

THE METROPOLITAN  
MUSEUM OF ART

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Annual Report  
for the Year  
2015–2016

# The Metropolitan Museum of Art

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*One Hundred Forty-Sixth Annual Report of the Trustees  
for the Fiscal Year July 1, 2015, through June 30, 2016*

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Presented to the Board of Trustees of The Metropolitan Museum of Art    November 9, 2016

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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 approximately one-third of 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, 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 Education Department, New York State Library, and New York State Council on the Arts.

*To the Federal Government:* The U.S. Government provided continued funding through the National Endowment for the Arts.

Aid from these sources, combined with the generosity of our visitors and friends, helps the Museum to serve the public in accordance with its traditional standards of excellence.

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# Report from the Director and the President

The Met has always been an institution devoted to sharing the power of art with a wide and diverse audience. The same commitment to art, scholarship, and accessibility that marked our founding in 1870 continues to guide us today, and our dedication to that mission has allowed us to grow into an exceptionally strong museum. The historic achievements of fiscal year 2016—record-breaking attendance for the second year in a row, the successful launch of The Met Breuer, and a dynamic program demonstrating the relevance of 5,000 years of art—are a testament to the Museum’s strength, occurring in a year in which we also began the process of restructuring our activities within the disciplined framework of a long-term financial plan. The year’s accomplishments reflect our responsibility as we move forward: to transform and expand access to our collection and expertise in order to connect a global community to art, inspiration, and historical perspective. As we approach our 150th anniversary—bolstered by a proactive approach to financial stability and a core commitment to organizational excellence—we look forward to creating programs that allow the magnificence of The Metropolitan Museum of Art to shine.

A more in-depth look at the range of our activities and achievements during the year appears below. For a detailed discussion of the Museum’s financial results for fiscal year 2016, see the “Report of the Chief Financial Officer” on pages 93–96.

## *The Met Breuer*

The opening of The Met Breuer on Madison Avenue and 75th Street in March 2016 marked the start of an exciting new chapter for both the Museum and the cultural landscape of New York City. Housed in the landmark building designed by the renowned Bauhaus architect Marcel Breuer, The Met Breuer program invites visitors to engage with the art of the twentieth and twenty-first centuries through a range of exhibitions, commissions, performances, and artist residencies, all uniquely presented through the global breadth and historical reach of The Met’s unparalleled collection. The landmark building was restored with Breuer’s original vision in mind under the guidance of Beyer Blinder Belle Architects & Planners LLP.

## *Acquisitions*

The Museum continued to enhance its collection with a number of key acquisitions in fiscal year 2016.

The Department of the Arts of Africa, Oceania, and the Americas acquired two exceptional works. The first, a wooden mask from modern-day Zambia made by the Mbunda people, is striking for its scale and the dramatic articulation of its facial features. Used in male coming-of-age rituals, this *sachibongo* mask represents the spirit of an ancestral hunter armed with a bow, a cultural archetype. The second object, an Aztec labret—a type of plug that pierces the lower lip—is a rare example of what was once a thriving tradition of goldworking in the Aztec empire. It is made in the shape of a serpent ready to strike, with a bifurcated tongue that is ingeniously cast as a movable piece. Superbly crafted from a sacred material, a labret such as this would have underscored a ruler’s divine authority and asserted his ability to speak for an empire.

The Department of Arms and Armor acquired a rare shirt of mail and plate that belonged to Al-Ashraf Sayf ad-Din Qaitbay (ca. 1416/18–1496), the eighteenth Burji Mamluk sultan of Egypt and one of its longest reigning. One of only four examples, the shirt is unique for its elaborate gold ornamentation—intricate scrolling foliage, running vines, and circular medallions enclosing six-pointed stars—on the eighty-seven steel plates that protect the most vulnerable areas of the

body. The armor appears to have been seized by the Ottoman Turks following their conquest of Egypt in 1517, more than twenty years after Qaitbay’s death.

The Department of European Sculpture and Decorative Arts acquired *The Entombment* by María Luisa Roldán, called La Roldana (1656–1704). The sculpture is one of two jewel-like pieces that she gave to the newly installed King Philip V of Spain in 1701 to petition him to appoint her sculptor to the royal court. La Roldana pioneered a genre of sculpture—exquisitely modeled and painted figural groups, made on an intimate scale—of which this is perhaps the finest example.

The Cloisters collection was significantly enriched by the acquisition of a precious *Book of Hours* (ca. 1530–35) illuminated by Simon Bening of Bruges, an artist internationally renowned in his own time and to this day. He married extraordinary precision of execution with minuscule scale to create a world in which miracles are a regular occurrence.

An extremely rare Goya print, *Landscape with Buildings and Trees* (ca. 1800–1810), was acquired for the Department of Drawings and Prints, adding to our nearly complete collection of his prints. It is one of only four known impressions by Goya from a period when he was experimenting with individual subjects that were not part of series, and it finds parallels with his other work from the same period. The personal and somewhat introspective nature of its subject is key to understanding the direction in which Goya was moving at the time.

The American Wing received a promised gift of a 1786 painting by Gilbert Stuart, the most successful and resourceful portraitist of the early national period. This evocative painting of Joseph Brant—the paramount war chief of the Iroquois Nation, as well as a missionary and diplomat of consummate skill—is among the finest portraits of the American Revolution and one of the greatest depictions of a Native American. It will be the first painted portrait of a Native American to enter the department’s collection.

In early 2016, Harold Koda retired after fifteen years as Curator in Charge of The Costume Institute. To celebrate his extraordinary contributions to the field of fashion studies, Curator Andrew Bolton and Museum Trustee Anna Wintour approached designers to request pieces that Koda had long admired; in all, almost forty designs were donated to The Costume Institute in his honor. These gifts, which include pieces by the world’s most renowned designers—Sarah Burton for Alexander McQueen, Giorgio Armani, Karl Lagerfeld for Chanel, Tom Ford, Jean Paul Gaultier, and Versace, to name just a few—will serve as a lasting testament to Koda’s brilliant curatorship and unparalleled leadership in the field.

A full list of the year’s gifts and purchases starts on page 12. Many of the objects are also explored on our website in *MetCollects*.

## *Exhibitions and Publications*

In fiscal year 2016, the depth of the Museum’s curatorial expertise was reflected in more than sixty exhibitions and twenty-one print titles, a number of which are highlighted here.

Leading off the fall exhibition season was the electrifying “Kongo: Power and Majesty,” featuring works from Central Africa. Several of the objects—monumental Mangaaka power figures that were created to heal, inspire awe, and promote trade—had never before been exhibited.

Another fall standout, the groundbreaking “Ancient Egypt Transformed: The Middle Kingdom,” focused on the least known of ancient Egypt’s major eras, a transformational period that witnessed the creation of powerful and compelling works of art.

“Celebrating the Arts of Japan: The Mary Griggs Burke Collection,” which opened in October 2015, presented a recent gift to The Met from the Mary and Jackson Burke Foundation, one of the finest private

collections of Japanese art outside Japan. With outstanding examples of painting, calligraphy, sculpture, ceramics, and lacquerware, it was one of a number of notable exhibitions based on works of art from The Met collection. Others were “Masterpieces of Chinese Painting from The Met Collection,” “Crime Stories: Photography and Foul Play,” and “The Luxury of Time: European Clocks and Watches.”

In winter, the most sumptuous moment in late nineteenth-century America was on display in “Artistic Furniture of the Gilded Age,” a three-part exhibition whose centerpiece was the opulent Worsham-Rockefeller Dressing Room, a rare surviving commission by the cabinet-maker and interior decorator George A. Schastey (1839–1894) and part of the Museum’s collection.

At The Met Cloisters, winter’s “The World in Play: Luxury Cards, 1430–1540” featured the only three decks of European hand-painted playing cards known to have survived from the late Middle Ages.

Print scholarship in the twentieth century was galvanized by two specialists celebrated in January’s “The Power of Prints: The Legacy of William M. Ivins and A. Hyatt Mayor.” The exhibition commemorated the centennial of the Museum’s Department of Drawings and Prints, which Ivins and Mayor inaugurated, and included works by Albrecht Dürer, Rembrandt van Rijn, Francisco de Goya, Mary Cassatt, and Henri de Toulouse-Lautrec, among other luminaries, as well as lesser-known artists.

One of history’s most important women artists was the focus of “Vigée Le Brun: Woman Artist in Revolutionary France,” a highlight of the winter and spring. Le Brun (1755–1842) was a self-taught artist with exceptional skills as a portraitist, and the exhibition was the first retrospective—and only the second exhibition—devoted to her in modern times.

The Met Breuer opened with a major thematic survey, “Unfinished: Thoughts Left Visible,” a cross-departmental curatorial effort. The innovative presentation explored the question of when a work of art is finished. It featured 190 works by artists from the Renaissance to the present day, including some of the greatest of all time, such as Titian, Rembrandt van Rijn, Paul Cézanne, and Andy Warhol. Also inaugurating The Met Breuer was a monographic exhibition dedicated to the Indian modernist Nasreen Mohamedi (1937–1990), who sought inspiration from a wide field that included the works of Paul Klee as well as Mughal architecture and Indian classical music.

The enduring legacy of Hellenistic artists and their profound influence on Roman art was revealed through the more than 250 exquisite objects, including sculptures, jewelry, gems, and precious coins, on view in “Pergamon and the Hellenistic Kingdoms of the Ancient World.” Many of the works had never before been seen in the United States, and in July we announced that two ancient marble sculptures that were among the show’s highlights—a statue of Athena Parthenos and a marble head of a youth—both from the famed collection of the Pergamon Museum in Berlin, will remain on view at The Met until fall 2018 while the Pergamon Museum is closed for renovation.

The annual installation on The Iris and B. Gerald Cantor Roof Garden—the fourth in a series of site-specific commissions for the Museum—featured a large-scale work, *Transitional Object (PsychoBarn)*, by British artist Cornelia Parker (born 1956). Inspired by the paintings of Edward Hopper and two emblems of American architecture—the classic red barn and the sinister mansion from Alfred Hitchcock’s film *Psycho*—the sculpture evokes the psychological associations embedded in architectural spaces.

Spring and summer’s “Court and Cosmos: The Great Age of the Seljuqs” told the story of a Turkic dynasty that fostered wide cultural exchange among diverse traditions in the region from Central Asia and Iran to Turkey from 1038 to 1307. Seljuq rule corresponded with one of the most fruitful periods in the region’s history, and the exhibition reflected the great Seljuqs’ spectacular productivity through an astonishing range of objects, including ceramics, glass, works on paper, woodwork, textiles, and more.

This year’s spring Costume Institute show, the intriguing “Manus x Machina: Fashion in an Age of Technology,” was the last major exhibition to open in fiscal year 2016. Through examples of haute couture and ready-to-wear, it explored the ways in which designers reconcile the handmade with the machine-made in their creations.

The Met is one of the world’s preeminent art-book publishers, and in fiscal year 2016 our Publications and Editorial Department produced twenty-one new print titles, including exhibition catalogues on topics ranging from Middle Kingdom Egypt to Indian court painting to the influence of technology on fashion, as well as catalogues on the Museum’s collections of musical instruments, clocks and watches, and Islamic arms and armor. The exhibition catalogue *Kongo: Power and Majesty* won both the George Wittenborn Award and the International Tribal Art Book Prize, while the catalogues *Unfinished: Thoughts Left Visible*, *Vigée Le Brun*, and *Pergamon and the Hellenistic Kingdoms of the Ancient World* all went into multiple printings. In addition, fourteen titles were translated into foreign languages. On The Met website, the groundbreaking *MetPublications*, a portal to our comprehensive publishing program with more than 1,500 online and print publications from the last five decades, attracted 1.4 million visitors from around the world.

For a full list of the year’s exhibitions and installations, see pages 88–89, and for a full list of the Museum’s publications, see page 69.

### Digital

As The Met’s “fourth space,” our digital presence is an integral part of our work. Coinciding with the opening of The Met Breuer in March 2016, the Museum refreshed and upgraded its website and app, introducing new features and enhancements that create a more intuitive online resource and experience for visitors, both remotely and within the building. With half a million pages encompassing the Museum’s vast collection, hundreds of thousands of images available for download, and thousands of blog posts and videos, the website provides numerous ways to interact with The Met and currently receives about 33 million visits per year. One of its most popular features, the online publication *Heilbrunn Timeline of Art History*, continued to expand in fiscal year 2016, and drew thirty-five percent of the website’s total users. Another digital achievement, *The Artist Project*, the Museum’s online series in which 120 contemporary artists respond to works of art or galleries at the Museum that sparked their imaginations, was completed in June 2016. Launched in March 2015, the series won gold in “Online Presence” from the American Alliance of Museums Media and Technology MUSE awards this year, and its episodes have been viewed a total of 3.2 million times. The new online feature *#MetKids* launched in September 2016. Developed for seven- to twelve-year-olds, it connects users to art and the Museum’s collection through multimedia content, fun facts, project ideas, and more. A collaboration among our educators, curators, conservators, and researchers and children from all over the world, *#MetKids* won several awards in fiscal year 2016, including bronze in “Education and Outreach” from the American Alliance of Museums Media and Technology MUSE awards.

### Global

With a body of ever-expanding knowledge underpinning our activities and creating dialogue between disparate histories and traditions across the ages, The Met is by nature a museum not only of the world, but in the world, and fiscal year 2016 brought particularly meaningful developments on the global front. In December 2015, we signed a memorandum of understanding with the Ministry of Culture, Sports, and Tourism of the Republic of Korea. The landmark agreement was accompanied by the announcement of a gift of \$1 million from the Ministry to fund initiatives for presenting Korean art at The Met and to support collaborative scholarship over a three-year period. Also in December, The Met hosted with Columbia University and Koç University a conference in Istanbul on cultural heritage preservation in Syria and Iraq. The gathering allowed us to convene key participants from both countries who would not have been able to get visas to the United States; the more than forty participants also included colleagues from Turkey and Western Europe. In April 2016, the Museum hosted the third annual Global Museum Leaders Colloquium (GMLC), a two-week conference for museum directors from around the world to exchange ideas about the common challenges they face and share insights on various facets of museum management, including curatorial and conservation work as well as marketing, development, and digital technology.



### *Education, Concerts & Lectures, and Audience Development*

In fiscal year 2016, the Education and Concerts & Lectures Department expanded to include Audience Development. The transition has fostered greater collaboration around the goal of engaging visitors of all ages, backgrounds, and interests.

Along the same lines, the process of rethinking the department's organizational structure began in fiscal year 2016, with an eye toward defining the department's priorities, aligning workflow, and developing an educational philosophy and institutional values that maximize creative programming and audience engagement. In fiscal year 2016, 31,824 events (almost 3,500 more than last year) drew 847,429 participants (compared with 749,179 in fiscal year 2015), reflecting greater interest in existing programs, more volunteer-led tours and adult group visits, and additional programs at the newly opened Met Breuer.

Our continued engagement with practicing artists and the exploration of the creative process was most notable in our two artist residencies. Visual artist Peter Hristoff collaborated on a wide range of innovative projects throughout the Museum to promote greater understanding of Muslim culture among teens and adults. *Relation: A Performance Residency by Vijay Iyer* included a marathon of performances featuring the artist alongside a roster of musicians, poets, vocalists, and other artists. The event drew twelve thousand visitors for the inauguration of The Met Breuer. A full weekend of additional interactive programs at The Met Breuer, The Met Fifth Avenue, and The Met Cloisters, attended by more than seven thousand people, also marked the opening of the new building and reinforced the idea of The Met as one institution with three iconic locations.

MetFridays: New York's Night Out, evenings of dynamic programming conceived around a theme, engaged local residents and served as a platform for partnerships with New York City's creative communities. Evenings such as ¡Noche en el Met! Celebrate Latin America, for example, fostered cultural learning among almost two thousand visitors and attracted a diverse audience, of which fifty percent were aged eighteen to thirty-four. Visitors of all ages and abilities enjoyed an enormous range of programs throughout the year, including large-scale festivals such as the Lunar New Year and Museum Mile celebrations, which together attracted well over nine thousand people. Free-with-admission live-arts performances in the galleries also drew large numbers, with an increase of sixty-eight percent over last year.

Continuing efforts to engage new and diverse youth audiences were again manifested in two large-scale Teens Take The Met! events, which involved more than fifty organizational partners that presented a wide variety of activities: art making, music, gallery experiences, interpretive programming, 3-D printing, dance classes, and more. This year almost eight thousand teens—thirty percent of whom had never visited before—made the Museum theirs.

The Met remains an invaluable resource for K–12 teachers and their students. In fiscal year 2016, a total of 220,796 people participated in 6,325 guided and self-guided school group visits, while a total of 3,812 teachers and school leaders took part in programs on integrating art into classroom teaching.

A full discussion of Education, Concerts & Lectures, and Audience Development appears on pages 58–60.

### *Visitorship*

During fiscal year 2016, the Museum drew 6.7 million visitors, the highest number since we began tracking admission statistics more than forty years ago. The total includes attendance at all three of the Museum's locations. This is the fifth consecutive year in which attendance at the Museum exceeded 6 million. The increase in attendance over last year (this year was 400,000 higher than the last) was due to an increase of approximately 200,000 visitors at The Met Fifth Avenue and The Met Cloisters combined, and attendance of 185,000 during the inaugural four months at The Met Breuer.

The Met continues to be a popular destination for local visitors: twenty-nine percent of the Museum's visitors to The Met Fifth Avenue and The Met Cloisters in fiscal year 2016 came from the five boroughs of New York City, while forty percent were from both New York City and the tristate area combined. The Museum also continues to be New

York's most visited tourist attraction for both domestic and international audiences—in fiscal year 2016, international visitors from about 190 countries visited The Met Fifth Avenue and The Met Cloisters, accounting for forty-one percent of visitors.

Exhibition attendance was strong over the course of the year. Twenty-one of the exhibitions on view at The Met Fifth Avenue in fiscal year 2016 were visited by more than 100,000 visitors each, including "Sargent: Portraits of Artists and Friends" (which closed October 4, 2015, and drew 254,750 visitors); "Artistic Furniture of the Gilded Age" (210,903); "Ancient Egypt Transformed: The Middle Kingdom" (187,030); "Vigée Le Brun: Woman Artist in Revolutionary France" (165,220); "Pergamon and the Hellenistic Kingdoms of the Ancient World" (which closed on July 17, 2016, with a total of 185,266); and "Kongo: Power and Majesty" (141,376).

Over half of the exhibitions that received more than 100,000 visitors were based on works of art from The Met collection, among them, "Masterpieces of Chinese Painting from The Met Collection" (211,396 visitors as of June 30, 2016; on view through October 11); "Grand Illusions: Staged Photography from The Met Collection" (147,313); "Reconstructions: Recent Photographs and Video from The Met Collection" (141,075); "Discovering Japanese Art: American Collectors and The Met" (140,697; opened February 14, 2015); "A Passion for Jade: The Heber Bishop Collection" (133,572; opened March 14, 2015); and "The Luxury of Time: European Clocks and Watches" (126,787).

Also contributing to the high attendance this fiscal year were the final weeks of last summer's popular exhibitions "The Roof Garden Commission: Pierre Huyghe" (which closed November 1, 2015, and drew 483,208 visitors) and "China: Through the Looking Glass" (which closed September 7, 2015, and attracted 815,992 people).

Attendance was also particularly strong during the early weeks of "The Roof Garden Commission: Cornelia Parker, *Transitional Object (PsychoBarn)*," which opened April 19, 2016, and had more than 340,000 visitors as of June 30; and the spring Costume Institute exhibition "Manus x Machina: Fashion in an Age of Technology," which opened on May 5 and had more than 540,000 visitors as of June 30 (the run of both of these exhibitions extended into fiscal year 2017).

Attendance at The Met Breuer in its initial months—from March 1 through June 30, 2016—was strong at 185,000. At The Met Cloisters, the final fifteen weeks of last year's "Treasures and Talismans: Rings from the Griffin Collection" took place in fiscal year 2016, bringing the total attendance for the exhibition to 163,772.

The groundbreaking resources in our "fourth space"—the digital realm—attracted greater numbers than ever before. The Museum's website ended fiscal year 2016 with a total of 32.5 million visits, and The Met app, which launched in September 2014, was used nearly 1.9 million times in its first twenty-one months. The Museum's Facebook page ended fiscal year 2016 with more than 1.7 million followers (with a reach of 243 million people), and our Twitter feed reached 1.5 million followers (with tweets receiving 173 million impressions). The Met's Webby Award-winning Instagram account had 1.4 million followers at the end of the fiscal year.

The Museum's digital audience is increasingly global. In fiscal year 2016, thirty-four percent of website users were international, as were high percentages of followers on our social media platforms—sixty-one percent on Instagram, fifty-three percent on Twitter, and sixty-nine percent on Facebook. The Museum also has a presence on two of China's largest social media networks: its Weibo account launched in December 2013 and had 10 million impressions through the end of fiscal year 2016, and its WeChat account launched in April 2016.

The Met's loyal Members continued to serve as an invaluable source of support in fiscal year 2016, with Membership renewals representing seventy-four percent of the \$27 million total income from Member dues. Combined income from Membership dues and Annual Appeal donations totaled \$28.9 million from 131,945 members. The slight drop in paid Member households was offset by a significant growth in complimentary IDNYC memberships, which grew by roughly 35,000 individuals over the last year to total 39,840. To celebrate the opening of The Met Breuer, Membership executed a special preview week, and these efforts were overwhelmingly well received, with more than 23,000 Members attending evening receptions and daytime previews over the course of the week.

### *Finance and Budget*

After a mid-year reforecast identified a potential operating deficit of \$23 million for fiscal year 2016, the Museum implemented a soft hiring freeze and engaged departments across the institution to reduce expenses. These short-term measures supported the realignment of the fiscal year 2016 deficit with the original budget of \$8 million. It was during this time that the administration identified the possibility of larger deficits in the years to come if a financial restructuring were not undertaken this year. In April, a twenty-four-month financial restructuring plan was announced to bring costs in line with resources. At the center of this work are three guiding principles: Mission—recognizing that our primary commitment is to the collection, scholarship, and the quality of our programs; Sustainability—identifying reductions that can be maintained over the long term without compromising our mission or public service; and Efficiency—realizing operating and process improvements to reduce expenses.

The deficit-reducing steps outlined in the twenty-four-month plan included the completion of a voluntary retirement program on July 5, 2016, which exceeded our target of thirty percent participation; building revenue streams through our retail operations and creative thinking across all revenue-generating areas; creating a more effective procurement process to reduce operating costs; and taking a prudent approach to further reducing the number of staff.

As we move ahead, we will be looking at the pace and scale of our programming and of our plans for the Southwest Wing, while remaining fully committed to the priorities established through the Long-Term Feasibility Study (completed in fiscal year 2014) and the Five-Year Strategy (completed in January 2015), which in part focuses on creating a sustainable financial model for the future.

### *Brand Strategy*

As part of our effort to expand the reach and relevance of the Museum to the broadest, most diverse global audience, in March of this year we unveiled a new visual strategy that brings greater clarity and consistency to The Met experience and to communication across all of our spaces—The Met Fifth Avenue, The Met Breuer, The Met Cloisters, and online. A culmination of the Audience Engagement Study that we began two years ago with assistance from the Wolff Olins agency, the new visual strategy was achieved through canvassing a broad spectrum of constituents, from curators and staff to visitors, Members, collectors, and artists. The new look—which includes a clear graphic language comprised of custom fonts and colors, a new logo based on our commonly used name, “The Met,” a new map, and a clear, integrated presentation of our programming across all public-facing materials—was chosen because it represents something simple, bold, and indisputable: The Met is here for everyone. The priorities established through the Audience Engagement Study will continue to inform our work as we move ahead, while the formal institutional name, The Metropolitan Museum of Art, remains unchanged.

### *Capital Projects*

Our plans to develop the Southwest Wing with David Chipperfield Architects continue. Fundraising for this project is ongoing, and the schematic design phase is expected to be completed in January 2017.

On July 1, after a year of renovation, we reopened two galleries dedicated to Ptolemaic art, works created in Egypt between 332 and 30 B.C. In the spring, the Department of Musical Instruments began a year-long refreshing of its galleries, which are expected to reopen in spring 2017, and in May we announced an ambitious project to renovate ten galleries, including three historic interiors, devoted to British decorative arts and sculpture of the early sixteenth through the nineteenth century. Expected to take two years beginning this fall, the renovation will result in a more nuanced story of the history of British design.

Thanks to a \$2.4 million allocation from the City of New York, the Museum is able to continue work on its multiyear plan to upgrade and replace vitally important infrastructure. For this crucial funding, we are grateful to the Mayor of New York City Bill de Blasio and his administration, Manhattan Borough President Gale A. Brewer, and the New York City Council, with special thanks to Speaker Melissa Mark-Viverito and

members Julissa Ferreras-Copeland, Daniel R. Garodnick, and Jimmy Van Bramer. In addition, we received a grant from the State of New York, which will also be used for ongoing infrastructure upgrades and replacement projects. We are extremely grateful to State Assembly Member Dan Quart for his effort in securing this funding.

### *The Fund for The Met*

The Fund for The Met secured over \$95.6 million in new gifts and pledges in fiscal year 2016. Total gifts and pledges received since June 30, 2011 (the close of the last campaign), have grown to just over \$496 million.

The campaign had a tremendous boost from extraordinary gifts from Trustees Howard Marks and Richard L. Chilton, Jr.

The Met’s agenda for modern and contemporary art also continued to receive strong support. In the past year, we received generous gifts toward this program from Trustees Mark Fisch, Mary Jaharis, Samantha Boardman Rosen, Bonnie J. Sacerdote, and Ann G. Tenenbaum, as well as Jane C. Carroll, Stephanie and Peter Brant, The Eli and Edythe Broad Foundation, Michael B. Kim and Kyung Ah Park, Sotheby’s Inc., and The Dr. Mortimer and Theresa Sackler Foundation, and an anonymous donor.

Other gifts of note were made by Trustees Mrs. Russell B. Aitken, Debra Black, and Andrew M. Saul. Now more than ever, The Met is focused on building its endowment, and we received several generous gifts to this end. Trustee Emerita Florence Irving and Herbert Irving made a bequest to create the position of Florence and Herbert Irving Associate Chief Librarian in the Thomas J. Watson Library in honor of Kenneth Soehner, Arthur K. Watson Chief Librarian. Trustee Cynthia Hazen Polsky and Leon Polsky made a generous gift to name a curatorial position in the Department of Modern and Contemporary Art as the Cynthia Hazen Polsky and Leon Polsky Curatorship of Contemporary Art. Additionally, Akiko Yamazaki and Jerry Yang created an endowment fund to support visiting scholars, researchers, and/or research assistants in the Department of Asian Art. The Met’s acquisitions fund was bolstered by contributions from Leonard A. Lauder and Ronald S. Kane, in particular.

### *Trustees, Staff, and Volunteers*

The Museum’s Board of Trustees elected three new members this year: Debra Black, Philip F. Maritz, and, representing the Borough of Brooklyn, Colvin W. Grannum. William P. Rayner was elected Honorary Trustee, and Joyce Frank Menschel and Shelby White were elected Trustees Emeriti. Russell L. Carson, Richard L. Chilton, Jr., and Lulu C. Wang were reelected as Vice Chairmen of the Board. Harold Holzer, who retired from the Museum in July 2015, joined the Board as an Ex Officio Trustee, appointed to the position of Comptroller Designee by New York City Comptroller Scott M. Stringer.

One of the great champions of our curators and their vision during her tenure here, Jennifer Russell retired in July 2016. She was the Museum’s Associate Director for Exhibitions since 2010 and was previously our Associate Director for Collections and Administration from 1993 to 1996. In April, the Board elected a new Associate Director for Exhibitions, Quincy Houghton, who joined us this past August. Previously, Houghton was the Associate Director for Exhibitions at the J. Paul Getty Museum in Los Angeles, where she worked since 1994.

Olena Paslawsky, who served as Senior Vice President, Chief Financial Officer, and Treasurer, also retired this year, after a decade of distinguished service.

As mentioned earlier, after fifteen years as Curator in Charge of The Costume Institute, Harold Koda retired in January 2016. Koda came to The Met in 1993 and has been at the forefront of establishing fashion as a serious academic discipline. Under his leadership, The Costume Institute built an unrivaled collection and saw the historic transfer of the Brooklyn Museum’s Costume Collection to The Met in 2009 as well as the reopening of its galleries as the Anna Wintour Costume Center in 2014. Andrew Bolton, hired as an Associate Curator by Koda in 2002 and promoted to Curator in 2006, was named the new Curator in Charge of The Costume Institute.

In April we announced that Nina McN. Diefenbach, after thirty-four years at the Museum, most recently as Vice President for Development and Membership, was appointed Deputy Director for Advancement at the Barnes Foundation. Diefenbach applied her exceptional talents to the management of our overall fundraising effort during many important phases of the Museum's growth.

Another esteemed colleague, Rebecca A. Rabinow, Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art, left the Museum this past summer to become the Director of the Menil Collection in Houston. Rabinow worked at The Met for twenty-six years and was one of our greatest exhibition makers.

The Museum welcomed one new curator, an associate curator, and several assistant curators this year. Stephen C. Pinson joined us in November 2015 as Curator in the Department of Photographs. Previously, he worked at the New York Public Library, serving as the Robert B. Menschel Curator of Photography and as the Miriam & Ira D. Wallach Assistant Director for Art, Prints, and Photographs. The Department of Modern and Contemporary Art welcomed one associate curator and two assistant curators, while the Departments of European Paintings and European Sculpture and Decorative Arts each welcomed an assistant curator.

There were several promotions this year. Barbara D. Boehm was named the Paul and Jill Ruddock Senior Curator, Department of Medieval Art and The Cloisters; Tony White was appointed the Florence and Herbert Irving Associate Chief Librarian, Thomas J. Watson Library;

and Daniëlle O. Kisluk-Grosheide was elected the Henry R. Kravis Curator, Department of European Sculpture and Decorative Arts. Isabelle Duvernois was promoted to Conservator, Department of Paintings Conservation; Soyoung Lee was made Curator, Department of Asian Art; and Melinda Watt was promoted to Curator, Department of European Sculpture and Decorative Arts. In other staff appointments, Clare Vincent was elected Curator Emerita, Department of European Sculpture and Decorative Arts, and Morihiro Ogawa was elected Special Consultant Emeritus, Department of Arms and Armor.

This and every year, the Museum's many achievements would not be possible without the dedication and support of our volunteers. Passionate about their work and outstanding in their dedication, they are an indispensable part of all that the Museum undertakes. This year, we commend Alice Geller for her two years of service as Chair of the Volunteer Organization and welcome its new Chair, Susan Berger. Berger joins Manager of Volunteer Activities Helen Lee, who is staying on for a second term. On behalf of the Museum, we thank all of our volunteers, our Members and friends, and especially our Trustees and staff. The Museum's achievements are a direct result of the remarkably talented men and women who work here, and their devotion is what makes The Met such a vibrant cultural resource, able to inspire and enrich the lives of so many.

Thomas P. Campbell  
Director and  
Chief Executive Officer

Daniel H. Weiss  
President and  
Chief Operating Officer

# Mission Statement

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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.”<sup>1</sup>

This statement of purpose has guided the Museum for over 140 years. The Met is devoted to an encyclopedic collection of art in the service of the public. During the 2015 strategic-planning process, the need for an updated, simpler mission statement with a more tightly articulated expression of that purpose became apparent.

To that end, on January 13, 2015, the Trustees of The Metropolitan Museum of Art reaffirmed the above statement of purpose and supplemented it with the following statement of mission:

*The Metropolitan Museum of Art collects, studies, conserves, and presents significant works of art across all times and cultures in order to connect people to creativity, knowledge, and ideas.*

## Core Values

Throughout The Met’s history, the essential values of excellence, inspiration, integrity, and accessibility have been manifest in different ways and to varying degrees, reflecting the evolving priorities and demands of each era. Future growth will require that The Met maintain these core values across all Museum functions, according to the following broad definitions:

- Excellence: Scholarly, Articulate, Rigorous, Efficient
- Inspiration: Creative, Relevant, Vibrant, Challenging
- Integrity: Authentic, Transparent, Responsible, Ethical
- Accessibility: Generous, Welcoming, Engaging, Inclusive

## Guiding Principles

During fiscal year 2015 The Met defined a set of institutional guiding principles. To carry out its mission, The Met follows these guiding principles:

- Build, study, conserve, and present collections that represent the highest achievement in art across all cultures and times.
- Create educational opportunities that demonstrate the relevance and potential of art to all audiences.
- Use technology strategically to share scholarship and content, engage audiences, and achieve internal efficiency.
- Connect the broadest audience to our scholarship and collections in multiple languages across all platforms.
- Foster a collaborative, diverse, and high-performing staff at all levels and within all functions of the Museum.
- Provide superior facilities and services for the public and for the full scope of the Museum’s work.
- Maintain a strong financial position by operating strategically and responsibly.
- Develop and engage a dedicated and diverse Board committed to the Museum’s success.
- Serve a leadership role among art museums worldwide.

## Five-Year Strategic Goals 2015–20

- Position our collection, scholarship, and expertise to create greater access, dialogue, and understanding around these resources.
- Connect to a broader, more diverse audience to inspire increased engagement with our work and to cultivate new relationships with visitors, collectors, and supporters.
- Attain organizational and operational excellence to enable greater transparency, efficiency, collaboration, and communication.

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

# Departmental Accessions

## Arts of Africa, Oceania, and the Americas

### GIFTS

*Figure of a kneeling woman*, wood; Malian (Dogon), ca. 1500; 2015.485.1; Anonymous

*Janus beddle pulley*, wood; Malian (Baule), ca. 1900; 2015.485.2; Anonymous

Seydou Keïta, Malian; *Three girls in matching dresses*; film, emulsion, 1950s–60s; 2015.499.1.1; Susan Mullin Vogel

Seydou Keïta, Malian; *Three girls in matching dresses*; gelatin silver print, 1975; 2015.499.1.2; Susan Mullin Vogel

Seydou Keïta, Malian; *Reclining woman*; film, emulsion, 1950s–60s; 2015.499.2.1; Susan Mullin Vogel

Seydou Keïta, Malian; *Reclining woman*; gelatin silver print, 1975; 2015.499.2.2; Susan Mullin Vogel

Seydou Keïta, Malian; *Man in fedora*; film, emulsion, 1955; 2015.499.3.1; Susan Mullin Vogel

Seydou Keïta, Malian; *Man in fedora*; gelatin silver print, 1975; 2015.499.3.2; Susan Mullin Vogel

Seydou Keïta, Malian; *Couple*; film, emulsion, 1950s–60s; 2015.499.4.1; Susan Mullin Vogel

Seydou Keïta, Malian; *Couple*; gelatin silver print, 1975; 2015.499.4.2; Susan Mullin Vogel

Seydou Keïta, Malian; *Young woman seated in apple-print dress*; film, emulsion, 1950s–60s; 2015.499.5.1; Susan Mullin Vogel

Seydou Keïta, Malian; *Young woman seated in apple-print dress*; gelatin silver print, 1975; 2015.499.5.2; Susan Mullin Vogel

Seydou Keïta, Malian; *Man with a bicycle*; film, emulsion, 1950s; 2015.499.6.1; Susan Mullin Vogel

Seydou Keïta, Malian; *Man with a bicycle*; gelatin silver print, 1975; 2015.499.6.2; Susan Mullin Vogel

Seydou Keïta, Malian; *Two men with wristwatches*; film, emulsion, 1955; 2015.499.7.1; Susan Mullin Vogel

Seydou Keïta, Malian; *Two men with wristwatches*; gelatin silver print, 1975; 2015.499.7.2; Susan Mullin Vogel

Seydou Keïta, Malian; *Two men with wristwatches*; gelatin silver print, 1975; 2015.499.7.3; Susan Mullin Vogel

Salla Casset, Senegalese; *Two young women with short hair*; glass, emulsion, 1960s; 2015.499.8.1; Susan Mullin Vogel

Salla Casset, Senegalese; *Two young women with short hair*; gelatin silver print, 1975; 2015.499.8.2; Susan Mullin Vogel

Salla Casset, Senegalese; *Woman with a flower brooch*; glass, emulsion, 1960s; 2015.499.9.1; Susan Mullin Vogel

Salla Casset, Senegalese; *Woman with a flower brooch*; gelatin silver print, 1975; 2015.499.9.2; Susan Mullin Vogel

Salla Casset, Senegalese; *Woman holding an overdressed baby*; glass, emulsion, 1950s–60s; 2015.499.10.1; Susan Mullin Vogel

Salla Casset, Senegalese; *Woman holding an overdressed baby*; gelatin silver print, 1975; 2015.499.10.2; Susan Mullin Vogel

Unidentified photographer, Senegalese; *Young woman spreading her skirt*; glass, emulsion, 1930s–60s; 2015.499.11.1; Susan Mullin Vogel

Unidentified photographer, Senegalese; *Young woman spreading her skirt*; gelatin silver print, 1975; 2015.499.11.2; Susan Mullin Vogel

Unidentified photographer, Malian; *Thirty-one girls and a Koranic master(?)*; glass, emulsion, first half of the 20th century; 2015.499.12.1; Susan Mullin Vogel

Unidentified photographer, Malian; *Thirty-one girls and a Koranic master(?)*; gelatin silver print, 1975; 2015.499.12.2; Susan Mullin Vogel

Unidentified photographer, Senegalese; *Young woman*; glass, emulsion, first half of the 20th century; 2015.499.13.1; Susan Mullin Vogel

Unidentified photographer, Senegalese; *Young woman*; gelatin silver print, 1975; 2015.499.13.2; Susan Mullin Vogel

Unidentified photographer, Senegalese; *Young woman*; gelatin silver print, 1975; 2015.499.13.3; Susan Mullin Vogel

Unidentified photographer, Senegalese; *Portrait of a woman*; glass, emulsion, ca. 1910; 2015.499.14.1; Susan Mullin Vogel

Unidentified photographer, Senegalese; *Portrait of a woman*; gelatin silver print, 1975; 2015.499.14.2; Susan Mullin Vogel

Unidentified photographer, Senegalese; *Two women with two-lobed coiffure, fancy headcloths*; glass, emulsion, 1950s–60s; 2015.499.15; Susan Mullin Vogel

Unidentified photographer, Malian; *Maure man with his wife and mother before a tea set*; glass, emulsion, first half of the 20th century; 2015.499.16.1; Susan Mullin Vogel

Unidentified photographer, Malian; *Maure man with his wife and mother before a tea set*; gelatin silver print, 1975; 2015.499.16.2; Susan Mullin Vogel

Unidentified photographer, Malian; *Rocky landscape*; glass, emulsion, ca. 1920; 2015.499.17.1; Susan Mullin Vogel

Unidentified photographer, Malian; *Rocky landscape*; gelatin silver print, 1975; 2015.499.17.2; Susan Mullin Vogel

Unidentified photographer, Malian; *Distant mosque with palms and two figures*; glass, emulsion, ca. 1920; 2015.499.18; Susan Mullin Vogel

Unidentified photographer, Malian; *Oasis with doum palms and distant figures in the water*; glass, emulsion, ca. 1920; 2015.499.19.1; Susan Mullin Vogel

Unidentified photographer, Malian; *Oasis with doum palms and distant figures in the water*; gelatin silver print, ca. 1920; 2015.499.19.2; Susan Mullin Vogel

Unidentified photographer, Malian; *Three girls with flower backdrop*; glass, emulsion, 1949; 2015.499.20; Susan Mullin Vogel

- Alex Agbaglo Acolatse, Togolese; *Woman outdoors—Ewe Kente skirt, head tie, and blouse*; glass, emulsion, 1910–15; 2015.499.21.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Woman outdoors—Ewe Kente skirt, head tie, and blouse*; gelatin silver print, 1975; 2015.499.21.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Woman in studio with head tie and Dutch wax Victorian-style dress*; glass, emulsion, 1910–15(?); 2015.499.22.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Woman in studio with head tie and Dutch wax Victorian-style dress*; gelatin silver print, 1975; 2015.499.22.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Two dapper young men in pull cart*; glass, emulsion, 1910(?); 2015.499.23.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Two dapper young men in pull cart*; gelatin silver print, 1975; 2015.499.23.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Two dapper young men leaning on a chair*; glass, emulsion, ca. 1915; 2015.499.24.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Two dapper young men leaning on a chair*; gelatin silver print, 1975; 2015.499.24.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Young man in cravat with potted plant*; glass, emulsion, ca. 1915; 2015.499.25.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Young man in cravat with potted plant*; gelatin silver print, 1975; 2015.499.25.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Family with two children*; glass, emulsion, 1910(?); 2015.499.26.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Family with two children*; gelatin silver print, 1975; 2015.499.26.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Chief in top hat surrounded by women and children*; glass, emulsion, 1909(?); 2015.499.27.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Chief in top hat surrounded by women and children*; gelatin silver print, 1975; 2015.499.27.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Stylish couple seated before stairs*; glass, emulsion, 1920s; 2015.499.28.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Stylish couple seated before stairs*; gelatin silver print, 1975; 2015.499.28.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Portrait of a woman*; glass, emulsion, 1920s; 2015.499.29.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Portrait of a woman*; gelatin silver print, 1975; 2015.499.29.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Portrait of a woman*; gelatin silver print, 1975; 2015.499.29.3; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Group of church women and pastor*; glass, emulsion, 1909; 2015.499.30.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Group of church women and pastor*; gelatin silver print, 1975; 2015.499.30.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Family portrait with one boy and father in Kente cloth*; glass, emulsion, 1910–20; 2015.499.31.1; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Family portrait with one boy and father in Kente cloth*; gelatin silver print, 1975; 2015.499.31.2; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Self-portrait with balustrade and hanging*; glass, emulsion, 1910s; 2015.499.32; Susan Mullin Vogel
- Alex Agbaglo Acolatse, Togolese; *Self-portrait in bow tie and hat*; glass, emulsion, 1920s; 2015.499.33; Susan Mullin Vogel
- Kneeling female figure*; wood; Congolese (Bembe), late 19th–early 20th century; 2015.547.1; Estate of Marian Papp
- Whistle*; wood; Congolese (Suku), late 19th–early 20th century; 2015.547.2; Estate of Marian Papp
- Mask*; lapis lazuli; Argentinian (Condorhuasi-Alamito), 400 B.C.–A.D. 700; 2015.598; Anonymous
- Wrapper (seru njaago)*; cotton; Senegalese (Manjaka), 1960s; 2015.614.1; Dr. and Mrs. Pascal James Imperato
- Wrapper (seru njaago)*; cotton; Senegalese (Manjaka), 1960s; 2015.614.2; Dr. and Mrs. Pascal James Imperato
- Wrapper (seru njaago)*; cotton; Senegalese (Manjaka), 1960s; 2015.614.3; Dr. and Mrs. Pascal James Imperato
- Embroidered shawl*; wool; Malian (Dogon), 1960s; 2015.614.4; Dr. and Mrs. Pascal James Imperato
- Blanket (bouna bouna or bundu bouna)*; cotton, wool; Malian (Songhai, Goundam district), 1960s; 2015.614.5; Dr. and Mrs. Pascal James Imperato
- Prestige cloth (adinkra)*; cotton, wool; Ghanaian (Asante), 1960s; 2015.614.6; Dr. and Mrs. Pascal James Imperato
- Flute*; wood; Cameroonian (Kom chiefdom, Grassfields region), 19th–20th century; 2015.615; Tao Kereffoff
- Wrapper*; cotton; Nigerian (Igbo), 20th century; 2015.649; Robert and Anita LaGamma
- Pendant, ruler with deity headdress*; jadeite, pigment; Mexican or Guatemalan (Maya), 7th–8th century; 2015.677; Steven Kossak, The Kronos Collections
- Sash*; cotton; Guatemalan (Tzotzil Maya), 20th century; 2015.722.1; Alfred L. Bush
- Tortilla cover*; cotton; Guatemalan (Tzotzil Maya), 20th century; 2015.722.2; Alfred L. Bush
- Tortilla cover*; cotton; Guatemalan (Tzotzil Maya), 20th century; 2015.722.3; Alfred L. Bush
- Tortilla cover*; cotton; Guatemalan (Tzotzil Maya), 20th century; 2015.722.4; Alfred L. Bush
- Commemorative figure (lefem)*; wood, organic matter; Cameroonian (Bamileke, Bangwa chiefdom, Grassfields region), 19th–early 20th century; 2015.753; Sidney and Bernice Clyman
- Memorial head*; terracotta; Ghanaian (Akan), ca. 1800; 2015.790; Evelyn Kranes Kossak, The Kronos Collections

## PURCHASES

*Ancestral headdress*; wood, organic accretion; Nigerian (Jukun), 19th–early 20th century or earlier; 2015.445; Pfeiffer, Leona Sobel Education, 2005 Benefit, and Dodge Funds; Dr. Mortimer D. Sackler, Theresa Sackler and Family; Andrea Bollt Bequest, in memory of Robert Bollt, Sr. and Robert Bollt, Jr.; Elaine Rosenberg, James J. Ross, and The Katcher Family Foundation Inc.

*Moon mask*; wood; Ivorian (Baule), ca. 1880; 2015.566; Saretta Barnett Fund

Edward Ranney, American; *Nazca Valley, Peru*; gelatin silver print, 1985; 2015.679; Georgia and Michael de Havenon

Edward Ranney, American; *Estaquería, Pampa Grande, Lambayeque Valley, Peru*; gelatin silver print, 1986; 2015.680; Georgia and Michael de Havenon

Edward Ranney, American; *Túcume, Lambayeque Drainage, Peru*; gelatin silver print, 1988; 2015.681; Georgia and Michael de Havenon

Edward Ranney, American; *Huaca Prieta, Chicama Valley, Peru*; gelatin silver print, 1988; 2015.682; Georgia and Michael de Havenon

Edward Ranney, American; *Taukachi-Konkan, Casma Valley, Peru*; gelatin silver print, 1993; 2015.683; Georgia and Michael de Havenon

Edward Ranney, American; *Caral, Supe Valley, Peru*; gelatin silver print, 1994; 2015.684; Georgia and Michael de Havenon

Edward Ranney, American; *Cantalloc, Nazca Valley, Peru*; gelatin silver print, 1994; 2015.685; Georgia and Michael de Havenon

Edward Ranney, American; *Chucho, Independence Bay, Paracas Peninsula, Peru*; gelatin silver print, 1994; 2015.686; Georgia and Michael de Havenon

Edward Ranney, American; *Caral, Supe Valley, Peru*; gelatin silver print, 2006; 2015.687; Georgia and Michael de Havenon

Edward Ranney, American; *Huaca de la Luna, Cerro Blanco, Moche Valley, Peru*; gelatin silver print, 1988; 2015.688; Georgia and Michael de Havenon

Edward Ranney, American; *Machu Picchu, Peru*; gelatin silver print, 1971; 2015.689; Georgia and Michael de Havenon

Edward Ranney, American; *Jatunrumiyoc St., Cusco, Peru*; gelatin silver print, 1971; 2015.690; Georgia and Michael de Havenon

Edward Ranney, American; *Sacred Rock, Machu Picchu, Peru*; gelatin silver print, 1975; 2015.691; Georgia and Michael de Havenon

Edward Ranney, American; *Altar, Torreón, Machu Picchu, Peru*; gelatin silver print, 1975; 2015.692; Georgia and Michael de Havenon

Edward Ranney, American; *Suchuna, Sacsayhuaman, Cusco, Peru*; gelatin silver print, 1975; 2015.693; Georgia and Michael de Havenon

*Labret, serpent with articulated tongue*; gold; Central Mexican (Aztec), 13th–early 16th century; 2016.64; 2015 Benefit Fund and Lila Acheson Wallace

*Sachihongo mask*; wood; Zambian (Mbunda), 19th–early 20th century; 2016.106; Lila Acheson Wallace, Anonymous, Dr. and Mrs. Sidney G. Clyman, The Katcher Family Foundation Inc., Steven Kossak, and Holly and David Ross

*Hand cross (mäsqäl qaddase or yäḍṭan)*; wood; Ethiopian (Tigray region),

18th century; 2016.315; Raymond R. Hermann, Jr. Fund and Paul Ruddock

## The American Wing

### GIFTS

Artus Van Briggel, American; for Van Briggel Pottery Company, American (Colorado Springs); *Lorelei Vase*; glazed ceramic, 1902; 2015.548.1; Martin Eidelberg

Artus Van Briggel, American; for Van Briggel Pottery Company, American (Colorado Springs); *Mistletoe Vase*; glazed ceramic, bronze, pearls, 1904; 2015.548.2; Martin Eidelberg

Isaac Broome, American; for Ott and Brewer, American (Trenton, N.J.); *Figure of a Catcher*; Parian porcelain, ca. 1875–76; 2015.549; Emma and Jay A. Lewis, in honor of Alice Cooney Frelinghuysen, Anthony W. and Lulu C. Wang Curator of American Decorative Arts

Possibly Herts Brothers, American (New York); *Side chair*; mahogany, marquetry decoration, ca. 1882–85; 2015.596.1; Sue K. and Stuart P. Feld, in honor of Nonnie Frelinghuysen

Tiffany Studios, American (New York); *Chippendale-style side chair*; mahogany, ca. 1902–8; 2015.596.2; Mr. and Mrs. Stuart P. Feld

Lockwood de Forest, American; *Beach Scene*; oil on card, ca. 1877; 2015.599.1; Jacqueline Loewe Fowler

Lockwood de Forest, American; *“Tehuacan” Mexican landscape*; oil on paper, 1904; 2015.599.2; Jacqueline Loewe Fowler

Lockwood de Forest, American; *Atmospheric landscape at sunset*; oil on paper, 1904; 2015.599.3; Jacqueline Loewe Fowler

Chesapeake Pottery, American (Baltimore); *Alsatian Line pitcher*; semiporcelain ware, transfer-printed decoration, ca. 1891–92; 2015.650; Emma and Jay A. Lewis

Julianna Diehl Fenstermacher, American; *Signature quilt*; cotton, 1855; 2015.710; Gordon H. Frey

C. Dorflinger and Sons, American (White Mills, Pa.); *Wineglass*; blown and cut glass, ca. 1886; 2015.720; James K. Asselstine and Bette J. Davis

Possibly New England Glass Company, American (East Cambridge, Mass.) or Boston and Sandwich Glass Company, American (Sandwich, Mass.); *Shade*; cut glass, ca. 1865–75; 2015.754; Mr. and Mrs. Stuart P. Feld

Felix Octavius Carr Darley, American; John Quincy Adams Ward, American; *General George B. McClellan*; bronze, 1864; 2015.755; Donna Hassler

Bill Traylor, American; *Blue Construction, Orange Figures*; gouache, pencil on cardboard, ca. 1939–42; 2015.756; Charles E. and Eugenia C. Shannon

Thomas Le Clear, American; *Boys Fishing*; oil on canvas, 1846; 2015.757; George Maxwell, in memory of his friend and mentor, John K. Howat

Matthys Maris, Dutch; for Cottier and Co. (London, New York, Sydney); *The Lady of Shalott*; stained glass, ca. 1890–1915; 2016.72; William Judson and Stephen H. Judson

Marcus and Co., American (New York); *Brooch*; plique-a-jour enamel,

conch pearl, diamond, platinum, eighteen-karat gold, ca. 1900; 2016.107; Jacqueline Loewe Fowler and Family

*Crazy quilt*; wool, wool and silk embroidery; American, ca. 1880–1900; 2016.108; The Zelanka Family, in honor of Bernard and Rhoda Zelanka

*Portrait of a Lady*; watercolor on vellum; American, ca. 1835; 2016.125; Jacqueline Loewe Fowler

Ethel Paxson, American (decorator); *Bouillon cup and saucer*; porcelain (French blank), enamel decoration, 1923; 2016.405.1a, b; D. Frederick Baker from the Baker / Pisano Collection

Edith Mitchill Prellwitz, American; *Moonlight*; oil on panel, 1898; 2016.405.2; D. Frederick Baker from the Baker / Pisano Collection

Arthur Wesley Dow, American; *The Derelict, or The Lost Boat*; color woodcut, working proof, 1916; 2016.406.1; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut on cream paper, ca. 1913; 2016.406.2; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut on cream paper, ca. 1913; 2016.406.3; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut on cream paper, trial proof, ca. 1913; 2016.406.4; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut on brown paper, trial proof, ca. 1913; 2016.406.5; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut on cream paper, trial proof, ca. 1913; 2016.406.6; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut on cream paper, trial proof, ca. 1913; 2016.406.7; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut on cream paper, trial proof, ca. 1913; 2016.406.8; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut on cream paper, trial proof, ca. 1913; 2016.406.9; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut, colored-pencil additions on cream paper, trial proof, ca. 1913; 2016.406.10; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *Nabby's Point*; color woodcut, watercolor, gouache on brown paper, trial proof, ca. 1913; 2016.406.11; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *The Derelict, or The Lost Boat*; color woodcut on semitranslucent paper, printed proof of key block, 1916; 2016.407.1; Dowd-Gallogly Family and Allan E. Dowd

Arthur Wesley Dow, American; *The Derelict, or The Lost Boat*; color woodcut, trial proof of single-color block, 1916; 2016.407.2; Dowd-Gallogly Family and Allan E. Dowd

John Wesley Jarvis, American, born England; *Sketchbook*; leather-bound book, marbled endpapers, ca. 1830; 2016.420; Jessica Anne Murphey

*Bonnet mold*; pine; American, ca. 1850–80; 2016.421.1; The Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation

*Bonnet*; straw, satin; American, ca. 1850–80; 2016.421.2; The Thomas H. and Diane DeMell Jacobsen Ph.D. Foundation

#### PURCHASES

Brooklyn Flint Glass Company, American (Brooklyn); *Decanter*; glass, ca. 1855; 2015.459.1a, b; Emma Sheaffer Bequest

Brooklyn Flint Glass Company, American (Brooklyn); *Large drinking vessel*; glass, ca. 1855; 2015.459.2; Emma Sheaffer Bequest

Brooklyn Flint Glass Company, American (Brooklyn); *Medium drinking vessel*; glass, ca. 1855; 2015.459.3; Emma Sheaffer Bequest

Brooklyn Flint Glass Company, American (Brooklyn); *Small drinking vessel*; glass, ca. 1855; 2015.459.4; Emma Sheaffer Bequest

Probably Boston and Sandwich Glass Company, American (Sandwich, Mass.); *Dish*; glass, 1828–32; 2015.460; Mrs. George Kaufman Fund

Mount Washington Glass Company, American (New Bedford, Mass.); *Crown Milano Covered Ewer*; glass, blown, painted, jeweled, and gilded, ca. 1892–93; 2015.514; Flora E. Whiting Fund

Bruno Geyer, Austrian (decorator); for Ceramic Art Company, American (Trenton, N.J.); *Plate*; porcelain, enamel decoration, 1904–5; 2015.515; Dr. and Mrs. Burton P. Fabricand Gift

William A. Harper, American, born Canada; *The Trees, Early Afternoon, France*; oil on canvas, ca. 1905; 2015.587; Marguerite and Frank A. Cosgrove, Jr. Fund

Marcus and Co., American (New York); *Sautoir*; gold, opal, enamel, ca. 1908; 2015.588; Barrie A. and Deedee Wigmore Foundation Gift

Sanford Robinson Gifford, American; *Self-portrait*; oil on paper, 1853; 2015.589; Dale T. Johnson Fund

Henry François Farny, American, born France; *A Successful Hunt*; gouache, watercolor, gum Arabic glazes, charcoal on white wove paper mounted on board, 1906; 2015.613; Marguerite and Frank A. Cosgrove, Jr. Fund

Louis Comfort Tiffany, American; *Squash Window with Pebbles*; glass, beach-worn quartz, lead came, 1885–90; 2015.707; Sansbury-Mills Fund and Anonymous Gift

Mary Elizabeth Morse, American; *Sampler*; silk on linen, 1840; 2015.708; Friends of The American Wing Gifts

Ann Magdalen Yates, American; *Biblical sampler*; silk embroidery on linen, ca. 1802; 2015.709; Friends of The American Wing Gifts

Winslow Homer, American; *Sketch for The Gulf Stream* (recto); *Floor plan diagram, elevation of a domestic residence* (verso); graphite on paper, 1885; 2016.1; Morris K. Jesup Fund

John Bell, American; *Figure of a Lion*; earthenware, 1845–55; 2016.3; William Cullen Bryant Fellows Gifts

Charles Ethan Porter, American; *Still Life with Corn*; watercolor on paper, ca. 1880; 2016.4; Marguerite and Frank A. Cosgrove, Jr. Fund and Cordelia and Jesse Zanger and Bonnie Johnson Sacerdote Foundation Gifts

Jeremiah Dummer, American; *Two-handled cup*; silver, ca. 1690;



2016.24; Louis and Virginia Clemente Foundation Inc., Robert and Bobbie Falk Philanthropic Fund, The Dietrich American Foundation, Bonnie Johnson Sacerdote Foundation, and Roy J. Zuckerberg Gifts

Lockwood de Forest, American; Ahmedabad Wood Carving Company, Indian; *Etagère*; mahogany, teak, satinwood, copper, silk, cotton, coral, ca. 1885; 2016.49; Barrie A. and Deedee Wigmore Foundation Gift

Samuel Jennings, American; *Study for Liberty Displaying the Arts and Sciences, or The Genius of America Encouraging the Emancipation of the Blacks*; oil on canvas, ca. 1791–92; 2016.50; Karen Buchwald Wright Gift

*Portrait of a Woman, Age 33*; oil on canvas; West Indian, 1785; 2016.58; Helen Marx Fund and Robert B. Simon Gift

Augustus Saint-Gaudens, American; *Cornelius Vanderbilt I*; bronze, 1882; 2016.71; Brooke R. Astor Estate Fund and David Schwartz Foundation Fund

Joshua Johnson, American; *Emma Van Name*; oil on canvas, ca. 1805; 2016.116; The Dunn Revocable Trust

*Chimneypiece with images of Adam and Eve*; wool and silk embroidery on linen; American (Boston), ca. 1760; 2016.120; Barbara B. Moore Estate Fund

Elihu Vedder, American; *Study for the Pleiades*; chalk on paper, 1883–84; 2016.127; Shoreland Foundation Fund

*Writing box*; wood, bone, tortoiseshell, ebony inlay; hardware: iron; Mexican (Campeche), 1650–1700; 2016.128; Emily Crane Chadbourne Trust

Jules Tavernier, American, born France; *Dance in a Subterranean Roundhouse at Clear Lake, California*; oil on canvas, 1878; 2016.135; Marguerite and Frank A. Cosgrove, Jr. Fund

Various artists, American (Baltimore); *Album Quilt Top*; cotton, 1845–48; 2016.172; Gift of Mrs. Russell Sage and Rogers Fund, by exchange

Unknown artist, German; *Interior of an apartment on Broadway and 10th Street, New York City*; watercolor, ink on paper, ca. 1870; 2016.247; Morse Family Foundation

*Sunburst Quilt*; cotton; American, ca. 1835; 2016.418; George Coe Groves Fund and Estate of Flora E. Whiting, by exchange

*Rose-Wreath Quilt*; cotton, silk, wool; American (Baltimore), ca. 1850; 2016.419; Mr. and Mrs. Luke Vincent Lockwood, Cecile L. Mayer, Morris K. Jesup, and Jacob Rogers Funds, by exchange

Arthur Wesley Dow, American; *The Derelict, or The Lost Boat*; color woodcut, 1916; 2016.427; Morse Family Foundation

Arthur Wesley Dow, American; *Lily*; color woodcut, first proof, 1898; 2016.428; Morse Family Foundation

Euphemia Kichlein, American; *Pictorial Quilt*; cotton, wool, silk, 1832; 2016.432; Friends of The American Wing Gifts

José Sánchez, Mexican; *The Marriage of the Virgin*; oil on canvas, ca. 1690; 2016.553; Maria DeWitt Jesup Fund

## Ancient Near Eastern Art

### GIFT

*Plate with reclining zebu*; copper alloy; Eastern Iran, late 3rd–early 2nd

millennium B.C.; 2015.789; Evelyn Kranes Kossak, The Kronos Collections

## Arms and Armor

### GIFTS

*Axe-head*; steel, silver(?), copper alloy; possibly Tartar-Circassian (Crimean Khanate), possibly 16th–17th century; 2015.550; Dr. Kirill A. Rivkin

*Helmet of the Montefortino type*; bronze; Etruscan, late 4th–early 3rd century B.C.; 2015.758.1; Malcolm H. Wiener

*Sword of the Achtkantschwert type*; bronze; Central European, 13th–10th century B.C.; 2015.758.2; Malcolm H. Wiener

### PURCHASES

Martin Kammerer, German; *Wheellock rifle with spanner and accessories*; steel, iron, gold, wood, antler, copper alloy, enamel, bone, textile, ca. 1665; 2015.446a–d; Arthur Ochs Sulzberger Bequest

New England Enameling Company, Inc., American (Middletown, Conn.); *Arm defenses, pair*; steel, paint, leather, copper alloy, 1918; 2015.458.1a–f, .2a–f; Arthur Ochs Sulzberger Gift

New England Enameling Company, Inc., American (Middletown, Conn.); *Defense for neck and shoulders (necklet or gorget)*; steel, paint, rubber, copper alloy, 1918; 2015.458.3; Arthur Ochs Sulzberger Gift

Possibly Gobindram and Oodeyram, Indian; *Suraj Uddin Mending Chain Mail, Jaipur, 1926*; probably gelatin silver print on mat board, 1926; 2015.491; Bashford Dean, 1926

Possibly Gobindram and Oodeyram, Indian; *Tools for Mending Chain Mail, Jaipur, 1926*; probably gelatin silver print on mat board, 1926; 2015.492; Bashford Dean, 1926

*Shield*; steel, gold, textile; Indian, 17th century; 2015.509; Arthur Ochs Sulzberger Gift

Hans Kels the Younger, German; *Medal of Kolman Helmschmid*; lead, 1532; 2015.597; Kenneth and Vivian Lam Gift

*Dagger (khanjar)*; probably marble, steel; Indian, 17th–18th century; 2015.694; Arthur Ochs Sulzberger Bequest

Khooshal Dhunjee and Sons, Indian (Ahmedabad); *Shield (dhal)*; leather, brass, textile, pigment, ca. 1875; 2015.695; Arthur Ochs Sulzberger Bequest

*Sword pommel*; copper alloy, enamel; probably French, 12th–13th century; 2015.696; Paul Ruddock and Ruddock Foundation for the Arts Gifts

*Mail shirt*; iron, copper alloy; possibly Iranian, 15th–16th century; 2016.2; Arthur Ochs Sulzberger Gift

*Surcoat (jinbaori) for a boy*; silk, silver-metallic thread, ivory, copper; Japanese, 18th–early 19th century; 2016.25; Gift of Brayton Ives and W. T. Walters, by exchange

*Mail and plate shirt of Al-Ashraf Sayf ad-Din Qaitbay, 18th Burji Mamluk Sultan of Egypt*; steel, iron, copper alloy, gold; probably Egyptian, ca. 1468–96; 2016.99; Arthur Ochs Sulzberger Gift, and Rogers, Acquisitions, and Fletcher Funds

*Shaffron*; silk, animal fiber, leather; Central Asian, ca. 5th–7th century; 2016.170; Edward LaPuma Gift

*Shaffron*; silk, animal fiber, feathers; Central Asian, ca. 5th–7th century; 2016.171; Arthur Ochs Sulzberger Gift

Sanemitsu, Japanese; *Stirrups (abumi), pair*; iron, wood, silver, lacquer, paper, probably 18th century; 2016.205a, b; Gift of Morihiro and Sumiko Ogawa, in memory of Charles Baber

*Helmet of the Corinthian type and greaves, pair*; bronze; Greek, early 5th century B.C.; 2016.235a–c; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, and Arthur Ochs Sulzberger Gift

Pierre Woeiriort de Bouzey II, French; *Design for a rapier hilt and scabbard chape*; etching, engraving, 1555; 2016.245; Gift of Andrew Solomon

*Rapier*; steel, iron, silver, gold, copper alloy, wood; probably Italian, ca. 1600–1610; 2016.310; William H. Riggs Gift

Gilles Demarteau, French; *Plate 6 from Nouveaux Desseins D'Arquebuseries*; engraving, 1749; 2016.311; Michael H. Pourfar Gift

Gilles Demarteau, French; *Plate 10 from Nouveaux Desseins D'Arquebuseries*; engraving, 1744; 2016.312; Michael H. Pourfar Gift

*Crupper pendants, pair*; iron, gold, copper alloy, leather, wood; Tibetan, 14th–15th century; 2016.316.1, .2; Arthur Ochs Sulzberger Gift

De Lacollombe, French; Gilles Demarteau, French; *Plate 1, title page from Nouveaux Desseins D'Arquebuseries*; engraving, 1730; 2016.403.1; Arthur Ochs Sulzberger Gift

De Lacollombe, French; *Plate 2 from Nouveaux Desseins D'Arquebuseries*; engraving, 1730; 2016.403.2; Arthur Ochs Sulzberger Gift

De Lacollombe, French; *Plate 4 from Nouveaux Desseins D'Arquebuseries*; engraving, ca. 1730; 2016.403.3; Arthur Ochs Sulzberger Gift

De Lacollombe, French; *Plate 7 from Nouveaux Desseins D'Arquebuseries*; engraving, ca. 1730; 2016.403.4; Arthur Ochs Sulzberger Gift

Gilles Demarteau, French; *Plate 8 from Nouveaux Desseins D'Arquebuseries*; engraving, 1743; 2016.403.5; Arthur Ochs Sulzberger Gift

Gilles Demarteau, French; *Plate 9 from Nouveaux Desseins D'Arquebuseries*; engraving, 1743; 2016.403.6; Arthur Ochs Sulzberger Gift

Gilles Demarteau, French; *Plate 11 from Nouveaux Desseins D'Arquebuseries*; engraving, ca. 1749; 2016.403.7; Arthur Ochs Sulzberger Gift

Claude Gillot, French; *Design of a flintlock, side plate, butt plate, and trigger guard, unnumbered plate from Nouveaux Desseins d'Arquebuserie Inventez et Gravez par Le Sr. Gillot*; etching, engraving, ca. 1715; 2016.403.8; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 1 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art de Arquebuzerie*; engraving, ca. 1660; 2016.403.9; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 2 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art de Arquebuzerie*; engraving, ca. 1660; 2016.403.10; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 3 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art*

*de Arquebuzerie*; engraving, ca. 1660; 2016.403.11; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 5 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art de Arquebuzerie*; engraving, ca. 1660; 2016.403.12; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 6 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art de Arquebuzerie*; engraving, ca. 1660; 2016.403.13; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 7 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art de Arquebuzerie*; engraving, ca. 1660; 2016.403.14; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 8 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art de Arquebuzerie*; engraving, ca. 1660; 2016.403.15; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 9 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art de Arquebuzerie*; engraving, ca. 1660; 2016.403.16; Arthur Ochs Sulzberger Gift

C. Jacquinet, French; Thuraire, French; Le Hollandois, French; *Plate 10 from Plusieurs Models des plus nouvelles manieres qui sont en usage en l'Art de Arquebuzerie*; engraving, ca. 1660; 2016.403.17; Arthur Ochs Sulzberger Gift

Gilles Demarteau, French; *Plate 9 from Nouveaux Desseins D'Arquebuseries*; engraving, 1743; 2016.403.18; Arthur Ochs Sulzberger Gift

De Lacollombe, French; *Plate 3 from Nouveaux Desseins D'Arquebuseries*; engraving, ca. 1730; 2016.403.19; Arthur Ochs Sulzberger Gift

Gilles Demarteau, French; *Plate 11 from Nouveaux Desseins D'Arquebuseries*; engraving, ca. 1749; 2016.403.20; Arthur Ochs Sulzberger Gift

Gilles Demarteau, French; *Plate 8 from Nouveaux Desseins D'Arquebuseries*; engraving, 1743; 2016.403.21; Arthur Ochs Sulzberger Gift

De Lacollombe, French; *Plate 5 from Nouveaux Desseins D'Arquebuseries*; engraving, 1730; 2016.409; Marica F. Vilcek Gift

## Asian Art

### GIFTS

Shew Cobind Lall Printing Studio, Eastern Indian (Kolkata, West Bengal) (publisher); *Narasimha Kills the Demon-King Hiranyakashipu*; lithographic print on paper, 1875–80; 2015.441.1; Mark Baron and Elise Boisanté

Hemchandra Bhargava Press, Indian (publisher); *Rama, Lakshmana, and Hanuman*; chromolithographic print on paper, 1910–15; 2015.441.2; Mark Baron and Elise Boisanté

Ravi Varma Press, Indian (Malavli-Lonavla) (publisher); *Uttara Rama Charitra, the Assembly of Rama*; chromolithographic print on paper, ca. 1910; 2015.441.3; Mark Baron and Elise Boisanté

Ravi Varma Press, Indian (Malavli-Lonavla) (publisher); *Parvati and other goddesses*; chromolithographic print on paper, ca. 1910; 2015.441.4; Mark Baron and Elise Boisanté

- Suzuki Gorō, Japanese; *Two-tiered box with oribe glaze*; stoneware, gold lacquer repairs (*oribe* ware), Heisei period (1989–present), ca. 1997; 2015.442.1a–c; Halsey and Alice North, in honor of John T. Carpenter
- Miyashita Zenji, Japanese; *Genesis*; stoneware, gradated colored clay (*saidai*), Heisei period (1989–present), 2009; 2015.442.2; Halsey and Alice North, in honor of Miyashita Zenji and Hideko
- Hoshino Kayoko, Japanese; *Cutout 11-2*; impressed stoneware, Heisei period (1989–present), 2011; 2015.442.3; Halsey and Alice North
- Kishi Eiko, Japanese; *KE-5 (Recollected Vistas in Clay)*; *shigaraki* stoneware, colored-clay chamotte, Heisei period (1989–present), 2011; 2015.442.4a–c; Halsey and Alice North
- Kondō Takahiro, Japanese; *Galaxy*; porcelain, cobalt blue underglaze, “silver mist” overglaze, Heisei period (1989–present), 2001; 2015.442.5; Halsey and Alice North
- Katsumata Chieko, Japanese; *Coral Sculpture*; *shigaraki* stoneware, Heisei period (1989–present), 1998; 2015.442.6; Halsey and Alice North, in honor of Monika Bincsik
- Katsumata Chieko, Japanese; *Yellow and Blue Vase*; *shigaraki* stoneware, Heisei period (1989–present), 1996; 2015.442.7; Halsey and Alice North
- Kohyama Yasuhisa, Japanese; *Wind*; stoneware, *shigaraki* clay, natural ash glaze, Heisei period (1989–present), 2004; 2015.442.8; Halsey and Alice North
- Yagi Akira, Japanese; *Faceted covered vessels with pale blue glaze*; porcelain, pale blue glaze (*seihakuji*), Heisei period (1989–present), 2004; 2015.442.9a–f; Halsey and Alice North, in memory of Yagi Sakiyo
- Woman riding two Brahman bulls*; bronze; Indian (Kausambi), late Harrapan period, 2000–1750 B.C.; 2015.505; Jonathan and Jeannette Rosen
- Hevajra mandala*; distemper on cloth; Tibetan, 15th century; 2015.551; Stephen and Sharon Davies Collection
- Li Huasheng, Chinese; *0404*; horizontally formatted ink on unbacked paper, 2004; 2015.600; The artist
- Jiun Sonja, Japanese; *Profound sincerity*; hanging scroll, ink, color on paper, Edo period (1615–1868), ca. 1780–90; 2015.601; Joan B. Mirviss, in memory of T. Richard Fishbein
- Jiun Sonja, Japanese; *For a hundred years [I have been] a person with no attachments*; hanging scroll, ink on paper, Edo period (1615–1868), late 18th century; 2015.602; Morton Berman, in honor of Sylvan Barnet and William Burto
- Nakazato Tarōemon XII, Japanese; *Chōsen karatsu water jar (mizusashi)*; stoneware, two-color glazes (Karatsu ware), Shōwa period (1926–89), ca. 1970–80s; 2015.759.1a–c; Jane and Raphael Bernstein
- Tsujimura Shirō, Japanese; *Gourd-shaped water jar (mizusashi)*; stoneware, natural ash glaze, Heisei period (1989–present), 2011; 2015.759.2a, b; Jane and Raphael Bernstein
- Yoon Kwang-Cho, Korean; *Insight-V*; stoneware, white slip, ash glaze, before 1991; 2015.759.3; Jane and Raphael Bernstein
- Yamamoto Baiitsu, Japanese; *Egrets in a Lotus Pond*; hanging scroll, ink, color on silk, Edo period (1615–1868), dated October 1852; 2015.760; Fishbein-Bender Collection, T. Richard Fishbein and Estelle P. Bender
- Enthroned Buddha finial*; bronze; Pakistani (ancient region of Gandhara), 4th–5th century; 2015.782.1; Jeff Soref and Paul Lombardi, in honor of Natalie Soref
- Seated protective Buddha*; copper alloy; Thai (Mon-Dvaravati), second half of the 6th century; 2015.782.2; Jeff Soref and Paul Lombardi, in honor of Natalie Soref
- Eight great events stele*; stone; Eastern Indian (Bihar), Pala period, 11th–12th century; 2015.782.3; Jeff Soref and Paul Lombardi, in honor of Natalie Soref
- Head of an unidentified deity*; sandstone; Indian (Himachal Pradesh, possibly Kangra district), 8th–9th century; 2015.783; Walter and Carol Eisenberg
- Vase with Odes to the Red Cliff*; porcelain, cobalt blue paint under a transparent glaze (Jingdezhen ware); Chinese, Qing dynasty (1644–1911), Kangxi period (1662–1722); 2015.784.1; Julia and John Curtis
- Zhou Lianggong, Chinese; *Poems from the Zhenyi Studio*; album of twenty-eight leaves, ink on paper, 17th century; 2015.784.2; Julia and John Curtis
- Zhang Hong, Chinese; *Peach Blossom Spring*; handscroll, ink, color on paper, Ming dynasty (1368–1644), dated 1638; 2015.784.3; Julia and John Curtis
- Huang Xiangjian, Chinese; *Searching for My Parents*; handscroll, ink, color on silk, Qing dynasty (1644–1911), dated 1656; 2015.784.4; Julia and John Curtis
- Yun Xiang, Chinese; *Hoping for Snow, from Album for Zhou Lianggong*; double album leaf from collective album of twelve paintings, facing pages of calligraphy, ink, color on paper, Ming (1368–1644) or Qing (1644–1911) dynasty, 17th century; 2015.784.5; Julia and John Curtis
- Ye Xin, Chinese; *Snowscape, from Album for Zhou Lianggong*; double album leaf from collective album of twelve paintings, facing pages of calligraphy, ink, color on paper, Qing dynasty (1644–1911), 17th century; 2015.784.6; Julia and John Curtis
- Various artists, Chinese; *Album of painting and calligraphy for Maoshu*; album of twelve paintings, facing pages of calligraphy, ink, color on paper, Qing dynasty (1644–1911), 1666–73; 2015.784.7; Julia and John Curtis
- Huang Daozhou, Chinese; *Joint Calligraphy*; handscroll, ink on satin, Ming dynasty (1368–1644), dated 1632; 2015.784.8; Julia and John Curtis
- Zheng Fu, Chinese; *Poetic Maxim*; hanging scroll, ink on paper, Qing dynasty (1644–1911), dated 1691; 2015.784.9; Julia and John Curtis, in memory of Marie-Hélène and Guy Weill
- Wang Jun, Chinese; *Famous Yangzhou sites associated with Ruan Yuan (1764–1849)*; album of ten paintings, ink, color on paper, Qing dynasty (1644–1911), dated 1883; 2015.784.10; Julia and John Curtis
- Wang Jian, Chinese; *Mountain Scenery with Streams and Pavilions in the Style of Fan Kuan*; framed hanging scroll, ink, color on paper, Qing dynasty (1644–1911), dated 1667; 2015.788; Franklin Z. Davidson, M.D., and Carol R. Fishberg (remaining 50% of undivided interest)
- Goddess of dance (Nrtyadevi)*; wood, pigment; Nepalese (Kathmandu Valley), Malla period, 16th century; 2016.21.1; Zimmerman Family Collection
- Stupa*; brass; Tibetan, mid-15th century; 2016.21.2; Zimmerman Family Collection

*Ewer with peacock and peonies*; porcelain, colored enamels, gilding over transparent glaze; Chinese, Ming dynasty (1368–1644), Jiajing period (1522–66), mid-16th century; 2016.126a, b; R. Albuquerque

Nukina Kaioku, Japanese; *Lake Biwa in Four Seasons*; pair of six-panel folding screens, ink, color on paper, Edo period (1615–1868), 1834; 2016.254.1, .2; Robert and Betsy Feinberg

*Vajracarya's ritual crown*; gilt-copper alloy, semiprecious stone inlay; Nepalese (Kathmandu Valley), early Malla period, 13th century; 2016.408; Barbara Kipper

#### PURCHASES

Calcutta Art Studio Pvt. Ltd., Indian; *Dhumavati / Matangi*; chromolithographic print on paper, 1885–90; 2015.433; Marie-Hélène Weill Gift

Calcutta Art Studio Pvt. Ltd., Indian; *Kamala / Bhairavi*; chromolithographic print on paper, 1885–90; 2015.434; Marie-Hélène Weill Gift

Chore Bagan Art Studio, Indian; *Shri Shri Guranga Avatara*; chromolithographic print on paper, 1895; 2015.435; David E. Stutzman and John D. Lamb Gift

Chitrashala Press, Indian; *Ram's Assembly (Rampanchayatam)*; chromolithographic print on paper, 1878(?); 2015.436; Marie-Hélène Weill Gift

*Maa cloth*; printed cotton; Indonesian (Toraja, Sulawesi), European (for Indonesian market), late 19th or early 20th century; 2015.479; Funds from various donors

Miwa Kyūsetsu XI, Japanese; *Oni Hagi Teabowl*; stoneware, ash glaze, 1988–89; 2015.508; William R. Appleby Fund

Wang Xuehao, Chinese; *Presenting the Tripod*; handscroll, ink on paper, Qing dynasty (1644–1911), 1803; 2015.574; Friends of Asian Art Gifts

Li Huasheng, Chinese; *9616*; ink on paper, 1996; 2015.575; Friends of Asian Art Gifts

Imazu Tatsuyuki, Japanese; *Peafowl by a Cherry Tree*; two-panel folding screen, mineral colors, metallic powders on paper, Taishō period (1912–26), ca. 1925; 2015.585; Mary and James G. Wallach Foundation Gift

*Vishnu*; copper alloy, gilding; Nepalese (Kathmandu Valley), Thakuri period, dated August 12, 1105; 2015.678; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest, Brooke Russell Astor Bequest, The Vincent Astor Foundation and Mr. and Mrs. Richard L. Chilton, Jr. Gifts, and The Fred Eychaner Charitable Fund Gift, in honor of John Guy

Unidentified artist, Japanese; *Buddha Preaching, from Illustrated Sutra of Past and Present Karma (Kako genzai inga kyō emaki)*; handscroll section mounted as hanging scroll, ink, color on paper, Nara period (710–794), mid-8th century; 2016.19; Louis V. Bell, Harris Brisbane Dick, Fletcher, and Rogers Funds and Joseph Pulitzer Bequest; The Vincent Astor Foundation and Mary and James G. Wallach Foundation Gifts

*Shelf for cosmetic boxes (kurodana) with crests of the matsudaira and shimazu families*; lacquered wood, gold, silver *takamaki-e* (relief sprinkling), *hiramaki-e* (flat sprinkling), cutout gold and silver foil on gold *nashiji* (pear-skin) lacquer ground; Japanese, Edo period (1615–1868), early 19th century; 2016.167; John and Pauline Gandel Gift, 2015 Benefit Fund, Brooke Russell Astor Bequest and Acquisitions Fund

Liu Jun, Chinese; *The Daoist Immortal Han Xiangzi*; framed hanging scroll, ink, color on silk, Ming dynasty (1368–1644), late 15th–early 16th century; 2016.238; Oscar L. Tang Fund for Asian Art; The Miriam and Ira D. Wallach Foundation, Seymour, and The B. Y. Lam Funds; Brooke Russell Astor Bequest; The Vincent Astor Foundation, several members of The Chairman's Council, The DeBevoise Calello Family Fund, Ernest Erickson Foundation, Barbara and William Karatz, J. J. Lally & Co., Eric Schmidt, Miriam and Ira D. Wallach Foundation, and Charlotte C. Weber Gifts; Gifts of Mrs. Edward Brayton and Robert H. Ellsworth, by exchange; and funds from various donors

*Vajrapani*; gray chlorite; Indian (Kashmir), late 6th–7th century; 2016.241; Carol Collins Malone Gift, in honor of John Guy

*Miniature Brahmanical shrine*; copper alloy; Indian (Himachal Pradesh), 10th century; 2016.242; George D. Pratt Gift, by exchange, Matthew Nimetz, The Miriam and Ira D. Wallach Foundation, and Josephine L. Berger-Nadler Gifts

*Paperweight in the form of a qilin*; bronze; Chinese, Ming dynasty (1368–1644), 15th century; 2016.243; Friends of Asian Art Gifts

*Incense burner*; bronze; Chinese, Yuan dynasty (1271–1368), dated 1346; 2016.244; Friends of Asian Art Gifts

*Vamana being blessed by King Bali*; opaque pigments, gold on paper; Indian (Andhra Pradesh), ca. 1780s; 2016.248; Nancy Fessenden Gift

*Sword and scabbard (kasthane)*; silver, gold, iron, wood, gemstones; Sri Lankan, Kandyian period, 18th century; 2016.426a–c; Fernando Family Trust Gift, in honor of Dr. Quintus and Mrs. Wimala Fernando

*Chakra Purusha*; copper alloy; Indian (Tamil Nadu), Chola period (880–1279), 10th–early 11th century; 2016.429; Louis Herlands and Tommy Yang Guo Gifts and The Miriam and Ira D. Wallach Foundation Fund

## The Costume Institute

#### GIFTS

Charles James, American; *"Tulip" evening dress*; silk, horsehair, 1949; 2015.552; Elizabeth de Cuevas

Raf Simons, Belgian; for House of Dior, French; *Ensemble*; wool, silk, leather, spring/summer 2013; 2015.616.1a–d; Christian Dior Couture

Raf Simons, Belgian; for House of Dior, French; *Ensemble*; wool, silk, polyamide, elastane, leather, metal, spring/summer 2013; 2015.616.2a–c; Christian Dior Couture

Raf Simons, Belgian; for House of Dior, French; *Ensemble*; synthetic, leather, metal, crocodile skin, fall/winter 2014–15; 2015.616.3a–d; Christian Dior Couture

Raf Simons, Belgian; for House of Dior, French; *Ensemble*; silk, leather, synthetic, metal, crocodile skin, fall/winter 2014–15; 2015.616.4a–c; Christian Dior Couture

Issey Miyake, Japanese; *Coat*; nylon, metal, ca. 1984; 2015.622a, b; Jo Ann Paganetti

Giorgio Armani, Italian; *Suit*; wool, ca. 1980; 2015.623a, b; Ruth Lande Shuman

Cristobal Balenciaga, Spanish; for House of Balenciaga, French; *Dress*; silk, 1967; 2015.711; Judith Straeten

*Bustle*; metal, cotton; possibly American, early–mid-1870s; 2015.728; Mrs. Liza-Mae Carlin

Laura Mulleavy, American; Kate Mulleavy, American; for Rodarte, American; *Ensemble*; leather, wool, silk, synthetic, metal, spring/summer 2010; 2015.730a–f; Rodarte, in honor of Harold Koda

Christopher Kane, British; *Dress*; silk, fall/winter 2015–16; 2015.731; The designer

Jeanne Lanvin, French; for House of Lanvin, French; *Dress*; silk, metal, winter 1926–27; 2015.732a, b; Dean L. Merceron

Paco Rabanne, French, born Spain; *Purse*; metal, ca. 1969; 2015.733; Joyce L. Arbib

John Galiano, British, born Gibraltar; for House of Dior, French; *Dress*; silk, acetate, viscose, polyester, fur, pearl, fall/winter 1997–98; 2015.734; Randi Charno Levine

Mary Katrantzou, British, born Athens; *Dress*; silk, fall/winter 2011–12; 2015.736a, b; Kimberly Kassel

Nicolas Ghesquière, French; for House of Balenciaga, French; *Ensemble*; silk, polyamide, elastane, spring/summer 2008; 2015.738a, b; Liz Klein

Philip Treacy, British, born Ireland; *Paphiopedilum Philippinense Orchid Hat*; silk, synthetic, straw, metal, spring/summer 2000; 2016.182; Philip Treacy and Isabella Blow, in honor of Harold Koda

Viktor and Rolf, Dutch; *Dress*; cotton, leather, fall/winter 2003–4; 2016.183a, b; Viktor&Rolf, in honor of Harold Koda

Sarah Burton, British; for Alexander McQueen, British; *Ensemble*; silk, horsehair, synthetic, metal, snakeskin, spring/summer 2014; 2016.184a–d; Alexander McQueen, in honor of Harold Koda

Iris Van Herpen, Dutch; *Dress*; PVC, silk, metal, fall/winter 2012–13; 2016.185; Iris Van Herpen, in honor of Harold Koda

Giorgio Armani, Italian; *Ensemble*; silk, glass, fall/winter 1993–94; 2016.186a, b; The designer, in honor of Harold Koda

Vivienne Westwood, British; *Dress*; silk, fall/winter 2010–11; 2016.187a, b; The designer, in honor of Harold Koda

Tom Ford, American; *Ensemble*; silk, metal, fall/winter 2014–15; 2016.188a–c; The designer, in honor of Harold Koda

Thom Browne, American; *Ensemble*; wool, cotton, silk, wood, mother-of-pearl, leather, metal, spring/summer 2016; 2016.255.1a–j; Thom Browne, in honor of Harold Koda

Thom Browne, American; *Ensemble*; wool, cotton, leather, metal, spring/summer 2016; 2016.255.2a–g; Thom Browne, in honor of Harold Koda

Raf Simons, Belgian; for House of Dior, French; *Ensemble*; silk, wool, cotton, leather, metal, fall/winter 2014–15; 2016.256a–h; Christian Dior Couture, in honor of Harold Koda

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; polyurethane resin, polyester, cotton, nylon, metal, spring/summer 2015; 2016.296a, b; Noritaka Tatehana

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; cotton, synthetic, spring/summer 2012; 2016.297a–e; COMME des GARÇONS, in honor of Harold Koda

Rick Owens, American; *Ensemble*; leather, wool, shearling, goat hair,

fall/winter 2007–8; 2016.299a–g; OWENSCORP, in honor of Harold Koda

Phoebe Philo, French; for Celine, French; *Ensemble*; synthetic, wool, silk, leather, fall/winter 2013–14; 2016.300a–e; The designer, in honor of Harold Koda

Alber Elbaz, Israeli; for House of Lanvin, French; *Dress*; polyester, metal, spring/summer 2008; 2016.301; Lanvin, in honor of Harold Koda

*Purse*; Lucite, copper; American, 1951–53; 2016.302; Jane Wyeth

#### PURCHASES

Issey Miyake, Japanese; for Miyake Design Studio, Japanese; *Kit*; synthetic, ca. 2000; 2015.417; Various donors, by exchange

Issey Miyake, Japanese; for Miyake Design Studio, Japanese; *Kit*; synthetic, ca. 2000; 2015.418; Various donors, by exchange

Issey Miyake, Japanese; for Miyake Design Studio, Japanese; *Ensemble*; polyester, metal, ca. 1990; 2015.451a, b; Various donors, by exchange

Thierry Mugler, French; *Dress*; synthetic, 2001; 2015.519; Various donors, by exchange

*Bonnet*; silk; probably British, ca. 1770; 2015.520; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Pierre Cardin, French, born Italy; *Choker*; metal, ca. 1965; 2015.521; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Ossie Clark, British; Celia Birtwell, British; *Dress*; silk, 1973–74; 2015.522; Various donors, by exchange

Vivienne Westwood, British; Malcolm McLaren, British; Jordan, British; *T-shirt*; cotton, wool, 1971–72; altered 1977; 2015.523; Various donors, by exchange

Vivienne Westwood, British; Malcolm McLaren, British; *Ensemble*; wool, leather, metal, 1975; 2015.524a, b; Various donors, by exchange

Vivienne Westwood, British; Malcolm McLaren, British; *Ensemble*; cotton, synthetic, fall/winter 1983–84; 2015.525a, b; Various donors, by exchange

Vivienne Westwood, British; Malcolm McLaren, British; *T-shirt*; cotton, synthetic, feathers, 1974–75; 2015.526; Various donors, by exchange

Vivienne Westwood, British; Malcolm McLaren, British; *Dress*; cotton, fall/winter 1981–82; 2015.527; Various donors, by exchange

John Galiano, British, born Gibraltar; *Dress*; cotton, polyester, viscose, silk, metal, fall/winter 1987–88; 2015.528a, b; Various donors, by exchange

Gianni Versace, Italian; *Ensemble*; leather, synthetic, metal, fall/winter 1991–92; 2015.529a, b; Various donors, by exchange

Issey Miyake, Japanese; Cai Guo-Qiang, Chinese; *Dress*; polyester, 1999; 2015.530; Various donors, by exchange

Yohji Yamamoto, Japanese; *Ensemble*; silk, rayon, nylon, straw, cotton, metal, spring/summer 2008; 2015.531a–c; Various donors, by exchange

Yohji Yamamoto, Japanese; *Dress*; silk, synthetic, fall/winter 2001–2; 2015.532; Various donors, by exchange

Junya Watanabe, Japanese; for Comme des Garçons, Japanese; *Ensemble*; cotton, cupro, synthetic, leather, metal, spring/summer 2006; 2015.533a–i; Various donors, by exchange

Alexander McQueen, British; for Alexander McQueen, British; *Ensemble*; wool, silk, glass, fall/winter 1998–99; 2015.534a, b; Various donors, by exchange

*Dress*; cotton, silver; probably French, 1800–1804; 2015.538; Polaire Weissman Fund

John Galliano, British, born Gibraltar; for Maison Martin Margiela, French; *Ensemble*; silk, cotton, synthetic, leather, metal, spring/summer 2015; 2015.540a–g; Friends of The Costume Institute Gifts

John Galliano, British, born Gibraltar; for Maison Martin Margiela, French; *Ensemble*; wool, silk, cotton, leather, synthetic, spring/summer 2015; 2015.541a–h; Friends of The Costume Institute Gifts

*Cap*; wool, cotton, linen; French, ca. 1790; 2015.568; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

Junya Watanabe, Japanese; for Comme des Garçons, Japanese; *Ensemble*; polyester, wool, PVC, metal, fall/winter 2015–16; 2015.569a–d; Various donors, by exchange

Junya Watanabe, Japanese; for Comme des Garçons, Japanese; *Ensemble*; polyester, cupro, PVC, metal, fall/winter 2015–16; 2015.570a–c; Various donors, by exchange

Junya Watanabe, Japanese; for Comme des Garçons, Japanese; *Ensemble*; wool, polyurethane, PVC, metal, fall/winter 2015–16; 2015.571a–d; Various donors, by exchange

Noir Kei Ninomiya, Japanese; for Comme des Garçons, Japanese; *Ensemble*; synthetic leather (polyurethane resin), polyester, cupro, metal, fall/winter 2015–16; 2015.572a–e; Various donors, by exchange

Noir Kei Ninomiya, Japanese; for Comme des Garçons, Japanese; *Dress*; synthetic leather (polyurethane resin), cupro, metal, fall/winter 2015–16; 2015.573; Various donors, by exchange

Viktor and Rolf, Dutch; *Dress*; synthetic, cotton, wood, fall/winter 2015–16; 2015.632; Friends of The Costume Institute Gifts

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Coat*; cotton, ca. 1983; 2015.633; Various donors, by exchange

Martin Margiela, Belgian; for Maison Martin Margiela, French; *Coat*; wool, metal, cotton, fall/winter 1997–98; 2015.634; Various donors, by exchange

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; polyester, nylon, PVC, silk, rayon, metal, fall/winter 2015–16; 2015.635a–e; Various donors, by exchange

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; polyester, nylon, cotton, silk, PVC, fall/winter 2015–16; 2015.636a–d; Various donors, by exchange

Junya Watanabe, Japanese; for Comme des Garçons, Japanese; *Ensemble*; wool, polyester, polyurethane, nylon, cotton, PVC, mother-of-pearl, fall/winter 2015–16; 2015.637a–e; Various donors, by exchange

Yohji Yamamoto, Japanese; *Shoes*; synthetic, spring/summer 2004; 2015.795.a, b; Various donors, by exchange

Iris Van Herpen, Dutch; *Dress*; polyurethane resin, iron filings, cotton, metal, fall/winter 2013–14; 2016.13; Friends of The Costume Institute Gifts

Iris Van Herpen, Dutch; *Dress*; silicone, cotton, metal, glass, fall/winter 2013–14; 2016.14; Friends of The Costume Institute Gifts

Iris Van Herpen, Dutch; *Dress*; epoxy, resin, fall/winter 2012–13; 2016.15a, b; Friends of The Costume Institute Gifts

Iris Van Herpen, Dutch; *Ensemble*; polyamide, leather, cotton, acrylic, metal, spring/summer 2010; 2016.16a, b; Friends of The Costume Institute Gifts

Yohji Yamamoto, Japanese; *Bustier*; wool, metal, fall/winter 2006–7; 2016.53; Various donors, by exchange

John Galliano, British, born Gibraltar; *Evening dress*; silk, metal, cotton, spring/summer 2000; 2016.54; Various donors, by exchange

Antonio del Castillo, Spanish; for Lanvin-Castillo, French; *Dress*; silk, synthetic, metal, 1956; 2016.55a, b; Various donors, by exchange

Cristobal Balenciaga, Spanish; for House of Balenciaga, French; *Dress*; silk, synthetic, cotton, metal, 1962; 2016.56; Various donors, by exchange

Azzedine Alaïa, French, born Tunisia; *Dress*; acetate, rayon, nylon, Spandex, metal, spring/summer 1994; 2016.57; Various donors, by exchange

Christian Lacroix, French; *Dress*; synthetic, metal, spring/summer 1992; 2016.168a, b; Various donors, by exchange

Alexander McQueen, British; for Alexander McQueen, British; *Shoes*; snakeskin, leather, metal, synthetic, spring/summer 2010; 2016.180a, b; Alfred Z. Solomon-Janet A. Sloane Endowment Fund

*Dress*; silk; American, ca. 1818; 2016.181; Irene Lewisohn Bequest

Yohji Yamamoto, Japanese; *Dress*; cotton, polyester, mother-of-pearl, spring/summer 2005; 2016.211; The Dorothy Strelsin Foundation Inc. Gift

Martin Margiela, Belgian; for Maison Martin Margiela, French; *Ensemble*; cotton, silk, metal, 1997; 2016.216a, b; Various donors, by exchange

Martin Margiela, Belgian; for Maison Martin Margiela, French; *Coat*; polyester, acrylic, silk, spring/summer 2009; 2016.231a, b; Friends of The Costume Institute Gifts

H. R. Mallinson and Company, American (New York) (textile maker); *Dress*; silk, 1929; 2016.327; Various donors, by exchange

Rei Kawakubo, Japanese; for Comme des Garçons, Japanese; *Ensemble*; synthetic, cotton, metal, fall/winter 1996–97; 2016.328a–c; Various donors, by exchange

## Drawings and Prints

### *Drawings*

#### GIFTS

Agostino Ciampelli, Italian; *Standing male nude*; red chalk, ca. 1600; 2015.562.1; Mr. and Mrs. Julien Stock, in honor of George R. Goldner

Cesare Nebbia, Italian; *The Pentecost (The Descent of the Holy Spirit)*; pen and brown ink, brush and brown wash, highlighted with white gouache, over black chalk, ca. 1576; 2015.562.2; Anonymous

Sinibaldo Scorza, Italian; *A horse laying on its side*; pen and brown ink, 1620s; 2015.563; Anonymous, in honor of George R. Goldner

Pierre Joseph Redouté, French; *Erica Fulgida*; watercolor, graphite on vellum, 1813; 2015.604.1; Anne H. Bass

Nicolas Robert, French; *Gloriosa Superba (Climbing Lily)*; watercolor, gilding on vellum, ca. 1660; 2015.604.2; Anne H. Bass

*Boy holding a sword, standing near a table in an interior* (recto); *Various sketches of figures and ornamental forms* (verso); pen and brown ink, brush and brown ink, black chalk, framing line in pen and brown ink, by a later hand (recto); pen and brown ink, black chalk (verso); Dutch, 17th century; 2015.608; James David Draper, in memory of Walter Liedtke

Bertel Thorvaldsen, Danish; *The Three Graces and Putti* (recto); *Various Studies* (verso); graphite, early 19th century; 2015.646; Katrin Bellinger Kunsthandel

Pierre Paul Prud'hon, French; *Study for Astyanax's Nurse*; black and white chalk, stumping on blue paper, ca. 1812; 2015.652.1; Louis de Bayser

Achille-Etna Michallon, French; *View of Castel Nuovo, Naples*; brush and brown wash over graphite, 1819; 2015.652.2; Louis de Bayser

Matthias Buchinger, German; *Ten Commandments, London, December 3, 1730*; pen and ink on vellum, 1730; 2015.699.1; Partial and promised gift of Ricky Jay

Jean-Baptiste Joseph Wicar, French; *Death of Socrates*; black chalk, ca. 1782–92; 2015.712; Monroe Warshaw, in honor of Nadine M. Orenstein

Eugène Delacroix, French; *A Lioness and a Caricature of Ingres*; pen and brown ink on laid paper, early 19th century; 2015.713.1; Karen B. Cohen Collection of Eugène Delacroix, in honor of Eric Carlson

Eugène Delacroix, French; *The Giaour on Horseback* (recto); *Study of a Woman with Head and Arms Thrown Back, Study of the Head of an Old Man* (verso); pen and brown ink, wash over graphite on wove paper, ca. 1824; 2015.713.2; Karen B. Cohen Collection of Eugène Delacroix, in honor of Jane Roberts

Eugène Delacroix, French; *Three Arab Horsemen at an Encampment*; watercolor on wove paper, ca. 1832; 2015.713.3; Karen B. Cohen Collection of Eugène Delacroix, in honor of Alan Salz

Carl Friedrich Heinrich Werner, German; *View of Norba from the North, towards San Felice Circeo*; watercolor, 1856; 2015.742.1; Roberta J. M. Olson and Alexander B. V. Johnson

Samuel Amsler, German; *Portrait of Johann Heinrich Friedrich Carl Witte*; graphite, 1819; 2015.742.2; Roberta J. M. Olson and Alexander B. V. Johnson

Giovanni Ambrogio Figino, Italian; *Studies for the Virgin and Saints in the Nativity, Interior of Shutter of the Organ in Milan Cathedral*; black and white chalk on blue paper, 1592–95; 2015.742.3; Roberta J. M. Olson and Alexander B. V. Johnson

Luigi Basiletti, Italian; *Remains of the Entrance of Hadrian's Villa near Tivoli*; pen and brown wash over graphite, ca. 1820; 2015.742.4; Roberta J. M. Olson and Alexander B. V. Johnson

Carlo Labruzzi, Italian; *Ruins on the Right of the Via Appia*; watercolor over graphite, ca. 1789; 2015.742.5; Roberta J. M. Olson and Alexander B. V. Johnson

Henri-Charles Guérard, French; *Fan Design with Cats and Sunflowers*; pen and black ink over black chalk or graphite, gouache, gold leaf on prepared (stiffened) patterned silk, ca. 1885–90; 2015.744.1; Robert Tuggle and Paul Jeromack

John Boulter, British; *Composition Book with Mathematical Exercises and Calligraphy Made at the Sail and Fodge Academy*; pen and black, brown,

and red ink, 1840; 2015.749; Margaret Beam Weil, in memory of Vernon Boulter Beam

Henry-Bonaventure Monnier, French; *Self-Portrait as Monsieur Prudhomme*; pen and brown ink, 1858; 2015.750.1; Eric G. Carlson, in honor of Patricia Mainardi

Henry-Bonaventure Monnier, French; *Self-Portrait as Monsieur Prudhomme*; pen and black ink, ca. 1850–60; 2015.750.2; Eric G. Carlson, in honor of Patricia Mainardi

Dirk Langendijk, Dutch; *A Battle between Cavalrymen and Infantry*; pen and brown ink, brush and gray ink, 1798; 2015.752.1; Anonymous

Dirk Langendijk, Dutch; *An Explosion near a Village*; pen and brown and black ink, brush and gray ink, 1805(?); 2015.752.2; Anonymous

Dirk Langendijk, Dutch; *The Capture of Lieutenant General Johann Hermann von Fersen during the Battle of Bergen (September 19, 1799)*; brush and gray ink, 1803; 2015.752.3; Anonymous

Dirk Langendijk, Dutch; *A Battle between Cavalrymen and Infantry*; pen and brown ink, brush and gray ink, early 19th century; 2015.752.4; Anonymous

Dirk Langendijk, Dutch; *A Battle between Cavalrymen*; pen and brown ink, brush and gray ink, white gouache, added by a later hand, framing line in pen and black ink, early 19th century; 2015.752.5; Anonymous

Dirk Langendijk, Dutch; *A Riding School with a Visiting Family*; pen and brown ink, brush and gray ink, framing line in pen and brown ink, 1778; 2015.752.6; Anonymous

Dirk Langendijk, Dutch; *Soldiers Loading Barges for a Large Sailing Ship along the Coast*; pen and brown ink, brush and gray wash, 1784; 2015.752.7; Anonymous

Dirk Langendijk, Dutch; *A Battle between Cavalrymen and Infantry*; pen and brown ink, brush and gray wash, 1790 or 1798(?); 2015.752.8; Anonymous

Dirk Langendijk, Dutch; *A Skirmish with Soldiers near a Farm* (recto); *Sketch with Soldiers* (verso); pen and brown and black ink, brush and gray ink, ca. 1790–1800; 2015.752.9; Anonymous

Dirk Langendijk, Dutch; *A Battle between Peasants and Soldiers*; pen and brown ink, brush and gray ink, ca. 1790–1800; 2015.752.10; Anonymous

Dirk Langendijk, Dutch; *A Gathering of Horsemen and a Coach near a Watering Place*; pen and gray-black ink, brush and gray ink, 1776; 2015.752.11; Anonymous

Nicolaas van der Horst, Flemish; *Saint Francis Kneeling in a Grotto, Holding a Book and a Skull*; pen and brown ink, brown wash, incised for transfer, 1627 or earlier; 2015.781; J. William Middendorf II, in memory of Walter Liedtke

Alexander Benois, Russian; *Sleeping Beauty (La Belle au Bois Dormant): Costume Design for "La Bete"*; watercolor, India ink, graphite, 1927; 2015.787.1; Bequest of Sallie Blumenthal

Larry Rivers, American; *First New York Film Festival*; offset lithograph in four colors, 1963; 2015.787.2; Bequest of Sallie Blumenthal

Alexander Benois, Russian; *Sleeping Beauty (La Belle au Bois Dormant): Costume Design for "Carabosse"*; watercolor, India ink, graphite, 1927; 2015.787.3; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Costume Design for a Courtier*; watercolor, graphite,

gold paint, early 20th century; 2015.787.4; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Costume Design from Ballet "Daphnis and Chloe"*; watercolor, graphite, ca. 1912; 2015.787.5; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Costume Design for a Eunuch in "Schéhérazade"*; gouache, graphite, heightened with gold paint, ca. 1910; 2015.787.6; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Costume Design for "Sleeping Beauty"*; watercolor, graphite, ca. 1921; 2015.787.7; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Costume Design for "Cleopatra"*; gouache, graphite, gold paint, ca. 1909; 2015.787.8; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Design for a Decorative Motif*; graphite, gold and silver paint, early 20th century; 2015.787.9; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Landscape, Possibly Decor for Narcisse*; gouache, graphite, ca. 1910; 2015.787.10; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Costume Design for a Valet for "La Papillon"*; gouache, graphite, ca. 1912; 2015.787.11; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Le Sultan Samarcande Costume Design*; watercolor, graphite, gold paint, ca. 1910; 2015.787.12; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Set Design for "Le Tricome"*; watercolor, graphite, ca. 1919; 2015.787.13; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Loom Design*; graphite, gouache, early 20th century; 2015.787.14; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Salome: Costume Design for a Slave*; gouache, watercolor, gold paint, 1912; 2015.787.15; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Set Design for Narcisse*; watercolor, gouache, charcoal, ca. 1911; 2015.787.16; Bequest of Sallie Blumenthal

Léon Bakst, Russian; *Tamar: Costume Design for War with Dagger*; gouache, graphite, silver paint, early 20th century; 2015.787.17; Bequest of Sallie Blumenthal

Sonia Delaunay, French, born Russia; *Cleopatra*; watercolor, ca. 1918; 2015.787.18; Bequest of Sallie Blumenthal

Mstislav Dobuzhinsky, Russian; *Set Design*; India ink, gouache, mid-20th century; 2015.787.19; Bequest of Sallie Blumenthal

Natalia Goncharova, French, born Russia; *Bogatyri Ballet: Costume Design for Manka*; gouache, watercolor, graphite, early-mid-20th century; 2015.787.20; Bequest of Sallie Blumenthal

Natalia Goncharova, French, born Russia; *Coq d'Or*; gouache, ca. 1914; 2015.787.21; Bequest of Sallie Blumenthal

Natalia Goncharova, French, born Russia; *Coq d'Or: Costume Design for a Fan Bearer*; watercolor, graphite, gold paint, ca. 1914; 2015.787.22; Bequest of Sallie Blumenthal

Natalia Goncharova, French, born Russia; *Aurora's Wedding: Costume Design for a Courtier*; watercolor, graphite, ca. 1922; 2015.787.23; Bequest of Sallie Blumenthal

Natalia Goncharova, French, born Russia; *Les Noces: Costume Design for a Peasant Woman*; graphite, watercolor, early-mid-20th century; 2015.787.24; Bequest of Sallie Blumenthal

Natalia Goncharova, French, born Russia; *Sadko Design: Sea Creature*; gouache, graphite, collage, ca. 1916; 2015.787.25; Bequest of Sallie Blumenthal

Juan Gris, Spanish; *Temptations of the Shepherdess (Les Tentations de la Bergère): Costume Design for the Shepherdess*; watercolor, gouache, 1923; 2015.787.26; Bequest of Sallie Blumenthal

Robert Edmond Jones, American; *Costume Design for a Policeman*; colored crayon on black paper, ca. 1925; 2015.787.27; Bequest of Sallie Blumenthal

Mikhail Larionov, Russian; *Costume Design for a Zebra*; graphite, mid-20th century; 2015.787.28; Bequest of Sallie Blumenthal

Nicholas Roerich, Russian; *Maiden of the Grotto*; gouache, India ink, early 20th century; 2015.787.29; Bequest of Sallie Blumenthal

*Zephyr*; print; Russian, 19th century; 2015.787.30; Bequest of Sallie Blumenthal

Robert Edmond Jones, American; *Costume Design for a Baker*; colored crayon on black paper, ca. 1925; 2015.787.31; Bequest of Sallie Blumenthal

Eugène-Emmanuel Viollet-le-Duc, French; *David and Goliath, after a Capital in Vézelay Abbey*; graphite, ca. 1840; 2016.105; Asher Ethan Miller, in honor of Eric G. Carlson

#### PURCHASES

Eugène Delacroix, French; *Travelling Actors (Artistes Dramatiques en Voyage)*; pen and brown ink, brush and brown wash, watercolor over black chalk, ca. 1818; 2015.393; Karen B. Cohen Gift

James Gillray, British; *Spanish Patriots Attacking the French Banditti—Loyal Britons Lending a Lift*; pen and gray and brown ink, colored washes, ca. 1808; 2015.455; Harry G. Sperling Fund

Michiel Coxie (I), Netherlandish; *Adam and Eve Mourning the Death of Abel*; pen and brush, brown ink, heightened with white gouache, black chalk, framing line in pen and brown ink, by the artist, incised for transfer, covered with red chalk for transfer (verso), ca. 1576; 2015.483; Frits and Rita Markus Fund

François Marius Granet, French; *The Church of the Trinità dei Monti and the Villa Medici, Rome*; brush and brown wash over graphite under-drawing, ca. 1808; 2015.484; Harry G. Sperling Fund

Jacques Kuyper, Dutch; *Allegory on the Death of George Washington*; pen and brown ink, brush and brown ink, framing line in pen and brown ink, by the artist, 1800; 2015.510; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

Adriaan de Weerd, Netherlandish; *Madonna and Child with the Infant Saint John the Baptist, Three Women, and an Angel*; pen and brown ink, gray wash, framing line in pen and brown ink, by the artist, mid-16th century; 2015.512; The Elisha Whittelsey Collection, The Elisha Whittelsey Fund

John Brett, British; *Bonchurch Downs*; watercolor, 1865; 2015.516; Harry G. Sperling Fund

Sir Edward John Poynter, British, born France; *Lynmouth, Devon*; watercolor, gouache, 1866; 2015.546; Harry G. Sperling Fund

David Cox, British; *Study of Clouds (recto); Study of an Elder Bush by a Fence (verso)*; watercolor (recto); watercolor, graphite (verso), 1800–1859; 2015.612a, b; PECO Foundation Gift



Thomas Stothard, British; *Design for a Memorial for Sir William Myers*; pen and brown ink, brush and brown wash on joined sheets of paper, 1811; 2015.640; Edward Pearce Casey Fund

Jean Auguste Dominique Ingres, French; *Portrait of Madame Paul Meurice, née Palmyre Granger*; graphite on wove paper, ca. 1845–50; 2016.20; Harris Brisbane Dick, Louis V. Bell, and Harry G. Sperling Funds, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, and Leon D. Black Gift

Jan de Braij, Dutch; *Laban Searching for His Idols*; pen and brown ink, brush and gray wash, over black chalk, framing line in pen and brown ink, by the artist, 1667; 2016.37; Frits and Rita Markus Fund

*Study of a woman's dress for a portrait*; black chalk, traces of white chalk on blue paper; Italian, ca. 1540–60; 2016.60; Mr. and Mrs. David M. Tobey Gift

After Mary Beale, British; *Portrait of Gerard Edema*; gray washes, touches of white gouache over graphite, ca. 1680; 2016.61; Frances and Claude Logan Fund

Frederic, Lord Leighton, British; *Study of Three Standing, Draped Female Figures for "Music"*; black and white chalk on brown paper, ca. 1883–85; 2016.62; Van Day Truex Fund and PECO Foundation Gift

Jan Pieter van Baurseidit the Younger, Flemish; *Design for the Cast-Iron Gate of Castle 's-Gravenwezel, Belgium*; pen and black ink, gray wash, 1742 or later; 2016.100; Edward Pearce Casey Fund

David Cox, British; *Driving Sheep in a Rocky Landscape*; black chalk, watercolor, heightened with white, gum arabic, ca. 1846; 2016.118; PECO Foundation Gift

Pierre Narcisse Guérin, French; *Portrait of a Young Man*; black chalk, stumping, heightened with white chalk, ca. 1810–20; 2016.121; Charles and Jessie Price Gift

Samuel Jackson, British; *Llanberis Lake, North Wales*; monochrome watercolor, heightened with white, scratching out, 1820–89; 2016.203; Gifts from various donors

John Varley, British; *Figures beside a waterfall and pool in a wooded landscape*; watercolor, traces of graphite on wove paper, 1812; 2016.204; Gifts from various donors

Balthasar van der Ast, Dutch; *A Dictamnus*; watercolor, gouache, early–mid-17th century; 2016.307; Van Day Truex Fund

Cornelis Claesz. van Wieringen, Netherlandish; *Riverscape with two sailboats and several figures* (recto); *A mountainous landscape near a river with a horse-drawn barge and several figures* (verso); pen and brown ink (recto); pen and brown ink (verso), early 17th century; 2016.308; Van Day Truex Fund and Frits and Rita Markus Fund

Albertus Brondgeest, Dutch; *Wooded Clearing at the Estate Randenbroek near Amersfoort*; black chalk, gray wash, 1820; 2016.309; Van Day Truex Fund

Johan Thomas Lundbye, Danish; *Roman hunter with his dog, seen from the back*; graphite, 1845; 2016.454; Joseph McCrindle Estate Fund, Sotheby's Gift, and Frances and Claude Logan Fund

*Portrait of a Young Man Wearing a Hat*; black chalk, watercolor; German, early 16th century; 2016.455; Ian Woodner Family Collection, Harry G. Sperling, and Van Day Truex Funds

Angelica Kauffmann, Swiss; *Servius Tullius When a Child, Asleep in the Apartment of King Tarquinius Priscus*; pen and brown ink, brush and gray ink, heightened with white chalk, on blue paper, ca. 1785; 2016.456; Van Day Truex Fund

Michael Herr, German; *Scene at a Village Inn*; pen and black ink, brush and gray wash, early–mid-17th century; 2016.457; Frances and Claude Logan Fund

Gregorio Pagani, Italian; *Holy Family with the Infant Saint John the Baptist* (recto); *Large-scale cropped sketches of draperies and legs* (verso); pen and brown ink, brush and brown wash, highlighted with white gouache, over black chalk; squared in black chalk for transfer; on blue paper (recto); black chalk (verso), 1590–92; 2016.458; Mr. and Mrs. David M. Tobey Gift, Karen B. Cohen Fund, Charles and Jessie Price Gift, and Isaacson-Draper Foundation Gift

## Prints

### GIFTS

Jasper Johns, American; *Untitled*; offset lithograph on Glama Natural paper, 2013; 2015.399; Sharon and Richard Hurowitz

Jacques de Gheyn III, Dutch; *Two Formations of Grotesque Heads*; etching, 1638; 2015.402; Dr. and Mrs. Arthur H. Elkind, in honor of Nadine M. Orenstein upon her appointment as the Drue Heinz Curator in Charge, Department of Drawings and Prints

Charles Louis François Le Carpentier, French; after Marguerite Gérard, French; *Portrait of Jean Honoré Fragonard*; etching, 1808; 2015.493.1; Madeleine Fidell-Beaufort, in memory of Samuel P. Avery

Jean Pierre Norblin de la Gourdain, French; after Charles Motte, French; *Napoleon and Josephine Visiting the Studio of David, January 4, 1808*; lithograph, ca. 1820–30; 2015.493.2; Madeleine Fidell-Beaufort, in memory of Jeanne Welcher Kleinfeld

Maurice Sendak, American; *At Home with Jack and Guy*; two-color lithograph, 1992–99; 2015.557.1; Justin G. Schiller

Maurice Sendak, American; *We Are All in the Dumps with Jack and Guy: Two Nursery Rhymes with Pictures*; illustrated book, 1993; 2015.557.2; Justin G. Schiller

Giorgio Morandi, Italian; *The Bridge on the Savena at Bologna*; etching, 1912; 2015.561.1; Bequest of Marian Papp

Giorgio Morandi, Italian; *The Little House at the Portico and the Cypress*; etching, 1924; 2015.561.2; Bequest of Marian Papp

Giorgio Morandi, Italian; *Still Life with Sugar Bowl, Shell, and Fruit*; etching, 1921; 2015.561.3; Bequest of Marian Papp

Giorgio Morandi, Italian; *Still Life with Drapery*; etching, 1931; 2015.561.4; Bequest of Marian Papp

Giorgio Morandi, Italian; *Still Life with Bread and Lemon*; chine collé, etching, 1921; 2015.561.5; Bequest of Marian Papp

Georges Braque, French; *Still Life with Lemons and Pipe*; collotype, pochoir, ca. 1950; 2015.561.6; Bequest of Marian Papp

Lyonel Charles Feininger, American; *Marine or Egyptian Perspective*; woodcut, 1919; 2015.561.7; Bequest of Marian Papp

Oskar Kokoschka, Austrian; *Village with Column in the Foreground, Plate 3 from Apulia Portfolio*; lithograph, 1963; 2015.561.8; Bequest of Marian Papp

André Masson, French; *Portrait of Curt Valentin*; lithograph, 1946; 2015.561.9; Bequest of Marian Papp

Jacques Villon, French; after Georges Braque, French; *Still Life*; etching, aquatint, roulette, ca. 1922–23; 2015.561.10; Bequest of Marian Papp

Georges Rouault, French; *Portrait of Verlaine*; lithograph, 1933; 2015.561.11; Bequest of Marian Papp

Georges Rouault, French; *Autumn*; lithograph, 1933; 2015.561.12; Bequest of Marian Papp

Félix Vallotton, Swiss; *The Alarm (L'Alerte)*; woodcut, 1895; 2015.561.13; Bequest of Marian Papp

Félix Vallotton, Swiss; *Aflutter (L'Emoi)*; woodcut, 1894; 2015.561.14; Bequest of Marian Papp

Pablo Picasso, Spanish; *The Diver (La Plongeuse)*; etching, colored paper additions, 1932; 2015.561.15; Bequest of Marian Papp

Joseph Hart, American; *Untitled*; single-color letterpress on Hahnemühle Copperplate paper, 2014; 2015.564; Phil Sanders and P. S. Marlowe

Molly Springfield, American; *Molly Springfield: This Document*; artist's book, 2015; 2015.565; The artist

John Baldessari, American; *Press Photo*; archival ink-jet print on Canson Infinity Rag Photographique paper (310 gsm), 2015; 2015.618.1; Sheena Wagstaff

Barbara Kruger, American; *We Get Exploded Because They've Got MONEY and GOD in Their Pockets*; offset lithograph, 1984; 2015.618.2; Sheena Wagstaff

Jenny Holzer, American; *Truisms*; offset lithograph, 1978, 1982; 2015.618.3; Sheena Wagstaff

Keith Haring, American; *Untitled*; offset lithograph, 1983; 2015.618.4; Sheena Wagstaff

Benson John Lossing, American; *Vol. 1, History of the United States, Privately Illustrated*; illustrated book; engraving, etching, wood engraving, 1856; 2015.619.1; Morrison H. Heckscher

Benson John Lossing, American; *Vol. 2, Pictorial Field Book of the Revolution, from History of the United States, Privately Illustrated*; illustrated book; engraving, etching, lithographs, wood engraving, 1856; 2015.619.2; Morrison H. Heckscher

Washington Irving, American (author); Felix Octavius Carr Darley, American (illustrator); Benjamin F. Childs, American (engraver); Henry Walker Herrick, American (engraver); John William Orr, American (engraver); *The Sketch Book of Geoffrey Crayon, Gent.*; illustrated book; wood engravings, 1848; 2015.619.3; Morrison H. Heckscher

Washington Irving, American (author); Felix Octavius Carr Darley, American (illustrator); Benjamin F. Childs, American (engraver); Henry Walker Herrick, American (engraver); William Roberts, American (engraver); Frank Leslie, American (engraver); Bobbett and Edmonds, American (engraver); *Tales of a Traveller, by Geoffrey Crayon, Gent.*; illustrated book; wood engravings, 1850; 2015.619.4; Morrison H. Heckscher

Virgil, Roman (author); John Dryden, British (translator); after Franz Cleyn, German; Wenceslaus Hollar, Bohemian (engraver); Michael Vandergucht, Flemish (engraver); *The Works of Virgil: Containing His Pastorals, Georgics, and Aeneid . . . Adorn'd with a Hundred Sculptures, the Second Edition*; illustrated book; etching, engraving, 1698; 2015.619.5; Morrison H. Heckscher

*Design for a title page or frontispiece of a book: Portrait of a Cardinal in Bust-Length in a Cartouche*; red chalk; Italian, 1700–1740; 2015.619.6; Morrison H. Heckscher

*Design of fireworks: two views of a rocket*; pen and brown ink, brush and gray wash, over leadpoint or graphite, ruling, some compass construction; Italian, 1650–1750; 2015.619.7; Morrison H. Heckscher

*Design of fireworks: the rocket in its propelling capsule*; pen and brown ink, brush and gray wash, over leadpoint or graphite, ruling, extensive compass construction; Italian, 1650–1750; 2015.619.8; Morrison H. Heckscher

Arthur Zaidenberg, American; *Candide*; linocut on Japan paper, ca. 1930; 2015.624.1; Helene Greenberg Wyman Collection

Arthur Zaidenberg, American; *Fighting Stallions*; linocut on Japan paper, ca. 1930; 2015.624.2; Helene Greenberg Wyman Collection

*Christ in the House of Martha and Mary*; engraving; French, 18th century; 2015.651; Jamie Mulherron

After Frederic, Lord Leighton, British; *Andromache in Captivity*; photogravure on chine collé, 1889; 2015.653.1; Donato Esposito

William Strang, British (Scotland); *Potato Lifting, from The Portfolio*; etching, final state, 1882; 2015.653.2; Donato Esposito

Ferdinand Joubert, French; after Sir Edward John Poynter, British, born France; *Faithful unto Death*; etching, engraving, 1888(?); 2015.653.3; Donato Esposito

Samuel S. Smith, British; after Louisa Starr Canziani, British; *David Brought before Saul, from The Art Journal*; etching, engraving, 1871; 2015.653.4; Donato Esposito

Charles William Sharpe, British; after Sir Lawrence Alma-Tadema, British, born The Netherlands; *Pastime in Ancient Egypt*; etching, engraving, ca. 1876; 2015.653.5; Donato Esposito

William Luson Thomas, British; after John Callcott Horsley, British; *The Duenna's Return, from The Illustrated London News*; wood engraving, 1860; 2015.653.6; Donato Esposito

William Luson Thomas, British; after William Henry Knight, British; *Grandfather's Portrait, from The Illustrated London News*; wood engraving, 1862; 2015.653.7; Donato Esposito

Henry Whitmore Cutts and Company, British; after James Elder Christie, British (Scotland); *Introduction of Christianity into Britain: Christian Missionaries Interrupting a Human Sacrifice, from The Illustrated London News*; wood engraving, 1878; 2015.653.8; Donato Esposito

William Luson Thomas, British (engraver); after Luis Ruipérez, Spanish; Matthew Somerville Morgan, American, born England (draftsman); *Soldiers Playing at Cards, from The Illustrated London News*; wood engraving, 1861; 2015.653.9; Donato Esposito

Richard Principal Leitch, British; after John Faed, British (Scotland); *After the Victory, from The Illustrated London News*; wood engraving, 1873; 2015.653.10; Donato Esposito

William Biscombe Gardner, British; after Edward Frederick Brewtnall, British; *Doubts, from The Illustrated London News*; wood engraving, December 1, 1882; 2015.653.11; Donato Esposito

Robert François Richard Brend'amour, German; after M. Schutz, German; *Pussy's Perquisite, from Christmas number, The Illustrated London News*; wood engraving, 1882; 2015.653.12; Donato Esposito

After George Henry Boughton, British; *New Year's Day in Old New York, from Christmas number, The Graphic*; wood engraving, printed in color, 1882; 2015.653.13; Donato Esposito

- Karl Wilhelm Friedrich Bauerle, German; *Hungry Birds, from Christmas number, The Graphic*; wood engraving, printed in color, 1882; 2015.653.14; Donato Esposito
- Richard Principal Leitch, British; after Alexander Johnston, British (Scotland); *Flight of the Queen of James II, from The Illustrated London News*; wood engraving, 1872; 2015.653.15; Donato Esposito
- Mason Jackson, British; after Johan Joseph Zoffany, German; *Portraits of the First Founders of the English Academy of Fine Arts (Portraits des premiers fondateurs de l'Académie Anglaise des Beaux-Arts), from L'Univers Illustré*; wood engraving, 1862; 2015.653.16; Donato Esposito
- William Biscombe Gardner, British; *The Late Sir Edwin Landseer, from The Graphic*; wood engraving, 1873; 2015.653.17; Donato Esposito
- After Henry Peach Robinson, British; *An October Scene: The Young Consumptive (Scène d'Octobre: La Jeune Poitrinaire), from number 34, Le Journal Illustré*; wood engraving, 1864; 2015.653.18; Donato Esposito
- William Hollidge, British; after Joseph Henderson, British (Scotland); *Drawing from Life, from The Illustrated London News*; wood engraving, 1870; 2015.653.19; Donato Esposito
- After Briton Riviere, British; *Expectation, from The Graphic*; wood engraving, 1871; 2015.653.20; Donato Esposito
- Charles Cheltnam, British; after Daniel Maclise, Irish; *Noah's Sacrifice, from The Illustrated London News*; wood engraving, 1849; 2015.653.21; Donato Esposito
- William Luson Thomas, British; after Frederick Goodall, British; *The Declaration, from The Illustrated London News*; wood engraving, 1868; 2015.653.22; Donato Esposito
- William James Linton, British; after Edward Henry Wehnert, British; *The Ivory Carver, from The Illustrated London News*; wood engraving, 1857; 2015.653.23; Donato Esposito
- Thomas Heaviside, British; after Abraham Solomon, British; *Scandal, from The Illustrated London News*; wood engraving, 1851; 2015.653.24; Donato Esposito
- After Thomas Francis Dicksee, British; *A Labour of Love, from The Illustrated London News*; wood engraving, 1860; 2015.653.25; Donato Esposito
- After Edward Matthew Ward, British; *Benjamin West's First Effort in Art, from The Illustrated London News*; wood engraving, 1849; 2015.653.26; Donato Esposito
- William Luson Thomas, British; after Alessandro Guardassoni, Italian; *The Unnamed (L'Innominato), from The Illustrated London News*; wood engraving, 1862; 2015.653.27; Donato Esposito
- William Luson Thomas, British; after Gustav Pope, British; *Prayer (La Prière), from The Illustrated London News*; wood engraving, 1867; 2015.653.28; Donato Esposito
- William Luson Thomas, British; after Edward Matthew Ward, British; *The Preparation of the Dead (La Toilette des Morts) or The Last Toilette of Charlotte Corday, from The Illustrated London News*; wood engraving, 1863; 2015.653.29; Donato Esposito
- After Frederick Goodall, British; *The Grace, from The Illustrated London News*; wood engraving, 1851; 2015.653.30; Donato Esposito
- Horace Harral, British; after Matthew James Lawless, Irish; *A Sick Call, from The Illustrated London News*; wood engraving, 1863; 2015.653.31; Donato Esposito
- Henry Linton, British; after Joseph Mallord William Turner, British; after Edmond Morin, French; *The Goddess of Discord in the Garden of the Hesperides, from The Illustrated London News*; wood engraving, 1857; 2015.653.32; Donato Esposito
- Harvey Orrin Smith, British; after Abraham Solomon, British; *An Awkward Position, from The Illustrated London News*; wood engraving, 1851; 2015.653.33; Donato Esposito
- Harvey Orrin Smith, British; after Alfred Rankley, British; *Old Schoolfellows, from The Illustrated London News*; wood engraving, 1855; 2015.653.34; Donato Esposito
- Harvey Orrin Smith, British; after William Hemsley, British; *Christmas Time, from The Illustrated London News*; wood engraving, 1855; 2015.653.35; Donato Esposito
- Harvey Orrin Smith, British; after Alfred Rankley, British; *The Dame's Absence, from The Illustrated London News*; wood engraving, 1857; 2015.653.36; Donato Esposito
- After William Bennett, British; *The Old Hall, Hardwick, Derbyshire, from The Illustrated London News*; wood engraving, 1863; 2015.653.37; Donato Esposito
- After Adrien-Emmanuel Marie, French; *Tired Out, from Christmas number, The Graphic*; wood engraving, printed in color, 1885; 2015.653.38; Donato Esposito
- Adolphe-Martial Potémont, French; after Eugène Delacroix, French; *The Count of Mornay's Rooms (L'Appartement du Comte de Mornay)*; etching, 1873; 2015.653.39; Donato Esposito
- Jean-Baptiste Adolphe Lafosse, French; after Pierre Petit, French; *Portrait of Alexandre Cabanel*; lithograph on chine collé, 1865; 2015.653.40; Donato Esposito
- Léopold Flameng, French; after Frederic Lord Leighton, British; *Portrait of Captain Burton, from The Portfolio*; etching, proof, 1879; 2015.653.41; Donato Esposito
- Eugène Leroux, French; after Alexandre-Gabriel Decamps, French; *The Suicide*; lithograph on chine collé, proof, 1846; 2015.653.42; Donato Esposito
- Elias Baeck, German; *Portrait of Matthias Buchinger Surrounded by Thirteen Vignettes*; etching, 1710; 2015.699.2; Partial and Promised Gift of Ricky Jay
- Suzanne McClelland, American; *Mr. Man*; aquatint, spit bite, sugar lift on custom-made Torinoko paper, 2001; 2015.701; Craig and Elizabeth Zammiello
- Anders Bergstrom, American; *Brown Bag Test, December 21, 2014, Proof and Counterproof*; scraping, soft-ground etching, 2014–15; 2015.702; David K. Ray
- Israhel van Meckenem, German; after Housebook Master, German; *The Ill-Matched Couple*; engraving, ca. 1480–90; 2015.703; M. Feltenstein
- Ernest Haskell, American; *The New York Sunday Journal Christmas*; commercial color lithograph, 1896; 2015.704.1; Abigail Aldridge, granddaughter of the artist
- Ernest Haskell, American; *Persons for July*; commercial color lithograph, 1899; 2015.704.2; Abigail Aldridge, granddaughter of the artist
- Ernest Haskell, American; *Scribner's for September*; commercial color lithograph, 1899; 2015.704.3; Abigail Aldridge, granddaughter of the artist

- Ernest Haskell, American; *Scribner's for July*; commercial color lithograph, 1906; 2015.704.4; Abigail Aldridge, granddaughter of the artist
- Ernest Haskell, American; *Profile of a Woman*; lithograph, 1900; 2015.704.5; Abigail Aldridge, granddaughter of the artist
- Ernest Haskell, American; *Mrs. Fiske, Becky Sharp*; lithograph, 1899; 2015.704.6; Abigail Aldridge, granddaughter of the artist
- Ernest Haskell, American; *Cissie Loftus, Imitations*; lithograph, 1890–1900; 2015.704.7; Abigail Aldridge, granddaughter of the artist
- Ernest Haskell, American; *Grace George*; lithograph, 1907; 2015.704.8; Abigail Aldridge, granddaughter of the artist
- Joellyn Duesberry, American; *Rainy Morning in Maine II*; monotype, 2009; 2015.714; The artist
- Victoria Haven, American; *None More Black*; artist's book, 2014; 2015.715.1; Katherine B. Michel
- Chuck Webster, American; Arthur Bradford, American (author); *Forty-Three Monsters*; book, 2015; 2015.715.2; Katherine B. Michel
- Chuck Webster, American; Arthur Bradford, American (author); *Forty-Three Monsters*; artist's book, 2014; 2015.715.3; Katherine B. Michel
- Linda Karshan, American; *27/6 V from the series Footfalls*; etching, 2014; 2015.716.1; The artist, in honor of Samantha Rippner
- Linda Karshan, American; *23/6 III from the series Footfalls*; etching, 2014; 2015.716.2; The artist, in honor of Mark McDonald
- Miriam Beerman, American; *Faces Portfolio*; drypoint, 2000–2001; 2015.717.1 (1–11); William B. Jaffe
- Gnostic Gospels*; drypoint, ca. 2000; 2015.717.2; William B. Jaffe
- Jim Dine, American; *Atheism*; lithograph, hand-coloring, 1986; 2015.718; Peter and Susan Naiman
- Clinton Blair King, American; *Storm*; soft-ground etching, etching, aquatint, ca. 1950; 2015.719.1; Andrew and Ruth Washton
- Clinton Blair King, American; *Flowers of Evil (Fleurs du Mal)*; soft-ground etching, etching, aquatint, ca. 1950; 2015.719.2; Andrew and Ruth Washton
- Burhan Doğançay, American, born Turkey; *Walls 70*; lithograph, mid-20th century; 2015.739.1; Angela Doğançay
- Burhan Doğançay, American, born Turkey; *Untitled*; lithograph, 1969; 2015.739.2; Angela Doğançay
- Burhan Doğançay, American, born Turkey; *Untitled*; lithograph, 1969; 2015.739.3; Angela Doğançay
- Burhan Doğançay, American, born Turkey; *Untitled*; lithograph, 1969; 2015.739.4; Angela Doğançay
- Yasuo Kuniyoshi, American, born Japan; *Seated Nude Arranging Her Hair*; etching, ca. 1916–18; 2015.740.1; Janis Conner and Joel Rosenkranz
- Yasuo Kuniyoshi, American, born Japan; *Three Female Figures*; etching, ca. 1916–17; 2015.740.2; Janis Conner and Joel Rosenkranz
- Yasuo Kuniyoshi, American, born Japan; *Seated Nude Woman and Child*; drypoint etching on copper, second state, 1916–17; 2015.740.3; Janis Conner and Joel Rosenkranz
- Yasuo Kuniyoshi, American, born Japan; *Nude Woman Examining Her Left Foot*; etching on copper, 1916–17; 2015.740.4; Janis Conner and Joel Rosenkranz
- Yasuo Kuniyoshi, American, born Japan; *The Pedicure*; drypoint etching on zinc, 1916–17; 2015.740.5; Janis Conner and Joel Rosenkranz
- Yasuo Kuniyoshi, American, born Japan; *Subway Riders*; etching, ca. 1916–17; 2015.740.6; Janis Conner and Joel Rosenkranz
- Yasuo Kuniyoshi, American, born Japan; *Nude Woman and Two Children*; etching, 1916–17; 2015.740.7; Janis Conner and Joel Rosenkranz
- Yasuo Kuniyoshi, American, born Japan; *Bust of a Woman, Head Inclined to the Right*; drypoint etching on zinc, 1916–17; 2015.740.8; Janis Conner and Joel Rosenkranz
- Susan Orlean, American; Philip Taaffe, American; Florian Meisenberg, German; Katia Santibañez, French; Fred Tomaselli, American; Simryn Gill, Singaporean; Anton Würth, German; *The Floral Ghost*; portfolio of six original signed and numbered prints, accompanying essay by Susan Orlean; techniques include photogravure (Gill); digital screenprint, letterpress (Meisenberg); linoleum, woodcut (Santibañez); screenprint, oil pigment (Taaffe); photogram, five-color screenprint (Tomaselli); engraving (Würth); letterpress (Orlean), 2014; 2015.743a–i; Planthouse Gallery
- Alfred Revel, French; after Jean-Baptiste Greuze, French; *The Broken Pitcher (La Cruche Cassée)*; steel-faced copperplate, 1850; 2015.744.2; Robert Tuggle and Paul Jeromack
- Robert Blackburn, American; *Outdoor issue, Magpie*; journal, 1936; 2015.745.1; DeWitt Clinton High School
- Robert Blackburn, American; *Man's World issue, Magpie*; journal, 1937; 2015.745.2; DeWitt Clinton High School
- Robert Blackburn, American; *American issue, Magpie*; journal, 1939; 2015.745.3; DeWitt Clinton High School
- Robert Blackburn, American; *Anniversary issue, Magpie*; journal, 1938; 2015.745.4; DeWitt Clinton High School
- Robert Blackburn, American; *Vagabond issue, Magpie*; journal, 1938; 2015.745.5; DeWitt Clinton High School
- Robert Blackburn, American; *Metropolitan issue, Magpie*; journal, 1939; 2015.745.6; DeWitt Clinton High School
- Robert Blackburn, American; *Magpie*; journal, 1939; 2015.745.7; DeWitt Clinton High School
- Ann Chernow, American; Nomi Silverman, American; Stephen A. Fredericks, American; James Reed, American; Lynn Curtis, American; Sherry Smith Bell, American; Maryly Snow, American; Kim Vanderheiden, American; *Cross Currents*; portfolio of eight prints, 2015; 2015.746a–m; Ann Chernow, Sherry Smith Bell, Lynn Curtis, Stephen A. Fredericks, James Reed, Nomi Silverman, Maryly Snow, Kim Vanderheiden, and Tom Bernsten
- Paul Sandby, British; after Antoine Watteau, French; *Design for wallpaper, Boys at Play (L'Innocent Badinage)*; etching, ca. 1745–50; 2015.747; Kee Il Choi, Jr. and Svetlana Kabalin, in cherished memory of their friend, Walter Liedtke
- Howardena Pindell, American; *Constellations*; open-bite etching, 2015; 2015.748; The artist and the Center for Contemporary Printmaking
- Morley Safer, Canadian and American; *Mr. Cheney's Parrot: Your Insults*

- Will Never Reach the Height of My Disdain! (Le Perroquet de M. Cheney: Vos Injures n'Atteindront Jamais à la Hauteur de Mon Dédain!)*; offset lithograph, collage on colored paper, ca. 2001–9; 2015.750.3; Eric G. Carlson, in honor of Elizabeth Childs
- Irene Avaalaaqiaq Tiktaalaaq, First Nations (Inuit); *Sea Birth*; stonecut, stencil, 1985; 2015.751.1; Ditte Wolff
- Jessie Oonark, First Nations (Inuit); *Katitpat—In the Igloo*; stonecut, stencil, 1981; 2015.751.2; Ditte Wolff
- Victoria Mamnguqsualuk, First Nations (Inuit); *Many Heads*; stencil, 1982; 2015.751.3; Ditte Wolff
- Victoria Mamnguqsualuk, First Nations (Inuit); *Flesh-Eating Monster*; stonecut, stencil, 1983; 2015.751.4; Ditte Wolff
- Egyvadluk Ragee, First Nations (Inuit); *Day's Catch*; stonecut, 1980; 2015.751.5; Ditte Wolff
- Kananginak Pootoogook, First Nations (Inuit); *Caribou*; drawing(?), 2005; 2015.751.6; Ditte Wolff
- Kenojuak Ashevak, First Nations (Inuit); *Owls Enveloped*; stonecut, 2005; 2015.751.7; Ditte Wolff
- Kenojuak Ashevak, First Nations (Inuit); *Totem: Bird's and Woman's Face*; stonecut, 1963; 2015.751.8; Ditte Wolff
- Mayoreak Ashoona, First Nations (Inuit); *Vision*; lithograph, stencil, 1995; 2015.751.9; Ditte Wolff
- Mayoreak Ashoona, First Nations (Inuit); *Bear Spirit*; lithograph, 1979; 2015.751.10; Ditte Wolff
- Napatchie Pootoogook, First Nations (Inuit); *Reconciliation*; etching, aquatint, 2003; 2015.751.11; Ditte Wolff
- Napatchie Pootoogook, First Nations (Inuit); *Flying near the Rainbow*; stonecut, stencil, 1980; 2015.751.12; Ditte Wolff
- Ningeeuga Oshuitoq, First Nations (Inuit); *Spirits*; stonecut, 1968; 2015.751.13; Ditte Wolff
- Pitaloosie Saila, First Nations (Inuit); *Loon at Sunrise*; lithograph, 1994; 2015.751.14; Ditte Wolff
- Pitaloosie Saila, First Nations (Inuit); *Woman of the Arctic Sea*; stonecut, 1975; 2015.751.15; Ditte Wolff
- Pitseolak Ashoona, First Nations (Inuit); *Attacked by Mosquitoes*; stonecut, 1983; 2015.751.16; Ditte Wolff
- Pitseolak Ashoona, First Nations (Inuit); *Dreams of Motherhood*; stonecut, 1969; 2015.751.17; Ditte Wolff
- Kakulu Sagiatuk, First Nations (Inuit); *Soul of the Shaman*; stonecut, stencil, 1996; 2015.751.18; Ditte Wolff
- Atungauyak Eeseemailee, First Nations (Inuit); *Cutting Up the Whale*; stencil, 1972; 2015.751.19; Ditte Wolff
- Tommy Novakeel, First Nations (Inuit); *Dream Spirit*; stencil, 1983; 2015.751.20; Ditte Wolff
- Jacoposee Tiglik, First Nations (Inuit); *Taliliajuuq Swimming under the Sea*; stencil, 1992; 2015.751.21; Ditte Wolff
- Jacoposee Tiglik, First Nations (Inuit); *Taliliajuuq with Many Names*; linocut, 2003; 2015.751.22; Ditte Wolff
- Helen Kalvak, First Nations (Inuit); *Water Bugs*; stencil, 1987; 2015.751.23; Ditte Wolff
- David Oommingmak, First Nations (Inuit); *The Provider*; stencil, 1983; 2015.751.24; Ditte Wolff
- Kootoo Munno, First Nations (Inuit); *Bird Spirit*; linocut, 1981; 2015.751.25; Ditte Wolff
- Isah Papiialuk, First Nations (Inuit); *Geese Usually Fight during the Nesting Season*; stonecut, 1979; 2015.751.26; Ditte Wolff
- Leah Qumaluk, First Nations (Inuit); *Woman with Bird*; stonecut, 1968; 2015.751.27; Ditte Wolff
- Leah Qumaluk, First Nations (Inuit); *Giant Bird with Small Man*; stonecut, 1968; 2015.751.28; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Arctic Char*; stonecut, 1973; 2015.751.29; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Big Fish, Little Fish*; stonecut, 1974; 2015.751.30; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Dogs in Trouble with a Caribou*; stonecut, 1976; 2015.751.31; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Wolf Attacking Caribou from the Rear*; stonecut, 1976; 2015.751.32; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Caribou Were Very Useful to the Inuit*; stonecut, 1979; 2015.751.33; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Caribou Fending Off Two Dogs*; stonecut, 1976; 2015.751.34; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Dance of the Hares*; stonecut, 1974; 2015.751.35; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Dance of the Great Harp Seals*; stonecut, 1975; 2015.751.36; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Traditional Method of Hunting Caribou*; stonecut, 1974; 2015.751.37; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Another Story about Ekeagualuk*; stonecut, 1974; 2015.751.38; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *An Old Woman Helps Her Son to Overcome the Eekutajueet*; stonecut, 1975; 2015.751.39; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Hunting Caribou with a Knife*; stonecut, 1974; 2015.751.40; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Polar Bear Hunting Seal*; stonecut, 1976; 2015.751.41; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *When We Were Very Young, We Played All Sorts of Games*; stonecut, 1978; 2015.751.42; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Wolf Attacking Caribou*; stonecut, 1974; 2015.751.43; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *The Torngats Who Lived inside the Cliffs*; stonecut, 1974; 2015.751.44; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Caribou and Wolf I*; stonecut, 1976; 2015.751.45; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Black Bears Are Good at Fishing*; stonecut, 1974; 2015.751.46; Ditte Wolff

- Tivi Etook, First Nations (Inuit); *Wolf, Otter, Fish*; stonecut, 1978; 2015.751.47; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Dream of Tivi Etook of the Great Evil Spirit*; stonecut, 1974; 2015.751.48; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Spirits with a Great Bearded Seal*; stonecut, 1972; 2015.751.49; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Why the Caribou Have Gone*; stonecut, 1975; 2015.751.50; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *The Traditional Way of Fishing 2*; stonecut, 1974; 2015.751.51; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Wolf and Caribou*; stonecut, 1976; 2015.751.52; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *The Whale Hunt*; stonecut, 1975; 2015.751.53; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *The Shaman Protected the Village from a Spirit*; stonecut, 1974; 2015.751.54; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Wolf with Caribou*; stonecut, 1974; 2015.751.55; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Seals at the Breathing Hole*; stonecut, 1976; 2015.751.56; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Caribou and Wolf 2*; stonecut, 1974; 2015.751.57; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *The Traditional Way of Fishing*; stonecut, 1975; 2015.751.58; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Tivi's Dream*; stonecut, 1975; 2015.751.59; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Hunter and Caribou 3*; stonecut, 1974; 2015.751.60; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Hunter Throwing Rocks at Caribou*; stonecut, 1975; 2015.751.61; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Eekutajueet*; stonecut, 1975; 2015.751.62; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *Wolf with Caribou 3*; stonecut, 1975; 2015.751.63; Ditte Wolff
- Tivi Etook, First Nations (Inuit); *The Torngats Came Knocking in the Night*; stonecut, 1975; 2015.751.64; Ditte Wolff
- Postcards of Scenes from the West and California in Particular, Including City Views, Architecture, Agriculture, Industry, and Landscape*; commercial lithographs; American, 1899–1930; 2015.786.1–.1302; Bequest of Richard Marshall
- A. Duprez, British; *The Forth Bridge*; etching, ca. 1890; 2015.793; Helene Greenberg Wyman Collection
- Giulio Bonasone, Italian; *Cupid in the Elysian Fields Tied to a Tree in the Center, Surrounded by Many Figures*; engraving, 1563; 2016.110; Aileen Chuk, in memory of Joan Kenney
- Ernest Haskell, American; *Galt's Cow*; etching, ca. 1923; 2016.303.1; Abigail Aldridge, in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Chicken House*; etching, 1923; 2016.303.2; Abigail Aldridge, in memory of Josephine Haskell Aldridge
- Ernest Haskell, American; *Marin's Oak*; etching, ca. 1923; 2016.303.3; Abigail Aldridge, in memory of Josephine Haskell Aldridge
- Peri Schwartz, American; *Bottles and Jars III*; aquatint, spitbite, sugar lift, drypoint, 2015; 2016.305; The artist
- Topps Chewing Gum Company, American; *801 Baseball Cards Featuring Major League Baseball Players*; commercial color lithographs, ca. 1975–83; 2016.402.1–.801; George R. Goldner, in honor of Stewart Goldner
- Arthur Wesley Dow, American; *The Big Sky or Marshes*; color woodcut, ca. 1912; 2016.422; Dowd-Gallogly Family and Allan E. Dowd
- Arthur Wesley Dow, American; *Little Venice*; color woodcut, early state with key block, single color, ca. 1893; 2016.423.1; Dowd-Gallogly Family and Allan E. Dowd
- Arthur Wesley Dow, American; *Little Venice*; color woodcut, ca. 1893; 2016.423.2; Dowd-Gallogly Family and Allan E. Dowd

#### PURCHASES

- Bernardino Passeri, Italian; *The Holy Family with John the Baptist in a Landscape*; etching, engraving, 1583; 2015.397; Ellen Peckham Gift
- Derrick Adams, American; *Game Changing*; screenprint, gold leaf, 2015; 2015.404.1–.4; John B. Turner Fund
- Matthew Day Jackson, American; *LIFE, June 5th, 1944*; rust (iron-oxide) transfer, wood block on Rives BFK white paper, 2014; 2015.453; John B. Turner Fund
- Suzanne McClelland, American; *Would; Could; Should*; color etching, woodcut, 2002; 2015.454.1–.3; Susan Schulman Gift, in honor of Kit Smyth Basquin
- After Jacques Louis David, French; *George III Leading an Army of Jugs*; etching, watercolor, 1794; 2015.456; Ellen Peckham Gift
- Louis John Rhead, American, born England; *The Weekly Dispatch*; color lithograph, 1895; 2015.466; The Lauder Foundation, Evelyn H. and Leonard A. Lauder Fund Gift
- The Inland Printer, June 1901*; color lithograph; American, 1901; 2015.467; The Lauder Foundation, Evelyn H. and Leonard A. Lauder Fund Gift
- George Reiter Brill, American; *Posters advertising the Philadelphia Sunday Press, group of eleven*; lithographs, 1895–96; Leonard A. Lauder Gift; 2015.468–.478
- Goya (Francisco de Goya y Lucientes), Spanish; *The Custody of a Prisoner Does Not Call for Torture (La Seguridad de un Reo No Exige Tormento)*; etching, burin, ca. 1815; published ca. 1859; 2015.480; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
- Antiquities of the Romans and Others*; etching, engraving, illustration; Italian, 19th century; 2015.511; Mary Oenslager Fund
- Bartolommeo Gazalis, Italian; after Alessandro Magnasco, Italian; *Saint Paul of Thebes Tempted by a Demon*; etching, ca. 1720–30; 2015.513; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest
- Mark Bradford, American; *Untitled*; etching, photogravure, chine-collé, 2012; 2015.517.1–.6; Janice Carlson Oresman Gift
- Daniel Rockmore, American (author); Michael Atiyah, British; Enrico Bombieri, Italian; Freeman Dyson, American, born England; Simon

- Donaldson, British; Murray Gell-Mann, American; Richard Karp, American; Peter Lax, American, born Budapest; David Bryant Mumford, American; Stephen Smale, American; Steven Weinberg, American; *Concinnitas*; aquatints, letterpress text, 2014; 2015.518; John B. Turner Fund
- Goya (Francisco de Goya y Lucientes), Spanish; *Landscape with Buildings and Trees*; etching, aquatint, ca. 1800–1810; 2015.539; Janet Lee Kadesky Ruttenberg Gift, Joseph Pulitzer Bequest, and several members of The Chairman's Council Gifts
- Ernst Ludwig Kirchner, German; Georg Heym, German, born Poland (author); *Shadow of Life (Umbra Vitae)*; book, woodcut illustrations, 1924; 2015.542; Mary Oenslager and Max G. Wildnauer Funds
- Dorothea Rockburne, Canadian; *Untitled from Locus*; relief etching, aquatint on folded paper, 1972; 2015.583; John B. Turner Fund
- Luc Tuymans, Belgian; *Surrender*; screenprints, 2014; 2015.586a–c; Ellen Peckham Gift
- Marcel Broodthaers, Belgian; *A Roll of the Dice Will Never Abolish Chance. (Un Coup de Dés Jamais n'Abolira le Hasard.)*; artist's book, 1969; 2015.590; Bertha and Isaac Liberman Foundation Gift
- Helen Hiebert, American; Béatrice Coron, American, born France; *Interluceo*; artist's book of handmade abaca and cotton papers, watermarks, papercut illustrations, 2015; 2015.611a, b; Mary Martin Fund
- Peter van der Borch, Flemish; *The Village Fair*; etching, 1549; 2015.625; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, and Barbara and Howard Fox Gift
- Joseph's Coat Brought to Jacob*; etching on blue laid paper; Dutch, 16th century; 2015.626; A. Hyatt Mayor Purchase Fund, Marjorie Phelps Starr Bequest, and Mary Oenslager Fund
- Dieter Roth, Swiss; *Book AA*; portfolio of eighteen black-and-white sheets; hand-cut rectangular slots of different sizes, 1964; 2015.627; Mary Martin Fund
- Anders Bergstrom, American; *Tiger, Dirty, Pinned*; two-color and two-plate soft-ground etching, aquatint, steel pins, 2012; 2015.628; John B. Turner Fund
- Anders Bergstrom, American; *Tiger, Pinned*; soft-ground etching, steel pins, 2012; 2015.629; John B. Turner Fund
- Giuseppe Maria Mitelli, Italian; *Buda Conquered by the Austrians*; etching printed on two joined sheets, 1686; 2015.630; Carolyn Specht Gift
- Glenn Ligon, American; *Debris Field II*; aquatint, sugar lift, drypoint, scraper, 2015; 2015.631; John B. Turner Fund
- Glen Baldrige, American; *Hideaway*; watercolor, powdered graphite, screenprint, 2013; 2015.791; John B. Turner Fund
- Glen Baldrige, American; *Animal Selfie*; pyrogravure monoprint, 2015; 2015.792; John B. Turner Fund
- Isaac Beckett, British; after Simon Du Bois, Flemish; *Portrait of Adrian Beverland Drawing a Statue of Callipygian Venus*; mezzotint, second state of three, 1686; 2016.26; PECO Foundation Gift
- James Siena, American; Marjorie Welish, American (author); *Oaths? Questions?*; artist's book, 2009; 2016.27; John B. Turner Fund
- R. H. Quaytman, American (designer); Susan Howe, American (author); Library Council of The Museum of Modern Art (publisher); *Tom Tit Tot, and a Sketch of the Whole Complicated Subject of Universal History*; artist's book, four bound prints, digital print, letterpress, 2014; 2016.29.1, .2; John B. Turner Fund
- François-Xavier Fabre, French; *Marius at Minturnae*; etching, aquatint, printed in brown ink on wove paper, ca. 1796–1800; 2016.34; Stephen A. Geiger Gift
- Jean Bernard Restout, French; *The Return of the Parliament (Le Retour du Parlement)*; etching, ca. 1774; 2016.35; Stephen A. Geiger Gift
- François Roëttiers, French; *Bacchanal*; etching, ca. 1710–40; 2016.36; Stephen A. Geiger Gift
- Rashid Johnson, American; *Untitled*; soft-ground etching, 2015; 2016.65; Stewart S. MacDermott Fund
- Monogrammist ITF, Italian(?); *Carnival Games Held on the Mount Testaccio in Rome*; engraving, 1558; 2016.66; Edward Pearce Casey Fund
- Monogrammist HC, German; *Allegory of Fortuna and Justice*; etching, engraving, 1534; 2016.79; Van Day Truex Fund
- Kerry James Marshall, American; *Satisfied Man*; woodcut, 2015; 2016.89; John B. Turner Fund
- José de Madrazo, Spanish; *Portrait of the Artist Johann Christian Reinhart*; etching, 1811; 2016.119; Harry G. Sperling Fund
- Terry Winters, American; *Atmospheres*; suite of twelve screenprints on Lanaquarrelle paper, 2014; 2016.131.1–.12; John B. Turner Fund
- Dieter Roth, Swiss; *Book 4A*; artist's book, letterpress on doublesheets, rubber blocks, spiral binding, 1961; 2016.173; Ellen Peckham Gift and Susan Schulman Gift, in honor of Jennifer Farrell
- William Kentridge, South African; *The Lulu Plays*; artist's book, letterpress in black and red ink, sixty-seven offset lithographs; 2016.174; Friends of Drawings and Prints Gifts
- James Barry, Irish; *Job Reproved by His Friends*; etching, traces of aquatint, third state of five, 1777, issued ca. 1790; 2016.175; PECO Foundation Gift
- Arthur Wesley Dow, American; *Marsh Creek*; color woodcut, ca. 1907; 2016.212; Friends of Drawings and Prints Gifts
- Arthur Wesley Dow, American; *The Big Sky or Marshes*; color woodcut, ca. 1912; 2016.213; Friends of Drawings and Prints Gifts
- Arthur Wesley Dow, American; *The Big Sky or Marshes*; color woodcut, ca. 1912; 2016.214; Friends of Drawings and Prints Gifts
- Carlo Coriolani, Italian (publisher); *The Pleasant Game of the Goose (Il Dilettevole Gioco di Loca)*; woodcut, contemporary hand-coloring, after 1640, probably printed late 17th century; 2016.215; Jefferson R. Burdick Bequest
- Pablo Picasso, Spanish; *Still Life with Bottle of Marc*; drypoint on laid Arches paper, 1911–12; 2016.240; Friends of Drawings and Prints Gifts
- Giuseppe Maria Mitelli, Italian; *The year 1690, with numerous warring figures clambering on and hanging from the numbers, allusions to the four elements and the four continents*; etching, ca. 1690; 2016.313; Christie's Gift
- Ruth Lingen, American; *Women Can't Be Artists, from New York Times, February 27, 1910*; letterpress from hand-set type on handmade paper, 2013; 2016.317; Susan Schulman Gift, in honor of Kit Basquin
- Sara Sanders, American; *Pansy I–VIII*; watercolor monotype, 2013; 2016.318.1–.8; Stewart S. MacDermott Fund

Cornelis Visscher, Dutch; *Gypsy Mother with Three Children*; etching, engraving, 1650s; 2016.431; Charles Z. Offin Fund

*Mercury (Hermes), Juno(?), Mars, and a group of figures below (shepherds, musicians)*; etching; Italian, ca. 1640–60; 2016.439; Mary Oenslager Fund

*Grotesque figure (a carpenter?) with a toad on his nose, carrying various implements, walking to the left*; etching, engraving; Italian, ca. 1640–60; 2016.443; Sotheby's Gift and Charles Z. Offin Fund

*Grotesque figure representing a cook loaded with various implements and a knife in his mouth*; etching, engraving; Italian, ca. 1640–60; 2016.444; Sotheby's Gift and Charles Z. Offin Fund

*Grotesque figure representing a poor itinerant artist loaded with various implements relating to his trade*; etching, engraving; Italian, ca. 1640–60; 2016.445; Sotheby's Gift and Charles Z. Offin Fund

*Grotesque figure representing a street musician(?) with a mouse (lizard?) on his nose and a bird on his head*; etching, engraving; Italian, ca. 1640–60; 2016.446; Sotheby's Gift and Charles Z. Offin Fund

## Egyptian Art

### GIFTS

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.1; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.2; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.3; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.4; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.5; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.6; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.7; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.8; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.9; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.10; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.11; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.12; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.13; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.14; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.15; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.16; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.17; Museum Accession

*Composite eye bead*; glass; Egyptian, Late–Roman Period (5th century B.C.–1st century A.D.); 2016.9.1.18; Museum Accession

*Splash-decorated bead*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.2.1; Museum Accession

*Splash-decorated bead*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.2.2; Museum Accession

*Splash-decorated bead*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.2.3; Museum Accession

*Splash-decorated bead*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.2.4; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.1; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.2; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.3; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.4; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.5; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.6; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.7; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.8; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.9; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.10; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.11; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.12; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.13; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.14; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.15; Museum Accession

*Inlay fragment*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); 2016.9.3.16; Museum Accession







*Osiris statuette*; cupreous metal; Egyptian, Late–Ptolemaic Period (664–30 B.C.); 2016.9.14; Bequest of Alice K. Bache

*Cylindrical bead*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.15; Museum Accession

*Bead with rosette canes*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.16; Museum Accession

*Bead with rosette canes*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.17; Museum Accession

*Bead with composite eyes*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.18; Museum Accession

*Plaque or wall tessera*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.19; Museum Accession

*Inlay fragment*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.20; Museum Accession

*Part of conical bead*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.21; Museum Accession

*Bead with applied strips*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.22; Museum Accession

*Bead with applied strips*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.23; Museum Accession

*Bead with applied strips*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.24; Museum Accession

*Bead with applied strips*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.25; Museum Accession

*Bead with applied strips*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.26; Museum Accession

*Inlay fragment, rectangle with beveled edge*; glass; Egyptian, Roman Period (3rd–4th century A.D.); 2016.9.27; Museum Accession

*Rod*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.28; Museum Accession

*Plain bead*; glass; Egyptian, Roman Period (30 B.C.–A.D. 364); 2016.9.29; Museum Accession

*Bead with trailed decoration*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.30; Museum Accession

*Bead with trailed decoration*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); 2016.9.31; Museum Accession

*Large architectural element, possibly part of a wig*; glass; Egyptian, Ptolemaic Period (332–30 B.C.); 2016.9.32; Museum Accession

*Fish appliqué*; glass; Egyptian, Roman Period (late 3rd–4th century A.D.); 2016.9.33; Museum Accession

*Pendant*; glass; Egyptian, Roman Period or later (late 1st century B.C.–mid-4th century A.D. or later); 2016.9.34; Museum Accession

*Fragment of cartonnage depicting three deities*; cartonnage; Egyptian, Ptolemaic–Roman Period (200 B.C.–A.D. 200); 2016.9.35; Museum Accession

*Lion-headed goddess*; cupreous metal; Egyptian, Late–Ptolemaic Period (664–30 B.C.); 2016.9.36; Museum Accession

*Amulet of a crown of Lower Egypt*; faience; Egyptian, Late–Ptolemaic Period (664–30 B.C.); 2016.9.37; Museum Accession

*Column drum element*; glass; Egyptian, Ptolemaic Period (332–30 B.C.); 2016.9.38; Museum Accession

*Stela with figures of Isis and Nephthys*; wood, paint; Egyptian, New Kingdom, Ramesside Period (ca. 1295–1186 B.C.); 2016.77; Museum Accession, from Myron C. Taylor

Ron Street; *Model of the Pyramid Complex of Senwosret III, Dahshur*; epoxy resin, wood, paint; Egyptian, Modern, 2015; N.A.2016.1; Dorothy and Lewis B. Cullman, The Andrew W. Mellon Foundation, and Diane Carol Brandt Gifts, and The Daniel P. Davison Fund

*Rods and inlay strips, group of twenty*; glass; Egyptian, Late Ptolemaic or Roman Period (100 B.C.–A.D. 364); N.A.2016.4.1–.20; Museum Acquisition

*Blown fragments and wasters, group of sixteen*; glass; Egyptian, Late Roman Period (4th century A.D.); N.A.2016.4.21–.36; Museum Acquisition

*Chips and sherds, group of nineteen*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); N.A.2016.4.37–.55; Museum Acquisition

*Inlay fragments, group of eleven*; glass; Egyptian, Ptolemaic or Roman Period (304 B.C.–A.D. 364); N.A.2016.4.56a–k; Museum Acquisition

*Head of a male figure*; limestone, plaster, paint; Egyptian, Modern, 20th century; N.A.2016.7; Museum Acquisition, from Cora Timken Burnett

#### PURCHASES

*Upper part of a hippo goddess*; indurated limestone, plaster, paint; Egyptian, Old Kingdom, Dynasty 3–4 (ca. 2676–2465 B.C.); 2015.595; Mr. and Mrs. John A. Moran Gift

*Stela of the singer in the interior of Amun, Djedbastetemtehou*; limestone; Egyptian (probably from Kom Abu Billo / Mefkat), Third Intermediate Period, Dynasty 25–early Dynasty 26 (ca. 690–650 B.C.); 2016.122; Patricia A. Cotti Gift, and Elaine A. Evans Bequest, in memory of Dr. William C. Hayes

*Face from a coffin*; wood, gesso, paint; Egyptian, Third Intermediate Period, Dynasty 22–24 (ca. 945–712 B.C.); 2016.123; Friends of Egyptian Art

#### European Paintings

##### GIFTS

Camille Corot, French; *Waterfall at Terni*; oil on paper, laid down on wood, 1826; 2003.42.13; The Whitney Collection, Wheelock Whitney III (50 percent undivided interest), and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange

Simon Denis, Flemish; *View on the Quirinal Hill, Rome*; oil on paper, laid down on canvas, 1800; 2003.42.20; The Whitney Collection, Wheelock Whitney III (50 percent undivided interest), and Purchase, Gift of Mr. and Mrs. Charles S. McVeigh, by exchange

Jean-Léon Gérôme, French; *Bashi-Bazouk*; oil on canvas, ca. 1868–69; 2014.435.1; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Horace Vernet, French; *Portrait of a Mameluke, Said to Be Roustam Raza (ca. 1781–1845)*; oil on canvas, 1810; 2014.435.3; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Frederick Goodall, British; *William Edward Dighton (1822–1853) in Middle Eastern Dress*; oil on canvas, ca. 1852–53; 2014.435.5; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Antoine-Louis Barye, French; *Tiger in Repose*; oil on canvas, ca. 1850–65; 2015.438; Eugene V. Thaw

Adrien Dauzats, French; *The Great Pyramid, Giza*; oil on canvas, 1830 or later; 2015.506.1; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Jean Lecomte du Nouÿ, French; *A Merchant in Cairo*; oil on wood, 1870; 2015.506.2; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Jean-Léon Gérôme, French; *Study of Palm Trees*; oil on canvas, laid down on board, probably 1868; 2015.506.3; Partial and Promised Gift of Kenneth Jay Lane (15 percent undivided interest)

Filippo Tarchiani, Italian; *Saint Dominic in Penitence*; oil on canvas, ca. 1607; 2015.761; Brian J. Brille

Bartolomeo Cavarozzi, Italian; *Grape Vines and Fruit with Three Wagtails*; oil on canvas, ca. 1615–18; 2016.306; Claire and Giovanni Sarti, in honor of Keith Christiansen

#### PURCHASES

Luis de Morales, Spanish; *The Lamentation*; oil on walnut, ca. 1560; 2015.398; Alejandro Santo Domingo and Annette de la Renta Gifts; Bequests of George D. Pratt and of Annette B. McFadden, and Gifts of Estate of George Quackenbush, in his memory, of Dr. and Mrs. Max A. Goldzieher, of Francis Neilson, of Dr. Foo Chu and Dr. Marguerite Hainje-Chu, of Mr. and Mrs. Harold H. Burns, and of Mr. and Mrs. Joshua Logan, and other gifts and bequests, by exchange; Victor Wilbour Fund; and Hester Diamond Gift

Benedetto Luti, Italian; *Christ and the Woman of Samaria*; oil on copper, 1715–20; 2015.645; Rogers Fund, by exchange

Jan Gossart (called Mabuse), Netherlandish; *Christ Carrying the Cross*; oil on oak, ca. 1520–25; 2016.39; Gift of Honorable J. William Middendorf II, and Purchase, Walter and Leonore Annenberg and The Annenberg Foundation Gift, Director's Fund, Gift of George A. Hearn, by exchange, and Marquand and The Alfred N. Punnett Endowment Funds

Guido Cagnacci, Italian; *The Death of Cleopatra*; oil on canvas, ca. 1645–55; 2016.63; Diane Burke Gift, Gift of J. Pierpont Morgan, by exchange, Friends of European Paintings Gifts, Gwynne Andrews Fund, Lila Acheson Wallace, Charles and Jessie Price, and Álvaro Saieh Bendeck Gifts, Gift and Bequest of George Blumenthal and Fletcher Fund, by exchange, and Michel David-Weill Gift

### European Sculpture and Decorative Arts

#### GIFTS

Probably Eugène Fontenay, French; *Etruscan-revival pendant*; gold, enamel, diamond, mid- to late 19th century; 2015.403.1; Jacqueline Loewe Fowler

Carlo Giuliano, Italian; *Renaissance-revival pendant on chain*; gold, amethyst, enamel, mid- to late 19th century; 2015.403.2a, b; Jacqueline Loewe Fowler

*Berlin ironwork necklace*; iron, steel, patinated silver; possibly German (Berlin), ca. 1815; 2015.403.3; Jacqueline Loewe Fowler

*Berlin ironwork necklace with cross pendant*; iron; German or French, ca. 1830; 2015.403.4; Jacqueline Loewe Fowler

Alexis Falize, French (maker); probably Antoine Tard, French (enameler); *Reversible brooch*; gold, cloisonné enamel, ca. 1869; 2015.403.5; Jacqueline Loewe Fowler

*Roemer*; glass; Dutch, probably late 17th–early 18th century; 2015.405; Claudia B. and Guy L. Scalzi

Castellani, Italian (Rome); *Archaeological-revival hat pin*; gold, steel, ca. 1880; 2015.406; Judith H. Siegel

Castellani, Italian (Rome); *Byzantine-revival pendant in the form of an oil lamp*; gold, glass, fabric, ca. 1870; 2015.407; Judith H. Siegel

Castellani, Italian (Rome); *Archaeological-revival cravat pin*; gold, steel, ca. 1880; 2015.408; Judith H. Siegel

Sir Edward Burne-Jones, British (designer); Carlo Giuliano, Italian (maker); Arthur Giuliano, Italian (maker); *Brooch in the form of a dove on an olive branch*; gold, coral, turquoise, seed pearls, ruby, red and green translucent enamel, ca. 1895; 2015.409; Judith H. Siegel

Carlo Giuliano, Italian; *Egyptian-revival demiparure*; gold, turquoise, ruby, rose-cut diamond, enamel, seed pearl, ca. 1865; 2015.410a–d; Judith H. Siegel

After Antonio Canova, Italian; *Bust of Napoleon*; white marble (probably Carrara), ca. 1808–14; 2015.489; Bequest of Roger Prigent

*Male Warrior, Probably Representing Mars*; bust: white and black marble; socle: variegated red, black, and gray/pink marble; possibly Flemish, late 17th century; 2015.507.1a, b; Partial and Promised Gift of Kenneth Jay Lane

*Female Warrior, Probably Representing Minerva*; bust: white and black marble; socle: variegated red, black, and gray/pink marble; possibly Flemish, late 17th century; 2015.507.2a, b; Partial and Promised Gift of Kenneth Jay Lane

*Crèche figures, group of twenty-nine*; mixed media; Italian, second half of the 18th–mid-19th century; 2015.741.1a–c–.29; David S. Vicario, Katrina Cary, and Linn Cary Mehta, in memory of M. F. Vicario and Katherine L. F. C. Cary

Pierre Jean David d'Angers, French; *Dominique François Arago (1786–1856)*; bronze, 1832; 2015.762.1; Maria Reinis, in memory of Joseph G. Reinis

Pierre Jean David d'Angers, French; *Jean Auguste Dominique Ingres (1780–1867)*; bronze, 1826; 2015.762.2; Maria Reinis, in memory of Joseph G. Reinis

Pierre Jean David d'Angers, French; *Ferdinand Victor Eugène Delacroix (1798–1863)*; bronze, 1828; 2015.762.3; Maria Reinis, in memory of Joseph G. Reinis

*Apostle plate with inscription of Saint Phillip*; porcelain, polychrome enamel; Chinese (for export market), ca. 1740; 2016.73; Luísa Vinhais and Jorge Welsh, in honor of Mr. and Mrs. Renato de Albuquerque

Joseph-Théodore Deck, French; *Vase*; earthenware, ca. 1890; 2016.74; Hubert des Forges and Oscar E. Moore

Pierre Jean David d'Angers, French; *Alphonse de Gisors (1796–1866)*; bronze, 1827; 2016.109; James David Draper, in memory of Joseph G. Reinis

*Jar*; porcelain, cobalt blue paint under a transparent glaze; Chinese (for export market), ca. 1590–1635; 2016.166.1; R. Albuquerque

*Dish with John the Baptist*; porcelain, cobalt blue paint under transparent glaze; Chinese (for export market); ca. 1715–25; 2016.166.2; R. Albuquerque

Christopher Dresser, British (Scotland) (designer); Minton, British (Stoke-on-Trent) (manufacturer); *Vase*; porcelain, ca. 1867; 2016.178.1; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); Minton, British (Stoke-on-Trent) (manufacturer); *Bottles, pair*; porcelain, ca. 1870–80; 2016.178.2.1, .2; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); Minton, British (Stoke-on-Trent) (manufacturer); *Bottle vase*; glazed earthenware, ca. 1882; 2016.178.3; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); Linthorpe Pottery Works, British (manufacturer); *Jug*; glazed earthenware, ca. 1879–89; 2016.178.4; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); Ault Pottery, British (manufacturer); *Jug*; glazed earthenware, ca. 1892–96; 2016.178.5; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); *Pitcher*; glazed earthenware, ca. 1880; 2016.178.6; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); *Pitcher*; glazed earthenware, ca. 1880; 2016.178.7; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); Linthorpe Pottery Works, British (manufacturer); *Jug*; glazed earthenware, ca. 1880; 2016.178.8; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); Linthorpe Pottery Works, British (manufacturer); *Jug*; glazed earthenware, ca. 1880; 2016.178.9; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); Linthorpe Pottery Works, British (manufacturer); *Jug*; glazed earthenware, ca. 1880; 2016.178.10; Florence and Herbert Irving

Christopher Dresser, British (Scotland) (designer); *Bottle vase*; glazed earthenware, ca. 1880; 2016.178.11; Florence and Herbert Irving

#### PURCHASES

Elias Adam, German (maker); Johann Jacob Priester I, German (enameler); *Four Seasons Liqueur Service*; gilded silver, enamel, copper, ca. 1710; 2015.387a–j; Anna-Maria and Stephen Kellen Acquisitions Fund

*Christ in the Garden of Gethsemane*; silver, enamel, gold; Southern German (Augsburg or Nuremberg), 1520–30; 2015.388.1; Anna-Maria and Stephen Kellen Acquisitions Fund

*Capture of Christ*; silver, enamel, gold; Southern German (Augsburg or Nuremberg), 1520–30; 2015.388.2; Anna-Maria and Stephen Kellen Acquisitions Fund

*Crowning of Thorns*; silver, enamel, gold; Southern German (Augsburg or Nuremberg), 1520–30; 2015.388.3; Anna-Maria and Stephen Kellen Acquisitions Fund

*The Resurrection*; silver, enamel, gold; Southern German (Augsburg or Nuremberg), 1520–30; 2015.388.4; Anna-Maria and Stephen Kellen Acquisitions Fund

Attributed to Bernard van Orley, Netherlandish (designer); *Honor from*

*the series The Honors*; wool and silk (wefts), wool (warps): 6–7 warp threads per cm, designed before 1520, woven 1525–32; 2015.396; 2014 Benefit and Director's Funds, several members of The Chairman's Council Gifts, Brooke Russell Astor Bequest, Ambassador and Mrs. W. L. Lyons Brown, Richard M. Chilton, and Josephine Jackson Foundation Gifts

Bruce J. Talbert, British (Scotland) (designer); Hart, Son, Peard & Co., British (manufacturer); *Mantel clock frame*; wrought brass, inset with cabochons, quartz, ca. 1870; 2015.427; Irwin Untermyer, by exchange

Augustus Welby Northmore Pugin, British (designer); attributed to John Hardman & Co., British (manufacturer); *Candelabrum*; brass, glass, ca. 1850; 2015.428; Various donors, in honor of Daniëlle O. Kisluk-Grosheide, Barnard College Gifts, Marion E. Cohn, by exchange, Emma Schaefer Bequest, by exchange, Susan Dwight Bliss, by exchange, and various donors, by exchange

Christopher Dresser, British (Scotland) (designer); Hukin and Heath, British (Birmingham) (manufacturer); *Toast rack*; silver-plated metal, 1878; 2015.449; Austin Chinn Gift, in honor of Larry and Ann Burns

*Comb-back Windsor armchair*; yew, elm; British, ca. 1770; 2015.501; Friends of European Sculpture and Decorative Arts Gifts

Probably Peter Bettesworth, British; *Ewer*; silver, 1635–36; 2015.502; Friends of European Sculpture and Decorative Arts Gifts and Larry and Ann Burns Gift, in honor of Austin B. Chinn

Saint-Cloud Manufactory, French; *Teapot*; soft-paste porcelain, ca. 1720–30; 2015.503a, b; Marilyn and Lawrence Friedland Gift

David Roentgen, German (case maker); Peter Kinzing, German (clockmaker); *Obelisk clock with Franklin movement*; oak, Thuya burl wood, gilded bronze, silver, steel, ca. 1785–90; 2015.504a–d; Anna-Maria and Stephen Kellen Acquisitions Fund, in honor of Wolfram Koeppe

Bruce J. Talbert, British (Scotland) (designer); Hart, Son, Peard and Co., British (manufacturer); *Candlesticks, pair*; wrought brass, inset with cabochons, quartz, ca. 1870; 2015.536, .537; Irwin Untermyer, by exchange

Augustus Welby Northmore Pugin, British (designer); Minton, British (Stoke-on-Trent) (manufacturer); *Tazza*; earthenware, ca. 1850; 2015.543; Malcolm Wiener Gift, in honor of George Munroe

George Edmund Street, British (designer); Gillow & Co., British (manufacturer); *Side chair*; oak, caned seat, ca. 1880; 2015.544; Various donors, by exchange

Attributed to Bruce J. Talbert, British (Scotland) (designer); James Templeton and Company, British (Scotland) (manufacturer); *Portière*; cotton (warp), wool (weft), ca. 1870; 2015.545; John and Patricia Nguyen Foundation Gift

Augustus Welby Northmore Pugin, British (designer); attributed to John Hardman and Co., British (manufacturer); *Decorative grills from the Palace of Westminster, group of four*; brass, ca. 1850; 2015.591–.594; Friends of European Sculpture and Decorative Arts Gifts

Augustus Welby Northmore Pugin, British (designer); John Webb, British (maker); *Side chair*; oak, gold-stamped leather; casters: metal, ca. 1847; 2015.638; Irwin Untermyer, by exchange

Augustus Welby Northmore Pugin, British (designer); *Prie-dieu*; oak, ca. 1844; 2015.639; Irwin Untermyer, by exchange

Augustus Welby Northmore Pugin, British (designer); *Panels from the Palace of Westminster, group of twenty-two*; oak, ca. 1847; 2015.655–.676; European Sculpture and Decorative Arts Gifts

Owen Jones, British (designer); *Curtain of Sultan textile*; jacquard-woven silk, silk passementerie, 1870–74; 2015.794; John and Patricia Nguyen Foundation and Friends of European Sculpture and Decorative Arts Gifts

Ferdinand Berthoud, French (clockmaker); Balthazar Lieutaud, French (case maker); *Long-case equation regulator*; oak with satinwood and kingwood veneer, glass, enamel, steel, brass; mounts: gilt bronze, ca. 1752; 2016.28a–e; Acquisitions Fund, and Annette de la Renta, Mercedes T. Bass, Beatrice Stern, Susan Weber, William Lie Zeckendorf, Alexis Gregory, and John and Susan Gutfreund Gifts, in honor of Mrs. Charles Wrightsman

Louis François Roubiliac, British, born France; *Francesco Bernardi*, Known as *Il Senesino (1686–1758)*; terracotta, ca. 1735; later marble base; 2016.47; Irwin Untermeyer Gift, by exchange

*Dish*; earthenware, colored slips; British, ca. 1800; 2016.51; John S. Kennedy Gift, by exchange

Possibly F. and C. Osler, British (Birmingham, London) (for Indian market); *Rosewater sprinkler*; cut glass, silver, ca. 1850; 2016.90a–c; Friends of European Sculpture and Decorative Arts Gifts

Longton Hall, British (Staffordshire); *Punch pot*; soft-paste porcelain, ca. 1755; 2016.103a, b; Various donors, Mary S. Shattuck, and Alfred Duane Pell, by exchange

Decoration after Nicolas Lancret, French; *Plate with Scene from Brother Philippe's Geese (Les Oies de Frère Philippe)*; porcelain; Chinese (for export market), ca. 1745; 2016.114; Friends of European Sculpture and Decorative Arts Gifts

*Writing box*; hardwood (teak?), ebony, engraved ivory, tortoiseshell, mirror glass; hardware: silver; feet: brass; lock: iron; Indian (Vizagapatam), ca. 1760–65; 2016.115; The James Parker Charitable Foundation Gift

*The Death of Munrow*; lead-glazed earthenware; British (Staffordshire), ca. 1820–30; 2016.129; Various donors, by exchange, Charles E. Sampson Fund Gift, Malcolm H. Wiener Gift, in honor of George Munroe, Alfred Duane Pell, by exchange, and various donors

Chelsea Porcelain Manufactory, British; *Botanical plate with wavy, angled torch thistle*; soft-paste porcelain, ca. 1755; 2016.217; Wallace Foundation Gift

Chelsea Porcelain Manufactory, British; *Botanical plate with a tropical specimen*; soft-paste porcelain, ca. 1755; 2016.218; Alfred Duane Pell, John S. Kennedy, and Mr. and Mrs. Luke V. Lockwood, by exchange

Chelsea Porcelain Manufactory, British; *Botanical plate with honeysuckle spray*; soft-paste porcelain, ca. 1755; 2016.219; Mr. and Mrs. Don G. Mitchell, by exchange

Chelsea Porcelain Manufactory, British; *Botanical plate with a flowering eggplant*; soft-paste porcelain, ca. 1755; 2016.220; Mr. and Mrs. William Jaffe, by exchange, James A. Moffett, by exchange, Tomasso Brothers Fine Art Gift, Fletcher Fund, by exchange, Annie C. Kane, by exchange, Sidney Knafel Gift in honor of Jeffrey Munger, W. Gedney Beatty, by exchange, Michael Sweeley Gift, various donors gifts, and Morris Loeb Bequest, by exchange

Chelsea Porcelain Manufactory, British; *Botanical dish with white sunflower*; soft-paste porcelain, ca. 1755; 2016.221; Wallace Foundation Gift

Chelsea Porcelain Manufactory, British; *Botanical plate with spray of fruiting Indian bean tree*; soft-paste porcelain, ca. 1755; 2016.222; Bernard M. Baruch, by exchange

Chelsea Porcelain Manufactory, British; *Botanical dish with spray of lilies*;

soft-paste porcelain, ca. 1755; 2016.223; Sidney Knafel Gift, in honor of Jeffrey Munger

Chelsea Porcelain Manufactory, British; *Botanical plate with spray of apples*; soft-paste porcelain, ca. 1755; 2016.224; Gifts of Larry and Ann Burns, Tory Burch, Caroline Burns, and Alexander Cochran Smith, by exchange, and Helen Flynn Conway Bequest, by exchange

Chelsea Porcelain Manufactory, British; *Oval botanical platter with turnip leaf*; soft-paste porcelain, ca. 1755; 2016.225; Marion E. Cohn, by exchange, and Wallace Foundation Gift

Chelsea Porcelain Manufactory, British; *Botanical plate with spray of fruiting fig*; soft-paste porcelain, ca. 1755; 2016.226; Assunta Sommella Peluso, Ignazio Peluso, Ada Peluso, and Romano I. Peluso Gift, Mercedes T. Bass Gift, and Friends of European Sculpture and Decorative Arts Gifts

*Gothic Windsor armchair*; elm, ash, maple(?); British (Thames Valley), ca. 1760s; 2016.234; Bequest of John L. Cadwalader, by exchange, and Peek Family Foundation Gift

*Gothic Windsor armchair*; elm, ash, maple(?); British (Thames Valley), ca. 1760s; 2016.250; Bequest of John L. Cadwalader, by exchange

*Shawl*; woven silk; British (Spitalfields), ca. 1805–20; 2016.334; Bernard and Audrey Aronson Charitable Trust, by exchange

Andrea Zambelli “L’Honnesta,” Italian; *Torah Finials (Rimonim)*, pair; parcel-gilt silver, ca. 1740–50; 2016.416, .417; The Annenberg Foundation Gift

## Greek and Roman Art

### GIFTS

*Statuette of a goddess*; terracotta; Greek, mid- to late 2nd century B.C.; 2016.496.1; Thomas Colville

*Bowl*; faience; Greek, Ptolemaic, 332–30 B.C.; 2016.496.2; Thomas Colville

### PURCHASES

*Amphoriskos (oil flask)*; terracotta; Greek, South Italian (Apulian, Gnathian), ca. 340–320 B.C.; 2015.641; John S. and Maria Cristina Bilimatsis

*Askos (flask with spout and handle over top)*; terracotta; Greek, South Italian (Apulian, Gnathian), ca. 340–320 B.C.; 2015.642; Concordia Foundation Gift, various donors

*Finger ring*; gold; Roman, 3rd century A.D.; 2016.239; Patricia and Marietta Fried Gift

*Banquet group*; terracotta; Greek, ca. 3rd–2nd century B.C.; 2016.253; Patricia and Marietta Fried Gift

## Islamic Art

### GIFTS

*Saddle cover rug*; wool, cotton; Western Iranian, last quarter of the 19th century; 2015.490.1; Inger G. and William B. Ginsberg

*Half of double saddle bag (khorjim)*; wool, cotton; Iranian (Fars), last quarter of the 19th century; 2015.490.2; Inger G. and William B. Ginsberg

- Half of double saddle bag (khorjin)*; wool; Iranian (Veramin, Tehran), ca. 1900; 2015.490.3; Inger G. and William B. Ginsberg
- Salt bag*; wool, cotton; Northwestern Iranian or Southern Caucasian, last quarter of the 19th century; 2015.490.4; Inger G. and William B. Ginsberg
- Spindle bag*; wool, cotton; Western Iranian, ca. 1935; 2015.490.5; Inger G. and William B. Ginsberg
- Small torba bag*; wool; Iranian (Fars), ca. 1900–1910; 2015.490.6; Inger G. and William B. Ginsberg
- Salt bag*; wool and cotton, brocaded; Western Iranian, ca. 1920; 2015.490.7; Inger G. and William B. Ginsberg
- Saddle bags, pair*; wool, cotton; Western Iranian, ca. 1900; 2015.490.8; Inger G. and William B. Ginsberg
- Half of double saddle bag (khorjin)*; wool, cotton; probably Southwestern Iranian, ca. 1910; 2015.490.9; Inger G. and William B. Ginsberg
- Salt bag*; wool, cotton; Iranian (Fars), ca. 1920; 2015.490.10; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; Northwestern Iranian, 19th century; 2015.490.11; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool, cotton; Northwestern Iranian, 19th century; 2015.490.12; Inger G. and William B. Ginsberg
- Flour bags, one of a pair*; wool, cotton; Western Iranian, last quarter of the 19th century; 2015.490.13; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; Northwestern Iranian, 19th century; 2015.490.14; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; Northwestern Iranian, 19th century; 2015.490.15; Inger G. and William B. Ginsberg
- Bag face*; wool; Northwestern Iranian, 19th century; 2015.490.16; Inger G. and William B. Ginsberg
- Complete double saddle bag (khorjin)*; wool; Northwestern Iranian, 19th century; 2015.490.17; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; probably Iranian (Fars), 19th century; 2015.490.18; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; probably Western Iranian, 19th century; 2015.490.19; Inger G. and William B. Ginsberg
- Face from large bag (chuwal)*; wool; probably Western Iranian, ca. 1860–70; 2015.490.20; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; Northwestern Iranian or Azerbaijani (Mughan Steppe), ca. 1875; 2015.490.21; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; Northwestern Iranian, ca. 1850; 2015.490.22; Inger G. and William B. Ginsberg
- Bedding bag*; wool, cotton; Southern Caucasian, ca. 1825–75; 2015.490.23; Inger G. and William B. Ginsberg
- Double saddle bag (khorjin)*; wool; Northwestern Iranian, ca. 1800–1825; 2015.490.24; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; Southern Iranian, ca. 1825–75; 2015.490.25; Inger G. and William B. Ginsberg
- Bedding bag side panel*; wool, cotton; Caucasian (probably Karabakh), ca. 1850–75; 2015.490.26; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; Western Caucasian, mid-19th century; 2015.490.27; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; Northwestern Iranian, ca. 1800; 2015.490.28; Inger G. and William B. Ginsberg
- Large double saddle bag (khorjin)*; wool, cotton; Turkish (Reyhanli, Hatay), ca. 1880; 2015.490.29; Inger G. and William B. Ginsberg
- Half of double saddle bag (khorjin)*; wool; probably Northwestern Iranian, ca. 1880–1900; 2015.490.30; Inger G. and William B. Ginsberg
- Double saddle bag (khorjin)*; wool, cotton; probably Iranian (Fars), second half of the 19th century; 2015.490.31; Inger G. and William B. Ginsberg
- Double saddle bag (khorjin)*; wool; Western Iranian, ca. 1900; 2015.490.32; Inger G. and William B. Ginsberg
- Face from half of double saddle bag (khorjin)*; wool; probably Northwestern Iranian, 19th century; 2015.490.33; Inger G. and William B. Ginsberg
- Half of double saddle bag (khorjin)*; wool; Southern Iranian, ca. 1875; 2015.490.34; Inger G. and William B. Ginsberg
- Double saddle bag (khorjin)*; wool; Iranian (Fars), ca. 1875; 2015.490.35; Inger G. and William B. Ginsberg
- Half of double saddle bag (khorjin)*; wool; Northwestern Iranian, ca. 1850; 2015.490.36; Inger G. and William B. Ginsberg
- Half of double saddle bag (khorjin)*; wool; Northwestern Iranian, ca. 1850; 2015.490.37; Inger G. and William B. Ginsberg
- Half of double saddle bag (khorjin)*; wool, cotton; probably Northwestern Iranian, ca. 1870–1900; 2015.490.38; Inger G. and William B. Ginsberg
- Double saddle bag (khorjin)*; wool; Iranian (Fars), ca. 1900; 2015.490.39; Inger G. and William B. Ginsberg
- Salt bag with tassels*; wool; Western Iranian, ca. 1925; 2015.490.40; Inger G. and William B. Ginsberg
- Face of half of double saddle bag (khorjin)*; wool; Northern Iraqi, ca. 1875; 2015.490.41; Inger G. and William B. Ginsberg
- Double saddle bag (khorjin)*; wool; Iranian (Fars), ca. 1900; 2015.490.42; Inger G. and William B. Ginsberg
- Double saddle bag (khorjin)*; wool, cotton; possibly Northwestern Iranian, ca. 1900; 2015.490.43; Inger G. and William B. Ginsberg
- Double cordiform pendant*; silver, gilt, carnelians; Central Asian or Iranian, mid- to late 19th century; 2015.648.1; Marshall and Marilyn R. Wolf
- Pectoral ornaments, pair*; silver, gilt, carnelians; Central Asian or Iranian, 19th century; 2015.648.2a, b; Marshall and Marilyn R. Wolf
- Pectoral ornament*; silver, gilt, carnelian; Central Asian or Iranian, 19th–20th century; 2015.648.3; Marshall and Marilyn R. Wolf
- Coat*; silk, cotton, silver, synthetic fabric; Central Asian or Iranian, late 19th–early 20th century; 2015.648.4; Marshall and Marilyn R. Wolf

- Headdress*; silver, gilt, carnelians, turquoise; Central Asian, late 19th–early 20th century; 2015.648.5; Marshall and Marilyn R. Wolf
- Dorsal plate ornaments, pair*; silver, gilt, carnelians, glass; Central Asian or Iranian, late 19th–early 20th century; 2015.648.6a, b; Marshall and Marilyn R. Wolf
- Qur'an holder*; silver, gilt, carnelians; Central Asian or Iranian, late 19th–early 20th century; 2015.648.7; Marshall and Marilyn R. Wolf
- Triangular amulet holder*; silver, gilt, carnelians, stones; Central Asian or Iranian, late 19th century; 2015.648.8; Marshall and Marilyn R. Wolf
- Pectoral ornaments, pair*; silver, gilt, carnelians; Central Asian or Iranian, late 19th–early 20th century; 2015.648.9a, b; Marshall and Marilyn R. Wolf
- Headdress*; silver, gilt, carnelians, turquoise; Central Asian, late 19th–early 20th century; 2015.648.10; Marshall and Marilyn R. Wolf
- Slippers, pair*; silver, turquoise, carnelians, cotton; Uzbek (possibly Karakalpak), late 19th–early 20th century; 2015.648.11a, b; Marshall and Marilyn R. Wolf
- Short temple pendants, pair*; silver, gilt, carnelians; Central Asian or Iranian, mid- to late 19th century; 2015.648.12a, b; Marshall and Marilyn R. Wolf
- Armlets, pair*; silver, turquoise, carnelians; Central Asian or Iranian, 20th century; 2015.648.13a, b; Marshall and Marilyn R. Wolf
- Bazuband*; silver, gilt, pearls, turquoise, agate, semiprecious stones or glass; Central Asian or Iranian, late 19th–early 20th century; 2015.648.14; Marshall and Marilyn R. Wolf
- Two-piece belt buckle*; silver, gilt, carnelians, turquoise; Central Asian, late 19th–early 20th century; 2015.648.15a, b; Marshall and Marilyn R. Wolf
- Bakhmug shawl*; wool, possibly cotton; Tunisian, mid-20th century; 2015.763.1; Lin Lougheed
- Bakhmug shawl*; wool, possibly cotton; Tunisian, mid-20th century; 2015.763.2; Lin Lougheed
- Saddle bag*; wool; Iranian or Afghan, mid-20th century; 2015.763.3; Lin Lougheed
- Veil (ajar) or bakhmug shawl*; wool; Tunisian, mid-20th century; 2015.763.4; Lin Lougheed
- Bakhmug shawl*; wool, possibly cotton; Tunisian, 1970s; 2015.763.5; Lin Lougheed
- Section from a Qur'an*; ink, opaque watercolor on paper; Turkish, late 19th–early 20th century; 2015.763.6; Lin Lougheed
- Two folios from a Qur'an*; ink, opaque watercolor, gold-bronze pigment on paper; Turkish, late 19th–early 20th century; 2015.763.7a, b; Lin Lougheed
- Attributed to Manohar, Indian; *The Virgin and Child Attended by Angels*; brown and blue ink, gold on paper, ca. 1600; 2015.785; Steven Kossak, The Kronos Collections
- Tiraz textile panel*; linen; Egyptian, ca. 10th century; 2015.796.1; Bequest of Carolyn Kane
- Tiraz textile panel*; linen; Egyptian, ca. 9th–10th century; 2015.796.2; Bequest of Carolyn Kane
- Textile fragment with bird*; linen; Egyptian, ca. 9th–11th century; 2015.796.3; Bequest of Carolyn Kane
- Textile fragment with roundel of fish-tailed monster*; wool, linen; Egyptian, ca. 9th century; 2015.796.4; Bequest of Carolyn Kane
- Textile fragment with roundel of bird*; wool, linen; Egyptian, ca. 9th century; 2015.796.5; Bequest of Carolyn Kane
- Textile fragment with scorpion*; wool, linen; Egyptian, ca. 9th century; 2015.796.6; Bequest of Carolyn Kane
- Textile fragments, pair*; silk; Indian, 17th century; 2015.796.7a, b; Bequest of Carolyn Kane
- Chandanri sari border fragments, group of four*; silk, metallic thread; Indian, ca. 18th century; 2015.796.8a–d; Bequest of Carolyn Kane
- Ribbon fragment*; silk, metallic thread; Iranian, 18th century; 2015.796.9; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, 18th century; 2015.796.10; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, 18th century; 2015.796.11; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Iranian, 18th century; 2015.796.12; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian or Iranian, 18th century; 2015.796.13; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, 18th century; 2015.796.14; Bequest of Carolyn Kane
- Textile fragments, pair*; silk, metallic thread; Indian, 18th century; 2015.796.15a, b; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, 18th century; 2015.796.16; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, 18th century; 2015.796.17; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, 18th century; 2015.796.18; Bequest of Carolyn Kane
- Textile fragment*; silk; Indian (Benares), 18th century; 2015.796.19; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Iranian, 18th century; 2015.796.20; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian or Iranian, 19th century; 2015.796.21; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian or Iranian, ca. 17th–19th century; 2015.796.22; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, ca. 1800; 2015.796.23; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, 18th century; 2015.796.24; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Iranian or European, 17th century; 2015.796.25; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, 18th century; 2015.796.26; Bequest of Carolyn Kane
- Textile fragment*; silk, metallic thread; Indian, ca. 1700; 2015.796.27; Bequest of Carolyn Kane



*Textile fragments, group of three*; silk, metallic thread; Indian, 18th century; 2015.796.28a–c; Bequest of Carolyn Kane

*Textile fragment*; silk, metallic thread; Indian, ca. 1800; 2015.796.29; Bequest of Carolyn Kane

*Textile fragments, group of three*; silk, metallic thread; Indian, ca. 1700; 2015.796.30a–c; Bequest of Carolyn Kane

*Textile fragment*; silk, metallic thread; Iranian, 16th–17th century; 2015.796.31; Bequest of Carolyn Kane

*Textile fragment*; silk, metallic thread; Iranian, 17th century; 2015.796.32; Bequest of Carolyn Kane

*Textile fragment*; silk, metallic thread; Iranian, late 17th century; 2015.796.33; Bequest of Carolyn Kane

*Textile fragment*; silk, metallic thread; Iranian, 17th century; 2015.796.34; Bequest of Carolyn Kane

*Textile fragment*; silk, metallic thread; Iranian, 17th century; 2015.796.35; Bequest of Carolyn Kane

*Textile fragment*; cotton, metallic thread; Indian, 18th century; 2015.796.36; Bequest of Carolyn Kane

*Textile fragment*; cotton; Indian, 19th century; 2015.796.37; Bequest of Carolyn Kane

*Textile fragment*; satin, silk; Indian, 19th century; 2015.796.38; Bequest of Carolyn Kane

*Textile fragments, group of four*; silk, metallic thread; Turkish, 16th century; 2015.796.39a–d; Bequest of Carolyn Kane

*Textile fragment*; silk, metallic thread; Turkish, 16th–17th century; 2015.796.40; Bequest of Carolyn Kane

*Textile fragment*; silk, metallic thread; Turkish, late 16th–early 17th century; 2015.796.41; Bequest of Carolyn Kane

*Towel*; silk; Turkish, 19th century; 2015.796.42; Bequest of Carolyn Kane

*Towel*; silk; Turkish, 19th century; 2015.796.43; Bequest of Carolyn Kane

*Sash*; silk; Turkish, 19th century; 2015.796.44; Bequest of Carolyn Kane

*Suzani*; silk, cotton; Uzbek, 20th century; 2015.796.45; Bequest of Carolyn Kane

*Fish illustration from a cosmological manuscript*; ink, opaque watercolor, gold on paper; possibly Iranian, 18th century; 2015.796.46; Bequest of Carolyn Kane

*Architectural scene*; black ink, opaque watercolor on paper; Turkish, 16th century; 2015.796.47; Bequest of Carolyn Kane

*Page of Persian poetry*; ink, watercolor, gold on paper; Iranian, 16th century; 2015.796.48; Bequest of Carolyn Kane

*Carpet fragment*; wool; Turkish, ca. 17th century; 2015.796.49; Bequest of Carolyn Kane

*Folio from a De Materia Medica of Dioscorides*; opaque watercolor, ink on paper; Iraqi, mid-13th century; 2015.796.50; Bequest of Carolyn Kane

*Qur'an page*; brown and black ink, opaque watercolor, gold paint on parchment; Iraqi, 9th century; 2015.796.51; Bequest of Carolyn Kane

*Mirror*; leaded copper, tin, or bronze alloy; Central Asian or Iranian, ca. 13th century; 2015.796.52; Bequest of Carolyn Kane

*Wood fragment*; wood; Egyptian, 15th century; 2015.796.53; Bequest of Carolyn Kane

*Fifth Joust, the Death of Simurgh by the Hands of Isfandiari, folio from a Shahnama*; black ink, gold, metallic paint, watercolor on paper; Iranian, 16th century; 2015.796.54; Bequest of Carolyn Kane

Sadequain (Syed Sadequain Ahmed Naqvi), Pakistani, born India; *Seascape with Three Boats*; oil on wood, 20th century; 2016.12; Government of Pakistan

Elif Uras, Turkish; *Pregnant Haliç II*; stonepaste, underglaze painted, 2015; 2016.76; Öner Koçabeyoğlu

Ayad Alkadhi, Iraqi; *I Am Baghdad V*; acrylic, charcoal, market pen on Arabic newspaper, on canvas, 2008; 2016.111; Robert J. Klimecki

Burçak Bingöl, Turkish; *Broken II*; stonepaste, drawn, painted, and glazed, glue, 2013; 2016.304; Monika McLennan

#### PURCHASES

Masud Arabshahi, Iranian; *Sphere*; mixed media on canvas, 1986; 2015.430; 2012 NoRuz at The Met Benefit

Hannibal Alkhas, Iranian; *Portrait of Shamloo*; ink, acrylic on paper, 2002; 2015.431; 2012 NoRuz at The Met Benefit

*Ali and Omar on the Battlefield, folio from a Hamla-yi Haidari*; translucent and opaque watercolor, ink, gold, silver on paper; Indian (probably Hyderabad), ca. 1820; 2015.576; Friends of Islamic Art Gifts

*Bilal Calling to Prayer While Prophet Muhammad and Ali are Visited by Emissaries, folio from a Hamla-yi Haidari*; translucent and opaque watercolor, ink, gold on paper; Indian (probably Hyderabad), ca. 1820; 2015.577; Friends of Islamic Art Gifts

*Muhammad and His Followers Going to Battle, folio from a Hamla-yi Haidari*; translucent and opaque watercolor, ink, gold on paper; Indian (probably Hyderabad), ca. 1820; 2015.578; Friends of Islamic Art Gifts

Mahmoud Hamadani, Iranian; *Untitled (Requiem) I*; ink on paper, 2015; 2016.40; 2012 NoRuz at The Met Benefit

Mahmoud Hamadani, Iranian; *Untitled (Requiem) II*; ink on paper, 2015; 2016.41; 2012 NoRuz at The Met Benefit

*Castor Oil Tree*; watercolor on paper; Indian, ca. 1790–1800; 2016.169; Louis E. and Theresa S. Seley Purchase Fund for Islamic Art

*Rustam Kills Isfandiari with a Double-Pointed Arrow, folio from a Shahnama*; opaque watercolor, gold on paper; Iranian, 15th century; 2016.176; Friends of Islamic Art Gifts

*Rustam Wrestles with Puladvand, folio from a Shahnama*; opaque watercolor, gold on paper; Iranian, 15th century; 2016.177; Friends of Islamic Art Gifts

Dolly Unithan, Malaysian; *Untitled*; printing ink on paper, ca. 1990; 2016.410; Thomas Eugene Wright, Jr. Gift

Dolly Unithan, Malaysian; *Untitled*; printing ink on paper, ca. 1990; 2016.411; 2012 NoRuz at The Met Benefit and Thomas Eugene Wright, Jr. Gift

*Footed bowl*; glass; Egyptian, 13th century; 2016.440; James and Diane Burke Gift, in honor of Dr. Marilyn Jenkins-Madina

*Textile fragment and case*; silk; Central Asian, 13th century; 2016.441a, b; Friends of Islamic Art Gifts

## Medieval Art

### GIFTS

*Mosaic tesserae*; glass, stone, gold leaf; Byzantine, 6th–15th century; 2016.10.1–.17; Mrs. Harry B. Bartling

*Mosaic tesserae*; glass, stone, gold leaf; Byzantine, 6th–15th century; 2016.11.1–.50; Augusto(?) Agarrí

*God of the Trinity*; lindenwood(?), pastiglia, polychromy, gilding; German (Upper Rhine), ca. 1300; 2016.430; Sam Fogg

## *The Cloisters*

### PURCHASES

*Tile with bell between a key and a sword*; glazed earthenware; British, 14th century; 2015.391.1; The Cloisters Fund

*Tile with king holding flowers*; glazed earthenware; British (Warwickshire), 13th–14th century; 2015.391.2; The Cloisters Fund

*Decorative mount*; walrus ivory or whale tooth; German, ca. 1375–1400; 2015.429; The Cloisters Fund

*Gospel book*; ink, opaque watercolor on parchment; binding: leather, modern; Carolingian (probably Metz, present-day France), ca. 825–50; 2015.560; The Cloisters Fund and Director's Fund

*Beaker*; mold-blown glass, applied foot; French, late 13th or early 14th century; 2015.584; The Cloisters Fund

*Stirrup ring*; gold, sapphire; British, late 13th or early 14th century; 2015.697; The Cloisters Fund

*Belt*; silver, traces of gilding and enamel; Northern Italian (possibly Genoa), ca. 1330–50; 2015.705; The Cloisters Fund

Simon Bening, Netherlandish; *Book of Hours*; tempera, gold, ink on parchment, ca. 1530–35; binding: red leather, modern; 2015.706; The Cloisters Fund

*Canopy*; limestone; Portuguese (Batalha), ca. 1402–26; 2016.246; The Cloisters Fund

*Door knocker in the shape of a salamander*; wrought iron; Spanish, 15th or 16th century; 2016.433; The Cloisters Fund

*Door knocker in the shape of a crocodile-like creature*; wrought iron; Spanish, 15th or 16th century; 2016.434; The Cloisters Fund

*Door knocker in the shape of a small dog or puppy*; wrought iron; Spanish, 15th or 16th century; 2016.435; The Cloisters Fund

*Door knocker in the shape of a small dog*; wrought iron; Spanish, 15th or 16th century; 2016.436; The Cloisters Fund

*Door knocker in the shape of a lizard-like creature*; wrought iron; Spanish, 15th or 16th century; 2016.437; The Cloisters Fund

*Adoration of the Magi*; cartapesta (papier-mâché), polychromy, gilding; German (Upper Rhine), 1470–80; 2016.438; The Cloisters Fund

## Modern and Contemporary Art

### GIFTS

Philippe Parreno, French, born Algeria; *Firefly*; ink on paper, 2014; 2015.419.1; The artist

Philippe Parreno, French, born Algeria; *Firefly*; ink on paper, 2014; 2015.419.2; The artist

Christopher Le Brun, British; *The Sense of Sight*; oil on canvas, 1986; 2015.439; The artist

Edgar Heap of Birds, Hock E Aye VI, Native American (Cheyenne/Arapaho); *Returning Clear Voice*; enamel on steel, 1990; 2015.440; The artist

Ilka Gedo, Hungarian; *Untitled, from the series Budapest Ghetto*; pencil on paper, 1944; 2015.486.1; Maurice Goreli

Ilka Gedo, Hungarian; *Untitled, from the series Budapest Ghetto*; pencil on paper, 1944; 2015.486.2; Maurice Goreli

Ilka Gedo, Hungarian; *Untitled, from the series Budapest Ghetto*; pencil on paper, 1944; 2015.486.3; Maurice Goreli

Judit Reigl, French, born Hungary; *Saigon*; cut-and-pasted printed papers, 1954; 2015.486.4; Maurice Goreli

Judit Reigl, French, born Hungary; *Tango*; cut-and-pasted printed papers, 1954; 2015.486.5; Maurice Goreli

Judit Reigl, French, born Hungary; *Untitled*; ink on paper, 1954; 2015.486.6; Maurice Goreli

Judit Reigl, French, born Hungary; *Untitled*; ink on paper, 1954; 2015.486.7; Maurice Goreli

Judit Reigl, French, born Hungary; *Untitled*; ink on paper, 1954; 2015.486.8; Maurice Goreli

Judit Reigl, French, born Hungary; *Untitled*; ink on paper, 1954; 2015.486.9; Maurice Goreli

Judit Reigl, French, born Hungary; *Untitled*; ink on paper, 1954; 2015.486.10; Maurice Goreli

Judit Reigl, French, born Hungary; *Gesture*; ink on paper, 1965; 2015.486.11; Maurice Goreli

Judit Reigl, French, born Hungary; *Unfolding*; ink on paper, 2010; 2015.486.12; Maurice Goreli

Judit Reigl, French, born Hungary; *Guano (Palisade)*; oil on canvas, 1958–63; 2015.487; Janos Gat

Judit Reigl, French, born Hungary; *Collage*; cut-and-pasted printed papers, 1954; 2015.488; The artist

Alex Katz, American; *Ada*; oil on Masonite, 1957; 2015.494.1; The artist

Alex Katz, American; *John's Loft*; oil on aluminum, 1969; 2015.494.2a–g; The artist

Philip Pearlstein, American; *Two Models with Bent-Wire Chair and Kilim Rug*; oil on canvas, 1984; 2015.495; George H. Gerstman

Milton Avery, American; *Study for Portrait of Dikran Kelekian*; graphite on paper, ca. 1943; 2015.496; Milton and Sally Avery Arts Foundation

- Bridget Riley, British; *Untitled [Study for Paeon]*; gouache, graphite on paper, 1973; 2015.497.1; The artist
- Bridget Riley, British; *Untitled [Sequence Study towards Elysium]*; gouache, graphite on graph paper, 1973; 2015.497.2; The artist
- Bridget Riley, British; *Untitled [Sequence Study towards Elysium]*; gouache, graphite on graph paper, 1973; 2015.497.3; The artist
- Bridget Riley, British; *Untitled [Sequence Study towards Elysium]*; gouache, graphite on graph paper, 1973; 2015.497.4; The artist
- Bridget Riley, British; *Untitled [Sequence Study towards Elysium]*; gouache, graphite on graph paper, 1973; 2015.497.5; The artist
- Giorgio Morandi, Italian; *Still Life*; oil on canvas, 1951; 2015.553.1; Bequest of Marian E. Papp
- Giorgio Morandi, Italian; *Flowers*; oil on canvas, ca. 1953; 2015.553.2; Bequest of Marian E. Papp
- Max Beckmann, German; *View of the Terrace at the Palace Hotel in Spotorno*; graphite on paper, 1927; 2015.553.3; Bequest of Marian E. Papp
- Max Beckmann, German; *Study for The Argonauts*; ink on paper, 1949–50; 2015.553.4; Bequest of Marian E. Papp
- André Masson, French; *Portrait of Delacroix*; ink on paper, ca. 1945; 2015.553.5; Bequest of Marian E. Papp
- Giorgio Morandi, Italian; *Still Life*; ink on paper, ca. 1948; 2015.553.6; Bequest of Marian E. Papp
- Giorgio Morandi, Italian; *Still Life*; graphite on paper, 1946; 2015.553.7; Bequest of Marian E. Papp
- Giorgio Morandi, Italian; *Still Life*; graphite on paper, 1952; 2015.553.8; Bequest of Marian E. Papp
- Jenny Holzer, American; *Survival: When There Is No Safe Place . . .*; serpentine footstool, 1997; 2015.554; Marlene Meyerson
- Jennifer Bartlett, American; *Seven A.M.*; oil paint, oil pastel on canvas, 1991–92; 2015.555; Anonymous
- Michael Nicoll Yahgulanaas, Canadian; *Yelthadaas*; white gold leaf, oil paint, lacquer on steel, 2010; 2015.556; Stanley L. Rieb
- Alex Katz, American; *Red Coat*; oil on canvas, 1982; 2015.605; The American Contemporary Art Foundation Inc., Leonard A. Lauder, President
- Andy Warhol, American; *Portrait of Kenneth Jay Lane with Butterflies*; ballpoint pen, watercolor on paper, ca. 1958; 2015.606; Kenneth Jay Lane
- Eva Zeisel, American, born Budapest; *Town and Country Pepper Shaker*; glazed earthenware, 1947; 2015.607.1; Jean Richards
- Eva Zeisel, American, born Budapest; *Town and Country Pepper Shaker*; glazed earthenware, 1947; 2015.607.2; Jean Richards
- Eva Zeisel, American, born Budapest; *Town and Country Cruet*; glazed earthenware, 1947; 2015.607.3; Jean Richards
- Eva Zeisel, American, born Budapest; *Granit Collection Pepper Shaker*; glazed earthenware, 1983; 2015.607.4; Jean Richards
- Charles LeDray, American; *Throwing Shadows: Independent*; 858 hand-thrown, unglazed black porcelain vessels, table, vitrine, 2008–10; 2015.654.1–.858; John and Patty McEnroe
- Arlene Shechet, American; *2 Bears*; glazed Meissen porcelain, platinum, 2012; 2015.724; Anne and Joel Ehrenkranz, in honor of Thomas P. Campbell
- Mark Grotjahn, American; *Untitled [Blue Mouth Blue Eyes Perforated Double Nose Mask M9.b]*; painted bronze, 2011; 2015.725; Mr. and Mrs. Steven A. Tananbaum
- Annette Messenger, French; *My Vows (Mes Voeux)*; 106 gelatin silver prints, bound with glass, cardboard, black tape, twine, acrylic push pins, 1990; 2015.726.1–.106; Mr. and Mrs. David McKee
- Michael Graves, American; *Fargo-Moorehead Cultural Bridge: Facade Study*; ink, graphite, colored pencil on tracing paper, 1977; 2015.764.1; Mr. and Mrs. Robert M. Meltzer
- Michael Graves, American; *Portland Public Office Building: Facade Study*; graphite, colored pencil on tracing paper, 1980; 2015.764.2; Mr. and Mrs. Robert M. Meltzer
- Michael Graves, American; *Ploczek House, Warren NJ: Plan Study*; ink, colored pencil on tracing paper, 1978; 2015.764.3; Mr. and Mrs. Robert M. Meltzer
- Michael Graves, American; *Ploczek House, Warren NJ: Plan Study*; ink, colored pencil on tracing paper, 1978; 2015.764.4; Mr. and Mrs. Robert M. Meltzer
- Kojo Griffin, American; *Untitled [Man with Gun, Man on Knees, Man Checking Watch]*; acrylic, wax crayon, graphite, cut-and-pasted paper on wood panel, 2001; 2015.765; Charles N. Atkins
- Adam McEwen, British; *Commission #2: Friedrich (4)*; oil on canvas, 2006; 2015.766; Jacqueline Sackler
- Adriana Varejão, Brazilian; *Wall with Incisions a la Fontana—Horizontal (Parede com Incisões à la Fontana—Horizontal)*; oil on canvas, polyurethane on aluminum, wood support, 2009–11; 2015.767; Michael L. and Roberta S. Joseph
- Joel Shapiro, American; *Untitled*; bronze, 2000; 2016.75; Nan Rosenthal
- Pablo Picasso, Spanish; *Head of a Man with a Mustache*; ink, charcoal, graphite on newspaper, 1913; 2016.237.1; Leonard A. Lauder
- Pablo Picasso, Spanish; *Seated Man*; watercolor, gouache on off-white wove paper, 1915–16; 2016.237.2; Leonard A. Lauder
- Pablo Picasso, Spanish; *Man with a Guitar*; watercolor, gouache, resin, graphite on white wove paper, 1915–16; 2016.237.3; Leonard A. Lauder
- Juan Gris, Spanish; *The Fruit Bowl*; graphite, wax crayon, gouache on blue wove paper-faced paperboard, 1915–16; 2016.237.4; Leonard A. Lauder
- Juan Gris, Spanish; *Still Life (The Tobacco Pouch)*; graphite on off-white laid paper, 1918; 2016.237.5; Leonard A. Lauder
- Fernand Léger, French; *The Tugboat*; ink, watercolor, gouache, graphite on off-white wove paper, 1918; 2016.237.6; Leonard A. Lauder
- Fernand Léger, French; *Study for The Aviator*; graphite, ink, watercolor on tan wove paper, 1920; 2016.237.7; Leonard A. Lauder
- Fernand Léger, French; *Three Women*; graphite on white wove paper, 1920; 2016.237.8; Leonard A. Lauder
- Fernand Léger, French; *The Siesta*; graphite on tan wove paper, 1922; 2016.237.9; Leonard A. Lauder

- Pablo Picasso, Spanish; *Three Nudes*; gouache, ink, watercolor, charcoal on white laid paper, summer 1906; 2016.237.10; Leonard A. Lauder
- Pablo Picasso, Spanish; *Head of a Man*; ink, charcoal on white laid paper, late 1908; 2016.237.11; Leonard A. Lauder
- Pablo Picasso, Spanish; *The Chocolate Pot*; watercolor, gouache, traces of charcoal on white laid paper, early 1909; 2016.237.12; Leonard A. Lauder
- Pablo Picasso, Spanish; *Sugar Bowl and Fan*; watercolor on white laid paper, autumn 1909; 2016.237.13; Leonard A. Lauder
- Georges Braque, French; *Bottle, Glass, and Newspaper*; charcoal, cut-and-pasted newspaper, printed wallpaper on gessoed paperboard (commercial board from mirror backing), early 1914; 2016.237.14; Leonard A. Lauder
- Georges Braque, French; *Bottle, Glass, and Pipe (Violette de Parme)*; cut-and-pasted newspaper, painted paper, wallpaper, charcoal, graphite, gouache on paperboard, early 1914; 2016.237.15; Leonard A. Lauder
- Juan Gris, Spanish; *Checkerboard and Playing Cards*; gouache, graphite, resin on cream-colored wove paper mounted on paperboard, 1915; 2016.237.16; Leonard A. Lauder
- Fernand Léger, French; *Composition (Study for Nude Model in the Studio)*; oil, gouache, ink on paper on tan wove paper mounted on Masonite, 1912; 2016.237.17; Leonard A. Lauder
- Fernand Léger, French; *Drawing for The Staircase*; gouache, oil on tan wove paper, 1913; 2016.237.18; Leonard A. Lauder
- Fernand Léger, French; *Drawing for The Card Game*; graphite, ink on off-white wove paper mounted on paperboard, 1917; 2016.237.19; Leonard A. Lauder
- Fernand Léger, French; *Two Figures with Dog*; ink on white wove paper, 1920; 2016.237.20; Leonard A. Lauder
- Fernand Léger, French; *Two Figures in the City*; graphite on tan wove paper, 1924; 2016.237.21; Leonard A. Lauder
- Pablo Picasso, Spanish; *Composition with Violin*; cut-and-pasted newspaper, graphite, charcoal, ink on white laid paper mounted on paperboard, 1912; 2016.237.22; Leonard A. Lauder
- Pablo Picasso, Spanish; *Bearded Man Playing Guitar*; graphite, watercolor, gouache on tan wove paper mounted on paperboard, summer 1914; 2016.237.23; Leonard A. Lauder
- Georges Braque, French; *Still Life with Dice*; charcoal on tan wove paper, summer 1911; 2016.237.24; Leonard A. Lauder
- Georges Braque, French; *Head of a Woman*; charcoal, cut-and-pasted printed wallpaper, gouache on white laid paper, autumn 1912; 2016.237.25; Leonard A. Lauder
- Juan Gris, Spanish; *Houses in Paris, Place Ravignan*; black chalk, gouache on white laid paper, 1911; 2016.237.26; Leonard A. Lauder
- Juan Gris, Spanish; after Paul Cézanne, French; *Portrait of Madame Cézanne*; graphite on off-white wove paper, 1916; 2016.237.27; Leonard A. Lauder
- Fernand Léger, French; *Still Life*; gouache, oil on tan wove paper, 1913; 2016.237.28; Leonard A. Lauder
- Pablo Picasso, Spanish; *Standing Female Nude*; ink, gouache on white laid paper, winter 1906–7; 2016.237.29; Leonard A. Lauder
- Pablo Picasso, Spanish; *Head of a Woman (Study for Nude with Drapery)*; gouache, watercolor on tan wove paper mounted on panel, 1907; 2016.237.30; Leonard A. Lauder
- Pablo Picasso, Spanish; *Standing Female Nude*; ink on white wove paper, summer 1910; 2016.237.31; Leonard A. Lauder
- Pablo Picasso, Spanish; *Man Leaning on a Table with Playing Cards*; graphite on off-white laid paper, summer 1914; 2016.237.32; Leonard A. Lauder
- Georges Braque, French; *Fruit Dish and Glass*; charcoal, cut-and-pasted printed wallpaper, gouache on white laid paper mounted on paperboard, autumn 1912; 2016.237.33; Leonard A. Lauder
- Pablo Picasso, Spanish; *Standing Woman*; ink, charcoal dipped in oil, gouache on two sheets of off-white wove paper, summer 1912; 2016.237.34; Leonard A. Lauder
- Pablo Picasso, Spanish; *Head of a Man*; charcoal, watercolor, cut-and-pasted newspaper, gray laid paper on white laid paper, 1912; 2016.237.35; Leonard A. Lauder
- Robert Delaunay, French; *The Eiffel Tower and Curtain*; lithographic crayon on board, 1910; 2016.237.36; Leonard A. Lauder
- Paul McCarthy, American; *WS, White Snow and Prince on Horseback*; black walnut, 2012; 2016.251; Mr. and Mrs. Samuel I. Newhouse, Jr.
- Georg Baselitz, German; *Untitled*; diptych, pen and ink, watercolor on paper, 2015; 2016.314.1a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink, Lavis on paper, 2015; 2016.314.2a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink on paper, 2015; 2016.314.3a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink, Lavis on paper, 2015; 2016.314.4a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink on paper, 2015; 2016.314.5a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink on paper, 2015; 2016.314.6a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink on paper, 2015; 2016.314.7a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink, Lavis on paper, 2015; 2016.314.8a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink on paper, 2015; 2016.314.9a, b; Baselitz Foundation
- Georg Baselitz, German; *Untitled*; diptych, ink on paper, 2015; 2016.314.10a, b; Baselitz Foundation
- Julian Schnabel, American; *Bones and Trumpets Rubbing against Each Other toward Infinity*; plaster, glazed and unglazed ceramic, Cervidae antlers, Cervidae leg/h hoof, oil paint, wax on wood, 1981; 2016.404a–d; The American Contemporary Art Foundation, Inc.
- Thomas Hart Benton, American; *Crane and Boiler*; graphite on paper, ca. 1929; 2016.425.1; AXA Equitable
- Thomas Hart Benton, American; *Peggy Reynolds*; graphite on paper, 1929; 2016.425.2; AXA Equitable

- Thomas Hart Benton, American; *Study for City Activities with Dance Hall*; oil on Masonite, 1929; 2016.425.3; AXA Equitable
- Thomas Hart Benton, American; *Study for Instruments of Power and Deep South*; oil on Masonite, ca. 1930; 2016.425.4a, b; AXA Equitable
- Thomas Hart Benton, American; *Alvin Johnson*; graphite on paper, 1929; 2016.425.5; AXA Equitable
- Thomas Hart Benton, American; *Black Man*; graphite on paper, 1920s; 2016.425.6; AXA Equitable
- Thomas Hart Benton, American; *Boxer*; ink, watercolor, graphite on paper, 1920s; 2016.425.7; AXA Equitable
- Thomas Hart Benton, American; *City Building*; tempera on board, 1930; 2016.425.8; AXA Equitable
- Thomas Hart Benton, American; *Clown*; graphite on paper, 1920s; 2016.425.9; AXA Equitable
- Thomas Hart Benton, American; *Factory*; graphite on paper, ca. 1929; 2016.425.10; AXA Equitable
- Thomas Hart Benton, American; *Sketch for Midwest and Deep South*; ink, watercolor, graphite on paper, ca. 1930; 2016.425.11; AXA Equitable
- Thomas Hart Benton, American; *Hands*; graphite on paper, ca. 1930; 2016.425.12; AXA Equitable
- Thomas Hart Benton, American; *Hand, Cup, Pot*; graphite on paper, ca. 1930; 2016.425.13; AXA Equitable
- Thomas Hart Benton, American; *Logging Team*; ink, watercolor, graphite on paper, 1920s; 2016.425.14; AXA Equitable
- Thomas Hart Benton, American; *Logging Scene (Hauling the Logs to the Pile)*; ink, graphite on paper, 1928; 2016.425.15; AXA Equitable
- Thomas Hart Benton, American; *Max Eastman*; graphite on paper, ca. 1930; 2016.425.16; AXA Equitable
- Thomas Hart Benton, American; *Oil Derricks*; ink wash, graphite on paper, 1920s; 2016.425.17; AXA Equitable
- Thomas Hart Benton, American; *Pigs*; graphite on paper, 1920s; 2016.425.18; AXA Equitable
- Thomas Hart Benton, American; *Rattlesnakes*; ink, graphite on paper, 1926; 2016.425.19; AXA Equitable
- Thomas Hart Benton, American; *Shorty McAllister, The Irving Place Theatre, NY*; graphite on paper, 1928–30; 2016.425.20; AXA Equitable
- Thomas Hart Benton, American; *Stockbroker*; graphite on paper, 1920s; 2016.425.21; AXA Equitable
- Thomas Hart Benton, American; *Study for New School Mural (Harrow)*; graphite on paper, 1930; 2016.425.22; AXA Equitable
- Thomas Hart Benton, American; *The Preacher*; graphite on paper, 1920s; 2016.425.23; AXA Equitable
- Thomas Hart Benton, American; *Untitled (Combustion Engine, Study for Instruments of Power)*; graphite on paper, 1929; 2016.425.24; AXA Equitable
- Thomas Hart Benton, American; *Workers Tapping the Blast Furnace*; ink, graphite on paper, ca. 1930; 2016.425.25; AXA Equitable
- Thomas Hart Benton, American; *Coal Station*; ink, watercolor, graphite on paper, 1920s; 2016.425.26; AXA Equitable
- Thomas Hart Benton, American; *Woman Dancing*; graphite on paper, 1920s; 2016.425.27; AXA Equitable
- Thomas Hart Benton, American; *Study for City Activities with Subway*; oil on Masonite, 1930; 2016.425.28; AXA Equitable
- Thomas Hart Benton, American; *Woman Smiling*; graphite on paper, 1929; 2016.425.29; AXA Equitable
- PURCHASES
- Imran Qureshi, Pakistani; *Opening Word of This New Scripture*; gouache, gold leaf on wasli paper, 2013; 2015.385; Madeline Mohr Gift
- Judit Reigl, French, born Hungary; *Guano (Menhir)*; oil on canvas, 1959–64; 2015.420; The A. L. Levine Family Foundation, by exchange
- Paul Sharits, American; *Shutter Interface*; four-channel 16mm film, color, sound, 1975; 2015.426; Lila Acheson Wallace Gift
- Edgar Heap of Birds, Hock E Aye VI, Native American (Cheyenne/ Arapaho); *One Who Stands on the Earth*; enamel on steel, 1990; 2015.432; Edith C. Blum Fund
- Adrian Paci, Albanian; *The Column*; single-channel digital video, color, sound, 2013; 2015.447; J. Stewart Johnson Gift
- Lisa Yuskavage, American; *Bonfire*; oil on linen, 2013–15; 2015.457a, b; Anonymous Gift
- Beatrice Caracciolo, Italian, born São Paulo; *Untitled*; zinc mounted on wood, 2005; 2015.463; Charles B. Hoyt Fund, by exchange
- Beatrice Caracciolo, Italian, born São Paulo; *Untitled*; zinc on wood, 2007; 2015.464; Charles B. Hoyt Fund, by exchange
- Joaquín Torres-García, Uruguayan; *Figure of a Man*; oil on wood, 1930; 2015.465a–e; Lila Acheson Wallace Gift
- Georges Braque, French; *Bottle of Marc Vieux*; oil, charcoal on canvas, 1912; 2015.535; Leonard A. Lauder Gift
- Edgar Heap of Birds, Hock E Aye VI, Native American (Cheyenne/ Arapaho); *Scarlet Face*; enamel on steel, 1990; 2015.700; Edith C. Blum Fund
- Il Lee, Korean; *Untitled 303*; ballpoint pen on paper, 2003; 2016.18; Vilcek Foundation Gift
- Alejandro Puente, Argentinean; *Untitled*; acrylic on canvas, 1967; 2016.33a–d; Lila Acheson Wallace Gift
- Elias Sime, Ethiopian; *Tightrope 5.1*; reclaimed electrical wire on panel, 2009–14; 2016.38; Lila Acheson Wallace Gift
- Wael Shawky, Egyptian; *Marionette No. 69, Cabaret Crusades: The Secrets of Karbalaa*; glass, fabric, enamel, metal, string, 2014; 2016.42; Lila Acheson Wallace Gift
- Wael Shawky, Egyptian; *Marionette No. 94, Cabaret Crusades: The Secrets of Karbalaa*; glass, yarn, enamel, string, gauze, wooden beads, shells, 2014; 2016.43; Lila Acheson Wallace Gift
- Wael Shawky, Egyptian; *Marionette No. 112, Cabaret Crusades: The Secrets of Karbalaa*; glass, cotton, enamel, metal, thread, 2014; 2016.44a, b; Lila Acheson Wallace Gift

Wael Shawky, Egyptian; *Marionette No. 52, Cabaret Crusades: The Secrets of Karbalaa*; glass, fabric, enamel, 2014; 2016.45; Lila Acheson Wallace Gift

Wael Shawky, Egyptian; *Marionette No. 114, Cabaret Crusades: The Secrets of Karbalaa*; glass, fabric, enamel, thread, 2014; 2016.46; Lila Acheson Wallace Gift

Ernesto Neto, Brazilian; *Lipzoid Spice Garden*; polyamide stocking, spices, 2000; 2016.48; Lila Acheson Wallace Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Bearded Male with Skirt Holding Vase*; cut-and-pasted printed papers, cloth on paperboard, adhesive coating, 2007; 2016.80; Shelby White Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Statuette of Male*; cut-and-pasted printed papers on paperboard, adhesive coating, 2007; 2016.81; Shelby White Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Scale Pattern Relief*; cut-and-pasted printed paper on coated newspaper, 2007; 2016.82; Shelby White Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Fragmented Stela with Legs of Two Figures*; cut-and-pasted newspaper, plastic wrappers on corrugated cardboard, 2009; 2016.83; Shelby White Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Large Male Figure with Inscription*; cut-and-pasted printed paper, newspaper, adhesive coating on corrugated cardboard, 2009; 2016.84; Shelby White Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Fragment of Relief Plaque*; cut-and-pasted printed paper, newspaper on paperboard, 2013; 2016.85; Shelby White Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Standing Male Figure, Eyeballs of Shell*; cut-and-pasted printed paper, newspaper, adhesive coating on paperboard, 2013; 2016.86; Shelby White Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Winged Ram-Headed Sphinx*; cut-and-pasted printed paper on paperboard, 2009; 2016.87; Shelby White Gift

Michael Rakowitz, American; *The Invisible Enemy Should Not Exist—Seated Statue of Scribe Dudu*; cut-and-pasted newspaper on cardboard, paperboard, 2014; 2016.88; Shelby White Gift

Ray Johnson, American; *Autumn Painting*; crayon, metallic paint on cardboard panel, 1965; 2016.101; Lila Acheson Wallace Gift

Ray Johnson, American; *Balshazzar's Feast (John Marin)*; wood, paint, metal, 1964; 2016.102; Lila Acheson Wallace Gift

Ray Johnson, American; *Head Neck*; cut-and-pasted papers mounted to cardboard, sanded paper board, 1965; 2016.112; Lila Acheson Wallace Gift

Ray Johnson, American; *Henry Fonda Foot Dollar Bill*; ink, cut-and-pasted printed and painted papers mounted to cardboard, sanded on painted board, 1970; 2016.113; Lila Acheson Wallace Gift

Bridget Riley, British; *Elysium*; acrylic on canvas, 2003; 2016.117; Lila Acheson Wallace Gift

Alex Katz, American; *Purple Wind*; oil on linen, 1995; 2016.130; Leonard A. Lauder Gift

Fidelda Cadmus Kirstein, American; *Lincoln Kirstein*; egg tempera on panel, 1941; 2016.207; George A. Hearn Fund

Fidelda Cadmus Kirstein, American; *Self-Portrait*; egg tempera on panel, 1947; 2016.208; George A. Hearn Fund

Arlene Shechet, American; *Seeing is Believing*; glazed ceramic, paint, steel, 2015; 2016.229a, b; The Modern Circle

Mark Bradford, American; *Crack between the Floorboards*; printed and painted paper, masking tape, acrylic media on canvas, 2014; 2016.236; Aleksandar Pesko Gift

Ibrahim El Salahi, Sudanese; *Alphabet No. 2*; oil on canvas, 1962, reworked 1968; 2016.252; Lila Acheson Wallace Gift

Vincent Fournier, French; *Chamber of Deputies (Annex IX) #2, Brasília*; ink-jet print on Hahnemühle Baryta paper mounted on Dibond, 2012; 2016.322; Roy R. and Marie S. Neuberger Foundation Gift

Vincent Fournier, French; *Chamber of Deputies, Dome above the Assembly Room, Brasília*; ink-jet print on Hahnemühle Baryta paper mounted on Dibond, 2012; 2016.323; Roy R. and Marie S. Neuberger Foundation Gift

Vincent Fournier, French; *The Claudio Santoro National Theater, Ceramic Tile Panel by Athos Bulcão, Brasília*; ink-jet print on Hahnemühle Baryta paper mounted on Dibond, 2012; 2016.324; Roy R. and Marie S. Neuberger Foundation Gift

Vincent Fournier, French; *Facade of the Claudio Santoro National Theater, Concrete Panel by Athos Bulcão, Brasília*; ink-jet print on Hahnemühle Baryta paper mounted on Dibond, 2012; 2016.325; Roy R. and Marie S. Neuberger Foundation Gift

Vincent Fournier, French; *The Itamaraty Palace—Foreign Relations Ministry, Spiral Stairs, Brasília*; ink-jet print on Hahnemühle Baryta paper mounted on Dibond, 2012; 2016.326; Roy R. and Marie S. Neuberger Foundation Gift

Robert Pruitt, American; *Telepathy*; coffee, charcoal, pastel on paper, 2015; 2016.337; A.G. Foundation Gift

James Wines, American; *Highrise of Homes*; ink, graphite on paper, 1981; 2016.338; Rhona Hoffman Gallery, Lila Acheson Wallace Gift, and Romenesa Foundation Gift

Philippe Parreno, French, born Algeria; *With a Rhythmic Instinction to Be Able to Travel Beyond Existing Forces of Life (Purple, Rule #3)*; multimedia installation, color, sound, 2014; 2016.442; The Raymond and Beverly Sackler 21st Century Art Fund and Roy R. and Marie S. Neuberger Foundation Gift

## Musical Instruments

### GIFTS

*Arched harp (waj)*; wood, hide, animal hair, nylon, cloth; Afghan, mid-20th century; 2015.620.1; Mark and Greta Slobin

*Spiked fiddle (ghichak or ġičak)*; wood, sheep bone, camel bone, mother-of-pearl, metal strips; Afghan, 1968; 2015.620.2; Mark and Greta Slobin

*Ghichak spike*; wood, polychrome; Afghan, mid-20th century; 2015.620.3; Mark and Greta Slobin

*Long-necked lute (dambura)*; wood, nylon, string; Afghan, mid-20th century; 2015.620.4; Mark and Greta Slobin

*Long-necked lute (dambura)*; wood, nylon, string; Afghan, mid-20th century; 2015.620.5; Mark and Greta Slobin

*Two-string fiddle (qobuz)*; wood, horsehair, metal-cloth wrapping; Afghan, mid-20th century; 2015.620.6a, b; Mark and Greta Slobin

*Two-string lute (dutar)*; wood, wound silk strings, button inlay; Afghan, mid-20th century; 2015.620.7; Mark and Greta Slobin

*Two-string lute (dutar)*; wood, wound silk strings, button inlay; Uzbek, mid-20th century; 2015.620.8; Mark and Greta Slobin

*Long-necked lute (tanbur)*; mulberry wood, bone (probably sheep), metal; Afghan, mid-20th century; 2015.620.9; Mark and Greta Slobin

*Miniature long-necked lute (tanbur)*; dark wood, bone (sheep?), wire strings; Afghan, mid-20th century; 2015.620.10; Mark and Greta Slobin

*Miniature long-necked lute (tanbur)*; light wood, bone (sheep?), wire strings; Afghan, mid-20th century; 2015.620.11; Mark and Greta Slobin

*Reed pipe (dili-tüidük)*; reed; Afghan, mid-20th century; 2015.620.12; Mark and Greta Slobin

*End-blown flute (tüidük)*; reed, brass; Afghan, mid-20th century; 2015.620.13; Mark and Greta Slobin

*Flute (tula)*; wood (mulberry?); Afghan, mid-20th century; 2015.620.14; Mark and Greta Slobin

*Fipple flute*; wood, red stain; Afghan (possibly Hazaras), mid-20th century; 2015.620.15; Mark and Greta Slobin

*Fipple flute*; wood, polychrome; Afghan (possibly Pashtun), mid-20th century; 2015.620.16; Mark and Greta Slobin

*End-blown flute (nai)*; reed; Afghan (Pashtun), mid-20th century; 2015.620.17; Mark and Greta Slobin

*End-blown flute (nai)*; reed, ink; Afghan (Pashtun), mid-20th century; 2015.620.18; Mark and Greta Slobin

*Fipple flute*; reed; probably Afghan, mid-20th century; 2015.620.19; Mark and Greta Slobin

*Flute*; wood, paint; probably Afghan, mid-20th century; 2015.620.20; Mark and Greta Slobin

*Drum*; wood, skin, string; Afghan, mid-20th century; 2015.620.21; Mark and Greta Slobin

*Drum*; wood, skin, string; Afghan, mid-20th century; 2015.620.22; Mark and Greta Slobin

*Ratchet*; wood, paint; Afghan, mid-20th century; 2015.620.23; Mark and Greta Slobin

*Finger cymbals (tal)*; brass, leather; Afghan, mid-20th century; 2015.620.24a, b; Mark and Greta Slobin

*Bells (zang-i kafiar)*; nickel, thread; Afghan, mid-20th century; 2015.620.25; Mark and Greta Slobin

*Castanets (qairaq)*; stone, nickel, thread; Afghan, mid-20th century; 2015.620.26a, b; Mark and Greta Slobin

*Jaw harp (chang)*; iron; Afghan, mid-20th century; 2015.620.27; Mark and Greta Slobin

*Jaw harp (chang)*; iron; Afghan, mid-20th century; 2015.620.28; Mark and Greta Slobin

*Sheep bell*; iron; Afghan, mid-20th century; 2015.620.29; Mark and Greta Slobin

George Pickow, American (Viper, Ky.); *Anniversary Dulcimer*; body: walnut or poplar; soundboard: fir or pine; frets: metal; bridge: bone, nut, 1952; 2015.727a, b; Peter Pickow, in memory of Jean Ritchie

H. N. White Co., American (Cleveland, Ohio); *Double tuba and baritone, Bellophone in BB-flat*; brass, ca. 1930; 2015.768.1a–f; Drs. Eli and Carolyn Newberger

*Helicon*; brass; French, ca. 1920; 2015.768.2a–e; Drs. Eli and Carolyn Newberger

Parker Guitars, American; *Parker Fly electric guitar*; carbon-glass-epoxy composite, redwood, steel, plastic, 1987; 2015.769a, b; The artist

Possibly Jean Henri Pape, French (Paris); *Upright (giraffe) piano*; mahogany veneer, gilt-bronze ormolu plates, silk-covered panels, laid paper, glass, iron, ivory, ebony, ca. 1820; 2015.770; Arlene Blau

*Xiangpu's Treasure (qin)*; Wutong wood, lacquer, mother-of-pearl, silk; Chinese (Hebei), mid-19th century; 2016.179.1; Florence and Herbert Irving

*Chime (qing)*; jade, incised gilding; Chinese, mid-18th century; 2016.179.2; Florence and Herbert Irving

John Monteleone, American (Islip, N.Y.); *Mandolin (Grand Artist model, serial #158)*; Bavarian spruce, red maple, 1996; 2016.424a–d; Rudy Pensa and Fran Pensa

#### PURCHASES

*Bell (ekure)*; brass; Court of Benin, Nigerian (Edo peoples), early–mid-19th century; 2015.450; Amati Gifts

*Lute (lâvta)*; wood, metal, tortoiseshell, glass; Turkish, ca. 1870; 2015.481; Amati Gifts

*Spike fiddle (sâz-î-kâshmir)*; walnut, iron, metal, plastic, skin, cloth; Kashmiri, mid- to late 19th century; 2015.482; Amati Gifts

Orville Gibson, American (Kalamazoo, Mich.); *Mandolin*; walnut, spruce, ebony, pearl, tortoiseshell, bone, 1898; 2015.643a–c; Jonathan & Faye Kellerman Foundation

Ken Parker, American (Gloucester, Mass.); *Archtop guitar*; Alpine spruce, mahogany, holly, cherry, willow, ebony, mother-of-pearl, camel bone, Douglas fir, carbon fiber composite, *mokume-gane*, 2015; 2016.124a–d; James D. Krugman Gift

Martin Band Instrument Company, American (Elkhart, Ind.); *Trumpet in B-flat*; brass, mother-of-pearl, 1959; 2016.206a–f; Diane Carol Brandt Gift

Rickenbacker International Corporation, American (Calif.); *Electric Violin*; aluminum, maple, ebony, ca. 1938; 2016.412a, b; Steve Miller Gift

Rickenbacker International Corporation, American (Calif.); *Electro Vibrola Spanish Electric Guitar*; Bakelite, 1939; 2016.413a, b; The Jonathan & Faye Kellerman Foundation Gift

Gibson Guitar Manufacturing Company, American (Kalamazoo, Mich.); *Lap Steel Electric Guitar*; cast aluminum, Bakelite, plastic, 1935; 2016.414a, b; The Jonathan & Faye Kellerman Foundation Gift

Vivi-Tone, American (Kalamazoo, Mich.); *Acoustic-Electric Guitar*, spruce, maple, mahogany, ebony, ca. 1933; 2016.415a, b; Steve Miller Gift

## Photographs

### GIFTS

Richard Misrach, American; *Submerged Trailer, Salton Sea, California*; ink-jet print, 1985; 2015.444; Geert De Turck and Eugene Stein

Shannon Bool, Canadian; *Vertigo*; gelatin silver print, 2015; 2015.498; The artist and Daniel Faria Gallery

Unknown photographer, American; *John McLamore, parole violator*; gelatin silver print, 1917; 2015.558.1; Anonymous

Keystone View Company, American (New York); *The Bertillon system used in police headquarters*; gelatin silver print, 1921; 2015.558.2; Anonymous

Unknown photographer, American; *Gertrude Robinson*; gelatin silver print, 1936; 2015.558.3; Anonymous

Thomas W. Harney, American; *Garry and Melissa Winograd at a carnival on the UCLA campus, Westwood, California*; gelatin silver print, 1979; 2015.559; The artist

Robert Mentken, Austrian and American; *Boys*; gelatin silver print, 1953; 2015.609; The artist

Neal Slavin, American; *Road Menders*; gelatin silver print, 1968; 2015.610; The artist

Neil Selkirk, American; *Certain Women, Beth-Ann O.*; ink-jet print, 2012; 2015.647.1; The artist

Neil Selkirk, American; *Certain Women, Jill T-C.*; ink-jet print, 2015; 2015.647.2; The artist

Neil Selkirk, American; *Certain Women, Trina W.*; ink-jet print, 2012; 2015.647.3; The artist

Walker Evans, American; *Walker Evans's photography class, Art and Architecture Building, Yale University*; instant color print, November 1, 1973; 2015.771.1; Charles Lindley

Walker Evans, American; *Walker Evans's seventieth birthday party, Old Lyme, Connecticut: Michael Lesy, Liz Lesy, and Mary Knollenberg*; instant color print, November 3, 1973; 2015.771.2; Charles Lindley

Walker Evans, American; *Walker Evans's seventieth birthday party, Old Lyme, Connecticut: Michael Lesy, Liz Lesy, Jerry Thompson, and Mary Knollenberg*; instant color print, November 3, 1973; 2015.771.3; Charles Lindley

Walker Evans, American; *Walker Evans's seventieth birthday party, Old Lyme, Connecticut: Michael Lesy, Liz Lesy, Jerry Thompson, and Mary Knollenberg*; instant color print, November 3, 1973; 2015.771.4; Charles Lindley

Walker Evans, American; *Walker Evans's seventieth birthday party, Old Lyme, Connecticut: Liz Lesy and unidentified man*; instant color print, November 3, 1973; 2015.771.5; Charles Lindley

Walker Evans, American; *Walker Evans's seventieth birthday party, Old Lyme, Connecticut: Michael Lesy, Liz Lesy, Jerry Thompson, Mary Knollenberg, Jane Mayall, and Leslie Katz*; instant color print, November 3, 1973; 2015.771.6; Charles Lindley

Walker Evans, American; *Walker Evans's seventieth birthday party, Old Lyme, Connecticut: Michael Lesy, Liz Lesy, Jerry Thompson, Leslie Katz, and Jane Mayall*; instant color print, November 3, 1973; 2015.771.7; Charles Lindley

Walker Evans, American; *Walker Evans's seventieth birthday party, Old Lyme, Connecticut: Jerry Thompson, Leslie Katz, Michael Lesy, and Mary Knollenberg*; instant color print, November 3, 1973; 2015.771.8; Charles Lindley

Walker Evans, American; *Walker Evans's seventieth birthday party, Old Lyme, Connecticut: Jane Mayall and Liz Lesy*; instant color print, November 3, 1973; 2015.771.9; Charles Lindley

Walker Evans, American; *Sankey's Ice Cream, Taunton, Massachusetts*; instant color print, October 14, 1974; 2015.771.10; Charles Lindley

Walker Evans, American; *Sankey's Ice Cream, Taunton, Massachusetts*; instant color print, October 14, 1974; 2015.771.11; Charles Lindley

Walker Evans, American; *Sankey's Ice Cream, Taunton, Massachusetts*; instant color print, October 14, 1974; 2015.771.12; Charles Lindley

Walker Evans, American; *Sankey's Ice Cream, Taunton, Massachusetts*; instant color print, October 14, 1974; 2015.771.13; Charles Lindley

Walker Evans, American; *Detail of wooden sign: post office North Appleton*; instant color print, 1973–74; 2015.771.14; Charles Lindley

Unknown photographer, American; *Walker Evans's dinner party: W. E. and Mary Knollenberg*; instant color print, November 3, 1973; 2015.771.15; Charles Lindley

Unknown photographer, American; *Walker Evans's dinner party: W. E. and Mary Knollenberg and Leslie Katz*; instant color print, November 3, 1973; 2015.771.16; Charles Lindley

Walker Evans, American; *Liz Lesy*; instant color print, December 3, 1973; 2015.771.17; Charles Lindley

Walker Evans, American; *Liz Lesy, Old Lyme, Connecticut*; instant color print, November 1973; 2015.771.18; Charles Lindley

Walker Evans, American; *Liz and Michael Lesy in Walker Evans's living room, Old Lyme, Connecticut*; instant color print, 1973–74; 2015.771.19; Charles Lindley

Walker Evans, American; *Liz and Michael Lesy*; instant color print, 1973–74; 2015.771.20; Charles Lindley

Walker Evans, American; *Liz and Michael Lesy*; instant color print, 1973–74; 2015.771.21; Charles Lindley

Walker Evans, American; *Liz Lesy and Andrea Kovacs, New Haven, Connecticut*; instant color print, 1973–74; 2015.771.22; Charles Lindley

Walker Evans, American; *Joyce Baronio*; instant color print, October 11, 1974; 2015.771.23; Charles Lindley

Walker Evans, American; *Joyce Baronio*; instant color print, October 11, 1974; 2015.771.24; Charles Lindley

Walker Evans, American; *Joyce Baronio*; instant color print, 1973–74; 2015.771.25; Charles Lindley

Walker Evans, American; *Joyce Baronio*; instant color print, 1973–74; 2015.771.26; Charles Lindley

Walker Evans, American; *Joyce Baronio*; instant color print, 1973–74; 2015.771.27; Charles Lindley



- Walker Evans, American; *Joyce Baronio*; instant color print, 1973–74; 2015.771.28; Charles Lindley
- Walker Evans, American; *Joyce Baronio wearing sleep mask*; instant color print, 1973–74; 2015.771.29; Charles Lindley
- Walker Evans, American; *Thea Berggren*; instant color print, 1973–74; 2015.771.30; Charles Lindley
- Walker Evans, American; *Charlee Brodsky, Martha's Vineyard, Massachusetts*; instant color print, September 27, 1974; 2015.771.31; Charles Lindley
- Walker Evans, American; *Connie Ives*; instant color print, November 8, 1973; 2015.771.32; Charles Lindley
- Walker Evans, American; *Mercedes Matter, Bethany, Connecticut*; instant color print, October 13, 1973; 2015.771.33; Charles Lindley
- Walker Evans, American; *Keith and Katrina Godard, Old Lyme, Connecticut*; instant color print, October 7, 1973; 2015.771.34; Charles Lindley
- Walker Evans, American; *Valerie Lloyd*; instant color print, October 6, 1974; 2015.771.35; Charles Lindley
- Walker Evans, American; *Valerie Lloyd*; instant color print, October 6, 1974; 2015.771.36; Charles Lindley
- Walker Evans, American; *Valerie Lloyd*; instant color print, October 6, 1974; 2015.771.37; Charles Lindley
- Walker Evans, American; *Valerie Lloyd*; instant color print, October 6, 1974; 2015.771.38; Charles Lindley
- Walker Evans, American; *Jacqueline Fear, Old Lyme, Connecticut*; instant color print, November 18, 1973; 2015.771.39; Charles Lindley
- Walker Evans, American; *Jacqueline Fear, Old Lyme, Connecticut*; instant color print, November 18, 1973; 2015.771.40; Charles Lindley
- Walker Evans, American; *Jacqueline Fear, Old Lyme, Connecticut*; instant color print, November 18, 1973; 2015.771.41; Charles Lindley
- Walker Evans, American; *Jacqueline Fear, Old Lyme, Connecticut*; instant color print, November 18, 1973; 2015.771.42; Charles Lindley
- Walker Evans, American; *Liz Lesy, New Haven, Connecticut*; instant color print, October 5, 1973; 2015.771.43; Charles Lindley
- Walker Evans, American; *Liz and Michael Lesy, New Haven, Connecticut*; instant color print, October 5, 1973; 2015.771.44; Charles Lindley
- Walker Evans, American; *Ellen Rosenman*; instant color print, December 2, 1973; 2015.771.45; Charles Lindley
- Walker Evans, American; *Ellen Rosenman*; instant color print, December 2, 1973; 2015.771.46; Charles Lindley
- Walker Evans, American; *Ellen Rosenman and William Ferris*; instant color print, 1973–74; 2015.771.47; Charles Lindley
- Walker Evans, American; *Ellen Rosenman and William Ferris*; instant color print, 1973–74; 2015.771.48; Charles Lindley
- Walker Evans, American; *Ellen Rosenman and William Ferris*; instant color print, 1973–74; 2015.771.49; Charles Lindley
- Walker Evans, American; *Keith Godard in Walker Evans's library, Old Lyme, Connecticut*; instant color print, October 7, 1973; 2015.771.50; Charles Lindley
- Walker Evans, American; *Liz and Michael Lesy with William Ferris and Jerry Thompson at a dinner party, New Haven, Connecticut*; instant color print, October 5, 1973; 2015.771.51; Charles Lindley
- Walker Evans, American; *Marcia Due, Liz Lesy, Jerry Thompson, and Laura Geringer at kitchen table*; instant color print, October 5, 1973; 2015.771.52; Charles Lindley
- Walker Evans, American; *Liz Lesy and Jerry Thompson, New Haven, Connecticut*; instant color print, October 5, 1973; 2015.771.53; Charles Lindley
- Walker Evans, American; *Marcia Due, Andrea Kovacs, and others*; instant color print, December 10, 1973; 2015.771.54; Charles Lindley
- Walker Evans, American; *Marcia Due and Andrea Kovacs*; instant color print, December 10, 1973; 2015.771.55; Charles Lindley
- Walker Evans, American; *Andrea Kovacs and two unidentified men*; instant color print, December 10, 1973; 2015.771.56; Charles Lindley
- Walker Evans, American; *Baldwin Lee and Marcia Due*; instant color print, December 10, 1973; 2015.771.57; Charles Lindley
- Walker Evans, American; *Liz and Michael Lesy at kitchen table*; instant color print, 1973–74; 2015.771.58; Charles Lindley
- Walker Evans, American; *Mary Knollenberg, dogs, and unidentified woman in driveway*; instant color print, 1973–74; 2015.771.59; Charles Lindley
- Walker Evans, American; *Mary Knollenberg, dogs, and unidentified woman in driveway*; instant color print, 1973–74; 2015.771.60; Charles Lindley
- Walker Evans, American; *Mary Knollenberg and unidentified woman in driveway*; instant color print, 1973–74; 2015.771.61; Charles Lindley
- Walker Evans, American; *John Clellon Holmes*; instant color print, 1973–74; 2015.771.62; Charles Lindley
- Walker Evans, American; *John Clellon Holmes*; instant color print, 1973–74; 2015.771.63; Charles Lindley
- Walker Evans, American; *Marcia Due, Baldwin Lee, Jane Corrigan, and Jerry Thompson*; instant color print, 1973–74; 2015.771.64; Charles Lindley
- Unknown photographer, American; *Walker Evans and Katrina Goddard, Old Lyme, Connecticut*; instant color print, October 7, 1973; 2015.771.65; Charles Lindley
- Unknown photographer, American; *Walker Evans, Jerry Thompson, Liz Lesy, Ellen Rosenman, and William Ferris, Old Lyme, Connecticut*; instant color print, 1973–74; 2015.771.66; Charles Lindley
- Irving Penn, American; *Chimney Sweep, London*; gelatin silver print, 1950; 2015.772; Arthur Fleischer, Jr.
- Irving Penn, American; *Alexander Liberman, Warren, CT*; gelatin silver print, 1977; 2015.773; Calvin Tomkins and Dodie Kazanjian
- ACME Newspictures Inc., American; *Submachine gun demonstration*; gelatin silver print, November 29, 1939; 2015.774; Drew and William L. Schaeffer
- Stephen Shore, American; *New York, New York, July 23, 2013*; chromogenic print, 2013; 2015.775; The artist
- Robert Frank, American, born Switzerland; *Saint Petersburg, FL*; gelatin silver print, 1955; 2015.776; Barbara Schwartz

- Robert Murray, British (Scotland); *The Memnonium or Rameseion, Thebes*; albumen silver print from waxed paper negative, 1852–55; 2015.777.1; Charles Isaacs and Carol Nigro
- Emile Béchard, French; *Thebes, Ramasseum Temple, Broken Statues (Thèbes, Temple de Ramasséum, Colosses Brisés)*; albumen silver print, 1870s; 2015.777.2; Charles Isaacs and Carol Nigro
- Emile Béchard, French; *Thebes, View from the Pylon of Ramasseum (Thèbes, Vue Prise du Pylône du Ramasséum)*; albumen silver print, 1870s; 2015.777.3; Charles Isaacs and Carol Nigro
- Edward Weston, American; *Pelican on Sand*; gelatin silver print, 1942; 2015.778.1; Joyce F. Menschel
- Edward Weston, American; *Dead Pelican, Point Lobos*; gelatin silver print, 1942; 2015.778.2; Joyce F. Menschel
- Aaron Siskind, American; *Jalapa 11 1973 (Homage to Franz Klein)*; gelatin silver print, 1973; 2015.778.3; Joyce F. Menschel
- Aaron Siskind, American; *Lima 58 1975 (Homage to Franz Klein)*; gelatin silver print, 1975; 2015.778.4; Joyce F. Menschel
- Aaron Siskind, American; *Rome 162 1973 (Homage to Franz Klein)*; gelatin silver print, 1973; 2015.778.5; Joyce F. Menschel
- Aaron Siskind, American; *Lima 55 1975 (Homage to Franz Klein)*; gelatin silver print, 1975; 2015.778.6; Joyce F. Menschel
- Aaron Siskind, American; *Jalapa 46 1973 (Homage to Franz Klein)*; gelatin silver print, 1973; 2015.778.7; Joyce F. Menschel
- Aaron Siskind, American; *Jalapa 10 1973 (Homage to Franz Klein)*; gelatin silver print, 1973; 2015.778.8; Joyce F. Menschel
- Aaron Siskind, American; *Jalapa 20 1973 (Homage to Franz Klein)*; gelatin silver print, 1973; 2015.778.9; Joyce F. Menschel
- Aaron Siskind, American; *Jalapa 47 1974 (Homage to Franz Klein)*; gelatin silver print, 1974; 2015.778.10; Joyce F. Menschel
- Aaron Siskind, American; *Rome 83 1973 (Homage to Franz Klein)*; gelatin silver print, 1973; 2015.778.11; Joyce F. Menschel
- Aaron Siskind, American; *Coatzacoalcos 9 1973*; gelatin silver print, 1973; 2015.778.12; Joyce F. Menschel
- Aaron Siskind, American; *Jalapa 14 1973 (Homage to Franz Klein)*; gelatin silver print, 1973; 2015.778.13; Joyce F. Menschel
- Aaron Siskind, American; *Lima 80 1975 (Homage to Franz Klein)*; gelatin silver print, 1975; 2015.778.14; Joyce F. Menschel
- Aaron Siskind, American; *#64 1956 (Pleasures and Terrors of Levitation)*; gelatin silver print, 1956; 2015.778.15; Joyce F. Menschel
- Aaron Siskind, American; *Rome 107 1973 (Homage to Franz Klein)*; gelatin silver print, 1956–75; 2015.778.16; Joyce F. Menschel
- Aaron Siskind, American; *Rome 93 1973 (Homage to Franz Klein)*; gelatin silver print, 1973; 2015.778.17; Joyce F. Menschel
- August Sander, German; *Gentleman Farmer and Wife*; gelatin silver print, 1924; 2015.778.18; Joyce F. Menschel
- August Sander, German; *The Man of the Soil*; gelatin silver print, 1910; 2015.778.19; Joyce F. Menschel
- August Sander, German; *The Sage*; gelatin silver print, 1913; 2015.778.20; Joyce F. Menschel
- August Sander, German; *Conductor*; gelatin silver print, 1924–28; 2015.778.21; Joyce F. Menschel
- August Sander, German; *Touring Player*; gelatin silver print, 1928–30; 2015.778.22; Joyce F. Menschel
- August Sander, German; *Real Estate Agent*; gelatin silver print, 1928; 2015.778.23; Joyce F. Menschel
- William Wegman, American; *Untitled*; gelatin silver print, 1988; 2015.778.24; Joyce F. Menschel
- Thurman Rotan, American; *Coney Island*; gelatin silver prints, ca. 1930; 2015.778.25a–d; Joyce F. Menschel
- Albert Renger-Patzsch, German; *Vanda Tricolor*; gelatin silver print, ca. 1926; 2015.778.26; Joyce F. Menschel
- Albert Renger-Patzsch, German; *Schachtanlage Zollverein*; gelatin silver print, 1948; 2015.778.27; Joyce F. Menschel
- Eikoh Hosoe, Japanese; *Kamaitachi #1*; gelatin silver print, 1968; 2015.778.28; Joyce F. Menschel
- Lewis Hine, American; *Old Time Freight Brakeman—New York Central*; gelatin silver print, 1921; 2015.778.29; Joyce F. Menschel
- Robert Capa, American, born Hungary; *The Mothers of Naples Lament Their Sons' Deaths*; gelatin silver print, 1943; 2015.778.30; Joyce F. Menschel
- Eugène Atget, French; *Hôtel des Ambassadeurs de Hollande, 47 Rue Vieille du Temple*; albumen silver print, 1898; 2015.778.31; Joyce F. Menschel
- Charles Roscoe Savage, American; *American Fork Canyon*; albumen silver print, ca. 1875; 2015.778.32; Joyce F. Menschel
- Eadweard Muybridge, American, born England; *Attitudes of Animals in Motion*; albumen silver print, 1879; 2015.778.33; Joyce F. Menschel
- Maxime Du Camp, French; *Nubia, Temple of Isis, Philae, Oriental Gallery (Nubie, Grand Temple d'Isis, a Philæ, Galerie Orientale)*; salted paper print from paper negative, April 1850; 2015.778.34; Joyce F. Menschel
- Maxime Du Camp, French; *Egypt, the Sphinx (Égypte Moyenne, Le Sphinx)*; salted paper print from paper negative, December 1849; 2015.778.35; Joyce F. Menschel
- Lewis Hine, American; *Picking Nut Meats, New York City*; gelatin silver print, 1911; 2015.778.36; Joyce F. Menschel
- William Bell, American, born England; *Perched Rock, Rocker Creek, Arizona*; albumen silver print from glass negative, 1872; 2015.778.37; Joyce F. Menschel
- Timothy H. O'Sullivan, American, born Ireland; *Head of Cañyon de Chelle, Looking Down*; albumen silver print, 1873; 2015.778.38; Joyce F. Menschel
- Robert Frank, American, born Switzerland; *Provincetown*; gelatin silver print, 1962; 2015.778.39; Joyce F. Menschel
- Aaron Siskind, American; *Rome 110 1973 (Homage to Franz Kline)*; gelatin silver print, 1973; 2015.778.40; Joyce F. Menschel
- Various photographers, European; *A Journal of a Trip in Europe, 1883; A Journal of a Trip to Europe and Egypt, 1888*; albumen silver prints, 1883, 1888; 2015.779.1–13; Donald Lokuta and Melissa Tomich

Alvin Langdon Coburn, British, born United States; *Cádiz Harbour*; gum bichromate over platinum print, 1906; 2015.780; Sarah and Gary Wolkowitz

Unknown photographer, American; *Policeman Posing with Four Collared Thugs*; tintype, ca. 1875; 2016.22; Stanley B. Burns, M.D., and The Burns Archive, in honor of Elizabeth A. Burns

Unknown photographer, American; *Broke Jail*; gelatin silver print, 1905; 2016.23; Anonymous

#### PURCHASES

Unknown photographer, British; *Gallery of Mystery, London*; carbon print, lithograph, 1890s; 2015.394; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Pierre-Louis Pierson, French; *Fright (La Frayeur)*; salted paper print, applied color, 1861–64; 2015.395; The Camille M. Lownds Fund, Joyce F. Menschel Gift, Louis V. Bell and 2012 Benefit Funds, and C. Jay Moorhead Foundation Gift

Erica Baum, American; *Slips*; ink-jet print, 2009; 2015.411; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Erica Baum, American; *Examined*; ink-jet print, 2009; 2015.412; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Erica Baum, American; *Not to Wear Stockings*; ink-jet print, 2010; 2015.413; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Giuseppe Enrie, Italian; *Detail of the Shroud of Turin*; gelatin silver print, May 1931; 2015.421; Twentieth-Century Photography Fund

Edward J. Steichen, American, born Luxembourg; *Brancusi's "Endless Column" in Mr. Steichen's Garden, Voulangis, France*; gelatin silver print, ca. 1922; 2015.422; Alfred Stieglitz Society Gifts

Unknown photographer, French; *Man calming a young boy posing before the camera*; daguerreotype, ca. 1850; 2015.423; Alfred Stieglitz Society Gifts

Eugène Atget, French; *Spread from an ornithological book*; matte albumen silver print from glass negative, ca. 1910; 2015.424; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Luis Úrculo, Spanish; *Reconstructions #05*; ink-jet print, mixed media on paper, 2014; 2015.425a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Shannon Bool, Canadian; *Nadja*; gelatin silver print, 2014; 2015.448; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Louis Dodero, Italian; *Portrait of living man beside dead man*; daguerreotype, ca. 1850; 2015.452; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Jim Shaw, American; *UFO Photo, from the series UFO Photos*; instant color print, airbrush paint, 1977; 2015.461; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jim Shaw, American; *UFO Photo, from the series UFO Photos*; gelatin silver print, 1978; 2015.462; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jim Shaw, American; *Dream Object (I Was Working on an Undersea Landscape)*; gelatin silver prints, foam-core board, blue-tinted acrylic

sheet, acrylic paint, 1997; 2015.579a–c; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Darius Kinsey, American; *Florence Log Company*; gelatin silver print, ca. 1910; 2015.580; Funds from various donors

Leni Riefenstahl, German; *Olympic Rings (Olympische Ringe)*; gelatin silver print, 1936–38; 2015.581; Funds from various donors

Pietro Semplicini, Italian; *Fissore Plow from Tortona, Plow from Parma (Aratro Fissore di Tortona, Aratro Parmigiano)*; albumen silver print from collodion negative, 1861; 2015.582; The Buddy Taub Foundation Gift, Dennis A. Roach and Jill Roach, Directors

Luis Úrculo, Spanish; *Reconstructions*; single-channel digital video, color, sound, 2015; 2015.644; Henry Nias Foundation Inc. Gift

Garry Winogrand, American; *Los Angeles*; gelatin silver print, 1969; 2015.698; Jade Lau Gift

Fred Tomaselli, American; *Portrait of Laura*; gelatin silver print, graphite, 2015; 2016.5; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Alphonse Bertillon, French; *Notation of Scars, Schematic Drawings*; albumen silver prints, ca. 1893; 2016.6; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Alphonse Bertillon, French; *Measurement of Left Middle Finger*; albumen silver prints, ca. 1893; 2016.7; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Alphonse Bertillon, French; *Alphonse Bertillon demonstrating identity portrait technique in a skylit photography studio*; albumen silver print, ca. 1893; 2016.8; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Jane and Louise Wilson, British; *Stasi City*; four-channel digital video, transferred from Super 16mm film, color, sound, 1997; 2016.17; Harvey Sawikin and Andrea Krantz Gift and Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Kitasono Katue, Japanese; *Untitled [Plastic Poem]*; gelatin silver print, ca. 1967; 2016.30; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Kitasono Katue, Japanese; *Untitled [Plastic Poem]*; gelatin silver print, ca. 1967; 2016.31; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Kitasono Katue, Japanese; *Untitled [Plastic Poem]*; gelatin silver print, ca. 1967; 2016.32; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Carl Andre, American; *Untitled [Xerox Book]*; offset lithographs, 1968; 2016.52; Horace W. Goldsmith Foundation Library Fund

Sophie Calle, French; *Cash Machine (02-05)*; gelatin silver prints, 1991–2003; 2016.59a, b; Alfred Stieglitz Society Gifts

Ferdinando Artaria et Fils, Italian; *Loggia dei Lanzi, Florence, Italy (La Loggia de Lanzi à Florence)*; aquatint, 1842; 2016.67; Funds from various donors

Unknown photographer, Italian or French; *Corso Francesco I, Milan*; salted paper print from collodion on glass negative, ca. 1856; 2016.68; Alfred Stieglitz Society Gifts

Neil Selkirk, American; *Jimmy Hoffa, Lake Orion, Michigan*; gelatin silver print, 1975; 2016.69; The Horace W. Goldsmith Foundation Fund, through Joyce and Robert Menschel

Neil Selkirk, American; *Certain Women*; ink-jet prints, 2015; 2016.70a, b; Joyce F. Menschel Photography Library Fund

Multiples, Inc., American (publisher); *Artists and Photographs*; portfolio of nineteen artists' books, multiples, 1970; 2016.78.1a, b–.19.1–.9; Joyce F. Menschel Photography Library Fund

Joseph-Philibert Girault de Prangey, French; *Ruins of the Acropolis, Athens, Greece (55. Athènes. Acropole. Ruines et lers plans [pour tableau])*; daguerreotype, 1842; 2016.91; Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors

Joseph-Philibert Girault de Prangey, French; *Acropolis, Athens, Greece (49. Athènes. Acropole. Côté O.)*; daguerreotype, 1842; 2016.92; Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors

Joseph-Philibert Girault de Prangey, French; *Temple of Minerva Polias, Acropolis, Athens, Greece (62. Athènes. Temple de Minerve Poliade)*; daguerreotype, 1842; 2016.93; Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors

Joseph-Philibert Girault de Prangey, French; *Caryatid Statues, Athens, Greece (56. Athènes. Caryatides. Ereckt)*; daguerreotype, 1842; 2016.94; Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors

Joseph-Philibert Girault de Prangey, French; *Temple of Bacchus, Athens, Greece (53. Athènes. Temple de Bacchus)*; daguerreotype, 1842; 2016.95; Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors

Joseph-Philibert Girault de Prangey, French; *Grand Minaret, Alexandria, Egypt (73. Alexandrie. Grand Minaret)*; daguerreotype, 1842; 2016.96; Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors

Joseph-Philibert Girault de Prangey, French; *The Desert, Near Alexandria, Egypt (74. Près d'Alexandrie. Le Désert)*; daguerreotype, 1842; 2016.97; Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors

Joseph-Philibert Girault de Prangey, French; *Pompey's Pillar, Alexandria, Egypt (68. Alexandrie. Colonne de Pompée)*; daguerreotype, 1842; 2016.98; Philippe de Montebello Fund, Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran, Joyce F. Menschel and Annette de la Renta Gifts, and funds from various donors

Unknown photographer, Indian; *Studio portrait of Rajput princes*; gelatin silver print, applied color, 1910–20; 2016.104; Alfred Stieglitz Society Gifts

Jim Shaw, American; *Martian Portraits*; gelatin silver prints, 1978; 2016.132a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jim Shaw, American; *Martian Portraits*; gelatin silver prints, 1978; 2016.133a, b; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

William Wegman, American; *Index*; gelatin silver prints, 1972; 2016.134a–e; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Raghubir Singh, Indian; *Monsoon Rains, Monghyr, Bihar*; chromogenic print, 1967; 2016.189; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *A Village Bus Stop, Barmer, Rajasthan*; chromogenic print, 1974; 2016.190; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *After Crossing the Luni River, Barmer, Rajasthan*; chromogenic print, 1975; 2016.191; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Catching the Breeze, Hathod Village, Jaipur, Rajasthan*; chromogenic print, 1975; 2016.192; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Women and Rickshaw Driver, Benares, Uttar Pradesh*; chromogenic print, 1984; 2016.193; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Man Diving, Ganges Floods, Benares, Uttar Pradesh*; chromogenic print, 1985; 2016.194; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *A Young Assistant of a Betel-Leaf Seller, Benares, Uttar Pradesh*; chromogenic print, before 1987; 2016.195; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Morning on Panchganga Ghat, Benares, Uttar Pradesh*; chromogenic print, 1985; 2016.196; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *A Bhisti, or Water-Seller, Delhi*; chromogenic print, 1987; 2016.197; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Villagers Visiting Jodhpur Enjoy Ice Sweets, Rajasthan*; dye-transfer print, ca. 1980; 2016.198; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *A Calf, a Crow, and Storage Bins, Bikaner District, Rajasthan*; dye-transfer print, ca. 1980; 2016.199; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Ganesh Puja, Effigies for Immersion, Bombay, Maharashtra*; chromogenic print, 1989; 2016.200; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Crawford Market, Bombay, Maharashtra*; chromogenic print, 1993; 2016.201; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *A Model, J. J. School of Art, Bombay, Maharashtra*; chromogenic print, 1990s; 2016.202; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Walker Evans, American; *Houses and Graveyard, Rowlesburg, West Virginia*; gelatin silver print, June 1935; 2016.209; Twentieth-Century Photography Fund

Diane Arbus, American; *Two friends in the Park, N.Y.C.*; gelatin silver print, 1965; 2016.210; Alfred Stieglitz Society Gifts

Bill Brunk, American; *A Car, Dr. Frosch Says, May Give a Driver a Sense of Omnipotence Which He Can Use Like This to Express Stored Up Feelings of Resentment*; gelatin silver print, September 1940; 2016.227; Twentieth-Century Photography Fund

Morris Engel, American; *June Havoc and Milton Berle, American Actors*; gelatin silver print, ink on paper, 1947; 2016.228; Twentieth-Century Photography Fund

Felix Gonzalez-Torres, American, born Cuba; *Untitled [Album]*; blind-stamped leather album, interleaved paper pages bound with ribbons, paper, paper envelopes, ink stamps, stamps, pen, chromogenic prints with ink inscriptions on verso, photomechanical prints on paperboard, newspaper, commercially printed paper, ink, 1992–96; 2016.230a–cc; Vital Projects Fund and Lila Acheson Wallace Gift

Elisabeth Hase, German; *Downstairs*; gelatin silver print, ca. 1948; 2016.232; Twentieth-Century Photography Fund

Elisabeth Hase, German; *Crying Woman*; gelatin silver print, ca. 1934; 2016.233; Twentieth-Century Photography Fund

Sarah Anne Johnson, Canadian; *Glitter Bomb*; chromogenic print, glitter, acrylic paint, 2012; 2016.249; Funds from various donors in memory of Randie Malinsky

Raghubir Singh, Indian; *Barber and Goddess Kali, Calcutta, West Bengal*; chromogenic print, 1987; 2016.257; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *The Village Well, Barnawa, Rajasthan*; chromogenic print, 1977; 2016.258; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Victoria Terminus, Bombay, Maharashtra*; chromogenic print, 1991; 2016.259; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Dhabawallah, or Professional Lunch Distributor, Bombay, Maharashtra*; chromogenic print, 1992; 2016.260; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Television Set, Chidambaram, Tamil Nadu*; chromogenic print, 1993; 2016.261; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *On Vivekananda Rock, Kanya Kumari, Tamil Nadu*; chromogenic print, 1994; 2016.262; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Raghubir Singh, Indian; *Driver and Ambassador Car, Jaipur, Rajasthan*; chromogenic print, 1997; 2016.263; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, Cynthia Hazen Polsky and several members of The Chairman's Council Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1958; 2016.264; Posthumous prints made on the occasion of the Garry

Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1960; 2016.265; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1961; 2016.266; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1960; 2016.267; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Richard Nixon Campaign Rally, New York*; gelatin silver print, 1960; 2016.268; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, 1960; 2016.269; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Robert F. Kennedy, Democratic National Convention, Los Angeles*; gelatin silver print, 1960; 2016.270; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *John F. Kennedy International Airport, New York*; gelatin silver print, 1969; 2016.271; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, 1973; 2016.272; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Cattle Auction, Houston*; gelatin silver print, 1972; 2016.273; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Los Angeles*; gelatin silver print, 1980–83; 2016.274; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Drew Barrymore, Academy Awards, Los Angeles*; gelatin silver print, 1983; 2016.275; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the

San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Day of the Dead, Los Angeles*; gelatin silver print, ca. 1979; 2016.276; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Eugene McCarthy, Democratic National Convention, Los Angeles*; gelatin silver print, 1960; 2016.277; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Los Angeles*; gelatin silver print, 1980–83; 2016.278; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New Year's Eve, Times Square, New York*; gelatin silver print, ca. 1953; 2016.279; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Stork Club, New York City*; gelatin silver print, 1955; 2016.280; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, 1961–62; 2016.281; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Richard Nixon Campaign Rally, New York*; gelatin silver print, 1960; 2016.282; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1960; 2016.283; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1960; 2016.284; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1960; 2016.285; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, 1968; 2016.286; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of

Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1960; 2016.287; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1961; 2016.288; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Shea Stadium, New York*; gelatin silver print, ca. 1968; 2016.289; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *New York*; gelatin silver print, ca. 1968; 2016.290; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Long Island, New York*; gelatin silver print, 1968; 2016.291; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Dallas*; gelatin silver print, 1964; 2016.292; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Santa Monica*; gelatin silver print, 1980–83; 2016.293; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Austin*; gelatin silver print, ca. 1974; 2016.294; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Garry Winogrand, American; *Los Angeles*; gelatin silver print, 1980–83; 2016.295; Posthumous prints made on the occasion of the Garry Winogrand exhibition organized by the San Francisco Museum of Modern Art and the National Gallery of Art; Blavatnik Family Foundation and The Daniel and Estrellita Brodsky Foundation Gifts

Thomas Annan, British (Scotland); *The Old Closets and Streets of Glasgow*; photogravures, 1900; 2016.319; Horace W. Goldsmith Foundation Library Fund

Germaine Krull, French, born Poland; *Nude Studies (Études de nu)*; photogravures, 1930; 2016.320.1–.27; Joyce F. Menschel Photography Library Fund

Charles Le Morvan, French; *Photographic Map of the Moon, Increasing and Decreasing Phases (Carte Photographique Systématique de la Lune [Phases Croissantes et Phases Décroissantes])*; heliogravures, 1899–1909; 2016.321.1.1–.50a, b; Funds from various donors

Charles Le Morvan, French; *Photographic Map of the Moon, Increasing and Decreasing Phases (Carte Photographique Systématique de la Lune [Phases Croissantes et Phases Décroissantes])*; heliogravures, 1899–1909; 2016.321.2.1–.26a, b; Funds from various donors

David Goldblatt, South African; *Margaret Mcingana, Sunday Afternoon, Soweto*; gelatin silver print, 1970; 2016.329; Alfred Stieglitz Society Gifts

Louis Vignes, French; *Temple of Bel, Palmyra, Syria*; albumen silver print from glass negative, 1864; 2016.330; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran

Louis Vignes, French; *Valley of the Tombs, Palmyra, Syria*; albumen silver print from glass negative, 1864; 2016.331; Mr. and Mrs. John A. Moran Gift, in memory of Louise Chisholm Moran

Jared Bark, American; *Untitled*; gelatin silver print, 1969; 2016.332; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Jared Bark, American; *Untitled*; gelatin silver prints, 1975; 2016.333; Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel

Diane Arbus, American; *Promotional flyer for Diane Arbus's portfolio "A Box of Ten Photographs"*; gelatin silver prints, 1970–71; 2016.335; Anonymous, Joyce F. Menschel and Marlene Nathan Meyerson Family Foundation Gifts

Unknown photographer, American; *Diane Arbus in a photograph studio, Coney Island, New York*; gelatin silver print, ca. 1957; 2016.336; Anonymous, Joyce F. Menschel and Marlene Nathan Meyerson Family Foundation Gifts

Bruno Braquehais, French; *National Guardsmen in front of a barricade at Rue Castiglione near the Place Vendôme, Paris Commune*; albumen silver print, 1871; 2016.339; Funds from various donors

Bruno Braquehais, French; *National Guardsmen and others in front of the base of the Vendôme Column, Paris Commune*; albumen silver print, 1871; 2016.400; Funds from various donors

Bruno Braquehais, French; *National Guardsmen in front of a barricade at Rue Castiglione near the Place Vendôme, Paris Commune*; albumen silver print, 1871; 2016.401; Funds from various donors

## Thomas J. Watson Library

### SELECTED GIFTS

Halperin, Dalia-Ruth; *Illuminating in Micrography—Between Script and Brush: "The Catalan Micrography Mahzor" MS Hebrew 8° 6527 in the Jewish National and University Library in Jerusalem*; 3 volumes; Jerusalem, 2008; Evelyn Cohen

Sixty-eight monographs and periodicals on American and European ceramics and decorative art; published between 1920 and 2010; Corinne and Theodore Davidov

Two hundred and fifty monographs on Russian art; published between 1911 and 2013; Charlotte Douglas

Eight Saul Raskin monographs; 1940–66; Thomas E. Foster and Dinah Seiver

Frigge, Karli; *Leather Books: An Illustrated Handbook*; limited edition, no. 10 of 45; Joppe, The Netherlands, 1997; The author

More than 1,100 monographs, exhibition catalogues, and journal issues on modern and contemporary Japanese ceramics; published between 1950 and 2016; Halsey and Alice North

*Rose of Sharon: A Religious Souvenir for 1851*; designed by Benjamin Bradley; Boston, 1850; Todd Pattison

374 monographs, 86 periodical issues, and one auction catalogue on the arts of bookbinding, marbling, and papermaking; published between 1878 and 2016; Mary C. Schlosser

### SELECTED PURCHASES

*The Gilt Copper Buddhist Statues from the Forbidden City in Luoyang (Luoyang cang gu gong da fo tang wen wu: Jin tong fo xiang)*; 4 volumes; Beijing, 2015; Florence and Herbert Irving Library Purchase Fund

*Fukkokuhan NIPPON: Dai-ki zen 12-satsu*; 12 volumes; Tokyo, 2002; Florence and Herbert Irving Library Purchase Fund

*Taejŏn Yonggye-dong yujŏk: Taejŏn Toan chigu t'aekchi kaebal saŏp puji nae*; 3 volumes; Seoul, 2011; Florence and Herbert Irving Library Purchase Fund

*Kōnoike Danshaku-ke zōhin tenkan mokuroku*; Japan, 1940; Florence and Herbert Irving Library Purchase Fund

A. Bluff, Brussels; *Oeuvres De Félicien Rops: Eaux-fortes, dessins, lithographies: formant la collection de feu Monsieur F. O.*; Brussels, 1890; Friends of the Thomas J. Watson Library

Arthur Sanderson & Sons; *Interiors For To-Day*; 2 volumes; London, ca. 1935; Friends of the Thomas J. Watson Library

Ault & Wiborg Co.; *Poster Album*; Cincinnati, New York, Chicago, Saint Louis, Toronto, and London, 1902; Friends of the Thomas J. Watson Library

Compagnie des cristalleries de Baccarat; *Articles d'éclairage, par la bougie, par l'huile, par le pétrole, par le gaz, par l'électricité*; Paris, 1916; Friends of the Thomas J. Watson Library

Frasconi, Antonio; *Kaleidoscope in Woodcuts*; New York, 1968; Friends of the Thomas J. Watson Library

Frigge, Karli; *Marbled Flowers*; limited edition, no. 50 of 55; Buren, The Netherlands, ca. 1990; Friends of the Thomas J. Watson Library

Frigge, Karli; *Sample Book of the Fancy Paper Factory Aschaffenburg*; limited edition, no. 29 of 110; Buren, The Netherlands, 1993; Friends of the Thomas J. Watson Library

Fu, Colette; *Dai Food*; limited edition of 10; Philadelphia, 2013; Friends of the Thomas J. Watson Library

Hunter, Dard; *The Life Work of Dard Hunter: A Progressive Illustrated Assemblage of His Works As Artist, Craftsman, Author, Papermaker, and Printer*; 2 volumes; Chillicothe, Ohio, 1981–83; Friends of the Thomas J. Watson Library

*Livre d'or du bibliophile*; 3 volumes; Paris, 1925–29; Friends of the Thomas J. Watson Library

Medetata & Co.; *Satoglass (Satō Gurasu)*; photographs of various decorative glass objects including panels, screens, vases, flasks, light fixtures, clocks, drinkware, and signs, each captioned in Japanese; Tokyo, ca. 1933; Friends of the Thomas J. Watson Library

*Ōtaka danshi mihonchō*; 72 individual examples of Japanese embossed "leather" paper; Japan, ca. 1875; Friends of the Thomas J. Watson Library

*Ring: Zeitschrift für kuenstlerische Kultur*; 6 volumes; Düsseldorf, 1908–9; Friends of the Thomas J. Watson Library

Simonetta, Giovanni; *Historia delle cose fatte dallo invictissimo duca Francesco Sforza*; 2 volumes; Reggio Emilia, 2014; Friends of the Thomas J. Watson Library

Torres-García, Joaquín; *Lo aparente y lo concreto en el arte*; Montevideo, 1947–48; Friends of the Thomas J. Watson Library

Wada, Sanzō; *Gobyakusen shinsaku zuanshū*; 4 volumes; Tokyo, 1937; Friends of the Thomas J. Watson Library

*Washi: The Soul of Japan, Fine Japanese Paper in the Second Millennium (Washi sōkan: Nihon no kokoro: 2000-nenki)*; 12 volumes; limited

edition, no. 472 of 800; Kyoto, 2006–10; Friends of the Thomas J. Watson Library

*Wieland: Deutsche Wochenschrift für Kunst und Literatur*; 5 volumes; Berlin, 1915–20; Friends of the Thomas J. Watson Library

Yerushalmi, Yosef Hayim; *Haggadah and History: A Panorama in Facsimile of Five Centuries of the Printed Haggadah from the Collections of Harvard University and the Jewish Theological Seminary of America*; limited edition, no. 5 of 200; Philadelphia, 1975; Friends of the Thomas J. Watson Library



## OBJECTS PROMISED TO THE MUSEUM DURING THE YEAR 2015 – 2016

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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

Frank W. Benson, American; *Portrait of a Lady*; oil on canvas, ca. 1894; Jay and Deanie Stein

William Merritt Chase, American; *Threatening Weather in Central Park (A Gray Day in the Park)*; oil on canvas, ca. 1890; Jay and Deanie Stein

Thomas Wilmer Dewing, American; *Woman with Cello*; oil on canvas, ca. 1900; Jay and Deanie Stein

Frederick Carl Frieseke, American; *Embroidery*; oil on canvas, 1915; Jay and Deanie Stein

Martin Johnson Heade, American; *Elms on the Marsh*; oil on canvas, 1880; Jay and Deanie Stein

Ernest Lawson, American, born Canada; *The Flatiron Building*; oil on academy board, ca. 1903–5; Jay and Deanie Stein

Alfred Maurer, American; *Woman*; watercolor on paper, ca. 1900–1905; Jay and Deanie Stein

John F. Peto, American; *Patch Painting*; oil on canvas, 1886; Jay and Deanie Stein

Louis Ritman, American; *Girl in the Garden*; oil on canvas, ca. 1914; Jay and Deanie Stein

John Singer Sargent, American; *Marian (Madge) Roller*; oil on canvas, 1902; Jay and Deanie Stein

John Henry Twachtman, American; *Little Giant*; oil on canvas, ca. 1900–1902; Jay and Deanie Stein

Gilbert Stuart, American; *Mohawk Chief Thayendanegea, Known as Joseph Brant*; oil on canvas, 1786; Anonymous, in honor of Annette de la Renta

### Asian Art

Katō Yasukage, Japanese; *S-shaped vessel*; stoneware with green Oribe glaze, Heisei period (1989–present), 2005; David Drabkin

*Bodhisattva Padmapani, the Lotus-Bearer*; bronze with later turquoise inlay; Tibetan, 12th century; Gilbert H. and Ann R. Kinney

Ogawa Machiko, Japanese; *Lunar Fragments (Tsuki no Kakeru)*; multired unglazed porcelain, formed-glass glaze, Heisei period (1989–present), 2014; Halsey and Alice North

### Drawings and Prints

Romeyn de Hooghe, Dutch; *Interior of the Portuguese Synagogue in Amsterdam*; etching, 1675; Arthur and Arlene Elkind

### European Paintings

Hans Schäufelein, German; *The Choleric Temperament*; oil on limewood, 1511; Ronald S. Lauder

Antonio Leonelli, called Antonio da Crevalcore, Italian; *Still Life with Grapes and a Bird*; oil on canvas, ca. 1500–10; Stanley David Moss

Eugène Boudin, French; *Sunset at Etretat*; oil on paper mounted on cardboard; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

August Cappelen, Norwegian; *Tree Study*; oil on canvas, laid down on board; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Franz Ludwig Catel, German; *View of Rome with Ruined Church*; oil on paper, laid down on canvas(?); Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Jean-Michel Cels, Belgian; *Cloud Study in the Late Afternoon*; oil on paper, 1840; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Gilles-François-Joseph Closson, Belgian; *View of the Basilica of Constantine, Rome*; oil, pencil on paper; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Jean Antoine Constantin, called Constantin d'Aix, French; *An Arcade in the Colosseum, Rome*; oil on paper mounted on cardboard; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Johan Christian Dahl, Norwegian; *Moonlit View of Dresden*; oil on canvas, 1826; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Attributed to François Marius Granet, French; *View of Notre Dame de Versailles, Taken from the Plaine de Rocquencourt toward the South*; oil on paper, mounted on canvas; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Carl Maria Nicolaus Hummel, German; *Sky Study*; oil on paper; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Johan Thomas Lundbye, Danish; *Clouds Heavy with Rain above Flyesandsbaakkerne and Arreso*; oil on paper, laid down on cardboard, 1838; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial

interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Alphonse-Henri Périn, French; *Temple of Venus, Rome*; oil on paper, laid down on canvas; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Giovanni Battista Piazzetta, Italian; *Bust of a Man (Saint Matthias?)*; oil on canvas, ca. 1715–20; Eugene V. Thaw

Gabriel Prieur (Romain-Étienne-Gabriel Prieur), French; *View of Cervara*; oil on paper; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

*The Nymphaeum of Egeria, Valle della Caffarella, near Rome*; oil on paper, mounted on canvas; French, ca. 1800; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Attributed to Horace Vernet, French; *Megalopolis*; oil on canvas(?), 1829; Eugene V. Thaw (a 50 percent partial interest in this work has been accepted as a promised gift. The remaining 50 percent partial interest in this work has been offered by Mr. Thaw to The Morgan Library & Museum as a promised gift)

Frederico Barocci, Italian; *Portrait of a Man*; oil on canvas, ca. 1572–75; David Tobey

## Islamic Art

Various artists, Indian (Mughal, Rajput, Pahari courts); *Indian paintings, group of eighty-five*; opaque watercolor, ink, gold, silver on paper, 16th–19th century; Steven Kossak

## Modern and Contemporary Art

Alex Katz, American; *Nicole*; oil on canvas, 2014; Glenn R. Fuhrman

Andy Warhol, American; *Portrait of Kenneth Jay Lane with Butterflies*; ballpoint pen and watercolor on paper, ca. 1958; Kenneth Jay Lane (a 15 percent partial interest in this work has also been accepted)

Philip Guston, American, born Canada; *Stretchers*; oil on canvas, 1979; Michael A. Rubenstein (a 7.5 percent partial interest in this work has also been accepted)

George Bellows, American; *Margarite*; oil on panel, 1919; Jay and Deanie Stein

## Photographs

Neil Selkirk, American; *Certain Women, Ruth V*; ink-jet print, 2012; Joseph M. Cohen

Walker Evans, American; *Tin Building, Moundville, Alabama, Summer*; gelatin silver print, 1936; Gary Davis

## OBJECTS SOLD OR EXCHANGED DURING THE YEAR 2015 – 2016

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During the past fiscal year, the cash proceeds from the sale of works of art were \$4,754,000.

The following deaccessioned object was valued in excess of \$50,000:

Thomas Sully, American; *Mrs. John Hill Wheeler and Her Two Sons*; oil on canvas, 1884; 67.258

# Education, Concerts & Lectures, and Audience Development

## Overview

In fiscal year 2016, the Education and Concerts & Lectures Department expanded to include Audience Development. This transition fostered greater collaboration and continued efforts to implement the goals and objectives of The Met's Five-Year Strategy. We also embarked on a process to rethink our departmental structure that would allow us to work more effectively and execute the Museum's operational and programmatic priorities. In addition, we examined our priorities, improved workflow, and developed an educational philosophy and values to maximize creative programming and audience engagement.

This past year was exceptional for its innovative programs and varied approaches that connected increasingly diverse visitors with our collection, our exhibitions, and each other. We presented 31,824 events that drew a total of 847,429 participants, a seven percent increase over last year. This growth reflects the inclusion of Audience Development programs and those presented at the newly opened Met Breuer as well as an overall increase in volunteer-led tours and adult group visits. Demand for shared, informal experiences with art and art making designed for our youngest audiences remained strong, as we served 47,974 visitors. We continued to see significant growth in attendance for Storytime and Start with Art programs as well as multigenerational festivals. For more than a century our popular Children's Classes have been available exclusively to members. This year we made them available to the public along with scholarships to improve participation by economically diverse groups. Our efforts to serve more teens resulted in attracting 10,791 young people to The Met—forty-five percent more than last year—and raising awareness of the Museum as a resource as well as a social and creative destination for them. Our work to also socially engage undergraduate students attending New York City colleges and universities has led to a rise in participation over the last two years to 5,575, with a thirteen percent increase this year. The Museum remains an invaluable resource for K–12 students and teachers, with attendance for this audience holding relatively constant this past year—220,796 on 6,325 guided and self-guided school group visits—while 3,812 educators attended programs focused on integrating art into the classroom. The number of visitors who took advantage of free-with-admission live-arts programs in the galleries and the auditorium increased by sixty-eight percent as knowledge of these events grew. Indeed, intensive use of a variety of social-media platforms, numerous blogs, and strategic partnerships have generated increased awareness of the many ways we engage with the various audiences we serve.

Much activity this year coalesced around preparations for the eagerly anticipated March opening of The Met Breuer. Together with the Design and Digital Departments we conceived and produced a new suite of ten program publications, along with completely rebranded program-supporting ephemera, and collaborated to launch a refreshed and restructured website so that visitors can benefit from greater clarity and consistency in all our materials, communications, and online.

## THE MET AS CONVENER

The Museum is a place where cultures intersect, disciplines converge, and individuals and organizations convene to share research and scholarship and engage in learning. We continued to build our profile, foster new partnerships, and broaden our audience in alignment with the Five-Year Strategy.

As always, we actively engaged our local academic community. Close to 360 faculty and instructors in sixty-five different disciplines from seventy colleges and universities attended our second faculty welcome reception and learned about a full range of Museum resources available

to them. We again presented twice-annual Meet the Curator events, including a workshop for thirty-five university faculty, who engaged in discussion with a team of curators about spring exhibitions and their teaching relevance. The new format will serve as a model for future sessions. As one instructor noted, "I never even knew about The Met Breuer and several exhibitions look ideal. The breakout groups were valuable and a great way to think about what I'm trying to do." Such outreach positions us as a multidisciplinary incubator connecting The Met to a range of fields beyond art history.

Convening, supporting, and training high school, undergraduate, and graduate students, as well as international scholars, remained paramount to our mission to help cultivate diverse professionals and share expertise related to the museum field and beyond. Over the course of the year we hosted seventy-four high school interns, who learned from staff, participated in skill-building seminars, and led workshops for other teens. The second year of teen Career Labs saw a fourteen percent growth in participation, attracting over 600 students who explored professions in the creative sector. Forty-two interns participated in the MuSe Internship Program for university students, engaging them in interactive professional training. Fifty-five international pre- and post-doctoral fellows joined The Met's community of emerging and established scholars, and came together for intellectual exchange throughout the year, including a colloquium series now open to the public.

Building on the unprecedented success of Teens Take The Met! introduced last year, we convened over fifty cultural, community, and inter-departmental partners for two more large-scale events. Approximately 8,000 young people from all five boroughs were in attendance, thirty percent of whom had never visited before. The program engaged youth in art making, music performances by teens, dance workshops, and a dance party. The fall event included a powerful spoken-word poetry performance by teens produced in collaboration with noted artist Fred Wilson and Lincoln Center Education poet José Olivarez. The evening culminated with a poetry reading examining the depiction of people of color in art-historical narratives by exploring the European Paintings collection and the exhibition "Kongo: Power and Majesty."

This year we also increased involvement by tristate undergraduate and graduate students through college group events, such as the Night on the Nile evening, which drew 3,300 to see the exhibition "Ancient Egypt Transformed: The Middle Kingdom."

Programs for adults with varied academic and social interests catalyzed intellectual exchange and scholarship, enabling the Museum to build community around shared interests. For example, several important symposia convened leading experts in specific fields to share scholarship: one inspired by "Pergamon and the Hellenistic Kingdoms of the Ancient World" deepened study of the outstanding artistry and technical achievements of works produced across three centuries, while another focusing on "Court and Cosmos: The Great Age of the Seljuqs" examined cross-cultural exchange and the sciences in an empire that stretched from Central Asia to the eastern Mediterranean. As always, Sunday at The Met connected large adult audiences with topics of public interest and specialists from a variety of backgrounds. This year marked the conclusion of three years of programming celebrating the diversity of Islamic culture funded by the Doris Duke Foundation for Islamic Art. In conjunction with the "Court and Cosmos" exhibition, one such program focused on the scientific advances of the Seljuqs, such as tiling techniques and our understanding of the universe. MetFridays: New York's Night Out, a Museum-wide programming and marketing initiative to stimulate social engagement among diverse adult audiences, was the catalyst for a number of entertaining evenings. Notable was ¡Noche en el Met! Celebrate Latin America, which brought together almost 2,000 visitors—about fifty percent of whom were aged eighteen

to thirty-four—who experienced traditional and contemporary music and dance performances and interdisciplinary chats on the collection and topics such as the history of chocolate. The fiscal year culminated with an LGBTQ Pride celebration that drew over 3,000 people and included conversations about gender and identity, a silent dance party, and a performance by New York City Gay Men’s Chorus.

In support of the Five-Year Strategy, we fortified the Museum’s civic and audience engagement by further developing strategic community relationships. For example, by participating in such events as the National Arab American Summit with the Permanent Observer Mission of the Organization of Islamic Cooperation to the United Nations, we fostered our partnerships with the Arab American community and encouraged it to use our collection, exhibitions, and programs as a resource. We also augmented our involvement with the New York City Veterans Community, working with the Commissioner for Veterans Affairs and the president of the United War Veterans Council Veteran Centers. Created especially this year for their audience was Resident Artist Vijay Iyer’s  *Holding it Down: The Veteran’s Dream Project*, a compelling multimedia work mined from the words of minority veterans of the post-9/11 wars in Iraq and Afghanistan. Such outreach and stewardship of relationships positions The Met as an effective convener for the benefit of the community at large.

#### THE MET AS COLLABORATOR

The Met has not only been a leader but also an active partner working with local, national, and global organizations and institutions to achieve shared goals. This year numerous external as well as internal collaborations were instrumental in presenting large-scale events that strengthened our outreach efforts, such as Teens Take The Met! and our multigenerational festivals. Over 1,800 people celebrated Diwali, the annual Indian festival of lights, enjoying a dance workshop, lantern-making activities, and a performance of the Ramayana dance drama. As in fiscal year 2015, an expanded Lunar New Year festival drew over 5,000 visitors. Successful collaborations with performing arts and other cultural organizations, such as Lotus Music and Dance and the China Institute, provided authentic and compelling experiences for audiences and helped us foster these mutually beneficial partnerships. We also worked closely with the Department of Asian Art to develop a participatory artwork with Beijing-based artist Wu Jian’an and over 800 visitors. Once again, nineteen percent of the total visitors attending the festival did so through our longstanding partnership with the New York City–based organization Cool Culture, which, as part of our collaboration, is able to offer unlimited free admission to The Met for low-income families with young children. We were also engaged in the second year of Cool Culture’s three-year Adopt-a-Museum program, through which we served twenty-five (compared to last year’s nine) early-childhood centers in Manhattan, providing members much-needed activities, resources, and professional development.

Our continued commitment to primary and secondary schools was firmly manifested in our educator programs in fiscal year 2016. Larger-scale educator events—organized around a central topic or theme—offered a range of new perspectives and entry points for teaching. We were gratified to be able to broaden this audience, as sixty percent of teachers attending indicated they had never taken part but would. This was the second implementation year of a three-year Astor Educators grant supporting K–12 teachers and students in low-income communities (Title I), special education schools (District 75), and alternative schools (District 79). This year we provided increased contact hours for fifteen participating high school teachers and their students, developed a tool to aid in fostering students’ critical thinking, and recruited an evaluator to assist in better gauging impact.

In fiscal year 2016 we also piloted a school partnership program, establishing four initiatives in schools throughout New York City: all third grade students from Brooklyn’s P.S. 261 examined the relationship between Arabic language and Islamic arts in The Met collection; middle school teachers from Juan Morel Campos school in Brooklyn worked with us to practice inquiry-based teaching methods; middle school students from M.S. 343 in the Bronx participated in the City’s Department of Education’s Teen Thursdays program; and, for the second year, we

took part in Cultural After School Adventures, a program supported by the City Council and the Department of Cultural Affairs with I.S. 78 in Queens. In collaboration with the Department of Education, The Met supported twenty-three programs for groups of teachers and school leaders. These included two pilot collaborations: Tickets for Two, an interdisciplinary professional-learning program fostering cooperation between social studies and visual arts teachers, and a professional-learning series supporting teachers in all five boroughs.

Other collaborations reach beyond New York City, such as international scholarly exchanges that support The Met’s Five-Year Strategy to enhance curatorial and conservation exchanges, programs, and fellowships to ensure that our faculty are connecting and collaborating with colleagues outside the Museum. For example, among a number of such exchanges this year, curator Maryan Ainsworth traveled to the Bode Museum in Berlin to visit its “Holbein in Berlin” exhibition and, working together with a former Met fellow there, study the early Netherlandish and German paintings in that collection to advance her research and share findings.

#### THE MET AS CATALYST

We are deeply committed to positioning The Met as a leader in educational innovation to stimulate and encourage audiences to explore and connect with art and ideas. By working with living artists from various disciplines, The Met serves as an incubator for new ideas, demonstrates the vital role of artists in our culture, and explores creative interaction with works of art across time and cultures. In fiscal year 2016 we sustained collaboration with numerous highly creative practitioners to generate original programs for kids, teens, adults, and visitors of all ages with disabilities.

To maximize this kind of artistic engagement, we embarked on two artist residencies. The goal of a fifteen-month residency with Peter Hristoff—made possible by the Doris Duke Foundation for Islamic Art—was to promote greater understanding of the diversity of contemporary Muslim culture through the practice of a working artist. Hristoff worked with staff to develop programs related to the “Court and Cosmos” exhibition, including a two-part drawing marathon in the galleries and a collaboration between high school interns at The Met and weavers in Turkey to create rugs displayed in an exhibition in the Ruth and Harold D. Uris Center for Education. *Relation: A Performance Residency by Vijay Iyer* captured the very essence of an artistic residency at The Met, using our iconic spaces and the collection as inspiration for ambitious new work. Iyer’s series of marathon performances to inaugurate The Met Breuer in March—solo and with fifty-seven other musicians and artists—ran continuously for more than three weeks and drew a diverse audience of nearly 12,000 visitors. He also premiered *A Cosmic Rhythm with Each Stroke*, a commissioned work inspired by the inaugural exhibition “Nasreen Mohamedi.”

Lee Mingwei’s *Sonic Blossom* (2015) activated The Met’s galleries in an entirely different way, transcending language and culture. Singers approached visitors at random asking if they could give them a song. With affirmative replies, the vocalists performed a Schubert lied for them. Over the course of three weeks, they performed 485 songs for more than 18,000 people, many of whom had emotional responses.

Monthly Artists on Artworks gallery talks continued to entrance visitors as practicing artists stimulated audiences to ponder works of art from different perspectives. For example, photo-conceptualist artist Hank Willis Thomas led participants through galleries of African art as well as those with modern and contemporary art, raising questions about the notion of museum display and pushing them to consider how their responses to art are affected by different spaces. Awareness of this program has grown steadily, indicated by a fifty-five percent increase in attendance during fiscal year 2016. Interdisciplinary Talks—pairing Met educators with experts from disciplines other than art history—also drew visitors to experience the collection in new ways. Guest speakers this year included a doctor who reflected on the relationship between art observation and medical diagnosis in the Modern and Contemporary Art galleries, and a former New York City police officer and detective who introduced crime-scene analysis through an examination of European paintings.

The Met is committed to connecting people with disabilities with art, creativity, and ideas and is a leader in advocating expanded awareness of accessibility for all visitors. In July we marked the twenty-fifth anniversary of the Americans with Disabilities Act (ADA) with forty scheduled and by-request programs for approximately 860 visitors with and without disabilities. Highlights included Dog Days of Summer tours for guide dogs and their humans, pop-up sensory experiments in the galleries, and audio-described screenings of an award-winning documentary film focusing on visually impaired teens, *Do You Dream in Color?* A six-month mentorship and training period concluded for two visually impaired artists, whom we have now engaged as educators. We continue to support accessibility in institutions, providing training for more than 350 staff, volunteers, and interns across the Museum, and modeling best practices for colleagues from a host of museums, universities, and other institutions both in the United States and abroad.

#### ONLY AT THE MET

With our extensive partner network, world-class galleries and expansive collection, and respected position in the global cultural landscape, The Met is uniquely positioned to produce events and projects that would not be able to be presented anywhere else. Moreover, the landmark inauguration of The Met Breuer in March galvanized programming befitting a significant milestone. The first program, TEDxMet, took place at the new location in a transitional state: no longer the Whitney Museum and not yet open to the public as part of The Met. A host of compelling and high-profile presenters addressed the theme of “the in-between,” among them a transgender author and activist; a performance group; visual artists and designers examining the creative process; and curators with art-historical specialties in the contemporary and ancient worlds.

To celebrate the opening of The Met Breuer and the concurrent relaunch of the Museum’s three locations as one institution, we presented a full weekend of extensive interactive and thought-provoking programs for all ages. A three-day series of nine-minute talks at all three buildings brought together a diverse group of thirty-seven New York City–based artists, museum professionals, writers, performers, and creative thinkers responding to the theme of one of the inaugural exhibitions, “Unfinished: Thoughts Left Visible.” Over 3,600 visitors came to hear such speakers

as filmmaker Jem Cohen, writer Patricia Park, artist Miguel Luciano, and choreographer Arthur Mitchell personally and memorably engage with The Met. We also launched programming for families with children at The Met Breuer with a full day of activities and a new family guide for gallery exploration. In addition, this was the ideal occasion to present Karlheinz Stockhausen’s fiercely original *KLANG*, an acoustic and electronic work so massive that it required all day and all three buildings to stage, and drew over 5,000 visitors.

While the opening of The Met Breuer was a highlight, other significant activities at The Met Fifth Avenue underscored our ability to present distinctive events and projects. In the fall we celebrated the launch of *#MetKids*, a new digital feature made for, with, and by kids, with an activity-filled family day party for over 660 tristate-area visitors. With a focus on The Met’s unparalleled conservation expertise, Reid Farrington’s *The Return* combined animation technology and continuous live performance over twenty-three days to investigate the twelve-year restoration of Tullio Lombardo’s shattered sculptural masterpiece, *Adam*. Not surprisingly, 34,000 visitors came to learn about this remarkable feat of conservation. Finally, our position as a leader in the area of cultural heritage and preservation enabled us to organize the symposium “Palmyra: Mirage in the Desert” on the art, archaeology, history, and religion of a Syrian oasis city. Nearly 500 participants convened to hear nine preeminent international scholars address cultural contestation, among other timely topics.

## Conclusion

In fiscal year 2016 we relaunched The Met as a single institution with three locations, a new unified visual identity, and the same caliber of in-depth and inventive programming our visitors have come to expect. Although a reduction in programming in the coming year will affect the actual number of programs we can offer, it will enable us to refocus our priorities to produce events of sustained quality. As we look forward to rolling out an improved departmental structure to achieve organizational efficiency, we continue our work to cultivate new partnerships and fruitful collaborations, and to create programs that bring the ever-compelling story of 5,000 years of art to new and returning audiences.

# Internships, Fellowships, and Professional Travel Grants

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In 2015–16 The Met welcomed 137 undergraduates, graduate students, and recent graduates as interns in over forty different areas of the Museum. During summer 2015, forty-two interns participated in the MuSe (Museum Seminar) Program, which introduces young people to current museum practice through intensive seminars, training in gallery teaching strategies, and specialized projects; eight interns benefited from research and training at The Met Cloisters; and nine Teaching Corps Interns pursuing careers in museum education trained in gallery teaching best practices and led camp and community groups on gallery tours. During the fall and spring semesters, seventy-eight students and recent graduates from diverse backgrounds and disciplines learned professional skills and explored museum careers through our academic year internship program at The Met Fifth Avenue and The Met Cloisters.

## *MuSe Internship Program*

### UNDERGRADUATE INTERNSHIPS

Alec Aldrich  
Roswell L. Gilpatric College Internship  
European Paintings  
BA, Vassar College, 2015

Andres Bustamente  
MADI College Internship  
Arts of Africa, Oceania, and the Americas  
BA, Yale University, 2015

Cancy Chu  
MADI College Internship  
The Costume Institute, Library  
BA, Reed College, 2015

Aaminah Cole  
MADI College Internship  
Information Systems and Technology  
BFA, Maryland Institute College of Art, 2014

Kayla Elam  
Jack and Lewis Rudin College Internship  
Publications and Editorial  
BA, University of Missouri, Columbia, 2015

Elizabeth Glass  
Roswell L. Gilpatric College Internship  
Medieval Art and The Cloisters  
BA, University of Kentucky, 2015

Anna Huddle  
Billy Rose Foundation College Internship  
European Paintings  
BA, Wagner College, 2015

Pilar Jefferson  
Billy Rose Foundation College Internship  
Education  
BA, Vassar College, 2015

Kate Justement  
Tianaderrah Foundation College Internship  
Islamic Art  
BA, Auburn University, 2015

David Kaufman  
Roswell L. Gilpatric College Internship  
Concerts & Lectures  
BA, Brown University, 2016

Carlos Kong  
Roswell L. Gilpatric College Internship  
Digital  
BA, Cornell University, 2015

Frances Leslie  
Ittleson Foundation College Internship  
Marketing and External Relations  
BA, Bates College, 2015

Chloe Lovelace  
Egyptian Art  
BA, University of Tennessee, Knoxville, 2015

Virginia McBride  
Tianaderrah Foundation College Internship  
Photographs, Diane Arbus Collection  
BA, Kenyon College, 2015

Alexandra McKeever  
Jack and Lewis Rudin College Internship  
Islamic Art  
BA, Smith College, 2015

Sarah Montonchaikul  
Ittleson Foundation College Internship  
Objects Conservation  
BA, Southern Methodist University, 2014

Rohini Pandit  
Jack and Lewis Rudin College Internship  
Office of the Vice President, Secretary, and General Counsel  
BA, St. John's College, 2015

Kayli Rideout  
The American Wing  
BFA, Davidson College, 2015

Sasha Smith  
MADI College Internship  
Education  
BFA, University of Southern California, 2015

### GRADUATE INTERNSHIPS

Dina Akhmadeeva  
Billy Rose Foundation Graduate Internship  
Medieval Art and The Cloisters  
MA, University of Oxford, United Kingdom, 2014

Katherine Bishop  
Tianaderrah Foundation Graduate Internship  
The Costume Institute, Conservation  
MA, Fashion Institute of Technology, 2015

Michael Chen  
William Kelly Simpson Graduate Internship  
Egyptian Art  
MA, University of California, Los Angeles, 2015

Aja Bailey Chui  
Tianaderrah Foundation Graduate Internship  
Archives  
MA, University of Toronto, Canada, 2014

Isabel del Carmen Collazos Ticona  
Lebensfeld Foundation Graduate Internship  
Education  
MA, New York University, 2016

Brooke Garcia  
Billy Rose Foundation Graduate Internship  
Registrar  
MA, University of Memphis, 2015

Manon Gaudet  
Roswell L. Gilpatric Graduate Internship  
The American Wing  
MA, Carleton University, Canada, 2016

Kimberly Hobbs  
Roswell L. Gilpatric Graduate Internship  
European Paintings  
PhD, University of Pennsylvania, 2020

Bonnie Hodul  
Photographs  
MA, University of Rochester, 2016

Julia King  
The Cloisters Library  
MILS, University of Toronto, Canada, 2016

Charlotte Luttik  
Education  
MA, Utrecht University, Netherlands, 2015

Kalyani Ramachandran  
Solow Graduate Internship  
Asian Art  
MPhil, University of Oxford, United Kingdom, 2015

Margalit Slovin  
Tianaderrah Foundation Graduate Internship  
Photographs  
MA, Ryerson University, Canada, 2016

Arianna Stimpfl  
Ancient Near Eastern Art  
MA, Binghamton University, 2015

Rebecca Uliasz  
Lebensfeld Foundation Graduate Internship  
Education  
MFA, Stony Brook University, 2017

Dongshan Zhang  
Asian Art  
MA, Columbia University, 2015

#### LONG-TERM INTERNSHIPS

Emily Chow Bluck  
Twelve-Month MetTeens Internship  
Education  
MFA, Maryland Institute College of Art, 2015

Marian Casey  
The Tiffany & Co. Foundation Twelve-Month Curatorial Internship in  
American Decorative Arts  
The American Wing  
MA, Courtauld Institute of Art, United Kingdom, 2014

Karlie Efinger  
Twelve-Month Internship  
Digital  
BFA, University of Montana, 2015

Helina Gebremedhen  
Lifchez/Stronach Nine-Month Internship  
Arts of Africa, Oceania, and the Americas  
MA, McGill University, Canada, 2014

Hannah Gribetz  
Ittleson Foundation Six-Month Internship  
Education  
BA, Brown University, 2015

Jennifer Harley  
Ittleson Foundation Twelve-Month Internship  
Education  
BFA/BS, Appalachian State University, 2014

Charlotte Wytema  
Ittleson Foundation Six-Month Internship  
Robert Lehman Collection  
MA, University of Groningen, Netherlands, 2015

#### *The Met Cloisters Summer Undergraduate Internship Program*

Bella Gurevich  
BA, Stony Brook University, 2016

Minna Nizam  
BA, Drew University, 2017

Murielle O'Brien  
BA, Grinnell College, 2017

Elizabeth Oyler  
BA, Middlebury College, 2016

Noah Stevens-Stein  
BA, Yale University, 2018

Peter Vergara  
BA, Fordham University, 2018

Rachel Wilson  
BA, Princeton University, 2016

Hui Yan  
BA, Smith College, 2017

*Fall and Spring Semester Undergraduate and Graduate Internship Program*

Sanam Arabi  
Modern and Contemporary Art  
MS, Pratt Institute, 2016

Hagar Abdelrahman  
Egyptian Art  
MA, Seton Hall University, 2015

Samantha Adams  
Education  
MA, Brooklyn College, 2016

Elsie Alonso  
Registrar  
MA, The City College of New York, 2017

Sam Azzaro  
Egyptian Art  
BA, Dickinson College, 2015

Khadiza Barkat  
Scientific Research  
BE, The City College of New York, 2016

Sarah Bigler  
Digital  
BA, New York University, 2016

Allyson Boli  
Education  
BA, University of Vermont, 2015

Micayla Bransfield  
Digital  
BA, Rutgers, The State University of New Jersey, 2015

Lindsey Canas  
Education  
BA, Fordham University, 2016

Audrey Canfield  
Education  
BA, Hunter College, 2016

Katie Chappell  
Archives  
MS, Long Island University Palmer School of Library and Information Science, 2016

Xue Chen  
Digital  
MA, New York University, 2016

Man Wing Elizabeth Cheung  
Development and Membership  
MA, Columbia University, 2016

Mary Danisi  
Publications and Editorial  
Arts of Africa, Oceania, and the Americas  
BA, Barnard College, 2016

Lisa Dias  
Communications  
BA, Rutgers, The State University of New Jersey, 2017

Racha El Khalil  
Modern and Contemporary Art  
BA, New York University, 2016

Jenny Feldman  
The American Wing  
BA, Vassar College, 2015

Nathalie Ferneau  
Communications  
BA, Dartmouth College, 2018

Julia Fields  
Medieval Art and The Cloisters  
MS, Bank Street College of Education, 2016

David Gassett  
Asian Art  
BA, Columbia University, 2015

Jessica Gavilan  
Thomas J. Watson Library  
MS, Long Island University Palmer School of Library and Information Science, 2016

Sabina Gilioli  
Egyptian Art  
BA, Barnard College, 2017

Taylor Gonzalez  
Digital  
BA, New York University, 2016

Ngahua Harrison  
Arts of Africa, Oceania, and the Americas  
MA, Auckland University of Technology, New Zealand, 2018

Kimberly Haven  
Concerts & Lectures  
BA, Brooklyn College, 2015

Taylor Healy  
The Costume Institute, Conservation  
BFA, Virginia Commonwealth University, 2015

Yuiko Hotta  
Asian Art  
MA, Savannah College of Art and Design, 2015

Ivan Huang  
Development and Membership  
MA, New York University, 2016

Aya Hussein  
Egyptian Art  
BA, John Jay College of Criminal Justice, 2016

Jalena Jampolsky  
The American Wing  
MA, New York University, 2016

Hetal Karani  
Design  
BA, Pratt Institute, 2017

Kathryn Keck  
Registrar  
MA, Indiana University–Purdue University Indianapolis, 2016



Bryanna Knotts  
Photograph Conservation  
MA, New York University, 2020

Simen Kot  
Thomas J. Watson Library  
MS, Pratt Institute, 2016

Harita Koya  
Islamic Art  
BA, New York University, 2016

Stephanie Kramer  
The Costume Institute  
MA, New York University, 2015

Kolleen Ku  
Publications and Editorial  
BA, Columbia University, 2016

Amanda Lampel  
Publications and Editorial  
MA, The City College of New York, 2016

Chantal Lee  
Thomas J. Watson Library  
MS, Pratt Institute, 2016

Kelly Lee  
Digital  
BA/BFA, Cornell University, 2016

Tracy Leung  
Design  
BFA, Queens College, City University of New York, 2016

Chen-Wen Liang  
Design  
MS, Pratt Institute, 2015

Alia Lin  
Design  
BFA, Parsons School of Design, The New School, 2015

Rachel Lipka  
Antonio Ratti Textile Center  
BA, New York University, 2017

Jiaqi Liu  
Education  
MA, New York University, 2016

Isabella Lores-Chavez  
Drawings and Prints  
PhD, Columbia University, 2020

Carolina Maestre  
Modern and Contemporary Art  
BA, Fordham University, 2016

Hannah McHale  
Registrar  
MA, The City College of New York, 2015

Nicole Meily  
Publications and Editorial  
BA, Loyola University Maryland, 2015

Nicholas Mishkovsky  
Medieval Art and The Cloisters  
MA, University of Kent, United Kingdom, 2015

Lisa Muzzin  
Photographs  
MA, Ryerson University, Canada, 2016

Elizabeth Neill  
Medieval Art and The Cloisters  
MA, The Bard Graduate Center, 2016

Samuel Neuberger  
The Costume Institute  
MA, Fashion Institute of Technology, 2016

Sonya Ochshorn  
Education  
BA, CUNY Baccalaureate for Unique and Interdisciplinary Studies, 2016

Brian O'Keefe  
Egyptian Art  
BA, SUNY New Paltz, 2016

Kyle Olmon  
Thomas J. Watson Library  
MS, Pratt Institute, 2016

Yuxi Pan  
Digital  
MA, New York University, 2017

Ellen Jie Won Park  
Communications  
BA, Dartmouth College, 2015

Lia (Jinsung) Park  
Communications  
BA, New York University, 2017

Amy Parrish  
Robert Lehman Collection  
MA, Courtauld Institute of Art, United Kingdom, 2015

Abigail Purcell  
Thomas J. Watson Library  
MS, Pratt Institute, 2016

Anna Rasche  
The American Wing  
MA, Parsons School of Design, The New School 2016

Naomi Rosenkranz  
Scientific Research  
BA, Barnard College, 2015

Stella Sigal  
Thomas J. Watson Library  
MS, Pratt Institute, 2016

Claire Sinozich  
Ancient Near Eastern Art  
BA, New York University, 2017

Angelina Soong  
The Cloisters Library  
BA, New York University, 2016

Naomi Sosnovsky  
European Sculpture and Decorative Arts  
MA, Fashion Institute of Technology, 2016

Mariko Takashima  
Office of the Director  
MA, New York University, 2016

Elizabeth Treptow  
Egyptian Art  
MA, New York University, 2016

Seth Vaughan  
The American Wing  
BA, Columbia University, 2017

John Webley  
Digital  
MA, Columbia University, 2017

Neil Wu  
The Costume Institute  
MA, Parsons School of Design, The New School, 2016

Sylvia Wu  
Islamic Art  
MA, New York University, 2015

Anqi Xu  
Digital  
BA, New York University, 2016

Takayuki Yamada  
Modern and Contemporary Art  
MA, The City College of New York, 2016

Feier Ying  
Asian Art  
MA, Boston University, 2016

Andrea Zambrano  
Education  
BFA, Fashion Institute of Technology, 2016

### *Teaching Corps Internship Program*

Emily Addis  
BA, Syracuse University, 2014

Hannah Batren  
BFA, Rutgers, The State University of New Jersey, 2014

Pippa Budge  
MA, University of Melbourne, Australia, 2014

Sierra Van Ryck deGroot  
BA, Seton Hall University, 2015

Sarah Gottesman  
BA, Williams College, 2014

Louisa Jeng  
MA, Teacher's College, Columbia University, 2016

Mai Mack  
BFA, Georgetown University, 2014

Christina Milbourne  
BA, Oberlin College, 2014

Rebecca Straub  
MA, Courtauld Institute of Art, United Kingdom, 2012

Emma Waterman  
BA, New York University, 2015

The Museum welcomed fifty-five fellows from around the world and with a range of professional experience, from emerging to established scholars, museum curators, conservators, and scientific researchers. To supplement their independent research work, fellows were introduced to the Museum's day-to-day activities and participated in a series of programs to facilitate interaction with each other and with Museum staff, including research-sharing workshops, behind-the-scenes tours of exhibitions and the conservation and scientific research facilities, and colloquia on work in progress.

### *Fellowships for Art History Research*

SYLVAN C. COLEMAN AND PAM COLEMAN MEMORIAL FUND  
FELLOWSHIPS

Sylvia Houghteling (PhD, Yale University) to revise her completed dissertation on South Asian textiles

Kristen Windmuller-Luna (PhD Candidate, Princeton University) to conduct research for her dissertation, which examines the influence of Ethiopian Orthodoxy on the visual culture of the Jesuit Ethiopian mission (1557–1632)

### CHESTER DALE FELLOWSHIPS

Christina Ferando (PhD, Columbia University) to conduct research and complete her book manuscript, *The Disposition of Persons: Posture and the Modernization of Figural Art in Turn-of-the-Century Europe*

Nikos D. Kontogiannis (PhD, University of Athens, Greece) to study the hoard known as "Chalcis Armor" within its historic and sociocultural context

Tamar Mayer (PhD Candidate, University of Chicago) to interpret Jacques Louis David's drawing procedures and to analyze their impact on the development of his compositions

Anne Monahan (PhD, University of Delaware) to work on her book on the self-taught artist Horace Pippin

Daniel Wheeldon (MMus, University of Edinburgh, United Kingdom) to carry out full documentation, including cataloguing and technical drawing, of all pre-1900 European guitars in the Museum's collection

### CURATORIAL RESEARCH FELLOWSHIPS

Laetitia Barrere (PhD, Université Paris 1 Panthéon-Sorbonne, France) to contribute to the cataloguing of the Gilman Paper Company Collection of photographs, which includes French, British, and American photography, as well as masterpieces from the turn-of-the-century and Modern periods

Rachel Parikh (PhD, University of Cambridge, United Kingdom) to research and catalogue a group of approximately 1,400 objects from

India and Southeast Asia, including armor, shields, edged weapons, bows, firearms, and equestrian equipment

Julia Perratore (PhD, University of Pennsylvania) to research and catalogue the Museum's extensive holdings of medieval sculpture (1100–1520)

Katharine Wright (PhD, Institute of Fine Arts, New York University) to catalogue the Department of Modern and Contemporary Art's collection of American Modernism

#### THE DOUGLASS FOUNDATION FELLOWSHIPS IN AMERICAN ART

Julia McHugh (PhD Candidate, University of California, Los Angeles) to conduct research for her dissertation on the striking preoccupation with textiles in seventeenth- and eighteenth-century Peruvian painting

#### THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Alzahraa Khallaf Ahmed (PhD Candidate, Institute of Fine Arts, New York University) to research the modeled figurines and figural vessels held in the Museum's collection of Islamic Art

David Schneller (PhD Candidate, Columbia University) to conduct research on the Museum's collection of ivories from Nimrud and to compare them with those from excavated contexts in Greek sanctuaries

#### ANDREW W. MELLON FELLOWSHIPS

Nicholas Fitch (PhD Candidate, Columbia University) to conduct research and writing for his dissertation, "Technocratic Modernism: The Instituto Torcuato Di Tella and the Avant-Garde in Argentina, 1945–1973"

Ka-Yi Ho (PhD Candidate, University of California, Los Angeles) to explore the impact of lay Buddhism and Daoism on the sacred and secular functions of paintings with religious themes in late imperial China

Kate Holohan (PhD Candidate, Institute of Fine Arts, New York University) to develop one of her dissertation chapters by examining the Spanish Habsburgs' collections of Latin American art in depth

Lia Markey (PhD, University of Chicago) to examine Giovanni Stradano's Nova Reperta series of engravings

Yan Shao (PhD, Central Academy of Fine Arts, China) to work on her manuscript entitled *The Early Artworks of the Seventeenth-Century Chinese Painter Chen Hongshou and the Origin of His Painting Style*

Delphine Tonglet (PhD, Université libre de Bruxelles, Belgium) to explore specific issues of intercultural receptivity through the study of Etruscan and Attic drinking sets from the Late Orientalizing and Archaic periods

#### LEONARD A. LAUDER FELLOWSHIPS IN MODERN ART

Samuel Johnson (PhD, Harvard University) to study the effects of the *papiers collés* of George Braque and Pablo Picasso on the photographs of El Lissitzky, László Moholy-Nagy, and Man Ray

Anna Jozefacka (PhD, Institute of Fine Arts, New York University) to research the relationship of Cubism to the evolution of modern architectural and interior design in the first three decades of the twentieth century

Trevor Stark (PhD Candidate, Harvard University) to conduct research for his dissertation, "Total Expansion of the Letter: Cubism, Dada, Mallarmé"

Véronique Tasseau (Diplôme d'études approfondies, Université Paris I Panthéon-Sorbonne, France) to conduct research on the four Daniel-Henry Kahnweiler sales held between 1921 and 1923 following the sequestration of his gallery's stock

#### J. CLAWSON MILLS FELLOWSHIP

Frederica Law-Turner (PhD, Courtauld Institute of Art, United Kingdom) to follow up on preliminary research on the provenance and meaning of The Met Cloisters's *Hunt of the Unicorn* tapestries

Kristin Thompson (PhD, University of Wisconsin-Madison) to conduct research for her book on royal statuary from the ancient Egyptian city of Tell el-Amarna

#### SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Linda Marie Müller (MA, Utrecht University, The Netherlands) to conduct research for a collection catalogue of early Netherlandish paintings

#### HANNS SWARZENSKI AND BRIGITTE HORNEY SWARZENSKI FELLOWSHIP

Elizabeth Lastra (PhD Candidate, University of Pennsylvania) to trace the urbanization of Carrión de los Condes

#### THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Emmelyn Butterfield-Rosen (PhD Candidate, Princeton University) to expand her dissertation into a book entitled *Georges Seurat and the Problem of the Human Figure*

Anjali Lebowitz (PhD Candidate, Boston University) to continue work on her dissertation, "Faith in the Field: Auguste Salzmann, Archaeology, and Photography in the Holy Land, 1840–1875"

Shana Lopes (PhD Candidate, Rutgers, The State University of New Jersey) to continue work on her dissertation, which examines the intersection of German and American photography circles in the nineteenth century

Xiaoxia Liu (PhD Candidate, Research Center for Chinese Frontier Archaeology, Jilin University, China) to examine the critical role of bird decor in the evolution of Chinese bronzes

Rosalind McKeever (PhD, Kingston University, United Kingdom) to conduct research for her project on Umberto Boccioni's sculptures

Mei Mei Rado (PhD Candidate, Bard Graduate Center) to research eighteenth-century European silks, French tapestries, and Chinese export textiles

Sebastiano Soldi (PhD, Università di Pisa, Italy) to analyze Near Eastern glazed artifacts of the early first millennium B.C. in order to investigate a chronological and functional reassessment of glazed ceramics during the Neo-Assyrian period

Juliet Sperling (PhD Candidate, University of Pennsylvania) to explore mass-produced metamorphic prints and books as visual contexts for the creation and viewing of nineteenth-century paintings by Raphaëlle Peale, David Claypoole Johnston, and Winslow Homer

Agnieszka Szymanska (PhD Candidate, Temple University) to conduct research and writing for her dissertation, "Vehicles of Memory: The Early Byzantine Ensemble of Architecture, Sculpture, and Painting at the Red Monastery Triconch"

Melissa Yuen (PhD Candidate, Rutgers, The State University of New Jersey) to conduct research for her dissertation, which considers how Mattia Preti became the leading painter in Rome during the seventeenth century

#### MARKOE FELLOWSHIP

Haider Almamori (PhD, Kokushikan University, Japan) to write a comparative study of the artifacts from the ancient Sumerian site of Umm a-Aqarib and the Early Dynastic-period artifacts in the Museum's collection

### *Fellowships for Study in Conservation*

#### ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Caterina Cappuccini (MS, Università degli Studi di Ferrara, Italy) to obtain further experience in the Museum's Department of Scientific Research

Clara Granzotto (PhD, Università Ca' Foscari Venezia, Italy) to obtain further experience in the Museum's Department of Scientific Research

Parviz Holakooei (PhD, Università degli Studi di Ferrara, Italy) to conduct research on the technology and conservation of Islamic ceramic materials and the pigments used on stucco decorations excavated from Nishapur

Amy Hughes (MA, The Conservation Center, Institute of Fine Arts, New York University) to research and develop cutting-edge techniques for the reduction of discoloration and staining of works of art on paper

Ana Radojević (MA, University of Arts in Belgrade, Serbia) to study textile conservation techniques

Brunella Santarelli (PhD, University of Arizona) to obtain further experience in the Museum's Department of Scientific Research

Jessica Walther (MA, The Conservation Center, Institute of Fine Arts, New York University) to research the intersection of the conservation of textiles and objects

Johanna Ziegler (MA, Fachhochschule Köln, Germany) to gain further experience as a paper conservator

#### RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION

Jana Krizanova (PhD, Vysoká škola výtvarných umení v Bratislave, Slovakia) to focus on the technical characterization of the photographic materials in the Diane Arbus Archive

#### ANNETTE DE LA RENTA FELLOWSHIPS

Sean Belair (MA, University of Lincoln, United Kingdom) to research and develop treatments for the conservation of arms and armor

Tess Graafland (Professional Doctorate, University of Amsterdam, The Netherlands) to continue, extend, and improve research on historical gilding techniques by investigating a selection of nineteenth-century frames with original finishes

#### SHERMAN FAIRCHILD CONSERVATION FELLOWSHIPS

Amanda Chau (MA, State University of New York at Buffalo) to gain further experience in the conservation of stained glass

Peter Van de Moortel (MA, Vrije Universiteit Brussel, Belgium; MA,

Royal Academy of Fine Arts Antwerp, Belgium) to gain further experience as a paintings conservator

#### POLAIRE WEISSMAN FUND FELLOWSHIP

Leanne Tonkin (MA, University of Southampton, United Kingdom) to study ways to stabilize costumes made from early synthetics and semisynthetics

### *Fellowship for Curatorial Training*

#### ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIPS

Eva Reifert (PhD, Freie Universität Berlin, Germany) to assist with research for the exhibition "Unfinished: Thoughts Left Visible"

Matthew Saba (PhD, University of Chicago) to catalogue and produce finding aids for the Ernst Herzfeld Papers and the Nishapur Excavation Records, and to work with the Department of Islamic Art and other relevant departments in the Museum to develop ways of facilitating access to these materials

The Grants Committee offers members of the professional staff opportunities to extend their professional knowledge by funding travel and research. Professional travel grants were awarded to thirteen members of the Museum staff for research and study in the United States and abroad.

### *Professional Travel Grants*

#### MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Julie Arslanoglu, to travel to Lille, France, in order to be trained in carbohydrate and lipid analysis with MALDI-MS and MALDI-MS-MS instruments, and to travel to Lyon, France, and Brussels in order to visit collaborators working on antibody-based protein identification and localization techniques

Marianna Siciliano, to travel to Florence and Venice in order to research the unique incorporation of interpretive material in special exhibitions and new approaches to engage the public with contemporary art

Kisook Suh, to travel to Italy and research the practice of tapestry conservation in Florence through specific visits to conservation labs

Wendy Walker, to travel to Florence and nearby towns in Italy to further her technical knowledge of glazed terracotta by Luca and Andrea della Robbia; to visit conservators at the Opificio delle Pietre Dure and San Tommaso currently conserving works by the della Robbias

Olha Yarema-Wynar, to research tapestry collections at museums in Spain in order to understand how the prevailing artistic styles of various periods influenced tapestry design, to provide insight into technical methods and materials used, and to investigate links between tapestries in Ukrainian museums and Spanish museums

#### 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

Yael Rosenfield, to travel to India to finalize the fieldwork portion of

research on resist-dyed textiles of India; to complete study on the processes of block-printed textiles, tie-dye, and batik; to observe dyeing cotton with local red dyes; to collect the dyes themselves; and to study Kalamkari textiles

#### THEODORE ROUSSEAU MEMORIAL TRAVEL GRANTS

Niv Allon, to visit the Museo Egizio, Turin, Italy, the Rijksmuseum van Oudheden, Leiden, The Netherlands, and the Musée du Louvre, Paris, in order to examine elements of the original context of the statues of Yuny currently in The Met collection (15.2.1; 33.2.1), and in order to compare The Met's statues to other works of art from the period

Kurt Behrendt, to travel to India to study and document the extensive collections housed in the regional museums of Uttar Pradesh and the Punjab in order to research the Buddhist art of Gandhara and its relationship to the emerging Hindu and Jain traditions of north India

Marsha Hill, to visit British collections with objects from Amarna related to a forthcoming book project on Amarna statuary in temples

Alison R. Hokanson, to conduct on-site, intensive research into nineteenth-century Austrian and German art in major museums and galleries in Vienna, Munich, and Berlin; to assess the integration of Austrian and German art with displays of French painting

Yelena Rakic, to travel to archives in Amherst, Boston, Princeton, and Philadelphia as part of a study that seeks to explore the role museums played in the construction of ancient Near Eastern studies in the United States

#### PROFESSIONAL TRAVEL GRANTS

Kristine Kamiya, to travel to kimono conservation workshops in Kyoto and Tokyo in order to research the methodologies of traditional and modern-day kimono conservation

Limor Tomer, to travel to India to attend performance festivals of classical and contemporary Indian dance, music, and theatre and to research classical and current Indian trends in the performing arts in order to expand The Met's performance programming in conjunction with future Museum exhibitions

#### *Members of the Grants Committee*

Ian Alteveer, Chairman, Associate Curator, Modern and Contemporary Art

Kurt Behrendt, Associate Curator, Asian Art

Yaëlle Biro, Associate Curator, Arts of Africa, Oceania, and the Americas

Silvia A. Centeno, Research Scientist, Scientific Research

Isabelle Duvernois, Conservator, Paintings Conservation

Douglas Eklund, Curator, Photographs

Kathryn Calley Galitz, Associate Museum Educator, Education

Medill Higgins Harvey, Assistant Curator, The American Wing

Constance McPhee, Curator, Drawings and Prints

Carolyn Riccardelli, Conservator, Objects Conservation

Isabel Stünkel, Associate Curator, Egyptian Art

Yana van Dyke, Conservator, Paper Conservation

Stephan Wolohojian, Curator, European Paintings

Sandra Jackson-Dumont, Ex Officio, Frederick P. and Sandra P. Rose Chairman of Education

Carrie Reborra Barratt, Ex Officio, Deputy Director for Collections and Administration

Elena J. Voss, Ex Officio, Assistant Counsel, Office of the Senior Vice President, Secretary, and General Counsel

# Museum Publications

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## Abbreviations:

MMA—The Metropolitan Museum of Art  
MMAB—*The Metropolitan Museum of Art Bulletin*  
MMJ—*Metropolitan Museum Journal*

## *Published by the Publications and Editorial Department*

*Ancient Egypt Transformed: The Middle Kingdom* (2015). Edited by Adela Oppenheim, Dorothea Arnold, Dieter Arnold, and Kei Yamamoto. 400 pp. 407 color illus. Hardcover \$75.00.

*Court and Cosmos: The Great Age of the Seljuqs* (2016). Sheila Canby, Deniz Beyazit, Martina Rugiadi, and A. C. S. Peacock. 380 pp. 462 color illus. Hardcover \$65.00.

*Design for Eternity: Architectural Models from the Ancient Americas* (2015). Joanne Pillsbury, Patricia Joan Sarro, James A. Doyle, and Juliet Wiersema. 100 pp. 87 color illus. Paperback with flaps \$24.95.

*Divine Pleasures: Painting from India's Rajput Court; The Kronos Collections* (2016). Terence McNerney with Steven M. Kossak and Navina Najat Haidar. 272 pp. 137 color illus. Hardcover \$50.00.

*European Clocks and Watches in The Metropolitan Museum of Art* (2015). Clare Vincent and Jan Hendrik Leopold with Elizabeth Sullivan. 288 pp. 270 color illus. Hardcover \$65.00.

*How to Read Chinese Ceramics* (2015). Denise Patry Leidy. 144 pp. 185 color illus. Paperback with flaps \$24.95.

*Islamic Arms and Armor in The Metropolitan Museum of Art* (2015). David G. Alexander with Stuart W. Pyhrr and Will Kwiatkowski. 348 pp. 400 color illus. Hardcover \$85.00.

*Kongo: Power and Majesty* (2015). Alisa LaGamma. 308 pp. 261 color illus. Hardcover \$65.00.

*Manus x Machina: Fashion in an Age of Technology* (2016). Andrew Bolton. 248 pp. with 32 pp. insert. 178 color illus. Flexibound \$50.00. Deluxe limited edition: Boxed \$295.00.

*Musical Instruments: Highlights of The Metropolitan Museum of Art* (2015). J. Kenneth Moore, Jayson Kerr Dobney, and E. Bradley Strauchen-Scherer. 192 pp. 166 color illus. Paperback with flaps \$25.00.

*Pergamon and the Hellenistic Kingdoms of the Ancient World* (2016). Edited by Carlos A. Picón and Seán Hemingway. 368 pp. 485 color illus. Hardcover \$65.00.

*The Power of Prints: The Legacy of William M. Ivins and A. Hyatt Mayor* (2016). Freyda Spira with Peter Parshall. 192 pp. 169 color illus. Paperback with flaps \$35.00.

*The Roof Garden Commission: Cornelia Parker* (2016). Beatrice Alice Galilee and Sheena Wagstaff. 64 pp. 60 color illus. Paperback with poster jacket \$9.95.

*Unfinished: Thoughts Left Visible* (2016). Kelly Baum, Andrea Bayer, and Sheena Wagstaff. 336 pp. 312 color illus. Hardcover \$65.00.

*Vigée Le Brun* (2016). Joseph Baillio, Katharine Baetjer, and Paul Lang. 288 pp. 166 color illus. Hardcover \$50.00.

*The World in Play: Luxury Cards, 1430–1540* (2016). Timothy B. Husband. 136 pp. 197 color illus. Paperback with flaps \$25.00.

## THE METROPOLITAN MUSEUM OF ART BULLETIN

*Asian Art at the Metropolitan Museum* (MMAB 73, no. 1, Summer 2015). Maxwell K. Hearn. 48 pp. 74 color illus. Paperback \$14.95.

*Fashion and Virtue: Textile Patterns and the Print Revolution, 1520–1620* (MMAB 73, no. 2, Fall 2015). Femke Speelberg. 48 pp. 61 color illus. Paperback \$14.95.

*Artistic Furniture of the Gilded Age: George A. Schastey* (MMAB 73, no. 3, Winter 2016). Alice Cooney Frelinghuysen and Nicholas Vincent with Moira Gallagher. 48 pp. 62 color illus. Paperback \$14.95.

*Turner's Whaling Pictures* (MMAB 73, no. 4, Spring 2016). Alison R. Hokanson. 48 pp. 46 color illus. Paperback \$14.95.

## METROPOLITAN MUSEUM JOURNAL

*Metropolitan Museum Journal: Volume 50* (2015). 228 pp. 300 color illus. Paperback \$75.00.

## *Published by the Digital Department*

### AUDIO GUIDE

#### Permanent Collection Audio

Translation of one hundred permanent collection audio stops at The Met Fifth Avenue into nine languages: Chinese, French, German, Italian, Japanese, Korean, Portuguese, Russian, and Spanish. Staci Hou, producer.

*Book of the Dead Videos*. Two animated videos that introduce visitors to the contexts and themes of an Egyptian *Book of the Dead*. Staci Hou, producer; Nina Diamond, writer, editor, and producer.

*Everhard Jabach (1618–1695) and His Family, Charles Le Brun (French, Paris 1619–1690 Paris)*. Audio stop for new acquisition featuring Curator Keith Christiansen. Staci Hou, Producer; Nina Diamond, writer, editor, and producer.

#### Special Exhibitions

*Ancient Egypt Transformed: The Middle Kingdom*. Curators Adela Oppenheim, Dieter Arnold, and Diana Craig Patch, and research associate Kei Yamamoto discuss this transitional era of ancient Egypt's history. 25 stops; 50 min. Staci Hou, producer; Nina Diamond, writer, editor, and producer.

*Court and Cosmos: The Great Age of the Seljuqs*. Curators Sheila Canby, Martina Rugiadi, and Deniz Beyazit, and research assistant Michael Falcatano explore the Seljuqs' merging of multiple traditions in objects of beauty and power, from metalwork to textiles, ceramics, books, and buildings. 25 stops; 50 min. Staci Hou, producer; Nina Diamond, writer, editor, and producer.

*Kongo: Power and Majesty*. Curator Alisa LaGamma, research scientist Marco Leona, conservators Christine Giuntini and Ellen Howe, and professors John Thorton and Zoe Strother explore masterpieces of decorative arts and devotional sculpture of Central Africa's Kongo civilization. 24 stops; 45 min. Staci Hou, producer; Nina Diamond, writer, editor, and producer.

*Pergamon and the Hellenistic Kingdoms of the Ancient World*. Curators Carlos A. Picón, Seán Hemingway, Christopher S. Lightfoot, and Kyriaki Karoglou, and research assistant Lillian Bartlett Stoner discuss the stories of Pergamon, from epic battles to luxurious royal courts. 26 stops; 55 min. Staci Hou, producer; Nina Diamond, writer, editor, and producer.

*Unfinished: Thoughts Left Visible*. Curators Andrea Bayer, Kelly Baum, Sheena Wagstaff, Carmen Bambach, and Asher E. Miller, and fellow Eva Reifert discuss the centuries-old questions: When is a work of art finished? And how do we know? 26 stops; 55 min. Staci Hou, producer; Nina Diamond, writer, editor, and producer.

*Vigée Le Brun: Woman Artist in Revolutionary France*. Curators Katharine Baetjer, Joseph Baillio, and Jessica Regan discuss Vigée Le Brun's unprecedented achievements. 24 stops; 50 min. Staci Hou, producer; Nina Diamond, writer, editor, and producer.

## BLOGS

Anne Dunleavy, Website Managing Editor; Michael Cirigliano II and Ashley Duchemin, Website Editors

*Digital Underground* (September 2013–)

*Digital Underground* discusses a few of the activities of the Digital Department and invites visitor questions and comments about The Met's digital initiatives. [www.metmuseum.org/digitalunderground](http://www.metmuseum.org/digitalunderground)

*In Circulation* (July 2014–)

*In Circulation* features in-depth articles and the latest news about the Museum Libraries' wide range of research activities and comprehensive collection of books, periodicals, electronic resources, and ephemera related to the history of art. [www.metmuseum.org/blogs/in-circulation](http://www.metmuseum.org/blogs/in-circulation)

*In Season* (May 2014–)

*In Season* features all the latest news about The Met Cloisters, the branch of the Museum in northern Manhattan devoted to the art and architecture of medieval Europe. [www.metmuseum.org/in-season](http://www.metmuseum.org/in-season)

*Kongo: Power and Majesty* (September 2015–January 2016)

This exhibition blog featured weekly posts related to the themes of the exhibition. [www.metmuseum.org/exhibitions/listings/2015/kongo/blog](http://www.metmuseum.org/exhibitions/listings/2015/kongo/blog)

*#MetKids Blog* (September 2015–)

This blog accompanies the #MetKids digital feature: made for, with, and by kids. Follow along for news and to discover what you can learn from the Museum's young visitors from around the world. [www.metmuseum.org/blogs/metkids](http://www.metmuseum.org/blogs/metkids)

*MetLiveArts Blog* (September 2014–)

This blog takes you behind the scenes of MetLiveArts, which explores contemporary issues and innovations through the lens of the Museum's collection and galleries, bringing together performance artists, curators, and thought leaders through a wide-ranging series of performances and talks. [www.metmuseum.org/blogs/met-live-arts](http://www.metmuseum.org/blogs/met-live-arts)

*Now at The Met* (January 2010–)

*Now at The Met* features weekly events plus articles and multimedia features by and about our curators, scientists, conservators, educators, and other members of the Museum community. [www.metmuseum.org/now-at-the-met](http://www.metmuseum.org/now-at-the-met)

*Of Note* (January 2014–)

On this blog, curators and guests share information about The Met's extraordinary Musical Instruments collection, its storied history, the department's public activities, and some of the audio and video recordings from departmental archives. [www.metmuseum.org/of-note](http://www.metmuseum.org/of-note)

*RumiNations* (April 2015–)

On this blog, curators and guest authors discuss the Museum's comprehensive collection of Islamic art, its rich history at The Met, and the department's many programs. [www.metmuseum.org/blogs/ruminations](http://www.metmuseum.org/blogs/ruminations)

*Sargent: Portraits of Artists and Friends* (June–October 2015)

This exhibition blog features weekly posts related to the themes of the exhibition. [www.metmuseum.org/exhibitions/listings/2015/sargent-portraits-of-artists-and-friends/blog](http://www.metmuseum.org/exhibitions/listings/2015/sargent-portraits-of-artists-and-friends/blog)

*Teen Blog* (January 2012–)

This blog, written by The Met's Teen Advisory Group and occasional guest authors, is a place for teens to talk about art at the Museum and related topics. [www.metmuseum.org/teen-blog](http://www.metmuseum.org/teen-blog)

*Travel Blog* (September 2013–)

This blog offers a behind-the-scenes look at the Museum's Travel with The Met trips. [www.metmuseum.org/travel-blog](http://www.metmuseum.org/travel-blog)

## CODE RESOURCES

*Faces of The Met*. The Met Chrome Extensions populate new browser windows with a full-screen image from The Met's online collection. *Faces of The Met* allows the user to learn more about facial expressions and their representation in art history. Marco Castro Cosio, director; Yin He, developer. <https://github.com/heyning999/facesofthemet>

*Met Cast Chrome Extension*. The Met Chrome Extensions populate new browser windows with a full-screen image from The Met's online collection. The Met Cast Chrome Extension lets the user enjoy the collection based on the weather at The Met. Marco Castro Cosio, director; EunJee Kim, developer. <https://chrome.google.com/webstore/detail/met-cast/jkkabihhhicobnelkfaagnedkcbfoehk?hl=en>

*Hide and Seek: Detail in Islamic Painting*. The Met Chrome Extensions populate new browser windows with a full-screen image from The Met's online collection. This extension highlights details from different paintings in the Islamic art collection. Marco Castro Cosio, director; Alanood Al-thani, developer. <https://github.com/alanoodalthani/IslamicArt-NewFolder>

*Met Patterns Chrome Extension*. This Google Chrome Extension creates a window into the wide variety of patterns that span locality and time from The Met's collection. Marco Castro Cosio, director; Andy Rosenwald, developer. <https://chrome.google.com/webstore/detail/met-patterns/iboigbdbgcjlmjmgeeiiipifkgjchofh>

## GALLERY INSTALLATIONS (PERMANENT)

Gallery 741 (McKim, Mead and White Stair Hall)

Gallery 742 (Worsham-Rockefeller Dressing Room)

Gallery 745 (Frank Lloyd Wright Room)

## GALLERY INSTALLATIONS (TEMPORARY)

*Ancient Egypt Transformed: The Middle Kingdom* (video projections).

*Celebrating the Arts of Japan: The Mary Griggs Burke Collection* (interactive).

*Color the Temple: Scene 1* (video projection). Marco Castro Cosio, manager of MediaLab.

*Court and Cosmos: The Great Age of the Seljuqs* (video projections; video).

*Design for Eternity: Architectural Models from the Ancient Americas* (video animation).

*Dream States: Contemporary Photographs and Video* (Darren Almond, *Schwebebahn*, single-channel video).

*Fashion and Virtue: Textile Patterns and the Print Revolution, 1520–1620* (four page-turning interactives).

*Jacqueline de Ribes: The Art of Style* (video projections; interview videos).

*Kongo: Power and Majesty* (video projections; interactive).

*The Luxury of Time: European Clocks and Watches* (videos).

*Manus x Machina: Fashion in an Age of Technology* (video projections; process and runway videos).

*Nasreen Mohamedi* (looping interactives).

*Pergamon and the Hellenistic Kingdoms of the Ancient World* (video projections; videos).

*Phil Collins: How to Make a Refugee* (1999) (single-channel color video projection with audio).

*Reconstructions: Recent Photographs and Video from The Met Collection* (Erika Vogt, *Engraved Plane [Field Guide with Coinage]*, video projection).

*The Roof Garden Commission: Cornelia Parker: Transitional Object (PsychoBarn)* (video).

*Scholastic Young Writers and Artists Award Winners* (video).

*Unfinished: Thoughts Left Visible* (Jorge Macchi, *La Flecha de Zenón*, single-channel video; Robert Gober, *Slides of a Changing Painting*, single-channel video; Robert Morris, *Box with the Sound of Its Own Making*, sculpture with looping audio).

## INTERACTIVES

*Color the Temple*. Using projected light to restore color to the Temple of Dendur. Donald Undeen and Marco Castro Cosio, directors; Matt Felsen and Maria Paula Saba, designers and developers.

*Explore Mangaaka*. Touch-screen interactive display that accompanies the show “Kongo: Power and Majesty,” a special exhibition that explored Africa’s relationship with the West. This interactive invites users to explore a ritual object called *mangaaka*, also known as a Power Figure. Highlighted points of interest offer a deeper understanding and appreciation of the object’s decoration and ritual use, plus a close look at comparative elements that might otherwise not be apparent in a gallery setting. Grace Tung, producer; Nina Diamond, writer, editor, and producer; Alisa LaGamma and Yaëlle Biro, curatorial advisers.

*Lunar New Year Fireworks*. Using projected light to activate the central dome of the Great Hall using Twitter hashtag #metfest. In collaboration with Multicultural Audience Development Initiative and Education. Marco Castro Cosio, director; Chika and Calli Higgins, designers and developers.

*Nasreen Mohamedi*. Four looping interactive displays that show the artist’s sketchbooks, which explore her fascination with the possibilities of lines as a form of animation and manner of perception of light and shade. Installed in The Met Breuer, 2nd floor, for the special exhibition “Nasreen Mohamedi.” Grace Tung, producer; Brinda Kumar, curatorial adviser.

*Six Jewel Rivers*. Touch-screen interactive that explores a hand scroll dedicated to stories about the Tamagawa, the “Jewel River” of Japan. Each screen shows one portion of the scroll, focusing on a landscape or scenery with translated poetry. Installed in the reading room of Gallery 232. Grace Tung, producer; John Carpenter, curatorial adviser.

## ONLINE PUBLICATIONS AND FEATURES

*The Artist Project* (2015–16) is an online series in which artists respond to The Met’s encyclopedic collection. Launched in March 2015 and completed in June 2016, one hundred twenty artists—local, national, and global—choose individual works of art or galleries that spark their imaginations. Here, artists reflect on what art is, what inspires them across five thousand years of art, and reveal the power of a museum and The Met. Teresa Lai, series producer; Christopher Noey, series director; Jenn Sherman, producer; Sarah Cowan, Stephanie Wuerz, editors and sound recording; CHIPS, design and development; Erica Allen, Joseph Coscia, Jr., Katherine Dahab, Anna-Marie Kellen, Paul H. Lachenauer, Oi-Cheong Lee, Mark Morosse, Bruce J. Schwarz, Hyla Skopitz, Eugenia B. Tinsley, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zeray, object photography; Jackie Neale, portrait photography and imaging direction; Kathryn Allen Hurni, additional portrait photography and imaging; Austin Fisher, original music; Austin Fisher and Helena Guzik, research and web production. <http://artistproject.metmuseum.org>.

Artists featured are Vito Acconci, Ann Agee, Diana Al-Hadid, Ghada Amer, Kamroon Aram, Cory Arcangel, John Baldessari, Barry X Ball, Ali Banisadr, Dia Batal, Zoe Beloff, Dawoud Bey, Nayland Blake, Barbara Bloom, Andrea Bowers, Mark Bradford, Cecily Brown, Luis Camnitzer, Nick Cave, Alejandro Cesarco, Enrique Chagoya, Roz Chast, Willie Cole, George Condo, Petah Coyne, Njideka Akunyili Crosby, John Currin, Moyra Davey, Edmund De Waal, Thomas Demand, Jacob El Hanani, Teresita Fernández, Spencer Finch, Eric Fischl, Roland Flexner, Walton Ford, Natalie Frank, LaToya Ruby Frazier, Suzan Frecon, Adam Fuss, Maureen Gallace, Jeffrey Gibson, Nan Goldin, Wenda Gu, Ann Hamilton, Jane Hammond, Zarina Hashmi, Sheila Hicks, Rashid Johnson, Y. Z. Kami, Deborah Kass, Nina Katchadourian, Alex Katz, Jeff Koons, An-My Lê, Il Lee, Lee Mingwei, Lee Ufan, Glenn Ligon, Lin Tianmiao, Kalup Linzy, Robert Longo, Nicola López, Nalini Malani, Kerry James Marshall, Josiah McElheny, Laura McPhee, Josephine Meckseper, Julie Mehretu, Alexander Melamid, Mariko Mori, Vik Muniz, Wangechi Mutu, James Nares, Catherine Opie, Cornelia Parker, Izhar Patkin, Sheila Pepe, Raymond Pettibon, Sopheap Pich, Robert Polidori, Rona Pondick, Liliana Porter, Wilfredo Prieto, Rashid Rana, Krishna Reddy, Matthew Ritchie, Dorothea Rockburne, Alexis Rockman, Annabeth Rosen, Martha Rosler, Tom Sachs, David Salle, Carolee Schneemann, Dana Schutz, Arlene Shechet, James Siena, Katrin Sigurdardóttir, Shahzia Sikander, Joan Snyder, Pat Steir, Thomas Struth, Hiroshi Sugimoto, Eve Sussman, Swoon, Sarah Sze, Paul Tazewell, Wayne Thiebaud, Hank Willis Thomas, Mickalene Thomas, Fred Tomaselli, Jacques Villeglé, Mary Weatherford, William Wegman, Kehinde Wiley, Betty Woodman, Xu Bing, Dustin Yellin, Lisa Yuskavage, and Zhang Xiaogang.

*Heilbrunn Timeline of Art History: The New Edition* (2000– ) is an online publication that presents a chronological, geographical, and thematic exploration of global art history through The Met collection. It is a reference, research, and teaching tool conceived for students and scholars of art history. It is authored by The Met’s experts and comprises three hundred chronologies, close to one thousand essays, and more than seven thousand works of art. It is regularly updated and enriched to provide new scholarship and insights on the collection. Teresa Lai, editor in chief; Helena Guzik, managing editor; Camille Knop, Philomena Mariani, and Elizabeth A. Weinfeld, editors; Natalia Mileshina, art director; CHIPS, development; Jackie Neale, imaging director; Kathryn Allen Hurni, Michelle Ma, and Steven J. Paneccasio, imaging editors; Austin Fisher, additional design and production. [www.metmuseum.org/timeline](http://www.metmuseum.org/timeline)

*MetCollects* (2014– ) is an ongoing series to highlight The Met’s newest acquisitions. Featuring one work each month, *MetCollects* invites visitors



to a “first look” through a series of original photographs, a statement from the curator, and, at times, an accompanying video. The series further introduces noteworthy acquisition stories in the press, links to additional key gifts and purchases, and directs visitors to past publications on The Met’s acquisitions. Teresa Lai, series producer; Christopher Noey, series director; Austin Fisher, web producer; Natalia Mileshina, design; Andrew Carpenter, development; Jackie Neale, photo editor; Jackie Neale and Kathryn Allen Hurni, imaging; Sarah Cowan, video producer; Sarah Cowan, Kate Farrell, and Stephanie Wuertz, editors; Stephanie Wuertz, animator; Austin Fisher, original music; Joseph Coscia, Jr., Katherine Dahab, Anna-Marie Kellen, Paul H. Lachenauer, Oi-Cheong Lee, Mark Morosse, Bruce J. Schwarz, Hyla Skopitz, Eugenia B. Tinsley, Eileen Travell, Juan Trujillo, Karin L. Willis, and Peter Zeray, object photography. [www.metmuseum.org/metcollects](http://www.metmuseum.org/metcollects)

*#MetKids* (2015– ) is The Met’s online feature made for, with, and by kids. Developed for seven- to twelve-year olds, *#MetKids* features an interactive map, a time machine, and videos. Children from all five boroughs of New York City and around the world helped to shape the content, design, and user experience of the feature. This iterative project has created a new digital space where kids experience The Met as a place where their questions and ideas matter and where learning something new about art is not only fun, but also a way to develop and share their own unique abilities and perspectives with others. The content and design have been crafted in such a way that The Met’s collection, spaces, and creative projects can be appreciated by local and global audiences. The site is updated continually with new content and opportunities to participate. Produced by the Digital Department. Masha Turchinsky, series producer and editor in chief; Emily Sutter and Aliza Sena, production coordination; CHIPS, design and development; Kevin Decarel, Danielle E. Lee, application development; John Kerschbaum, illustration; Dia Felix, Jessica Glass, Lisa Rifkind, Emily Sutter, and Marina Zarya, video editors; Natalia Mileshina, video illustration; Merantine R. Hens, senior editor; Jennifer Bernstein, editor; Emily Blumenthal, David Bowles, Michelle M. Hagedorn, Jennifer Kalter, Megan Diggs Kuensting, Brittany Prieto, Emily Sutter, Leslie A. Tait, Jacqueline Terrassa, Emma Wegner, Elizabeth A. Weinfield, Nancy Wu, and Elizabeth Yohlin-Baill, authors; Einar J. Brendalen, Joseph Coscia, Jr., William Scott Geffert, Thomas Ling, and Wilson Santiago, imaging. [www.metmuseum.org/art/online-features/metkids/](http://www.metmuseum.org/art/online-features/metkids/)

#### PARTNERSHIPS

*The Metropolitan Museum of Art and Khan Academy Partner Content* provides expanded access for visitors around the world to the Metropolitan Museum’s online resources through Khan Academy. In 2016 forty-five videos from the *#MetKids* series were added to the partner content. The *#MetKids* videos have been closed-captioned and can be viewed in eleven languages. Masha Turchinsky, project lead.

*NYU Game Center.* In collaboration with NYU Game Center, Matt Parker, professor, and Marco Castro Cosio, manager of MediaLab, led a semester-long class where fifteen students designed five games for The Met:

*Dérive Met* is a game that invites visitors to toss out their maps and get lost in The Metropolitan Museum of Art. Owen Bell and Karina Popp, students.

*Metaphor* is a game about using art in The Met to find creative solutions to challenges in the form of prompts. Alex Duncan, Caroline Porter, and Inna Sheflyand, students.

*MetMatch* is a hybrid game combining a web mobile app and physical cards. (Connect artworks across the collection in a fun card game.) Kai Liang Teo, Jonathan Moormann, and Kailin Zhu, students.

*MetMusic* is a mobile application that offers users a hands-on experience with the historic musical instruments in The Met’s collection. Carl Farra, Sweta Mohapatra, and Reynaldo Vargas, students.

*PaintWalker* is a digital game that lets you walk around and experience the topography of an oil painting. Lea Liu, Erenyx Qiu, Samuel D. Von Ehren, and Emma Wang, students.

#### SOCIAL MEDIA

Taylor Newby, Senior Social Media Manager; Kimberly Drew, Associate Online Community Producer; Michael Cirigliano II, Website Editor; Staci Hou, Content Producer; Marco Castro Cosio, manager of MediaLab

Facebook  
[www.facebook.com/metmuseum](http://www.facebook.com/metmuseum)

Flickr  
[www.flickr.com/photos/metmuseum](http://www.flickr.com/photos/metmuseum)

Instagram  
[www.instagram.com/metmuseum](http://www.instagram.com/metmuseum)

Pinterest  
[www.pinterest.com/metmuseum](http://www.pinterest.com/metmuseum)

SoundCloud  
<https://soundcloud.com/metmuseum>

Twitter  
[www.twitter.com/metmuseum](http://www.twitter.com/metmuseum)

WeChat  
TheMetMuseum

Weibo  
<http://weibo.com/u/3921693016>

YouTube  
[www.youtube.com/user/metmuseum](http://www.youtube.com/user/metmuseum)

#### The Met MediaLab

Giphy  
<http://giphy.com/metmedialab>

Instagram  
[www.instagram.com/metmedialab](http://www.instagram.com/metmedialab)

Twitter  
[www.twitter.com/metmedialab](http://www.twitter.com/metmedialab)

#### VIDEOS

*Ancient Peruvian Whistling Vessel* (1 minute; color; video; 2015). Animation showing the interior and air flow in an ancient Peruvian whistling vessel. Produced in association with “Design for Eternity: Architectural Models from the Ancient Americas.” Christopher Noey, director; Kate Farrell, producer.

*Antikythera Shipwreck: Recent Excavations* (1:46 minutes; color; video; 2016). Archival footage of the underwater excavation produced in association with the exhibition “Pergamon and the Hellenistic Kingdoms of the Ancient World.” Christopher Noey, director; Kate Farrell, producer; Karlie Efinger, editor.

*The Artist Project*, Season 3 (1:03 minutes; color; video; 2015). Teaser for the online series. Jennifer Sherman, producer; Sarah Cowan, editor.

*The Artist Project*, Season 4 (1:04 minutes; color; video; 2015). Teaser for the online series. Jennifer Sherman, producer; Lisa Rifkind, editor.

*The Artist Project*, Season 5 (1:04 minutes; color; video; 2016). Teaser for the online series. Jennifer Sherman, producer; Lisa Rifkind, editor.

*The Artist Project*, Season 6 (1:04 minutes; color; video; 2016). Teaser for the online series. Jennifer Sherman, producer; Lisa Rifkind, editor.

*The Blacas Ewer* (5:15 minutes; color; video; 2016). Video of the extraordinary Seljuq ewer on view in the exhibition “Court and Cosmos: The Great Age of the Seljuqs.” Christopher Noey, director; Kate Farrell, producer; Dia Felix and Karlie Efinger, editors.

*Celebrating Ten Years of NoRuz at The Met* (5:54 minutes; color; video; 2016). An appreciation of Persian culture and the support of the Persian community for The Metropolitan Museum of Art. With the participation of Museum Director Thomas P. Campbell, Trustee Bijan Mossavar-Rahmani, and curator Sheila Canby. THEY bklyn, director and producer.

*Coloring the Temple, Documentation Video* (1:30 minutes; color; video; 2016). Marco Castro Cosio, director; Javiera de la Fuente, editor.

*The Costume Institute Benefit: Red Carpet Arrivals*. Kate Farrell, producer.

*Thomas P. Campbell and His Wife, Phoebe Campbell* (00:51 minutes; color; video; 2016).

*Idris Elba* (00:35 minutes; color; video; 2016).

*Tom Ford* (00:39 minutes; color; video; 2016).

*Nicole Kidman* (00:34 minutes; color; video; 2016).

*Sarah Jessica Parker* (00:53 minutes; color; video; 2016).

*Amy Schumer* (00:26 minutes; color; video; 2016).

*Chloë Sevigny* (1:04 minutes; color; video; 2016).

*Taylor Swift* (00:31 minutes; color; video; 2016).

*Alicia Vikander and Nicolas Ghesquière* (00:30 minutes; color; video; 2016).

*Zendaya and Michael Kors* (00:45 minutes; color; video; 2016).

*The Crown of the Andes* (9 minutes; color; video; 2015). Describes the history, techniques, and acquisition by The Met of the colonial-era Colombian gold and emerald Crown of the Virgin of the Immaculate Conception. With the participation of Museum director Thomas P. Campbell, curators Sylvia Yount and Ronda Kasl, and conservator Linda Borsch. Part of the series, Acquisitions Fund Benefit Videos. Christopher Noey, director; Kate Farrell, producer; Dia Felix, editor.

*Daniel Delander Pair-Case Watch* (00:59 minutes; color; video; 2015). The interior and exterior of an exquisite pair-case watch (17.190.1503a, b). Produced in association with “The Luxury of Time: European Clocks and Watches.” Christopher Noey, director; Kate Farrell, producer; Dia Felix, editor.

*Interviews with Jacqueline de Ribes* (2:15 minutes; color; video; 2015). Produced in association with the exhibition “Jacqueline de Ribes: The Art of Style.” Sourced from *Videofashion News*, 1985–91. Christopher Noey, producer; Dia Felix, editor.

*Irving Penn: A Centennial Gift* (11:29 minutes; color, black and white; video; 2015). Over the course of a sixty-year career, American photographer Irving Penn (1917–2009) explored many different subjects, including fashion, ethnographic portraiture, and still life. The Irving Penn Foundation made a promised gift to The Metropolitan Museum of Art of one hundred eighty-five photographs that will be shown at The Met as “Irving Penn: A Centennial Exhibition” in 2017. Part of the series, Acquisitions Fund Benefit Videos. Kate Farrell, producer and director; Sarah Cowan, editor.

*Jacqueline de Ribes: The Designer at Work* (2:02 minutes; color; video; 2015). Produced in association with the exhibition “Jacqueline de Ribes: The Art of Style.” Video footage of the designer Jacqueline de Ribes at work on her collections. Christopher Noey, producer; Dia Felix, editor.

*Joseph Knibb Longcase Clock with Calendar* (00:59 minutes; color; video; 2015). Showing the internal mechanisms of the clock (1974.28.92) as it is wound. Produced in association with “The Luxury of Time: European Clocks and Watches.” Christopher Noey, director; Kate Farrell, producer; Dia Felix, editor.

*Manus x Machina: Fashion in an Age of Technology* (1:43 minutes; color; video; 2016). Exhibition preview. Christopher Noey, director; Kate Farrell, producer; Sarah Cowan, editor.

*Manus x Machina: Fashion in an Age of Technology—Gallery Views* (3:42 minutes; color; video; 2016). Exhibition gallery walk-through. Christopher Noey, director; Kate Farrell, producer; Stephanie Wuertz, editor.

*The Met Breuer—Opening March 18, 2016* (2:12 minutes; color; video; 2016). Highlights of The Met Breuer and its inaugural exhibitions, “Unfinished: Thoughts Left Visible,” “Nasreen Mohamedi,” and *Relation: A Performance Residency by Vijay Iyer*. Kate Farrell, producer; Sarah Cowan, editor.

*The Met Breuer—Opening Weekend Activities, March 18–20, 2016* (1:35 minutes; color; video; 2016). The Metropolitan Museum of Art’s modern and contemporary art program is expanding to include a new series of exhibitions, performances, artist commissions, residencies, and educational initiatives in the landmark building designed by Marcel Breuer on Madison Avenue and 75th Street. Kate Farrell, producer; Sarah Cowan, editor.

*The Met Breuer Ribbon Cutting, March 18, 2016* (16:25 minutes; color; video; 2016). The doors to The Met Breuer—The Met’s new space dedicated to modern and contemporary art on Madison Avenue at 75th Street—opened to the public on March 18, 2016, following a ribbon-cutting ceremony highlighted by the participation of Bill de Blasio, Mayor of New York City; Daniel Brodsky, Chairman of the Board of Trustees, The Met; and Thomas P. Campbell, Director and CEO, The Met. Stephanie Wuertz, editor.

*The Met 360° Project*. This series of short videos posted on The Met’s Facebook page offers unique access and perspective for some of the Museum’s iconic spaces at its three locations. The 360-degree technology allows new and existing Met fans to “visit” the Museum’s art and architecture in a fresh, immersive way. Nina Diamond, director and producer.

*The Great Hall in 360°* (2:07 minutes; color; video; 2016).

*The Temple of Dendur: From the Nile to NYC in 360°* (2:31 minutes; color; video; 2016).

*MetCollects*. The online video series that introduces highlights of works of art recently acquired by The Met through gifts and purchases.

“*Can a Work of Art Reclaim History?*”: *David Driskell on Aaron Douglas’s “Let My People Go”* (3:43 minutes; color; video; 2015).

Featuring David C. Driskell, professor emeritus at the University of Maryland, College Park. Christopher Noey, director; Sarah Cowan, producer; Stephanie Wuertz, editor.

“*How Does an Object Hold Power?*”: *Christraud Geary on the Throne of Njouteu* (3:22 minutes; color; video; 2015). Featuring curator Christraud Geary. Christopher Noey, director; Sarah Cowan, producer and editor.

“*What Is the Path to a Masterpiece?*”: *Perrin Stein on Jacques Louis David’s “Death of Socrates”* (3:29 minutes; color; video; 2016). Featuring curator Perrin Stein. Christopher Noey, director; Sarah Cowan, producer; Stephanie Wuertz, editor.

“*Where Are the Boundaries of American Art?*”: *Ronda Kasl on the Crown of the Andes* (5:06 minutes; color; video; 2016). Featuring curator Ronda Kasl. Christopher Noey, director; Kate Farrell, producer; Dia Felix, editor.

#*MetKids* videos are made for, with, and by seven- to twelve-year-old kids. As integral content to the #*MetKids* online feature, the videos go behind-the-scenes to answer children’s question about The Met, showcase media made by kids, offer ideas for creative art-based projects, and highlight family festivals and events at The Met. The videos appear on The Met’s website; additionally, the videos appear on YouTube and Khan Academy, where they have been translated into eleven languages. Masha Turchinsky, series producer and director.

#*MetKids: Made by Kids*—online series of videos made by seven- to twelve-year-old animators as part of the #*MetKids* Animation Labs at

The Met. Children examine works of art on display in the galleries and then worked in teams to create stop-motion narratives. In the summer of 2014, children explored the theme of “Jumping into The Met.” In the summer of 2015, they addressed the question, “Inside Out: What Would Happen If The Met’s Art Entered Your World?” Masha Turchinsky, series director; The Good School and Lisa Rifkind, editors, unless otherwise noted.

*#MetKids—Animation Inspired by the Afterlife and an Ancient Egyptian Tomb* (1:22 minutes; color; video; 2015).

*#MetKids—Animation Inspired by Armor and a Young Prince* (2:01 minutes; color; video; 2015)

*#MetKids—Animation Inspired by Autumn and the Artwork of Pieter Bruegel the Elder* (2:06 minutes; color; video; 2015).

*#MetKids—Animation Inspired by Battles and Ancient Greek Art* (2:19 minutes; color; video; 2015).

*#MetKids—Animation Inspired by Change and a Whale Transformation Mask* (1:37 minutes; color; video; 2015).

*#MetKids—Animation Inspired by Dance and the Art of Edgar Degas* (1:19 minutes; color; video; 2015).

*#MetKids—Animation Inspired by Guardians and a Japanese Protector* (2:07 minutes; color; video; 2015).

*#MetKids—Animation Inspired by Jewelry and a Renaissance Portrait* (1:40 minutes; color; video; 2015)

*#MetKids—Animation Inspired by Mythology and the Artwork of Nicolas Poussin* (1:27 minutes; color; video; 2015).

*#MetKids—Animation Inspired by Tapestries and a Rose Garden* (1:42 minutes; color; video; 2015)

*#MetKids—Animation Lab 2014: Behind the Scenes* (2:53 minutes; color; video; 2015). Go behind the scenes of the Museum’s pilot *#MetKids* Animation Lab for seven- to twelve-year-olds, held June 30–July 3, 2014. Emily Sutter and Lisa Rifkind, editors.

*#MetKids—Animation Lab 2015: Behind the Scenes* (2:29 minutes; color; video; 2015). Stop-motion films made by The Met’s seven- to twelve-year-old animators during the second annual *#MetKids* Animation Lab, held June 29–July 2, 2015. Lisa Rifkind and Taylor Gonzalez, editors.

*#MetKids—Drawings Inspired by The Met* (1:21 minutes; color; video; 2016). Drawings made by children from around the world who visited the Museum. Neil Infalvi, editor.

*#MetKids: Q&A*—online series of videos featuring kids asking Museum experts questions and reporting to kids about The Met’s collection and what goes on behind-the-scenes. Masha Turchinsky, series producer and director.

*#MetKids—Am I in Somebody’s House? The Special Rooms of The Robert Lehman Collection* (3 minutes; color; video; 2015). There’s something special about The Robert Lehman Collection. Hannah, age seven, finds out about how this collection came to be. Dia Felix, editor.

*#MetKids—Can Artists Break the Rules?* (3:01 minutes; color; video; 2016). Charlotte, age eleven, discusses Jackson Pollock’s *Autumn Rhythm (Number 30)* with a curator and explores how this artist created his groundbreaking abstract paintings. Marina Zarya, editor.

*#MetKids—Can Doodles Be Art?* (3:10 minutes; color; video; 2015). Do you like to doodle? People in medieval times did, too! Join Matilde, age ten, as she finds out more about marginalia and manuscripts. Dia Felix, editor.

*#MetKids—Can I Learn about Greek Mythology at The Met?* (1:42 minutes; color; video; 2015). Irén, age nine, reports from the Greek and Roman galleries on ancient Greek gods and goddesses. Marina Zarya, editor.

*#MetKids—How Can I Recognize Ancient Greek Architecture?* (2:16 minutes; color; video; 2015). Build on your knowledge of Greek columns with Ella, age ten, and find out why ancient Greek architecture is still so popular today. Lisa Rifkind, editor.

*#MetKids—How Does The Met Decide How and Where to Hang the Art?* (2:39 minutes; color; video; 2015). Sophie, age ten, interviews curator Nadine M. Orenstein of the Department of Drawings and

Prints to learn how exhibitions are installed at The Met. Marina Zarya and Lisa Rifkind, editors.

*#MetKids—How Did They Get All This Art into the Museum?* (2:53 minutes; color; video; 2015). Art comes in all shapes and sizes. Have you ever wondered how The Met fits it inside the building? Find out with Tobias, age nine. Dia Felix, editor.

*#MetKids—How Does the Museum Take Care of All the Armor?* (3:09 minutes; color; video; 2015). Join Xavier, age eleven, to learn about how The Met’s conservators keep the Arms and Armor collection looking sharp! Lisa Rifkind, editor.

*#MetKids—How Were Mummies Made in Ancient Egypt?* (2:37 minutes; color; video; 2015). How would you prepare for the afterlife? Join Asher, age eleven, as he investigates the ancient Egyptian mummification process. Lisa Rifkind, editor.

*#MetKids—Is There More Than One Way to See a Work of Art?* (1:35 minutes; color; video; 2015). Explore different ways of looking with Nestor, age seven, and see art in a new way. Filmed in collaboration with Access Programs. Marina Zarya, editor.

*#MetKids—Made for, with, and by Kids; Launches September 2015!* (47 minutes; color; video; 2015). Young visitors share their questions with The Met. Lisa Rifkind and Marina Zarya, editors.

*#MetKids—Were There Superheroes in the Ancient World?* (2:50 minutes; color; video; 2015). Superheroes existed long before there were comic books and movies. Join Kellie, age eleven, as she learns all about the supernatural protectors of the ancient world. Marina Zarya, editor.

*#MetKids—What’s at The Met for Sports Fans Like Me?* (3:19 minutes; color; video; 2015). Sports fan Jayson, age ten, learns about the Museum’s incredible baseball card collection—the second largest in the world—and sees the rarest baseball card in existence. Lisa Rifkind, editor.

*#MetKids—What’s That Artist Making in the Galleries?* (2:04 minutes; color; video; 2015). Join Sebastian, age eight, to learn what a copyist does, as he interviews artist Jessica Artman in The Charles Engelhard Court at The Metropolitan Museum of Art. Marina Zarya and Lisa Rifkind, editors.

*#MetKids—What’s the Scoop on Performing Arts at The Met?* (2:33 minutes; color; video; 2016). Go backstage with Patricia, age twelve, and discover the range of performances that you can see at The Met. Taylor Gonzalez, Emily Sutter, editors.

*#MetKids—What’s the Story behind the World’s Oldest Piano?* (2:13 minutes; color; video; 2015). Take note! Join Sasha, age ten, as she reports from the Musical Instruments galleries to get the inside scoop on an instrument that changed music history. Lisa Rifkind, editor.

*#MetKids—Who’s in Charge Here? Can We Talk to the Boss?* (3:20 minutes; color; video; 2015). Have you ever wondered what it’s like to be in charge of The Met? Kid reporters sat down with Director Thomas P. Campbell to find out. Lisa Rifkind, editor.

*#MetKids—Why Does Design Matter in Arms and Armor?* (3:23 minutes; color; video; 2015). Join Armando, age ten, as he tours the Arms and Armor galleries and interviews a curator about why design—whether plain or fancy—matters in the making of armor. Dia Felix, editor.

*#MetKids—Why Is Writing So Important in Islamic Art?* (2:56 minutes; color; video; 2015). Is there more to writing than meets the eye? Luke, age twelve, discovers how Islamic art uses language and the written word to create beautiful artworks. Dia Felix, editor.

*#MetKids: Create*—an online video series developed to inspire children to get creative at home, in school, or in the galleries, inspired by The Met’s collection. Videos are accompanied by written project instructions. Masha Turchinsky, series producer and director; Emily Sutter, producer, unless otherwise noted.

*#MetKids—Create a Collage* (1:09 minutes; color; video; 2015). Follow along with Leah, age seven, and Charlotte, age eleven, and make a collage using paper. Emily Sutter, editor.

*#MetKids—Create a Flip Book* (1:27 minutes; color; video; 2015). Follow along with Krishna, age twelve, and learn how to create and animate a flip book. Taylor Gonzalez, editor.

*#MetKids—Create an Optical Toy: Thaumatrope* (1:01 minutes; color; video; 2015). Follow along with Durga, age eleven, and learn how to

make a thaumatrope, an optical toy that was popular in the 1800s. Roughly translated from Greek, the word thaumatrope means “wonder turn.” Emily Sutter, editor.

*#MetKids—Create Scratch Art* (1:43 minutes; color; video 2015). Follow along with Nina, age nine, and Ruby, age eight, and learn how to make scratch art using crayons. Emily Sutter and Imaris Beniquez, editors.

*#MetKids—Design Your Own Fashion Accessory: Fancy Cuffs* (3:20 minutes; color; video; 2015). Follow along and learn how to design fancy cuffs to go with your favorite outfit. Emily Sutter, editor.

*#MetKids—Draw and Ink Comic Panels* (1:20 minutes; color; video; 2015). Follow along and learn how to draw and ink panels for your very own comic. Emily Sutter, editor.

*#MetKids—Draw with an Eraser* (1:10 minutes; color; video; 2015). Follow along with Brandon, age nine, and learn how to use your eraser to draw. Emily Sutter, editor.

*#MetKids—Fold an Origami Samurai Helmet* (1:35 minutes; color; video; 2016). Follow along and learn how to fold an origami samurai helmet. Neil Infalvi, producer and editor.

*#MetKids—Make a Mixed-up Beings Book* (2:15 minutes; color; video; 2015). Follow along to learn how to make a mixed-up beings book with your friends. Emily Sutter, editor.

*#MetKids—Make a Photogram* (2:32 minutes; color; video; 2015). Follow along with Skyler, age seven, and learn how to make a photogram. Roughly translated from Greek, the word photogram means “light drawing.” Emily Sutter and Lisa Rifkind, editors.

*#MetKids—Make a Symmetrical Print* (1:55 minutes; color; video; 2015). Follow along with Kailey, age ten, and learn how to make a symmetrical print. Emily Sutter and Naja Brooks, editors.

*#MetKids—Pose like a Sculpture* (00:34 minutes; color; video; 2015). Follow along with Olena, age seven, and pose like a sculpture. Emily Sutter, editor.

*#Met Kids—Trace and Cut Paper Silhouettes* (1:25 minutes; color; video; 2015). Follow along with Te Aonehe, age seven, and learn how to trace and cut paper silhouettes. Taylor Gonzalez, editor.

*#MetKids—Weave on a Mini Loom* (3:06 minutes; color; video; 2016). Follow along and learn how to weave yarn on a miniature cardboard loom. Neil Infalvi, editor.

*#MetKids: Celebrate*—online series of videos that highlight family-friendly festivals and programs at The Met.

*#MetKids—Assyria to Iberia: A Journey through Land and Sea* (1:47 minutes; color; video; 2015). *#MetKids* invites you and your traveling companions to celebrate the exhibition “Assyria to Iberia at the Dawn of the Classical Age.” Navigate through art and the Museum with activities that bring to life the stories and cultures of this vast ancient world. Marina Zarya, editor.

*#MetKids—¡Fiesta! Celebrate Latin America / Celebren América Latina* (1:46 minutes; color; video; 2015). Connect and celebrate during our annual Museum-wide festival. Family and friends explore art and enjoy performances and stories. Marina Zarya, editor.

*#Met Kids—Lunar New Year 2015* (2:09 minutes; color; video; 2015). This year The Met celebrated new beginnings and the one hundredth anniversary of the Department of Asian Art with traditions from across Asia. Families marked the Year of the Ram, one of the twelve animals of the Chinese zodiac, and enjoyed performances, interactive gallery activities, and artist-led workshops for all ages. Marina Zarya, editor.

*#MetKids—Museum Mile 2015* (1:44 minutes; color; video; 2015). Celebrate art and museums at the 2015 Museum Mile event. Children created stop-motion animations, attended live dance performances, participated in drawing classes, and posed for the *#MetKids* photo booth. Taylor Gonzalez, editor.

*MetLiveArts: The New 2016–17 Season* (1:26 minutes; color; video; 2016). Featuring: John Luther Adams, Mulatu Astatke, Alan Cumming, Mohammed Fairouz, The Memory Palace: Nate DiMeo, The Museum Workout, PUBLIQuartet, Boubacar Traoré, and many more ticketed performances. Christopher Noey, director; Kate Farrell, producer; Sarah Cowan, editor.

*Nasreen Mobamedi at The Met Breuer* (1:40 minutes; color; video; 2016). A preview of the exhibition *Nasreen Mobamedi*, on view at The Met Breuer. Christopher Noey, director; Kate Farrell, producer; Dia Felix and Sarah Cowan, editors.

*Palm Sunday Procession, Chartres, ca. 1190: Performance* (41:12 minutes; color; video; 2016). A scholarly reconstruction of twelfth-century devotions from Chartres, France, featuring chants performed by the ensemble Lionheart and a children’s choir, and commentary by Father Xavier John Seubert, OFM of Saint Francis of Assisi Friary, New York City, and Saint Bonaventure University, New York. Filmed at The Met Cloisters in 2015. Christopher Noey, director; Kate Farrell, producer and editor.

*Palm Sunday Procession, Chartres, ca. 1190: Opening Remarks* (24:14 minutes; color; video; 2016). Preceding the performance of the procession—a scholarly reconstruction of a twelfth-century Palm Sunday procession from Chartres—Xavier John Seubert, OFM of Saint Francis of Assisi Friary, New York City, and Saint Bonaventure University, New York, delivered remarks on the historical significance of Palm Sunday. Christopher Noey, director; Kate Farrell, producer.

*Pergamon Panorama by Yadegar Asisi* (00:31 minutes; color; video; 2016). The dramatically situated acropolis of Pergamon has captured the imagination of artists since excavations began in the late 19th century. The most recent effort to bring the ancient citadel to life was an enormous 360-degree panorama, measuring nearly 340 feet long and 82 feet high, by the artist Yadegar Asisi. A video adaptation of the panorama was produced in association with the exhibition “Pergamon and the Hellenistic Kingdoms of the Ancient World.” Christopher Noey, director; Kate Farrell, producer; Paul Caro, author.

*Pipa Performance with Wu Man on pipa and Jiao Lyu on the guqin.* Recorded in the Astor Court, April 13, 2016. Kate Farrell, producer; Kaelan Burkett, editor.

*Flute and Drum Music at Sunset (Xunyang Pipa) excerpt* (4:17 minutes; color; video; 2016). Wu Man on *pipa*.

*The Moon Over the Mountain Guan* (2:51 minutes; color; video; 2016). Jiao Lyu on the *guqin*.

*Ode to Autumn Wind* (2:15 minutes; color; video; 2016). Jiao Lyu on the *guqin*.

*Returning after Resigning* (5:40 minutes; color; video; 2016). Jiao Lyu on the *guqin*.

*White Snow in Spring* (4:27 minutes; color; video; 2016). Wu Man on *pipa*.

*The Roof Garden Commission: Cornelia Parker: Transitional Object (PsychoBarn)* (2:16 minutes; color; video; 2016). Interview with the artist Cornelia Parker on the process of creating *Transitional Object (PsychoBarn)* for the Iris and B. Gerald Cantor Roof Garden. Christopher Noey, director; Kate Farrell, producer; Dia Felix, editor.

*Unfinished: Thoughts Left Visible at The Met Breuer* (1:44 minutes; color; video; 2016). A preview of the exhibition “Unfinished: Thoughts Left Visible.” Christopher Noey, director; Kate Farrell, producer; Dia Felix, editor.

*Vigée Le Brun: Woman Artist in Revolutionary France* (1:07 minutes; color; video; 2015). A preview of the exhibition on view at The Metropolitan Museum of Art. Adapted from a video created for the Grand Palais, Paris. Christopher Noey, director; Kate Farrell, producer; Karlie Efinger, editor.

*Vijay Iyer in The Met Breuer Lobby Gallery, March 18–31, 2016* (1:25 minutes; color; video; 2016). MetLiveArts 2015–16 Resident Artist Vijay Iyer discusses his performance in The Met Breuer Lobby Gallery, which took place all day, every day during Museum hours from March 18 to March 31, 2016. Christopher Noey, director; Sarah Cowan, editor.

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PRINTED AND ONLINE PUBLICATIONS

The Met rebrand program publications suite: *Access, Adults, Families, Teens, MetCelebrates, MetCreates, MetLiveArts, MetSpeaks, MetStudies, MetTours* (2016)

*Explore The Met Breuer*. Family guide (2016).  
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# Exhibitions and Installations

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## The Met Fifth Avenue

Collecting the Arts of Mexico. July 17, 2015–September 4, 2016.

American Quilts and Folk Art. July 17, 2015–September 6, 2016.

Pattern, Color, Light: Architectural Ornament in the Near East (500–1000). July 20, 2015–January 10, 2016. Made possible by The Hagop Kevorkian Fund.

About Face: Human Expression on Paper. July 27–December 13, 2015. Made possible by The Horace W. Goldsmith Foundation.

Liturgical Textiles of the Post-Byzantine World. August 3–November 1, 2015.

Grand Illusions: Staged Photography from The Met Collection. August 10, 2015–January 18, 2016.

Chinese Lacquer: Treasures from the Irving Collection, 12th–18th Century. August 15, 2015–June 19, 2016. Made possible by the Joseph Hotung Fund.

Chinese Textiles: Ten Centuries of Masterpieces from The Met Collection. August 15, 2015–June 19, 2016. Made possible by the Joseph Hotung Fund.

The Aftermath of Conflict: Jo Ractliffe's Photographs of Angola and South Africa. August 24, 2015–March 6, 2016.

In and Out of the Studio: Photographic Portraits from West Africa. August 31, 2015–January 3, 2016.

Asian Art at 100: A History in Photographs. September 5, 2015–October 11, 2017.

Kongo: Power and Majesty. September 18, 2015–January 3, 2016. Made possible by the Gail and Parker Gilbert Fund and the Diane W. and James E. Burke Fund.

Reconstructions: Recent Photographs and Video from The Met Collection. September 21, 2015–March 13, 2016.

New Discoveries: Early Liturgical Textiles from Egypt, 200–400. September 23, 2015–September 5, 2016.

Drawings and Prints: Selections from the Permanent Collection. September 29, 2015–January 7, 2016.

Alex Katz at The Met. October 9, 2015–November 6, 2016.

Ancient Egypt Transformed: The Middle Kingdom. October 12, 2015–January 24, 2016. Made possible by Dorothy and Lewis B. Cullman. Additional support provided by The Andrew W. Mellon Foundation, Diane Carol Brandt, and The Daniel P. Davison Fund. Supported by an Indemnity from the Federal Council on the Arts and the Humanities.

Andrea del Sarto's *Borgherini Holy Family*. October 14, 2015–January 10, 2016.

Celebrating the Arts of Japan: The Mary Griggs Burke Collection. October 20, 2015–May 14, 2017. Made possible by the Mary Griggs Burke Fund, Gift of the Mary Livingston Griggs and Mary Griggs Burke Foundation, 2015.

Fashion and Virtue: Textile Patterns and the Print Revolution, 1520–1620. October 20, 2015–January 10, 2016. Made possible by the Placido Arango Fund and the William Randolph Hearst Foundation.

Selections from the Collection of Jefferson R. Burdick. October 21, 2015–June 9, 2016.

Design for Eternity: Architectural Models from the Ancient Americas. October 26, 2015–September 18, 2016. Made possible by Jill and Alan Rappaport in honor of Joanne Pearson. Additional support provided by the Friends of the Department of the Arts of Africa, Oceania, and the Americas.

Masterpieces of Chinese Painting from The Met Collection. October 31, 2015–October 11, 2016. Made possible by the Joseph Hotung Fund.

Girolamo dai Libri and Veronese Art of the Sixteenth Century. November 16, 2015–February 7, 2016.

American and European Embroidered Samplers, 1600–1900. November 16, 2015–February 15, 2016.

The Luxury of Time: European Clocks and Watches. November 16, 2015–March 27, 2016.

Jacqueline de Ribes: The Art of Style. November 19, 2015–February 21, 2016.

Christmas Tree and Neapolitan Baroque Crèche. November 24, 2015–January 6, 2016. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Phil Collins, *How to Make a Refugee*. December 9, 2015–November 6, 2016.

Artistic Furniture of the Gilded Age: Worsham-Rockefeller Dressing Room. December 15, 2015.

Artistic Furniture of the Gilded Age: Herter Brothers and the William H. Vanderbilt House. December 15, 2015–January 31, 2017.

Artistic Furniture of the Gilded Age: George A. Schastey. December 15, 2015–June 5, 2016. Made possible by the Enterprise Holdings Endowment and The Peter Jay Sharp Foundation. Additional support provided by Karen H. Bechtel.

Encountering Vishnu: The Lion Avatar in Indian Temple Drama. December 19, 2015–June 5, 2016. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Monkey Business: Celebrating the Year of the Monkey. January 8–July 24, 2016.

Wordplay: Matthias Buchinger's Drawings from the Collection of Ricky Jay. January 8–April 11, 2016.

The Arts of Nepal and Tibet: Recent Gifts. January 16, 2016–January 15, 2017. Made possible in part by The Miriam and Ira D. Wallach Foundation Fund.

A New Look at a Van Eyck Masterpiece. January 25–April 24, 2016.

The Power of Prints: The Legacy of William M. Ivins and A. Hyatt Mayor. January 26–May 22, 2016. Made possible by The Schiff Foundation.

Arms and Armor from the Islamic World. February 10, 2016–January 2, 2017.

Transformed: Medieval Syrian and Iranian Art in the Early 20th Century. February 10–July 17, 2016. Made possible by The Hagop Kevorkian Fund.

Vigée Le Brun: Woman Artist in Revolutionary France. February 15–May 15, 2016. Made possible by the Sherman Fairchild Foundation, the Gail and Parker Gilbert Fund, the William Randolph Hearst Foundation, and the Diane W. and James E. Burke Fund. Corporate support provided by Bank of America. Additional support provided by gifts made in memory of Parker Gilbert. Organized by The Metropolitan Museum of Art, the Réunion des Musées Nationaux – Grand Palais, and the National Gallery of Canada, with the exceptional participation of the Château de Versailles.

The Secret Life of Textiles: Plant Fibers. March 7–July 31, 2016.

Crime Stories: Photography and Foul Play. March 7–July 31, 2016.

Scholastic Art & Writing Awards: New York City Regional Exhibition. March 11–May 30, 2016.

Expressions of Nature in Korean Art. April 2–September 18, 2016.

Richard Tuttle: *The Critical Edge*. April 2–July 17, 2016. Made possible by The Modern Circle.

Drawings and Prints: Selections from the Permanent Collection. April 12–July 18, 2016.

Pergamon and the Hellenistic Kingdoms of the Ancient World. April 18–July 17, 2016. Made possible by the Stavros Niarchos Foundation and Betsy and Edward Cohen/Areté Foundation. Additional support provided by Dorothy and Lewis B. Cullman, Renée Belfer, Diane Carol Brandt, Gilbert and Ildiko Butler, Mary and Michael Jaharis, and The Vlachos Family Fund. Supported by an Indemnity from the Federal Council on the Arts and the Humanities.

The Roof Garden Commission: Cornelia Parker, *Transitional Object (PsychoBarn)*. April 19–October 31, 2016. Supported by Bloomberg Philanthropies. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Global by Design: Chinese Ceramics from the R. Albuquerque Collection. April 25–September 5, 2016.

Court and Cosmos: The Great Age of the Seljuqs. April 27–July 24, 2016. Made possible by the NoRuz at The Met Fund and the Iranian-American Community.

Manus x Machina: Fashion in an Age of Technology. May 5–September 4, 2016. Made possible by Apple. Additional support provided by Condé Nast.

Turner's Whaling Pictures. May 10–August 7, 2016. Made possible by the William S. Lieberman Fund, the Janice H. Levin Fund, and the Lillian Goldman Charitable Trust.

Dream States: Contemporary Photographs and Video. May 16–October 30, 2016.

Printing a Child's World. May 27–November 6, 2016.

The Old Ball Game: New York Baseball, 1887–1977. June 10–November 13, 2016.

Divine Pleasures: Paintings from India's Rajput Courts—The Kronos Collections. June 14–September 12, 2016.

P.S. Art 2016: Celebrating the Creative Spirit of New York City Kids. June 14–October 23, 2016.

Poetry and Devotion in Indian Painting: Two Decades of Collecting. June 15–December 4, 2016. Made possible by The Miriam and Ira D. Wallach Foundation Fund.

Exploring What Matters: Art by The Met High School Interns. June 17–August 14, 2016. Made possible by New York Life Foundation, Stanley R. Stangren, The Enoch Foundation, an Anonymous Foundation, Carnegie Corporation of New York, Beal Family Foundation, Gray Foundation, Constance Goulandris Foundation, and Milton & Sally Avery Arts Foundation, Inc. Additional support provided by Mr. and Mrs. Marvin H. Schein, Joseph and Sylvia Slifka Fund for High School Internships, The Pinkerton Foundation, The Billy Rose Foundation, Inc., and The Zeldin Family Foundation.

Colors of the Universe: Chinese Hardstone Carvings. June 25, 2016–October 9, 2017. Made possible by the Joseph Hotung Fund.

Cinnabar: The Chinese Art of Carved Lacquer, 14th to 19th Century. June 25, 2016–October 9, 2017. Made possible by the Joseph Hotung Fund.

From the Imperial Theater: Chinese Opera Costumes of the 18th and 19th Centuries. June 25, 2016–October 9, 2017. Made possible by the Joseph Hotung Fund.

Renovated Galleries of Ptolemaic Art. June 30, 2016.

## The Met Breuer

Nasreen Mohamedi. March 18–June 5, 2016. Made possible by Nita and Mukesh Ambani and the Reliance Foundation. Organized by The Metropolitan Museum of Art and the Museo Nacional Centro de Arte Reina Sofia with the collaboration of the Kiran Nadar Museum of Art.

Unfinished: Thoughts Left Visible. March 18–September 4, 2016. Made possible by Leonard A. Lauder and The Dr. Mortimer and Theresa Sackler Foundation. Additional support provided by The Daniel and Estrellita Brodsky Foundation, the Jane and Robert Carroll Fund, Howard I. Hoffen & Sandra Hoffen, Kenneth and Rosalind Landis, Ann M. Spruill and Daniel H. Cantwell, and Northern Trust. Supported by an Indemnity from the Federal Council on the Arts and the Humanities.

Tatsuo Miyajima: *Arrow of Time (Unfinished Life)*. April 19–September 25, 2016. Made possible by Leonard A. Lauder and The Dr. Mortimer and Theresa Sackler Foundation. Additional support provided by The Daniel and Estrellita Brodsky Foundation, the Jane and Robert Carroll Fund, Howard I. Hoffen & Sandra Hoffen, Kenneth and Rosalind Landis, Ann M. Spruill and Daniel H. Cantwell, and Northern Trust. Supported by an Indemnity from the Federal Council on the Arts and the Humanities.

## The Met Cloisters

The World in Play: Luxury Cards, 1430–1540. January 20–April 17, 2016. Made possible by the Michel David-Weill Fund.

## Outgoing Loan Exhibitions

Imaging the American West: Selections from The Metropolitan Museum of Art. The New York State Museum, Albany, April 9–July 17, 2016.

High Style: Twentieth-Century Masterworks from the Brooklyn Museum Costume Collection. Cincinnati Art Museum, November 7, 2015–January 24, 2016.

# Institutions and Organizations Receiving Loans

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## Long-Term Loans Outstanding

- Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin-Preussischer Kulturbesitz, Germany
- Albany Institute of History and Art, N.Y.
- American Museum in Britain, Bath, England, U.K.
- American Museum of Natural History, New York
- National Susan B. Anthony Museum and House, Rochester, N.Y.
- Antikenmuseum Basel und Sammlung Ludwig, Switzerland
- The Art Gallery of the College of Staten Island, New York
- Art Museum of The University of Memphis, Institute of Egyptian Art and Archaeology, Tenn.
- Ashmolean Museum of Art and Archaeology, University of Oxford, England, U.K.
- Association of the Bar of the City of New York
- The Friends of Alice Austen House, Inc., New York
- Badisches Landesmuseum Karlsruhe, Germany
- The Baltimore Museum of Art, Md.
- Bartow-Pell Mansion Museum, New York
- The Baum School of Art, Allentown, Pa.
- Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen, Munich, Germany
- Isaac Bell House, Newport, R.I.
- Bellarmino Museum of Art, Fairfield University, Conn.
- Benaki Museum, Athens, Greece
- Boyden Gallery, St. Mary's College of Maryland, St. Mary's City
- The British Museum, London, England, U.K.
- Brooklyn Museum, New York
- Buffalo Bill Center of the West, Cody, Wyo.
- Byzantine and Christian Museum, Athens, Greece
- Camden-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
- Sterling and Francine Clark Art Institute, Williamstown, Mass.
- 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.
- Cranbrook Art Museum, Bloomfield Hills, Mich.
- Creative Discovery Museum, Chattanooga, Tenn.
- Cummings Art Center, Connecticut College, New London
- Cyprus Museum, Nicosia, Republic of Cyprus
- Denver Art Museum, Colo.
- Detroit Institute of Arts, Mich.
- Dey Mansion, Wayne, N.J.
- 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, Alexandria, Va.
- Grace Church in New York City
- Gracie Mansion, New York
- Gracie Mansion Conservancy, New York
- Greenville County 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 Museum, Guilford, Conn.
- Institut für die Kulturen des Alten Orients, Universität Tübingen, Germany
- Institut für Klassische Archäologie, Freie Universität Berlin, Germany
- Institut für Klassische Archäologie, Universität Heidelberg, Germany
- The Institute of Classical Architecture & Art, New York
- International Museum of the Horse, Lexington, Ky.
- Itawamba Community College, Tupelo, Miss.
- Jamestown Settlement, Williamsburg, Va.
- Jamestown-Yorktown Foundation, Williamsburg, Va.
- Jewish Museum, New York
- Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.
- Kankakee County Museum, Ill.
- Krannert Art Museum and Kinkead Pavilion, College of Fine and Applied Arts, University of Illinois at Urbana-Champaign
- Leffingwell House Museum, Norwich, Conn.
- The Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, N.Y.
- Marble House, Newport, R.I.
- George Mason University, Department of History and Art History, Fairfax, Va.
- Massachusetts Institute of Technology, Cambridge
- McClung Museum of Natural History and Culture, The University of Tennessee, Knoxville
- Mead Art Museum, Amherst College, Mass.
- Meadows Museum, Southern Methodist University, Dallas, Tex.
- Gari Melchers Home and Studio at Belmont, Fredericksburg, Va.
- Memorial Art Gallery of the University of Rochester, N.Y.
- The Mennello Museum of American Art, Orlando, Fla.
- University of Michigan Museum of Art, Ann Arbor
- Ministère des Affaires Culturelles, Paris, France
- Minneapolis Institute of Arts, Minn.
- Moravian College, Art Department, Bethlehem, Pa.
- Moravian College, Music Department, Bethlehem, Pa.
- Morris-Jumel Mansion, New York
- Mount Vernon Hotel Museum & 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, Château d'Ecouen, France
- Museo Archeologico Nazionale, Florence, Italy
- Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia, Mexico City
- Museo Nacional del Prado, Madrid, Spain
- Museum für Abgüsse Klassischer Bildwerke, Munich, Germany
- Museum of Classical Antiquities, Lund University, Sweden
- Museu Nacional de Arte Antiga, Lisbon, Portugal
- Nasher Museum of Art at Duke University, Durham, N.C.
- Nassau County Museum of Art, Roslyn Harbor, N.Y.
- National Academy Museum and School, New York
- National Museum of Wildlife Art, Jackson Hole, Wyo.
- National Portrait Gallery, Smithsonian Institution, Washington, D.C.
- New York Academy of Art
- New York Society for Ethical Culture
- New York State Executive Mansion, Albany
- New York State, Office of General Services Curatorial / Tour Services, Albany
- New York University, Institute of Fine Arts
- Newington-Cropsey Foundation, Hastings-on-Hudson, N.Y.
- North Carolina Museum of Art, Raleigh
- Orange County Department of Parks, Recreation, and Conservation, Montgomery, N.Y.
- Palacio Real de Madrid, Spain
- Pierce-Hichborn House, Boston, Mass.

- Allard Pierson Museum, Universiteit van Amsterdam, The Netherlands
- 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, New York
- Queens Museum at Bulova Corporate Center, 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.
- Abbaye Saint Michel de Cuxa, Pyrenees-Orientales, France
- Saint Peter's University, Jersey City, N.J.
- San Antonio Museum of Art, Tex.
- The San Diego Museum of Art, Calif.
- Schloss Seehof, Memmelsdorf, Germany
- Society of the Founders of Norwich, Connecticut
- Soprintendenza Speciale per i Beni Archeologici di Roma, Italy
- Statens Museum for Kunst, The Royal Cast Collection, Copenhagen, Denmark
- Tate Britain, London, England, U.K.
- Telfair Museums, Savannah, Ga.
- The University of Texas at Austin
- The University of Texas at Austin, College of Fine Arts
- United Nations Secretary-General Residence, New York
- United States Senate Assistant Democratic Leader's Suite, Washington, D.C.
- United States Senate Commission on Art, Washington, D.C.
- The Valentine, Richmond, Va.
- Villa Stati-Mattei, Rome, Italy
- Virginia Museum of Fine Arts, Richmond
- The Walters Art Museum, Baltimore, Md.
- George Washington's Mount Vernon Estate & Gardens, Va.
- West Point Museum, United States Military Academy, N.Y.
- Dorothy Whitfield Historic Society, Inc., Guilford, Conn.
- Yale University Art Gallery, New Haven, Conn.
- Zamek Królewski na Wawelu, Cracow, Poland
- Loans Made during the Year in New York City**
- Acquavella Galleries
- Asia Society Museum
- Brooklyn Museum
- Children's Museum of Manhattan
- The Frick Collection
- Gracie Mansion
- Gracie Mansion Conservancy
- Solomon R. Guggenheim Museum
- Institute for the Study of the Ancient World, New York University
- The Jewish Museum
- Dominique Levy Gallery
- The Morgan Library & Museum
- The Museum of Modern Art
- Neue Galerie New York
- New York Botanical Garden
- New-York Historical Society Museum and Library
- Rubin Museum of Art
- Whitney Museum of American Art
- Loans Made during the Year in New York State**
- Albright-Knox Art Gallery, Buffalo
- Thomas Cole National Historic Site, Catskill
- Samuel Dorsky Museum of Art, State University of New York at New Paltz
- George Eastman Museum, Rochester
- Fenimore Art Museum, Cooperstown
- Hudson River Museum, Yonkers
- Neuberger Museum of Art, Purchase College, State University of New York
- New York State Museum, Albany
- Pollock-Krasner House and Study Center, East Hampton
- Loans Made during the Year Nationally**
- Ackland Art Museum, The University of North Carolina at Chapel Hill
- Allan Memorial Art Museum, Oberlin College, Ohio
- Lyman Allyn Art Museum, New London, Conn.
- Art Institute of Chicago, Ill.
- Asian Art Museum, San Francisco, Calif.
- Bowdoin College Museum of Art, Brunswick, Maine
- Bruce Museum, Greenwich, Conn.
- Buffalo Bill Center of the West, Cody, Wyo.
- Carnegie Museum of Art, Pittsburgh, Pa.
- Cincinnati Art Museum, Ohio
- Cleveland Museum of Art, Ohio
- Columbus Museum of Art, Ohio
- Contemporary Art Museum St. Louis, Mo.
- Crystal Bridges Museum of American Art, Bentonville, Ark.
- Dallas Museum of Art, Tex.
- de Young Museum, Fine Arts Museums of San Francisco, Calif.
- Denver Art Museum, Colo.
- The Detroit Institute of Arts, Mich.
- Fairfield University, Department of Visual and Performing Arts, Conn.
- The Fralin Museum of Art, University of Virginia, Charlottesville
- Frist Center for the Visual Arts, Nashville, Tenn.
- The Patricia & Phillip Frost Art Museum, Miami, Fla.
- Isabella Stewart Gardner Museum, Boston, Mass.
- The J. Paul Getty Museum, Los Angeles, Calif.
- The J. Paul Getty Museum at the Getty Villa, Malibu, Calif.
- Gibbes Museum of Art, Charleston, S.C.
- Gilcrease Museum, Tulsa, Okla.
- Hammer Museum, University of California, Los Angeles
- Harvard Art Museums, Cambridge, Mass.
- Hillwood Estate, Museum and Gardens, Washington, D.C.
- Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- Institute of Contemporary Art, Boston, Mass.
- Los Angeles County Museum of Art, Calif.
- McMullen Museum of Art, Boston College, Mass.
- McNay Art Museum, San Antonio, Tex.
- The Menil Collection, Houston, Tex.
- Modern Art Museum of Fort Worth, Tex.
- Museum of Contemporary Art, Chicago, Ill.
- Museum of Fine Arts, Boston, Mass.
- Museum of Fine Arts, Houston, Tex.
- National Museum of the American Indian, Smithsonian Institution, Washington D.C.
- National Portrait Gallery, Smithsonian Institution, Washington, D.C.
- The Nelson-Atkins Museum of Art, Kansas City, Mo.
- The Norton Museum of Art, West Palm Beach, Fla.
- Peabody Essex Museum, Salem, Mass.
- The Phillips Collection, Washington, D.C.
- Portland Museum of Art, Maine
- Princeton University Art Museum, N.J.
- RISD Museum, Providence, R.I.
- The San Diego Museum of Art, Calif.
- Jordan Schnitzer Museum of Art, University of Oregon, Eugene
- Seattle Art Museum, Wash.
- Clyfford Still Museum, Denver, Colo.
- Tacoma Art Museum, Wash.
- Taft Museum of Art, Cincinnati, Ohio
- Virginia Museum of Fine Arts, Richmond
- Wadsworth Atheneum Museum of Art, Hartford, Conn.
- Walker Art Center, Minneapolis, Minn.
- The Walters Art Museum, Baltimore, Md.
- Winterthur Museum, Garden & Library, Del.
- Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick
- Foreign Loans Made during the Year**
- Australia*
- Art Exhibitions Australia, Sydney
- National Gallery of Victoria, Melbourne
- Austria*
- Kunstforum Wien
- Österreichische Galerie Belvedere, Vienna
- Tiroler Landesmuseum, Innsbruck
- Canada*
- Art Gallery of Ontario, Toronto
- Musée des Beaux-Arts de Montréal
- Canadian Museum of History, Gatineau
- National Gallery of Canada, Ottawa
- Royal BC Museum, Victoria
- Czech Republic*
- Muzeum Umění Olomouc
- Národní Galerie v Praze
- Denmark*
- Statens Museum for Kunst, Copenhagen
- England*
- The Barber Institute of Fine Arts, University of Birmingham
- The British Museum, London
- The National Gallery, London
- Tate Britain, London
- Tate Modern, London

Victoria and Albert Museum, London	Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris	Städelsches Kunstinstitut und Städtische Galerie, Städel Museum, Frankfurt	Scuderie del Quirinale, Rome	<i>Norway</i> Nasjonalmuseet for kunst, arkitektur og design, Oslo
<i>Finland</i> Ateneum Art Museum, Helsinki	Réunion des Musées Nationaux, Paris	Stiftung Museum Kunstpalaſt, Düsseldorf	<i>Japan</i> Fukushima Prefectural Museum of Art	<i>Portugal</i> Fundação Calouste Gulbenkian, Lisbon
<i>France</i> Galeries Nationales du Grand Palais, Paris	Réunion des Musées Nationaux–Grand Palais, Paris	Ulmer Museum, Ulm	HATA Stichting & Foundation, Tokyo	Museu Calouste Gulbenkian, Lisbon
Institut du Monde Arabe, Paris		<i>Israel</i> The Israel Museum, Jerusalem	Kyoto Municipal Museum of Art	<i>Scotland</i> Scottish National Gallery, Edinburgh
Musée d'Art Moderne de la Ville de Paris	<i>Germany</i> Josef Albers Museum, Quadrat Bottrop	<i>Italy</i> 24 ORE Cultura, Milan	Mori Art Museum, Tokyo	<i>Spain</i> Fundación MAPFRE, Madrid
Musée des Beaux-Arts de Lyon	Gemäldegalerie, Staatliche Museen zu Berlin-	Azienda Speciale Palaexpo, Rome	Nikkei Inc., Tokyo	Museo Nacional del Prado, Madrid
Musée des Beaux-arts de Nantes	Stiftung Preussischer Kulturbesitz	Fondazione Musei Civici di Venezia	Tokyo Metropolitan Art Museum	Museo Thyssen- Bornemisza, Madrid
Musée des Beaux-Arts de Rouen	Germanisches Nationalmuseum, Nuremberg	Galleria d'Arte Moderna e Contemporanea, Palazzo dei Diamanti, Ferrara	<i>Korea</i> National Museum of Korea, Seoul	<i>Sweden</i> Medelhavsmuseet, Stockholm
Musée des Beaux-Arts de Valenciennes	Hamburger Kunsthalle, Hamburg	Galleria Interdisciplinare Regionale della Sicilia, Palazzo Abatellis, Palermo	<i>Mexico</i> Instituto Nacional de Bellas Artes, Mexico City	<i>Switzerland</i> Kunsthauſ Zürich Museum Rietberg, Zürich
Musée de Grenoble	Kunsthalle der Hypo- Kulturſtiftung, Munich	Museo Correr, Musei Civici di Venezia	Museo Nacional de Arte, Mexico City	
Musée d'Orsay, Paris	Museum für Abgüsse Klassischer Bildwerke, Munich	Museo delle Culture, Milan	<i>The Netherlands</i> Centraal Museum, Utrecht	
Musée du Louvre, Paris	Museum Ludwig, Cologne	Museo del Novecento, Milan	Van Gogh Museum, Amsterdam	
Musée du Louvre-Lens				
Musée du Luxembourg, Paris				
Musée Fabre, Montpellier				

# Report of the Chief Financial Officer

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In a year of significant strategic accomplishments, the Museum also addressed concerns regarding its growing deficit. Even with record-breaking attendance, revenue growth softened compared to prior years: declining per-capita levels and considerable retail operation challenges contributed to this result. Fiscal year 2016 also highlighted the concurrent challenges of the significant growth of the Museum’s core expenses, such as pension, health-care, and interest costs, and the slower growth of its revenue base. After a mid-year reforecast, the Museum projected a potential deficit of \$23 million for fiscal year 2016 as compared to its budgeted deficit of \$8 million. To realign projections with the original budgeted deficit, the Museum directed departments across the organization to reduce expenses, implemented a soft hiring freeze, and increased transfers of support. Although the Museum successfully implemented these short-term measures to contain its operating deficit to \$8 million in fiscal year 2016, concerns regarding the growing structural deficit prompted the Museum to launch a twenty-four-month financial restructuring plan in April.

## *Operating Results*

The Museum ended the year with an operating deficit of \$8.3 million, reflecting a marginal increase over the fiscal year 2015 deficit of \$7.7 million. This figure does not include \$12.2 million of interest expense, which, due to its sole use toward infrastructure spending, is

reflected as a non-operating charge in the Museum’s Statement of Activities.

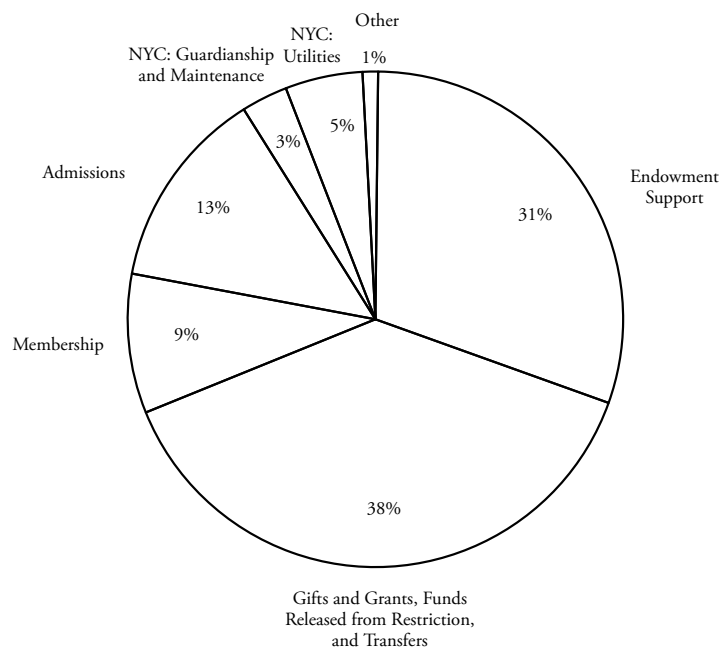
In fiscal year 2016, operating revenue, support, and transfers (excluding auxiliary activities) totaled \$309.7 million, a \$35 million (13 percent) increase over 2015. About a third of this increase is due to the philanthropic support for The Met Breuer, while the balance is attributable to higher general operating support, unrestricted gifts, and transfers of support for programmatic and operating expenses.

Earned revenue in fiscal year 2016—\$102.4 million, with auxiliaries net—exceeded last year’s level by \$2 million (2 percent). Admissions revenue of \$39.5 million, a 4 percent improvement from 2015, was supported by the addition of The Met Breuer and softened by the negative impact of declining per-capita levels at The Met Fifth Avenue. Membership revenue reached nearly \$29 million, a slight decline from 2015. Attendance-driven revenues, including retail and restaurant income, also declined from 2015 levels, reporting an overall loss of \$2.7 million. To address evolving concerns regarding the growth rate of the Museum’s auxiliary revenues, the Museum launched initiatives in the spring to better position its retail and restaurant operations to achieve higher revenues and income in fiscal year 2017 and beyond.

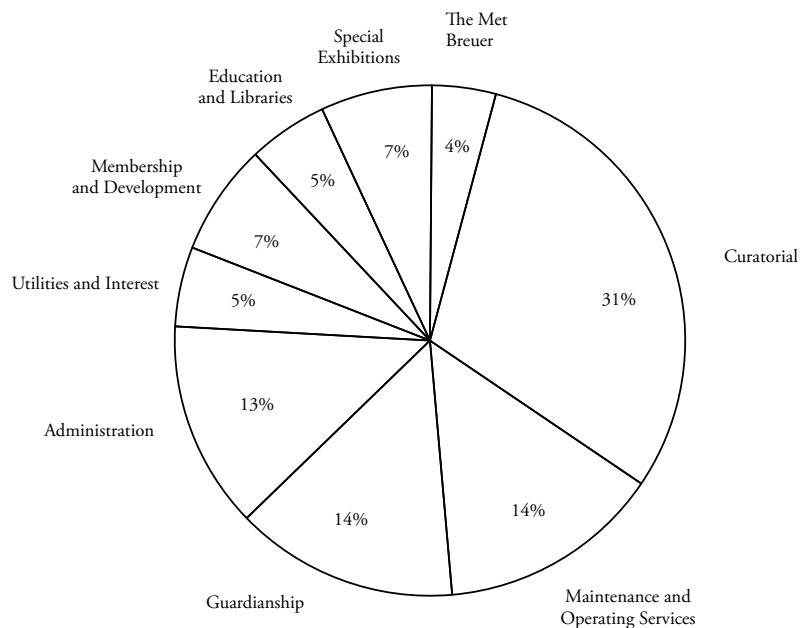
At \$91.3 million, support from the Museum’s general operating endowment increased 7 percent (\$5.8 million) from its 2015 level. The Museum continues to use the hybrid spending policy to calculate

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2016 Operating Revenue, Support, and Transfers  
(Excluding Auxiliary Activities)  
\$309.7 Million



2016 Operating Expenses  
(Excluding Auxiliary Activities)  
\$315.2 Million



its annual spending rate. Of the Museum’s total endowment value of \$2.5 billion at June 30, 2016, \$1.5 billion generates unrestricted support for operations.

Fiscal year 2016 witnessed impressive fundraising achievements for the Museum. In combination, the Museum’s Trustees, executive leadership, curators, and Development and Membership staff secured approximately \$214 million of philanthropic gifts, Membership dues, and government support, a \$4 million improvement over 2015. This figure reflects new support and includes outright, pledged, planned, and estate gifts.

Government funding remains a critical source of support for the Museum’s operating and capital needs. To support operating and energy costs, the Museum received over \$27 million in funding from the City of New York in fiscal year 2016; also, thanks to a \$2.4 million appropriation from the City, the Museum continued mission-critical infrastructure work on its buildings. A \$250,000 State of New York grant secured by Assembly Member Dan Quart further contributed to this effort.

Operating expenses, excluding auxiliary activities, reached \$315 million in fiscal year 2016, an 11 percent (\$30.8 million) increase over the previous year. Key drivers of this increase included higher pension and postretirement expenses due to the adoption of new mortality tables, the impact of inflationary pressure on compensation and programmatic expenses, and the opening of The Met Breuer. The Met Breuer contributed a little under \$13 million to the Museum’s fiscal year 2016 expenses, all of which was fully funded through philanthropic support.

*Capital Expenditures*

Capital construction and building-related expenditures amounted to almost \$50 million in fiscal year 2016, of which \$10.4 million was spent on the fit-out of The Met Breuer before its opening, and of

which \$10.6 million was invested for the design phase of the Southwest Wing. In addition, the Ptolemaic Galleries project for the Department of Egyptian Art had a total project cost of \$1.5 million. The Museum also commenced a yearlong project to renovate the Musical Instruments Galleries in late fiscal year 2016.

The Museum invested in multiple infrastructure projects during the year, focusing on the Sackler Wing HVAC improvement project, the design and planning of the skylight project in Wings A, B, and C, the 91st Street Art Storage Warehouse upgrade, and the fire-detection and alarm-installation upgrade. Lastly, as part of the Museum’s continued work on a number of energy efficiency projects funded in part by the City of New York, the Museum received \$3 million for lighting upgrades, energy efficiency studies, and air handler replacements in fiscal year 2016.

*Statement of Financial Position*

With total net assets of \$3 billion on June 30, 2016, compared to \$3.3 billion on June 30, 2015, the Museum’s net assets declined by \$247.5 million during the fiscal year. Two factors accounted for most of this decline: a net investment loss of 0.5 percent, before spending and gifts, on the long-term investment portfolio and a substantial increase in the Museum’s pension, postretirement, and swap liabilities, due to a decrease in year-end discount rates. The Museum’s long-term investment portfolio remained the most significant component of total assets at June 30, 2016, representing \$3.2 billion of the \$3.8 billion in total assets.

*Financial Restructuring*

In April 2016, the Museum announced the launch of a twenty-four-month financial restructuring plan aimed at balancing the budget by the end of fiscal year 2018. The plan is founded on three guiding principles—Mission, Sustainability, and Efficiency—highlighted in

the “Report from the Director and the President” (pp. 6–10). The plan outlines four core deficit-reduction initiatives: (1) complete a voluntary retirement program by the end of summer, fiscal year 2017, with an acceptance rate of over thirty percent; (2) build and strengthen revenue streams, including the restructuring of the Museum’s retail operation; (3) reduce operating expenses by building a more effective procurement process, reviewing existing policy and procedures, and executing multiple process re-engineering projects; and (4) complete an involuntary staff reduction by the end of September, fiscal year 2017, with a total reduction of thirty-five positions. By the fall of fiscal year 2017, the voluntary retirement program and the involuntary staff reductions will be completed, and the Museum will focus on building revenue opportunities and implementing cost-reduction initiatives, with the goal of increasing cost efficiency across the organization.

#### *Looking Forward*

The Museum launched its financial restructuring plan from a position of strength: it benefits from a \$2.5 billion endowment, a diverse revenue stream, a remarkable Board, a highly competent and dedicated staff, passionate volunteers, and an exceptionally generous donor base. As it approaches its 150th anniversary, the Museum is fully committed to achieving the objectives established in the Long-Term Feasibility Study, the Audience Engagement Study, and the Five-Year Strategy within the context of its robust financial resources. Led by the Museum’s Director, Thomas P. Campbell, and its President, Daniel H. Weiss, The Metropolitan Museum of Art is committed to achieving excellence, while operating within the disciplined framework of a long-term financial plan.



## Statement of Operations (unaudited)

for the year ending June 30, 2016, with comparative totals for 2015 (in thousands)

	2016	2015
<b>REVENUE, SUPPORT, AND TRANSFERS:</b>		
Admissions . . . . .	\$ 39,463	\$ 38,020
Membership . . . . .	28,965	29,766
Gifts and grants, net assets released from restrictions, and transfers . . . . .	116,163	87,966
Appropriations from the City of New York:		
Funds for guardianship and maintenance . . . . .	10,729	12,641
Value of utilities provided by the City of New York . . . . .	16,740	15,245
Endowment support . . . . .	91,317	85,542
Revenue from auxiliary activities:		
Retail . . . . .	51,866	58,326
Restaurant, parking garage, auditorium, and other . . . . .	28,230	28,217
Other income . . . . .	6,305	5,503
Total revenue, support, and transfers . . . . .	<u>389,778</u>	<u>361,226</u>
<b>EXPENSES:</b>		
Curatorial:		
Curatorial departments, conservation, cataloguing, and scholarly publications . . . . .	88,193	80,984
Operations of The Met Cloisters . . . . .	8,728	8,355
Operations of The Met Breuer . . . . .	12,741	
Special Exhibitions . . . . .	22,028	21,105
Education, community programs, and libraries . . . . .	16,114	14,723
Development . . . . .	13,041	11,238
Membership services . . . . .	7,889	8,255
Operations:		
Guardianship . . . . .	43,231	41,797
Maintenance . . . . .	30,809	29,453
Operating services . . . . .	13,904	13,308
Utilities provided by the City of New York . . . . .	15,640	15,245
Communications . . . . .	7,249	7,604
Financial, legal, and other administrative functions . . . . .	35,669	32,383
Cost of sales and expenses of auxiliary activities:		
Retail . . . . .	53,964	56,872
Restaurant, parking garage, auditorium, and other . . . . .	28,838	27,598
Total expenses . . . . .	<u>398,038</u>	<u>368,920</u>
(Deficit) from operations . . . . .	<u>\$ (8,260)</u>	<u>\$ (7,694)</u>



## REPORT OF INDEPENDENT AUDITORS

To the Board of Trustees of The Metropolitan Museum of Art:

We have audited the accompanying financial statements of The Metropolitan Museum of Art (the "Museum"), which comprise the statements of financial position as of June 30, 2016 and 2015, and the related statements of activities for the year ended June 30, 2016 and of cash flows for the years ended June 30, 2016 and 2015.

### *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of the financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

### *Auditors' Responsibility*

Our responsibility is to express an opinion on the financial statements based on our audits. We conducted our audits in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the Museum's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

### *Opinion*

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of The Metropolitan Museum of Art as of June 30, 2016 and 2015 and the changes in its net assets for the year ended June 30, 2016 and its cash flows for the years ended June 30, 2016 and 2015 in accordance with accounting principles generally accepted in the United States of America.

### *Other Matter*

We previously audited the statement of financial position as of June 30, 2015, and the related statements of activities and of cash flows for the year then ended (not presented herein), and in our report dated November 10, 2015, we expressed an unmodified opinion on those financial statements. In our opinion, the information set forth in the accompanying summarized financial information as of June 30, 2015 and for the year then ended is consistent, in all material respects, with the audited financial statements from which it has been derived.

*PricewaterhouseCoopers LLP*

New York, New York  
November 10, 2016

The Metropolitan Museum of Art  
 Statements of Financial Position

June 30, 2016 and 2015 (in thousands)

	<u>2016</u>	<u>2015</u>
<b>ASSETS:</b>		
Cash (Note A) . . . . .	\$ 7,238	\$ 2,750
Receivable for investments sold . . . . .	1,735	3,533
Retail inventories, net (Note A) . . . . .	9,711	10,791
Accounts receivable and other assets (Note B) . . . . .	21,781	22,810
Contributions receivable (Note C) . . . . .	144,519	136,866
Split interest arrangements (Notes G and H) . . . . .	70,131	75,607
Investments (Notes A and G) . . . . .	3,159,530	3,320,361
Fixed assets, net (Notes A, E, and F) . . . . .	414,077	429,712
<b>TOTAL ASSETS</b> . . . . .	<u><u>\$3,828,722</u></u>	<u><u>\$4,002,430</u></u>
<b>LIABILITIES:</b>		
Payable for investments purchased . . . . .	\$ 475	\$ 4,942
Accounts payable and accrued expenses . . . . .	46,257	39,437
Accrued salaries and benefits . . . . .	26,115	24,915
Deferred income (Note A) . . . . .	5,373	6,005
Notes payable (Note J) . . . . .	22,522	24,525
Annuity and other split interest obligations (Notes G and H) . . . . .	18,260	19,357
Asset retirement obligations (Note N) . . . . .	10,221	9,901
Pension and other accrued retirement obligations (Note I) . . . . .	229,560	169,157
Loans payable and other long-term liabilities (Notes G and K) . . . . .	434,116	420,841
<b>TOTAL LIABILITIES</b> . . . . .	<u>792,899</u>	<u>719,080</u>
<b>NET ASSETS:</b>		
Unrestricted (Notes A and O) . . . . .	687,449	870,496
Temporarily restricted (Notes A and O) . . . . .	1,388,377	1,469,878
Permanently restricted (Notes A and O) . . . . .	959,997	942,976
<b>TOTAL NET ASSETS</b> . . . . .	<u>3,035,823</u>	<u>3,283,350</u>
<b>TOTAL LIABILITIES AND NET ASSETS</b> . . . . .	<u><u>\$3,828,722</u></u>	<u><u>\$4,002,430</u></u>

The accompanying notes are an integral part of the financial statements.

The Metropolitan Museum of Art

Statement of Activities

for the year ended June 30, 2016, with summarized financial information for the year ended 2015 (in thousands)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total 2016	Total 2015
<b>OPERATING</b>					
<b>REVENUE AND SUPPORT:</b>					
Admissions and Membership .....	\$ 68,428	\$	\$	\$ 68,428	\$ 67,786
Gifts and grants .....	27,813	55,002		82,815	76,126
Operating appropriations from the City of New York (Note A) .....	27,469			27,469	27,886
Endowment support for current activities (Note G) .....	91,317	23,111		114,428	107,097
Retail and other auxiliary activities (Note P) .....	80,096			80,096	86,543
Other income .....	6,305			6,305	5,503
Net assets released from donor restrictions to fund operating expenses .....	56,228	(56,228)			
<b>TOTAL REVENUE AND SUPPORT</b>	<b>357,656</b>	<b>21,885</b>		<b>379,541</b>	<b>370,941</b>
<b>EXPENSES:</b>					
Curatorial .....	131,690			131,690	110,444
Education and libraries .....	16,114			16,114	14,723
Development and Membership .....	20,930			20,930	19,493
Operations .....	103,584			103,584	99,803
General administration .....	42,918			42,918	39,987
Retail and other auxiliary activities (Note P) .....	82,802			82,802	84,470
<b>TOTAL EXPENSES</b>	<b>398,038</b>			<b>398,038</b>	<b>368,920</b>
Transfer of non-operating funds .....	32,122	1,886		34,008	19,509
<b>CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES</b>	<b>(8,260)</b>	<b>23,771</b>		<b>15,511</b>	<b>21,530</b>
<b>NON-OPERATING</b>					
Museum-designated and donor-restricted gifts .....	8,186	71,192		79,378	46,272
Endowment gifts (includes quasi-endowment) .....	1,585	2,213	16,620	20,418	55,894
Endowment support for current activities (Note G) .....	8,300	22,960		31,260	29,216
Investment return in excess of current support (Note G) .....	(53,811)	(118,030)	154	(171,687)	(4,680)
Change in value of split interest agreements (Note H) .....	(95)	179	(248)	(164)	(49)
Depreciation and non-capitalized expenditures (Notes E and F) .....	(54,623)			(54,623)	(49,025)
Interest expense on Series 2015 bonds and the effect of interest rate swaps (Notes A and K) .....	(12,154)			(12,154)	(7,407)
Realized and change in unrealized gains on 2015 bond proceeds .....	(4,085)			(4,085)	1,814
Transfer of designated non-operating funds to operating and other .....	(24,144)	(10,454)	495	(34,103)	(19,570)
Net assets released from donor restrictions .....	34,240	(34,240)			
Change in net assets before collection items not capitalized and other adjustments .....	(104,861)	(42,409)	17,021	(130,249)	73,995
Purchases of art (Note D) .....	(54,575)			(54,575)	(52,390)
Proceeds from sales of art .....	125	4,754		4,879	3,856
Net assets released from donor restrictions to fund acquisitions of art .....	43,846	(43,846)			
Pension-related changes other than NPPC (Note I) .....	(51,090)			(51,090)	(17,258)
Change in fair value of interest rate exchange agreements (Notes G and K) .....	(16,492)			(16,492)	(3,575)
<b>CHANGE IN NET ASSETS</b>	<b>\$(183,047)</b>	<b>\$ (81,501)</b>	<b>\$ 17,021</b>	<b>\$ (247,527)</b>	<b>\$ 4,628</b>
<b>NET ASSETS AT THE BEGINNING OF THE YEAR</b>	<b>\$ 870,496</b>	<b>\$ 1,469,878</b>	<b>\$ 942,976</b>	<b>\$ 3,283,350</b>	<b>\$ 3,278,722</b>
<b>NET ASSETS AT THE END OF THE YEAR</b>	<b>\$ 687,449</b>	<b>\$ 1,388,377</b>	<b>\$ 959,997</b>	<b>\$ 3,035,823</b>	<b>\$ 3,283,350</b>

The accompanying notes are an integral part of the financial statements.

The Metropolitan Museum of Art  
Statements of Cash Flows

for the years ended June 30, 2016 and 2015 (in thousands)

	2016	2015
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Change in net assets	\$ (247,527)	\$ 4,628
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	55,059	54,037
Loss on disposal of fixed assets	3,377	291
Receipt of contributed securities and other assets	(38,746)	(22,662)
Proceeds from the sale of contributed securities	33,387	22,583
Contributions for capital expenditures	(25,641)	(16,905)
Contributions for long-term investment	(23,798)	(57,568)
Net realized and unrealized (gains)/loss	48,741	(108,856)
Acquisitions and sales of art, net	49,697	48,534
Interest rate exchange agreements	16,492	3,575
Asset retirement obligations	320	842
Pension and other accrued retirement obligations	51,090	17,258
Changes in assets and liabilities:		
Retail inventories, net	1,080	2,529
Accounts receivable and other assets	959	2,343
Contributions receivable	(14,153)	(4,192)
Split interest arrangements	5,476	355
Accounts payable and accrued expenses	3,075	844
Accrued salaries and benefits	1,200	(2,243)
Deferred income	(632)	(711)
Annuity and other split interest obligations	(1,097)	(474)
Pension and other accrued retirement obligations	9,313	4,415
Net cash used in operating activities	(72,328)	(51,377)
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Investment in fixed assets	(40,998)	(34,591)
Proceeds from sales of investments	822,553	715,445
Purchases of investments	(691,707)	(904,658)
Acquisitions of art	(62,515)	(51,105)
Proceeds from sales of art	4,878	3,856
Net cash provided by (used in) investing activities	32,211	(271,053)
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Proceeds from the sale of contributed securities	434	
Contributions for capital expenditures	25,641	16,905
Contributions for long-term investment	23,798	57,568
Payment of notes payable	(140,526)	(28,445)
Proceeds from notes payable	138,523	25,350
Payment of loans payable	(3,265)	(3,380)
Proceeds on Series 2015 Bonds		248,550
Payment of bond issuance costs		(1,176)
Net cash provided by financing activities	44,605	315,372
Net increase (decrease) in cash	4,488	(7,058)
Cash, beginning of the year	2,750	9,808
<b>CASH, END OF THE YEAR</b>	<b>\$ 7,238</b>	<b>\$ 2,750</b>
Supplemental information:		
Cash paid in the year for interest	\$ 12,086	\$ 6,881
Non-cash investing activity:		
Fixed asset additions included in accounts payable and accrued expenses	1,685	(2,474)
Acquisition of art included in accounts payable and accrued expenses	(7,940)	1,285
Receipt of contributed real estate property	20,991	

The accompanying notes are an integral part of the financial statements.

## A. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

*Nature of Business* - The Metropolitan Museum of Art (the "Museum") is a not-for-profit cultural institution founded in 1870 and is dedicated to the collection, preservation, study, and exhibition of art. The Museum serves a local and international audience from its New York City location. 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.

*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 O).

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" and "Net assets released from donor restrictions to fund operating expenses" 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. In addition, earnings on certain donor-restricted endowment funds are classified as temporarily restricted, pursuant to the New York Prudent Management of Institutional Funds Act (NYPMIFA), until appropriated for expenditure by the Board of Trustees (also, see Note O).

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 both 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 O. The measure of operations excludes endowment support for non-operating and restricted operating activities; investment return in excess of (less than) 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 expense related to taxable borrowings and certain miscellaneous charges and revenue unrelated to operating activities.

*Collections* - In conformity with accounting policies generally followed by art museums, the value of the Museum's collections has been excluded from the Statement of Financial Position, 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 and Cash Equivalents* - This represents operating cash balances. 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 included in the short-term investments category are recorded at cost plus accrued interest which approximates fair value. Additional information on cash receipts and payments is presented on the Statement of Cash Flows.

*Retail Inventories, net* - Retail inventories are valued at the lower of cost or market value. Cost is determined using the average unit cost method of accounting. The Museum annually reviews the value of the items in its inventory for obsolescence. In fiscal years 2016 and 2015 the amount of inventory written down due to obsolescence was \$0.02 million and \$0.01 million, respectively.

*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 asset funds 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 assets, hold investments in non-marketable securities for which there are no readily obtainable 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 Investments 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 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., interest rate swap agreements) at fair value in accordance with Derivatives and Hedges Accounting and Fair Value Accounting guidance. The change in fair value during the reporting period together with the net effect of the interest rate swap is recognized below the operating measure.

*Fixed Assets* - The building occupied by the Museum on Fifth Avenue is owned by the City of New York (the "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 Statement of Financial Position 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 are capitalized and reported as fixed assets. The Met 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 have been substantially met. Contributions are recorded at fair value, and in the case of pledges, net of estimated uncollectible amounts, and discounted if due in over one year.

Several utility costs of the Museum are paid for by the City. The value of such costs is reported as revenue and a corresponding amount is included as an expense in the Statement of Activities. The City also provides funds for guardianship and maintenance, including reimbursement for salaries, social security, and pension contributions.

The Museum has volunteers who provide administrative assistance in various areas of the Museum. Such contributed services do not meet the criteria for recognition of contributed services contained in generally accepted accounting principles and, accordingly, are not reflected in the accompanying financial statements.

*Bond Issuance Costs* - Bond issuance costs, which represent costs to obtain financing for infrastructure projects for the Museum, are currently included in accounts receivable and other assets on the Statement of Financial Position; amortization of these costs extends over the life of the applicable loan.

*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, the 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 retail activities, mostly attributable to the production and distribution of catalogues, amounted to \$3.0 million and \$3.4 million in fiscal years 2016 and 2015, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and concerts and lectures totaled \$3.7 million and \$4.1 million in fiscal years 2016 and 2015, respectively. All advertising is expensed as incurred.

*Interest Expense* - Interest on tax-exempt debt is capitalized and depreciated when related to in progress construction projects and un-capitalized interest expense, including commitment fees, is charged to operating expenses. Interest expense related to interest rate swap agreements and the Series 2015 Bond interest is charged to non-operating activities. Interest on taxable borrowings is capitalized by applying a financing rate to in progress construction projects (see Note K).

*Income Tax Status* - The Museum is a nonprofit organization exempt from income tax under Section 501(c)(3) of the Internal Revenue Code.

*Use of Estimates* - The preparation of financial statements in conformity with generally accepted accounting principles accepted within the United States ("US GAAP") 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.

*Summarized Comparative Information* - The financial statements include certain prior year summarized comparative information in total but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Museum's financial statements for the year ended June 30, 2015, from which the summarized information was derived.

*New Accounting Pronouncements* - In May 2014, the Financial Accounting Standards Board ("FASB") issued Accounting Standards Update ("ASU") No. 2014-09, Revenue from Contracts with Customers (Topic 606) and Other Assets and Deferred Costs - Contracts with Customers (Subtopic 340-40). This standard implements a single framework for recognition of all revenue earned from customers. This framework ensures that entities appropriately reflect the consideration to which they expect to be entitled in exchange for goods and services by allocating transaction price to identified performance obligations and recognizing revenue as performance obligations are satisfied. Qualitative and quantitative disclosures are required to enable users of financial statements to understand the nature, amount, timing, and uncertainty of revenue and cash flows arising from contracts with customers. For the Museum, this standard is effective for fiscal year 2019. The Museum is evaluating the impact of this standard on the financial statements.

In April 2015, the FASB issued ASU No. 2015-03 (Subtopic 835-30) Imputation of Interest - Simplifying the Presentation of Debt Issuance Costs. This standard requires all costs incurred to issue debt to be presented in the balance sheet as a direct deduction from the carrying value of the associated debt liability. The standard is effective for fiscal years beginning after December 15, 2016, with early adoption permitted. The Museum is evaluating the impact of this standard on the financial statements.

In May 2015, the FASB issued ASU 2015-07, Disclosure for Investments in Certain Entities That Calculated Net Asset Value per Share (or its Equivalent). This ASU removes the requirement to categorize within the fair value hierarchy all investments for which fair value is measured using the practical expedient. The ASU further removes the requirement to make certain disclosures for all investments that are eligible to be measured at fair value using the practical expedient. The Museum elected to early adopt this standard since fiscal year 2015.

In January 2016, the FASB issued ASU 2016-01, Financial Instruments - Overall (Subtopic 825-10): Recognition and Measurement of Financial Assets and Financial Liabilities. Per this guidance, entities that are not public business entities are not required to apply the fair value of financial instruments disclosure guidance in the General Subsection of Section 825-10-50. The Museum has elected to early adopt this guidance for fiscal year 2016.

In February 2016, the FASB issued ASU No. 2016-02, Leases (Topic 842). Under this guidance, lessees will need to recognize the following for all leases (with the exception of leases with a term of twelve months or less) at the commencement date: (a) a lease liability, which is a lessee's obligation to make lease payments arising from a lease, measured on a discounted basis; and (b) a right-of-use asset, which is an asset that represents the lessee's right to use, or control the use of, a specified asset for the lease term. Under the new guidance, lessor accounting is largely unchanged. The guidance requires a modified retrospective transition approach for leases existing at, or entered into after, the beginning of the earliest comparative period presented in the financial statements. The modified retrospective approach would not require any transition accounting for leases that expire before the earliest comparative period presented. A full retrospective transition approach is not permitted. This new standard is effective for fiscal years beginning after December 15, 2018 (fiscal year 2020 for the Museum), with early application permitted. The Museum is evaluating the impact of this standard will have on the consolidated financial statements.

In August 2016, the FASB issued ASU 2016-14, Presentation of Financial Statements of Not-for-Profit Entities, which makes targeted changes to the not-for-profit financial reporting model. Under the new ASU, the existing three-category classification of net assets (i.e. unrestricted, temporarily restricted, and permanently restricted) will be replaced with a model that combines temporarily restricted and permanently restricted into a single category called "net assets with donor restrictions." Differences in the nature of donor restrictions will be disclosed in the notes, with an emphasis on how and when the resources can be used. The guidance for classifying deficiencies in endowment funds ("underwater endowments") and on accounting for the lapsing of restrictions on gifts to acquire property, plant, and equipment have also been clarified. New disclosures will highlight restrictions on the use of resources that make otherwise liquid assets unavailable for meeting near-term financial requirements. Entities will be required to disclose (on the face of the statement or in notes) the extent to which the balance sheet comprises financial assets, the extent to which those assets can be converted to cash within one year, and any limitations that would preclude their current use. This ASU is effective for fiscal years beginning after December 15, 2017, with early application permitted. This ASU should be applied on a retrospective basis in the year that the ASU is first applied. The Museum is evaluating the impact of this standard on the financial statements.

## B. ACCOUNTS RECEIVABLE AND OTHER ASSETS

Accounts receivable and other assets consist of (in thousands):

	<i>June 30, 2016</i>	<i>June 30, 2015</i>
Accounts receivable, net of allowance of \$1,057 and \$613 for FY16 and FY15, respectively .....	\$ 3,785	\$ 5,528
Prepaid expenses and other .....	10,830	10,565
Taxes receivable .....	6,403	5,728
Dividends and interest receivable .....	763	989
Total .....	<u>\$ 21,781</u>	<u>\$ 22,810</u>

## C. CONTRIBUTIONS RECEIVABLE

Unconditional promises to contribute to the Museum are recorded as contributions receivable at the present value of future cash flows, net of an allowance for uncollectibility. The present value discount rate ranged from 3.25 to 3.50% for new pledges received in fiscal year 2016. The present value discount rate used was 3.25% for new pledges received in fiscal year 2015. Contributions are expected to be realized as follows (in thousands):

	<i>June 30, 2016</i>	<i>June 30, 2015</i>
Less than one year .....	\$ 69,031	\$ 62,764
Between one and five years .....	81,714	79,948
Over five years .....	5,450	7,250
Total .....	156,195	149,962
Less:		
Adjustments and allowance for uncollectibility .....	(3,754)	(3,666)
Discount for present value .....	(7,922)	(9,430)
Net .....	<u>\$ 144,519</u>	<u>\$ 136,866</u>

## D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<i>2016</i>	<i>2015</i>
Gifts of cash and securities .....	\$ 27,337	\$ 23,306
Gains and income from long-term investment:		
For designated curatorial departments .....	14,942	12,379
Undesignated as to curatorial department .....	8,273	12,704
Proceeds from fine arts insurance and the sale of art .....	4,023	4,001
Total .....	<u>\$ 54,575</u>	<u>\$ 52,390</u>



## E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<i>June 30, 2016</i>	<i>June 30, 2015</i>	<i>Estimated Useful Lives in Years</i>
Land .....	\$ 1,015	\$ 1,015	N/A
Buildings and improvements .....	36,559	36,453	20–40
Leasehold improvements, auxiliary activities .....	38,203	30,280	4–40
Leasehold improvements, Fifth Avenue building .....	960,063	934,896	5–30
Machinery and equipment .....	76,440	75,631	3–20
Total .....	1,112,280	1,078,275	
Less accumulated depreciation .....	(698,203)	(648,563)	
Net .....	<u>\$ 414,077</u>	<u>\$ 429,712</u>	

The above amounts include construction in progress of \$33.4 million and \$20.6 million at June 30, 2016 and 2015, respectively. Depreciation expense was \$55.0 million and \$54.0 million for fiscal years 2016 and 2015, respectively. Pursuant with the Museum's policy regarding its measure of operations, \$7.7 million and \$7.9 million were charged to operating activities in fiscal years 2016 and 2015, respectively, while \$47.3 million and \$46.1 million were charged to non-operating activities in fiscal years 2016 and 2015, respectively. In fiscal year 2016, \$8.7 million of fixed assets with a net book value of \$3.4 million were written off. In fiscal year 2015, \$1.5 million of fixed assets with a net book value of \$0.3 million were written off. Interest expense of \$0.1 million in fiscal years 2016 and 2015 was capitalized and included in fixed assets on the Statement of Financial Position.

Fixed assets and construction in progress include \$132.8 million of property contributed and funded by the City since 1990, of which \$2.8 million and \$4.7 million were received during the fiscal years ended June 30, 2016 and 2015, respectively.

## F. CAPITAL EXPENDITURES

The principal capital projects during fiscal year 2016 were as follows (in thousands):

	<i>Prior Years' Expenditures</i>	<i>2016 Expenditures</i>	<i>Total Expenditures</i>
Breuer Building Preoccupancy Upgrade .....	\$ 2,517	\$ 10,430	\$ 12,947
Southwest Wing .....	1,454	10,643	12,097
Sackler Wing HVAC and Curtain .....	2,190	6,395	8,585
Wing A, B, C Skylights and Related MER Projects .....	905	2,366	3,271
Fire Detection and Alarm Installation Upgrade .....	6,267	2,140	8,407
Ptolemaic Galleries Refurbishment .....		1,449	1,449
Electric Server Analysis .....		1,400	1,400
91 St. Warehouse Interior Renovations .....		991	991
Musical Instruments Gallery Renovations .....		942	942
David H. Koch Plaza .....	50,457	898	51,355
Other capital projects .....		12,329	
Total capital expenditures .....		<u>\$ 49,983</u>	
Capitalized projects .....		\$ 42,683	
Non-capitalized expenditures .....		7,300	
Total capital expenditures .....		<u>\$ 49,983</u>	

The Museum had outstanding purchase commitments of approximately \$20.4 million related to construction projects at June 30, 2016.

## G. FAIR VALUE MEASUREMENTS

The Museum's investments include assets held as part of the Museum's long-term portfolio, assets to be used for capital projects, and assets held for other miscellaneous purposes.

The total cost of the investment portfolio was \$2,861 million and \$2,874 million as of June 30, 2016 and 2015, respectively. The Museum had approximately \$404.4 million and \$421.4 million in unfunded capital commitments primarily related to private equity and real asset funds as of the years ended June 30, 2016 and 2015, respectively.

For investments within the long-term portfolio, the Museum aims to maintain a diversified portfolio that is designed to provide a stream of earnings for current use, while maintaining the purchasing power of assets in perpetuity. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers.

The Museum's investments held within the long-term portfolio consist of cash, cash equivalents, bonds, domestic equity, international equity

(including emerging markets), long/short equity, absolute return, private equity, and real asset fund investments.

The Museum also invests in short-term and fixed income investments to finance various capital projects. During the year ended June 30, 2015, the Museum completed a bond issuance totaling \$250 million ("Series 2015 Bonds") in order to finance various infrastructure projects over a ten-year period. Until they are used to fund these capital projects, the Museum has invested the proceeds from such bond issuance in U.S. Treasuries and a fund of hedge funds. Please refer to Note K for details related to the Series 2015 Bonds.

The following table presents the Museum's investments listed by its intended use for the years ended June 30 (in thousands):

	2016 <i>Fair Value</i>	2015 <i>Fair Value</i>
<i>Held within the long-term portfolio</i>		
Short term investments . . . . .	\$ 155,999	\$ 262,482
Fixed income . . . . .	95,562	101,184
Equities . . . . .	552,583	556,637
Fixed income funds . . . . .	4,754	
Equity funds . . . . .	584,560	574,838
Hedge funds . . . . .	709,471	670,817
Private equity funds . . . . .	405,576	505,488
Real asset funds . . . . .	354,919	360,282
Subtotal . . . . .	<u>2,863,424</u>	<u>3,031,728</u>
<i>Held for capital projects</i>		
Short term investments . . . . .	36,629	38,343
Fixed income . . . . .	68,090	78,061
Fund of hedge funds . . . . .	169,824	171,478
Subtotal . . . . .	<u>274,543</u>	<u>287,882</u>
<i>Other miscellaneous purposes</i>		
Subtotal . . . . .	21,563	751
TOTAL INVESTMENTS . . . . .	<u>\$ 3,159,530</u>	<u>\$ 3,320,361</u>

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.

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.

In accordance with the authoritative guidance on fair value measurements and disclosures under US GAAP, 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 1 assets include cash, cash equivalents, bonds, and equity securities 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**—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 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**—Valuation models in which significant inputs are unobservable or where there is little, if any, market activity.

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 judgment 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 uses the Net Asset Value ("NAV"), provided by external investment managers, as a practical expedient 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.

For such investments, the Museum has adopted the guidance outlined in ASU 2015-07 Disclosure for Investments in Certain Entities That Calculated Net Asset Value per share (or its equivalent), which does not require these investments to be categorized within the fair value hierarchy. For investments in funds which are not valued based on the practical expedient, the Museum considers several factors in appropriately classifying these 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 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, such as investments in private investment funds, "side-pockets," or funds with suspended withdrawals imposed (i.e., "gates").

### Fair Value Measurements

The following tables present the financial instruments as stated on the Statement of Financial Position, by caption and by level within the valuation hierarchy as of June 30, 2016 and 2015, respectively (in thousands):

#### Assets and Liabilities at Fair Value as of June 30, 2016

	Level 1	Level 2	Level 3	Investments valued using the practical expedient	Total
Split interest arrangements	\$ 14,423	\$ 13,117	\$ 42,591	\$	\$ 70,131
INVESTMENTS:					
Equities	510,704	41,878	1		552,583
Fixed income					
Government bonds		97,657			97,657
Corporate debt		25,416	9		25,425
Mortgage-backed		35,823			35,823
Other		4,747			4,747
Short term investments	192,681				192,681
Mutual funds	519				519
Fixed income funds		4,754			4,754
Equity funds				584,560	584,560
Hedge funds				709,471	709,741
Private equity funds			1,670	403,906	405,576
Real asset funds			106,794	248,125	354,919
Fund of hedge funds				169,824	169,824
Other investments			20,991		20,991
Total investments	703,904	210,275	129,465	2,115,886	3,159,530
TOTAL ASSETS	\$ 718,327	\$ 223,392	\$ 172,056	\$ 2,115,886	\$ 3,229,661
LIABILITIES:					
Annuity and other split interest obligations			\$ 18,260		\$ 18,260
Interest rate exchange agreements		\$ 48,718			48,718
TOTAL LIABILITIES		\$ 48,718	\$ 18,260		\$ 66,978

Included in the fair value are investment subscriptions paid in advance totaling \$8 million for which the Museum has paid prior to June 30, 2016, and redemption proceeds of \$37 million for which the Museum has yet to receive as of June 30, 2016. Included in Other Investments is a gifted real estate property valued based on an independent appraisal using the income capitalization approach.

#### Assets and Liabilities at Fair Value as of June 30, 2015

	Level 1	Level 2	Level 3	Investments valued using the practical expedient	Total
Split interest arrangements	\$ 15,341	\$ 13,295	\$ 46,971	\$	\$ 75,607
INVESTMENTS:					
Equities	507,907	48,729	1		556,637
Fixed income					
Government bonds	97,582	6,428			104,010
Corporate debt		33,146	9		33,155
Mortgage-backed		38,597			38,597
Other		3,483			3,483
Short term investments	300,825				300,825
Mutual funds	751				751
Fixed income funds					
Equity funds				574,838	574,838
Hedge funds				670,817	670,817
Private equity funds			2,017	503,471	505,488
Real asset funds			114,938	245,344	360,282
Fund of hedge funds				171,748	171,478
Other investments					
Total investments	907,065	130,383	116,965	2,165,948	3,320,361
TOTAL ASSETS	\$ 922,406	\$ 143,678	\$ 163,936	\$ 2,165,948	\$ 3,395,968
LIABILITIES:					
Annuity and other split interest obligations			\$ 19,357		\$ 19,357
Interest rate exchange agreements		\$ 32,226			32,226
TOTAL LIABILITIES		\$ 32,226	\$ 19,357		\$ 51,583

For the years ended June 30, the Museum had the following investments which represented more than 5% of net assets:

	2016		2015	
	<i>Fair Value (in thousands)</i>	<i>% of NAV</i>	<i>Fair Value (in thousands)</i>	<i>% of NAV</i>
JP Morgan US Government Money Market Agency Share fund . . . . .	\$173,853	5.73%	\$276,121	8.41%
Fund of hedge funds held for capital projects . . . . .	169,824	5.59%	171,478	5.22%

The following table includes a roll forward of the amounts for the year ended June 30, 2016, 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:

	<i>Beginning Balance as of June 30, 2015</i>	<i>Net Realized and Unrealized Gains/(Losses)</i>	<i>Transfers Into Level 3</i>	<i>Transfers (Out) of Level 3</i>	<i>Purchases and Donated Property</i>	<i>Sales and Settlements</i>	<i>Ending Balance as of June 30, 2016</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments Held as of June 30, 2016</i>
INVESTMENTS:								
Equities . . . . .	\$ 1						\$ 1	
Fixed income . . . . .								
Corporate debt . . . . .	9						9	
Other . . . . .								
Private equity funds . . . . .	2,017	\$ (347)					1,670	\$ (347)
Real asset funds . . . . .	114,938	(1,893)			\$ 16,911	\$ (23,162)	106,794	(7,104)
Other investments . . . . .					20,991		20,991	
TOTAL INVESTMENTS . . . . .	<u>\$ 116,965</u>	<u>\$ (2,240)</u>	<u>\$</u>	<u>\$</u>	<u>\$ 37,902</u>	<u>\$ (23,162)</u>	<u>\$ 129,465</u>	<u>\$ (7,451)</u>

The following table includes a roll forward of the amounts for the year ended June 30, 2015, 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:

	<i>Beginning Balance as of June 30, 2014</i>	<i>Net Realized and Unrealized Gains/(Losses)</i>	<i>Transfers Into Level 3</i>	<i>Transfers (Out) of Level 3</i>	<i>Purchases</i>	<i>Sales and Settlements</i>	<i>Ending Balance as of June 30, 2015</i>	<i>Changes in Unrealized Gains/(Losses) Relating to Investments Held as of June 30, 2015</i>
INVESTMENTS:								
Equities . . . . .	\$ 2	\$ (1)					\$ 1	\$ (1)
Fixed income . . . . .								
Corporate debt . . . . .	10	(1)					9	(1)
Other . . . . .	250			\$ (250)				
Private equity funds . . . . .	1,507	510					2,017	510
Real asset funds . . . . .	121,920	(1,805)			\$ 8,498	\$ (13,675)	114,938	(6,078)
TOTAL INVESTMENTS . . . . .	<u>\$ 123,689</u>	<u>\$ (1,297)</u>	<u>\$</u>	<u>\$ (250)</u>	<u>\$ 8,498</u>	<u>\$ (13,675)</u>	<u>\$ 116,965</u>	<u>\$ (5,570)</u>

All net realized and unrealized gains (losses) in the tables above are reflected in the Statement of Activities. Net unrealized gains (losses) relate to those Investments held by the Museum for the years ended June 30, 2016 and 2015, respectively.

The Museum's policy is to recognize transfers at the beginning of the year. There were no significant transfers in or out of Level 1, 2, or 3 of the fair value hierarchy for the year ended June 30, 2016. During the year ended June 30, 2015, the Museum transferred one investment with a value of \$250 thousand from Level 3 to Level 2 primarily due to changes in inputs used by the Museum to value this investment.

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2016 (in thousands):

INVESTMENT STRATEGY	<i>Fair Value Determined Using NAV</i>	<i>Remaining Life</i>	<i>Unfunded Commitments</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Equity funds . . . . .	\$ 584,560	N/A	N/A	Daily (1 day) Weekly (10 days) Monthly (10 days) Quarterly (30–90 days) Annually (45 days) Biennially (90 days)	2 funds with lock-up restrictions expiring within 3.5 years; 2 funds with side-pockets; 1 fund with liquidating side-pocket
Hedge funds . . . . .	709,471	N/A	\$ 3,200	Monthly (30–90 days) Quarterly (30–90 days) Semi-Annually (60 days) Annually (60–90 days)	7 funds with lock-up restrictions expiring within 3 years; 2 funds with side pockets; 4 funds with liquidating side-pockets; 1 fund to be fully redeemed by March 31, 2017 with side-pocket
Private equity . . . . .	405,576	1 to 11 years	225,905	N/A	N/A
Real assets . . . . .	354,919	1 to 11 years	175,325	N/A	N/A
Fund of hedge funds. . . . .	169,824	N/A	N/A	Monthly (30 days) subject to the terms of the underlying hedge funds	N/A

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2015 (in thousands):

INVESTMENT STRATEGY	<i>Fair Value Determined Using NAV</i>	<i>Remaining Life</i>	<i>Unfunded Commitments</i>	<i>Redemption Terms</i>	<i>Redemption Restrictions and Terms in Place at Year End</i>
Equity funds . . . . .	\$ 574,838	N/A	\$ 23,450	Weekly (10 days) Monthly (5–10 days) Quarterly (30–90 days); Annually (90 days)	1 fund with lock-up restrictions expiring July 1, 2015; 1 fund with lock-up restrictions expiring January 1, 2017 and a side-pocket; 1 fund undergoing liquidation with a side-pocket
Hedge funds . . . . .	670,817	N/A	9,751	Monthly (30–90 days) Quarterly (30–90 days) Semi-Annually (60 days) Annually (60–90 days)	8 funds with lock-up restrictions expiring between February 3, 2016, and May 31, 2018, including 2 funds with side-pockets; 4 funds undergoing liquidation, with side-pockets; 1 fund with a side-pocket.
Private equity . . . . .	505,488	1 to 11 years	199,336	N/A	N/A
Real assets . . . . .	360,282	1 to 12 years	188,838	N/A	N/A
Fund of hedge funds . . . . .	171,478	N/A	N/A	Monthly (30 days) subject to the terms of the underlying hedge funds	N/A

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. The Museum, at times, transacts in futures contracts and forward foreign currency contracts primarily for managing foreign exchange risk and fluctuations in interest rates.

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.

The following table summarizes the unrealized gains and losses reported on derivative financial instruments for the years ended June 30 (in thousands):

	2016		2015	
	<i>Fair Value</i>	<i>Unrealized Gain/(Loss)</i>	<i>Fair Value</i>	<i>Unrealized Gain/(Loss)</i>
Interest rate exchange agreements . . . . .	\$ (48,718)	\$ (16,492)	\$ (32,226)	\$ (3,575)

Investment return is net of unrelated business income taxes of \$1.3 million and \$1.1 million for the years ended June 30, 2016 and 2015, respectively.

The following schedules summarizes investment return by net asset classification (in thousands):

2016

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Investment income, net of certain management and custodian fees, taxes, and other expenses .....	\$ 7,360	\$ 11,512	\$ 154	\$ 19,026
Net realized gains .....	33,762	65,745		99,507
Changes in unrealized appreciation.....	(50,189)	(94,343)		(144,532)
Total return on investments.....	(9,067)	(17,086)	154	(25,999)
Transfers .....	54,873	(54,873)		
Investment return allocated for current activities .....	(99,617)	(46,071)		(145,688)
Investment return in excess of current support .....	\$ (53,811)	\$(118,030)	\$ 154	\$(171,687)

2015

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Investment income, net of certain management and custodian fees, taxes, and other expenses .....	\$ 8,557	\$ 16,207	\$ (175)	\$ 24,589
Net realized gains .....	47,783	92,912	312	141,007
Changes in unrealized appreciation.....	(11,903)	(21,981)	(79)	(33,963)
Total return on investments.....	44,437	87,138	58	131,633
Transfers .....	53,218	(53,218)		
Investment return allocated for current activities .....	(94,003)	(42,310)		(136,313)
Investment return in excess of current support .....	\$ 3,652	\$ (8,390)	\$ 58	\$ (4,680)

Realized and change in unrealized gains and losses on the 2015 bond proceeds portfolio, which totaled \$(4.1) million and \$1.8 million for the years ended June 30, 2016 and 2015, are excluded from the above table and are shown as a separate line on the Statement of Activities. Please refer to Note K for details related to the Series 2015 Bond proceeds and Note O for details related to Endowment Funds.

## 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, changed by \$(0.3) million and \$0.4 million in the years ended June 30, 2016 and 2015, respectively. The discount rate applied to these funds was 1.2% to 2.2% over the past five years.

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 of these agreements (in thousands):

	<u>June 30, 2016</u>	<u>June 30, 2015</u>
Assets:		
Charitable remainder and other trust assets . . . . .	\$53,894	\$54,173
Gift annuities, pooled income funds, and trust invested on behalf of others . . . . .	16,237	16,727
Other . . . . .		4,707
Total . . . . .	<u>\$70,131</u>	<u>\$75,607</u>
Liabilities:		
Trust invested on behalf of others* . . . . .	\$ 6,017	\$ 6,584
Gift annuities and pooled income funds . . . . .	12,243	12,773
Total . . . . .	<u>\$18,260</u>	<u>\$19,357</u>

*\*This liability relates to a trust invested on behalf of others. The assets of the trust of \$6.0 million and \$6.6 million as of June 30, 2016 and 2015, respectively, are included in investments on the Statement of Financial Position.*

### Charitable Gift Annuities

The Museum records its remainder interest in assets received as unrestricted and temporarily restricted contributions as per donor designations. 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 present value of future amounts payable to beneficiaries.

### 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 present value of future amounts payable to beneficiaries.

### 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. As of June 30, 2016, a fair value adjustment of 44 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 changes in value of split interest agreements.

### 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 tables summarize the changes in the fair value of the assets related to charitable remainder and other trusts for the year ended June 30, 2016 and 2015, respectively (in thousands):

	<i>Beginning Balance as of June 30, 2015</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance as of June 30, 2016</i>
Charitable remainder and other trust assets . . . . .	\$54,173	\$(279)	\$53,894

	<i>Beginning Balance as of June 30, 2014</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance as of June 30, 2015</i>
Charitable remainder and other trust assets . . . . .	\$53,740	\$433	\$54,173

The following tables summarize 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, 2016 and 2015, respectively (in thousands):

	<i>Beginning Balance as of June 30, 2015</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance as of June 30, 2016</i>
Annuity and other split interest obligations . . . . .	\$19,357	\$(530)	\$(567)	\$18,260

	<i>Beginning Balance as of June 30, 2014</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance as of June 30, 2015</i>
Annuity and other split interest obligations . . . . .	\$19,831	\$(314)	\$(160)	\$19,357

## I. PENSION PLANS AND POSTRETIREMENT BENEFITS AND PAYMENTS

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The following section describes the Museum's various pension and postretirement plans, with supporting data in the schedules below.

*Defined benefit pension plan for union staff* - The Museum has a qualified defined benefit pension plan for all union employees covered by a collective bargaining agreement. Benefits under this plan are based on years of service and the employees' final four years of compensation. Employees contribute 3% of their base earnings to this plan, which amounted to \$0.9 million for both fiscal years 2016 and 2015.

*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 \$0.7 million and \$0.7 million, respectively, as of June 30, 2016, and \$1 million and \$0.9 million, respectively, as of June 30, 2015.

*Defined contribution plan for non-union staff (Basic Plan)* - The Museum has a mandatory defined contribution pension plan for all non-union employees other than temporary employees. Under this plan, participants are required to contribute 3% of their annual compensation as a condition of employment and the Museum contributes 8% of a participant's base pay during the year. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution pension plan recognized in fiscal years 2016 and 2015 was \$9.1 million and \$8.5 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. The cost of the defined contribution matching plan recognized in fiscal years 2016 and 2015 was \$2.8 million and \$2.6 million, respectively.

*Defined contribution plan for union staff (Union Matching Plan)* - The Museum has a voluntary defined contribution 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 both fiscal years 2016 and 2015 was \$0.3 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 \$1.4 million and \$1.3 million in fiscal years 2016 and 2015, respectively.
- 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 December 31, 2016. 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 2016 and 2015 of \$2.0 million and \$1.8 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 2016 and 2015 of \$0.5 million and \$0.6 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 table below sets forth the net liability recognized in the Statement of Financial Position as of June 30, including the change in the benefit obligation and the change in plan assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2016</i>	<i>2015</i>	<i>2016</i>	<i>2015</i>
<b>CHANGE IN BENEFIT OBLIGATION:</b>				
Benefit obligation at beginning of year . . . . .	\$ 196,556	\$179,872	\$ 104,406	\$ 97,198
Service cost . . . . .	6,334	5,756	4,850	4,174
Interest cost . . . . .	9,056	7,530	4,460	3,843
Employee contributions . . . . .	957	908	(155)	
Actuarial loss . . . . .	35,858	9,288	12,353	2,918
Benefits paid . . . . .	(5,841)	(5,628)	(3,993)	(3,829)
Medicare Part D subsidy . . . . .			90	102
Settlements . . . . .	(1,910)	(1,170)		
Benefit obligation at end of year . . . . .	<u>241,010</u>	<u>196,556</u>	<u>122,011</u>	<u>104,406</u>
<b>CHANGE IN PLAN ASSETS:</b>				
Fair value of plan assets at beginning of year . . . .	131,805	129,586		
Actual gain on plan assets . . . . .	2,450	2,683		
Employer contributions . . . . .	6,000	5,426	3,903	3,727
Employee contributions . . . . .	957	908		
Benefits paid . . . . .	(5,841)	(5,628)	(3,993)	(3,829)
Medicare Part D subsidy . . . . .			90	102
Settlements . . . . .	(1,910)	(1,170)		
Fair value of plan assets at end of year . . . . .	<u>133,461</u>	<u>131,805</u>		
UNFUNDED STATUS (LIABILITY) . . . . .	<u>\$ (107,549)</u>	<u>\$ (64,751)</u>	<u>\$(122,011)</u>	<u>\$ (104,406)</u>

The amounts recognized in the Statement of Financial Position as of June 30 are (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2016</i>	<i>2015</i>	<i>2016</i>	<i>2015</i>
Actuarial losses . . . . .	\$ (100,986)	\$ (62,312)	\$ (37,233)	\$ (25,811)
Prior service costs . . . . .			2,102	3,096
Cumulative employer contributions (less than) net periodic benefit cost . . . . .	(6,563)	(2,439)	(86,880)	(81,691)
UNFUNDED STATUS (LIABILITY) . . . . .	<u>\$ (107,549)</u>	<u>\$ (64,751)</u>	<u>\$(122,011)</u>	<u>\$ (104,406)</u>

Components of net periodic benefit cost/(income) (“NPPC”) recognized in operating activities and other amounts recognized in non-operating activities in unrestricted net assets in the Statement of Activities are presented in the table below for the years ended June 30 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2016</i>	<i>2015</i>	<i>2016</i>	<i>2015</i>
<b>COMPONENTS OF NET PERIODIC BENEFIT COST:</b>				
Service cost . . . . .	\$ 6,334	\$ 5,756	\$ 4,850	\$ 4,174
Interest cost . . . . .	9,056	7,530	4,460	3,843
Expected return on plan assets . . . . .	(9,654)	(9,499)		
Amortization of prior service credit . . . . .			(1,148)	(1,267)
Amortization of accumulated loss . . . . .	3,669	1,994	931	814
Settlement loss . . . . .	718	223		
Total net periodic benefit cost recognized in operating activities . . . . .	10,123	6,004	9,093	7,564
<b>OTHER AMOUNTS RECOGNIZED IN NON-OPERATING ACTIVITY IN UNRESTRICTED NET ASSETS:</b>				
Prior Service cost or (credit) occurring during measuring period . . . . .			(155)	
Current year actuarial (gain)/loss . . . . .	43,063	16,104	12,353	2,918
Amortization or curtailment recognition of prior service credit . . . . .			1,148	1,267
Amortization of settlement recognition of net loss . . . . .	(4,388)	(2,217)	(931)	(814)
Total other amounts recognized in non-operating activities . . . . .	38,675	13,887	12,415	3,371
TOTAL RECOGNIZED IN THE STATEMENT OF ACTIVITIES IN NET ASSETS . . . . .	\$ 48,798	\$ 19,891	\$ 21,508	\$ 10,935

The table below presents the weighted average assumptions and additional information related to the pension plans and postretirement plans.

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2016</i>	<i>2015</i>	<i>2016</i>	<i>2015</i>
<b>WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:</b>				
Discount rate . . . . .	3.74%	4.60%	3.62%	4.50%
Rate of compensation increase . . . . .	3.98%	3.97%		
<b>WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:</b>				
Discount rate . . . . .	4.60%	4.40%	4.50%	4.30%
Expected return on plan assets . . . . .	7.44%	7.43%		
Rate of compensation increase . . . . .	3.97%	3.97%		
<b>ADDITIONAL INFORMATION (in thousands):</b>				
Actual return on plan assets . . . . .	\$ 2,450	\$ 2,683		
Accumulated benefit obligation for all defined benefit pension plans . . . . .	\$ 197,533	\$ 165,652		

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 over the minimal acceptable time period under ASC 715.

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, 2017 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses . . . . .	\$5,777	\$1,726
Prior service costs (credits) . . . . .		(666)
Total . . . . .	\$5,777	\$1,060

Additional information related to the defined benefit pension plans as of June 30 follows (in thousands):

	2016	2015
Number of pension plans with accumulated benefit obligations in excess of plan assets . . . . .	3	3
Aggregate accumulated benefit obligation . . . . .	\$ 197,533	\$ 165,652
Aggregate fair value of plan assets . . . . .	\$ 133,461	\$ 131,805
Number of pension plans with projected benefit obligations in excess of plan assets . . . . .	3	3
Aggregate projected benefit obligation . . . . .	\$ 241,010	\$ 196,556
Aggregate fair value of plan assets . . . . .	\$ 133,461	\$ 131,805

Additional information related to the postretirement benefit plans for the years ended June 30:

	2016		2015	
	<i>Union</i>	<i>Non-Union</i>	<i>Union</i>	<i>Non-Union</i>
<b>ASSUMED MEDICAL COST TREND RATES:</b>				
Health care cost trend rate assumed for next year	6.1%	6.1%	6.3%	6.3%
Rate that the cost trend gradually declines to . . .	4.5%	4.5%	4.5%	4.5%
Year that the final trend rate is reached . . . . .	2028	2028	2028	2028

	<i>Percentage Point Increase</i>	<i>Percentage Point (Decrease)</i>
The following data show the effect of a one percentage point health care cost trend rate increase (decrease) for fiscal year 2016 (in thousands):		
Effect on total of service and interest cost . . . . .	\$ 1,805	\$ (1,378)
Effect on postretirement benefit obligation . . . . .	\$ 17,481	\$ (13,826)

*Selection of Assumptions* - The selection of the discount rate assumption reflects a bond matching analysis to a portfolio of high-quality corporate bonds. The methodology for selecting the discount rate is to match each plan's cash flow to that of a yield curve that provides the equivalent yields on zero-coupon corporate bonds for each maturity. The discount rate for each plan is the single rate that produces the same present value of cash flows. The expected return on the plans' assets has been developed in consultation with external advisers, taking into account such factors as long-term historical returns for equity and fixed income assets and long-term forecasts for inflation, and correlation of returns between asset classes.

*Investment strategies* - Assets of the Museum's defined benefit plans are invested in diversified portfolios that are designed to generate returns sufficient to meet obligations to beneficiaries at acceptable levels of risk. Investment objectives and policies are established by the Museum's Trustee Investment Committee and are undertaken in partnership with external investment managers. The target allocation of the defined benefit plan for union staff was 60% to equity securities and 40% to fixed income securities as of June 30, 2016. Effective July 1, 2016, the target allocation was changed to 70% equity securities and 30% fixed income securities. Pro forma for investment activity at fiscal year-end, the assets of the defined benefit plan for union staff was 72.2% and 27.8% in equity and fixed income securities, respectively. As of June 30, 2015, the assets of the defined benefit plan for union staff were invested 59.9% and 40.1% in equity and fixed income securities, respectively.

The target allocation of the defined benefit plan for non-union staff is 40% to equity securities and 60% to fixed income securities. As of June 30, 2016, the assets of the defined benefit plan for non-union staff were invested 39.2% and 60.8% in equity and fixed income securities, respectively. As of June 30, 2015, the assets of the defined benefit plan for non-union staff were invested 40.0% and 60.0% in equity and fixed income securities, respectively.

*Medicare* - Financial reporting as of June 30, 2016 reflects the effect of the Medicare subsidy that the Museum is receiving under the Medicare Prescription Drug, Improvement, and Modernization Act of 2003 ("MMA") for the Non-Union postretirement medical plan. The plan is no longer eligible for the subsidy as of June 30, 2016.

CASH FLOWS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Employer Contributions:		
2015 (actual) .....	\$ 5,426	\$ 3,727
2016 (actual) .....	6,000	3,904
2017 (expected) .....	6,000	5,774
PROJECTED BENEFIT PAYMENTS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):		
2017 .....	\$ 9,869	\$ 5,774
2018 .....	6,988	4,806
2019 .....	7,474	5,031
2020 .....	7,933	5,179
2021 .....	8,422	5,454
2022–2026 .....	51,709	32,077

The fair value of the pension plan assets was \$133,461 and \$131,805 as of June 30, 2016 and 2015, respectively. The pension plan assets are primarily comprised of mutual funds and fall within Level 1 of the fair value hierarchy.

## J. NOTES PAYABLE

At June 30, 2016 and 2015, the Museum had three credit facilities outstanding with three commercial banks. Interest expense on these credit facilities is charged to operating expenses.

The largest credit facility is a revolving line of \$150 million as of June 30, 2016 and 2015. The Museum had borrowed \$22.5 million and \$24.5 million as of June 30, 2016 and 2015, on this line, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2017. 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 both fiscal years 2016 and 2015. As of June 30, 2016, the interest rate on the outstanding debt was .75%. 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, 2016 and 2015.

In addition to the revolving line of credit, the Museum has two additional lines of credit totaling \$65 million as of June 30, 2016 and 2015. No borrowings were outstanding at June 30, 2016 and 2015, under these facilities. 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 as of both June 30, 2016 and 2015, 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”), which was fully paid on July 1, 2015, and \$22.1 million Series 1993B Variable Interest Rate Bonds (“Series 1993B Bonds”), due by July 1, 2020. The Series 1993B Bonds are secured by the Museum’s annual membership dues. The loan agreements require the Museum to maintain investments in certain defined securities having a market value of at least 120% of the aggregate principal amount of the Museum’s outstanding short-term debt as defined in the agreements. Additionally, the Museum must maintain a ratio of Available Assets to General Liabilities, as defined, of not less than 2:1. The Museum was in compliance with these covenants at June 30, 2016 and 2015.

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 Statement of Financial Position. 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 was amortized 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. The Museum made its final payment on the Series 1993A Bonds and closed out the related interest rate exchange agreement in July 2015.

At June 30, 2015, \$3.3 million of investments were in the custody of a trustee in connection with the Series A&B Bonds as a reserve for the payment of debt service. This amount was used on July 1, 2015 to fully pay off the balance of the Series A Bond. At June 30, 2016, \$0 was held in the custody of a trustee.

### *Series 2006 Bonds:*

On December 1, 2006, the Museum entered into a \$130 million loan agreement with the Trust for Cultural Resources (the “Trust”), a public benefit organization created by the State of New York. Pursuant to this loan agreement, the Trust issued bonds consisting of a \$65 million series 2006 A-1 bond issue and a \$65 million series 2006 A-2 bond issue (collectively, the “Series 2006A Bonds”). The proceeds have and will be used for the financing of a portion of the expansion, reconstruction, renovation, improvement, furnishing, and equipping of facilities operated, or to be operated, by the Museum, portions of which have already been completed at the Museum’s principal location. In addition, certain administrative, legal, accounting, financing, and other expenses incidental to the issuance of the bonds and related purposes were financed by these bonds.

Pursuant to the loan agreement, the Museum is required to pay, when due, the principal and interest on the Series 2006A Bonds. While the bonds are not direct indebtedness of the Museum, the loan agreement and the obligation to make payments under the loan agreement are general obligations of the Museum. No security interest in any revenues or assets of the Museum has been granted by the Museum to the Trust or any other party in

connection with the Series 2006A Bonds. The Series 2006A Bonds will mature on October 1, 2036. The variable rate demand bonds of \$130 million are subject to a weekly interest rate reset. In the event the Museum receives notice of any optional tender on its variable rate demand bonds, or if the bonds become subject to mandatory tender, the purchase price will be paid from the remarketing of the bonds.

In 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.

*Series 2015 Bonds:*

On January 26, 2015, the Museum issued a \$250 million taxable bond with a coupon payment of 3.40% and a 30-year bullet payment due on July 1, 2045. Interest is payable on January 1st and July 1st annually and the bond has an optional redemption prior to maturity. The face value of the bond was reduced by an original issue discount of \$1.45 million, which will be accreted to interest expense over the 30-year bond life. The bond proceeds will be used to finance the Museum's infrastructure spending and will be invested in a portfolio that meets the Museum's spending requirements and timeline. The Museum elected to classify the interest expense on the Series 2015 Bonds as non-operating. This election is based on the Museum's intention to utilize the bond proceeds to finance capital activities and to fund the interest expense in fiscal years 2015 and 2016 using quasi-endowment funds. For the year ended June 30, 2016 and 2015, the Museum recognized \$8.5 million and \$3.5 million, respectively, of interest expense associated with this borrowing in non-operating activities. In addition, the Museum incurred \$1.2 million of bond issuance costs related to certain administrative, legal, accounting, financing and other expenses incurred for purposes of this bond financing.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<i>June 30, 2016</i>	<i>June 30, 2015</i>
Series 1993A Bonds due serially to July 1, 2015 . . . . .	\$	\$ 3,265
Series 1993B Bonds due by July 1, 2020 . . . . .	6,780	6,780
Series 2006A Bonds due by October 1, 2036 . . . . .	130,000	130,000
Series 2015 Bonds due by July 1, 2045 . . . . .	250,000	250,000
Discount on Series 2015 Bonds, net of amortization . . . . .	(1,382)	(1,430)
Total loans payable . . . . .	<u>385,398</u>	<u>388,615</u>
Fair value of interest rate exchange agreement on Series 1993A Bonds . . . . .		4
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds . . . . .	48,718	32,222
Total interest rate exchange agreements . . . . .	<u>48,718</u>	<u>32,226</u>
Total . . . . .	<u>\$434,116</u>	<u>\$420,841</u>

Interest rates and interest expense related to the loans and swaps are as follows:

	<i>2016</i>	<i>2015</i>
Interest rates on loans payable:		
Series 1993A and B Bonds . . . . .	.41%	.07%
Series 2006A-1 and A-2 Bonds . . . . .	.44%	.06%
Series 2015 Bonds . . . . .	3.40%	3.40%
Interest expense on loans payable (in thousands):		
Series 1993A Bonds . . . . .	\$	\$ 156
Series 1993B Bonds . . . . .	9	3
Series 2006A Bonds . . . . .	3,766	3,766
Series 2015 Bonds . . . . .	8,548	3,538
Interest expense related to the swaps (in thousands):		
Series 1993A Bonds . . . . .	\$	\$ 155
Series 2006A Bonds . . . . .	3,606	3,714

Debt service under the loan agreements, including effect of interest rate swaps, is payable as follows (in thousands):

<i>Year Ending June 30</i>	<i>Principal Amount</i>	<i>Interest Payments*</i>	<i>Total Estimated Debt Services</i>
2017 .....	\$	\$ 13,811	\$ 13,811
2018 .....		13,811	13,811
2019 .....	3,195	13,747	16,942
2020 .....	3,375	13,639	17,014
2021 .....	210	13,544	13,754
Thereafter .....	380,000	281,244	661,244
Total .....	<u>\$386,780</u>	<u>\$349,796</u>	<u>\$736,576</u>

\*For the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until 2018 and an interest rate of 4% is assumed for all fiscal years. In addition, an interest rate of 4% is also assumed for the \$30 million of the Series 2006A Bonds that are not covered by the interest rate exchange agreement.

The Museum has a \$136.8 million confirmed credit facility through April 2018 to provide liquidity in the event of a tender of the Museum's variable rate demand bonds (Series 1993 and 2006 Bonds). This facility cannot be used for any purpose other than in connection with an exercise of the tender right by the bondholder. A commitment fee, of .35% or \$0.5 million, was associated with this credit facility for the years ended June 30, 2016 and 2015. To date there have been no drawdowns of this facility. The above table assumes that the Museum will be able to obtain a new credit facility when the existing credit facility expires in 2018. Should the Museum not successfully renew this credit facility in 2018, the \$130 million and \$6.8 million for the Series 2006 and Series 1993 Bonds principal amounts, respectively, would be reflected as payable in 2018 within the above debt service maturity schedule.

## L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2016 and 2015, which are described in Note A, are shown below (in thousands). Operating expenses are allocated on a direct basis. Interest, depreciation, and maintenance expenses are allocated based on square footage.

	<i>2016</i>	<i>2015</i>
Total operating expenses from the Statements of Activities .....	\$ 398,038	\$ 368,920
Depreciation of capital improvements and expensing of non-capitalized expenditures from the non-operating section of the Statements of Activities .	54,623	49,025
Management and custodian fees, taxes, and other expenses included in net investment income .....	19,148	18,559
Interest on Series 2015 Bonds and effect of interest rate swaps .....	12,154	7,407
Special events included in the revenue section of the Statements of Activities ...	749	636
Total .....	<u>\$ 484,712</u>	<u>\$ 444,547</u>
Program expenses:		
Curatorial activities, conservation, and exhibition .....	\$ 261,326	\$ 229,111
Education .....	15,338	14,530
Libraries .....	8,344	7,343
Public services and other .....	39,090	37,174
Cost of sales and expenses of auxiliary activities:		
Retail operations .....	53,964	56,872
Restaurant, parking garage, auditorium, and other .....	28,838	27,598
Total program expenses .....	<u>406,900</u>	<u>372,628</u>
Supporting services:		
Management and general .....	60,476	55,884
Fundraising .....	17,336	16,035
Total supporting services .....	<u>77,812</u>	<u>71,919</u>
Total .....	<u>\$ 484,712</u>	<u>\$ 444,547</u>



## M. LEASES AND OTHER COMMITMENTS

At June 30, 2016, the Museum is committed to minimum future rentals under noncancellable operating leases for the retail distribution center and retail sales shops, which expire at various dates through December 2020. The rental payments will be charged against future revenues from sales of books, reproductions of works of art, and similar goods sold through the Museum's shops and mail-order system. Rent expense included in retail activities relating to these operating leases amounted to \$4.7 million and \$4.5 million in fiscal years 2016 and 2015, respectively and includes contingent rent based on sales. In addition, there are operating leases and agreements for occupancy, storage, office space, equipment, and other items, which expire at various dates through 2026. Rent expense relating to these operating leases amounted to \$3.2 million and \$1.1 million in 2016 and 2015, respectively.

Minimum rental commitments consist of the following at June 30, 2016 (in thousands):

<i>Year Ending June 30</i>	<i>Total</i>
2017 .....	\$ 8,419
2018 .....	6,801
2019 .....	6,766
2020 .....	6,617
2021 .....	5,123
Thereafter .....	14,097
Total .....	<u>\$ 47,823</u>

At June 30, 2016, the Museum had approximately \$404.4 million in unfunded capital commitments primarily to private equity and real asset funds.

## N. ASSET RETIREMENT OBLIGATIONS

The Museum recognizes a liability on the Statement of Financial Position 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 2016 and 2015, the Museum made payments of \$0.18 million and \$0.12 million, 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 years 2016 and 2015, the non-cash charges amounted to an increase of \$0.50 million and \$0.96 million, respectively, and are included in the non-operating section of the Statements of Activities. As of June 30, 2016 and 2015, \$10.2 million and \$9.9 million, respectively, of conditional asset retirement obligations are included in the liability section of the Statement of Financial Position.

## O. DISCLOSURE FOR ENDOWMENT FUNDS AND NET ASSET CLASSIFICATIONS

The Museum's endowment consists of approximately 700 individual funds established for a variety of purposes. Its endowment includes funds with donor-imposed spending restrictions (donor-restricted endowment funds) and funds with Board-imposed spending restrictions that are treated as endowments (quasi-endowments). While quasi-endowments are treated as endowments in terms of earning investment returns and spending policy, their principal does not need to be held in perpetuity. Additionally, some quasi-endowments also have donor-imposed purpose restrictions. As required by Generally Accepted Accounting Principles, endowment funds are classified based on the existence or absence of donor-imposed restrictions. Donor-restricted endowment funds and quasi-endowment funds are also governed by the Endowment Spending Policy adopted by the Board of Trustees (which is discussed in more detail below).

The New York Prudent Management of Institutional Funds Act (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: (a) the duration and preservation of the endowment fund; (b) the purposes of the Museum and the endowment fund; (c) general economic conditions; (d) the possible effect of inflation or deflation; (e) the expected total return from income and the appreciation of investments; (f) other resources of the Museum; (g) 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 (h) the investment policy of the Museum. NYPMIFA 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 (a) an endowment fund at the time it became an endowment fund; (b) each subsequent donation to the fund at the time it is made; and (c) 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 (a) the original dollar value of endowment gifts not expendable under the specific terms of the applicable gift instrument; (b) the original dollar value of subsequent endowment gifts; (c) the net realizable value of future payments (i.e., outstanding endowment pledges net of applicable discount); and (d) 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 (a) the Museum could spend as much of the gift as is prudent; or (b) 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 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. Therefore, upon the expiration of any time restriction and/or the meeting of any purpose restriction and appropriation by the Board for expenditure, a reclassification of that amount to Unrestricted Net Assets occurs.

During fiscal year 2012, the Board adopted a new Endowment Spending Policy which was effective for fiscal years 2016 and 2015. The new hybrid

spending policy used in fiscal years 2016 and 2015 combines the predictable spending element of constant growth whereby 80% of the spending is based on the prior fiscal year total spending, adjusted for inflation with an asset preservation principle whereby the remaining 20% is based on the market value of the endowment at the prior calendar year end. The spending also has a defined range in absolute dollars of 90% to 110% of the prior fiscal year's spending. Spending Rates applied to the market value of the endowment are limited to a range of 4.5% to 5.75%. 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 Museum applied a stated spending rate of 5.75% in fiscal year 2016.

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, 2016 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .		\$ 808,561	\$ 959,997	\$1,768,558
Quasi-endowment funds . . . . .	\$ 755,132			755,132
Total funds . . . . .	\$ 755,132	\$ 808,561	\$ 959,997	\$2,523,690

Endowment Net Asset Composition by Type of Fund as of June 30, 2015 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .		\$ 924,753	\$ 942,976	\$ 1,867,729
Quasi-endowment funds . . . . .	\$ 832,737			832,737
Total funds . . . . .	\$ 832,737	\$ 924,753	\$ 942,976	\$ 2,700,466

Endowment Net Assets for the Fiscal Year Ended June 30, 2016 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year . . . . .	\$ 832,737	\$ 924,753	\$ 942,976	\$ 2,700,466
Investment return:				
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	7,360	11,479	154	18,993
Net realized gains . . . . .	33,762	65,711		99,473
Changes in unrealized appreciation . . . . .	(50,189)	(94,343)		(144,532)
Total return on investments . . . . .	(9,067)	(17,153)	154	(26,066)
Transfers . . . . .	54,873	(54,873)		
Investment return allocated for current activities . . . . .	(99,617)	(46,071)		(145,688)
Contributions . . . . .	1,585	2,213	16,620	20,418
Other changes and reclasses . . . . .	(25,379)	(308)	247	(25,440)
Total endowment and quasi-endowment net assets, end of year . . . . .	\$ 755,132	\$ 808,561	\$ 959,997	\$ 2,523,690

Endowment Net Assets for the Fiscal Year Ended June 30, 2015 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Endowment and quasi-endowment net assets, beginning of year . . . . .	\$ 831,974	\$ 929,795	\$ 894,522	\$ 2,656,291
Investment return:				
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	8,554	16,202	(175)	24,581
Net realized gains . . . . .	47,786	92,907	312	141,005
Changes in unrealized appreciation . . . . .	(11,903)	(21,981)	(79)	(33,963)
Total return on investments . . . . .	44,437	87,128	58	131,623
Transfers . . . . .	53,218	(53,218)		
Investment return allocated for current activities . . . . .	(94,003)	(42,310)		(136,313)
Contributions . . . . .	5,135	2,881	47,878	55,894
Other changes and reclasses . . . . .	(8,024)	477	518	(7,029)
Total endowment and quasi-endowment net assets, end of year . . . . .	<u>\$ 832,737</u>	<u>\$ 924,753</u>	<u>\$ 942,976</u>	<u>\$ 2,700,466</u>

Description of Amounts Classified as Permanently Restricted and Temporarily Restricted Net Assets (in thousands):

	<i>June 30, 2016</i>	<i>June 30, 2015</i>
<b>PERMANENTLY RESTRICTED NET ASSETS:</b>		
Art acquisitions and book purchase . . . . .	\$ 479,079	\$ 476,796
Capital projects and assets . . . . .		
Education and public programs . . . . .	66,848	62,700
Exhibitions and publications . . . . .	59,119	58,194
Operating support and other purpose. . . . .	354,951	345,286
Total . . . . .	<u>\$ 959,997</u>	<u>\$ 942,976</u>
<b>TEMPORARILY RESTRICTED NET ASSETS:</b>		
Art acquisitions and book purchase . . . . .	\$ 277,260	\$ 290,097
Capital projects and assets . . . . .	77,700	59,982
Education and public programs . . . . .	62,103	72,461
Exhibitions and publications . . . . .	52,703	58,865
Operating support and other purpose. . . . .	918,611	988,473
Total . . . . .	<u>\$ 1,388,377</u>	<u>\$ 1,469,878</u>

As a result of market fluctuations and the continued prudent use of income generated by donor-restricted endowment funds in support of mission-critical programs, the fair market value of assets associated with individual donor-restricted endowment funds may fall below historic dollar value. The aggregate amounts by which fair value was below historic value was \$1.1 million and \$0.04 million in years ending June 30, 2016 and 2015, respectively.

## P. RETAIL AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<i>2016</i>	<i>2015</i>
Operating revenue:		
Retail operations . . . . .	\$ 51,866	\$ 58,326
Restaurant . . . . .	23,931	23,424
Other . . . . .	4,299	4,793
Total revenue . . . . .	<u>80,096</u>	<u>86,543</u>
Operating costs and expenses:		
Retail operations . . . . .	53,964	56,872
Restaurant . . . . .	23,378	22,775
Other . . . . .	5,460	4,823
Total costs and expenses . . . . .	<u>82,802</u>	<u>84,470</u>
Net income from auxiliary activities . . . . .	<u>\$ (2,706)</u>	<u>\$ 2,073</u>

## Q. CONTINGENCIES AND SUBSEQUENT EVENTS

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### **Contingencies**

In the normal course of business, the Museum enters into undertakings containing a variety of warranties and indemnifications that may expose the Museum to some risk of loss. The amount of future loss, if any, arising from such undertakings, while not quantifiable, is not expected to be significant. The Museum expects the risk of loss to be remote. The Museum's involvement with fund investments may also expose the Museum to legal matters which result in contingencies. The Museum is not aware however, of any material contingencies at this time.

On November 8, 2012, two individuals filed a lawsuit in New York State Supreme Court, New York County, against the Museum and certain of its officers (the "Individuals' Lawsuit"). The Museum was served with this lawsuit on February 8, 2013. It alleges that the Museum's policy of asking visitors to pay a voluntary admissions charge is in violation of state law and of the Museum's lease with the City of New York, and that the manner in which the Museum advises the public of this policy is deceptive. The complaint also alleged that the Museum has an obligation to maintain an entrance on the Central Park side of the Museum. The complaint seeks various forms of equitable relief and also attorney's fees and costs, but it does not otherwise seek monetary damages.

On March 5, 2013, a lawsuit was filed by three individuals in New York State Supreme Court, New York County, against the Museum. This lawsuit is very similar to the litigation described above, except that it is framed as a class action suit, and it does not include any claims about a Central Park entrance (the "Class Action Lawsuit," together with the Individuals' Lawsuit, the "Lawsuits"). The complaint in the Class Action Lawsuit seeks various forms of equitable relief and also a judgment "awarding Plaintiffs and other members of the Class actual damages in an amount to be determined at trial" plus attorney's fees and costs. Plaintiffs have not subsequently presented a quantified demand for damages.

On October 30, 2013, the New York State Supreme Court dismissed the claims in each Lawsuit which alleged that the Museum's admissions policy constituted a breach of its lease with the City and was a violation of an 1893 appropriations act. The Court held that the plaintiffs lack standing to sue. This decision was unanimously affirmed by the Appellate Division, First Judicial Department, on February 5, 2015. On March 18, 2016, the plaintiffs in the Individuals' Lawsuit filed a motion for leave to appeal to the Court of Appeals from the First Department decision. On June 7, 2016, the Court of Appeals denied that motion for leave to appeal.

On February 26, 2016, the Museum executed an agreement to settle the equitable claims in the Class Action Lawsuit, subject to court approval. The settlement does not address monetary damages. On February 29, 2016, the plaintiffs filed a motion for the Court's preliminary approval of the settlement. On May 25, 2016, the Court requested that the parties modify certain nonfinancial terms of the Settlement Agreement. The parties executed an amended Settlement Agreement addressing the issues raised by the Court, and filed a motion for preliminary approval of that amended Settlement Agreement. Plaintiffs in the Individuals' Lawsuit, who are members of the settlement class in the Class Action Lawsuit, filed papers opposing preliminary approval of the amended Settlement Agreement, arguing that its terms are inadequate. The motion for preliminary approval of the amended Settlement Agreement was submitted for decision on July 11, 2016, and has not been decided.

Plaintiffs in the Individuals' Lawsuit filed a First Amended Complaint on January 19, 2016. The First Amended Complaint seeks substantially the same relief as the original complaint. On February 16, 2016, the Museum responded to the First Amended Complaint with a motion to dismiss the Fifth, Sixth, and Seventh Causes of Action. The remaining causes of action either already were dismissed in 2013 as discussed above or would be barred by a decision approving the Settlement Agreement in the Class Action Lawsuit. The Museum's motion to dismiss was submitted for decision on July 11, 2016. No decision has been entered.

If the settlement is finally approved, the equitable claims in both Lawsuits will be resolved and the damages claims in the Class Action Lawsuit will be dismissed without prejudice. The Museum intends to vigorously defend the remaining claims in the Individuals' Lawsuit and believes it has substantial defenses.

An adverse outcome in one or both of these matters could be material to the Museum.

On September 30, 2016, a purported representative of the Estate of Alice Leffmann sued the Museum in the United States District Court for the Southern District of New York (Case No. 16-7665), seeking the return of Pablo Picasso's *The Actor* or damages in an amount to be determined at trial, but estimated to be in excess of \$100 million. The suit alleges that Alice and Paul Leffmann are deceased German Jews who sold the painting under duress from the rise of persecution of Jews in Fascist Italy, to which the Leffmanns had fled from Germany. An adverse outcome in this matter could be material to the Museum.

Due to the inherent difficulty of predicting the outcome of litigation, the Museum cannot predict what the eventual outcome or timing of these matters may be.

### **Subsequent Events**

The Museum performed an evaluation of subsequent events through November 10, 2016, which is the date the financial statements were issued.

During the fiscal year ended June 30, 2016, the Museum extended a Voluntary Retirement Program (VRP) to Museum employees age 55 or older with at least 15 years of service. The applications for the VRP were accepted by the Museum, and packages fully executed, in fiscal year 2017. There was no liability required as of June 30, 2016, and total expense of approximately \$7.3 million, including \$0.9 million for retail, will be incurred in fiscal year 2017.

# Categories of Membership

## ANNUAL MEMBERS

	2016	2015
National Associate (\$60)*	34,704	39,232
National Friend (\$275)*	3,306	3,390
Met Net (\$70)	22,326	22,706
Individual (\$100)	32,606	33,326
Family/Dual (\$200)	28,600	28,722
Sustaining (\$550)	8,047	8,143
<i>Supporting</i>		
Contributing (\$1,200)	1,353	1,384
Donor (\$2,000)	461	474
Sponsor (\$4,500)	387	396
Patron (\$9,000)	74	80
Patron Circle (\$13,000)	20	31
President's Circle (\$20,000)	61	53
	<u>131,945</u>	<u>137,937</u>

## MEMBERS OF THE CORPORATION

	2016	2015
Fellows for Life	452	454
Fellows in Perpetuity	180	181
Benefactors	264	262
	<u>896</u>	<u>897</u>
Total	132,841	138,834

\* Nonresident Memberships

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*Senior Departmental Technicians*

**Ancient Near Eastern Art**

Joan Aruz  
*Curator in Charge*

Sarah Graff  
Yelena Rakic  
*Associate Curators*

Kim Benzel  
*Associate Curator, part-time*

Michael Seymour  
*Assistant Curator*

Tim Healing  
*Senior Administrator*

Cristina Velasquez  
Murrieta  
*Associate for Administration*

Shawn Osborne-Campbell  
*Principal Departmental Technician*

Anne Elizabeth Dunn-Vaturi  
Elizabeth Ann Knott  
*Hagop Kevorkian Research Associates, part-time*

Isabel Blair Fowlkes-Childs  
*Research Associate, part-time*

Daira Szostak  
*Research Assistant*

**Arms and Armor**

Pierre Terjanian  
*Arthur Ochs Sulzberger Curator in Charge*

Stuart W. Pyhrr  
*Distinguished Research Curator*

Donald J. La Rocca  
*Curator*

John Byck  
*Assistant Curator*

Hermes Knauer  
*Armorer and Conservator*

Edward A. Hunter  
*Conservator*

Stephen J. Bluto  
*Collections Manager*

George Sferra  
*Associate Collections Manager*

Lindsay Rabkin  
*Collections Management Assistant*

Rachel Parikh  
*Mellon Curatorial Fellow*

**Asian Art**

Maxwell K. Hearn  
*Douglas Dillon Chairman*

John Carpenter  
*Mary Griggs Burke Curator of Japanese Art*

John Guy  
*Florence and Herbert Irving Curator of the Arts of South and Southeast Asia*

Denise Patry Leidy  
*Brooke Russell Astor Curator of Chinese Art*

Zhixin Jason Sun  
*Brooke Russell Astor Curator of Chinese Art*

Soyoung Lee  
*Curator*

Kurt Behrendt  
*Associate Curator*

Monika Bincsik  
Joseph Scheier-Dolberg  
*Assistant Curators*

Shi-yee Liu  
*Assistant Research Curator*

Pengliang Lu  
*Henry A. Kissinger Curatorial Fellow*

Midori Oka  
*Research Associate, part-time*

Kalyani Madhura  
Ramachandran  
*Research Assistant*

Jill Wickenheisser  
*Administrator*

Hwai-ling Yeh-Lewis  
*Senior Collections Manager*

Alison Clark  
*Collections Management Specialist*

Jessica Kuhn  
*Collections Management Assistant*

Jacqueline Taeschler  
*Senior Collections Management Assistant, part-time*

Tegan Miller  
*Associate for Administration*

Beatrice Pinto  
*Supervising Departmental Technician*

Imtikar Ally  
*Principal Departmental Technician*

Lori Carrier  
*Senior Departmental Technician*

**CONSERVATION**

Yuan-li Hou  
*Douglas Dillon Conservator of Chinese Paintings*

Jennifer Perry  
*Mary and James Wallach Family Conservator of Japanese Art*

Kewei Wang  
*Starr Conservator*

Masanobu Yamazaki  
*Conservator*

Ping-Chung Tseng  
*Assistant Conservator*

**The Costume Institute**

Andrew Bolton  
*Curator in Charge*

Regan Lin Grusy  
*Chief of Staff*

Laura Scognamiglio  
*Senior Administrator*

Anna Barden  
*Assistant for Administration*

**CURATORIAL**

Jessica Regan  
*Assistant Curator*

Amanda B. Garfinkel  
*Senior Research Associate*

Jessica L. Glasscock  
Mellissa J. Huber  
*Research Associates*

Rebecca Perry  
*Senior Research Assistant*

**COLLECTIONS**

Elizabeth D. Arenaro  
*Senior Research Associate*

Tae Ahn  
Marci K. Morimoto  
*Research Associates*

Tonya Blazio-Licorish  
Sarah Jean Culbreth  
Lauren Helliwell  
Megan Martinelli  
Campbell  
Anna Yanofsky  
Tracy Yoshimura  
*Research Assistants*

Sarah Elizabeth Finley  
Michelle Korinna  
McVicker  
Rebecca Sadtler  
Shelly Tarter  
Virginia Theerman  
*Collections Management Assistants*

**CONSERVATION**

Glenn O. Petersen  
Sarah Scaturro  
*Conservators*

Laura Mina  
*Associate Conservator*

Cassandra Gero  
*Assistant Conservator*

Christopher Mazza  
*Conservation Assistant*

**PROJECT MANAGEMENT**

Lauren Bierly  
*Manager of Special Exhibitions and Projects*

Joyce Fung  
*Senior Research Associate*

Bethany L. Matia  
*Senior Research Assistant*

Michael Downer  
*Principal Departmental Technician*

**THE IRENE LEWISOHN COSTUME REFERENCE LIBRARY OF THE COSTUME INSTITUTE**

Julie Tran Lê  
*Assistant Museum Librarian*

**Drawings and Prints**

Nadine M. Orenstein  
*Drue Heinz Curator in Charge*

Stijn Alsteens  
Carmen Bambach  
Mark McDonald  
Constance McPhee  
Perrin Stein  
*Curators*

Jennifer Farrell  
Femke Speelberg  
Freyda Spira-Slavin  
*Associate Curators*

Allison Rudnick  
*Assistant Curator*

Mary Zuber  
*Senior Collections Manager*

Julia Lillie  
*Collections Management Coordinator*

Elizabeth Zanis  
*Collections Management Associate*

Tara R. Keny  
Arielle B. Schraeter  
*Collections Management Assistants*

Rebekah Burgess  
Abramovich  
Normandy Vincent  
*Collections Management Assistants, part-time*

Vittoria Vignone  
*Associate for Administration*

David del Gaizo  
*Principal Departmental Technician*

Ricky Luna  
*Research Associate*

Furio Rinaldi  
*Research Assistant*

Kelsey Brosnan  
Harrison Jackson  
Courtney Lynch  
*Research Assistants, part-time*

**Egyptian Art**

Diana Craig Patch  
*Lila Acheson Wallace Curator in Charge*

Dieter Arnold  
Marsha Hill  
Adela Oppenheim  
Catharine H. Roehrig  
*Curators*

Janice Kamrin  
Isabel Stünkel  
*Associate Curators*

Niv Allon  
*Assistant Curator*

Morena Stefanova  
*Research Associate, part-time*

Heather Masciandaro  
*Associate Administrator*

Gustavo Camps  
*Imaging Design Specialist,  
part-time*

Sara Chen  
*Drafts person*

Elizabeth M. Fiorentino  
*Collections Manager*

Isidoro Salerno  
*Supervising Departmental  
Technician*

Seth Zimiles  
*Senior Departmental  
Technician*

Tim Dowse  
*Departmental Technician*

## European Paintings

Keith Christiansen  
*John Pope-Hennessy  
Chairman*

Andrea Bayer  
*Jayne Wrightsman Curator*

Susan Alyson Stein  
*Engelhard Curator of  
Nineteenth-Century  
European Painting*

Maryan Ainsworth

Katharine Baetjer

Stephan Wolohojian  
*Curators*

Adam Eaker

Alison R. Hokanson

Asher E. Miller  
*Assistant Curators*

Eva Reifert  
*Mellon Curatorial Fellow*

Rebecca Ben-Atar  
*Senior Administrator*

Lisa Cain  
*Administrator*

Gretchen Wold  
*Senior Collections  
Manager*

Jennifer Meagher  
*Collections Management  
Specialist*

Jane R. Becker  
*Collections Management  
Assistant*

Laura Corey

Jeffrey Fraiman

Carol Bergren Santoleri  
*Research Assistants,  
part-time*

Patrice Mattia  
*Assistant Administrator*

Andrew Caputo  
*Associate for Administration*

Gary Kopp  
*Supervising Departmental  
Technician*

Theresa King-Dickinson

John McKanna  
*Principal Departmental  
Technicians*

Rachel Robinson  
*Senior Departmental  
Technician*

## European Sculpture and Decorative Arts

Luke Syson  
*Iris and B. Gerald Cantor  
Chairman*

Wolfram Koeppe  
*Marina Kellen French  
Curator*

Daniëlle O. Kisluk-  
Grosheide  
*Henry R. Kravis Curator*

Ellenor M. Alcorn

Denise Allen

Jeffrey Munger

Melinda Watt  
*Curators*

Elizabeth Cleland  
*Associate Curator*

Peter Jonathan Bell

Emerson Bowyer  
*Assistant Curators*

Elizabeth Benjamin

Julia Siemon

Elizabeth St. George  
*Research Associates*

Erin E. Pick  
*Senior Administrator*

Kristen Hudson  
*Associate for  
Administration*

Denny Stone  
*Senior Collections Manager*

Nicholas Merkelson  
*Collections Management  
Associate*

Marva Harvey-Walcott  
*Collections Assistant*

Juan Stacey  
*Supervising Departmental  
Technician*

Sam Winks  
*Senior Departmental  
Technician*

## Greek and Roman Art

Carlos A. Picón  
*Curator in Charge*

Seán Hemingway

Christopher S. Lightfoot

Joan R. Mertens  
*Curators*

Kyriaki Karoglou  
*Assistant Curator*

Debbie T. Kuo  
*Senior Administrator*

Fred A. Caruso  
*Collections Manager*

Jennifer S. Souprios  
*Associate Manager for  
Collections*

Melissa Sheinheit  
*Assistant Administrator*

Michael J. Baran  
*Administrative Assistant*

Veruschka K. Thomason  
*Collections Specialist,  
part-time*

Lillian Bartlett Stoner  
*Research Assistant*

Paul Zanker  
*Dietrich von Bothmer  
Distinguished Research  
Scholar*

John F. Morariu, Jr.  
*Supervising Departmental  
Technician*

Katherine Daniels  
*Departmental Technician*

THE ONASSIS LIBRARY  
FOR HELLENIC AND  
ROMAN ART IN THE  
DEPARTMENT OF GREEK  
AND ROMAN ART

Sarah Szeliga  
*Assistant Visual Resource  
Manager*

## Islamic Art

Sheila Canby  
*Patti Cadby Birch Curator  
in Charge*

Navina Najat Haidar  
*Curator*

Maryam Ekhtiar  
*Associate Curator*

Deniz Beyazit

Martina Rugiadi  
*Assistant Curators*

Jean F. Tibbetts  
*Assistant for Administration*

Matthew Saba  
*Mellon Curatorial Fellow*

Courtney A. Stewart  
*Senior Research Assistant*

Michael Falcetano  
*Research Assistant*

Ria Breed

Julia Cohen  
*Research Assistants,  
part-time*

Annick Des Roches  
*Collections Manager*

Helen D. Goldenberg  
*Associate for  
Administration*

Julia A. Rooney  
*Assistant for  
Administration, part-time*

Douglas C. Geiger  
*Supervising Departmental  
Technician*

Charles Dixon  
*Departmental Technician*

## Robert Lehman Collection

Dita Amory  
*Acting Associate Curator in  
Charge and Administrator*

Alison Manges Nogueira  
*Associate Curator*

Debra Jackson  
*Assistant Administrator*

Manus Gallagher  
*Principal Departmental  
Technician*

Garth Swanson  
*Departmental Technician*

## Medieval Art and The Cloisters

C. Griffith Mann  
*Michel David-Weill  
Curator in Charge*

MEDIEVAL ART

Peter Barnet  
*Senior Curator*

Helen C. Evans  
*Mary and Michael Jabaris  
Curator of Byzantine Art*

Melanie Holcomb

Charles T. Little  
*Curators*

Christine E. Brennan  
*Senior Research Associate*

Julia A. Perratore  
*Mellon Curatorial Fellow*

Tanushree Naimpally  
*Research Assistant*

Elizabeth Eisenberg  
*Research Associate, part-time*

R. Theo Margelony  
*Associate Administrator*

Hannah Korn  
*Collections Management  
Coordinator*

Thomas C. Vinton  
*Principal Departmental  
Technician*

THE CLOISTERS

Barbara D. Boehm  
*Paul and Jill Ruddock  
Senior Curator*

Timothy B. Husband  
*Curator*

Leslie A. Tait

Nancy Wu  
*Museum Educators*

Emma Wegner  
*Associate Museum Educator*

Christina Alphonso  
*Administrator*

Christine D. McDermott  
*Senior Collections  
Coordinator*

Michael K. Carter  
*Associate Museum Librarian*

Caitlin Buco

Denia Lara  
*Group Reservations  
Assistants*

Caleb Leech  
*Managing Horticulturist*

Carly B. Still  
*Assistant Horticulturist*

Elizabeth Yvette Weaver  
*Gardener, part-time*

Andrew Winslow  
*Senior Departmental  
Technician*

Patricia A. Rooney  
*Usher, part-time*

## Modern and Contemporary Art

Sheena Wagstaff  
*Leonard A. Lauder  
Chairman*

Sabine Rewald  
*Jacques and Natasha  
Gelman Curator*

Rebecca A. Rabinow  
*Leonard A. Lauder Curator  
of Modern Art, Curator in  
Charge of the Leonard A.  
Lauder Research Center for  
Modern Art*

Iria Candela  
*Estrellita B. Brodsky Curator  
of Latin American Art*

Kelly Baum  
*Curator*

Beatrice Alice Galilee  
*Daniel Brodsky Associate  
Curator of Architecture and  
Design*

Ian Alteveer

Randall Griffey

Christian Alexander Larsen  
*Associate Curators*

Clare Davies

Shanay Jhaveri

Brinda Kumar

Mary Clare F. McKinley  
*Assistant Curators*

Katharine J. Wright  
*Mellon Curatorial Fellow*

Christel Hollevoet-Force  
*Associate Research Curator,  
part-time*

Kay Bearman  
*Senior Research Consultant*

Pari Stave  
*Senior Administrator*

Rebecca R. Kusovitsky  
*Associate for  
Administration*

Lindsay H. Ganter

Emily Misencik  
*Assistants for  
Administration*

Cynthia Iavarone  
*Collections Manager*

Sara K. McBride  
*Associate Manager for  
Friends Group*

Catherine Burns

Rebecca Tilghman  
*Collections Management  
Associates*

Anthony Askin  
*Supervising Departmental  
Technician*

Sandie Peters  
*Principal Departmental  
Technician*  
Jeff Elliott  
Brooks Shaver  
*Senior Departmental  
Technicians*  
Meredith Anne Brown  
Mary Chan  
Michele Wijegoonaratna  
*Research Associates*  
Gillian Pistell  
Tina Rivers Ryan  
*Research Assistants*

### Musical Instruments

J. Kenneth Moore  
*Frederick P. Rose Curator  
in Charge*  
Jayson Kerr Dobney  
*Associate Curator and  
Administrator*  
E. Bradley Strauchen-  
Scherer  
*Associate Curator*  
Marian Eines  
*Associate for  
Administration*  
Pamela Summey  
*Assistant for  
Administration*  
Gillian Suss  
*Collections Management  
Assistant*  
Tim Caster  
*Principal Departmental  
Technician*

### Photographs

Jeff L. Rosenheim  
*Curator in Charge*  
Douglas Eklund  
Stephen C. Pinson  
*Curators*  
Mia Fineman  
*Associate Curator*  
Beth Saunders  
*Curatorial Assistant*  
Karan Rinaldo  
*Senior Research Assistant*  
Laetitia Barrere  
*Mellon Curatorial Fellow*  
Meredith Reiss  
*Collections Manager*  
Anna Wall  
*Collections Specialist*  
Myriam Rocconi  
*Assistant Administrator*  
Predrag Dimitrijevic  
*Supervising Departmental  
Technician*  
Ryan Franklin  
*Senior Departmental  
Technician*

## The Conservation and Scientific Research Departments

### Objects Conservation

Lisa Pilosi  
*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  
Marijn Manuels  
Vicki Parry  
Pascale Patris  
Carolyn Riccardelli  
Kendra Roth  
Deborah Schorsch  
Jack Soutanian, Jr.  
Karen Stamm  
Wendy Walker  
*Conservators*  
Lucretia Kargère-Basco  
*Conservator, The Met  
Cloisters*  
Beth Edelstein  
Manu Frederickx  
Anne Grady  
Daniel Hausdorf  
Janis Mandrus  
*Associate Conservators*  
Christina Hagelskamp  
Jennifer Schnitker  
*Assistant Conservators*

Frederick J. Sager  
*Supervising Conservation  
Preparator*

Matthew Cumbie  
*Conservation Preparator*

Warren L. Bennett

Jacob D. Goble

Jody Hanson

Shoji Miyazawa  
*Associate Conservation  
Preparators*

David A. Sastre Perez  
*Assistant Manager for  
Laboratories and Studios*

Ashira Loike  
*Assistant Administrator*

Keelia Jacobs

*Assistant for  
Administration*

Mary Ann Goldade  
*Administrative Assistant*

### Paintings Conservation

Michael Gallagher  
*Sherman Fairchild  
Conservator in Charge*

George Bisacca  
Isabelle Duvernois  
Charlotte Hale  
Dorothy Mahon  
*Conservators*  
Shawn Digney-Peer  
Michael Alan Miller  
Cynthia Moyer  
*Associate Conservators*  
Evan Read  
*Associate Manager of  
Technical Documentation*  
Morgan Spatny  
*Administrator*

### Paper Conservation

Marjorie Shelley  
*Sherman Fairchild  
Conservator in Charge*  
Rachel Mustalish  
Yana van Dyke  
*Conservators*  
Rebecca Capua  
Marina Ruiz-Molina  
*Associate Conservators*  
Lisa Conte  
*Assistant Conservator,  
part-time*  
Martin Bansbach  
*Senior Manager for  
Installation and Matting*  
Kraig Smith  
*Administrator*

### Photograph Conservation

Nora Kennedy  
*Sherman Fairchild  
Conservator in Charge*

Lisa Barro

Nancy E. Reinhold  
*Associate Conservators,  
part-time*

Katherine C. Sanderson

*Assistant Conservator*

Georgia Southworth

*Assistant Conservator,  
part-time*

Mollie Anderson

*Assistant for  
Administration*

### Department of Scientific Research

Marco Leona  
*David H. Koch Scientist in  
Charge*

Julie Arslanoglu

Eric Breitung

Silvia A. Centeno

Mark Wypyski

*Research Scientists*

Federico Carò

Adriana Rizzo

Nobuko Shibayama  
Catherine H. Stephens  
*Associate Research  
Scientists*  
Katherine Blaney-Miller  
*Manager for  
Administration*  
Carlos E. Aponte Vazquez  
*Associate Laboratory  
Coordinator*

### Textile Conservation

Florica Zaharia  
*Conservator in Charge*  
Cristina B. Carr  
Kathrin Colburn  
Emilia Cortes  
Janina Poskrobko  
*Conservators*  
Giulia Chiostrini  
Min Sun Hwang  
Kristine Kamiya  
Yael Rosenfield  
Kisook Suh  
Olha Yarema-Wynar  
*Associate Conservators*  
Ronnee Barnett  
*Associate Conservator,  
part-time*  
Alexandra Barlow  
Julia G. Carlson  
*Assistant Conservators*  
Laura Peluso  
*Assistant Administrator*  
Elizabeth Claire Rosa  
*Associate Laboratory  
Coordinator*

### Education

Sandra Jackson-Dumont  
*Frederick P. and Sandra P.  
Rose Chairman of  
Education*  
Kathryn Calley Galitz  
*Associate Museum Educator*  
Jody Heher  
*Administrator*  
Carolyn A. Hamrak  
*Senior Financial Manager*

Marlene Graham  
*Senior Manager, Uris  
Center for Education*

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*Senior Production Manager*

Merantine R. Hens

*Senior Managing Editor*

Vivian Wick

*Editor*

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*Audio-Visual Specialist*

Andrew Bercik

Brian S. Berman

Jocelyn Chase

Rafael Cortes, Jr.

Gregory Eugene Deavens II

Kobie Fowler  
Dudley Noel McCarthy  
Pat Push  
Calder Kusmierski Singer  
Richard Theroux  
*Audio-Visual Specialists,  
part-time*  
Soo Hee H. Song  
*Senior Coordinator*  
Maria Cristina Rhor  
*Coordinata for  
Administration*  
David Russell  
*Financial Coordinator*  
Alexis Alvarado  
*Associate Education  
Operations Coordinator*  
Alberto Negron  
*Senior Education  
Operations Assistant*  
Ryan Cortes  
*Education Operations  
Assistant*

### Academic Programs

Marcie J. Karp  
*Managing Museum  
Educator*  
Elizabeth Perkins  
*Assistant Museum Educator*  
Savita Monie  
*Assistant Administrator*  
William T. Gassaway  
*Coordinator for  
Administration*  
Chloe Elizabeth Lovelace  
Christina Marinelli  
*Education Programs  
Associates*

### Audience Development

Donna Williams  
*Chief Audience  
Development Officer*  
Alexis Patterson  
*Associate for  
Administration*  
Shayda Rahgozar  
*College Marketing Associate*

### Gallery and Studio Programs

Emily Blumenthal  
Rebecca McGinnis  
*Senior Museum Educators*  
Alice W. Schwarz  
*Museum Educator*  
Jennifer Kalter  
*Associate Museum Educator*  
Marie Clapot  
Marianna Siciliano  
Maya Valladares  
*Assistant Museum  
Educators*

Isaac Pool  
*Education Assistant*

Jan M. Ingvalson  
*Education Programs  
Coordinator*

Mary Ann Bonet  
*Coordinator of Family,  
Teen, and Multigenerational  
Learning*

Alyssa Eble

Ariel Rebecca Greene

Christina Vanech  
*Education Programs  
Associates*

Marina Boban George  
*Intern*

### Public and Exhibition Programs

Jennifer Mock  
*Associate Museum Educator*

Jessica S. Bell

Anastasiya Gutnik  
*Education Programs  
Associates*

### School and Teacher Programs

William B. Crow  
*Managing Museum  
Educator*

Claire E. Moore  
*Associate Museum Educator*

David Bowles

Elizabeth Gibbons  
*Assistant Museum  
Educators*

Megan Diggs Kuensting  
*Education Programs  
Coordinator*

Nicola Giardina  
*Astor Fellow for K-12  
Education*

Emily Chow Bluck

Johanna Obenda  
*Interns*

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Limor Tomer  
*General Manager of  
Concerts & Lectures*

Erin Flannery  
*Associate General Manager  
for Artistic Planning and  
Administration*

Elysia Dawn  
*Assistant for  
Administration*

Debrina Handler  
*Administrative Assistant,  
part-time*

Lesley Alpert-Schuldenfrei  
*Associate General Manager  
for Marketing*

Meryl Cates  
*Press Officer, Concerts &  
Lectures*

Teresa Violet Cajigas  
*Sales and Promotions  
Assistant*

Thomas Mulhare  
*Assistant Manager of Front  
of House, part-time*

Kelley McGuire  
*Box Office Manager*

Alethea Brown  
*Assistant Coordinator for  
Ticketing*

Amnon Freidlin  
*Marketing Assistant,  
part-time*

William Battaglia

Lauren Milberger  
*Box Office Assistants,  
part-time*

Prentiss Kwabena Slaughter  
*Associate General Manager  
for Production and  
Technical Operations*

Kevin Kenkel  
*Technical Manager*

Markus Paminger  
*Production Manager*

Ariana Baurley  
*Production Coordinator*

Marsha Reid  
*Assistant Manager for  
Artistic Planning*

Tom Bass

Adam Brody

Ryan Thomas Caruso

Christian LeMay

Tao Li

Peter MacDuffie

Eric Mercado

Timothy Rollin Pickerill

Joshua Samms

Jason C. A. Smith

Daniel K. M. Stern

Daniel Willburn

Mayahn Zion  
*Audio-Visual Specialists,  
part-time*

Liz Afre

Maybe Burke

Rebecca Hunt

Hector Rivera

Michelle R. Volpe  
*Senior Ushers, part-time*

Bebe Ahmad

Cecilia S. Beltran

Clara Benioff

Heather J. Brown

Alexa Zoe Cassill

Tatiana Duarte

Elayne Horn

Thomas Robert Hricisak

Briana Iacia

Nakeisha A. Jewet

Ann M. Kennedy

Megan Mahaffey

Louisa Pough

Emma Ruopp

Rhoda Russell

Richard Shentowsky

James E. Sullivan

Vincent C. Troiani

Jeannette Williams

Adrienne K. Yee

Carol Zitrin  
*Ushers, part-time*

### The Libraries

#### Thomas J. Watson Library

Kenneth Soehner  
*Arthur K. Watson Chief  
Librarian*

Tony White  
*Florence and Herbert  
Irving Associate Chief  
Librarian*

Daniel A. Starr  
*Associate Chief Librarian*

Ross Day

Min Xu  
*Museum Librarians*

Robyn Fleming

Tamara Lee Fultz

Dan Lipcan

Naomi Niles

Deborah Vincelli  
*Associate Museum  
Librarians*

Jared Ash

Alan Behler

William Blueher

Leah L. High

Tina Lidogoster

John Lindaman

Guinevere C. Mayhew

Andrea Puccio

Karen Williams  
*Assistant Museum  
Librarians*

Dana Hart  
*Manager for Library  
Administration*

Holly Phillips  
*Associate Manager for  
Collections*

Jessica Ranne  
*Associate Manager of  
Circulation and Technical  
Services*

Angela Washington  
*Associate Library Manager*

LuXuan Liu

Seth Hughes Persons

Annalise Welte  
*Senior Library Associates*

Patrick J. Raftery  
*Collections Associate*

Christina Manzella  
*Associate Manager,  
Technical Services*

Elizabeth Legere  
*Library Associate, part-time*

Ronald Fein  
*Supervising Departmental  
Technician*

Ren Murrell

Fredy Rivera  
*Principal Departmental  
Technicians*

Maria Schurr  
*Senior Departmental  
Technician*

THE IRENE LEWISOHN  
COSTUME REFERENCE  
LIBRARY OF THE  
COSTUME INSTITUTE

Julie Tran Lê  
*Assistant Museum  
Librarian*

THE ONASSIS LIBRARY  
FOR HELLENIC AND  
ROMAN ART IN THE  
DEPARTMENT OF GREEK  
AND ROMAN ART

Sarah Szeliga  
*Assistant Visual Resource  
Manager*

SHERMAN FAIRCHILD  
CENTER FOR BOOK  
CONSERVATION

Mindell Dubansky  
*Museum Librarian*

Sophia A. Kramer  
*Assistant Conservator,  
part-time*

Yukari Hayashida

Andrijana Sajic  
*Senior Book Conservation  
Coordinators*

Jenny Davis  
*Associate Manager of Book  
Conservation*

### Office of the Senior Vice President, Chief Financial Officer, and Treasurer

Jameson Kelleher  
*Interim Chief Financial  
Officer*

Sarah Osewalt  
*Associate for  
Administration*

Holly Zielinskie  
*Financial Administration  
Manager*

### Controller

Stephanie Wilcox  
*Assistant Controller*

Katelyn Wiltshire Cranmer  
*Finance Process Manager*

### FINANCIAL REPORTING

Millicent L. Satin  
*Accounting Manager*

Henry Velasquez  
*Senior Accounting Analyst*

Oneida Ydania Cabaleiro  
*Senior Accountant*

Michael Ramnarain  
*Associate Accounts Payable  
Analyst*

Jose Rios  
*Accounting Analyst*

### PLANNING AND BUDGET

Patricia Fitzgerald  
*Project Manager*

Stephen Shen  
*Financial Reporting and  
Analysis Project Manager*

Wilson Liu

Lindsay Shields  
*Associate Managers of  
Financial Planning and  
Analysis*

### Treasury

Mary Benjamin  
*Chief Treasury Officer*

Rebekah Seely  
*Associate for  
Administration*

### CASHIER'S OFFICE

Kimberly Moreno  
*Cash Operations Manager*

Bernadine Fitzgerald  
*Cash Operations  
Coordinator*

Claudia Florez

Charmaine Gayle  
*Associate Cash Operations  
Coordinators*

Essie Elliott

Daniel McGuire  
*Associate Cash Operations  
Coordinators, part-time*

### INVESTMENT ACCOUNTING

Ronald Piciullo  
*Portfolio Accounting  
Manager*

Steven Chang  
*Senior Investment  
Accounting Analyst*

### PAYROLL

Sharon Inglese  
*Payroll Manager*



Michele Maharaj  
*Senior Payroll Analyst*  
Norwina S. Angeles  
Michael McCormack  
*Payroll Analysts*

TREASURY AND CASH  
ACCOUNTING

Keri Sorrentino  
*Senior Manager of Treasury  
Operations*  
Andreas E. Hart  
*Senior Treasury Analyst*  
Bilal A. Sheikh  
*Senior Accounting Analyst*  
Lillian Santana  
*Treasury Analyst*

**Financial Operations**

Michael McBride  
*Senior Manager for  
Financial Operations*

TRAVEL RESERVATIONS  
AND EXPENSE  
PROCESSING

Nicole Seales  
*Accounting Analyst*  
Jeanette Cordero  
*Accounts Payable Associate*

ACCOUNTS PAYABLE

Mary Ann Adkins  
Hortense Rutherford-  
Beckett  
*Accounts Payable  
Managers*  
Amsi Tadesse  
*Assistant Travel Manager*  
Jason A. Garcia  
Daniel Knox  
*Senior Accounts Payable  
Associates*  
Hannah Surujdeo  
*Senior Accounts Payable  
Coordinator*  
Monica Sands  
*Accounts Payable Associate,  
part-time*

OFFICE SERVICES

Richard Peterson  
*Manager of Office Services*

Mail Services

Joel Chatfield  
*Manager of Mail Services*  
Nazmoon Jahoor  
*Associate Mail Services  
Coordinator*  
Natalie Wright  
*Mail Services Assistant*

Edgardo Hernandez  
Dominique Nyren  
Christopher Solano  
*Clerks*

Printing Services

Damaris Rosario  
*Assistant Manager for  
Printing Services*  
Paul Ortiz  
*Senior Coordinator*  
Carlos Santana  
*Lead Multilith Operator*  
Cynthia Greene  
*Prepress and Color  
Coordinator*  
Shaaron Marrero  
*Senior Typesetting  
Coordinator*  
Concepcion Ekmekciyan  
*Digital Print Copy  
Operator*  
Dennis Hernandez  
Jerry Stewart  
*Press Operators*  
Gregg F. Berliner  
*Lead Bindery Operator*  
Frederick Caballero  
*Bindery Operator*

Procurement

John Doyle  
Richard Glendon  
Doug Harrison  
*Associate Managers for  
Procurement*  
Henry V. Artis  
Kooldeep Ramdassie  
Krista Rosario  
*Senior Procurement Agents*

Receiving

Gary Gregg  
*Receiving Coordinator*  
Jorge Gonzalez  
*Receiving Assistant*  
Lorenzo M. Esparraguera  
Ricky Murrell  
*Messengers*

Traffic and Facilities

Nestor Allas  
*Senior Traffic and Facilities  
Coordinator*

**Information Systems  
and Technology**

Jeffrey S. Spar  
*Vice President for  
Technology and Chief  
Technology Officer*  
Katherine Barreto  
*Associate Administrator*

APPLICATIONS AND DATA  
SERVICES

Adam Padron  
*Senior Manager,  
Application and Data  
Services*  
Andrew Allred  
*Lead Application  
Developer*  
Christopher Lees  
Farrell H. McGoohan  
*Senior Application  
Developers*  
Theophilus Medeiros  
*Application Developer*  
Julie Carmody  
*Lead Systems Analyst*  
Courtney N. Glover  
Gary Goldstein  
Michael W. Johnson  
*Senior Systems Analysts*  
Stephen Chiu  
*Quality Assurance  
Specialist*  
Danny Espinal  
*Senior Database  
Administrator*

INFRASTRUCTURE AND  
TECHNICAL SUPPORT

Steven R. Ryan  
*Senior Manager, Technical  
Operation*

NETWORK AND DATA  
CENTER SERVICES

Gregory Bernard  
*Associate Manager of Data  
Center and Enterprise  
Infrastructure Services*  
Robert Gerstle  
*Lead Network Operations  
Engineer*  
Harold K. Dauncey  
*Senior Network VLAN  
Operations Engineer*  
Albert Bramble  
*Network and  
Telecommunications  
Engineer*  
Louis Vega  
*Tel-Data Wiring  
Technician*

SERVER AND DESKTOP  
ADMINISTRATION

Nicholas Cerbini  
*Senior Enterprise Engineer*  
David J. Fiorenza  
*Desktop and Server Support  
Engineer*  
Frederick O. Duemig, Jr.  
*Lead Systems Engineer*  
Patrick Moy  
*Senior Desktop and Server  
Administrator*

SYSTEMS AND ACCESS  
MANAGEMENT

Steven Santamarena  
*Chief Information Security  
Officer*  
Adam J. Sonzogni  
*Associate Manager of  
Systems and Access  
Management*  
Bibian Ayonote  
*Systems Administrator*

TECHNICAL SUPPORT

Danny Rotondo  
*Associate Manager of  
Technical Support*  
Rojah Peck  
*Macintosh and IOS  
Administrator*  
Grzegorz Polakowski  
*Senior Technical Support  
Analyst*  
Shaun Walwyn  
*System Administrator*  
Wojtek Batycki  
Mark Z. Gonzales  
*Senior Technical Analysts*  
Robin W. Chan  
Michael Crimi  
Calvin E. West  
*Technical Analysts*  
Adam Honen  
*Associate Technical Analyst*  
Yi-Chen Lin  
*Associate Technical Support  
Analyst*

ENTERPRISE  
APPLICATIONS  
MANAGEMENT

Jerry Strauss  
*Senior Manager, Enterprise  
Applications Group*

CONSTITUENT SYSTEMS

Anne Marie Ryan  
*Senior Project Manager*  
Julia Schwartz  
*Tessitura Functional Lead*

FINANCIAL SYSTEMS  
WORKDAY SERVICE  
CENTER

Carlos A. Santamaria  
*Manager of Workday  
Service Operations*  
Terrence Cheung  
Thomas John Mavrovitis  
*Workday Support and  
Integration Engineers*  
John Oliver  
*Associate Manager,  
Financial Systems*

Arnold Hom  
*Senior Analyst for  
Financial Systems*  
Marina Tolkacheva  
*Programmer / Analyst*

MERCHANDISE SYSTEMS

Raya Moskovich  
*Supervising Analyst for  
Merchandise Systems*  
W. Jeffrey Meyer  
*Senior Analyst for  
Merchandise Systems*  
Margaret M. Scalone  
*Senior Systems Analyst for  
Merchandise Systems*

RETAIL COMPUTER  
SYSTEMS

Cynthia J. Ruperto  
*Retail Computer Systems  
and Training Manager*

**Office of the Senior  
Vice President,  
Secretary, and General  
Counsel**

Sharon H. Cott  
*Senior Vice President,  
Secretary, and General  
Counsel*

Cristina Del Valle  
*Senior Associate Counsel*  
Amy Desmond Lamberti  
Elena J. Voss  
*Assistant Counsels*

Lisa Freeman Bagshaw  
*Assistant Counsel,  
part-time*  
Rebecca L. Murray  
Linden Havemeyer Wise  
*Special Counsels, part-time*  
Romy M. Vreeland  
*Manager, Board of Trustees  
and General Counsel's  
Office*

Ann C. Boardman  
*Coordinator for  
Acquisitions*  
Christa L. Stephens  
*Associate for Board Affairs*  
Christina De Cola  
*Executive Assistant*  
Nicole Sussmane  
*Legal Assistant*

**Archives**

James Moske  
*Managing Archivist*  
Adrianna M. Slaughter  
*Archivist*  
Barbara W. File  
*Archivist, part-time*

Melissa Bowling  
*Associate Archivist*  
Celia Hartmann  
Angela Salisbury  
*Senior Associates for  
Archival Processing*  
Caitlin McCarthy  
*Assistant for Archival  
Processing*

## Government Affairs

Thomas P. Schuler  
*Chief Government Affairs  
Officer*  
Shadawn N. Smith  
*Manager of Government  
Affairs*  
Katherine W. Kelly  
*Government Affairs  
Specialist*  
Frances A. Escano Nunez  
*Government Affairs  
Associate*

## The Met Breuer Operations and Museum Experience

Amy L. Romero  
*Senior Manager of  
Operations*  
Tempri Small  
*Assistant for  
Administration*  
Richard F. Carroll  
*Manager of Museum  
Experience*  
Cristina Ambroselli  
*Assistant Manager of  
Museum Experience*  
Amy L. Novak  
*Associate Coordinator of  
Museum Experience*  
Cody Barbour  
*Associate Coordinator of  
Museum Experience*  
Samuel Joseph Stiver  
Taylor Latrowski  
*Assistant Coordinators of  
Museum Experience*  
Cynthia Rachel Ashford  
Anneliese D. Baiert  
Vanessa Baldini  
Madeline Becket  
Roy E. Bedingfield III  
Frank Bross  
Justine Cabrera  
Ellen Carranza  
Zunzeiry Perez Canals  
Robert Cruz  
Chloe Drew  
Jocelyn Edmondson  
Frantzesca Wendia Gousse  
Alejandra Hernandez  
Dana Hubbard

Chabely Ignacio  
Chase Jones  
Jakob S. Backer Kaprow  
Zatara McIntyre  
Sonia Ramsey  
Emily B. Reagan  
Joseph Sadikin  
Katherine Suazo  
Jamie Thomas  
Zachary A. Valdez  
Ke Yin  
Austin S. Yoon  
*Experience Ambassadors,  
part-time*

## Marketing and External Relations

Christopher P. Gorman  
*Project Manager for  
Marketing and External  
Relations*  
Rachel Ferrante  
*Marketing Projects  
Manager*

## Communications

Elyse Topalian  
*Vice President for  
Communications*  
Ann M. Bailis  
*Communications Manager*  
Mary Flanagan  
Alexandra Kozlakowski  
Naomi Takafuchi  
Egle Żygas  
*Senior Press Officers*  
Nancy Chilton  
*Senior Communications  
Officer for The Costume  
Institute, part-time*  
Rebecca Schear  
*Senior Production  
Coordinator*  
Sarah Dunham  
*New Media Coordinator*  
Natalie Schwich  
*Associate Coordinator*  
Eugenia Santaella  
*Associate Coordinator,  
part-time*  
Micol Spinazzi  
*Assistant for  
Administration*

## ADVERTISING AND MARKETING

Jennifer Oetting  
*Senior Manager for  
Advertising and Marketing*  
Cara Garcia-Bou  
*Advertising and Marketing  
Coordinator*

## Internal Communications

Mary Arendt  
*Manager of Internal  
Communications,  
part-time*  
Dana Miller  
*Senior Coordinator for  
Internal Communications*

## Market Research

Karin Grafström  
*Senior Manager of Market  
Research*  
Margaret J. Choo  
*Assistant Manager of  
Audience Research*

## Tourism Marketing

Haley Ward  
*Associate Manager for  
Tourism Marketing*  
Elaine Kilden  
*Tourism Representative,  
part-time*

## Office of the Senior Vice President for Institutional Advancement

Clyde B. Jones III  
*Senior Vice President for  
Institutional Advancement*

## Development

Stephen A. Manzi  
*Chief Development Officer  
for Individual Giving*  
Jason Herrick  
*Senior Philanthropy Officer*  
Pamela J. Butler  
*Senior Deputy Chief  
Development Officer for  
Planned Giving and  
Administration*  
Jennifer M. Brown  
*Deputy Chief Development  
Officer for Individual  
Giving*  
Elizabeth A. Burke  
*Deputy Chief Development  
Officer for Foundation  
Giving*  
Geoffrey Cestaro  
*Deputy Chief for  
Development Systems*  
Marilyn B. Hernandez  
*Deputy Chief Development  
Officer for Individual  
Giving*

Sarah Higby  
*Deputy Chief Development  
Officer for Corporate  
Programs*  
Christopher J. Hughes  
*Deputy Chief Development  
Officer for Research and  
Strategic Planning*  
Kristin MacDonald  
*Deputy Chief Development  
Officer for Events*  
Amy O'Reilly Rizzi  
*Deputy Chief Development  
Officer for the Capital  
Campaign*  
Shannon Scanlan  
*Deputy Chief Development  
Officer for E-philanthropy*  
Matt Quam  
*Deputy Chief Development  
Officer for Individual  
Giving*  
Young K. Bae  
*Senior Development Officer  
for Corporate Annual  
Programs*  
Daphne B. Birdsey  
*Senior Development Officer  
for Individual Giving*  
Heather A. Gallagher  
*Senior Development Officer  
for Prospect Research*  
Kristin Martin McGuire  
*Senior Development Officer  
for Administration*  
Mary K. Allen  
*Development Officer for  
Planned Giving*  
Evelin M. Chabot  
*Development Officer for  
Government and  
Foundation Giving*  
Katharine Dobie  
*Development Officer for  
Events*  
Devon Clark Lawrence  
*Development Officer for  
Capital Campaign Events*  
Rebecca L. Rutherford  
*Development Officer for the  
Capital Campaign*  
Stephen Als  
Hillary S. Bliss  
Martha Burson  
Thomas J. Capelonga  
Kimberly Chey  
Lindsey Anne Jochets  
Cheyenne Moore  
Jessica M. Sewell  
Ching Hui Wang  
*Associate Development  
Officers*  
Ianna Marie Angelo  
*Assistant Development  
Officers*  
Morgan Bakerman  
Lauren DeCaro  
Lauren C. Lee  
*Development Associates*

Allyson Paige Boli  
Angelina Cavalli Buzby  
Elizabeth P. Holland  
Hannah Howe  
Natalie Kuzmanovich  
Hanah Lee  
Samantha Alexis Reedy  
Laura Speers  
Matthew Trumbull  
*Development Assistants*  
Felicia H. Blum  
*Assistant Development  
Officer, part-time*

## Special Events

Bronwyn Keenan  
*Deputy Chief Special  
Events Officer*  
Vanessa Hagerbaumer  
*Senior Special Events Officer*  
Anais Disla  
Leah Moliterno  
*Assistant Special Events  
Officers*  
Sarah Pecaut  
Larissa Araripe Rand  
*Associate Special Events  
Coordinators*

## Member and Visitor Services

Lisa S. Krassner  
*Chief Member and Visitor  
Services Officer*

## Membership

Allison E. Sokaris  
*Deputy Chief Membership  
Officer for Special Events*  
Nicholas DeVogel  
*Deputy Chief Membership  
Officer for Onsite Sales and  
Service*  
Jessica Hirschev  
*Senior Membership Officer  
for Strategy and Analytics*  
Nitasha Kawatra  
*Senior Membership Officer  
for Marketing and  
Communications*  
Brooke Bates  
*Development Officer*  
Ashleigh Holloway  
*Development Officer for  
Individual Giving*  
Lisa Musco Doyle  
*Membership Officer for  
Events and Programs*  
Lucia Giordano  
*Membership Officer for  
Operations*  
Peter Beard  
*Associate Membership  
Officer for Retention  
Marketing*

Rebecca Olderman  
*Associate Membership  
Officer for Acquisition  
Marketing*

Amy Elizabeth Tanzillo  
*Associate Membership  
Officer for Annual Appeal*

Desiree L. Thurman  
*Associate Membership  
Officer for Onsite Sales and  
Service*

Dayana Asenjo  
*Assistant Membership  
Officer for Onsite Sales and  
Service*

Cassandra Connors  
Roberta Haynes  
Doreen Ho  
Bridget A. Kluger  
*Assistant Membership  
Officers*

Mary P. Schiliro  
*Assistant Membership  
Officer for Volunteers,  
part-time*

Marcia C. Chang  
Jessie Deo  
Deborah Prayag  
*Senior Membership  
Associates*

Courtney Anne Melvin  
*Assistant for Administration*

Sara Bower  
Anne Murray  
*Membership Associates,  
part-time*

Leonarda Di Mauro  
*Membership Assistant*

Zulay D. Calamari  
Debra D. Garrin  
Ramon Gutierrez  
Myungwon Kim  
Kayla Kirton  
McKenzie Mayle  
Nicole Y. Moragne  
Sinead Murphy  
Justin Robinson  
Sarah Bridgman Smith  
Ivo Stoop  
Kendra L. Sykes  
Jared Taylor  
Grace Treado  
Emily Weaver  
*Membership Assistants for  
Onsite Sales and Service,  
part-time*

#### Visitor Services

Suzanne L. Shenton  
*General Manager of Visitor  
Services*

Hayden Wilson  
*Senior Manager of  
Administration and  
Analytics*

Angel L. Figueroa  
*Manager of Administration  
and Analytics*

Jennifer Ciarleglio  
*Assistant Manager of  
Special Projects*

Christie R. Ramistella  
*Coordinator*

Kirsten Rendina  
*Assistant for  
Administration*

ADMISSIONS AND  
INFORMATION

Jeffrey Gardner  
*Manager of Operations*

Matthew Jacob Williard  
*Assistant Manager*

Erica Simonitis  
*Coordinator of Admissions*

Attila I. Deak  
*Associate Coordinator of  
Admissions and Information*

Alfredo Gomez, Jr.  
*Assistant Coordinator of  
Information Services*

Zoraida Vanegas  
*Information Services  
Assistant*

Mike Bostic  
Diogo Cardoso  
Kayla Tyree  
*Assistant Coordinators*

Elena Adasheva-Klein  
Christine Aguilera  
David Akande  
Ryder Baldwin  
Christina Behnan  
Madeleine Chatz  
Grace J. Choi  
Lauren Damon  
Gabriella DeBonis  
Arianna Eshoo  
Ignacio Fajardo  
Ferry Elizabeth Foster  
Peter Guarino  
Alexander Jackson  
Branden Jackson  
Vincenzo Johnson  
Charles Keiffer  
Amanda Klein  
Amanda M. Kraemer  
Gail Kramer  
Benny La Micela  
Michael Lebron  
Eleanor Ling  
Amanda Lopez  
Lauren Christine  
MacDonald  
Alicia McVane  
Sahar Malik  
Sean Marley  
Daniel Morris  
Irene Muentes  
Suzanne Nelson  
Jenna Noe  
Maria Ortegon  
Brett D. Palmer  
Yahui Pan  
Ranella Peters  
Rachel D. Power  
Natalie Pujols

Anita N. Ramchan  
Daniel E. Ramos  
Kristiana Reyes  
Mohammed Rizvi  
Amanda Rothschild  
Jennifer L. Sherrer  
Terrance Sherrill  
Jami C. Shoop  
Jasber Singh  
Colin Small  
James Francis Smith III  
Alex Souders  
Rosa Tabar  
Daniel Velez  
Valeria Vidal-Ortega  
Christopher Voss  
Stephanie Walden  
Heather Katherine  
Whittaker  
Marianna Zajac  
*Visitor Services Assistants,  
part-time*

#### GROUPS AND ADVANCE SALES

Lauren Russell  
*Manager of Operations*

Lauren Moulder  
*Assistant Manager*

Motoki Endo  
*Coordinator of Groups and  
Advance Sales*

Andrew P. Deitz  
Lance H. Posner  
David A. Thomas  
Kristen Vanderziel  
*Associate Coordinators*

Virginia M. Halpin  
Helene Greenberg-Wyman  
*Assistant Coordinators,  
part-time*

Frantz Armand  
Jane Baraz  
Casey Nicole Davignon  
Jorin Dawidowicz  
Daney Forbes  
Lisa Hannah Hoose  
Katherine M. Howell  
Denali Elizabeth Kemper  
Noelle King  
Nina Krauss  
Rachel Levens  
Paul Nissenbaum  
Samantha Clay Reagan  
JiaJing Sun  
Shar-Lyn Tay  
Alex J. Uyeno  
Chamika Wanigatunga  
*Visitor Services Assistants,  
part-time*

#### VOLUNTEER SERVICES

Rika Nakaya  
*Manager of Operations*

YooRae Choi  
*Assistant Coordinator,  
part-time*

#### VISITOR SERVICES, THE MET CLOISTERS

Michael Ostergren  
*Manager of Visitor  
Services*

Jody Litman  
*Assistant Manager of  
Visitor Services*

Virginia Ng  
*Associate Coordinator*

Bernadette M. Bauer  
*Assistant Visitor Services  
Coordinator*

Gail Bruce  
Vanessa E. Erbe  
Jessica Jarvinen  
Scott Kelly  
Catherine Listi  
Imran H. Mazumdar  
Victoria Melendez  
Brett C. Ostrum  
Anne Vaccari  
*Visitor Services Assistants,  
part-time*

#### Merchandising and Retail

Elizabeth Stoneman  
*Senior Manager of  
Merchandising  
Administration*

Brandon Jermaine Carter  
*Merchandise Department  
Human Resources  
Generalist*

Hazel Washington  
*Executive Assistant*

#### Merchandising Finance

Ken Weinstein  
*General Manager of  
Merchandising Finance,  
Operations, and Systems*

Cameron Mehr  
*Senior Manager for  
Finance and Reporting*

Brian Symons  
*Senior Manager of  
Inventory Control*

Richard Newburger  
*Manager of Sales  
Accounting and Controls*

Frank Helmrich  
*Manager of Transactional  
Support*

Bersuze Leblanc-Saint-  
Jean  
*Associate Transactional  
Support Analyst*

Ferlaysia Gomez  
*Associate Financial  
Analyst*

#### Merchandising Logistics

Assumpta Sweeney  
*General Manager of  
Logistics*

Satrohan Mahadeo  
*Operations Manager*

Dennis Ruggiero  
*Associate Shipping and  
Receiving Manager*

Stacy Mahon  
*Customer Service and  
Finance Coordinator*

Sheila McLoud  
*Coordinator, Security Area*

Anthony Gillies  
*Assistant Fulfillment  
Coordinator*

Laura McHugh  
*Assistant Coordinator for  
Administration*

Perry Brown  
*Assistant Coordinator for  
Shipping and Wholesale  
Fulfillment*

Elroy Martinez  
*Assistant Coordinator*

Jesus Medina  
*Superintendent*

Joyset Garnes  
Rita Giudice  
Andrea Ifill  
*Assistant Coordinators,  
Fulfillment Center,  
part-time*

Oleg Teves  
*Driver, part-time*

Daria Smith  
*Clerk, part-time*

Reinaldo Armstrong  
Mallory Crump  
Louise Gordon  
Patricia Lowe  
Elroy Martinez, Jr.  
Elisa Rodriguez  
Bryan Small  
Charles Stone  
*Stockpersons, part-time*

#### DTC Operations

Janée Jones  
*Manager of Customer  
Service*

Eileen Fitschen  
*Clerk, part-time*

#### Programming and Partnerships

Morgan Pearce  
*Associate Manager of Social  
Media and Press*

Winnie Cheng  
*E-commerce Content and  
Merchandising Manager*

Brittany Arnold  
*Brand Communication  
Coordinator*  
Kathleen L. Paton  
*Product Copywriter*  
Benjamin Richmond  
*Copywriter, part-time*  
Lila Saunders Allen  
*Proofreader, part-time*

## Retail Environment and Design

Erin Thompson  
*General Manager of Store  
Environment and Design*  
Kathy Mucciolo Savas  
*Senior Manager of Visual  
Merchandising and Store  
Planning*  
Heather Shaw  
*Manager of Graphic  
Design*  
Noriko Sugiura  
*Associate Graphic Designer  
of Visual Merchandising  
and Store Planning*  
Buster Seccia  
*Assistant Visual  
Merchandising  
Coordinator*  
Jamie Wilen  
*Visual Merchandising  
Assistant*

## Buying and Sourcing

Lauren Gallagher  
Michael Hladky  
Mahin Kooros  
*Buyers*  
Douglas Kopsco  
*Associate Buyer*  
Alicia Cox  
Daniela Holban  
John Murphy  
*Assistant Buyers*  
Cory G. Mayes  
*Buying Assistant*

## Sales Planning and Inventory Management

Chiara Ponticelli  
*General Manager of Sales  
Planning and Inventory  
Management*  
Celia Elizondo  
*Senior Merchandise  
Planner & Analyst*  
Ling Fong  
Cherisse Straw  
Kurt Truong  
Frances Willing  
*Senior Inventory Planners*  
Carl Belgrave  
Nandini Ratnam

Robert Schneider  
*Inventory Allocation  
Specialists*  
Darcel Anderson  
*Associate Inventory  
Allocation Specialist*  
Elizabeth Williamson-  
Crittenden  
*Traffic Manager*  
James Jacouzzi  
*Senior Assortment  
Planner*

## Website

Rachel L. P. Walker  
*Senior Manager of  
E-Commerce and  
Systems*  
Rebecca Rosenblatt  
*Manager of E-Commerce  
Technologies*  
Matt Leskovic  
*Manager of Data and  
Analytics*  
Alex Pritsker  
*Manager of Online  
Marketing*  
Ching-I Chia  
*Associate Marketing  
Manager, E-commerce*  
Kelsey Higgins-Robinson  
*E-Commerce Content and  
Production Associate  
Manager*  
Robin Chan  
*E-Commerce Specialist*  
John Colombo, Jr.  
*Data Analyst*

## Wholesale

Kristin C. Magnuson  
*Manager*  
Kristina Parrinello  
*Associate Account  
Manager*

## Retail Store Operations

Will Sullivan  
*General Manager, Retail*  
Cathryn Leon  
*Senior Manager, Retail  
Inventory and Logistics*

## RETAIL STORE SUPPORT

Rochelle Calvanese  
*Associate Coordinator*

## MAIN BUILDING RETAIL SALES

Patrick T. Valentine  
*Senior Store Manager,  
Main Building*

Luis Feliciano  
*Store Manager*  
Mohammed Uddin  
*Stock Manager*  
Michael C. Helt  
Carmen Irizarry  
Reshma A. Soodeen  
*Store Coordinators*  
Leila Bondoc  
Lorraine C. Engelman  
Charlotte C. Facey  
Jacqueline Griffith  
*Assistant Store  
Coordinators*

Israt Jahan  
*Store Training and  
Scheduling Coordinator*  
Faraha S. Khan  
*Senior Store Group Leader,  
part-time*  
Victor Ayala  
Georgine Herb  
Elizabeth Kortakis  
Claudia Marino  
Richard Mena  
Leanice L. Richardson  
Jonta S. Sanders  
Barbara H. Sussman  
*Store Group Leaders,  
part-time*  
Joanna Abolafia  
Cameron Bailey  
Marya Banu  
Shirley Chapin  
Scott A. Clevens  
Charlotte L. Feldman  
Cynthia P. Franz  
William G. Garcia  
Charmaine M. Grant  
Marianne Herde  
Elizabeth T. Kaemmerle  
James M. Kay  
Yolanda Llanos  
Andrea Lujan  
Yvette B. McArthur  
LeAnder Pascall  
Amanda Richards  
Maren Ryan  
James Slevin  
Melissa P. Soodeen  
Joseph A. Tartaglia  
Yvonne Torres  
Dilara Wadud  
Regina Zvoma  
*Senior Store Salespersons,  
part-time*  
Richard Alliers  
Felix Jose Amparo  
Davon Bean  
Andrea Alexis Billings  
Julisa E. Brooks  
Tiffany Clarke  
Dianne Davis  
Bryanna Douglas  
Evonna Gaines  
Janay Nicole Gales  
Megan Guard Taron  
Hafezzada  
Nabeen Javed  
John Kimick

Nathaniel Macklin  
Lenny Martinez  
Sophia Millar  
Xhulio Myftari  
Sultana Parveen  
Stephanie Quintero  
Melissa P. Ramirez  
Anna Maria Sanchez  
Brandon Sanfilippo  
Valeryia Shaban  
Shandale Winston  
Sarah Zhu  
*Store Salespersons,  
part-time*

## STOCK SERVICES

Tariq Elahie  
*Assistant Store Manager*  
Cebert Malcolm  
David T. Pettie  
Frantz M. Sannon  
Rosa M. Solis  
*Senior Stock Group  
Leaders, part-time*  
Alfonso Clark  
*Stock Group Leader,  
part-time*  
Kenneth Goodwin  
Jacqueline Springer  
Christopher R. Yuen  
*Senior Store Stockpersons,  
part-time*  
Carlos Guity  
Said Saleem Naqwe  
*Store Stockpersons,  
part-time*

## JOHN F. KENNEDY INTERNATIONAL AIRPORT

Simon Mo  
*Senior Store Manager*  
Noowbasle Hossein  
*Assistant Store Coordinator*  
Susan Chung  
*Store Group Leader,  
part-time*  
Keudy Gonzalo Castillo  
Monique HoSang  
Lemar A. Majid  
Emily Narainasami  
Vivienne Persaud  
*Senior Store Salespersons,  
part-time*

## THE MET CLOISTERS

Sheryl Esardial  
*Store Manager*  
Adeka Stupart  
*Store Group Leader,  
part-time*  
Jennifer McAuliffe  
Fatjona Ndreu  
Clara Seda  
*Senior Store Salespersons,  
part-time*

## NEWARK LIBERTY INTERNATIONAL AIRPORT

Ricardo Hernandez  
*Assistant Store Coordinator*  
Brianna L. Bravo  
*Store Group Leader,  
part-time*  
Carolyn De La Paz  
Joanne Ronquillo Ramirez  
Jackelyn Sorto  
*Senior Store Salespersons,  
part-time*

## ROCKEFELLER PLAZA

Carolina Morales  
*Senior Store Manager*  
Pedro Lucas  
Karen Sonn  
*Store Coordinators*  
Sandra Fukawa  
Tiemoko Toure  
*Assistant Store  
Coordinators*  
Carrie Royce Fisk  
Hilda Rivera  
Cecilia Sassi  
*Store Group Leaders,  
part-time*  
Adelina Batallones  
Laura Lynne Coleman  
Marilyn Conroy  
Nalini Dhanraj  
Jean Dierks  
Sandra Erickson  
Maureen Gillis  
Jessica Kelly  
Krista Kietzman  
Barbara Tomei  
Janifer Youmans  
Leslie R. Zivic  
*Store Salespersons, part-time*

Luis Negron  
*Senior Store Stockperson,  
part-time*  
Jean V. Alba  
*Store Stockperson,  
part-time*

## Office of the Vice President for Construction and Facilities

Tom A. Javits  
*Vice President for  
Construction and Facilities*  
Deborah Gul Haffner  
*Environmental Health and  
Safety Manager*

## CONSTRUCTION

Michael T. Iorii  
*General Manager for  
Construction*

Luisa Ricardo-Herrera  
*Deputy Manager for  
 Construction Services*  
 Stephen J. Mezzo  
*Manager of Infrastructure  
 Projects*  
 Philip Tharel  
*Architectural Project  
 Manager*  
 Mahan Khajenoori  
*Project Manager*  
 Crystal M. Soto  
*Administrative Coordinator*

FINANCIAL AND  
 ADMINISTRATIVE  
 SERVICES

Paul V. Cunningham  
*Senior Manager for  
 Financial and  
 Administrative Services*  
 Gina M. Pampena  
*Associate Manager for  
 Financial and  
 Administrative Services,  
 Facilities*  
 Karen A. Coen  
*Associate Manager for  
 Financial and  
 Administrative Services,  
 Capital*  
 Catherine Chesney  
*Carotenuto  
 Capital Projects Coordinator*  
 Renee Bussiére  
*Manager of Office Design  
 and Renovations*  
 Jennifer D. Hinckley-Baglia  
*Assistant Manager of Office  
 Renovations*

**Buildings**

Tom Scally  
*Buildings General Manager*  
 Linda Forchetti  
*Assistant Administrator*

BUILDINGS MANAGEMENT

Michael D. Dominick  
*Senior Associate Buildings  
 Manager for Infrastructure*  
 Gordon Hairston  
*Senior Associate Buildings  
 Manager for Maintenance*  
 Taylor Miller  
*Senior Associate Buildings  
 Manager for Exhibitions*  
 Nicholas R. Torres  
*Associate Buildings  
 Manager, The Met Breuer*  
 Gerard A. Dengel  
*Associate Buildings  
 Manager, The Met Cloisters*  
 Matthew Lytle  
*Assistant Buildings  
 Manager, Exhibitions*

Ellium Roberts  
*Assistant Buildings  
 Manager, The Met Breuer*  
 Crayton Sohan  
*Assistant Buildings  
 Manager, Rigging*  
 Agnes P. Minns  
*Assistant Manager,  
 Administration*  
 Maria Nicolino  
*Assistant Project Manager,  
 Exhibitions*  
 Lena Smajljaj  
*Assistant Manager,  
 Custodial*  
 Merryl M. Jamison  
 Edward Ortiz  
 George Poulis  
*Floor Managers, Custodial*  
 Henry E. Celestin  
 Rashida A. Johnson  
 William Ng  
*Associate Buildings  
 Coordinators,  
 Administration*

ENGINEERING  
 MANAGEMENT

Lawrence Kellermueller  
*Senior Manager of  
 Engineering Services*  
 Charles Tantillo  
*Manager for Engineering  
 Systems*  
 William Foley  
*Manager for Engineering  
 Operations*  
 Maik Atlas  
 Eric Wrobel  
*Associate Engineering  
 Managers*  
 Robin C. Madray  
 Peter Merendino  
*Assistant Engineering  
 Managers*  
 Valerie Morgan  
*Assistant for Administration*

CARPENTRY

Vadim Danilov  
*Supervising Maintainer*  
 Solomon Azaraev  
 Rameshwar Kissoon  
 Daniel Olson  
 Oneil Robinson  
 Amar Sukhnandan  
 Salvatore Vaina  
*Maintainers*

CUSTODIAL SERVICES

Carl Coleman  
 Derek May  
 Kenneth Smith  
*Supervising Maintainers*  
 Haresh Bhagroo  
 Sean Osmand Corrica  
 George Gauthier

Prentiss Harmon  
 Jose Reyes  
 Theresa Wilson  
*Maintainers*  
 Sabrie Ahmetaj  
 Carol Ana Arriola  
 William Barton  
 Qualis Blackett  
 Jamaine Brown  
 Tyrone Brown  
 Pamela Butt  
 Delvon K. Caldwell  
 Swee Khim Cheong  
 Claude Cherilus  
 Bruce Clarke  
 Lionel Carre  
 Bernard Clesea  
 Juan Correa  
 Everton Davy  
 Leon De Leon  
 Christopher Den Uijl  
 Alexander Diaz  
 Mark A. Dickinson  
 Jason P. Dipnarinesingh  
 Giovanni Domino  
 Eric D. Facey  
 Dianne Fitzgerald  
 Cesar Flores  
 Lae-Tisha Forde  
 Norman Gayle  
 Edgardo Gomez  
 Walter Goolsby  
 Colin Gordon  
 Lawrence Green  
 George Hampton  
 Phillip Harris  
 Fontinel Harry  
 Danielle Holcomb  
 Ricardo R. Howell  
 Kaleem Hussain  
 Kevin Jackson  
 Nellierose J. Jordan  
 Nadira Kumar  
 Raymond Lebron  
 Anna Leung  
 Danilsa M. Brito Lopez  
 Leovigildo Luna  
 Havindra Mahabir  
 Israel Mariano  
 Laureta Marku  
 Calixto Martinez  
 Shakira Martinez  
 Wilson Martinez  
 Anthony A. McKay  
 Angel D. Melo  
 Freddie Mendez  
 Rose Miller  
 Vadim Mitin  
 Pepper Montague  
 Patrick Murray  
 Kreshnik Narkaj  
 Leze Ndoci  
 James Neff  
 Sammy Nelson  
 Jims J. Olivier  
 Laura Palomo  
 Reyna Paredes  
 Carline Paris  
 Eric Persaud  
 Angelito Pualengco

Stacy Ramdeo  
 Cliff Range  
 Gopal Ramdhanie  
 Summer Richardson  
 Ruben Rivero  
 Mahendranauth Seenarine  
 Angelina Shkoza  
 Anica Simion  
 Valentine Simoni  
 Kampta Singh  
 Khemraj Singh  
 Carlos Sosa  
 Edward Stanton  
 Michael Sump  
 Julian Thomas  
 Shankar Thorai  
 Nadine Toots  
 Edgard Torres  
 Jairo Velasco  
 Franklyn Velez  
 Abdu A. Vettikkathu  
 Nelson Villatoro  
 Stanley Walker  
 Krystal Williams  
 Anthony Wright  
 Marlo Yambao  
 Vitore Zefi  
 Sazan Zeneli  
*Assistant Maintainers/  
 Cleaners*

CUSTODIAL SERVICES,  
 THE MET BREUER

Tyrone G. Walsh  
 Christine Den-Uijl  
*Supervising Maintainers*  
 Ramon Alcantara  
 Santos Deida, Jr.  
 Robert Giamanco  
 NaQuay Tilly Morales  
 DeVaughn Rochester  
 Andres Rosado  
 Frank Ruzzi  
 Robert H. Wilson III  
*Assistant Maintainers*

CUSTODIAL SERVICES,  
 THE MET CLOISTERS

Selvin Tapia  
*Supervising Maintainer*  
 Gabriel Chevez  
 Bodh K. Ramnarayan  
 Robert Romero  
 Tamika Serrano  
*Assistant Maintainers/  
 Cleaners*

ELECTRIC SHOP

Saul Cohen  
*Supervising Maintainer*  
 Paul Diaz  
 Greg Piscitello  
 Ricardo Serrano  
 Ismael Vargas  
 Jason S. Wallenstein  
 Dariusz Zablotny  
*Maintainers*

ENGINEERING SHOP

Brian O'Connor  
 Oscar Rivera  
 Mike Valencia  
*Supervising Maintainers*  
 Gurdatt Bissessar  
 Jenerro Bollin  
 Chandrabhan Chandlall  
 Stephan A. DePasquale  
 Christopher Donegal  
 Vickson Gerville  
 Duane Hunter  
 Christopher Johnson  
 Krishna Lachhman  
 Robert Lo-Giudice  
 Rupert Massop  
 Ramon Paredes  
 Nicholas Pristina  
 Billy Psilakis  
 Conrado Quintero  
 Gary Rogers  
 Sahupaul Shiwram  
 Peter Sotiropoulos  
*Maintainers*  
 Pablo C. Lopez-Ospina  
 Bhikramadit Misir  
 Francisco Sosa  
 Thomas J. Williams  
*Assistant Maintainers*

HORTICULTURE

Ferida Coughlan  
 Channon R. Lilly  
*Maintainers*

LAMPING SHOP

Levent Oklu  
*Supervising Maintainer*  
 Colm Feehan  
 William Lopez  
 Andrzej Poskrobko  
 Prabhu Shiwamber  
 Wayne Tong  
*Maintainers*

MACHINE SHOP

Miroslaw Mackiewicz  
*Supervising Maintainer*  
 Marcel Abbensetts  
 Jaami Sowerby  
*Maintainers*

MASONRY SHOP

Sasha Kalaca  
*Maintainer*

PAINT SHOP

Francesco D'Elia  
*Supervising Maintainer*  
 Fernando Cipriano

Alex McGregor Ivan Orjuela Juan Suarez <i>Maintainers</i>	Jason Raso <i>Maintainers</i>	Christian Hudon John Leung Mary Meda Herman Merino Thomas Murphy Jose Ortega Qamil Osmani Brian Pryor Vera Qehaja Peter Sharkey Moonasar Sohan Jillian Solorzano Robert Trumbull Jean Villefranche Richard Wheeler Eliko Yefre Kristina Zefi	Owen S. Caliento Matthew Callinan Anthony Camarda Michele Camisa David Campbell Michael S. Carlino Philip Carpo James Castiglione Jorge Castro Maureen Catbagan Wah Yuen Chang Maricela Chavez Royce Chin Shamim Chowdhury Wayne Chua Cheick Cisse Phillip Clepper Louis Colon Andrew Constable Pamela Cooper Thomas Cordero Juan Correa Joseph Cortazzi David Crane Rafael Cuesta Bardhok Cukaj Alfred Cukalla James Cunningham Margareta Curanovic Desire Dahie Ricardo De La Espada Clark Delbrune Carlos Delgado Jorge X. Delgado Lydia Demidova Reineke Den Uijl Joseph DeSantis Nikolai Dmitriev Larry Docdocil Thomas Donovan Naseeb Dookie Hisayo Dordick Mario Dyyon Jose Egasan Remi El Yesenia Escobar Anthony O. Fagbore Maura Falfan Hasan Fall Alfred Farrar Aileen Fernandez Jorge Figueroa Eugene Fiore Gustavo Fondeur Ozzie Forney Iryna Forostyan Anthony Foster Peter F. Fox James Frawley Henry Freeman Jessica Frias Anthony Galluccio Thomas Gallucio Gerlando Gangarossa Geraldine P. Garcia Raul Garcia Yonel Georges James Gilbert Aleksander Gjoni Dave Gluzman	David Godfrey Emmett E. Goodman David Gould Richard G. Gray Cameron Gregg Nicolas Gregoire Marvelyn Gregorio John Greiner Roland Guignard Ritva Haukemmaa-Truesdell Roza Haxhari Shevon M. Haywood Gerald Hazzard Patricia Healy Carl A. Hedges Lynn Heimbach Zachary T. Hewitt Myrtle Holmes Jareth Holub William Hrabar Ronald Huang Elizabeth B. Hudman Sarah M. Huffard Nguyen Huynh Gennady Inkateshta Cenon Inocent Eric Isacson Terrence Jablonski Logan Jacobsen Marek Jamroz Aaron Jeter Christopher Jones Andrew Joor Hubert A. Joseph, Jr. Atal Kapoor Silvia Karamanoleva Damian Katz Kouassi V. Ketemepi Armia Khalil Anton Khavin Jeff Khazan Mintradawa Khelawan Antonio Kho Kim M. Kimball Bebe Kishun Zef Kolaj Bozena Konefal Yevgeny Kotlyar Dusan Krajan Carla Kraus Bonnie Laessig Louisa Lam William Landolfi Edwin Lanuza William D. LaRue Vincenza Lauria William Law Emilie Lemakis John K. Lentz Irina Levitskaya Felicia Lingenhol Mark List Fateh Lohani Maraya G. Lopez Valentino Lopez Marie McAuliffe Daniel McCabe Dave McDonald Sharon McKenzie John McLoughlin
PLEXI SHOP	VEHICLE SHOP			
Sean Thomas <i>Supervising Maintainer</i>	John Mayers <i>Supervising Maintainer</i>			
Pietro Giordano Michael McRae Thomas G. Zimmerman <i>Maintainers</i>	Ed Cramer Vincent Lauria <i>Maintainers</i>			
PLUMBING SHOP	<b>Security Department</b>			
Rawle Campbell <i>Supervising Maintainer</i>	John Barelli <i>Chief Security Officer</i>			
Kyle Allen Mario Mesidor Frank Pizzolo Mikhail Plyas <i>Maintainers</i>	Jose Rivero <i>Senior Manager of Security</i>			
Richard J. Kletzky <i>Assistant Maintainer</i>	John Packert Mario Piccolino Sean Simpson <i>Senior Associate Security Managers</i>			
REPAIR AND MAINTENANCE, THE MET BREUER	Leslye Saenz Ana M. Tolentino <i>Associate Security Managers</i>			
Josh Phagoo <i>Supervising Maintainer</i>	David Canu Aimes Vasquez <i>Assistant Security Managers</i>			
Vladimir Buinickis Danielle Farula Bridgeanand James Matthew Charles Pezzolo Maruf Rizaev <i>Maintainers</i>	Lambert Fernando <i>Security Coordinator</i>			
REPAIR AND MAINTENANCE, THE MET CLOISTERS	Sean Begley <i>Administrative Assistant</i>			
Chabilall Narsayah <i>Supervising Shop Foreman</i>	Izabella Dudek-Haffner <i>Senior Dispatcher</i>			
Devendra Mahadan Hector Medina Mervyn Seelal <i>Maintainers</i>	Diana Amezquita Paul McHale <i>Dispatchers</i>			
RIGGING SHOP	Nathalie Carmant Dennis Clerkin Carlos Goyco Richard Haffner Christopher Howell Michael Kochan Michelle Landin Adam M. Langlois Edlira Luca Timothy J. Martineau Allan Bradley Palomo Christian J. Paull Romy Rabell Ortiz Christopher Singh Terrance Walker Sarah E. Wauchope Michael Wozniak <i>Associate Dispatchers</i>			
Ray Abbensetts <i>Supervising Maintainer</i>	Raoul Baptiste <i>Assistant Dispatcher</i>			
Raouf Ameerally Michael Doscher Chi-Wei Hue Luis A. Nunez Todd Rivera Derrick Williams <i>Maintainers</i>	Yvette Anzaldua Fabian Berenbaum John Camperlengo Joseph Colon Lourdes Colon Cane Dojcilovic Kevin Franke Randolph Harris Erik Haynes John Healy			
ROOFING SHOP				
Patrick D. Ryan <i>Supervising Maintainer</i>				
Adrian Cruz Noel Fernandez				

Joseph Manasherov  
Charles Maniscalco  
Apolonio Martinez  
Aung Maw  
John Meda  
Miriam Mendez  
Catherina Messier  
Derek Miles  
Pamela Miller  
George Mittag  
Soroush M. Moghadam  
Chris J. Molluso  
Fanny Mon  
Norha Monroy  
Okyun Moon  
Edward R. Moore, Jr.  
Winston Moriah  
Jamie Moriarty  
Mustafa Muhammad  
Albert Mulder  
Kenneth Murphy  
Paul T. Murray  
Stephen Naidu  
Martine Daniele Ndeng  
Daniel Nelson  
Meldine Nelson  
Thomas Ng  
Lawrence Nowicki  
Dylan O'Brien  
Phillip G. O'Connor  
Kevin F. O'Leary  
Christopher O'Toole  
Meghan Oare  
Mitchell S. Ocean  
Roger Ohanian  
Luis Ospina  
George Pabi  
Deborah Palmer  
Ines Pandelli  
Peter E. Paolucci  
Jamie Papa  
Priscilla Parsard  
Andrew Passantino  
Sandy Paul  
Steven Perelli  
Churraman Persaud  
Lennox Peterson  
Anthony Pignalosa  
Joseph Piscopia  
Alexander Pogorely  
Alrenzo Pressley  
Albert Pride  
Khandker Rahman  
Saifur Rahman  
Boris Rakhimov  
Ponciano Ramirez  
Annie Rik-Prashad  
Louis Romero  
Evelyn Rosa  
Jeffrey Rosen  
Marisela Rosenberg  
Michael Rozenblit  
Ryuji Saita  
Jason C. Saleem  
Hardat Sallick  
Paul Salow  
Chris Sangiovanni  
Crescenzo Sangiovanni  
Thanavut Sankanung  
Robert Schirmer

Laurie Schnee  
John Schopfer  
Ellen Schulz  
Mikhail A. Sedov  
Maureen Shanahan  
Julie Shapiro  
Yan Shkolnik  
Naveen Singh  
Andrew Smereck  
James W. Smith  
Seunarine Sohan  
Matthew Sommer  
Barbara Spina  
Vitaliy Starostin  
Gerasimos Stathatos  
Dmitri Stepa  
Alex Stolyarov  
Matt Stueck  
Thomas S. Sukhu  
Robert Surowiec  
John Sylvester  
Gabriella Szpunt  
Kader Ismael Tall  
Paola Tavarez  
Patricia Taylor  
George Teodorescu  
Alfred Thomas  
George F. Tinta  
Inna Tkach  
Jacinto Tolentino  
Irina Tolmacheva  
Justin Torres  
Sergei Tratsevski  
Cesar Turcios  
Raphael Uwechie  
Michael Valentine  
Alberto Valerio  
Michael Varley  
John Velez  
Nanette Villanueva  
Michael Villarosa  
Glennva Walwyn  
Heather Warner  
Leslie Watson  
Ethan Weinheimer  
Adam Weldon  
Cody Westphal  
Cindy Williams  
Gladstone Williams  
Mark Willis  
Obi Wilson  
John Windbiel  
Michelle Wladich  
Yat Kwong Wong  
Nathan Wright  
Tadeusz Wroblewski  
Peter Zapryluk  
*Senior Security Officers*  
Leonardo Aguilar  
David Anderson  
Mehboob Anwar  
David Aprea  
Juan C. Badaracco  
Kourosh Bahar  
Mohammed A. Balaid  
Aida Bara  
Andy Basantes  
Khadeja Begum  
Mesha A. Bennett  
Symone Biggerstaff

Joanne M. Boccia  
Lee Bogan  
Gustavo Braga  
Mark Eugene Burns  
George Cameron  
Diego Cano  
Shirley Chan  
David M. Chesakov  
Michael S. Clark  
Ronald C. Clemente  
Patricia Diane Cordell  
Perry S. Cruz  
Iryna Duda  
James English  
Jesse H. Erenberg  
Paul Falcon  
Nicole Falconer  
Nicole Farrell  
Joshua Feigin  
Adam Fernandez  
Tenrai Fred Forsythe  
Steven Garrin  
Sherif Saad Ghaly  
Brett D. Gillingham  
Yunling Ho  
Elliott Hom  
Arthur Hutchinson  
Noha Inderawes  
Sooyoung Jeon  
Fezall Kalamazad  
Patrick Kennedy  
Pushpanjali Vanessa  
Khelawan  
Casey Krosser  
Jesse J. Lee  
Cesar R. Leyesa  
Nadiana G. Lopez  
Eteri Luna  
Jocelyn Jardiel Luna  
Mila M. Luna  
Joseph A. McDermott  
Chukwukazom Emmanuel  
Madubugwu  
Maria Mantzavinou  
Guillermo Martinez  
Damien Marzocchi  
Moises Daniel Mendez  
Deborah Meyer  
Nancy Mierzwa  
Gabriel Mills  
Katya Y. Miravite  
Alberto Luis Muniz  
Vinnah Muzones  
Robert Nainggolan  
Roy Villacorta Navarro  
Josue Armando Nunez  
Basil I. Ohanian  
Patrick Okyere  
Pablo Samgar Olguin  
Kevin Osorio  
Matthew Noel Paquette  
Erisay Perez  
Alana Phillips  
Lara Pink  
Fernando Pintado del  
Moral  
Brian Postman  
Dorothy Pranolo  
Milford C. Prewitt  
Steven M. Proffitt

Mohammad Abdul Quader  
Habibur Rahman  
Sonia Rahman  
Claudine Ralph-Mogg  
Nemanja Rebic  
Phillip C. Restaino  
Dawn Roberson  
Jonathan Rodriguez  
Bernabe Romanillos  
Ambrocio M. Salzar  
Djaze G. Serikpa  
Aisha Smith  
Andrew J. Smith  
Milva Stari  
Robert Stein  
Raymundo Tablada  
Aura Yolanda Tejada  
Sanabia  
Gilda Teutonico  
Albert A. Toledo  
Thomas E. Turner  
Alin Varela  
Carlos Velazquez  
Jevijoe B. Vitug  
Tracy A. Walker  
James Joseph White  
Sarah Maaie Wilcox  
Nalani Williams  
Ayad Yonan  
Hesham Talaat Zaki  
Vadim A. Zhukovskiy  
Lorena A. Zuniga  
*Security Officers*  
Nedal Abdel-Jabbar  
Betsuaye Abia  
Steve Browne  
Edriseu Forbes  
Shurald Forde  
Mary Ann T. Galvin  
Nora J. Hamilton  
Victor L. Kan  
Edward Lamouth  
Andrea Lawrence  
Rogelio Maclang  
Christopher Marlow  
Jose Muchaypina  
Ola Ogunbodede  
Ken Romeo  
Michael P. Scholz  
Kingsley Stanley  
Dontay A. Swain  
William Vance  
Benny Williams  
Billy Zias  
*Senior Special Officers*  
Violeta Ayala  
Richard A. Figueroa  
Joey Garcia  
Michael Grant  
Michael F. Jennings  
Anthony LaHara  
Daniel A. Loor  
Brandon Louk  
Yohan Lozano  
Faith B. Nerecina  
Michael Ramistella  
Jennifer R. Solomon  
*Special Officers*  
Terrence Long  
Daniel J. Massa

Shawn Murphy  
Patrick Rogan  
George Schwemmer  
Brendan Sheehy  
William Westfield  
*Senior Fire Safety Officers*  
Timothy Broderick  
Kenneth Quinn  
*Fire Safety Officers*  
Michael Lombardo  
*Principal Security  
Departmental Technician*  
Dhurata Doda  
*Security Departmental  
Technician*

INSTRUMENTS /  
ELECTRONIC SHOP

Basil Pascall  
*Supervising Maintainer*  
Jan Bierowiec  
Sonja Eklund  
*Maintainers*

LOCKSMITH SHOP

Harrison J. Riley  
*Supervising Maintainer*  
Yee Lam  
*Maintainer*

SECURITY, THE MET  
BREUER

Olivia Boudet-Pasek  
*Senior Dispatcher*  
Antonio Nicolino  
*Dispatcher*  
Guido Alvarez  
Heleni A. Christodoulou  
Linley Green  
Emanuel Hiles  
Sharmaine Small  
Sheralyn N. Younger  
*Associate Dispatchers*  
Richard Mirabile  
Athr Shayota  
*Senior Supervising Security  
Officers*  
Jessica A. Chan  
Florence N. Governali  
John D. Hazard  
Wayne McLamb  
Matthew Rodman  
Luz Solarte  
Richard A. Urciuoli  
Abaline Werner  
Tommy Wu  
*Senior Security Officers*  
Klodiana Agaj  
Kashfia Tazin Antara  
Julissa R. Castillo  
Arben Celaj  
Marisa E. Cox  
Marino Cuevas  
Kanije Fatema

Stan Gamel  
 Julio Sebastian Gomez  
 Alan Goodrich  
 Patrick M. Grady  
 Mitchel Harris  
 Andrew J. Herp  
 Anthony D. Kochensparger  
 Kerry Kushetsky  
 Orlando G. Lacro, Jr.  
 Igor Markmann  
 Barbara Padolsky  
 Salvador Rentas  
 Carlos Miguel Rodriguez  
 Kwame Sarpong  
 Adrian Sia  
 Thomas Francis Tait III  
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*Senior Special Officers*

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*Assistant Security Manager*  
 Harold S. Jones  
*Chief Supervising Security Officer*  
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 Alfredo San Diego  
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*Senior Supervising Security Officers*  
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 Ivette Caballero  
 Veronica Clough  
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 Tomas Romero  
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 Reinier Rabell

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 Taharka Omowale  
 Octavio Solano  
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 Niran Venus  
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 Helen Lee  
*Manager of Volunteer Activities*  
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 Arlene Brickner  
 Andrea Labov Clark  
 Frances Cookenboo  
 Erica Kenney  
 Amanda Lister  
 Donna Mastroianni  
 Helena Park  
 Kanako Tamura  
 Cathy Williams  
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*Director Emeritus*  
 Dorothea Arnold  
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 James David Draper  
*Curator Emeritus, European Sculpture and Decorative Arts*  
 Everett Fahy  
*Curator Emeritus, European Paintings*  
 Wen C. Fong  
*Curator Emeritus, Asian Art*  
 George Goldner  
*Curator Emeritus, Drawings and Prints*  
 Prudence O. Harper  
*Curator Emerita, Ancient Near Eastern Art*  
 Morrison H. Heckscher  
*Curator Emeritus, The American Wing*  
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*Curator Emerita, Drawings and Prints*  
 Marilyn Jenkins-Madina  
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 Nobuko Kajitani  
*Conservator Emerita, Textile Conservation*  
 Christine Lilyquist  
*Curator Emerita, Egyptian Art*  
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 Morihiro Ogawa  
*Special Consultant Emeritus, Arms and Armor*  
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 Richard E. Stone  
*Conservator Emeritus, Objects Conservation*  
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*Curator Emerita, European Sculpture and Decorative Arts*  
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*Curator Emeritus, Asian Art*  
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*Curator Emerita, The American Wing*  
 William D. Wixom  
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 Kevin Avery  
 Barbara B. Ford  
 Johanna H. Hecht  
 Elizabeth J. Milleker  
 Oscar W. Muscarella  
 Elena Phipps  
 George Wheeler  
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 Suzanne G. Valenstein  
*Research Scholar*

**Staff Retired during the Year July 1, 2015, to June 30, 2016**

Haitham Abdullah  
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 Jocelyn Alleyne  
*Senior Security Officer, Day Guardianship, Security*  
 Abdelmonem Amin  
*Senior Security Officer, Day Guardianship, Security*  
 Meredith Ballen-Brownstein  
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William Barbor  
*Assistant Maintainer/Cleaner, Custodial Services*  
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*Senior Editor, Publications and Editorial*  
 Lawrence Becker  
*Senior Conservator, Objects Conservation*  
 Hannibal Bourne  
*Senior Special Officer, Security, The Met Cloisters*  
 Robin Bullard  
*Coordinator, Middle Village Distribution Center, Merchandising Logistics*  
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*Administrator, Paper Conservation*  
 Jose Cotti  
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*Maintainer, Rigging Shop*  
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 Ling Hu  
*Image Acquisitions Associate, Publications and Editorial*  
 Narmeen Husain  
*Publicity Manager, Retail*  
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*Senior Security Officer, Night Guardianship, Security*  
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*Senior Security Officer, Security, The Met Cloisters*  
 Harold Koda  
*Curator in Charge, The Costume Institute*  
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*Senior Security Officer, Day Guardianship, Security*  
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*Senior Supervising Security Officer, Security*  
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*Senior Security Officer, Day Guardianship, Security*  
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*Senior Security Officer, Day Guardianship, Security*  
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 Emily Kernan Rafferty  
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*Senior Security Officer, Day Guardianship, Security*  
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*Senior Supervising Security Officer, Security, The Met Cloisters*  
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*Senior Administrator, Asian Art*  
 Barry Steely  
*Senior Security Officer, Day Guardianship, Security*  
 Clare Vincent  
*Associate Curator, European Sculpture and Decorative Arts*  
 Ji Wang-Nosek  
*Admissions Assistant, Admissions*  
 Karin L. Willis  
*Senior Photographer, Imaging*



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Nancy L. Rutledge

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Carrie Rebora Barratt  
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Since its founding in 1870, many generations of The Met's friends have demonstrated the importance of this institution in their lives by providing for the Museum in their estate plans. These thoughtful friends have contributed immeasurably to the growth of The Met's collection, endowment, and programs. Their support ensures that The Met is the most dynamic and inspiring art museum in the world.

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For more information on ways to support the future of The Met through your estate plans, please visit [metmuseum.org/plannedgiving](http://metmuseum.org/plannedgiving), contact us by phone at 212 570 3796, or email us at [planned.giving@metmuseum.org](mailto:planned.giving@metmuseum.org). You can also reach us by mail at Planned Giving Program, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, New York 10028-0198.

The Museum wishes to thank particularly: Mayor of New York City Bill de Blasio; Speaker of the New York City Council Melissa Mark-Viverito; Chair of the City Council's Committee on Finance Julissa Ferreras-Copeland; Chair of the City Council's Committee on Cultural Affairs, Libraries and International Intergroup Relations Jimmy Van Bramer; Comptroller Scott M. Stringer; First Deputy Mayor Anthony Shorris; Commissioner of Cultural Affairs Tom Finkelpearl; Commissioner of Parks and Recreation Mitchell J. Silver; Manhattan Borough President Gale A. Brewer; Chair of the City Council's Committee on Economic Development Daniel R. Garodnick; Chair of the City Council's Committee on Transportation Ydanis Rodriguez; Chair of the City Council's Committee on Contracts Helen Rosenthal; and other members of the New York City Council. The State of New York again provided valuable support for the Museum through the New York State Council on the Arts. We thank especially Governor Andrew M. Cuomo; Assembly Speaker Carl E. Heastie; State Senate Majority Leader John J. Flanagan; and our local representatives in Albany, State Senators Liz Krueger and José M. Serrano, and Assembly Members Dan Quart and Daniel J. O'Donnell.

