg and Ira Rennert
- Mr. and Mrs. John J. Roche
- Mr. and Mrs. Theodore C. Rogers
- Jay Bruce Rosenberg
- Lily Safra
- Naomi O. Seligman and Ernest M. von Simon
- Mr. and Mrs. David M. Silfen
- Ora K. Smith
- Robert and Gillian Steel
- Mrs. Lynn Straus
- Paul and Kimberly Tanico
- Alyce Toonk
- Lucille Welling
- Mr. and Mrs. Robert Zoller
- Mrs. Leonard Block
- Mr. and Mrs. Ricardo A. Mestres, Jr.
- Mrs. Irma Milstein
- Mr. and Mrs. George B. Munroe
- Steven Newhouse and Gina Sanders
- Caroline and Meredith Niemczyk
- John B. Oglivie
- Mr. and Mrs. Norman L. Peck
- Laura Pels and Francis X. Morrissey
- Katharine and William Rayner
- William and Pamela Royall
- Hansjürgen and Franziska Saager
- Felice K. Shea
- Jack Shear
- Mr. and Mrs. Eric P. Sheinberg
- Mr. and Mrs. C. D. Spangler, Jr.
- Warren and Harriet Stephens
- Joyce and John Taylor
- Mr. and Mrs. Wilmer J. Thomas, Jr.
- Mr. and Mrs. Leo J. Tick
- Sandra and Debra Wasserman
- Sue Ann Weinberg
- John O. and Laura S. Winchester
- Horace Joseph Wright
- Anonymous (3)

#### Sponsors
- Dr. Alexander Ackley, Jr.
- Andy and Nancy Adelson
- Lee E. Allison and Elizabeth A. Butler
- George and Grania Allport
- Peter Allport
- Max and Christine Anscher
- Helen and Robert Appel
- Mark and Gail Appel
- Robert W. Ashton
- Dr. Janet J. Asimov
- John Avery
- Mrs. Barbara Bady
- Christine and James Bacchle
- Mrs. Carole P. Bailey-French
- Michele and Timothy Barakett
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- Jennifer L. Mercer
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- John and Jody Arnhold
- Charles C. Butt
- Mr. and Mrs. Steven A. Cohen
- Mr. and Mrs. Bruce Crawford
- Robert de Courcy
- Russell and Stephanie Deyo
- John R. Doss
- James H. Duffy
- Martin and Sarah Flug
- Mr. and Mrs. George S. Fraza
- Donald and Joan Fried
- Giles and Barbara Kemp
- Mr. and Mrs. Bruce Kovner
- Mr. and Mrs. Thomas E. McNerney
- Mr. and Mrs. Robert B. Millard
- Joan Mintz and Robinson Markel
- Mr. and Mrs. George D. O’Neill
- Sarah Peter
- Kink and Liz Radke
- George Borg and Ira Rennert
- Mr. and Mrs. John J. Roche
- Mr. and Mrs. Theodore C. Rogers
- Jay Bruce Rosenberg
- Lily Safra
- Naomi O. Seligman and Ernest M. von Simon
- Mr. and Mrs. David M. Silfen
- Ora K. Smith
- Robert and Gillian Steel
- Mrs. Lynn Straus
- Paul and Kimberly Tanico
- Alyce Toonk
- Lucille Welling
- Mr. and Mrs. Robert Zoller
- Mrs. Leonard Block
- Mr. and Mrs. Ricardo A. Mestres, Jr.
- Mrs. Irma Milstein
- Mr. and Mrs. George B. Munroe
- Steven Newhouse and Gina Sanders
- Caroline and Meredith Niemczyk
- John B. Oglivie
- Mr. and Mrs. Norman L. Peck
- Laura Pels and Francis X. Morrissey
- Katharine and William Rayner
- William and Pamela Royall
- Hansjürgen and Franziska Saager
- Felice K. Shea
- Jack Shear
- Mr. and Mrs. Eric P. Sheinberg
- Mr. and Mrs. C. D. Spangler, Jr.
- Warren and Harriet Stephens
- Joyce and John Taylor
- Mr. and Mrs. Wilmer J. Thomas, Jr.
- Mr. and Mrs. Leo J. Tick
- Sandra and Debra Wasserman
- Sue Ann Weinberg
- John O. and Laura S. Winchester
- Horace Joseph Wright
- Anonymous (3)

#### Patrons
- Rose-Marie J. Anderson
- Steven and Sheila Aresty
- Mr. and Mrs. Thomas G. Armstrong
- Ross Harrison Auerman
- Ruth Berliner
- Richard and Amelia Bernstein
- Mr. and Mrs. James A. Block
- Mrs. Leonard Block
- Mr. and Mrs. Ricardo A. Mestres, Jr.
- Mrs. Irma Milstein
- Mr. and Mrs. George B. Munroe
- Steven Newhouse and Gina Sanders
- Caroline and Meredith Niemczyk
- John B. Oglivie
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- Laura Pels and Francis X. Morrissey
- Katharine and William Rayner
- William and Pamela Royall
- Hansjürgen and Franziska Saager
- Felice K. Shea
- Jack Shear
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| Christian Levet |  |
| Mr. and Mrs. John H. Morris, Jr. |  |
| Sir Paul Ruddock |  |
| Dr. Jerome Zwanger |  |

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Meyerson
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Paper Conservation

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Wed, 26 Mar 2014 23:07:25 +0000
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As of July 1, 2012

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  Senior Collections Associate  
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  Administrator  
- **Charles Agro**  
  Manager, Packing and Art Services  
- **Willa Cox**  
  Manager, Storeroom One  
- **Nina S. Maruca**  
  Senior Associate Registrar  
- **Sarah Boyd**  
  Caitlin Corrigan  
  Emily Foss  
- **Cynthia Murphy**  
  Associate Registrar  
- **Geanna M. Barlaam**  
  Allison E. Bosch  
  Nita Mayo  
- **Assistant Registrars**  
  Catherine Scrivo  
  Registrar Assistant  
- **Nancy Cenedo**  
  Administrative Assistant  
- **Robert Kuszek**  
  Senior Storeroom One Specialist  
- **Alejandro Lopez**  
  Storeroom One Specialist  
- **Eleanor White**  
  Senior Departmental Technician  
- **Gerald Lunney**  
  Supervising Shop Foreman  
- **Andy Fennell**  
  John McCormack  
  Wayne Morales  
- **William Ng**  
  Jorge Roldan  
  Maintainers

### Office of the President

- **Emily Kernan Rafferty**  
  President  
- **Missy McHugh**  
  Chief Adviser to the President  
- **Whitney Wilson**  
  Donhauser Senior Adviser to the President  
- **Caryn Lewi**  
  Jeanette O’Keefe  
  Associate Administrators  
- **J. Harbeck Gill**  
  Executive Assistant  

### Department of Human Resources

- **Debra A. McDowell**  
  Vice President for Human Resources  
- **Teresa C. Castro**  
  Associate for Administration  
- **Zachary W. Hurd**  
  Senior Human Resources Associate  
- **Meredith P. Nelson-Berry**  
  Assistant for Administration  

### Compensation and Employment

- **Brian P. Lewis**  
  Assistant Chief Human Resources Officer  
- **Mary Walsh**  
  Recruitment Manager  
- **Elizabeth T. Williams**  
  Employment Generalist  

### Professional and Organizational Development/Employee Relations

- **Irina Shifrin**  
  Assistant Chief Human Resources Officer  
- **James Noone**  
  Manager of Employee Relations/Labor Relations  
- **Amy Boozan**  
  Associate Manager of Organizational and Professional Development  

### Benefits

- **Gordon L. Barger**  
  Associate Chief Human Resources Officer  
- **Alice C. Baird**  
  Manager of Benefits  
- **Patricia A. Coman**  
  Benefits Generalist  

### The Curatorial Departments

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

- **Julie Jones**  
  Andrall E. Pearson Curator in Charge  
- **Alisa LaGamma**  
  Curator  
- **Evelyn A. J. Hall and John A. Friede Associate Curator  
- **Yaselle Biro**  
  Assistant Curator  
- **Christine Giuntini**  
  Conservator  
- **Rebecca Fife/Cal**  
  Collections Manager  
- **Heidi King**  
  Senior Research Associate, part-time  
- **Jennifer L. Larson**  
  Assistant Visual Resource Manager  
- **Jacqueline T. Zanca**  
  Collections Management Assistant  
- **Frances S. Steiner**  
  Assistant for Administration  
- **Robert Sorenson**  
  Senior Departmental Technician  

#### The American Wing

- **Kristin D. Stankovich**  
  Absence Management Specialist  
- **Ashley P. Moore**  
  Associate Benefits Generalist  
- **Joanne DiPietra**  
  Assistant Chief Human Resources Officer  
- **Felicia M. Hull**  
  Human Resources Information Systems Manager  
- **Tina M. Fox**  
  Senior Human Resources Information Systems Specialist  
- **Seok Hye Lee**  
  Senior Human Resources Information Systems and Web Analyst  
- **Tiffany L. Williams**  
  Senior Human Resources Information Systems and Benefits Analyst  
- **Elizabeth Mankin**  
  Kornhauser  
  Thayer Tolles  
  Beth Carver Wees  
  Curators  
- **Adrienne Spinozzi**  
  Nicholas Vincent  
  Research Associates  
- **Medill Higgins Harvey**  
  Karen Lemmy  
  Research Associates, part-time  
- **Amy E. Bogansky**  
  Research Assistant  
- **Leela Outcalt**  
  Associate Collections Manager  
- **Elaine Bradson**  
  Associate Administrator  
- **Alexandra H. Krestad**  
  Catherine Mackay  
  Lauren A. Ritz  
  Administrative Assistants  
- **Samantha N. De’Filio**  
  Tiffany and Co.  
  Foundation Curatorial  
  Intern in American Decorative Arts  
- **Sean Farrell**  
  Supervising Departmental Technician  
- **Dennis Kaiser**  
  Principal Departmental Technician  
- **Chad Lemke**  
  Senior Departmental Technician  
- **Mary Beth Orr**  
  Departmental Technician  
- **Claudette Mullings**  
  Housekeeper

### Ancient Near Eastern Art

- **Joan Aruz**  
  Curator in Charge  
- **Kim Benzel**  
  Associate Curator  
- **Yelena Rakic**  
  Sarah Graff  
  Assistant Curators  
- **Tim Healing**  
  Senior Administrator  
- **Susanna Lee**  
  Associate for Administration  
- **Michael Seymour**  
  Research Associate  
- **Anne-Elizabeth Dunn-Vaturi**  
  Hagop Kevorkian  
  Research Associate, part-time  
- **Laetitia Raiculescu**  
  Research Assistant  
- **Shawn Osborne-Campbell**  
  Principal Departmental Technician  

### Arms and Armor

- **Stuart W. Pyhrr**  
  Arthur Ochs Sulzberger Curator in Charge  
- **Donald J. La Rocca**  
  Curator  
- **Dirk H. Breiding**  
  Assistant Curator  
- **Hermes Knauer**  
  Arnoare  
- **Edward A. Hunter**  
  Associate Conservator  
- **Stephen J. Bluto**  
  Collections Manager  
- **Marilynn T. Van Dunk**  
  Associate Administrator  
- **George W. Sfera III**  
  Collections Management Associate

### Asian Art

- **Maxwell K. Hearn**  
  Douglas Dillon Curator in Charge  
- **Judith G. Smith**  
  Senior Administrator  
- **John Guy**  
  Florence and Herbert Irving Curator of the Arts of South and Southeast Asia  
- **John Carpenter**  
  Denise Parry Leidy  
  Zhixin Jason Sun  
  Carators  
- **Soyoung Lee**  
  Associate Curator  
- **Kurt Behrendt**  
  Sinéad Kehoe  
  Assistant Curators
Shi-ye Li
Senior Research Associate
Stephen Murphy
Research Associate
Xin Wang
Research Assistant
Hwai-lung Yeh-Lewis
Senior Collections Manager
Alison Clark
Collections Management Specialist
Jacqueline Taeschler
Senior Collections Management Assistant, part-time
Jill Wickenheisser
Associate Administrator
Jennifer A. Cuminale
Associate for Administration
Ching Hui Wang
Assistant for Administration
Beatrice Pinto
Supervising Departmental Technician
Imtikar Ally
Lori Carrier
Perris Nuñez
Senior Departmental Technician

Asian Art Conservation
Yuan-li Hou
Douglas Dillon Conservator of Chinese Paintings
Jennifer Perry
Conservator

The Costume Institute
Harold Koda
Curator in Charge
Andrew Bolton
Mark Joseph
Associate Administrator
Elizabeth Q. Bryan
Associate Research Curator
Amanda B. Garfinkel
Senior Research Associate
Joyce Fung
Cassandra Gero
Marci K. Morimoto
Kristen E. Stewart
research Associates
Jessica L. Glasscock
Bethany L. Matta
Senior Research Assistants
Elizabeth A. Abbarno
Elizabeth D. Arenaro
Anne Reilly
Suzanne E. Shapiro
Research Assistants
Meghan Lee
Assistant for Administration

Michael Downer
Principal Departmental Technician
Costume Collection of the Brooklyn Museum

Jan Reeder
Consulting Curator
Conservation

Glenn O. Peterson
Conservator
Won Yee Ng
Associate Conservator

Drawings and Prints
George R. Goldner
Drue Heinz Chairman
Stijn Alsteens
Carmen Bambach
Constance McPhee
Nadine M. Orenstein
Perris Stein
Curators
Catherine Jenkins
Samantha Rippner
Cori Michael
Femke Speelberg
Freeda Spira
Assistant Curators
Mary Zuber
Rebekah Burgess
Collections Management Coordinator
Alexa J. Schwartz
Collections Management Assistant

Kit Basquin
Associate for Administration
David del Gaito
Principal Departmental Technician
Ricky Luna
Research Associate
Elizabeth Zanis
Study Room Assistant
John Byck
Brittany McKinney
Research Assistants, part-time

Egyptian Art
Diana Craig Patch
Acting Associate Curator in Charge
Dieter Arnold
Marsha Hill
Catharine Roehrig
Curators
Adela Oppenheim
Associate Curator

Nicholas Reeves
Lila Ahearn Wallace
Associate Curator
Janice Kamrin
Isabel Stuenkel
Assistant Curators
Morena Stefanova
Research Associate, part-time
Kei Yamamoto
Mellon Curatorial Fellow
Heather Masiandaro
Associate Administrator
Gustavo Camps
Imaging Design Specialist, part-time
Sarah Chen
Draftsperson
Elizabeth M. Fiorentino
Collections Manager
Isidoro Salerno
Supervising Departmental Technician
Dennis Kelly
Principal Departmental Technician

European Paintings
Keith Christiansen
John Pope-Hennessy
Chairman
Maryan Ainsworth
Katharine Baetjer
Andrea Bayer
Walter Liedtke
Xavier F. Salomon
Susan Alyson Stein
Curators
Rebecca Grunberger
Administrator
Asher E. Miller
Assistant Research Curator
Gretchen Wild
Senior Collections Manager
Jennifer Meagher
Mellon Curatorial Fellow
Director
Valeria Cafà
Collections Manager
Susan Alyson Stein
Assistant for Administration
Alisa Chiles
Collections Management Assistant

European Sculpture and Decorative Arts
Luke Syson
Iris and B. Gerald Cantor Curator in Charge
James David Draper
Henry R. Kravis Curator
Wolfram Koepe
Mellon Curatorial Fellow
Daniëlle O. Kisliuk-Grosheide
Assistant Curator
Jeffrey Munger
Curtators
Ellenor M. Alcorn
Elisabeth A. H. Cleland
Clare Vincent
Melinda Watt
Assistant Curators

Islamic Art
Sheila Canby
Patti Cadby Birch Curator in Charge
Navina Najat Haidar
Curator
Maryam Akhtiar
Associate Curator
Deniz Beyazit
Assistant Curator
Marika Sardar Nickson
Senior Research Associate
Ria Breed
Research Assistant, part-time
Annick Des Roches
Collections Manager
Michelle Ridgely
Associate for Administration
Melody Lawrence
Assistant for Administration
Julia A. Rooney
Administrative Assistant, part-time
Courtney A. Stewart
Data Entry Assistant, part-time
Tim Caster
Principal Departmental Technician
Kent Hennicken
Departmental Technician

Greek and Roman Art
Carlos A. Picón
Curator in Charge
Seán Hemingway
Christopher S. Lightfoot
Joan R. Mertens
Curtators
Kyril Karoglou
Assistant Curator
Debbie T. Kuo
Administrator
William M. Gagen
Collections Manager
Fred A. Caruso
Collections Specialist

Robert Lehman Collection
Dita Amory
Acting Associate Curator in Charge and Administrator
Alison Manges Noguera
Assistant Curator
Debra Jackson
Assistant Administrator
Manus Gallagher
Principal Departmental Technician
The Cloisters

Medieval Art and
Modern and
Contemporary Art

Peter Barnet
Michel David-Weill
Curator in Charge

Helen C. Evans
Mary and Michael Jaharis
Curator of Byzantine Art
Melanie Holcomb
Charles T. Little
Curator
R. Theo Margelony
Associate Administrator
Christine E. Brennan
Senior Research Associate
Brandie Ratliff
Research Associate
Wendy Stein
Research Associate, part-time
Thomas C. Vinton
Principal Departmental Technician
Barbara D. Boehm
Timothy B. Husband
Curator
Nancy Wu
Museum Educator
Leslie Bussis Tait
Associate Museum Educator
Emma Wegner
Assistant Museum Educator
Christina Alphonso
Administrator
Christine D. McDermott
Coordinator for Administration
Carleen Coulter
Administrative Assistant
Bianca A. Niggi
Group Reservations Assistant
Lisa Quinn
Group Reservations Assistant, part-time
Deirdre Larkin
Managing Horticulturist
Andrew Winslow
Senior Departmental Technician
Carly B. Still
Assistant Horticulturist
Esme M. Webb
Gardener, part-time
Patricia A. Rooney
Usher, part-time

Sheena Wagstaff
Chairman
Kay Bearman
Senior Administrator
Sabine Rewald
Jacques and Natasha Gelman Curator for Modern Art
Marla Prather
Rebecca A. Rabinow
Curators
Jane Adlin
Jared Goss
Lisa M. Messinger
Anne L. Strauss
Associate Curators
Ian Altever
Assistant Curator
Christel Hollevoet-Force
Research Associate, part-time
Mary Chan
Senior Research Assistant, part-time
Rachel Nelson
Research Assistants, part-time
Cynthialavaronе
Collections Manager
Catherine Brodsky
Rebecca Tilghman
Collections Management Associates
Rebecca L. Ruderman
Assistant for Administration
Anthony Askin
Supervising Departmental Technician
Sandie Peters
Principal Departmental Technician
Jeff Elliott
Rachel Robinson
Brooks Shaver
Senior Departmental Technicians

J. Kenneth Moore
Frederick P. Rose Curator in Charge
Jayson Kerr Dobney
Associate Curator and Administrator
Marian Eines
Associate for Administration
Pamela Summey
Administrative Assistant
Joseph Peikin III
Principal Departmental Technician

Malcolm Daniel
Curator in Charge

Jeff L. Rosenheim
Curator
Douglas Eldlund
Associate Curator
Mia Fineman
Assistant Curator
Karan Rinaldo
Senior Research Assistant
Shana Lopes
Research Assistant, part-time
Meredith Friedman
Collection Manager
Anna Wall
Collections Management Associate
Myriam Rocconi
Associate for Administration
Predrag Dimitrijevic
Supervising Departmental Technician
Ryan Franklin
Departmental Technician

Nora Kennedy
Sherman Fairchild Conservator of Photographs
Elisabeth Barro
Georgia Southworth
Assistant Conservators of Photographs, part-time

The Conservation and Scientific Research Departments

Objects Conservation

Lawrence Becker
Sherman Fairchild Conservator in Charge
Pete Dandridge
Conservator and Administrator
Dorothy H. Abramitis
Drew Anderson
Mechthild Baumeister
Linda Borsch
Nancy C. Britton
Ann Heywood
Ellen Howe
Jean-François de Lapérouse
Marian Manuels
Pascale Patris
Lisa Pilosi
Kendra Roth
Deborah Schorsch
Jack Soultanian, Jr.
Donna Strahan
Wendy Walker
Conservators
Lucretia Kargère
Conservator, The Cloisters

Michele D. Marincola
Conservator, The Cloisters, part-time
Beth Edelstein
Vicki Parry
Carolyn Riccardelli
Karen Stamm
Associate Conservators
Sarah McGregor
Associate Conservator, part-time
Susana Caldeira
Christina Hagelskamp
Daniel Hausdorf
Janis Mandrus
Assistant Conservators
Frederick J. Sager
Senior Conservation Preparator
Jenna Wainwright
Conservation Preparator
Warren L. Bennett
Matthew Cumbie
David Dawson
Associate Conservation Preparators
David A. Sastre Perez
Assistant Manager for Laboratories and Studios
Ashira Loike
Assistant Administrator
Mary Ann Goldade
Administrative Assistant

Paintings Conservation

Michael Gallagher
Sherman Fairchild Conservator in Charge
George Bisacca
Charlotte Hale
Dorothy Mahon
Conservators
Shawn Digney-Beer
Isabelle Duvernois
Cynthia Moyer
Karen Thomas
Associate Conservators
Michael Alan Miller
Morgan Spanry
Associate Conservators
Alexandra Hola
Getty Conservation Resident

Textile Conservation

Florica Zaharia
Conservator in Charge
Cristina B. Carr
Kathrin Colburn
Emilia Cortes
Min Sun Hwang
Kristine Kamiya
Janina Poskrobko
Associate Conservators
Ronne Barnert
Associate Conservator, part-time
Giulia Chiotti
Yael Rosenfeld
Kisook Suh
Olha Yarema-Wynar
Assistant Conservators

Rebecca Beyth
Julia G. Carlson
Conservation Assistant
Wendy O. Wood
Assistant Laboratory Coordinator
Sarah Pickman
Associate for Administration
Education

Peggy Fogelman
Frederick P. and Sandra P. Rose Chairman of Education
Kathryn Calley Galitz
Associate Museum Educator
Hazel Rodriguez
Lecturer, part-time
Karen Ohland
Senior Administrator
Carolyn A. Hamrak
Senior Financial Manager
Marlene Graham
Senior Manager, Uris Center for Education
Merantine Hens
Senior Managing Editor
Donna A. Rocco
Senior Production Manager
Michael Johnson
Senior Education Systems Analyst
Vivian Wick
Editor
Aaron Griffin
Audio-Visual Specialist
Brian S. Berman
Mariana Cortes
Travis Kray
Pat Push
Thomas R. Shomaker
Audio-Visual Specialists, part-time
Rafael Cortes, Jr.
Derrick Peart
William Sexton
Projectionists, part-time
Soo Hee H. Song
Senior Coordinator
DeWayne Phillips
Senior Operations Coordinator
Victoria Smolinsky
Coordinator for Administration
David Russell
Financial Coordinator
Alexis Alvarado
Senior Education Operations Assistant
Alberto Negron
Derrick Williams
Education Operations Assistants
Richard Morales
Education Operations Assistants, part-time
Madeline Kloss
Intern

Academic Programs

Marcie J. Karp
Managing Museum Educator
Monica Marino
Assistant Museum Educator

Hannah Kinney
Christina Long
Education Programs Associates
Erica Lohe
Education Programs Associate, part-time

Public and Exhibition Programs

Joseph Loh
Managing Museum Educator
Jennifer Mock
Assistant Museum Educator
Kendra Tyson
Assistant Manager for Exhibition Programs, Digital Assets, and Archive Management
Nicole Leist
Associate Education Programs Coordinator
Seguin L. Strohmeyer
Education Programs Associate

School and Teacher Programs

William B. Crow
Managing Museum Educator
Elizabeth Gibbons
Assistant Museum Educator
Claire E. Moore
Assistant Museum Educator, part-time
Susan E. Weisbrod
Coordinator for Group Tours, Fulfillment
Katherine T. Abbey
Education Programs Assistant
Sarah A. Cooper
Intern

Gallery and Studio Programs

Jacqueline Terrassa
Managing Museum Educator
Rebecca McGinnis
Michael Norris
Alice Schwarz
Museum Educators
Deborah Jaffe
Associate Museum Educator, part-time
Molly Kysar
Assistant Museum Educator
Lena Sawyer
Assistant Museum Educator, part-time

Evon Levy
Manager of Children’s Educational Materials, part-time
Jan M. Ingyalson
Brittany Prieto
Florence Umezaki

Concerts & Lectures

Limor Tomer
General Manager of Concerts & Lectures
Lisa Musco Doyle
Senior Manager of Concerts & Lectures
Prentiss Slaughter
Senior Manager, Production and Programs
Mikel Frank
Stage Manager
Felix Cotto
Stephan Rotker
Assistant Stage Managers
John Loder
Senior Coordinator for Ticketing
Alethea Brown
Assistant Coordinator for Ticketing
Alfonso Suarez
Marketing Coordinator
Debrah Handler
Program Manager, Assistant, part-time
Eric Cortes
Rafael Cortes
Tucker R. Lee
Carl Turnquest
Projectionists, part-time
William Battaglia
Teresa V. Caijgas
Phillip Kipp
Box Office Aides, part-time
Andrea Camerota
Kathleen Harnig
Hector Rivera
James Sullivan
Senior Ushers, part-time
Bebe Ahmad
Elizabeth Appar
Sarah E. Chu
Martin Corbin
Ingrid Criss
Meera M. Dugal
Elayne Horn
Rebecca Hunt
James J. Mercer
Sarah A. Merchlewitz
Judith Perlman
Lakshmi (Cass) Praimraj
Jane A. Resnick
Maria Rezk
Jeanette Rossetti
Michelle R. Volpe
Jeanette Williams
Adrienne K. Yee
Carol Zitrin

The Libraries

Thomas J. Watson Library

Kenneth Soehner
Arthur K. Watson Chief Librarian
Linda Seckelson
Daniel A. Starr
Museum Librarians
Margaret Black
Tamar Lee Fultz
Oleg Kreymer
Naomi Niles
Viktoria Paranyuk
Deborah Vincelli
Min Xu
Associate Museum Librarians
Carole Renée Watson
Associate Museum Librarians, part-time
Michael Carter
Robyn Fleming
Lisa M. Harms
Dan Lipcan
Assistant Museum Librarians
Erika Hauser
Leah L. High
Tina Lidogost
John Lindaman
Andrea Puccio
Librarians
Nancy B. Mandel
Manager for Library Administration
Tavia Fortt
Associate Manager, Technical Services
Holly Phillips
Assistant Manager for Acquisitions
Karen Williams
Assistant Manager, Finance
Guinevere David
Kate Sweeney
Angela Washington
Senior Library Associates
William Blucher
LuXuan Liu
Catherine M. Paolillo
Library Associates
Ronald Fein
Supervising Departmental Technician
Ren Murrell
Principal Departmental Technician
Fredy Rivera
Maria Schurr
Senior Departmental Technicians

Robert Goldwater Library in the Department of Arts of Africa, Oceania, and the Americas

James Ross Day
Museum Librarian

The Irene Lewisohn Costume Reference Library of the Costume Institute

Julie Tran Lê
Library Associate

The Onassis Library for Hellenic and Roman Art in the Department of Greek and Roman Art

Mark C. Santangelo
Associate Museum Librarian

Book Conservation

Mindell Dubansky
Museum Librarian
Jae Carey
Yukari Hayashida
Senior Book Conservation Coordinator
Jenny Adolfson
Book Conservation Associate

Office of the Senior Vice President, Chief Financial Officer, and Treasurer

Olena Padawsky
Senior Vice President, Chief Financial Officer, and Treasurer
Holly Zielinskie
Financial Administration Manager

Lawrence S. Motz
Assistant Liability Manager, part-time

Treasury

Mary Benjamin
Chief Treasury Officer
Iris Billy
Cash Operations Manager

Kimberly Moreno
Assistant Cash Operations Manager
Bernadine Fitzgerald  
Cash Operations Coordinator
Claudia Florez  
Daniel McGuire  
Associate Cash Operations Coordinator
Essie Elliot  
Associate Cash Operations Coordinator, part-time
Charmaine B. Gayle  
Assistant Cash Operations Coordinator, part-time

INVESTMENT ACCOUNTING

Katherine DeMarco  
Portfolio Accounting Manager
Steven Chang  
Senior Investment Accounting Analyst
Meghan Bergman  
Alice Martin  
Accounting Analyst

PAYROLL

Sharon Inglese  
Payroll Manager
Michele Maharaj  
Senior Payroll Analyst
Gairy J. Blake  
Payroll Analyst
Juana Sanchez  
Senior Payroll Coordinator

TREASURY AND CASH ACCOUNTING

Keri Cozzino  
Senior Manager of Cash Accounting and Reporting
Andrew E. Hart  
Treasury Analyst
Johanna M. Warde  
Associate Treasury Analyst
Ayana Dunlap  
Assistant Treasury Analyst

PLANNING AND BUDGET

Christina Black  
Chief Planning and Budget Officer
Maureen Burke  
Deputy Chief Planning and Budget Officer
Katherine Brown  
Manager for Planning and Budget
Karen Coen  
Associate Manager for Planning and Budget
Rebekah Seely  
Assistant for Administration

CONTROLLER

Kevin H. Liu  
Investment Officer, Operations & Risk
Elena Sands  
Senior Investment Officer, part-time
P. Scott Abookire  
Investment Analyst
Charlotte Everette  
Administrator

ACCOUNTS PAYABLE

Ruth McCormack  
Senior Accounts Payable Manager
Mary Ann Adkins  
Accounts Payable Coordinator
Hortense Rutherford-Beckett  
Accounts Payable Assistant Manager
Michael Ramnarain  
Senior Accounts Payable Coordinator
Daniel Knox  
Senior Accounts Payable Associate
Hannah Surujdeo  
Accounts Payable Coordinator
Jeannette Cordero  
Accounts Payable Associate
Monica Sands  
Accounts Payable Associate, part-time

FINANCIAL REPORTING AND ACCOUNTING

Lucia V. Matthew  
Manager of Financial Reporting and Accounting
Ruel A. Moulton  
Senior Accounting Analyst
Henry Velasquez  
Accounting Analyst

REVENUE AND EARNED INCOME

Kuntal Joshi  
Senior Manager of Revenue and Earned Income
Nancy Paredes  
Senior Accounting Analyst
Ami Tadesse  
Assistant Travel Manager
Jermaine A. Charles  
Accounting Analyst
Nicole Seales  
Associate Accounting Analyst

INVESTMENTS

Suzanne E. Brenner  
Chief Investment Officer
Lauren A. Meserve  
Deputy Chief Investment Officer
Vanessa L. Melendez  
Senior Investment Officer

SYSTEMS AND ACCESS MANAGEMENT

Adam J. Sonzogni  
Associate Manager of Systems and Access Management
Patrick Moy  
Senior Systems Administrator
Kristin Penegor  
Systems Administrator

INFORMATION SYSTEMS AND TECHNOLOGY

Jeffrey S. Spar  
Chief Technology Officer
Jill Marcum  
Senior Manager of Applications and Data Services
Sareen Patel  
Administrative Assistant

APPLICATIONS AND DATA SERVICES

Adam Padron  
Manager of Applications and Data Services Group
Jeffrey L. Chernow  
Senior Manager of Applications
John E. Higgins  
Senior Application Developer
Danny Espinal  
Database Administrator
Yurid Grayfer  
Database Developer

TECHNOLOGY PROGRAM MANAGEMENT OFFICE

Michele M. Lussier  
Manager of Technology Program Management Office
Lawren E. Greene  
Project Manager

INFRASTRUCTURE AND TECHNICAL SUPPORT

Marc Cima  
Manager of Infrastructure and Technical Support Group

NETWORK AND DATA CENTER SERVICES

Gregory Bernard  
Manager of Network and Data Center Services
Ludhi Sidikpramana  
Senior Network Engineer
Michael Narine  
Senior Network Security and WLAN Engineer

TECHNICAL SUPPORT

Danny Rotondo  
Associate Manager of Technical Support
Wojtek Batycki  
Manager of Technical Support

SERVER AND DESKTOP ADMINISTRATION

Steven R. Ryan  
Associate Manager of Server and Desktop Administration

OFFICE SERVICES

Richard Peterson  
Manager of Office Services

MAIL SERVICES

Joel Chatfield  
Manager of Mail Services
Nasmoon Jahoo  
Associate Mail Services Coordinator
Natalie Wright  
Mail Services Assistant

PRINTING SERVICES

Damaris Rosario  
Assistant Manager for Printing Services
Paul Ortiz  
Senior Coordinator
Felix Hernandez  
Lead Multilith Operator
Development

Stephen A. Manzi
Chief Development Officer

Pamela J. Butler
Senior Deputy Chief Development Officer for Planned Giving and Administration

Christine S. Begley
Assistant Chief Development Officer for Government and Foundation Giving

Kathryn E. Fortlouis
Assistant Chief Development Officer for e-Philanthropy

Christopher J. Hughes
Assistant Chief Development Officer for Research and Strategic Planning

Kristin M. MacDonald
Assistant Chief Development Officer for Events

Sarah Highby
Assistant Chief Development Officer for Corporate Programs

Amy O’Reilly Rizzi
Assistant Chief Development Officer for the Fund for the Met

Membership

Young K. Bae
Senior Development Officer for Corporate Annual Programs

Geoffrey Cestaro
Senior Development Officer for Systems

Heather A. Gallagher
Senior Development Officer for Prospect Research

Shawn T. Mroz
Senior Development Officer for Planned Giving and Major Gifts

Katherine Lyons Witt
Senior Development Officer for Individual Giving

Kristin Martin
McGuire
Associate Administrator

Lesley Cannady
Development Officer for Government and Foundation Giving

Anna S. Chiumenti
Development Officer for Administration

Aiza Keesey
Development Officer for The Apollo Circle and Travel Program

Elizabeth B. Luna
Development Officer for Corporate Programs

Bradley Wright
Development Officer for the Capital Campaign

Katharine Dobie
Ellie S. Forster
Dana Lawless
Associate Development Officers

Hana E. Besheer
Daphne B. Birdsey
Lucia Giordano
Jessica L. Michy
Associate Development Officers

Caroline A. Ashley
Elizabeth C. Gordon
Doreen Ho
Jesse Kester
Development Associates

Mary K. Allen
Evelin M. Chabot
Kimberly Chey
Clary Delano
Frances Gutter Lisk
Development Assistants

Lisa C. Koch
Program Coordinator for Planned Giving and The Fund for the Met

Erika N. Nelson
Assistant Development Officer

Libby Spears
Special Events Coordinator

Office of the Vice President and General Manager of Merchandise and Retail

Brad Kauffman
Vice President and General Manager of Merchandise and Retail

Hazel Washington
Executive Assistant

Merchandise Development and Planning

David Wargo
General Merchandise Manager

inventory planning and allocation

Catherine Higham
General Manager, Inventory Planning and Allocation

Miho Adams
Senior Planning and Reporting Analyst

Deborah Katus
Merchandise Services Assistant

Marcia C. Chang
Robert Clarke
Teekwati Kissoon
Mary McCann
Administrative Assistants

Suzanne Gauthier
Senior Membership Officer for Special Projects, part-time

Mary Schiliro
Assistant Membership Officer for Volunteers

Larry A. Jaffe
Member Services, part-time

Galina Skarintseva
Senior Assortment Planner

Nancy M. Sanford
Acting Chief Membership Officer

Emilio Caballero
Deputy Chief Membership Officer for Information Systems

Daniel Vincent
Deputy Chief Membership Marketing Officer

Meghann McKale
Membership Officer for Events and Programs

Nitaasha A. Kawatra
Membership Officer for Marketing

Jessica Hirschey
Betty Lalicata
Membership Officers for Information Systems

Corey A. Bright
Robertta Haynes
Jennifer Piro
Assistant Membership Officers

Mary Taylor
Assistant Membership Officer for Volunteers

Darcel Anderson
Associate Inventory Allocation Specialist

Elizabet K. Rast
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Libby Spears
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Assistant Membership Officer for Volunteers

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Elizabet K. Rast
Inventory Allocation Specialist

Libby Spears
Special Events Coordinator
Elizabeth Stoneman
Senior Manager of Merchandising and Administration

BOOK BUYING
Marilyn Jensen
Manager and Book Buyer
Douglas Kopsco
Assistant Buyer

Retail Marketing and Publicity
Jody Malordy
General Manager of Marketing and Publicity
Meredith Ballen-Brownstein
Senior Manager, Creative and Production
Janice Hermann
Senior Manager, Direct Marketing
Janice Yablonski
Senior Manager, E-commerce
Winnie Cheng
E-commerce Content and Merchandising Manager
Narmeen S. Husain
Publicity Manager
Rebecca A. Rosenblatt
E-commerce Operations Manager
Allison Bixby
Editor
Matt Leskovic
Marketing Analyst
Heather Shaw
Associate Manager of Graphic Design
Ching-I Chia
Assistant Marketing Manager, E-commerce
Kelsey D. Hammond
Assistant Creative Manager
Jon Paul Milostan
Assistant E-commerce Content and Merchandising Manager

Retail Store Operations
Will Sullivan
General Manager, Retail
Cathryn Leon
Senior Manager, Retail Store Operations
Rochelle Calvanese
Administrative Assistant

Visual Merchandising
Kathy Muccio-Savas
Senior Manager, Visual Merchandising and Store Planning

Allison Rachlis
Associate Manager of Visual Merchandising and Store Planning
Noriko Sugiuara
Associate Graphic Designer of Visual Merchandising and Store Planning
Buster Seccia
Visual Merchandising Assistant

MAIN GIFT SHOP
Benjamin Hansen
Michael Hladky
Carolina Morales
Senior Store Managers
Jeffrey Johnson
Mohammed Uddin
Store Managers
Michael C. Helt
Carmen Irizarry
Ana L. McCullough
Desiree L. Thurman
Patrick T. Valentine
Store Coordinators
Leila Bondoc
Lorraine C. Engelman
Charlotte C. Facey
Doreen I. Sutton
Assistant Store Coordinators
Jacqueline Griffith
Store Group Leader
Cebrt Malcolm
Rosa M. Solis
Senior Store Group Leaders, part-time
Brandon Beckstrom
Danisr M. Burgos
Dennis P. Fury
Thelma A. Jackson
Irsat Jahan
Elizabeth Kottakis
Christiania Lee
Daniel A. Loor
Sonia Miller
William J. Miranda
Nicholas A. Montane-Walkonis
Nicolas A. Plummer
Reshma A. Soodeen
Barbara H. Sussman
Jean F. Tibbetts
Store Group Leaders, part-time
Joanna Abolafia
Julissa M. Arias
Joanne M. Bocca
Genevieve K. Capozzoli
Maria Dulce Castillo
Shirley Chapin
Heleni A.
Christoudoulou
Alfonso Clark
Scott A. Clevens
Jennifer Collado
Felix M. Concepcion
Lydia Demidova
Jason P. Dinnatinisingh
Charlotte E. Feldman
Rita G. Fitzgerald
Cynthia P. Franz
Jessica Fries
William G. Garcia
Charmaine M. Grant
Georgine Herb
Marianne Hong
Elizabeth T. Kaemmerle
Faraha S. Khan
Jordan C. Levine
Yolanda Llanos
Mila M. Luna
Claudia Marino
Peter E. Maxwell
Yvette B. McArthur
Sheila Metcalf
Nicholas J. Motyl
Marion Osmani
Lunna G. Pizarro
Rose Ramdasie
Pamela Rice
Nadya A. Richards
Leaunce L. Richardson
Henry O. Romero
Maren Ryan
Jonta S. Sanders
Gabriella E. Scacchetti
James P. Scott
Christopher Singh
Ray J. Singh
Jennifer R. Solomon
Helene R. Steinhauer
Aaron A. Valters
Dilara Wadud
Barbara A. Withers
Eva Wolff
Regina Zvoma
Senior Store Salespersons, part-time
Malaika S. Ali
Katrina J. Basilo
May Chen
Alexandra Dano
Dianne Davis
Marguerite D. Franco
Brittany Giles
Eric P. Gratton
Amanda G. Greerson
Larry R. Kaplun
James M. Kay
James P. Krcha
Keith S. Mannion
Kathryn G. Mansure
Rudolph C. Martorella
Tiffani D. Miller
Tristan M. Mosser
David Jean Philippe
Rosanna C. Plascenda
Arthur J. Polendo
Brayan A. Sanchez
James Slevin
Store Salespersons, part-time

STOCK SERVICES
Tariq Elabie
Assistant Manager
John Colombo, Jr.
Assistant Store Manager
David T. Pettie
Franz M. Sannon
Senior Store Group Leaders, part-time
Sam Branman
Jacqueline Springer
Elizabeth A. Young
Christopher R. Yuen
Senior Store Stockpersons, part-time

THE CLOISTERS
Sheryl Esadial
Store Manager
Raina Roe
Assistant Store Manager
Peter Garcia
Catherine Nunez
Adeka Stuptar
Senior Store Stockpersons, part-time

KENNEDY AIRPORT
Simon Mo
Senior Store Manager

Terminal 4
Sherrie-Lee Mohammed
Tameshwark Singh
Monique G. HoSang
Jessica Lopez
Senior Store Stockpersons, part-time

Terminal 8
Noowbasie Hossein
Store Group Leader, part-time
Susan Chung
Danny C. Jofat
Padmoutie Ramroop
Senior Store Stockpersons, part-time

LAGUARDIA AIRPORT
Carolyn A. Messina
Store Manager
Nicole V. Moragne
Store Group Leader, part-time
Richard Mena
Michelle Peralta
James Puccio
Senior Store Stockpersons, part-time

NEWARK LIBERTY AIRPORT
Erik Rahaman
Store Manager
Jose E. Pina Leyva
Senior Store Group Leader, part-time
Ricardo Hernandez
Store Group Leader, part-time
Kristina Feliciano
Brianne A. Gutierrez
Cristina Yanez
Senior Store Salespersons, part-time
Shah Begum
Store Salesperson, part-time

ROCKEFELLER CENTER
Maureen McGrath
Senior Store Manager
Luis Feliciano
Assistant Store Manager
Pedro Lucas
Karen Sonn
Assistant Store Coordinators
Sandra Fukawa
Tiemoko Toure
Senior Store Group Leaders, part-time
Adelina Battalones
Diana R. Cabrall
Laura Lynne Coleman
Marilyn Conroy
Mary Curry
Jean Dierks
Sandra Erickson
Maureen Gillis
Lucienne Murtha
Elaine Norman
Steven Proffitt
Hilda Rivera
Bozana Rubleuk
Nigora Saidova
Cezlila Sassi
Olga Szabo
Stephanie Terril
Barbara Tofal
Albert J. Urena
Janifer Youmans
Leslie R. Zivic
Store Salespersons, part-time
Noel M. Fabrica
Luis Negron
Johnny Ng
Store Stockpersons, part-time

Finance, Operations, Systems, and Wholesale
Ken Weinstein
General Manager of Merchandising Finance, Operations, and Systems
MERCHANDISING

FINANCE

Larisa Markova
Senior Manager of Merchandising Finance
William Conklin
Budget Analyst, Merchandising and Publicity
Ferlaisa Gomez
Accountant
Carlos R. Mejia
Junior Accountant

SALES SUPPORT

Brian Symons
Senior Manager of Sales Support
Richard Newburger
Sales Reporting Manager
Bersuze Leblanc-Saint-Jean
Sales Reporting Supervisor

MERCHANDISING SYSTEMS

Azhari Ali
Senior Manager of Merchandising Systems
Frank Helmrich
Manager of Merchandising Systems

WHOLESALE

Kristin Magnuson
Manager
Kristina Parrinello
Associate Account Manager

THE DISTRIBUTION CENTER

Assumpta Sweeney
Senior Operations Manager
Sarothy Mahadeo
Associate Operations Manager
Dennis Ruggiero
Associate Shipping and Receiving Manager

Robin Bullard
Coordinator
Jane Jones
Customer Service Coordinator
Stacy Mahon
Customer Service and Finance Coordinator
Sheila McClound
Coordinator, Security Area
Anthony Gillies
Assistant Fulfillment Coordinator
Laura McHugh
Assistant Coordinator for Administration

FINANCIAL AND ADMINISTRATIVE SERVICES

Perry Brown
Elroy Martinez
Stockpersons
Jesus Medina
Superintendent
Oleg Teves
Driver, part-time
Eileen Fitchens
Daria Smith
Clerks, part-time
Mallory Crump
Housekeeper, part-time
Reinaldo Armstrong
Joyset Garnes
Rita Giudice
Louise Gordon
Andrea Filli
Patricia Lowe
Elroy Martinez, Jr.
Jennifer McGrattan
Cori Ray
Elisa Rodriguez
Steve Rodriguez
Bryan Small
Charles Stone
Paul H. Zagajeski
Stockpersons, part-time

Office of the Vice President for Construction and Facilities

Tom A. Javits
Vice President for Construction and Facilities
Joseph A. Shakoff
Manager of Special Projects
Deborah Gul Haffner
Environmental Health and Safety Manager
Rene Bussiere
Manager of Office Renovations
Jennifer D. Hinkley-Baglia
Assistant Manager of Office Renovations
Kara Thomas
Executive Assistant

CONSTRUCTION

Eric W. Hahn
General Manager for Construction
Luisa Ricardo-Herrera
Senior Project Manager
Stephen J. Mezzo
Mechanical, Electrical, and Plumbing Project Manager
Philip Threlfall
Architectural Project Manager
Mahan Khajenoori
Assistant Project Manager
Kelly A. Del Valle
Administrative Coordinator

BUILDINGS

Tom Scally
Buildings General Manager
Michael D. Dominick
Associate Buildings Manager, Infrastructure
Gordon Haiston
Associate Buildings Manager, Maintenance
Taylor Miller
Associate Buildings Manager, Exhibitions
William Q. Brunson
Assistant Buildings Manager, Maintenance
Crayton Sohan
Assistant Buildings Manager, Rigging
Agnes P. Minns
Assistant Buildings Manager, Administration
Maria Nicolino
Assistant Project Manager
Len Smajlaj
Assistant Custodial Manager
Edward Ortiz
George Pouls
Floor Managers/Custodial
Christina Chi-Bland
Rashida A. Johnson
Assistance Building Coordinators

ENGINEERING MANAGEMENT

William Foley
Manager for Engineering Operations
Christian Mora
Manager for Engineering Systems
Eric Wrobel
Associate Engineering Manager

Carpentry

Vadim Danilov
Supervising Maintainer
Solomon Azaraev
Rameshwar Kissoon
Daniel Olson
Onell Robinson
Amar Sukhnanand
Salvatore Vaina
Maintainers/Custodians

CUSTODIAL SERVICES

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Derek May
Kenneth Smith
Supervising Maintainers/Custodians
Haresh Bhagroo
Maria De Uijl
George Gauthier
Prentiss Harmon
Jose Reyes
Theresa Wilson

Custodial Services, The Cloisters

Gabriel Chevez
Diane Fitzgerald
Richard Solis
Selvin Tapia

Electric Shop

Saul Cohen
Supervising Maintainer
Locksmith Shop

Harrison J. Riley
Maintainer

Robert Giamanco
Assistant Maintainer

Security, The Cloisters

Theodosios Kypriotis
Assistant Manager of Security, The Cloisters

William Necker
Assistant Manager of Security, The Cloisters

Harold S. Jones
Chief Supervising Security Officer

Margarita James

Gerald Kaye

Anthony Lang

Robert Oberkehr

Bernard Rowan

Alfredo San Diego

George Spencer

Vijaia Suraj

Senior Supervising Security Officers

Hanibal Bourne

Claire Charles

Frank Nunez

Taharka Omowale

Robert Shnatman

Octavio Solano

Sean Turner

Niran Venus

Senior Special Officers

Benjamin Akakpo

Christopher Andrews

Ivette Caballero

Veronica Clough

Howard Comeau

Ezkeil Elhium

Kenneth Hesselbacher

Melvin Johnson

Alphonse Kiaku

Arnold Ludmer

Eric Miller

Chris Muenchinger

Leila Osmani

Jorge Rivera

Tomas Romero

Stephen Schier

Jason Wilson

Senior Security Officers

Stephen Bach

Security Officer

Frances Cookenboo

JoAnn Giaquinto

Marcia Goldstein

Carolyn Grossner

Rachel Kalnicki

Betsy Lane

Marilyn Marsh

Danielle Parker

Susan Ralston

Sharon Spellman

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Director Emeritus

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Curator Emerita, Egyptian Art

Evertt Fahy
Curator Emeritus, European Paintings

Wen C. Fong
Curator Emeritus, Asian Art

Yvonne Hackenbroch
Curator Emerita, European Sculpture and Decorative Arts

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Curator Emerita, Ancient Near Eastern Art

Colta Ives
Curator Emerita, Drawings and Prints

Marilyn Jenkins-Madina
Curator Emerita, Islamic Art

Nobuko Kajitani
Conservator Emerita, Textile Conservation

Christine Lillyquist
Curator Emerita, Egyptian Art

Helmut Nickel

Curator Emeritus, Arms and Armor

Richard E. Stone
Conservator Emeritus, Objects Conservation

James C. Y. Watt
Curator Emeritus, Asian Art

William D. Wixom
Curator Emeritus, Medieval Art and The Cloisters

Staff Retired during the Year July 1, 2011, to June 30, 2012

Dorothea Arnold
Lila Akebono Wallace
Chairman, Egyptian Art

Richard Cestero
Assistant Maintainer/Cleaner, Cleaning, The Cloisters

Vicente Chu
Senior Store Salesperson, Main Gift Shop

Jesus David
Senior Security Officer, Security, Night Guardianship

Veronica David
Assistant Maintainer/Cleaner, Custodial Services

Saida Donoso
Senior Security Officer, Security, Day Guardianship

Barbara Dougherty
Managing Chief Membership Officer, Membership

David Ferrando
Senior Security Officer, Security, The Cloisters

James Frantz
Research Scientist, Department of Scientific Research

Debra Gann
Senior Coordinator for Programming, Concerts & Lectures

Joseph Giardina
Senior Security Officer, Security, Day Guardianship

Joseph Gibbs
Maintainer, Engineering

Marta Guizio
Security, Day Guardianship

Laura T. Harris
Associate Museum Librarian, The Joyce F. Menschel Photography Library

Noel Haughton
Supervising Maintainer, Locksmith Shop

Robert Hillman
Senior Security Officer, Security, Day Guardianship

Michael Krause
Senior Security Officer, Security, Day Guardianship

Charles Lacey
Maintainer, Engineering

Abel Martinez
Senior Security Officer, Security, Day Guardianship

Marie McKeon
Assistant for Administration, Building Management

Daniel Medina
Supervising Maintainer, Roofing Shop

David Mendez
Maintainer, Plumbing Shop

Maglensie Motley
Senior Security Officer, Security, Night Guardianship

Paul Moy
Maintainer, Horticulture

Angelo Noto
Senior Security Officer, Security, Day Guardianship

John O’Connor
Senior Security Officer, Security, Day Guardianship

Hiram Fabon
Chief Supervising Security Officer, Ancillary Security Expense

Christine Paulock
Conservator, The Costume Institute

Miguel Perez
Assistant Maintainer/Cleaner, Custodial Services

Renelda Moore Pierson
Senior Security Officer, Security, Day Guardianship

Robie Rogge
Publishing Manager, Printed Product, Children’s Product, and Art Supplies

Leonie Romeo-Adebanjo
Assistant Maintainer/Cleaner, Custodial Services

Catherine Scandals
Administrative Assistant, The American Wing

Rosa Tejada
Associate Museum Educator, Human Resources

Nancy Thompson
Associate Museum Educator, Education Administration

Gary Tinterow
Engelhard Chairman, Nineteenth-Century, Modern, and Contemporary Art

Anna Tun
Assistant Maintainer/Cleaner, Custodial Services

Pamela Walters
Assistant Maintainer/Cleaner, Custodial Services

James C. Y. Watt
Brooke Russell Astor Chairman, Asian Art

Elizabeth Wilford
Senior Administrator, Director’s Office

Staff Organizations

Forum of Curators, Conservators, and Scientists

Perrin Stein
Chair

Volunteer Organization

Nancy Stanis
Volunteer Chair

Ruth Henderson
Manager of Volunteer Activities

Gloria Abrams
Librarian

Ellen Blais

Suzeanne Valenstadt
Research Scholar

Instruments/ Electronic Shop

Basil Pascall
Supervising Maintainer

Alberto Apone
Maintainer
Amelia Peck  
Vice Chair  
Marika Sardar Nickson  
Secretary  
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Delegate to the Board of Trustees  

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Vice Chair  
Robyn Fleming  
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Gwen Roginsky  
Delegate to the Board of Trustees  

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