

THE METROPOLITAN  
MUSEUM OF ART

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Annual Report  
for the Year  
2017–2018

# The Metropolitan Museum of Art

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*One Hundred Forty-Eighth Annual Report of the Trustees  
for the Fiscal Year July 1, 2017, through June 30, 2018*

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Presented to the Board of Trustees of The Metropolitan Museum of Art    November 13, 2018

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# Report from the President

Dedicated to celebrating 5,000 years of artistic achievement across all cultures, The Metropolitan Museum of Art prides itself on serving the public through our collection, exhibitions, and education programs. In fiscal year 2018, these activities not only met the highest possible standards but were enthusiastically embraced by visitors from all over the world, inspired extraordinary support, and fostered meaningful collaborations with a range of cultural leaders and organizations—powerful indications of the Museum’s role in keeping beauty, creativity, and human expression at the forefront of our lives.

This past year, the Museum achieved two new records: welcoming more than 7.35 million visitors, due in large part to the high attendance for the historic exhibition “Michelangelo: Divine Draftsman and Designer,” and reaching an annual fundraising record, which included the largest financial gift in the Museum’s recent history, from Trustee Florence Irving and her late husband, Herbert. Additionally, our leadership team achieved its management goals for the year: we appointed a new director, Max Hollein, to help us build on The Met’s excellence and leadership both in New York and around the world; implemented an admissions policy change and other revenue initiatives; continued to make significant progress in our long-term financial transformation work; began developing a strategic plan to strengthen our commitment to creating a diverse and inclusive workplace; and furthered plans for the Museum’s 150th anniversary celebration in 2020. Additionally, for an unprecedented third year in a row, TripAdvisor named The Met its Travelers’ Choice for Best Museum in the World. These accomplishments reflect our efforts to fulfill our mission at the highest possible level and to reach the broadest audience, and they indicate that The Met is strongly positioned for the future.

A more in-depth look at the scope of our activities and achievements during fiscal year 2018 appears below. For a detailed discussion of the Museum’s financial results for the year, see the “Report of the Chief Financial Officer” on pages 44–48.

## Leadership

Appointed director of The Met in April 2018 and starting his tenure in August, Max Hollein has been leading complex museums with wide-ranging collections for more than fifteen years and has an accomplished record of overseeing exceptional exhibitions and public programs, collecting across multiple areas, partnering with curators, conservators, and educators, and building audiences. He was previously the director of the Fine Arts Museums of San Francisco, which includes the de Young Museum and the Legion of Honor. Before that, Max led three of Germany’s most prominent art museums: the Schirn Kunsthalle Frankfurt, which focuses on modern and contemporary art; the Städel Museum, which holds one of Germany’s finest collections of old master paintings as well as nineteenth-century and modern art; and the Liebieghaus, which displays sculpture from ancient Egypt to the Neoclassical period. He started his career at the Solomon R. Guggenheim Museum in New York, has published and lectured widely, and has received numerous honors from the international art world.

As director of The Met, Max is responsible for the artistic and creative vision of the Museum and for building and maintaining its collection of nearly two million objects. He oversees exhibition and acquisition activities; education and public outreach; and the curatorial, conservation, and scientific research departments as well as Design, Digital, Education, Imaging, Publications and Editorial, Registrar, and the Thomas J. Watson Library. Max’s appointment follows almost a year of work by the Search Committee for the Director, and we look forward to working together to build on the success of the past year.

## Acquisitions

In fiscal year 2018 the Museum made a number of key acquisitions that add new perspectives and pose new questions, keeping The Met a relevant and dynamic institution. Several of these objects are called out here. Highlights of 2016–18 acquisitions, including descriptions and

illustrations, can be found in the Fall 2018 issue of the *Metropolitan Museum of Art Bulletin*. Many of the works are also explored on our website in *MetCollects*.

In the Department of Modern and Contemporary Art, *The Musician’s Table* (1914) by Juan Gris (Spanish, 1887–1927) is an addition to the monumental promised gift of the Leonard A. Lauder Collection and a masterful example of Cubist papier collé (pasted paper). Gris made the work in the months before World War I, inserting within its carefully cut and pasted layers a clever message that alludes to the mounting tensions of 1914 and also to rivalries between the Cubists; it suggests Gris’s hope for peace and harmony with his fellow artists.

For the American Wing, as part of a larger collecting initiative, the Museum acquired *The Battle of the Little Bighorn* by Standing Bear (Minneconjou Lakota/Teton Sioux, 1859–1933), a respected artist and leader at the Pine Ridge Reservation, South Dakota, who fought in the 1876 battle in which Native Plains peoples were victorious against the command of Lieutenant Colonel George Armstrong Custer. The pictorial muslin depicts the chaos, scale, and intensity of the famous clash, commonly referred to as Custer’s Last Stand.

A pair of original and elegant screens that is among the largest and most spectacular works by the Edo-period artist Sakai Hōitsu (Japanese, 1761–1828) was acquired by the Department of Asian Art. Only a half dozen or so pairs of six-panel screens by Hōitsu are known to survive. This set presents a distinctive array of both springtime and autumnal plants and flowers that hold poetic significance at the peak of their glory.

The Department of Drawings and Prints boosted its collection with a poetic landscape by Samuel Palmer (British, 1805–1881) from the period when the artist, who previously worked in oils, began devoting himself to watercolor. Centered on a brilliant sinking sun and representing a nymph of the River Severn, *Sabrina* (1856) shows Palmer harnessing the transformative effects of light to convey the elemental forces in John Milton’s *Comus*, a masque set in a region in Wales where the artist toured and sketched.

A recently rediscovered panel painting by Francesco Salviati (Italian, 1510–1563)—a vivid depiction of the Florentine doctor Carlo Rimbotti—was acquired for the Department of European Paintings. Painted during a decade-long sojourn in Florence in which Salviati worked primarily for the ruling Medici family, it conveys the extraordinary psychological presence of the sitter, and its directness and acute observation make it a touchstone of the artist’s portraiture.

The Department of European Sculpture and Decorative Arts enriched its collection with a pair of eighteenth-century silver-gilt sconces produced in the German city of Augsburg. The sconces are two of only four surviving pieces of a suite displayed at the royal apartments of Elector Augustus the Strong (1670–1733). Their powerful and energetic design—which depicts the sun god Apollo and includes mirror backs that would have multiplied the glow of the candle flames—make them particularly superb examples of the silver furniture produced in the region at the time.

A highly decorated Hebrew Bible from medieval Spain was acquired for the Department of Medieval Art and The Cloisters. Blending Islamic and Christian Gothic ornamental elements, it exemplifies the extraordinary cross-cultural exchange that characterizes the artistic and literary production of the first half of the fourteenth century. The manuscript is a compendium of sacred and scholarly writings with lush and intricate embellishments. Many pages have painted and gilded frames around the text, some formed by interlaced minute Hebrew script, making it a dazzling tribute to Jewish textual traditions.

## Exhibitions and Publications

The Met’s dedication to fostering the understanding of artistic achievement across all cultures and its prodigious scholarship are reflected in the fifty-seven exhibitions it mounted in fiscal year 2018—from small, focused installations to major international shows—and in the twenty-six print titles it produced, a number of which are highlighted here.

Opening in July 2017, “Cristóbal de Villalpando: Mexican Painter of the Baroque” featured eleven works by a painter who emerged in the 1680s as one of the most innovative and accomplished artists of the Spanish world. It included the artist’s earliest masterpiece, *Moses and the Brazen Serpent and the Transfiguration of Jesus*, a monumental, twenty-eight-foot painting that had never been exhibited outside of Puebla, Mexico. The summer 2017 exhibition schedule also included “World War I and the Visual Arts.” Organized to commemorate the anniversary of the war, it was drawn mainly from The Met collection and revealed the wide range of styles that artists such as Otto Dix, George Grosz, and Fernand Léger developed in response to the conflict and how those styles influenced modern art. Also opening that season, “Relative Values: The Cost of Art in the Northern Renaissance” took a fresh look at The Met collection, juxtaposing sixty-two masterpieces of sixteenth-century northern European art of different media and function to explore questions of extrinsic versus intrinsic value and to capture a sense of the splendor and excitement of the era.

Launching the fall 2017 season was a celebration of the Museum’s important collection of works by Auguste Rodin on the centenary of the artist’s death. “Rodin at The Met” featured fifty marbles, bronzes, plasters, terracottas, drawings, and photographs representing more than a century of acquisitions. The Met’s acclaimed Robert Lehman Collection was the focus of “Leonardo to Matisse: Master Drawings from the Robert Lehman Collection,” an exhibition that traced the development of European drawing from the Renaissance to the early twentieth century with an emphasis on the creative processes of the artists. These figures included, in addition to the titular draftsmen, Albrecht Dürer, Rembrandt van Rijn, Giovanni Battista Tiepolo, Jean Auguste Dominique Ingres, and Georges Seurat.

The extraordinary “Michelangelo: Divine Draftsman and Designer” anchored the fall season. Eight years in the making, it brought together the largest group of drawings by Michelangelo ever assembled for public display and received critical acclaim. The stunning range of works from fifty public and private collections was presented along with works by other artists that contextualized Michelangelo’s genius.

A major retrospective of the work of contemporary British artist David Hockney was another highlight of last fall and winter. The exhibition presented the artist’s most iconic works and key moments in his nearly sixty-year career exploring the nature of perception and representation, including paintings, drawings, photographs, and video. The Met was the only American venue for this show, following its presentation in London and Paris.

Three of the exhibitions that opened in winter celebrated works acquired by the Museum last year. December’s “The Face of Dynasty: Royal Crests from Western Cameroon” featured four *tesah* crests by Bamileke artists that stand out for their monumental scale, including The Met’s rare eighteenth-century example. Only fifteen crests of this type survive, and this was the first time that a group of them had been shown in the United States. William Wegman’s recent gift to the Museum of 174 short videos that he made between 1970 and 1999 was the basis for “Before/On/After: William Wegman and California Conceptualism.” The exhibition also included photographs and drawings by Wegman as well as works by his Southern California contemporaries, including John Baldessari and Edward Ruscha. Contemporary artist William Eggleston emerged in the early 1960s as a pioneer of modern color photography and is now arguably its greatest exemplar. On view in winter and spring, “William Eggleston: *Los Alamos*” featured Jade Lau’s landmark gift to The Met of the artist’s most notable portfolio, comprising seventy-five dye-transfer prints from color negatives made between 1965 and 1974.

“The Silver Caesars: A Renaissance Mystery” was a rare opportunity last winter to appreciate the dazzling and enigmatic set of twelve silver-gilt standing cups known as the Aldobrandini Tazze, which bring to life the history of the first twelve Caesars. Related works, including ancient and Renaissance coins and medals and Renaissance prints, books, and paintings, rounded out the display.

In January, The Met’s Leonard A. Lauder Research Center for Modern Art inaugurated a series of dossier exhibitions with “Birds of a Feather: Joseph Cornell’s Homage to Juan Gris.” The exhibition reunited for the first time nearly a dozen boxes from Cornell’s Gris

series together with the Cubist masterpiece that inspired it, Gris’s *The Man at the Café*.

Another winter highlight, “Thomas Cole’s Journey: Atlantic Crossings” presented a novel examination of the artist’s career in relation to his European roots and travels, establishing him as a major figure in nineteenth-century landscape art within a global context. Seminal works by Cole were juxtaposed with paintings by those he studied as well as works by American landscape painters whom he mentored.

Coinciding with the Winter Olympics in Pyeongchang, “Diamond Mountains: Travel and Nostalgia in Korean Art” presented the visual imagery of the Diamond Mountains—perhaps the most famous and emotionally resonant site on the Korean peninsula, located in present-day North Korea. The works on view ranged from delicately painted scrolls and screens to monumental works of contemporary art, and included major loans from Korean museums, among them the National Museum of Korea and the Leeum, Samsung Museum of Art.

Another exhibition that celebrated recent gifts to the Museum was “The Poetry of Nature: Edo Paintings from the Fishbein-Bender Collection,” which opened in February. The presentation of more than forty examples of paintings from the Edo period helped trace the development of the major schools and movements of this fascinating era, with a focus on the intertwined relationship of poetry and the pictorial arts.

A highlight of winter and spring, the groundbreaking exhibition “Golden Kingdoms: Luxury and Legacy in the Ancient Americas” cast new light on the Incas, the Aztecs, and their predecessors through new archaeological finds. In tracing the development of metalworking in the region from around 1000 B.C. to the arrival of Europeans in the sixteenth century, the exhibition revealed the distinctive uses of metals as well as jade, shell, and feathers—materials often considered more valuable than gold.

Anchored by Impressionist scenes of outdoor leisure, spring and summer’s “Public Parks, Private Gardens: Paris to Provence” offered a fresh perspective on well-known works and hidden treasures. Drawn from seven of the Museum’s curatorial departments and from private collections, it featured paintings, drawings, photographs, prints, illustrated books, and objects by more than seventy artists from Camille Corot to Henri Matisse.

Offering a rich complement was “Visitors to Versailles (1682–1789).” Through a variety of media, it illustrated what period visitors encountered at the French court, what kind of welcome they received, and, most importantly, what they saw and the impressions, gifts, and souvenirs they took home from one of Europe’s most magnificent royal courts.

The annual installation on The Iris and B. Gerald Cantor Roof Garden—the sixth in a series of site-specific commissions—presented the striking work of Huma Bhabha (Pakistani, born 1962). Titled *We Come in Peace* and consisting of two monumental human figures hand-crafted from ephemeral materials such as cork, Styrofoam, clay, and plastic and then cast in bronze, the sculpture inspired visitors to envision tales of foreign visitation and addressed larger themes of colonialism, war, displacement, and memory.

For this year’s Costume Institute show, which opened in May, galleries at both The Met Fifth Avenue and The Met Cloisters provided context for a lively dialogue between fashion from the early twentieth century to the present and masterworks of religious art. “Heavenly Bodies: Fashion and the Catholic Imagination” also included an extraordinary display of papal robes and accessories from the Sistine Chapel sacristy, many of which had never been seen outside the Vatican.

The first major exhibition devoted to painting in New Spain (present-day Mexico) during the eighteenth century was another spring and summer highlight. A survey of the most important artists and stylistic developments of the period, “Painted in Mexico, 1700–1790: Pinxit Mexici” spotlighted the emergence of new pictorial genres and subjects and included many newly restored paintings on view for the first time.

“History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift,” which opened in the summer, celebrated the transformative 2014 gift of works of art by self-taught contemporary African American artists who hail from the American South. The mixed-media art of Thornton Dial and a selection of renowned quilts from Gee’s Bend, Alabama, were among the many exceptional works on view.

The last exhibition to open in the fiscal year, the poignant “African American Portraits: Photographs from the 1940s and 1950s” offered a view of the African American experience in the United States during and



after World War II. Part of an important acquisition made by The Met in 2015 and 2017, the pictures of unknown sitters by mostly unidentified makers build on and expand the Museum's strong holdings in portrait photography.

At The Met Breuer, the fiscal year's highlights began with "Delirious: Art at the Limits of Reason, 1950–1980," featuring the work of sixty-two artists from Europe, South America, and the United States who embraced experimentation and engaged with irrationality during the rise of the counterculture movement, and "Ettore Sottsass: Design Radical," which looked at the vast body of work created by this seminal figure in twentieth-century design. Last fall's retrospective "Modernism on the Ganges: Raghubir Singh Photographs" situated the work of the pioneering and prolific color street photographer at the intersection of Western modernism and traditional South Asian modes of picturing the world.

"Edvard Munch: Between the Clock and the Bed," which opened in the winter, examined the artist's career through the lens of one of his last compositions, a self-portrait. A selection of Munch's late works, presented in dialogue with earlier ones, enabled a reconsideration of the legacy of this modern master. Winter and spring also saw a spotlight on art in The Met collection by contemporary German painter Anselm Kiefer as well as a survey of American artist Leon Golub that celebrated the 2016 gift of his monumental painting *Gigantomachy II* (1966). The groundbreaking "Like Life: Sculpture, Color, and the Body (1300–Now)," a highlight of spring and summer, explored the myriad ways in which artists across seven centuries have replicated the human body through more than one hundred well-known masterpieces and little-seen sculptures shown over two floors.

In fiscal year 2018 the Museum's Publications and Editorial Department continued its excellence in art-book publishing with numerous new titles. Among them were several exhibition catalogues, including the award-winning *Michelangelo* and *Heavenly Bodies*, as well as the groundbreaking catalogues *Like Life*, *Thomas Cole's Journey*, and *My Soul Has Grown Deep: Black Art from the American South*. The department also published volumes highlighting the Museum's collections of European porcelain, Edo paintings, European armor, and Delacroix drawings; a book based on the web feature *The Artist Project*; and a digital catalogue of ancient Cypriot glass. Ten of these titles won awards and seven were translated into foreign languages, extending their reach. In addition, the department published four issues of the *Metropolitan Museum of Art Bulletin* and volume 52 of the annual *Metropolitan Museum Journal*.

For a full list of the year's exhibitions and installations, see pages 42–43, and for a full list of the Museum's publications from fiscal year 2018, see page 28.

## Global

The Museum's ongoing engagement with the global community yielded a number of significant achievements. In October 2017, we received a generous commitment from the Reliance Foundation to support a range of exhibitions that explore and celebrate the arts of India. The first presentation to benefit from this long-term collaboration was "Modernism on the Ganges: Raghubir Singh Photographs," a highlight at The Met Breuer last fall. Future exhibitions will cover such topics as early Buddhist art and contemporary Indian sculpture.

Fiscal year 2018 marked year three of the Indian Conservation Fellowship Program (ICFP), a six-year partnership between The Met; the Andrew W. Mellon Foundation; Stichting Restauratie Atelier Limburg, The Netherlands; and the Government of India that provides practical, intensive training and professional development for emerging Indian conservators at host institutions. Over the past year, The Met and its partners welcomed seven ICFP fellows from the Victoria Hall Museum, Kolkata; Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai; the Indira Gandhi National Centre for the Arts, New Delhi; the National Gallery of Modern Art, New Delhi; and the Indian National Trust for Art and Cultural Heritage, New Delhi and Bangalore.

In December we announced an ambitious ten-year partnership with the Bruker Corporation to advance analytical technologies and methods in cultural heritage science. The affiliation builds on a long history of collaboration that has produced new instruments and methods now widely used in the material investigation of works of art. It allows us to add state-of-the-art technology to the already impressive array of

scientific tools used by the Department of Scientific Research to advance scholarship and solve challenging conservation problems.

One of our most important responsibilities as museum leaders is to protect cultural heritage and promote international education. The Met is a longtime partner of the International Council of Museums (ICOM), supporting the organization's mission to ensure the conservation and protection of cultural goods, and in January we were honored to host the presentation of ICOM's Emergency Red List of Cultural Objects at Risk for Yemen. ICOM's Red Lists categorize the endangered archaeological objects in the most vulnerable areas of the world in order to prevent them from being illegally traded or sold.

Building on the success of the prior year, in February 2018 The Met held its second regional heritage preservation workshop in Amman, Jordan. With the continued support of the Whiting Foundation and in partnership with Columbia University, the workshop convened seventy-three participants—most of them museum professionals from Iraq, Syria, and Jordan—for specialized practical training in documentation of endangered collections.

In April of this year, the Museum hosted the fourth 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 to share insights on various facets of museum management, including curatorial and conservation work as well as marketing, development, and digital technology. Twelve museum directors attended this year's colloquium, bringing the total number of museum leaders who are now part of the GMLC international network to fifty-three, representing forty-two countries.

## Education

The Museum's Education Department completed another successful year of creative programming, scholarly efforts, and community projects that attracted a diverse cross section of Museum users and increased audience engagement. Work on the department's five key priorities—refine staff organization and invest in professional development; solidify the department as a leader and influencer in the field; make The Met responsive and relevant, serving as a platform for timely issues; deepen the Museum's presence and impact outside its physical locations and into communities; and establish our galleries and other spaces as active laboratories for scholars, artists, and the general public—also continued this year, fostering greater collaboration among colleagues in the Museum and with partners locally, nationally, and internationally.

In fiscal year 2018, the department directly served more than eleven percent of the Museum's visitors through approximately 39,000 events that drew over 845,000 in-person participants. In addition, fifty of these events attracted more than 1.2 million viewers online through Facebook Live broadcasts.

Artists remained vital to our education practice, especially through artist residencies. This year, Andrea Miller—the first choreographer selected for this initiative—and her company, Gallim, engaged with the collection and our audiences through critically acclaimed commissions and premieres. *MetFridays: New York's Night Out* brought in local residents and was a catalyst for partnerships with New York City's creative community. Symposia, such as "In Our Time: A Year of Architecture in a Day" and one related to the exhibition "Like Life: Sculpture, Color, and the Body (1300–Now)," served our scholarly audience. Museum-wide festivals for Lunar New Year and world cultures attracted more than six thousand people with activities and performances throughout the galleries. Our programs designed for people with varied abilities continued to lead the museum accessibility field.

The Museum's ongoing efforts to serve as a cultural and social hub for New York's young people again included two large-scale *Teens Take The Met!* events, in which more than fifty organizational partners presented a variety of hands-on activities. Many of the approximately 4,700 participating teens were first-time visitors (45 percent at the fall event and 40 percent in the spring). Over the course of four years, we have engaged more than 22,000 teens and almost 130 partners through this initiative.

As always, The Met continued to be an essential resource for teaching, learning, training, and researching at all levels. This fiscal year, 230,030 K–12 teachers and their students participated in 6,582 guided and

self-guided school-group visits to The Met's three locations, and 1,425 teachers and school leaders took part in programs focused on integrating art into classroom teaching. After a year of planned reflection, the Met K–12 Teacher Professional Learning Community, a yearlong immersive practicum for New York City schoolteachers working in Title I or District 75 public schools, resumed with the selection of fifteen educators to investigate how teaching with works of art can support student learning. We also granted fellowships to forty-eight leading international scholars as part of our prestigious academic and professional programs.

In fall 2017, the Museum launched the Kenan Project, a three-year initiative that advances our objective to be a relevant and an inspiring force in communities across New York City. The project has two components: the first establishes The Met and New York University's Tisch School of the Arts as anchor organizations among nineteen other cultural and community-based institutions to explore the impact of the arts in and with communities. The second is a collaborative residency for New York artists committed to social change. Inaugural artists Rashida Bumbray and Miguel Luciano are partnering with The Met to develop and implement vital, ambitious collaborations between their communities and the Museum, including engaging selected individuals in a civic practice seminar that trains artists to build socially engaging and responsible relationships with communities and institutions.

This fiscal year we also published the proceedings of a groundbreaking, daylong creative convening held in fiscal year 2017 and inspired by the fall 2016 Met Breuer exhibition "Kerry James Marshall: Mastry." Published with support from the Ford Foundation, the illustrated book considers the role of creativity, hard work, social justice, and imagination in various disciplines inspired by Marshall's practice and work. It will be distributed free of charge to artists, scholars, educators, and cultural and educational institutions.

### *Visitorship*

As previously noted, in fiscal year 2018 the Museum welcomed more than 7.35 million visitors—the most in its recorded history—to its three locations: The Met Fifth Avenue, The Met Cloisters, and The Met Breuer. The increase over 2017, which saw 7 million visitors, was due in large part to "Michelangelo: Divine Draftsman and Designer," which was on view from November 13, 2017, through February 12, 2018, and brought in 702,516 visitors. The exhibition is the tenth most attended show in the Museum's history.

The Met also continued to be New York City's most visited tourist attraction for domestic and international audiences. In fiscal year 2018, international visitors accounted for 34 percent of the Museum's audience. It is also a popular destination for local visitors: 32 percent of the visitors came from the five boroughs, and 13 percent were from the tristate area.

In addition to the Michelangelo exhibition, shows that drew high numbers of visitors this fiscal year included "Cristóbal de Villalpando: Mexican Painter of the Baroque," with 256,339 visitors, and "David Hockney," with 363,877. "Heavenly Bodies: Fashion and the Catholic Imagination," which remained on view at The Met Fifth Avenue and The Met Cloisters through October 8, also contributed to the year's high attendance: in its first two months the exhibition drew more than 500,000 visitors and at the close of the fiscal year was on track to be one of the highest attended exhibitions in The Met's history. The final months of last summer's "Rei Kawakubo/Comme des Garçons: Art of the In-Between," which attracted 558,006 visitors total, and "The Roof Garden Commission: Adrián Villar Rojas, *The Theater of Disappearance*," which drew 510,946, also contributed to the high attendance in fiscal year 2018.

The Museum's website ended the year with 30.4 million visits, 32 percent of which were international. The Met's online collection and the *Heilbrunn Timeline of Art History* continue to draw the most hits, with 8.4 million and 9.4 million, respectively. The Met's partnership with the Wikimedia community in the second year of the Museum's Open Access policy—which made over 375,000 online collection images available for free and unrestricted use—enables the collection to reach more than 10 million users per month on Wikipedia.

The Museum's social media reach continues to expand: its Twitter feed has more than 4.4 million followers (49 percent international); its Webby Award-winning Instagram has 2.5 million (66 percent international); and its Facebook account has more than 1.9 million (67 percent

international). In addition, the Museum has used Facebook Live to reach audiences in English, Spanish, Korean, Mandarin, and American Sign Language.

The Met's loyal Members are an invaluable source of support. In fiscal year 2018, combined income from 139,018 households totaled \$29.4 million. This figure includes revenue from membership dues and Annual Appeal donations as well as ticket sales for Member events and programs. The Museum continued to offer complimentary one-year memberships to individuals in the IDNYC program with 11,932 IDNYC members taking advantage, for a combined Member count of 150,950 at fiscal year-end.

In June 2018, we completed the first year of the new membership program, Members Count, which celebrates the impact of Members and shows our appreciation for their support. The success of this program is reflected in the 5.7 percent growth of Member households over the previous year and an increase of 6.9 percent in revenue.

### *Finance and Budget*

In fiscal year 2018, the Museum continued to make significant progress in its long-term financial transformation work to realize significant sustainable budget improvements, and ended the year with an operating deficit significantly improved from fiscal year 2017 (\$8.3 million versus \$10.1 million). This was achieved through a combination of expense reductions and increased profit across multiple revenue-generating areas, including the implementation of the new admissions policy effective March 1, 2018. In fiscal year 2019, the Museum will continue its financial transformation efforts, focusing on continued revenue enhancement initiatives and improving operational processes, including implementing a strategic procurement program.

### *Capital Projects*

In March, the Museum completed the second phase of the renovation and reinterpretation of its André Mertens Galleries for Musical Instruments. Culled from one of the world's most diverse and important collections of musical instruments—over 5,000 examples from a variety of cultures and eras—the new presentation gives viewers a unique perspective on the interwoven worlds of music, art, and society. The renovated galleries display the treasures of the collection, including the world's oldest surviving piano, made by Bartolomeo Cristofori in Florence in 1720; cloisonné trumpets from the Ming dynasty; pre-Columbian drums; Andrés Segovia's guitar; and violins by Antonio Stradivari and Andrea Amati. The first phase of the project, which presents a selection of brass instruments, was completed in June 2017; the third and final phase is scheduled to open in spring 2019.

In fiscal year 2018, we also made significant progress in a multiyear project to renovate ten galleries devoted to British decorative arts and sculpture of the early sixteenth through the nineteenth century. The work began two years ago, and when the galleries reopen in early 2020 they will provide our visitors with a narrative-rich experience of British design.

The Museum also embarked on a momentous project to improve the way visitors experience its collection of European paintings from 1250 to 1800 by replacing and updating the galleries' skylights, which were constructed in 1939. The project began in April and will be completed in phases over four and a half years. To ensure that important masterpieces remain on view during this time, many works have been moved to other galleries.

The Museum was able to continue work on its multiyear plan to upgrade and replace vital infrastructure with a \$2.4 million allocation from the City of New York. We are grateful to the Mayor of New York City Bill de Blasio and his administration, the New York City Council, and Manhattan Borough President Gale A. Brewer for this critical funding. We also received a grant from the State of New York for ongoing infrastructure upgrades and replacement projects. We extend our thanks to State Assembly Member Dan Quart for his efforts in securing this funding.

### *The Fund for The Met*

In March 2018, The Met celebrated having raised more than \$1 billion from fiscal year 2011 through fiscal year 2017—a remarkable accomplishment made possible by the generosity of many thousands of individuals, corporations, and foundations. This strong trajectory continued

in fiscal year 2018, when the Museum secured gifts and pledges totaling a milestone \$203.8 million.

We are immensely grateful to our friends who have supported institutional priorities, including Richard Roth, Trustee Sacha Lainovic and Rebecca Lainovic, Sarah Arison, and Trustee Beatrice Stern, who gave generous capital gifts.

In the past year, The Met received leadership gifts to build its endowment from Florence and Herbert Irving through the Irving Family Trust as well as from Leonard A. Lauder; Katharine Rayner; Diane and Arthur Abbey; Honorary Trustee Aaron I. Fleischman; Trustee John A. Moran and his wife, Carole; Wendy Yu; and from the Estates of Richard Greenbaum and Diana A. Stern. Additionally, the Museum's acquisitions fund was reinforced by generous gifts from Leonard A. Lauder and Trustee Emerita Marina Kellen French.

The Museum's support for exhibitions in fiscal year 2018 totaled \$19.6 million, of which more than 50 percent was donated by corporations. The most significant corporate grants included those from Morgan Stanley for "Michelangelo: Divine Draftsman and Designer" and Versace for "Heavenly Bodies: Fashion and the Catholic Imagination" and The Costume Institute Benefit.

Foundation support for the Museum in fiscal year 2018 totaled \$5.9 million. Highlights of foundation grants included the Gray Foundation's commitment to Teens Take The Met! as well as major gifts from the Stavros Niarchos Foundation and Art Mentor Foundation Lucerne for MetLiveArts programming. The launch of the Kenan Project was made possible by a major grant from the William R. Kenan, Jr. Charitable Trust.

### *Trustees, Staff, and Volunteers*

There were several changes to the Museum's Board of Trustees. Sacha Lainovic was elected Trustee, as was Mathew M. Wambua, representing the Bronx. Russell L. Carson was elected Trustee Emeritus, and James E. Shipp and Aaron I. Fleischman were elected Honorary Trustees. Daniel Brodsky was reelected as Chairman of the Board, and Richard L. Chilton, Jr. and Lulu C. Wang were reelected as Vice Chairmen of the Board. The Board also welcomed the new Speaker of the New York City Council, Corey Johnson, as an Ex Officio Trustee, along with his representative, Gregory Zaffiro.

We were deeply saddened this year by the loss of several long-serving Trustees. Kenneth Jay Lane, an Honorary Trustee who generously donated funds and gifted works of art to many areas of the Museum, passed away in July 2017. Creative and visionary, Lane also worked closely with the late Diana Vreeland, designing jewelry for Costume Institute exhibitions she organized from 1972 to 1989. Honorary Trustee Sandra Priest Rose passed away in August 2017. A passionate advocate for education and culture and an educator herself, she established the Museum's Frederick P. and Sandra P. Rose Chairman of Education position and, with her late husband, the Frederick P. Rose Curatorship in the Department of Musical Instruments. Rose was also exceedingly generous in her creation of a fund to support teacher training and public school programming. Honorary Trustee Eugene V. Thaw, a generous benefactor along with his late wife, Clare, died in January. The Thaws' many outstanding contributions include gifts to the Museum's collections of European paintings, modern art, and Chinese art; an endowment for modern and contemporary exhibitions; and support for Paintings Conservation. Another great friend to The Met, Honorary Trustee William P. Rayner also died in January. His and his wife Kathy's support of the American Wing in particular has helped the Museum remain at the forefront of sharing our nation's art. Honorary Trustee Erving Wolf, who passed away in February, was another steadfast supporter of the American Wing along with his wife, Joyce. The Wolfs' generosity included endowing that wing's Erving and Joyce Wolf Gallery and gifting many significant works of art from their superb collection.

The Board will also miss Trustee Emerita Drue Heinz, who died in March. A respected friend who was generous with her time, she supported all areas of the Museum, contributing major works of art as well

as to capital campaigns for the building and operations. She was a great champion of the Department of European Paintings, where two galleries are named in her honor, and also of the Department of Drawings and Prints, endowing a curatorship and establishing an endowment to support Museum publications in perpetuity there.

After more than thirty years of distinguished service, most recently as Deputy Director for Collections and Administration, Carrie Rebora Barratt left the Museum in June to become the President and Chief Executive Officer of the New York Botanical Garden. Barratt began her career at The Met as a curator of American paintings and sculpture and as manager for the Henry R. Luce Center for the Study of American Art, and during her tenure developed an outstanding record of lectures, publications, and exhibitions. Appointed Deputy Director in 2009, she was an energetic and dedicated leader and advocate as well as a brilliant ambassador for The Met across the nation and around the world. Upon her departure, she was named Curator Emerita by the Board. In May, the Board appointed an Interim Deputy Director for Collections and Administration: Andrea Bayer, a specialist in Italian Renaissance painting who has been with the Museum's Department of European Paintings for twenty-eight years and has assumed a variety of leadership roles within both the institution and her field.

The Museum's Senior Vice President and Chief Investment Officer since 2014, Suzanne E. Brenner left the Museum in November 2017 after almost twenty years of service, first as Associate Treasurer and later as Senior Vice President and Chief Investment Officer. In October 2017, the Board elected a new Senior Vice President and Chief Investment Officer: Lauren A. Meserve, a member of the Museum's investment team since 2002 and Chief Investment Officer since 2014.

Carlos A. Picón, Curator in Charge of the Department of Greek and Roman Art, retired in November 2017 after twenty-seven years on staff as head of the department. An authority on ancient and classical art, he oversaw many successful gallery projects and major exhibitions and acquired works of art that have greatly enriched the collection. Most notably, he led the fifteen-year project to renovate and reinstall the Greek and Roman galleries, which opened in 2007. The Board named Seán Hemingway, who was hired as an Assistant Curator in 1998 and promoted to Curator in 2010, the John A. and Carole O. Moran Acting Curator in Charge.

The Museum established and named the following endowed positions: Joseph Scheier-Dolberg was named the Oscar Tang and Agnes Hsu-Tang Associate Curator of Chinese Paintings; Andrew Bolton was named the Wendy Yu Curator in Charge of The Costume Institute; Monika Bincsik was named the Diane and Arthur Abbey Assistant Curator for Japanese Decorative Arts; and Ian Alveer was named the Aaron I. Fleischman Curator, Department of Modern and Contemporary Art. Additionally, Kathryn Calley Galitz was promoted to Educator, Museum Teaching and Volunteer Administration, Education Department; and Federico Carò was promoted to Research Scientist, Department of Scientific Research. In other staff appointments, Katharine Baetjer was elected Curator Emerita, Department of European Paintings.

The devotion of the Museum's outstanding group of volunteers is evident throughout the institution, and many of our achievements would not be possible without their support. This year we commend Susan Berger for her two years of service as Chair of the Volunteer Organization and welcome its new Chair, Arlene Brickner. Brickner joins Manager of Volunteer Activities Laurel Brien, who is beginning her second year of service. We thank all of our volunteers, as well as our Members, friends, and especially our Trustees and staff for their extraordinary contributions and dedication to this institution. Their expertise and passion are the reason the Museum has accomplished so much this fiscal year. Because of their commitment, we are able to extend to our global audience unparalleled opportunities to connect with over 5,000 years of beauty, creativity, and artistic achievement.

Daniel H. Weiss  
President and Chief Executive 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.

# Objects Promised to the Museum

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During the past fiscal year, the donors identified at the end of the following entries 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

*Box*; copper, enamel; American (Boston), ca. 1910; Jacqueline Loewe Fowler

Oscar Bruno Bach, American; *Humidor*; silver, silver-gilt, copper, wood, ca. 1926; Jacqueline Loewe Fowler

Elizabeth Copeland, American; *Bowl*; silver, enamel, ca. 1915; Jacqueline Loewe Fowler

Elizabeth Copeland, American; *Box*; silver, enamel, amethyst, ca. 1920; Jacqueline Loewe Fowler

Eda Lord Dixon, American; Laurence B. Dixon, American; *Box*; silver, enamel, garnet, rose quartz, rubellite, sapphire, peridot, chalcedony, shell, 1924; Jacqueline Loewe Fowler

Clemens Friedell, American; *Bowl and dish*; silver, ca. 1915; Jacqueline Loewe Fowler

Charles Sumner Greene, American; Henry Mather Greene, American; *Document box*; mahogany, ebony, 1905–10; Jacqueline Loewe Fowler

Joseph Heinrichs, American; *Box*; copper, silver, hardstone, wood, ca. 1910; Jacqueline Loewe Fowler

International Silver Company, American; *Bowl*; silver, rose quartz, ca. 1920–30; Jacqueline Loewe Fowler

The Kalo Shop, American; *Bowl*; silver, ca. 1912; Jacqueline Loewe Fowler

The Kalo Shop, American; *Box*; silver, shell, ca. 1905; Jacqueline Loewe Fowler

Mary C. Knight, American; *Bowl*; silver, enamel, ca. 1905; Jacqueline Loewe Fowler

Mary C. Knight, American; *Plate*; silver, enamel, ca. 1905; Jacqueline Loewe Fowler

Mary C. Knight, American; *Spoon*; silver, enamel, ca. 1905; Jacqueline Loewe Fowler

John La Farge, American; *Autumn Scattering Leaves*; watercolor and gouache on paper, ca. 1900; Jacqueline Loewe Fowler

Lucia Kleinhans Mathews, American (decorator); The Furniture Shop, American (manufacturer); *Covered box*; painted and gilded wood, ca. 1906–20; Jacqueline Loewe Fowler

Charles Rohlf, American; *Salad servers*; silver-plated copper, wood, 1902–5; Jacqueline Loewe Fowler

John Singer Sargent, American; *Two Soldiers at Arras*; watercolor and graphite on paper, 1918; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Bowl*; copper, 1920s; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Bowl*; silver, 1920s; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Box and cover*; silver-gilt, stones, ca. 1930; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Box and cover*; silver, enamel, stone cameo, malachite, lapis lazuli, citrine, 1920s–30s; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Box and cover*; silver, turquoise, freshwater pearls, 1920s–30; Jacqueline Loewe Fowler

Stephen Richard, American; *Tray*; silver, ca. 1826; Bernard Schwartz, on behalf of the Schwartz Foundation, and Cipora O. Schwartz, on behalf of the Schwartz Family Foundation

George Ridout, American; *Bowl*; silver, ca. 1748; Bernard Schwartz, on behalf of the Schwartz Foundation, and Cipora O. Schwartz, on behalf of the Schwartz Family Foundation

Whiting Manufacturing Company, American; *Pitcher and tray (Golet Schooner Prize)*; silver, silver-gilt, enamel, glass, ca. 1883; Bernard Schwartz, on behalf of the Schwartz Foundation, and Cipora O. Schwartz, on behalf of the Schwartz Family Foundation

## Arms and Armor

*Armor (gusoku)*; iron, copper, copper-gold alloy (*shakudō*), gold, lacquer, silk, linen, felt, leather, horsehair, doeskin; Japanese, armor: Edo period (1615–1868), 18th century; helmet: Momoyama period (1573–1615), 16th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

*Armor (gusoku)*; iron, leather, lacquer, gold, copper, silver, textile, silk; Japanese, Edo period (1615–1868), 17th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

*Blade for a dagger (tantō) with mounting (chiisagatana)*; steel, copper-gold alloy (*shakudō*), copper-silver alloy (*shubuiichi*), wood, lacquer, abalone shell, ray skin, silk, whalebone (baleen); Japanese, Edo (1615–1868)–Meiji (1868–1912) period, mid- to late 19th century; Etsuko O. Morris and John H. Morris Jr.

*Ceremonial spearhead (hoko)*; bronze, silk; Japanese, Yayoi period (ca. 300 B.C.–ca. A.D. 300), probably 1st–2nd century A.D.; Etsuko O. Morris and John H. Morris Jr.

*Cuirass (dō-maru)*; iron, lacquer, leather, gold, copper, silk; Japanese, Muromachi period (1392–1573), 16th century; Etsuko O. Morris and John H. Morris Jr.

*Field ensign (sashimono)*; wood, lacquer, copper, gold, whalebone (baleen); Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*Field ensign (sashimono)*; wood, lacquer, iron, yak hair; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*Gorget (nodowa)*; iron, lacquer, leather, gold, silk; Japanese, Edo period (1615–1868), late 18th–early 19th century; Etsuko O. Morris and John H. Morris Jr.

*Greaves (tsusuneate)*, pair; iron, silver, silk, hemp; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*Helmet (kawari-kabuto) in the Korean style*; iron, lacquer, copper, silver, gold; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*Helmet (kawari-kabuto) in the shape of a wave with crest of the Ikeda family*; iron, textile, lacquer, copper, gold, leather, silk, wood; Japanese, Momoyama (1573–1615)–Edo (1615–1868) period, 17th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

*Helmet (kawari-kabuto) surmounted by a dragonfly*; iron, copper, gold, silver, wood, lacquer, silk, linen, hemp; Japanese, Edo period (1615–1868), 18th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

*Helmet (suji-kabuto)*; iron, copper, gold, lacquer, silk, wood; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*Helmet (suji-kabuto)*; iron, lacquer, copper, gold, silk, copper-gold alloy (*shakudō*); Japanese, Edo period (1615–1868), late 17th–early 18th century; Etsuko O. Morris and John H. Morris Jr.

*Helmet bowl, variation of a Haruta School type*; iron, gold, silver, copper, silk; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*Helmet crests (maedate)*, set; copper, gold; Japanese, Edo period (1615–1868), 19th century; Etsuko O. Morris and John H. Morris Jr.

*Helmet in the shape of a Chinese courtier's hat (tōkan-nari) with a demon's mask crest*; iron, copper, gold, brass, wood, lacquer, leather, silk, horsehair; Japanese, helmet: Momoyama (1573–1615)–Edo (1615–1868) period, late 16th–early 17th century; crest: Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*Surcoat (jinbaori)*; silk, cotton, linen, pigment; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*War fan (gunbai) with concealed spear blade*; wood, silver, steel, lacquer, silk; Japanese, Edo period (1615–1868), 18th century; Etsuko O. Morris and John H. Morris Jr.

*War hat (jingasa)*; iron, copper, gold, lacquer, silver; Japanese, Edo period (1615–1868), late 18th–early 19th century; Etsuko O. Morris and John H. Morris Jr.

*War hat (jingasa)*; wood, copper, lacquer, iron, gold, hemp; Japanese, Edo period (1615–1868), late 18th–early 19th century; Etsuko O. Morris and John H. Morris Jr.

Probably Gassan Mitsunaga, Japanese; *Blade for a sword (katana)*; steel, Muromachi period (1392–1573), late 15th–early 16th century; Etsuko O. Morris and John H. Morris Jr.

Kawachino Kamifujiwara Rai[...], Japanese (swordsmith); Kikuchi Tsunesada, Japanese (fittings maker); Yoshioka Tadatsugu, Japanese (fittings maker); *Blade and mounting for a short sword (wakizashi)*; steel, wood, lacquer, gold, abalone shell, iron, silver, copper-gold alloy (*shakudō*), copper, silk, Edo period (1615–1868), blade: 18th century; mounting: 18th–early 19th century; Etsuko O. Morris and John H. Morris Jr.

Ko-kinko school, Japanese; *Sword guard (tsuba)*; copper-gold alloy

(*shakudō*), gold, Edo period (1615–1868), 17th century; Etsuko O. Morris and John H. Morris Jr.

Mino school, Japanese; *Sword guard (tsuba)*; copper-gold alloy (*shakudō*), gold, Edo period (1615–1868), late 17th–early 18th century; Etsuko O. Morris and John H. Morris Jr.

Munemichi, Japanese; *Blade for a spear (jūmonji-yari) with sheath*; steel, wood, lacquer, gold, copper, Edo period (1615–1868), dated August 1727; Etsuko O. Morris and John H. Morris Jr.

Myōchin Muneakira, Japanese (armorer); Saotome Ietada, Japanese (armorer); *Armor (nimaidō gusoku)*; iron, copper, copper-gold alloy (*shakudō*), gold, silver, horn, leather, silk, armor: Edo period (1615–1868), dated 1717; helmet: Momoyama period (1573–1615), late 16th century; restorations 2015; Etsuko O. Morris and John H. Morris Jr.

Yokoyama Kōzuke-daijō Sukesada, Japanese (swordsmith); *Blade for a sword (katana) with mounting (shikomizue)*; steel, wood, cherry-blossom bark, brass, lacquer, blade: Edo period (1615–1868), dated February 1677; mounting: Meiji period (1868–1912), 19th century; Etsuko O. Morris and John H. Morris Jr.

Yoshiteru, Japanese; *Doctor's sword (chatō)*; wood, mother-of-pearl, silk; Edo period (1615–1868), 19th century; Etsuko O. Morris and John H. Morris Jr.

## Arts of Africa, Oceania, and the Americas

*Standing figure*; jade; Olmec (reportedly Tajumulco, Guatemala), 900–600 B.C.; Stephanie H. Bernheim

*Monumental figure wearing hand-shaped ear ornaments*; ceramic, tar; Mexican (Veracruz), 7th–10th century; Justin Kerr and Dacey Taylor

*Heart-shaped bottle with phallic spout*; ceramic; Taíno, Haitian, or Dominican, 11th–15th century; Brian R. and Florence Mahony

## Asian Art

*Amulet cases (ga'us), forty-four of various types*; various media; Tibetan, various dates (15th century–mid- to late 1940s); Barbara L. Kipper

*Amulet cases (ga'us), six*; various media; Mongolian, various dates (18th century–1910); Barbara L. Kipper

*Astrological amulet cases (ga'us), two*; various media; Tibetan, late 18th–late 19th century; Barbara L. Kipper

*Flint pouches, four, and utensil assemblages, two*; various media; Mongolian, various dates (19th–early 20th century); Barbara L. Kipper

*Flint pouches, three*; various materials; Tibetan (Kham), various dates (ca. 18th–late 19th century); Barbara L. Kipper

*Hat finials, four*; various materials; Tibetan, various dates (ca. 17th century–1930s); Barbara L. Kipper

*Jeweled pendants, two*; various media; Uzbek, late 19th century; Barbara L. Kipper

*Jewelry for images, two pieces*; various media; Nepalese, various dates (9th–ca. 17th century); Barbara L. Kipper

*Men's traveling amulet cases (ga'us), six*; various media; Tibetan, various dates (late 18th–late 19th century); Barbara L. Kipper

*Objects of various types, six*; various media; Nepalese, various dates (8th–early 19th century); Barbara L. Kipper

*Objects of various types, three*; silver-gilt, various media; Bhutanese, various dates (late 18th–late 19th century); Barbara L. Kipper

*Oracle mirrors, three*; various media; Tibetan, various dates (early 18th–late 19th century); Barbara L. Kipper

*Ornaments and pieces of jewelry, twelve*; turquoise, various media; Tibetan, various dates (14th century–early 1940s); Barbara L. Kipper

*Seated Akshobhya*; gilt bronze; Tibetan, 16th–17th century; Barbara L. Kipper

*Lamp bearer, presumed portrait of Lady Bharamayi*; gilt-copper alloy; Nepalese, dated 1761; Zimmerman Family Collection, Zimmerman Family

*Lamp bearer, presumed portrait of a nobleman*; gilt-copper alloy; Nepalese, dated 1698; Zimmerman Family Collection, Zimmerman Family

*Ritual ewer*; copper alloy; Nepalese, dated 1733; Zimmerman Family Collection, Zimmerman Family

*Ritual ewer with makara spout*; brass; Nepalese, dated 1675; Zimmerman Family Collection, Zimmerman Family

## Drawings and Prints

Max Beckmann, German; *Adam and Eve*; drypoint, 1917, published 1918; Stephanie Bernheim

Jasper Johns, American; *Painting with Two Balls II*; lithograph from two stones, 1962; Stephanie Bernheim

Odilon Redon, French; *The Phantom*; charcoal, ca. 1885; Stephanie Bernheim

Eugène Delacroix, French; *The Abduction of Theophane, after Bartoli* (recto); *Three Sketches of Theophane's Face* (verso); pen and brown ink, ca. 1822–26; Karen B. Cohen

Eugène Delacroix, French; *Academic Male Nude with Staff*; charcoal heightened with white chalk, 1816–20; Karen B. Cohen

Eugène Delacroix, French; *The Agony in the Garden*; brush and brown and black wash, ca. 1849; Karen B. Cohen

Eugène Delacroix, French; *Alas! Poor Yorick*; graphite on tracing paper, laid down, ca. 1843; Karen B. Cohen

Eugène Delacroix, French; *Angel Holding the Dead Christ*; graphite on tracing paper, laid down; Karen B. Cohen

Eugène Delacroix, French; *Arab Horseman*; graphite on tracing paper, laid down, ca. 1849; Karen B. Cohen

Eugène Delacroix, French; *The Death of Hamlet*; graphite on tracing paper, laid down, ca. 1843; Karen B. Cohen

Eugène Delacroix, French; *Delacroix's palette*; wood implement, palette; Karen B. Cohen

Eugène Delacroix, French; *Diverse Figure Studies*; graphite, ca. 1824; Karen B. Cohen

Eugène Delacroix, French; *Drunken Silenus, after Rubens*; graphite on green (formerly blue) laid paper, 1840; Karen B. Cohen

Eugène Delacroix, French; *Écorché: Studies of Arms and Shoulders*; graphite; Karen B. Cohen

Eugène Delacroix, French; *Écorché: Three Studies of a Shoulder*; red and black fabricated chalk, graphite; Karen B. Cohen

Eugène Delacroix, French; *Eight Studies of Nude Figures* (recto); *Figure Studies from the Antique and a Caricature* (verso); pen and iron gall ink, 1817–20s; Karen B. Cohen

Eugène Delacroix, French; *Eleven Figures in Medieval Dress*; pen and iron gall ink, ca. 1824–27; Karen B. Cohen

Eugène Delacroix, French; *Fantasia Arabe*; graphite on tracing paper, laid down, 1832; Karen B. Cohen

Eugène Delacroix, French; *Faust*; first edition book with eighteen lithographs on chine collé, 1828; Karen B. Cohen

Eugène Delacroix, French; *Figure of Victory, after Mantegna*; pen and iron gall ink, 1820s(?); Karen B. Cohen

Eugène Delacroix, French; *Figure Studies, after Flaxman*; graphite, pen, and iron gall ink on tracing paper, laid down, ca. 1821; Karen B. Cohen

Eugène Delacroix, French; *Figure Studies after Rubens's "The Fall of the Damned"* (recto); *Two Studies of a Reclining Male Nude, after Gericault* (verso); graphite, pen and brown ink (recto); pen and brush and brown ink (verso), ca. 1820–22; Karen B. Cohen

Eugène Delacroix, French; *Figure Studies after Rubens's "The Fall of the Rebel Angels"*; pen and iron gall ink, graphite, ca. 1820–22; Karen B. Cohen

Eugène Delacroix, French; *Figure Studies after Veronese's "The Martyrdom of Saint Sebastian"*; pen and brown ink, ca. 1823(?); Karen B. Cohen

Eugène Delacroix, French; *Figure Studies for the Salon du Roi, Palais Bourbon*; graphite, 1833–38; Karen B. Cohen

Eugène Delacroix, French; *Figure Studies for the Salon du Roi, Palais Bourbon*; pen and iron gall ink, 1833–35; Karen B. Cohen

Eugène Delacroix, French; *Figures from an Antique Frieze, after Bartoli*; graphite, ca. 1822–26; Karen B. Cohen

Eugène Delacroix, French; *Figures from the Arch of Constantine, after Perrier*; pen and brown ink, ca. 1822–26; Karen B. Cohen

Eugène Delacroix, French; *Figures from Raphael's Loggia* (recto); *Study of a Bearded Man* (verso); pen and iron gall ink (recto); graphite (verso), ca. 1833–35; Karen B. Cohen

Eugène Delacroix, French; *Figures from Rubens's "Meeting of King Ferdinand of Hungary and the Cardinal-Infante of Spain at Nördlingen"*; pen and iron gall ink, ca. 1824–30; Karen B. Cohen

Eugène Delacroix, French; *Figures in Medieval Dress Including a Bishop* (recto); *Figures in a Landscape* (verso); graphite (recto); brush and brown and blue wash over graphite (verso), ca. 1827–29; Karen B. Cohen

Eugène Delacroix, French; *Fir Tree*; graphite, 1850s(?); Karen B. Cohen

Eugène Delacroix, French; *Five Figures in Medieval Dress*; pen and iron gall ink, ca. 1827–29; Karen B. Cohen

Eugène Delacroix, French; *Four Studies of Figures Wearing Turbans*; graphite, 1832(?); Karen B. Cohen

Eugène Delacroix, French; *Four Studies of Horses* (recto); *Four Studies of Galloping Horses and Riders* (verso); pen and ink, brush and black wash, graphite (recto); graphite (verso), 1824–25; Karen B. Cohen

- Eugène Delacroix, French; *A Gaul Killing Himself and His Wife, after Perrier*; pen and iron gall ink, ca. 1822–26; Karen B. Cohen
- Eugène Delacroix, French; *Hamlet*; seventeen lithographs, sixteen by Delacroix and one portrait of Delacroix by Jules Letoula, signed in graphite, 1864; Karen B. Cohen
- Eugène Delacroix, French; *Interior with Staircase*; graphite, 1850s(?); Karen B. Cohen
- Eugène Delacroix, French; *Jewish Musician in Mogador Costume*; graphite on tracing paper, 1841–42; Karen B. Cohen
- Eugène Delacroix, French; *Letter to Adrien Dauzats*; pen and brown ink on wove paper; Karen B. Cohen
- Eugène Delacroix, French; *Letter to Émile Aubert Lessore (with envelope)*; pen and brown ink on wove paper, April 16, 1855; Karen B. Cohen
- Eugène Delacroix, French; *Letter to Pierre Marie Pietri (with envelope)*; pen and brown ink on wove paper, December 10, 1862; Karen B. Cohen
- Eugène Delacroix, French; *Letter to Théophile Gautier*; pen and brown ink on wove paper; Karen B. Cohen
- Eugène Delacroix, French; *Male Academy Figure: Half-Length, Side View*; oil on paper laid down on canvas, ca. 1818–20; Karen B. Cohen
- Eugène Delacroix, French; *Man and Woman in Medieval Costume, Holding a Heraldic Shield*; pen and brown ink on tracing paper, laid down, 1820s(?); Karen B. Cohen
- Eugène Delacroix, French; *Marcus Aurelius Surrounded by Horsemen, Soldiers, and Prisoners, after Bartoli*; pen and brown ink, ca. 1822–26; Karen B. Cohen
- Eugène Delacroix, French; *Nine Figures in Medieval Dress*; pen and iron gall ink, ca. 1824–27; Karen B. Cohen
- Eugène Delacroix, French; *Nine Studies of Arab Men and Women*; graphite; ca. 1822–27; Karen B. Cohen
- Eugène Delacroix, French; *Nineteen Studies of Heads and Skulls of Lions*; graphite, ca. 1828–30; Karen B. Cohen
- Eugène Delacroix, French; *Normandy Sketchbook*; thirty-nine leaves with thirty-eight drawings in graphite, one with watercolor, 1829; Karen B. Cohen
- Eugène Delacroix, French; *Othello Sketchbook*; thirty-four leaves with twenty-six drawings in graphite, eleven with watercolor, 1855; Karen B. Cohen
- Eugène Delacroix, French; *Perseus, Andromeda, and Apollo, after Bartoli*; pen and brown ink, ca. 1822–26; Karen B. Cohen
- Eugène Delacroix, French; *Political and Satirical Sketches, after Cruikshank*; pen and brown ink on tracing paper, laid down, 1819–21; Karen B. Cohen
- Eugène Delacroix, French; *Portrait of a Trappist Monk*; pen and brown ink, September 1845; Karen B. Cohen
- Eugène Delacroix, French; *Portrait of a Woman with Eyes Lowered, Two Sketches of Lions*; pen and iron gall ink, 1821; Karen B. Cohen
- Eugène Delacroix, French; *Six Costume Studies for "Goetz von Berlichingen"*; pen and iron gall ink, 1838; Karen B. Cohen
- Eugène Delacroix, French; *Six Men in Renaissance Costume*; graphite, ca. 1822–30; Karen B. Cohen
- Eugène Delacroix, French; *Standing Woman and Kneeling Man*; pen and iron gall ink, brush and brown wash; Karen B. Cohen
- Eugène Delacroix, French; *Studies after Rubens's "The Flight into Egypt"*; graphite, ca. 1830(?); Karen B. Cohen
- Eugène Delacroix, French; *Studies of Armored Figures*; graphite, ca. 1825–30; Karen B. Cohen
- Eugène Delacroix, French; *Studies of a Bearded Head and a Greek Coin*; graphite, December 23, 1824; Karen B. Cohen
- Eugène Delacroix, French; *Studies of Greco-Roman Sculpture*; graphite, ca. 1833–38; Karen B. Cohen
- Eugène Delacroix, French; *Studies of Greek Costumes*; graphite on laid paper, ca. 1824–26; Karen B. Cohen
- Eugène Delacroix, French; *Studies of a Horse and Rider for "Heliodorus Driven from the Temple"*; pen and iron gall ink, graphite, 1849–50; Karen B. Cohen
- Eugène Delacroix, French; *Studies of Weapons, Shields, and Helmets for the Salon du Roi, Palais Bourbon*; graphite, 1833–38; Karen B. Cohen
- Eugène Delacroix, French; *Study for "Dante and the Spirits of Great Men"*; fabricated black crayon, 1840–45; Karen B. Cohen
- Eugène Delacroix, French; *Study of a Ceiling Decoration, the Bedroom of the Apartment of the Queen Mother at Fontainebleau*; watercolor over graphite, 1841; Karen B. Cohen
- Eugène Delacroix, French; *Study of a Classical Sculpture*; red chalk, 1845; Karen B. Cohen
- Eugène Delacroix, French; *Study of a Fallen Soldier*; graphite, ca. 1825–30; Karen B. Cohen
- Eugène Delacroix, French; *Study of a Horse*; brush and brown and black wash over graphite, ca. 1824–29; Karen B. Cohen
- Eugène Delacroix, French; *Study of Medieval Armor and a Crossbow (recto); Studies of a Medieval Helmet (verso)*; graphite, 1825; Karen B. Cohen
- Eugène Delacroix, French; *Study of Putti with Dogs, after Rubens(?)*; graphite, 1830s(?); Karen B. Cohen
- Eugène Delacroix, French; *Study of Satyrs and Gargoyles*; graphite on laid paper, ca. 1833–38; Karen B. Cohen
- Eugène Delacroix, French; *Study of Thirteen Figures from the Antique (recto); Study of a Family (verso)*; pen and iron gall ink, ca. 1822–26; Karen B. Cohen
- Eugène Delacroix, French; *Ten Figures in Medieval Costume*; pen and iron gall ink, ca. 1824–27; Karen B. Cohen
- Eugène Delacroix, French; *Ten Studies of Goats*; pen and brown ink, 1837(?); Karen B. Cohen
- Eugène Delacroix, French; *Three Arab Figures*; pen and brown ink, after 1832; Karen B. Cohen
- Eugène Delacroix, French; *Three Female Figures from the Antique*; graphite; Karen B. Cohen
- Eugène Delacroix, French; *Three Figures in Combat*; graphite on wove paper; Karen B. Cohen



- Eugène Delacroix, French; *Two Standing Turks*; graphite; Karen B. Cohen
- Eugène Delacroix, French; *Two Studies of Legs of a Medieval Soldier*; graphite on tracing paper, laid down, after 1825; Karen B. Cohen
- Eugène Delacroix, French; *Two Studies of a Male Torso*; graphite, 1818–20; Karen B. Cohen
- Eugène Delacroix, French; *Two Studies of Swords*; pen and iron gall ink; Karen B. Cohen
- Théodore Géricault(?), French; *Figure Studies after Rubens's "The Fall of the Damned"*; pen and brush and brown ink, ca. 1820–22; Karen B. Cohen
- Victor Laisné, French; Théophile Silvestre, French (publisher); *Portrait of Eugène Delacroix*; salted paper print, 1853; Karen B. Cohen
- Alphonse-Charles Masson, French; *Portrait of Eugène Delacroix after Victor Laisné*; etching, 1859; Karen B. Cohen
- Alphonse-Charles Masson, French; *Portrait of Eugène Delacroix after Victor Laisné*; etching with hand touching, 1854; Karen B. Cohen
- Pierre Petit, French; *Portrait of Eugène Delacroix*; albumen print, ca. 1862; Karen B. Cohen
- Alfred Robaut, French; *The Complete Works of Eugène Delacroix: Paintings, Drawings, Engravings, and Lithography*; book with letters tipped in, 1885; Karen B. Cohen
- Baron Louis-Auguste de Schwiter, German; *Angel from Rubens's "The Flight of Lot and His Family from Sodom"*; pastel; Karen B. Cohen
- Baron Louis-Auguste de Schwiter, German; *Figure from Rubens's "The Flight of Lot and His Family from Sodom"*; pastel; Karen B. Cohen
- Giacomo Cavedone, Italian; *Head of Bearded Man* (recto); *Study of an Apostle* (verso); black and white chalk on brown paper, ca. 1620–60; Burton M. and Sandra F. Freeman
- Antoine Louis Barye, French; *Tiger Devouring a Horse*; graphite on tracing paper, laid down, squared, 1828; Michael Rubenstein
- Max Beckmann, German; *Frontal Self-Portrait with House Gable in Background*; drypoint on Japan paper, 1918; Michael Rubenstein
- Pierre Bonnard, French; *Bathing Nude*; graphite on graph paper, ca. 1930; Michael Rubenstein
- Pierre Bonnard, French; *Beach at Low Tide (Arachon)*; graphite, ca. 1930; Michael Rubenstein
- Pierre Bonnard, French; *Crouching Nude*; graphite on graph paper, ca. 1925; Michael Rubenstein
- Pierre Bonnard, French; *Nude in the Bathtub*; graphite, ca. 1942; Michael Rubenstein
- Pierre Bonnard, French; *Nude Kneeling in the Bath*; graphite, ca. 1924; Michael Rubenstein
- Pierre Bonnard, French; *Nude Leaning on the Bath*; graphite, ca. 1931; Michael Rubenstein
- Pierre Bonnard, French; *The Siagne Canal (La Bocca)*; graphite, ca. 1943; Michael Rubenstein
- Pierre Bonnard, French; *Still Life with a Basket of Fruit*; graphite on graph paper, ca. 1925; Michael Rubenstein
- Pierre Bonnard, French; *Still Life with Fruit in a Bowl*; graphite, 1920; Michael Rubenstein
- Pierre Bonnard, French; *Woman with a Cup of Tea*; graphite, 1920; Michael Rubenstein
- Eugène Delacroix, French; *Écorché*; red and black chalks, early nineteenth century; Michael Rubenstein
- Eugène Delacroix, French; *Studies of a Lion's Head* (recto and verso); graphite, April 25, 1829; Michael Rubenstein
- Eugène Delacroix, French; *Studies of Cats and Feet*; pen and brown ink, 1830; Michael Rubenstein
- Eugène Delacroix, French; *Two Horses and a Dog*; pen and brown ink, December 11, 1855; Michael Rubenstein
- Théodore Géricault, French; *Man Seen from Behind*; graphite on tracing paper laid down, ca. 1818; Michael Rubenstein
- Théodore Géricault, French; *A Stablehand Grooming a Horse*; pencil and brown wash over graphite, ca. 1814; Michael Rubenstein
- Henri-Joseph Harpignies, French; *Terrace of Trees*; charcoal on gray-green paper, ca. 1855; Michael Rubenstein
- Aristide Maillol, French; *Two Nudes*; lithograph, 1898; Michael Rubenstein
- Alice Trumbull Mason, American; *Surface Tension*; hand-colored etching, 1946; Michael Rubenstein
- Henri Matisse, French; *Le Jour (Day), Plate 33*; lithograph, 1922; Michael Rubenstein
- Camille Pissarro, French; *Study for "The Path to Les Pouilleux, Pontoise"*; graphite, ca. 1881; Michael Rubenstein
- Camille Pissarro, French; *Woman Leaning on Her Elbow in a Contemplative Pose*; graphite, ca. 1877; Michael Rubenstein
- Georges Rouault, French; *The Juggler*; lithograph, 1927; Michael Rubenstein
- Georges Rouault, French; *The Blind Sometimes Consoled the Sighted, Miserere Plate 55*; aquatint, etching, 1926; Michael Rubenstein
- Georges Rouault, French; *In the Winepress, the Grape Was Crushed, Miserere Plate 48*; aquatint, etching, 1922; Michael Rubenstein
- Georges Rouault, French; *Obedient unto Death, Even the Death on the Cross, Miserere Plate 57*; aquatint, etching, 1926; Michael Rubenstein
- Georges Rouault, French; *The Virgin Pierced by Seven Swords, Miserere Plate 53*; aquatint, etching, 1922; Michael Rubenstein
- Théodore Rousseau, French; *Landscape in Fontainebleau*; pen and brown ink, ca. 1860; Michael Rubenstein
- Théodore Rousseau, French; *On the Banks of the Oise*; black chalk, 1842; Michael Rubenstein
- Théodore Rousseau, French; *Study of a Cliff*; pen and brown ink, ca. 1830; Michael Rubenstein
- Édouard Vuillard, French; *Mme Vuillard Sewing*; graphite, ca. 1920; Michael Rubenstein

Édouard Vuillard, French; *Nude Model, Seen from Behind, Fixing Her Hair*; graphite, 1923; Michael Rubenstein

Édouard Vuillard, French; *A Pot of Preserves on a Plate*; graphite, 1920s or 1930s; Michael Rubenstein

## European Sculpture and Decorative Arts

Niccolò dell'Arca, Italian; *Saint Giuliana de' Banzi*; terracotta, traces of later polychrome, ca. 1470–75; Hester Diamond (a 50 percent undivided interest in this work has also been accepted; the remaining 50 percent partial interest in this work was purchased by the Museum)

David Andersen, Norwegian; *Compote*; silver, gold wire, enamel, amethyst, moonstone, ca. 1900; Jacqueline Loewe Fowler

Christopher Dresser, British (designer); Elkington & Co., British (manufacturer); *Sugar bowl (Model 247)*; silver-plated metal, ca. 1885; Jacqueline Loewe Fowler

Archibald Knox, British (designer); Liberty & Co., British (manufacturer and retailer); *Vase*; silver, turquoise, 1903; Jacqueline Loewe Fowler

## Modern and Contemporary Art

Stephanie Bernheim, American; *Event*; cartridge print on wood panel, 2006; The artist

Ilya Bolotowsky, American, born Russia; *Miniature Rectangle I (Sketch for Southampton College Mural)*; medium unknown, 1968; Stephanie Bernheim

Philip Guston, American, born Canada; *Autumn*; ink on paper, 1950; Stephanie Bernheim

Philip Guston, American, born Canada; *The Traveler*; oil on paper, mounted on Masonite, 1959; Stephanie Bernheim

Peter Halley, American; *Black Cell with Conduit*; Day-Glo acrylic and Roll-a-Text on canvas, 1985; Stephanie Bernheim

Peter Halley, American; *Conflict Catcher*; acrylic, Day-Glo acrylic, metallic acrylic, and Roll-a-Text on canvas, 1995; Stephanie Bernheim

Jonathan Lasker, American; *Schwarzwald*; oil on canvas, 1982; Stephanie Bernheim

Jonathan Lasker, American; *Sensible Arrangement*; oil on canvas, 1995; Stephanie Bernheim

Dorothea Rockburne, Canadian; *Golden Section #4*; kraft paper, blue pencil, 1975; Stephanie Bernheim

Joan Snyder, American; *Smashed Strokes Hope*; oil on canvas, 1971; Stephanie Bernheim (a 25 percent undivided interest in this work has also been accepted)

Cecily Brown, British; *BFF*; oil on canvas, 2006–15; Leslie and Jeffrey Fischer

*Cigarette box*; lacquer, eggshell; French, ca. 1920–40; Jacqueline Loewe Fowler

Cartier, French; *Box*; jade, lacquer, red gemstone, gold, metal, ca. 1925–30; Jacqueline Loewe Fowler

Maison Desny, French (designer); *Large bowl*; silver, ca. 1927–33; Jacqueline Loewe Fowler

Maison Desny, French (designer); *Silver-plated cups*; silver plating, wood, ca. 1927–33; Jacqueline Loewe Fowler

Jean Despres, French; *Bowl*; silver, ca. 1935–45; Jacqueline Loewe Fowler

Leopold Forstner, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Ceramic bowl*; glazed ceramic, mosaic, ca. 1905–11; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Box*; silver, ca. 1915–20; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Candlestick*; metal alloy, ca. 1903–6; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Centerpiece*; silver, lapis lazuli, 1906; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Hand mirror*; wood, ivory, glass, ca. 1903–10; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Tea service with samovar and tray*; brass, silver plating, wood, 1910–11; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Tea service with tray*; metal, wood, lapis lazuli, ca. 1906–8; Jacqueline Loewe Fowler

Peter Müller-Munk, American; *Centerpiece*; sterling silver, ca. 1931; Jacqueline Loewe Fowler

Peter Müller-Munk, American; *Centerpiece and garniture*; sterling silver, ca. 1929; Jacqueline Loewe Fowler

Dagobert Peche, Austrian (designer); Wiener Werkstätte, Austrian (manufacturer); *Footed bowl*; silver-plated white metal, ca. 1915; Jacqueline Loewe Fowler

Henry Petzal, American; *Round covered box*; silver, lapis lazuli, ca. 1970; Jacqueline Loewe Fowler

Hans Przyrembal, German; *Teapot*; metal alloys, wood, ca. 1924–28; Jacqueline Loewe Fowler

Gérard Sandoz, French; *Box*; metal, enamel, ivory, velvet, ca. 1925–30; Jacqueline Loewe Fowler

George Sowden, British (designer); Memphis Milano, Italian (manufacturer); *Penrose fruit bowl*; metal, 1983; Jacqueline Loewe Fowler

Raymond Templier, French (designer); Templier, French (manufacturer); *Cigarette case with box*; silver, lacquer, cloth, ca. 1929; Jacqueline Loewe Fowler

Wiener Werkstätte, Austrian (manufacturer); *Gilded leather notebook*; goat leather, hand-printed gilding, ca. 1925–30; Jacqueline Loewe Fowler

Wiener Werkstätte, Austrian (manufacturer); *Gilded leather wallet*; goat leather, hand-printed gilding, ca. 1925–30; Jacqueline Loewe Fowler

Lesley Vance, American; *Untitled*; oil on canvas, 2017; Amanda and Glenn R. Fuhrman

- Anselm Kiefer, German; *Aziluth*; painted photograph and collage on paper, 2004; Cynthia Hazen Polsky
- Stephen Antonakos, American; *Untitled #2*; graphite on French vellum, 1994; Michael Rubenstein
- Stephen Antonakos, American, *Untitled, A 98*; colored pencil on French vellum, 1995; Michael Rubenstein
- Eve Aschheim, American; *Brainstorm*; gesso and ink on Mylar, 2000; Michael Rubenstein
- Eve Aschheim, American; *Disk*; gesso and graphite on paper, 1990; Michael Rubenstein
- Eve Aschheim, American; *Line Generator*; gesso and graphite on paper, 1987; Michael Rubenstein
- Eve Aschheim, American; *Line without Edge*; ink and graphite on Mylar, 2006; Michael Rubenstein
- Eve Aschheim, American; *Montauk*; ink on paper, 1998; Michael Rubenstein
- Eve Aschheim, American; *An Ocean Chopped*; ink and graphite on Mylar, 2005; Michael Rubenstein
- Eve Aschheim, American; *Overlap/Underline*; oil on canvas, mounted on board, 2012; Michael Rubenstein
- Eve Aschheim, American; *Ricochet*; oil on canvas, 1998; Michael Rubenstein
- Eve Aschheim, American; *Untitled*; photogram, 2006; Michael Rubenstein
- Eve Aschheim, American; *Untitled Early Drawing*; oil on paper, 1987; Michael Rubenstein
- Milton Avery, American; *Dappled Sea*; oil crayon and gouache on paper, 1957; Michael Rubenstein
- Milton Avery, American; *Dune Bushes, Provincetown, Mass.*; watercolor on paper, 1958; Michael Rubenstein
- Milton Avery, American; *Low Tide, Pemaquid, Maine*; pen and ink on paper, 1949; Michael Rubenstein
- Milton Avery, American; *Victorian Interior*; pen and ink on paper, 1949; Michael Rubenstein
- Balthus (Balthasar Klossowski), French; *Portrait of Michelina, Rome*; graphite on paper, 1970s; Michael Rubenstein
- Balthus (Balthasar Klossowski), French; *Reclining Nude (D 1054)* (recto); *Study for "The Turkish Room"* (verso); graphite on paper, 1964 (recto); ink on paper, 1963–66 (verso); Michael Rubenstein
- Fulvio Bianconi, Italian; *Handkerchief Bowl*; gray glass, 1949; Michael Rubenstein
- Elmer Bischoff, American; *Standing Nude, Partially Clothed*; ink wash on paper, ca. 1965; Michael Rubenstein
- Ilya Bolotowsky, American, born Russia; *Black and White Double Column*; acrylic on wood, 1964–80; Michael Rubenstein
- Ilya Bolotowsky, American, born Russia; *Opalescent Column*; acrylic on wood, 1980; Michael Rubenstein
- Ilya Bolotowsky, American, born Russia; *Vertical Movement*; acrylic on wood, 1976; Michael Rubenstein
- José de Rivera, American; *Study for Wall Light (East)*; pastel on paper, 1946; Michael Rubenstein
- José de Rivera, American; *Study for Wall Light (South)*; pastel on paper, 1946; Michael Rubenstein
- Charles Demuth, American; *Abstract Landscape, Provincetown*; watercolor on paper, 1915; Michael Rubenstein
- Edwin Dickinson, American; *Nude, Charles Darby, 3/29–4/2/37*; oil on canvas, mounted on board, 1937–39; Michael Rubenstein
- Richard Diebenkorn, American; *Untitled, RD 2047*; charcoal and ink wash on paper, ca. 1962; Michael Rubenstein
- Richard Diebenkorn, American; *Untitled, Urbana, RD 2136*; ink and graphite on paper, 1953; Michael Rubenstein
- Burgoyne Diller, American; *Second Theme*; graphite and crayon on vellum, 1945; Michael Rubenstein
- Burgoyne Diller, American; *Untitled*; graphite and crayon on paper, 1961; Michael Rubenstein
- Arthur G. Dove; *Abstraction, Untitled*; charcoal on paper, 1917–20; Michael Rubenstein
- Arthur G. Dove; *Beyond Abstraction*; oil on canvas, 1946; Michael Rubenstein
- Arthur G. Dove; *Gray Light*; watercolor on paper, 1935; Michael Rubenstein
- Arthur G. Dove; *Planes*; watercolor on paper, 1935; Michael Rubenstein
- Arthur G. Dove; *Untitled, 5/30/43*; watercolor on paper, 1943; Michael Rubenstein
- Suzan Frecon, American; *Blues and Reds with 2 Rhomboids*; watercolor on paper, 1990–2008; Michael Rubenstein
- Suzan Frecon, American; *Dark Red with Vermillion*; watercolor on old Indian ledger paper, ca. 2010; Michael Rubenstein
- Suzan Frecon, American; *Study for a Painting Idea 3*; watercolor on old Indian ledger paper, ca. 2007; Michael Rubenstein
- Suzan Frecon, American; *Version O, Dark to Light*; oil on board, 2008; Michael Rubenstein
- Alberto Giacometti, Swiss; *Apples in a Bowl*; graphite on paper, 1954; Michael Rubenstein
- Julio González Pellicer, Spanish; *Reclining Woman*; ink on paper, 1933; Michael Rubenstein
- Julio González Pellicer, Spanish; *Studies of Masks* (recto); *Seated Suppliant, 5/2/38–39* (verso); pencil on paper (recto); ink and wash on paper (verso), 1938–39; Michael Rubenstein
- Julio González Pellicer, Spanish; *Three Busts (Torsos)*; ink and graphite on paper, 1931; Michael Rubenstein
- Philip Guston, American, born Canada; *Drawing*; ink on paper, 1951; Michael Rubenstein
- Philip Guston, American, born Canada; *Drawing*; ink on paper, 1951; Michael Rubenstein

- Philip Guston, American, born Canada; *Drawing*; ink on paper, 1961; Michael Rubenstein
- Philip Guston; American, born Canada; *Drawing*; ink on paper, ca. 1962; Michael Rubenstein
- Philip Guston, American, born Canada; *Drawing (Drawing #15)*; ink on paper, 1953; Michael Rubenstein
- Philip Guston, American, born Canada; *Early Drawing II*; quill pen and ink on rice paper, 1950; Michael Rubenstein
- Philip Guston, American, born Canada; *Study for "Maintaining America's Skills," mural at WPA Pavilion, New York World's Fair*; charcoal on paper, 1939; Michael Rubenstein
- Raoul Hague, American, born Turkey; *Chestnut Torso*; chestnut, 1946; Michael Rubenstein
- Raoul Hague, American, born Turkey; *Katterskill Butternut*; butternut, 1954–55; Michael Rubenstein
- Jean Hélion, French; *Abstraction with 3 Strokes*; watercolor on paper, 1933; Michael Rubenstein
- Sheila Hicks, American; *Love Barometer*; silk, 1970; Michael Rubenstein
- Sheila Hicks, American; *Trophy*; linen, horsehair, silk, cotton, 1974; Michael Rubenstein
- Christine Hiebert, American; *Untitled, a.04.1*; charcoal and graphite on paper, 2004; Michael Rubenstein
- Christine Hiebert, American; *Untitled, L. 35*; charcoal and rabbit-skin glue on paper, 1955; Michael Rubenstein
- Christine Hiebert, American; *Untitled, sc. 10.11.2010*; charcoal and graphite on paper, 2010; Michael Rubenstein
- Louis I. Kahn, American, born Estonia; *Chapterhouse, Saint Cecile, Albi, France*; charcoal on paper, 1959; Michael Rubenstein
- Louis I. Kahn, American, born Estonia; *City Walls, Carcassone, France*; ink on paper, 1959; Michael Rubenstein
- Louis I. Kahn, American, born Estonia; *Granite Quarries, #5B Aswan, Egypt*; brush and India ink on paper, 1951; Michael Rubenstein
- Louis I. Kahn, American, born Estonia; *Study for a Mural on Egyptian Motifs, #2*; charcoal on paper, 1951; Michael Rubenstein
- Mel Kendrick, American; *Untitled*; pigment on plaster, 2010; Michael Rubenstein
- Franz Kline, American; *Black and White*; oil on paper, 1949; Michael Rubenstein
- Franz Kline, American; *Drawing*; ink on paper, September 1958; Michael Rubenstein
- Walt Kuhn, American; *Study for Roberto*; brush and black ink and wash on paper, 1946; Michael Rubenstein
- Le Corbusier, French, born Switzerland; *Abstract Composition*; graphite on paper, 1932; Michael Rubenstein
- Le Corbusier, French, born Switzerland; *Entre Deux, Pl. 3*; lithograph, 1937–56; Michael Rubenstein
- Le Corbusier, French, born Switzerland; *Totem*; lithograph, 1963; Michael Rubenstein
- Le Corbusier, French, born Switzerland; *Two Figures, Op. 5*; etching, 1948; Michael Rubenstein
- Barry Le Va, American; *Diagrams, Drawings for 20 Sculptures*; ink and graphite on paper, 1996; Michael Rubenstein
- Jacques Lipchitz, American, born Lithuania; *Maquette for Song of the Vowels*; bronze, 1932; Michael Rubenstein
- John Marin, American; *Deer Isle, Maine*; watercolor on paper, 1919; Michael Rubenstein
- John Marin, American; *West Point, Maine*; watercolor on paper, ca. 1915; Michael Rubenstein
- Alice Trumbull Mason, American; *Importance of the Neutral Color Red*; oil on canvas, 1959; Michael Rubenstein
- Henri Matisse, French; *Two Reclining Girls, April 1928*; graphite on paper, 1928; Michael Rubenstein
- Giorgio Morandi, Italian; *Still Life*; charcoal on Fabriano paper, ca. 1950; Michael Rubenstein
- Giorgio Morandi, Italian; *Still Life*; charcoal on Fabriano paper, 1960; Michael Rubenstein
- Giorgio Morandi, Italian; *Still Life*; graphite on paper, 1962; Michael Rubenstein
- Giorgio Morandi, Italian; *Still Life*; watercolor on paper, 1960; Michael Rubenstein
- Giorgio Morandi, Italian; *View of Courtyard*; graphite on paper, 1952; Michael Rubenstein
- Ellen Phelan, American; *Sunset, Loon Lake*; gouache on paper, 1981; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Angelico, Combination Series*; colored pencil, varnish, and glue on vellum, 1978; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Copper Element #1, 10/18/02*; copper, collage elements, and caran d'aches on paper, 2002; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Line Devine*; graphite on paper, 2017; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Study for the Elements #3, Copper, Blue and Isaac Newton*; graphite and tempera on paper, 2001; Michael Rubenstein
- Dorothea Rockburne, Canadian; *Tearful Sisters*; wax crayon on gessoed papyrus, 1993–94; Michael Rubenstein
- Dorothea Rockburne, Canadian; *W.I.M.P. #1 State 1*; lithograph, 1999; Michael Rubenstein
- Anne Ryan, American; *Untitled #133*; fabric collage on paper, ca. 1950; Michael Rubenstein
- Anne Ryan, American; *Untitled #443*; fiber and paper collage on paper, 1953; Michael Rubenstein
- Anne Ryan, American; *Untitled #601*; fabric collage on paper, 1947–54; Michael Rubenstein

Cordy Ryman, American; *Silent Echo*; mixed media on wood, 2008; Michael Rubenstein

Cordy Ryman, American; *Wayne*; acrylic and graphite on wood, 2016; Michael Rubenstein

Robert Ryman, American; *Conversion*; ink and nails on aluminum, 2003; Michael Rubenstein

Hanns Schimansky, German; *Untitled*; ink on folded paper, 2012; Michael Rubenstein

Joseph Stella, American, born Italy; *Pittsburgh Interior*; charcoal on paper, 1980; Michael Rubenstein

Helen Torr, American; *Dandelion (Pistil Design)*; pencil on paper, date unknown; Michael Rubenstein

Helen Torr, American; *Hill Forms*; charcoal on paper, ca. 1925; Michael Rubenstein

Jack Tworok, American, born Poland; *Drawing, ACD #42*; charcoal on paper, 1959; Michael Rubenstein

Jack Tworok, American, born Poland; *Seated Figure*; charcoal on paper, 1954; Michael Rubenstein

Jack Tworok, American, born Poland; *Study for North America*; graphite on paper, 1966; Michael Rubenstein

Paolo Venini, Italian; *Handkerchief Bowl*; glass, 1928; Michael Rubenstein

Paolo Venini, Italian; *Vase*; crystal, ca. 1920; Michael Rubenstein

Esteban Vicente, American, born Spain; *Untitled*; collage on paper, 1968; Michael Rubenstein

Esteban Vicente, American, born Spain; *Untitled*; collage on paper, 1993; Michael Rubenstein

Esteban Vicente, American, born Spain; *Untitled*; collage on paper mounted on Masonite, 1956; Michael Rubenstein

Esteban Vicente, American, born Spain; *Untitled, D 60 12*; charcoal and ink on paper, 1960; Michael Rubenstein

Merrill Wagner, American; *Cardinal*; rust-preventative paint on steel, 2003; Michael Rubenstein

Merrill Wagner, American; *Cluster*; rust-preventative paint on steel, 2004; Michael Rubenstein

Daisy Youngblood, American; *Head of a Cat*; unglazed low-fire clay, 1980; Michael Rubenstein

Daisy Youngblood, American; *Sitting Dog*; unglazed low-fire clay, 1992; Michael Rubenstein

Jack Youngerman, American; *Blue White Construction*; cut-paper collage, ca. 1951; Michael Rubenstein

Jack Youngerman, American; *Pale Blue/Black*; gouache on paper, 1959; Michael Rubenstein

John Zurier, American; *Untitled (Float)*; watercolor on Korean paper, 2015; Michael Rubenstein

John Zurier, American; *Untitled (July 26, 2016)*; watercolor on paper, 2016; Michael Rubenstein

## Photographs

Bernd Becher, German; Hilla Becher, German; *Industrial Facades*; six gelatin silver prints, 1967–84; James M. Cohen

Walker Evans, American; *SX-70 Polaroid photographs, 445*; instant color prints, 1973–74; Charlie Lindley

# Objects Sold or Exchanged

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During the past fiscal year, the cash proceeds from the sale of works of art were \$2,115,000.

The following deaccessioned objects were valued in excess of \$50,000:

Thomas Gainsborough, British; *Mrs. William Tennant (Mary Wylde, Died 1798)*; oil on canvas, 1780s; 45.59.1

*Vase*; porcelain; Chinese, Qing dynasty (1644–1911); 50.145.283

*Wall mirrors, pair*; carved and gilded wood; British, ca. 1760; 61.189.3, .4

*Shiva Seated with Parvati (Uma Mahesvara)*; stone; Nepalese (Kathmandu Valley), ca. 12th century; 1983.563

# Internships, Fellowships, and Professional Travel Grants

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## Internships

### *Summer 2017 MuSe Internship Program*

#### UNDERGRADUATE INTERNSHIPS

Amanda Ball  
Roswell L. Gilpatric Undergraduate Internship  
Communications and Marketing  
BA, Chapman University, 2017

Georgia Brunner  
Arts of Africa, Oceania, and the Americas  
BA, University of North Carolina at Chapel Hill, 2017

Anastasia Gayol Cintron  
Counsel  
BA, Lafayette College, 2017

Francesco Cordioli  
Merchandising and Retail  
BA, New York University, 2018

Julia Crain  
The Jack and Lewis Rudin Undergraduate Internship  
Publications and Editorial  
BA, Barnard College, 2018

Sasha de Lotbiniere  
Greek and Roman Art  
BA, Brown University, 2017

Erin Deleon  
European Sculpture and Decorative Arts  
BA, Wesleyan University, 2017

Sarah Dotson  
Publications and Editorial  
BA, University of Georgia, 2017

Gina Ferrara  
The Jack and Lewis Rudin Undergraduate Internship  
Education  
BA, Long Island University Post, 2018

Sunny Gaughen  
The Jack and Lewis Rudin Undergraduate Internship  
The Costume Institute, Conservation  
BA, Vassar College, 2018

Sarah Gomez  
European Sculpture and Decorative Arts  
BA, Yale University, 2018

Carmen Henderson  
Roswell L. Gilpatric Undergraduate Internship  
Development  
BA, Indiana University Bloomington, 2017

Farah Kafei  
Design  
BFA, Pratt Institute, 2018

Mackenzie Musgrave  
Roswell L. Gilpatric Undergraduate Internship  
Education  
BME, Wittenberg University, 2017

Cassandra Paul  
Thomas J. Watson Library  
BA, Bryn Mawr College, 2018

Sydney Pickens  
William Kelly Simpson Internship for Egyptian Art  
Egyptian Art  
BA, Columbia University, 2018

Emma Pilker  
The Costume Institute, The Irene Lewisohn Costume Reference Library  
BA, Temple University, 2018

Jasmin Rodriguez-Schroeder  
Education  
BA, Swarthmore College, 2017

Rachel Rotter  
Medieval Art and The Cloisters  
BA, Rhodes College, 2018

Samuel Sagan  
Communications and Marketing  
BS, Stanford University, 2018

Lillie Shulman  
Communications and Marketing  
BA, Bates College, 2017

Samuel Spike  
Modern and Contemporary Art  
BA, University College London, United Kingdom, 2017

Hannah Thorn  
Finance  
BS, Babson College, 2018

Zain Zubi  
Islamic Art  
BA/BS, University of Pennsylvania, 2018

#### GRADUATE INTERNSHIPS

Rebecca Arnheim  
The Solow Art and Architecture Foundation Internship  
European Sculpture and Decorative Arts  
PhD, Boston University, 2021

Zamara Choudhary  
Islamic Art  
MA, Teachers College, Columbia University, 2018

Katherine Cornell  
Photographs  
MA, University of Rochester, 2018

Rosa Costantini  
Scientific Research  
MA, Ca'Foscari University of Venice, Italy, 2016

Nicholas de Godoy Lopes  
European Sculpture and Decorative Arts  
MA, Parsons School of Design, The New School, 2018

Loy Abbigail Houston  
Modern and Contemporary Art  
MA, Syracuse University, 2018

Sybil F. Johnson  
The American Wing  
MA, Sotheby's Institute of Art, 2017

Darnell Lisby  
The Solow Art and Architecture Foundation Internship  
The Costume Institute  
MA, Fashion Institute of Technology, State University of New York, 2018

Julia Reynolds  
Roswell L. Gilpatric Internship  
Robert Lehman Collection  
MA, Columbia University, 2018

Nicole Sonett  
Archives  
MLIS, University of Washington, 2017

Maria Fernanda Valenzuela Hurtado  
Registrar  
MA, San Francisco State University, 2017

#### LONG-TERM INTERNSHIPS

Bryan Martin  
Twelve-Month Internship: Media Production  
Digital  
BA, Rhodes College, 2017

Kimberly Cionca Sebesanu  
Twelve-Month Internship: MetKids  
Digital  
BA, Barnard College, 2017

Ji Mary Seo  
Lifchez/Stronach Nine-Month Curatorial Internship  
Arts of Africa, Oceania, and the Americas  
BA, Johns Hopkins University, 2017

Summer Sloan-Britt  
Emily K. Rafferty Twelve-Month Internship in Museum  
Administration  
Development; Communications and Marketing; Education  
BA, Swarthmore College, 2016

Catherine Stergar  
Tiffany & Co. Foundation Twelve-Month Curatorial Internship in  
American Decorative Arts  
The American Wing  
MA, Bard Graduate Center, 2017

Malikabonui Zekhni  
Six-Month Internship: School and Access Programs  
Education  
BA, School of Oriental and African Studies, University of London,  
United Kingdom, 2017

#### *The Met Cloisters Summer 2017 Undergraduate Internship Program*

Kate Brown  
BA, Reed College, 2019

Therese Ferrara  
BA, Binghamton University, State University of New York, 2018

Sommer Hallquist  
BA, University of Alabama, 2018

Michael Stolkarts  
BA, Cornell University, 2019

Angela Tawfik  
BA, Duke University, 2019

Jennifer Tham  
BA, Bryn Mawr College, 2020

Maribel Vitagliani  
BA, Hunter College, City University of New York, 2018

Yuefeng Wu  
BA, University of Pennsylvania, 2019

#### *Summer 2017 Unpaid Undergraduate and Graduate Internship Program*

Susanne Apfelbeck  
Design  
MA, Technical University of Munich, Germany, 2018

Raissa Bretana  
The Costume Institute  
MA, Fashion Institute of Technology, State University of New York, 2018

Caroline Chang  
Arms and Armor  
BA, Kenyon College, 2018

Victoria Mouraux Durand-Ruel  
European Paintings  
BA, Catholic University of Paris, France, 2019

Deanna Grayson  
Development  
BA, Davidson College, 2017

Virginie Guffroy  
European Sculpture and Decorative Arts  
MA, Ecole du Louvre, Paris, France, 2018

Aliza Hornblass  
Arts of Africa, Oceania, and the Americas  
BA, Binghamton University, State University of New York, 2019

Alex Kaplan  
European Paintings  
BA, Boston University, 2020

Julia Landmann  
Arms and Armor  
BA, University of Southern California, 2019

Katharine Lathrop  
Education  
BA, Boston College, 2020

Josephine Mayo  
Modern and Contemporary Art  
BA, Yale University, 2019

Thea Moerman  
Education  
BA, Mills College, 2020

Christina Naston  
European Paintings  
BA, Hamilton College, 2020

Evan Pavley  
Procurement and Financial Operations, Printing Services  
BFA, School of Visual Arts, 2018

Katherine Platz  
Thomas J. Watson Library  
BA, New York University, 2019

Lauren Posada  
Arts of Africa, Oceania, and the Americas  
MA, Fashion Institute of Technology, State University of  
New York, 2017

Riyaz Sundrani  
Finance  
MS, University at Buffalo, State University of New York, 2017

Ruth Waddington  
Asian Art  
BA, Columbia University, 2018

*Fall 2017 and Spring 2018 Undergraduate and Graduate  
Internship Program*

Subhrajyoti Acharya  
Design  
MSArch, Pratt Institute, 2018

Aiza Ahmed  
Development  
BFA, Cornell University, 2020

Elizabeth Akant  
Modern and Contemporary Art  
BA, Oberlin College, 2017

Natalie Alford  
Communications and Marketing  
BA, New York University, 2019

Inés Arbet-Engels  
Arts of Africa, Oceania, and the Americas  
BA, Catholic University of Paris, France, 2017

Katrina Arutunyan  
Islamic Art  
BA, Fordham University, 2019

Anna Baccaglini  
Registrar  
MA, Seton Hall University, 2018

Emily Bahret  
European Sculpture and Decorative Arts  
BA, Hunter College, City University of New York, 2018

Renata Baltar  
Registrar  
MA, City College of New York, City University of New York, 2018

Fatmata Barrie  
Islamic Art  
BA, Hunter College, City University of New York, 2019

Iosu Bascaran  
Development  
BBA, Baruch College, City University of New York, 2018

Alexandra Bass  
Communications and Marketing  
BA, Columbia University, 2018

Natalie Behrends  
Publications and Editorial  
BA, New York University, 2019

Lauren Bilodeau  
The Costume Institute  
MA, Fashion Institute of Technology, State University of  
New York, 2018

Molly Bondy  
Publications and Editorial  
MEd, Teachers College, Columbia University, 2019

Raissa Bretana  
The Costume Institute  
MA, Fashion Institute of Technology, State University of  
New York, 2018

Cary Chapman  
Publications and Editorial  
BA, Barnard College, 2018

Haena Chu  
Asian Art  
BA, Columbia University, 2018

Natasha Coleman  
European Sculpture and Decorative Arts  
BA, Columbia University, 2019

Christian Cruz  
Communications and Marketing  
BA, Columbia University, 2020

Arianne de Asis  
Egyptian Art  
MA, University of St. Andrews, United Kingdom, 2016

Gabrielle Discifani  
Medieval Art and The Cloisters  
BA, George Washington University, 2017

Katherine Duggan  
Publications and Editorial  
BA, Princeton University, 2019



Casey Escola  
Education  
MA, New York University, 2018

Selma Es-Said  
Islamic Art  
BA, New York University, 2021

Paulina Fein  
Communications and Marketing  
BA, Columbia University, 2020

Emily Finan  
Modern and Contemporary Art  
BA, State University of New York New Paltz, 2017

Yangpiaopiao Gong  
Asian Art  
MA, New York University, 2019

Tianni Graham  
The Costume Institute, The Irene Lewisohn Costume Reference Library  
BBA, LIM College, 2018

Erin Grant  
Arts of Africa, Oceania, and the Americas; The American Wing  
MA, The New School, 2019

Benjamin Green  
The American Wing  
MA, Parsons School of Design, The New School, 2019

Mary Helen Gustafson  
Member and Visitor Services  
BS, Wagner College, 2018

Lena Hansen  
Ancient Near Eastern Art  
BA, The New School, 2018

Jean Hinkley  
Education  
MA, Marist College, 2018

Willemijn Iest  
Development  
MA, Erasmus University Rotterdam, The Netherlands, 2018

Elena Kanagy-Loux  
European Sculpture and Decorative Arts  
MA, New York University, 2018

Kripa Kewalramini  
Islamic Art  
MA, City College of New York, City University of New York, 2018

Elizabeth Koehler  
Publications and Editorial  
BFA, St. John's University, 2018

Maud Leclair  
Asian Art  
MA, Ecole du Louvre, Paris, France, 2017

Tiffany Li  
Digital  
BS, Columbia University, 2019

Jeanie Lo  
Communications and Marketing  
BFA, Savannah College of Art and Design, 2018

Louise LoBello  
The American Wing  
MLIS, Rutgers University, 2019

Diana Luber  
Islamic Art  
BA, Columbia University, 2018

Madeleine Luckel  
The Costume Institute  
MA, New York University, 2019

Victoria Martinez  
The American Wing  
BA, Barnard College, 2018

Elizabeth McKee  
Education  
BA, Hunter College, City University of New York, 2018

Baylee McKeel  
Modern and Contemporary Art  
BA, New York University, 2018

Kayla Metelenis  
Paper Conservation  
BA, Lafayette College, 2015

Kate Nalesu  
Arts of Africa, Oceania, and the Americas  
MA, Auckland University of Technology, New Zealand, 2018

Stacy Newport  
Development  
MA, New York University, 2018

Lanie Nowak  
Publications and Editorial  
BFA, Parsons School of Design, The New School, 2018

Sadie Pettigrew  
Thomas J. Watson Library  
BBA, LIM College, 2018

Haley Pierce  
European Paintings  
MA, New York University, 2018

Solomon Pierre  
Ancient Near Eastern Art  
BA, Hunter College, City University of New York, 2020

Tal Pritzker  
Design  
AAS, Parsons School of Design, The New School, 2017

Maya Renganathan  
Design  
BArch, BMS College of Engineering, Bangalore, India, 2017

Jorge Romero  
Education  
BA, The New School, 2019

Danielle Sens-Castet  
Scientific Research  
BS, Villanova University, 2017

Hannah Simon  
The American Wing  
MA, New York University, 2018

Maud Slingenberg  
Egyptian Art  
MA, Leiden University, The Netherlands, 2016

Deborah Smith  
Education  
MD, Vagelos College of Physicians and Surgeons,  
Columbia University, 2019

Marissa Stevenson  
The Costume Institute, Conservation  
MA, Fashion Institute of Technology, State University of New York, 2018

Anna Talley  
Modern and Contemporary Art  
BFA, Pratt Institute, 2019

Juana Urrea Arango  
Education  
BA/BFA, Parsons School of Design, The New School, 2020

Mariah Vaughn  
The American Wing  
BA, College of William and Mary, 2019

Samuel Vladimirovsky  
Education  
BA, Rutgers University, 2019

Melissa Vondran  
Merchandising and Retail  
BBA, Parsons School of Design, The New School, 2020

Jocelyn Yang  
Education  
MA, City College of New York, City University of New York, 2018

Fupeng Xie  
Asian Art  
MA, New York University, 2019

Eli Zadeh  
The American Wing  
PhD, Stony Brook University, State University of New York, 2021

Constance Zhou  
Development  
BA, Barnard College, 2018

### *Graduate Internship in Objects Conservation Program*

Ersang Ma  
MS, University of Delaware, 2018

## **Fellowships**

### *Fellowships for Art History Research*

#### THE BOTHMER FELLOWSHIP

An Jiang (PhD candidate, Emory University) to work on his dissertation, “The Kleophrades Painter and His World”

#### SYLVAN C. COLEMAN AND PAM COLEMAN MEMORIAL FUND FELLOWSHIPS

Trenton Barnes (PhD candidate, Harvard University) to complete three chapters of an architectural history of Teotihuacan, Mexico, utilizing works in The Met collection as primary objects of study

David Francis (PhD candidate, University College London, United Kingdom) to work on a project provisionally titled “The Met as Memoryscape,” which explores what The Met means to its visitors through a series of visits with eight groups

James Green (PhD candidate, University of East Anglia, United Kingdom) to research masterpieces by the Teke peoples of West Central Africa housed in The Met and other American institutions

Betty Hensellek (PhD candidate, Cornell University) to investigate the emergence, development, and consumption of the polychrome kaftan in late antique Central Asia (A.D. 400–1000)

#### CHESTER DALE FELLOWSHIPS

Nika Elder (PhD, Princeton University) to examine William Harnett’s still lifes and what they reveal about the possibilities and impossibilities of history painting in the wake of the American Civil War

Aimé Iglesias Lukin (PhD candidate, Rutgers University) to work on a project titled “Latin American Artists in New York (1965–1975): Identity and Community in the Postmodern Turn of the Arts”

#### CURATORIAL RESEARCH FELLOWSHIPS

Vanessa Boschloos (PhD, Vrije Universiteit Brussel, Belgium) to catalogue the Department of Egyptian Art’s collection of approximately four thousand scarabs

Caitlin Chaves Yates (PhD, Boston University) to research objects that entered the collection through archaeological excavations supported by The Met in order to enrich existing object records and to evaluate related archival materials to better integrate them into the cataloguing process

Bryan Cockrell (PhD, University of California, Berkeley) to catalogue the collection of Andean metals in preparation for an exhibition on the development of metallurgy in the ancient Americas and a reinstallation of the permanent collection

Nenagh Hathaway (PhD, Queen’s University, Kingston, Canada) to digitally catalogue the Robert Lehman Collection’s fifteenth- and sixteenth-century Southern Netherlandish, French, and German paintings

#### THE DOUGLASS FOUNDATION FELLOWSHIPS IN AMERICAN ART

Sophie Lynford (PhD candidate, Yale University) to conduct research for her dissertation on the American Pre-Raphaelite movement, whose artists advocated an aesthetic and political rebellion in the 1860s that integrated British and American models of landscape theory and practice

#### ANDREW W. MELLON FELLOWSHIPS

Anastasia Amrhein (PhD candidate, University of Pennsylvania) to reconstruct the fabrication methods and appearance of nonextant Assyrian cult statues through the close analysis of related metalwork in The Met collection

Simon Connor (PhD, Université Libre de Bruxelles, Belgium) to research the motivations for the mutilation, destruction, “deactivation,” and transformation of Egyptian images

Krystal Cunningham (PhD, University of California, Los Angeles) to gain experience in the Department of Scientific Research

Farshid Emami (PhD, Harvard University) to conduct a study of Safavid visual culture in seventeenth-century Isfahan that considers select single-page paintings, tile panels, and murals

Michael J. Hatch (PhD, Princeton University) to study The Met collection of early nineteenth-century Chinese art for his book manuscript, *The Senses of Painting in China, 1790–1840*

Aaron Hyman (PhD, University of California, Berkeley) to work on a book project that analyzes colonial-era Latin American artworks copied or derived from European prints that crossed the Atlantic

Tommaso Mozzati (PhD, Università degli Studi di Perugia, Italy) to work on his book, *The Patio of Velez Blanco: History and Iconography of an Early Example of Italianism within the European Renaissance*

Haejin Park (PhD candidate, Korea National University of Cultural Heritage, Buyeo County, South Korea) to gain experience in the Department of Textile Conservation

Joanna Sheers Seidenstein (PhD candidate, Institute of Fine Arts, New York University) to prepare a study on the representation of the divine in sixteenth- and seventeenth-century European works on paper

#### LEONARD A. LAUDER FELLOWSHIPS IN MODERN ART

Rachel Boate (PhD candidate, Institute of Fine Arts, New York University) to study the legacy of Cubism in the biomorphic abstract paintings of Fernand Léger, Jean Hélion, Vasily Kandinsky, and Joan Miró and in the sociopolitical crisis in 1930s Paris

Maria Castro (PhD candidate, University of Pittsburgh) to study the visual strategies Tarsila do Amaral employed to create a vision of *brasilidade* while studying under Cubists in Paris

Luise Mahler (MA, Hunter College, City University of New York) to examine primary-source materials from German-speaking countries produced in response to early exhibitions of, and encounters with, Cubist art

Sean O'Hanlan (PhD candidate, Stanford University) to study André Breton's collecting practices and their impact on the historical development and legacies of the avant-garde

#### LEONARD A. LAUDER DISTINGUISHED SCHOLARSHIP

Christopher Green (Emeritus Professor, Courtauld Institute of Art, London, United Kingdom; and Fellow, British Academy, London, United Kingdom) to advance his book project, which has the working title *Cubism and Reality*

#### J. CLAWSON MILLS SCHOLARSHIP

Timothy McCall (PhD, University of Michigan) to investigate the materialities of Renaissance apparel and adornment; the processes, networks, and ethics of their acquisition and manufacture; and the material relationships between the production of Renaissance art and clothing

Imogen Tedbury (PhD candidate, Courtauld Institute of Art, London, United Kingdom; and National Gallery, London, United Kingdom) to pursue her dissertation research on Sieneese painting in The Met collection, with a special focus on the dealer Robert Langton Douglas

#### SLIFKA FOUNDATION INTERDISCIPLINARY FELLOWSHIP

Joyce Klein Koerkamp (MA, University of Groningen, The Netherlands) to research the sixteenth-century artist Ambrosius Benson

#### MARICA AND JAN VILCEK FELLOWSHIP IN ART HISTORY

Edina Adam (PhD candidate, Institute of Fine Arts, New York University) to complete her doctoral dissertation, which examines notions of foreignness in the work of Veronese-born artist Jacopo Ligozzi

#### THE JANE AND MORGAN WHITNEY FELLOWSHIPS

Aleesa Pitchamarn Alexander (PhD candidate, University of California, Santa Barbara) to examine the artistic production of black artists in Alabama from the 1960s through the 1990s

Jens Bartel (PhD candidate, Columbia University) to conduct research on paintings by artists of the Maruyama-Shijō school from The Met collection, including recently donated works from the Mary Griggs Burke Collection

Max Bryant (PhD, University of Cambridge, United Kingdom) to research and write about the architectural sculpture of Richard Westmacott using the artist's archive in the Thomas J. Watson Library

Sonali Dhingra (PhD candidate, Harvard University) to study the ontology of large-scale stone sculpture of bodhisattvas from Odisha in order to unearth the soteriological and devotional elements they embodied for medieval Indian Buddhists

Aurora Graldi (PhD candidate, University of Vienna, Austria) to examine the rise of Buddhist metal icon production in northeast India and the Himalayas from the sixth through the ninth century and the increasing importance of portable Buddha icons in liturgical practices across a vast geographic area

Ashley Lazevnick (PhD candidate, Princeton University) to complete her dissertation, which reconsiders American Precisionist painting through an interdisciplinary focus on the term *precision*

#### *Fellowships for Study in Conservation*

#### SHERMAN FAIRCHILD CONSERVATION FELLOWSHIPS

Danijela Jovanovic (Master Conservator, University of Belgrade, Serbia) to gain experience in the Department of Objects Conservation

Alexandra Nichols (MA, University of Delaware) to gain experience in The Met collection of time-based media and installation art

#### ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

José Luis Lazarte Luna (MS, Winterthur/University of Delaware Program in Art Conservation) to gain further experience in the Department of Paintings Conservation

Shannon Mulshine (MA, Institute of Fine Arts, New York University) to develop a technical study of the identifying characteristics of natural red-chalk drawings, matrices, and counterproofs, and to gain experience in the Department of Paper Conservation

Cathy Silverman (MA, West Dean College of Arts and Conservation, awarded by the University of Sussex, United Kingdom) to gain further experience in the Department of Objects Conservation

#### ANNETTE DE LA RENTA FELLOWSHIPS

Gerrit Albertson (MS, Winterthur/University of Delaware Program in Art Conservation) to gain further experience in the Department of Paintings Conservation

Andrea Schlather (PhD, Rice University) to conduct work on her project “A Multi-Modal Approach for Further Understanding the Role of Image Composition in the Degradation of Daguerreotypes,” while working in the Department of Scientific Research

#### RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION

Elsa Thyss (MA candidate, Institut National du Patrimoine, Paris, France) to focus on a series of glass-plate negatives in The Met collection made by photographer E. J. Bellocq

#### POLAIRE WEISSMAN FUND FELLOWSHIP

Marina Hays (MA, Fashion Institute of Technology, State University of New York) to gain further experience in conservation in The Costume Institute

Anna Reynolds (MA, Courtauld Institute of Art, London, United Kingdom) to analyze the clothing depicted in the portraiture of John Singer Sargent, particularly within the context of transatlantic developments in fashion during the late nineteenth century

#### *Fellowship for Curatorial Training*

#### ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIP

Giulia Paoletti (PhD, Columbia University) to conduct research and assist with the preparation for the reinstallation and renovation of the African art galleries

#### *Fellowship Hosted by The Metropolitan Museum of Art*

Alicia Boswell (PhD candidate, University of California, San Diego) was awarded an Andrew W. Mellon Fellowship in Cultures of Conservation sponsored by the Bard Graduate Center to participate in a joint curatorial-conservation project on ancient South American metallurgical studies.

### **Professional Travel Grants**

#### THE 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 TRAVEL FUND

Alexandra Barlow, to travel to Kraków, Poland, and Brussels, Belgium, to study tapestry conservation methodology at Wawel Royal Castle and Manufacture De Wit

Minsun Hwang, to travel to Gunma, Saitama, and Nagano, Japan, to study the sericulture of cultivated and wild silk, in order to understand the production methods of each and the process of yarn making and fabric weaving with both varieties

#### THEODORE ROUSSEAU MEMORIAL TRAVEL GRANTS

Ellenor M. Alcorn, to travel to Rome and Naples to participate in the Attingham Study Program

Kurt Behrendt, to travel to Gujarat and southern Rajasthan, India, in order to study the emergence of tantric imagery in Jain and Hindu temples; wall paintings in Rajput palaces; and seventeenth-century wooden ceilings in Jain temples

Yaëlle Biro, to travel to Ghana to conduct research as part of the redesign of the Michael C. Rockefeller Wing

Adela Oppenheim, to travel to Copenhagen, Denmark, to view the exhibition “Pharaoh: The Face of Power”

Beth Saunders, to travel to Milan, Turin, Reggio-Emilia, and Bologna, Italy, to study twentieth-century Italian photographs and to meet with photographers, scholars, and curators

#### MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Kathryn Calley Galitz, to travel to London to attend the Attingham Trust Royal Collection Studies course

Lucretia Kargère-Basco and Nancy Wu, to travel to western and southwestern France to visit sites from which some of the most important Romanesque architectural and sculptural elements at The Met Cloisters originated

Tony White, to travel to Paris for a weeklong study trip visiting art libraries with the Art Libraries Society of North America

#### *Members of the Grants Committee in Fiscal Year 2018*

Isabel Stünkel, Chair, Associate Curator, Egyptian Art

Lisa Barro, Associate Conservator, Photograph Conservation

Yaëlle Biro, Associate Curator, Arts of Africa, Oceania, and the Americas

Federico Carò, Research Scientist, Scientific Research

Elizabeth Cleland, Associate Curator, European Sculpture and Decorative Arts

William B. Crow, Educator in Charge, Teaching and Learning, Education

Shawn Digney-Peer, Associate Conservator, Paintings Conservation

Douglas Eklund, Curator, Photographs

Randall Griffey, Curator, Modern and Contemporary Art

Edward A. Hunter, Conservator, Arms and Armor

Jennifer Perry, Mary and James Wallach Family Conservator of Japanese Art, Asian Art

Yelena Rakic, Associate Curator, Ancient Near Eastern Art

Jessica Regan, Associate Curator, The Costume Institute

Freyda Spira, Associate Curator, Drawings and Prints

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, Associate General Counsel, 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*

*The Artist Project: What Artists See When They Look at Art* (2017). Introduction by Christopher Noey, with a foreword by Thomas P. Campbell. 272 pp. 405 illus. Hardcover \$69.95. Published by Phaidon, in association with The Metropolitan Museum of Art.

*Birds of a Feather: Joseph Cornell's Homage to Juan Gris* (2018). Mary Clare McKinley. 96 pp. 56 illus. Hardcover \$25.00.

*The Cesnola Collection of Cypriot Art: Ancient Glass* (2017). Christopher S. Lightfoot. 350 pp. 547 illus. Paperback, short-run digital \$100; free online. [https://www.metmuseum.org/art/metpublications/The\\_Cesnola\\_Collection\\_of\\_Cypriot\\_Art\\_Ancient\\_Glass](https://www.metmuseum.org/art/metpublications/The_Cesnola_Collection_of_Cypriot_Art_Ancient_Glass).

*Delacroix Drawings: The Karen B. Cohen Collection* (2018). Ashley Dunn, with contributions by Colta Ives and Marjorie Shelley. 176 pp. 205 illus. Jacketed paperback \$30.00.

*Delirious: Art at the Limits of Reason, 1950–1980* (2017). Kelly Baum, with Lucy Bradnock and Tina Rivers Ryan. 236 pp. 241 illus. Hardcover \$50.00.

*Diamond Mountains: Travel and Nostalgia in Korean Art* (2018). Soyoung Lee, with Ahn Daehoe, Chin-Sung Chang, and Lee Soomi. 164 pp. 209 illus. Hardcover \$45.00.

*European Porcelain in The Metropolitan Museum of Art* (2018). Jeffrey Munger, with an essay by Elizabeth Sullivan. 312 pp. 321 illus. Hardcover \$65.00.

*Heavenly Bodies: Fashion and the Catholic Imagination* (2018). Andrew Bolton, with Barbara D. Boehm, Marzia Cataldi Gallo, C. Griffith Mann, David Morgan, Gianfranco Cardinal Ravasi, and David Tracy. Images by Katerina Jebb. 336 pp. 330 illus. Two hardcover volumes in slipcase \$65.00.

*How to Read European Armor* (2017). Donald J. La Rocca. 160 pp. 230 illus. Paperback with flaps \$25.00.

*Like Life: Sculpture, Color, and the Body* (2018). Luke Syson, Sheena Wagstaff, Emerson Bowyer, and Brinda Kumar, with contributions by Bharti Kher, Jeff Koons, Alison Saar, Hillel Schwartz, Marina Warner, and Fred Wilson. 312 pp. 284 illus. Hardcover \$65.00.

*Michelangelo: Divine Draftsman and Designer* (2017). Carmen Bambach, with essays by Claire Barry, Francesco Caglioti, Caroline Elam, Marcella Marongiu, and Mauro Mussolin. 392 pp. 370 illus. Hardcover \$65.00.

*My Soul Has Grown Deep: Black Art from the American South* (2018). Cheryl Finley, Randall Griffey, Amelia Peck, and Darryl Pinckney. 116 pp. 112 illus. Hardcover \$35.00.

*Obsession: Nudes by Klimt, Schiele, and Picasso from the Scofield Thayer Collection* (2018). Sabine Rewald and James Dempsey. 132 pp. 110 illus. Paperback with flaps \$25.00.

*Palmyra: Mirage in the Desert* (2018). Edited by Joan Aruz. English and Arabic eds. 160 pp. 132 illus. Paperback with flaps \$35.00.

*The Poetry of Nature: Edo Paintings from the Fishbein-Bender Collection* (2018). John Carpenter, with contributions by Midori Oka. 224 pp. 125 illus. Paperback with flaps \$30.00.

*Public Parks, Private Gardens: Paris to Provence* (2018). Colta Ives. 216 pp. 172 illus. Hardcover \$50.00.

*Raghubir Singh: Modernism on the Ganges* (2017). Mia Fineman, with Amit Chaudhuri, Shanay Jhaveri, and Partha Mitter. 176 pp. 134 illus. Hardcover \$50.00.

*The Roof Garden Commission: Huma Bhabha, "We Come in Peace"* (2018). Shanay Jhaveri, Ed Halter, and Sheena Wagstaff. 64 pp. 40 illus. Paperback with poster jacket \$9.95.

*The Silver Caesars: A Renaissance Mystery* (2017). Edited by Julia Siemon. With essays by Ellenor M. Alcorn, Mary Beard, Michèle Bimbenet-Privat, Linda Borsch, Federico Carò, Antonella Fabriani Rojas, Wolfram Koeppe, Xavier F. Salomon, Timothy Schroder, Julia Siemon, Stefanie Walker, and Mark Wypyski. 234 pp. 212 illus. Paperback with flaps \$50.00.

*Thomas Cole's Journey: Atlantic Crossings* (2018). Elizabeth Mankin Kornhauser and Tim Barringer, with Dorothy Mahon, Christopher Riopelle, and Shannon Vittoria. 288 pp. 254 illus. Hardcover \$65.00.

*Visitors to Versailles: From Louis XIV to the French Revolution* (2018). Edited by Daniëlle O. Kisluk-Grosheide and Bertrand Rondot. 392 pp. 334 illus. Hardcover \$65.00.

## THE METROPOLITAN MUSEUM OF ART BULLETIN

*A Grand Tableau: Charles Le Brun's Portrait of the Jabach Family*. MMAB 75, no. 1 (Summer 2017). Stephan Wolohojian, with Melinda Watt and Michael Gallagher. 48 pp. 49 illus. Paperback \$14.95.

*World War I and the Visual Arts*. MMAB 75, no. 2 (Fall 2017). Jennifer Farrell, with a contribution by Donald J. La Rocca. 48 pp. 69 illus. Paperback \$14.95.

*Dangerous Beauty: Medusa in Classical Art*. MMAB 75, no. 3 (Winter 2018). Kiki Karoglou. 48 pp. 66 illus. Paperback \$14.95.

*Chippendale's Director: A Manifesto of Furniture Design*. MMAB 75, no. 4 (Spring 2018). Morrison H. Heckscher. 48 pp. 55 illus. Paperback \$14.95.

## METROPOLITAN MUSEUM JOURNAL

*Metropolitan Museum Journal* 52 (2017). 148 pp. 132 illus. Paperback \$75.00.

## *Published by the Digital Department*

### AUDIO GUIDES FOR SPECIAL EXHIBITIONS

*David Hockney*. 19 stops, approximately 32 minutes.

*Golden Kingdoms: Luxury and Legacy in the Ancient Americas*. 22 stops, 46 minutes.

*Like Life: Sculpture, Color, and the Body*. 17 stops, 37 minutes.

*Michelangelo: Divine Draftsman and Designer*. 22 stops, approximately 44 minutes.

*Visitors to Versailles (1682–1789)*. 11 stops, 31 minutes.

#### AUDIO GUIDES FOR THE PERMANENT COLLECTION

*The Met Breuer Architecture Tour*. 7 stops, 30 minutes.

*Musical Instruments Galleries*. 39 stops.

*Rodin at The Met*. 8 stops.

#### BLOGS

*Collection Insights* (December 2017–)  
[www.metmuseum.org/blogs/collection-insights](http://www.metmuseum.org/blogs/collection-insights)

*Digital Underground* (September 2013–August 2017)  
[www.metmuseum.org/blogs/digital-underground](http://www.metmuseum.org/blogs/digital-underground)

*In Circulation* (July 2014–)  
[www.metmuseum.org/blogs/in-circulation](http://www.metmuseum.org/blogs/in-circulation)

*In Season* (May 2014–September 2017)  
[www.metmuseum.org/blogs/in-season](http://www.metmuseum.org/blogs/in-season)

*#MetKids Blog* (September 2015–)  
[www.metmuseum.org/blogs/metkids](http://www.metmuseum.org/blogs/metkids)

*MetLiveArts Blog* (September 2014–August 2017)  
[www.metmuseum.org/blogs/met-live-arts](http://www.metmuseum.org/blogs/met-live-arts)

*Now at The Met* (January 2010–)  
[www.metmuseum.org/blogs/now-at-the-met](http://www.metmuseum.org/blogs/now-at-the-met)

*Of Note* (January 2014–September 2017)  
[www.metmuseum.org/blogs/of-note](http://www.metmuseum.org/blogs/of-note)

*RumiNations* (April 2015–August 2017)  
[www.metmuseum.org/blogs/ruminations](http://www.metmuseum.org/blogs/ruminations)

#### DIGITAL PROGRAMS AND PRODUCTS

*Heilbrunn Timeline of Art History: The New Edition* (2000–)

*MetCollects* (2014–)

*#MetKids* (2015–)

#### GALLERY INSTALLATIONS (PERMANENT)

Membership Projection (video projection; video animation)

Musical Instruments Galleries Phase 2 (video)

#### GALLERY INSTALLATIONS (TEMPORARY)

*Art and Peoples of the Kharga Oasis* (video)

*Before/On/After: William Wegman and California Conceptualism* (video projections; video animation)

*Crowns of the Vajra Masters: Ritual Art of Nepal* (video animation)

*Dangerous Beauty: Medusa in Classical Art* (audio)

*David Hockney* (video animations)  
*Views from the Artist's Bedroom Window, Bridlington*

*Delirious: Art at the Limits of Reason, 1950–1980* (video; video projections)

Artur Barrio, *Situation T / T, 1, 2a and 3A parte . . .*

Lynda Birnblis, *Now*

Dara Birnbaum, *Kiss the Girls and Make Them Cry; Chaired Anxieties: Slewed*

Tony Conrad, *Cycles of 3s and 7s*

Gary Hill, *Black/White/Text*

Anna Maria Maiolino, *In-Out Anthropophagy*

Bruce Nauman, *Slow Angle Walk (Beckett Walk)*

Claes Oldenburg and Patty Mucha, *Snapshots from the City*

Carolee Schneemann, *Viet Flakes*

Richard Serra, with Nancy Holt, *Boomerang*

Stan VanDerBeek, *PoemField #2*

*Ettore Sottsass: Design Radical* (video projections)

*Golden Kingdoms: Luxury and Legacy in the Ancient Americas* (video projections; audio)

*Heavenly Bodies: Fashion and the Catholic Imagination* (video; video projections; audio)

Federico Fellini, *Roma* (excerpt)

*Like Life: Sculpture, Color, and the Body (1300–Now)* (video projection)  
Kader Attia, *Open Your Eyes*

*Michelangelo: Divine Draftsman and Designer* (LED lightbox)

*Modernism on the Ganges: Raghubir Singh Photographs* (video projection)  
Satyajit Ray, *Patheer Panchali* (excerpts)

*Public Parks, Private Gardens: Paris to Provence* (videos; video animation)

*The Silver Caesars: A Renaissance Mystery* (video projection)

*Thomas Cole's Journey: Atlantic Crossings* (video projection; video animation)

*Visitors to Versailles (1682–1789)* (video animation)

#### VIDEOS

*Art and Peoples of the Kharga Oasis* (2017). 2:07 minutes; color; video.  
*Landscape of the Kharga Oasis* (excerpt from *Merchants and Masterpieces*, 1989)

*The Care and Handling of Library Collections* (2018). 4 minutes; color; video.

*Conserving Degas* (2017). 5:19 minutes; color; video.

*Conserving Michelangelo* (2017). 5:59 minutes; color; video.

*Cristóbal de Villalpando: Installation Time Lapse* (2017). 1:15 minutes; color; video.

*Crowns of the Vajra Masters: Ritual Art and Performance* (2017). 6:20 minutes; color; video.

- David Hockney* (2017). 1:51 minutes; color; video.
- Delirious: Art at the Limits of Reason, 1950–1980* (2017). 2:09 minutes; color; video.
- Diamond Mountains: Travel and Nostalgia in Korean Art* (2018). 1:30 minutes; color; video. Footage courtesy of Korean Broadcasting Systems (KBS).
- Donor Thank You* (2018). 2:24 minutes; color; video.
- European Paintings Skylights Project* (2018). 4:18 minutes; color; video.
- Fanfare: Installation Time Lapse* (2018). 1:20 minutes; color; video.
- Golden Kingdoms* (2018). Four videos; various running times; color.
- Heavenly Bodies* (2018). Six videos; various running times; color.
- Highlights from “Art of Native America: The Charles and Valerie Diker Collection”* (2018). 1:23 minutes; color; video.
- Highlights from “Theater of the Resist”*; produced in association with Production and Venue Operations (2017). 1:43 minutes; color; video.
- Inside the Publication—The Artist Project: What Artists See When They Look at Art* (2017). 1:02 minutes; color; video.
- Intern at The Met* (2018). 39 seconds; color; video.
- Japanese Bamboo Art: Installation Time Lapse* (2017). 1:53 minutes; color; video.
- Like Life: Sculpture, Color, and the Body (1300–Now)* (2018). 2:37 minutes; color; video.
- The Met Breuer* (2017). 45 seconds; color; video.
- The Met in the News, January to June 2017* (2017). 5:48 minutes; color; video.
- The Met in the News, 2017* (2017). 8:15 minutes; color; video.
- MetCollects* (2017–18). Five videos; various running times; color.
- #MetKids: Celebrate World Culture Festival: Journeys* (2018). 1:52 minutes; color; video.
- #MetKids: Create* (2017). Two videos; various running times; color.
- #MetKids: Made by Kids* (2017–18). Eight videos; various running times; color.
- #MetKids: Q&A Who Protects the Art?* (2017). 3:01 minutes; color; video.
- MetLiveArts: The New 2018–19 Season* (2018). 1:40 minutes; color; video.
- The Met’s Updated Admissions Policy in American Sign Language* (2018). 3:14 minutes; color; video.
- Michelangelo: Divine Draftsman and Designer* (2017). 2:04 minutes; color; video.
- Open Access, One Year Later: What’s Next in Open Cultural Resources*; produced in association with Production and Venue Operations (2018). 3:28 minutes; color; video.
- Ostad Elahi: Tanbur* (2018). 4:09 minutes; color; video. Video courtesy of the donor.
- Parks for the Public: The Greening of Paris, 1852–70* (2018). 4:57 minutes; color; video.
- The Restoration of “Moses and the Brazen Serpent and the Transfiguration of Jesus”* (2017). 5:09 minutes; color; video. Video courtesy of Fomento Cultural Banamex.
- The Roof Garden Commission, 2018: Huma Bhabha* (2018). 5:10 minutes; color; video.
- Series of animations originally used as gallery installations in the exhibition “Charles James: Beyond Fashion,” May 5–August 10, 2014 (2017). Twenty-six videos; various running times; color.
- Series of slideshows originally used as gallery installations in the exhibition “Ettore Sottsass: Design Radical,” July 21–October 8, 2017 (2017). Six videos; various running times; color.
- Silver Caesars: A Renaissance Mystery* (2017). Two videos; various running times; color.
- Talking Pictures: Camera-Phone Conversations between Artists* (2017). Four videos; various running times; color.
- Textile Conservation Winter Colloquium, 2018: Presentations and Research* (2018). Eight videos; various running times; color.
- Thomas Colé’s Journey: Atlantic Crossings* (2018). Three videos; various running times; color.
- 2017 Acquisitions Benefit* (2017). Three videos; various running times; color.
- Visitors to Versailles: History of Versailles* (2018). 3:03 minutes; color; video. Video courtesy of Château de Versailles, in collaboration with Google Cultural Institute. Directed by Aloest Publications.
- Visitors to Versailles (1682–1789)* (2018). 2:26 minutes; color; video.

### *Published by the Education Department*

*Farewell My Concubine* (2017). MetLiveArts house program booklet. With contributions by Pengliang Lu, J. Kenneth Moore, and Zhixin Jason Sun. 22 pp. 18 illus.

*Kerry James Marshall: A Creative Convening* (2018). Illustrated transcripts documenting a daylong event on January 28, 2017. Edited by Sandra Jackson-Dumont. 280 pp. 67 illus. Paperback with flaps.

### *Staff Publications*

Abramitis, Dorothy H., and Seán Hemingway. “The Use of Inlays in Early Greek Bronzes.” In *Artistry in Bronze: The Greeks and Their Legacy; XIX International Congress on Ancient Bronzes*, edited by Jens M. Daehner, Kenneth Lapatin, and Ambra Spinelli, pp. 1–10. Los Angeles: J. Paul Getty Museum, 2017. [www.getty.edu/publications/artistryinbronze](http://www.getty.edu/publications/artistryinbronze).

Ainsworth, Maryan. “Afterthoughts concerning Prestige Collaboration.” In *Workshop Practice in Early Netherlandish Painting: Case Studies from Van Eyck through Gossart*, edited by Maryan Ainsworth, pp. 116–20. Turnhout: Brepols, 2017.

———. “Hugo van der Goes and Portraiture.” In *The Primacy of the Image in Northern European Art, 1400–1700: Essays in Honor of Larry Silver*, edited by Debra Cashion, Henry Luttikhuisen, and Ashley D. West, pp. 27–38. Leiden: Brill, 2017.

———, ed. *Workshop Practice in Early Netherlandish Painting: Case Studies from Van Eyck through Gossart*. Turnhout: Brepols, 2017.

Alcorn, Ellenor, and Timothy Schroder. "The Nineteenth- and Twentieth-Century History of the Tazze." In *The Silver Caesars: A Renaissance Mystery*, edited by Julia Siemon, pp. 148–57, 205–6. New York: MMA, 2017.

Allen, Denise. "Von Ferrara nach Frankreich: Fünf Gedankeengänge zu Symbolik und Zweck von Benvenuto Cellinis." In *Cellinis Saliena: Die Biographie eines Kunstwerks*, edited by Paulus Rainer and Sabine Haag, pp. 139–57. Schriften des Kunsthistorischen Museums 19. Vienna: Holzhausen Verlag, 2018.

Amory, Dita. "Finding the Pose: The Models of Pierre Bonnard and Henri Matisse." In *Matisse, Bonnard: Long Live Painting!*, pp. 43–51. Exh. cat., Städel Museum, Frankfurt; 2017–18. Munich: Prestel, 2017.

Arslanoglu, Julie, Isabelle Duvernois, and Silvia A. Centeno. "Cut from the Same Cloth: A Technical Comparison of Jackson Pollock's *Pisiphaë* and *Mural*." *Getty Research Journal*, no. 9, suppl. 1 (2017), pp. 61–78.

———, and Clara Granzotto. "Revealing the Binding Medium of a Roman Egyptian Painted Mummy Shroud." *Journal of Cultural Heritage* 27 (October 2017), pp. 170–74. <https://dx.doi.org/10.1016/j.culher.2017.04.005>.

———, Clara Granzotto, Christiane Rolando, and Caroline Tokarski. "Plant Gum Identification in Historic Artworks." *Scientific Reports* 7 (2017); article number 44538. <https://doi.org/10.1038/srep44538>.

———, Michael P. Napolitano, Ping-Chung Kuo, Jodie V. Johnson, and Rick A. Yost. "Tandem Mass Spectrometry of Laser-Reduced Anthraquinones for Painted Works and Dyed Cultural Artifacts." *International Journal of Mass Spectrometry* 421 (2017), pp. 14–24. <https://doi.org/10.1016/j.ijms.2017.05.012>.

Baetjer, Katharine, with Marjorie Shelley, Charlotte Hale, and Cynthia Moyet. "Benjamin Franklin, Ambassador to France: Portraits by Joseph Siffred Duplessis." *MMJ* 52 (2017), pp. 56–71.

Bambach, Carmen. "Leonardo, Michelangelo, and Notions of the Unfinished in Art." In *Il restauro dell'Adorazione dei Magi di Leonardo: La riscoperta di un capolavoro*, edited by Marco Ciatti and Cecilia Frosinini, pp. 123–38. Florence: Edifir Edizioni, 2018.

———. *Michelangelo: Divine Draftsman and Designer*. With essays by Claire Barry, Francesco Caglioti, Caroline Elam, Marcella Marongiu, and Mauro Mussolin. Exh. cat., 2017–18. New York: MMA, 2017.

Barlow, Alexandra, Miriam Murphy, and Eric Breitung. "The Creation of a Digitally Printed Reproduction Sleeve for an 18th Century Painted Silk Dress." In *The Textile Specialty Group Postprints: Papers Delivered at the Textile Subgroup Session; American Institute for Conservation of Historic and Artistic Works . . . 44th Annual Meeting*, vol. 26, edited by Elizabeth Shaeffer, Anne Getts, Kathleen Kiefer, and Bernice Morris, pp. 35–48. Papers presented at a meeting held in Montreal, May 12–18, 2016. Washington, D.C.: Textile Specialty Group of the American Institute for Conservation of Historic and Artistic Works, 2017.

Baum, Kelly. "Think Crazy: The Art and History of Delirium." In Kelly Baum, with Lucy Bradnock and Tina Rivers Ryan, *Delirious: Art at the Limits of Reason, 1950–1980*, pp. 18–63, 217–26. Exh. cat., 2017–18. New York: MMA, 2017.

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# Exhibitions and Installations

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## The Met Fifth Avenue

Frederic Remington at The Met. July 3, 2017–January 2, 2018. Made possible by the William Cullen Bryant Fellows.

Cristóbal de Villalpando: Mexican Painter of the Baroque. July 25–October 15, 2017. Organized by The Metropolitan Museum of Art and Fomento Cultural Banamex, A.C. Made possible by Citibanamex and Fundación Diez Morodo. Additional support provided by the Ministry of Foreign Affairs of Mexico (SRE), AMEXCID, and the Consulate General of Mexico in New York.

Eighteenth-Century Pastel Portraits. July 26–November 5, 2017.

World War I and the Visual Arts. July 31, 2017–January 7, 2018. Made possible by The Schiff Foundation.

Relative Values: The Cost of Art in the Northern Renaissance. August 7, 2017–June 23, 2019.

On Country: Australian Aboriginal Art from the Kaplan-Levi Gift. August 11–December 17, 2017. Made possible by The Modern Circle.

Range: Experiments in New York, 1961–2007. August 18, 2017–February 25, 2018.

Gilded Age Drawings at The Met. August 21–December 6, 2017. Made possible by the Walton Family Foundation.

Streams and Mountains without End: Landscape Traditions of China. August 26, 2017–August 18, 2019. Made possible by the Joseph Hotung Fund.

Rodin at The Met. September 16, 2017–February 4, 2018. Made possible by the Iris & B. Gerald Cantor Foundation.

Portable Storage: Tribal Weavings from the Collection of William and Inger Ginsberg. September 25, 2017–May 7, 2018. Made possible by The Hagop Kevorkian Fund.

Leonardo to Matisse: Master Drawings from the Robert Lehman Collection. October 4, 2017–January 7, 2018. Made possible by the Robert Lehman Foundation.

Art and Peoples of the Kharga Oasis. October 11, 2017–October 21, 2019.

A Passion for Jade: Heber Bishop and His Collection. October 21, 2017–July 22, 2018. Made possible by the Joseph Hotung Fund.

Spirited Creatures: Animal Representations in Chinese Silk and Lacquer. October 21, 2017–July 22, 2018. Made possible by the Joseph Hotung Fund.

Michelangelo: Divine Draftsman and Designer. November 13, 2017–February 12, 2018. Made possible by Morgan Stanley. Additional support provided by an anonymous donor, the Gail and Parker Gilbert Fund, the Diane W. and James E. Burke Fund, Dinah Seiver and Thomas E. Foster, Cathrin M. Stickney and Mark P. Gorenberg, Ann M. Spruill and Daniel H. Cantwell, and the Mark Pigott KBE Family. Supported by an Indemnity from the Federal Council on the Arts and the Humanities.

Christmas Tree and Neapolitan Baroque Crèche. November 21, 2017–January 7, 2018. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Selections from the Department of Drawings and Prints: Lagoons to Monsoons. November 21, 2017–February 5, 2018.

David Hockney. November 27, 2017–February 25, 2018. Made possible in part by The Horace W. Goldsmith Foundation, The Jay Pritzker Foundation, the Jane and Robert Carroll Fund, and the Aaron I. Fleischman and Lin Lougheed Fund. Supported by an Indemnity from the Federal Council on the Arts and the Humanities. Organized collaboratively by Tate Britain, London; the Centre Pompidou, Paris; and The Metropolitan Museum of Art, New York.

Quicksilver Brilliance: Adolf de Meyer Photographs. December 4, 2017–April 8, 2018.

The Face of Dynasty: Royal Crests from Western Cameroon. December 4, 2017–September 3, 2018. Made possible by the Friends of Africa, Oceania, and the Americas: Art of Five Continents, with additional support from Kyveli M. Alexiou and Javier Peres.

The Silver Caesars: A Renaissance Mystery. December 12, 2017–March 11, 2018. Made possible by The Schroder Foundation, Selim K. Zilkha, the Anna-Maria and Stephen Kellen Foundation, Nina von Maltzahn, and an anonymous donor.

Crowns of the Vajra Masters: Ritual Art of Nepal. December 16, 2017–December 16, 2018. Made possible by The Miriam and Ira D. Wallach Foundation Fund and Diptri B. and Rakesh Mathur.

The Secret Life of Textiles: The Milton Sondag Archive. December 18, 2017–January 13, 2019.

Before/On/After: William Wegman and California Conceptualism. January 17–July 15, 2018.

Celebrating the Year of the Dog. January 19–July 4, 2018.

Birds of a Feather: Joseph Cornell's Homage to Juan Gris. January 23–April 15, 2018. Made possible by the Eugene V. and Clare E. Thaw Charitable Trust.

Japanese Arms and Armor from the Collection of Etsuko and John Morris. January 25, 2018–January 6, 2019.

Thomas Cole's Journey: Atlantic Crossings. January 30–May 13, 2018. Made possible by The Peter Jay Sharp Foundation. Additional support provided by the Henry Luce Foundation, White & Case LLP, the Terra Foundation for American Art, and The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts. Supported by an Indemnity from the Federal Council on the Arts and the Humanities. Organized by The Metropolitan Museum of Art, New York, and The National Gallery, London.

Dangerous Beauty: Medusa in Classical Art. February 5, 2018–January 6, 2019. Made possible by The Vlachos Family Fund and Diane Carol Brandt.

Selections from the Department of Drawings and Prints: Portraits and States. February 6–April 30, 2018.

Diamond Mountains: Travel and Nostalgia in Korean Art. February 7–May 20, 2018. Made possible by The Met's collaboration with the Ministry of Culture, Sports and Tourism of the Republic of Korea and the National Museum of Korea.

American Painters in Italy: From Copley to Sargent. February 13–

June 17, 2018. Made possible by Jan and Warren Adelson in honor of Eugénie Prendergast.

William Eggleston: *Los Alamos*. February 14–May 28, 2018. Made possible by Deborah and Jonathan Klein.

The Poetry of Nature: Edo Paintings from the Fishbein-Bender Collection. February 27, 2018–January 21, 2019. Made possible by the Bender-Fishbein-Goodman Family.

Golden Kingdoms: Luxury and Legacy in the Ancient Americas. February 28–May 28, 2018. Made possible in part by DAVID YURMAN. Additional support provided by the Sherman Fairchild Foundation, Alice Cary Brown and W. L. Lyons Brown, the Estate of Brooke Astor, the Lacovara Family Endowment Fund, William R. Rhodes, and The Daniel and Estrellita Brodsky Foundation. Co-organized by The Metropolitan Museum of Art, the J. Paul Getty Museum, and the Getty Research Institute.

Public Parks, Private Gardens: Paris to Provence. March 12–July 29, 2018. Made possible by the Sam and Janet Salz Trust, the Janice H. Levin Fund, and The Florence Gould Foundation.

Ranjani Shettar: *Seven ponds and a few raindrops*. March 12–September 16, 2018.

Public Service Announcement: Works by Eva Kot'átková and Rachel Harrison. March 26–September 18, 2018.

Visitors to Versailles (1682–1789). April 16–July 29, 2018. Made possible by The International Council of The Metropolitan Museum of Art. Additional support provided by the William Randolph Hearst Foundation, Beatrice Stern, the Diane W. and James E. Burke Fund, the Gail and Parker Gilbert Fund, The Florence Gould Foundation, The Danny Kaye and Sylvia Fine Kaye Foundation/French Heritage Society, and The Al Thani Collection. Organized by The Metropolitan Museum of Art and the Palace of Versailles.

The Roof Garden Commission: Huma Bhabha, *We Come in Peace*. April 17–October 28, 2018. Supported by Bloomberg Philanthropies. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Painted in Mexico, 1700–1790: Pinxit Mexici. April 24–July 22, 2018. Made possible by the Placido Arango Fund, the William Randolph Hearst Foundation, The Andrew W. Mellon Foundation, the Gail and Parker Gilbert Fund, Fundación Díez Morodo, A.C., and Citibanamex. Co-organized by the Los Angeles County Museum of Art and Fomento Cultural Banamex.

Selections from the Department of Drawings and Prints: Life at Court. May 1–July 29, 2018.

Heavenly Bodies: Fashion and the Catholic Imagination. May 10–October 8, 2018. Made possible by Christine and Stephen A. Schwarzman, and Versace. Additional support provided by Condé Nast. Also at The Met Cloisters.

Chippendale's *Director*: The Designs and Legacy of a Furniture Maker. May 14, 2018–January 27, 2019. Made possible in part by Richard Hampton Jenrette, and David Bartsch and Joan Haffenreffer Bartsch.

History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift. May 22–September 23, 2018.

Essential Korea. June 7, 2018–September 22, 2019.

African American Portraits: Photographs from the 1940s and 1950s. June 26–November 6, 2018. Made possible by the Alfred Stieglitz Society.

## The Met Breuer

Ettore Sottsass: Design Radical. July 21–October 8, 2017.

Delirious: Art at the Limits of Reason, 1950–1980. September 13, 2017–January 14, 2018.

Modernism on the Ganges: Raghbir Singh Photographs. October 11, 2017–January 2, 2018. Made possible by Nita and Mukesh Ambani and the Reliance Foundation. Organized by The Metropolitan Museum of Art with the cooperation of Succession Raghbir Singh.

Edvard Munch: Between the Clock and the Bed. November 15, 2017–February 4, 2018. Made possible by Leonard A. Lauder. Supported by an Indemnity from the Federal Council on the Arts and the Humanities. Organized by The Metropolitan Museum of Art, New York; the San Francisco Museum of Modern Art; and The Munch Museum, Oslo.

Provocations: Anselm Kiefer at The Met Breuer. December 13, 2017–April 8, 2018. Made possible by Maria-Gaetana Matisse.

Leon Golub: Raw Nerve. February 6–May 27, 2018. Made possible by the Enterprise Holdings Endowment.

Like Life: Sculpture, Color, and the Body (1300–Now). March 21–July 22, 2018. Supported in part by the Jane and Robert Carroll Fund and The Modern Circle.

## The Met Cloisters

Heavenly Bodies: Fashion and the Catholic Imagination. May 10–October 8, 2018. Made possible by Christine and Stephen A. Schwarzman, and Versace. Additional support provided by Condé Nast. Also at The Met Fifth Avenue.

## *New and Renovated Galleries*

The Art of Music: A New Narrative for Musical Instruments at The Met, Galleries 680, 682, 683. Opened July 14, 2017.

# Report of the Chief Financial Officer

In fiscal year 2018, The Met made significant progress in the financial transformation work it began last year: the Museum’s operating deficit was reduced from \$10.1 million to \$8.3 million and net assets grew by \$238 million to reach \$3.7 billion at the end of the fiscal year, an increase driven primarily by endowment returns and strong fundraising.

*Financial Transformation Plan*

Launched in fiscal year 2017 as part of a larger management plan organized around four principles, the Museum’s three-year financial transformation plan is projected to lead the institution toward long-term financial stability by 2020. The financial transformation work includes a wide range of revenue-enhancing and cost-reduction initiatives that align with the institution’s principles of Balance and Sustainability by supporting improved prioritization of strategic and operational initiatives and decision-making around financial resource allocation.

Revenue initiatives, including those in visitorship, membership, retail, restaurants, and special events, build on The Met’s diverse revenue base and focus on closing the gap between revenue and expense growth rates. The adoption of the Museum’s new admissions policy on March 1, 2018 was a key initiative in the financial transformation plan. The institution achieved strong results from the revenue initiative work completed in fiscal years 2017 and 2018 and is

projecting continued improvement from these efforts over the next few years.

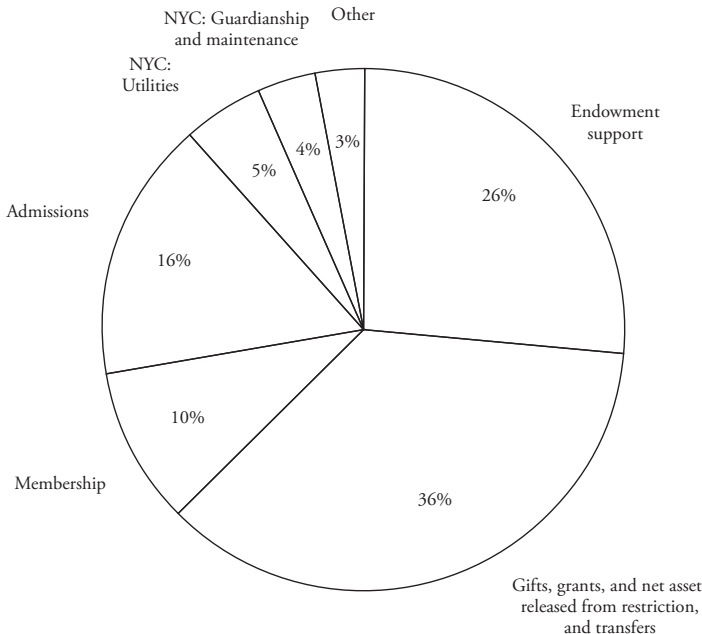
Cost-reduction initiatives focus on building more effective and efficient administrative operations. The Met’s cost reduction initiatives include optimizing existing technologies, simplifying and streamlining key operational processes, and building a value-driven procurement function.

*Operating Results*

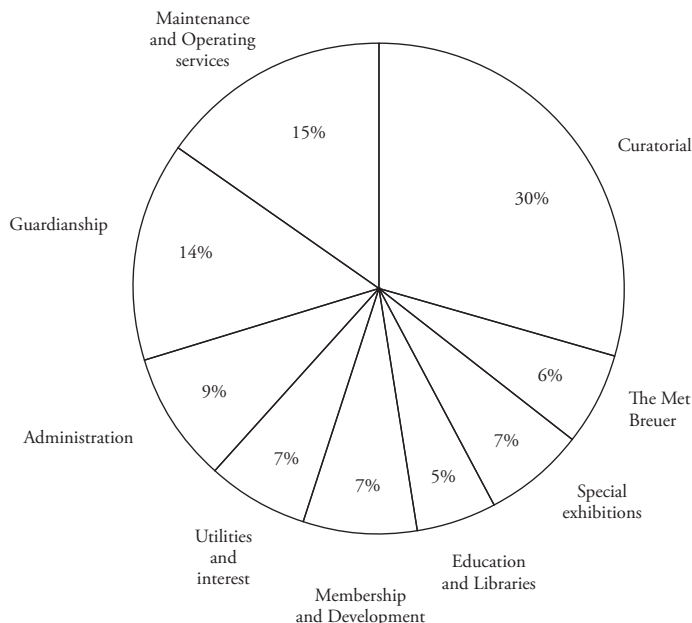
The Museum ended the fiscal year with an operating deficit of \$8.3 million, reflecting a strong improvement over last year’s operating deficit of \$10.1 million. In fiscal year 2018, the Museum also started funding its non-operating interest expense with unrestricted endowment support for current activities; this resulted in a \$12.8 million decrease from the prior year in the level of unrestricted endowment support used to fund the Museum’s operating activities.

In fiscal year 2018, unrestricted operating revenue, support, and transfers (excluding auxiliary activities) remained relatively flat with the prior year, totaling \$296.6 million. Revenue growth of \$11.1 million (15 percent) from admissions, membership, auxiliary net income, and other income, coupled with an increase in gifts, grants, and net assets released from restriction, helped offset the decrease of \$12.8 million in unrestricted endowment support for current activities, as discussed above.

2018 Operating Revenue, Support, and Transfers  
(Excluding Auxiliary Activities)  
\$296.6 Million



**2018 Operating Expenses**  
 (Excluding Auxiliary Activities)  
 \$304.7 Million



Admissions, membership, auxiliary net income, and other income totaled \$85 million, reflecting an \$11.1 million (15 percent) growth compared to the prior year. A number of revenue-enhancement initiatives, including the adoption of the new admissions pricing policy, helped generate strong growth in fiscal year 2018. On the admissions side, record-level attendance, coupled with the new admissions pricing policy, resulted in a \$5.4 million (13 percent) increase in admissions revenue compared to the prior year. The Museum's membership renewals, supported by a strong exhibition schedule and the new admissions pricing policy, also strengthened in fiscal year 2018, resulting in a \$1.2 million (4 percent) increase in membership revenue compared to the prior year.

Other income, including net income from auxiliary activities, grew by \$4.6 million to \$8.2 million in fiscal year 2018. Net income performance from special events, retail, and restaurants all contributed to this increase.

During fiscal year 2018 contributions and grants used to fund Museum operations, including a portion of net assets released from restrictions, totaled \$107.3 million, reflecting a \$5.7 million (6 percent) increase compared to the prior year. Government funding remained a critical source of support for the Museum's operating and capital needs in fiscal year 2018, with \$25.4 million received to support operating and energy costs. This funding decreased slightly compared to the prior year, due primarily to the valuation of energy costs and, to a small extent, a reduced operating appropriation from the City of New York related to the Museum's adoption of the new admissions policy.

Support from the Museum's unrestricted endowment support decreased by \$13.1 million compared to fiscal year 2017, reaching \$78.8 million in fiscal year 2018. The decrease is primarily attributed to the designation of \$12.8 million of unrestricted endowment

support for current activities from operating to non-operating support for the purpose of funding the Museum's non-operating interest expense. The Museum continues to use the hybrid spending policy to calculate its annual spending rate. Of the Museum's total endowment value of \$3.1 billion at June 30, 2018, \$1.9 billion generates unrestricted support for operations.

Unrestricted operating expenses (excluding auxiliary activities) were flat with the prior year, totaling \$304.7 million in fiscal year 2018. Excluding one-time charges of \$10.8 million associated with the Museum's voluntary retirement program and restructuring costs in fiscal year 2017, total operating expenses in fiscal year 2018 increased by approximately \$10 million (3.6 percent) compared to the prior year. This increase was due primarily to an increase in funded programming, including special exhibitions, as well as general standard increases related to the Museum's annual merit and benefit programs.

*Fundraising*

Fiscal year 2018 was another strong fundraising year for the Museum. The Met's Trustees, leadership, staff, curators, and staff in Development and Member and Visitor Services together secured approximately \$197.8 million in philanthropic gifts, membership dues, and government support. This figure reflects new support and includes outright, pledged, planned, and estate gifts.

*Capital Expenditures*

Capital construction and building-related expenditures totaled almost \$25.4 million in fiscal year 2018, reflecting investment in a wide range of capital and infrastructure related projects. The Museum spent approximately \$6 million on the project to replace the electrical service switchboard and approximately \$7 million on

the British Galleries project this fiscal year. Spending on infrastructure-related projects totaled \$17 million. 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 \$0.5 million for lighting upgrades, energy-efficiency studies, and air-handler replacements in fiscal year 2018.

#### *Statement of Financial Position*

The Met's net assets grew by \$238 million in fiscal year 2018, from \$3.4 billion to \$3.7 billion. Investment returns of 10.8% drove a substantial part of this improvement, coupled with \$39.0 million of endowment gifts. Also, the Museum's pension, post-retirement, and swap liabilities decreased due to an increase in year-end discount rates. Cash at June 30, 2018 was \$34.3 million due, in part, to the timing of year-end cash gifts. The Museum's long-term investment portfolio remained the most significant component of total assets at June 30, 2018, representing \$3.7 billion of the \$4.3 billion in total assets.

#### *Looking Forward*

The Museum enters the third phase of its financial transformation work from a position of strength: following a significant deficit challenge in fiscal year 2016, the Museum has successfully grown revenues and unrestricted fundraising support and reduced costs in order to substantially improve the Museum's long-term financial sustainability. In the next phase, The Met will work toward achieving a balanced budget by fiscal year 2020 through continuing to focus on revenue growth, cost management, and operational effectiveness and efficiency.

## Statement of Operations (unaudited)

*for the year ending June 30, 2018 with comparative totals for 2017 (in thousands)*

	<u>2018</u>	<u>2017</u>
<b>REVENUE, SUPPORT, AND TRANSFERS:</b>		
Admissions . . . . .	\$ 48,148	\$ 42,757
Membership . . . . .	28,650	27,461
Gifts and grants, net assets released from restrictions, and transfers . . . . .	107,260	101,533
Operating appropriations from the City of New York . . . . .	25,446	27,667
Endowment support . . . . .	78,759	91,887
Other income . . . . .	8,357	6,470
Revenue from auxiliary activities:		
Retail . . . . .	51,539	56,084
Restaurant, parking garage, auditorium, and other . . . . .	36,578	31,463
Total revenue, support, and transfers . . . . .	<u>384,737</u>	<u>385,322</u>
<b>EXPENSES:</b>		
Curatorial including special exhibitions . . . . .	129,406	124,077
Education, community programs, and libraries . . . . .	15,422	14,778
Development . . . . .	14,250	12,799
Membership services . . . . .	8,730	8,914
Operations . . . . .	103,815	98,070
Communications . . . . .	6,504	5,490
Financial, legal, and other administrative functions . . . . .	26,585	30,109
Restructuring charges (excluding auxiliary) . . . . .		10,804
Cost of sales and expenses of auxiliary activities:		
Retail . . . . .	52,505	57,985
Restaurant, parking garage, auditorium, and other . . . . .	35,770	32,394
Total expenses . . . . .	<u>392,987</u>	<u>395,420</u>
(Deficit) from operations . . . . .	<u>\$ (8,250)</u>	<u>\$ (10,098)</u>



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## 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, 2018 and 2017, and the related statements of activities for the year ended June 30, 2018 and of cash flows for the years ended June 30, 2018 and 2017.

### *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, 2018 and 2017 and the changes in its net assets for the year ended June 30, 2018 and its cash flows for the years ended June 30, 2018 and 2017 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, 2017, and the related statements of activities and of cash flows for the year then ended (not presented herein), and in our report dated November 14, 2017, 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, 2017 and for the year then ended is consistent, in all material respects, with the audited financial statements from which it has been derived.

A handwritten signature in black ink that reads "PricewaterhouseCoopers LLP". The signature is written in a cursive, flowing style.

New York, New York  
November 13, 2018

The Metropolitan Museum of Art  
 Statements of Financial Position

June 30, 2018 and 2017 (in thousands)

	2018	2017
<b>ASSETS:</b>		
Cash (Note A) . . . . .	\$ 34,282	\$ 53,777
Receivable for investments sold . . . . .	2,092	2,896
Retail inventories, net (Note A) . . . . .	9,055	7,114
Accounts receivable and other assets (Note B) . . . . .	16,127	15,700
Contributions receivable (Note C) . . . . .	134,012	202,603
Split interest arrangements (Notes G and H) . . . . .	69,117	72,316
Investments (Notes A and G) . . . . .	3,728,843	3,433,485
Fixed assets, net (Notes A and E) . . . . .	370,825	393,462
Collections (Note A) . . . . .		
	\$4,364,353	\$4,181,353
<b>TOTAL ASSETS</b> . . . . .		
<b>LIABILITIES:</b>		
Payable for investments purchased . . . . .	\$ 2,552	\$ 2,303
Accounts payable and accrued expenses . . . . .	31,697	35,757
Accrued salaries and benefits . . . . .	25,722	27,886
Deferred income (Note A) . . . . .	6,152	5,329
Notes payable (Note J) . . . . .	12,365	21,675
Annuity and other split interest obligations (Notes G and H) . . . . .	14,803	18,588
Asset retirement obligations (Note N) . . . . .	9,694	9,715
Pension and other accrued retirement obligations (Note I) . . . . .	178,513	207,759
Loans payable and other long-term liabilities (Notes G and K) . . . . .	410,849	418,044
	692,347	747,056
<b>TOTAL LIABILITIES</b> . . . . .		
<b>NET ASSETS:</b>		
Unrestricted (Notes A and O) . . . . .	964,278	839,341
Temporarily restricted (Notes A and O) . . . . .	1,617,830	1,535,971
Permanently restricted (Notes A and O) . . . . .	1,089,898	1,058,985
	3,672,006	3,434,297
<b>TOTAL NET ASSETS</b> . . . . .		
<b>TOTAL LIABILITIES AND NET ASSETS</b> . . . . .	\$4,364,353	\$4,181,353

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, 2018, with summarized financial information for the year ended June 30, 2017 (in thousands)*

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 2018</i>	<i>Total 2017</i>
<b>OPERATING</b>					
<b>REVENUE AND SUPPORT:</b>					
Admissions and membership . . . . .	\$ 76,798	\$	\$	\$ 76,798	\$ 70,218
Gifts and grants . . . . .	31,700	35,648		67,348	84,634
Operating appropriations from the City of New York (Note A) . . . . .	25,446			25,446	27,667
Endowment support for current activities (Note G) . . . . .	78,759	24,426		103,185	113,374
Retail and other auxiliary activities (Note P) . . . . .	88,117			88,117	87,547
Other income . . . . .	8,357			8,357	6,470
Net assets released from donor restrictions to fund operating expenses . . . . .	55,234	(55,234)			
<b>TOTAL REVENUE AND SUPPORT</b>	<b>364,411</b>	<b>4,840</b>		<b>369,251</b>	<b>389,910</b>
<b>EXPENSES:</b>					
Curatorial . . . . .	129,406			129,406	124,077
Education and Libraries . . . . .	15,422			15,422	14,778
Development and membership . . . . .	22,980			22,980	21,713
Operations . . . . .	103,815			103,815	98,070
General administration . . . . .	33,089			33,089	46,403
Retail and other auxiliary activities (Note P) . . . . .	88,275			88,275	90,379
<b>TOTAL EXPENSES</b>	<b>392,987</b>			<b>392,987</b>	<b>395,420</b>
Transfer of non-operating funds . . . . .	20,326	(277)		20,049	18,113
<b>CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES</b>	<b>(8,250)</b>	<b>4,563</b>		<b>(3,687)</b>	<b>12,603</b>
<b>NON-OPERATING</b>					
Museum-designated and donor-restricted gifts . . . . .	5,943	83,804		89,747	39,172
Endowment gifts (includes quasi-endowment) . . . . .	8,748	2,005	28,280	39,033	106,501
Endowment support for current activities (Note G) . . . . .	22,305	25,121		47,426	33,580
Investment return in excess of current support (Note G) . . . . .	68,204	108,867	236	177,307	241,691
Change in value of split interest agreements (Note H) . . . . .	436	449	1,147	2,032	1,758
Depreciation and non-capitalized expenditures (Note E) . . . . .	(48,348)			(48,348)	(50,700)
Interest expense on bonds and interest rate swaps (Notes A and K) . . . . .	(12,793)			(12,793)	(12,155)
Realized and change in unrealized gains on 2015 bond proceeds . . . . .	12,106			12,106	13,235
Transfer of designated non-operating funds to operating and other . . . . .	5,584	(24,988)	1,250	(18,154)	(17,813)
Net assets released from donor restrictions . . . . .	38,691	(38,691)			
Change in net assets before collection items not capitalized and other adjustments . . . . .	92,626	161,130	30,913	284,669	367,872
Purchases of art (Note D) . . . . .	(89,481)			(89,481)	(25,507)
Proceeds from sales of art . . . . .		2,115		2,115	13,407
Net assets released from donor restrictions to fund acquisitions of art . . . . .	81,386	(81,386)			
Pension-related changes other than NPPC (Note I) . . . . .	33,122			33,122	28,626
Change in fair value of interest rate exchange agreements (Notes G and K) . . . . .	7,284			7,284	14,076
<b>CHANGE IN NET ASSETS</b>	<b>\$ 124,937</b>	<b>\$ 81,859</b>	<b>\$ 30,913</b>	<b>\$ 237,709</b>	<b>\$ 398,474</b>
<b>NET ASSETS AT THE BEGINNING OF THE YEAR</b>	<b>\$ 839,341</b>	<b>\$ 1,535,971</b>	<b>\$ 1,058,985</b>	<b>\$ 3,434,297</b>	<b>\$ 3,035,823</b>
<b>NET ASSETS AT THE END OF THE YEAR</b>	<b>\$ 964,278</b>	<b>\$ 1,617,830</b>	<b>\$ 1,089,898</b>	<b>\$ 3,672,006</b>	<b>\$ 3,434,297</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, 2018 and 2017 (in thousands)

	2018	2017
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Change in net assets	\$ 237,709	\$ 398,474
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization	51,361	54,609
Loss on disposal of fixed assets		174
Receipt of contributed securities and other assets	(21,599)	(18,335)
Proceeds from the sale of contributed securities	13,171	12,108
Contributions for capital expenditures	(10,765)	(28,468)
Contributions for long-term investment	(82,737)	(34,587)
Allowance and discount on contributions receivable	5,398	15,402
Net realized and unrealized (gains)/loss	(315,730)	(380,861)
Acquisitions and sales of art, net	87,366	12,100
Interest rate exchange agreements	(7,284)	(14,076)
Asset retirement obligations	(21)	(506)
Pension and other accrued retirement obligations	(33,122)	(28,626)
Changes in assets and liabilities:		
Retail inventories, net	(1,941)	2,597
Accounts receivable and other assets	(427)	3,966
Contributions receivable	63,193	(73,486)
Split interest arrangements	3,199	(2,185)
Accounts payable and accrued expenses	(6,184)	(5,080)
Accrued salaries and benefits	(2,164)	1,771
Deferred income	823	(44)
Annuity and other split interest obligations	(3,785)	328
Pension and other accrued retirement obligations	3,876	6,825
Net cash used in operating activities	(19,663)	(77,900)
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Investment in fixed assets	(28,099)	(36,941)
Proceeds from sales of investments	763,601	742,681
Purchases of investments	(742,104)	(635,529)
Acquisitions of art	(87,893)	(28,035)
Proceeds from sales of art	2,115	13,407
Net cash (used in) provided by investing activities	(92,380)	55,583
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Proceeds from the sale of contributed securities	8,356	6,648
Contributions for capital expenditures	10,765	28,468
Contributions for long-term investment	82,737	34,587
Payment of notes payable	(12,876)	(50,727)
Proceeds from notes payable	3,566	49,880
Net cash provided by financing activities	92,548	68,856
Net (decrease)/increase in cash	(19,495)	46,539
Cash, beginning of the year	53,777	7,238
<b>CASH, END OF THE YEAR</b>	<b>\$ 34,282</b>	<b>\$ 53,777</b>
Supplemental information:		
Cash paid in the year for interest	\$ 13,197	\$ 12,452
Non-cash investing activity:		
Increase/(decrease) in fixed asset additions included in accounts payable and accrued expenses	536	(2,892)
Increase/(decrease) in acquisition of art included in accounts payable and accrued expenses	1,588	(2,528)
Receipt of contributed securities and other assets	(21,599)	(18,335)

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 (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," "Net assets released from donor restrictions to fund operating expenses," and "Net assets released from donor restrictions to fund acquisitions of art" 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 (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 are recorded at cost plus accrued interest which approximates fair value. Additional information on cash receipts and payments is presented in 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 2018 and 2017 the amount of inventory written down due to obsolescence was \$0.5 million and \$0.4 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, 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 as a practical expedient to determine the fair value. 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, totaling \$14.6 million and \$13.5 million in fiscal years 2018 and 2017, respectively. The City also provides funds for guardianship and maintenance, including reimbursement for salaries, social security, and pension contributions.

The Museum has volunteers who provide 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 loans payable and other long-term liabilities 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, 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 \$4.7 million and \$4.3 million in fiscal years 2018 and 2017, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and live arts totaled \$4.1 million and \$3.5 million in fiscal years 2018 and 2017, respectively. All advertising is expensed as incurred.

*Interest Expense* - Interest on tax-exempt debt, including commitment fees, is charged to operating expenses. Interest expense related to interest rate swap agreements and the Series 2015 Bonds interest is charged to non-operating activities, as the proceeds are used solely to fund infrastructure projects.

*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. Accordingly, such information should be read in conjunction with the Museum's financial statements for the year ended June 30, 2017, from which the summarized information was derived.

*Reclassifications* - Certain amounts in the 2017 statements have been reclassified to conform to the current year presentation.

*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 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 on the 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 (fiscal year 2019 for the Museum), 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.

In March 2017, the FASB issued ASU 2017-07, Improving the Presentation of Net Periodic Pension Cost and Net Periodic Postretirement Benefit Cost, which requires that an employer report the service cost component in the same line item or items as other compensation costs arising from services rendered by the pertinent employees during the period. The other components of net benefit cost are required to be presented in the income statement separately from the service cost component and outside a subtotal of income from operations, if one is presented. The amendments in this update also allow only the service cost component to be eligible for capitalization when applicable. The amendments in this update are effective for fiscal years beginning after December 15, 2018 (fiscal year 2020 for the Museum), with early adoption permitted. The Museum is evaluating the impact of this standard on the financial statements.

In June 2018, the FASB issued ASU 2018-08, Clarifying the Scope and the Accounting Guidance for Contributions Received and Contributions Made. The amendments in this update provide a framework for evaluating whether grants should be accounted for as exchange transactions or as nonexchange transactions. This ASU is effective for fiscal years beginning after December 15, 2017 (fiscal year 2019 for the Museum). This ASU should be applied on a modified prospective basis; however, retrospective application is permitted. The Museum is evaluating the impact of this standard on the financial statements.

In August 2018, the FASB issued ASU 2018-13, Fair Value Measurement (Topic 820): Disclosure Framework - Changes to the Disclosure Requirements for Fair Value Measurement. This ASU removed, modified, and added additional disclosure requirements on fair value measurements in Topic 820. This ASU is effective for fiscal years beginning after December 15, 2019, and interim periods within those fiscal years. Certain amendments will be applied prospectively for only the most recent interim or annual period presented in the initial fiscal year of adoption. All other amendments will be applied retrospectively to all periods presented upon their effective date. Early adoption is permitted. An entity is permitted to early adopt any removed or modified disclosures upon issuance of this ASU and delay adoption of the additional disclosures until their effective date. 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, 2018</i>	<i>June 30, 2017</i>
Accounts receivable, net of allowance of \$963 and \$1,019 for FY18 and FY17, respectively .....	\$ 5,069	\$ 3,989
Prepaid expenses and other .....	6,938	7,867
Taxes receivable .....	2,655	2,733
Dividends and interest receivable .....	1,465	1,111
Total .....	<u>\$ 16,127</u>	<u>\$ 15,700</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 4.25% to 5% for new contributions receivable at June 30, 2018. As of June 30, 2018, approximately 39% of gross contributions receivable is due from three donors. As of June 30, 2017, approximately 51% of gross contributions receivable was due from five donors. During fiscal year 2018, the Museum received a conditional promise to give of \$1 million. As of June 30, 2018 those conditions have not been met and therefore the revenue is not reflected in the financial statements. Contributions are expected to be realized as follows (in thousands):

	<i>June 30, 2018</i>	<i>June 30, 2017</i>
Less than one year .....	\$ 58,345	\$ 120,789
Between one and five years .....	43,343	57,742
Over five years .....	64,800	51,150
Total .....	166,488	229,681
Less:		
Adjustments and allowance for uncollectibility .....	(4,074)	(4,289)
Discount for present value .....	(28,402)	(22,789)
Net .....	<u>\$ 134,012</u>	<u>\$ 202,603</u>



## D. ACQUISITIONS OF ART

Acquisitions of art were funded from the following sources (in thousands):

	<u>2018</u>	<u>2017</u>
Gifts of cash and securities .....	\$ 58,928	\$ 14,291
Gains and income from long-term investment:		
For designated curatorial departments .....	10,070	5,465
Undesignated as to curatorial department .....	11,606	4,207
Proceeds from fine arts insurance and the sale of art .....	8,877	1,544
Total .....	<u>\$ 89,481</u>	<u>\$ 25,507</u>

## E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<u>June 30, 2018</u>	<u>June 30, 2017</u>	<u>Estimated Useful Lives in Years</u>
Land .....	\$ 1,015	\$ 1,015	N/A
Buildings and improvements .....	38,718	41,644	20–40
Leasehold improvements, auxiliary activities .....	36,804	37,410	4–40
Leasehold improvements, Fifth Avenue building .....	990,099	969,204	5–30
Machinery and equipment .....	67,099	65,982	3–20
Total .....	1,133,735	1,115,255	
Less accumulated depreciation .....	(762,910)	(721,793)	
Net .....	<u>\$ 370,825</u>	<u>\$ 393,462</u>	

The above amounts include construction in progress of \$55.5 million and \$40.1 million at June 30, 2018 and 2017, respectively. Depreciation expense was \$51.3 million and \$54.5 million for fiscal years 2018 and 2017, respectively. Pursuant with the Museum's policy regarding its measure of operations, \$4.9 million and \$6.6 million were charged to operating activities in fiscal years 2018 and 2017, respectively, while \$46.4 million and \$47.9 million were charged to non-operating activities in fiscal years 2018 and 2017, respectively. In fiscal year 2018, \$10.2 million of fixed assets with a net book value of \$0.0 million were written off. In fiscal year 2017, \$31.0 million of fixed assets with a net book value of \$0.2 million were written off. Interest expense of \$0.6 million was capitalized and included in fixed assets on the Statement of Financial Position in fiscal year 2017. There was no capitalized interest in fiscal year 2018.

Fixed assets and construction in progress include \$143.0 million of property contributed and funded by the City since 1990, of which \$4.2 million and \$6.0 million were received during the fiscal years ended June 30, 2018 and 2017, respectively.

## F. RESTRUCTURING CHARGES

During the 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. Involuntary personnel reductions were also completed in 2017. Expenses for severance and related charges of \$0.08 million and \$10.8 million associated with the voluntary and involuntary initiatives were recorded in the operating section of the Statement of Activities for the years ended June 30, 2018 and 2017, respectively. As of June 30, 2018, an outstanding liability of \$0.03 million for severance and related charges was included in accounts payable and accrued expenses on the Statement of Financial Position.

## G. INVESTMENTS

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 \$3,140 million and \$2,943 million as of June 30, 2018 and 2017, respectively. The Museum had approximately \$671.7 million and \$560.1 million in unfunded capital commitments primarily related to private equity and real asset funds as of June 30, 2018 and 2017, 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 investments held in the Museum's long-term portfolio consist of cash, cash equivalents, public equities, fixed income securities, hedge funds, private equity funds, and real asset funds.

The Museum also invests in short-term and fixed income investments to finance various capital projects. In February 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 their intended use for the years ended June 30 (in thousands):

	2018 <i>Fair Value</i>	2017 <i>Fair Value</i>
<i>Held within the long-term portfolio</i>		
Short-term investments . . . . .	\$433,185	\$283,871
Fixed income . . . . .	97,319	99,820
Equities . . . . .	531,738	558,879
Equity funds . . . . .	682,786	685,038
Hedge funds . . . . .	782,464	693,135
Private equity funds . . . . .	474,253	427,941
Real asset funds . . . . .	465,624	401,085
Subtotal . . . . .	<u>3,467,369</u>	<u>3,149,769</u>
<i>Held for capital projects</i>		
Short-term investments . . . . .	25,985	20,793
Fixed income . . . . .	43,625	61,067
Fund of hedge funds . . . . .	188,498	180,154
Subtotal . . . . .	<u>258,108</u>	<u>262,014</u>
<i>Other miscellaneous purposes</i>		
Subtotal . . . . .	<u>3,366</u>	<u>21,702</u>
TOTAL INVESTMENTS . . . . .	<u>\$3,728,843</u>	<u>\$3,433,485</u>

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 the Museum. The Museum 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 the Museum'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. The Museum reviews 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 market and investment-specific data.

For such investments, the Museum applies the guidance outlined in *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 that 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.

### 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, 2018 and 2017 (in thousands):

<i>Assets and Liabilities at Fair Value as of June 30, 2018</i>					
	<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Investments valued using the practical expedient</i>	<i>Total</i>
Split interest arrangements	\$ 13,915	\$ 10,456	\$ 44,746	\$	\$ 69,117
INVESTMENTS:					
Equities	481,174	50,563	1		531,738
Fixed income					
Government bonds		67,599			67,599
Corporate debt		23,565	4		23,569
Mortgage-backed		34,593			34,593
Other		15,183			15,183
Short-term investments	462,386				462,386
Equity funds				682,786	682,786
Hedge funds				782,464	782,464
Private equity funds				474,253	474,253
Real asset funds				465,624	465,624
Fund of hedge funds held for capital projects				188,498	188,498
Other investments	150				150
Total investments	943,710	191,503	5	2,593,625	3,728,843
TOTAL ASSETS	\$ 957,625	\$ 201,959	\$ 44,751	\$ 2,593,625	\$ 3,797,960
LIABILITIES:					
Annuity and other split interest obligations			\$ 14,803		\$ 14,803
Interest rate exchange agreements		\$ 27,358			27,358
TOTAL LIABILITIES		\$ 27,358	\$ 14,803		\$ 42,161

<i>Assets and Liabilities at Fair Value as of June 30, 2017</i>					
	<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Investments valued using the practical expedient</i>	<i>Total</i>
Split interest arrangements	\$ 14,738	\$ 13,780	\$ 43,798	\$	\$ 72,316
INVESTMENTS:					
Equities	502,441	56,437	1		558,879
Fixed income					
Government bonds		90,579			90,579
Corporate debt		21,660	9		21,669
Mortgage-backed		34,953			34,953
Other		13,686			13,686
Short-term investments	304,695				304,695
Equity funds				685,038	685,038
Hedge funds				693,135	693,135
Private equity funds				427,941	427,941
Real asset funds				401,085	401,085
Fund of hedge funds held for capital projects				180,154	180,154
Other investments	681		20,990		21,671
Total investments	807,817	217,315	21,000	2,387,353	3,433,485
TOTAL ASSETS	\$ 822,555	\$ 231,095	\$ 64,798	\$ 2,387,353	\$ 3,505,801
LIABILITIES:					
Annuity and other split interest obligations			\$ 18,588		\$ 18,588
Interest rate exchange agreements		\$ 34,642			34,642
TOTAL LIABILITIES		\$ 34,642	\$ 18,588		\$ 53,230

Included in the June 30, 2017 other investments is a gifted real estate property valued based on an independent appraisal using the income capitalization approach.

For the years ended June 30, the Museum had the following investments which represented more than 5% of net assets:

	2018		2017	
	Fair Value (in thousands)	% of NAV	Fair Value (in thousands)	% of NAV
JP Morgan US Government Money Market Agency Share fund . . . . .	\$446,283	12.15%	\$291,070	8.47%
Fund of hedge funds held for capital projects . . . . .	\$188,498	5.13%	\$180,154	5.24%

The following table includes a roll forward of investments classified within Level 3 of the fair value hierarchy for the year ended June 30, 2018 (in thousands). The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	Beginning Balance as of June 30, 2017	Net Realized and Unrealized Gains/(Losses)	Transfers Into Level 3	Transfers (Out) of Level 3	Purchases	Sales and Settlements	Ending Balance as of June 30, 2018	Changes in Unrealized Gains/(Losses) Relating to Investments Held as of June 30, 2018
INVESTMENTS:								
Equities . . . . .	\$ 1						\$ 1	
Fixed income . . . . .								
Corporate debt . . . . .	9	(3)				(2)	4	
Other investments . . . . .	20,990	(2,820)				(18,170)		
TOTAL INVESTMENTS . . . . .	\$ 21,000	\$ (2,823)	\$	\$	\$	\$(18,172)	\$ 5	

The following table includes a roll forward of investments classified within Level 3 of the fair value hierarchy for the year ended June 30, 2017 (in thousands). The classification of a financial instrument within Level 3 is based upon the significance of the unobservable inputs to the overall fair value measurement:

	Beginning Balance as of June 30, 2016	Net Realized and Unrealized Gains/(Losses)	Transfers Into Level 3	Transfers (Out) of Level 3	Purchases	Sales and Settlements	Ending Balance as of June 30, 2017	Changes in Unrealized Gains/(Losses) Relating to Investments Held as of June 30, 2017
INVESTMENTS:								
Equities . . . . .	\$ 1						\$ 1	
Fixed income . . . . .								
Corporate debt . . . . .	9						9	
Other investments . . . . .	20,990						20,990	
TOTAL INVESTMENTS . . . . .	\$ 21,000	\$	\$	\$	\$	\$	\$ 21,000	\$

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, 2018 and 2017, respectively.

The Museum's policy is to recognize transfers at the beginning of the year. There were no significant transfers during the years ended June 30, 2018 and June 30, 2017.

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2018 (in thousands):

INVESTMENT STRATEGY	<i>Fair Value Determined Using NAV</i>	<i>Redemption Frequency/Notice Period (1)</i>	<i>Under Lock-Up (2)</i>	<i>In Side Pockets (3)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments</i>
Equity funds . . . . .	\$ 682,786	Daily to Biennially (1 to 180 days)	\$ 103,497	\$ 6,857	N/A	N/A
Hedge funds . . . . .	782,464	Monthly to Annually (30 to 90 days)	130,403	51,373	N/A	N/A
Private equity . . . . .	474,253	N/A	N/A	N/A	1 to 18 years	443,646
Real assets . . . . .	465,624	N/A	N/A	N/A	1 to 16 years	228,073
Fund of hedge funds held for capital projects . . . . .	<u>188,498</u>	Monthly (30 days)	N/A	N/A	N/A	N/A
Total . . . . .	<u>\$2,593,625</u>					

(1) In accordance with the underlying agreements with the investment managers, in addition to the redemption terms described above, there are additional redemption restrictions whereby the Museum's investment is redeemable over an extended period of time.

(2) Under lock-up refers to the fact that certain of the Museum's investments either cannot currently be withdrawn or redemptions are currently subject to fees. As of June 30, 2018, current lock-ups expire between September 2018 and November 2020.

(3) Investments in side pockets are generally illiquid and not currently available for redemption.

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2017 (in thousands):

INVESTMENT STRATEGY	<i>Fair Value Determined Using NAV</i>	<i>Redemption Frequency/Notice Period (1)</i>	<i>Under Lock-Up (2)</i>	<i>In Side Pockets (3)</i>	<i>Remaining Life</i>	<i>Unfunded Commitments</i>
Equity funds . . . . .	\$ 685,038	Daily to Biennially (1 to 180 days)	\$ 86,455	\$ 4,078	N/A	N/A
Hedge funds . . . . .	693,135	Monthly to Annually (30 to 90 days)	172,454	55,686	N/A	N/A
Private equity . . . . .	427,941	N/A	N/A	N/A	1 to 12 years	335,382
Real assets . . . . .	401,085	N/A	N/A	N/A	1 to 11 years	224,753
Fund of hedge funds held for capital projects . . . . .	<u>180,154</u>	Monthly (30 days)	N/A	N/A	N/A	N/A
Total . . . . .	<u>\$2,387,353</u>					

(1) In accordance with the underlying agreements with the investment managers, in addition to the redemption terms described above, there are additional redemption restrictions whereby the Museum's investment is redeemable over an extended period of time.

(2) Under lock-up refers to the fact that certain of the Museum's investments either cannot currently be withdrawn or redemptions are currently subject to fees. As of June 30, 2018, current lock-ups expire between September 2018 and November 2020.

(3) Investments in side pockets are generally illiquid and not currently available for redemption.

As of June 30, 2018 and June 30, 2017, no fund investments were subject to suspended withdrawals (i.e. gates).

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 market 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):

	2018		2017	
	<i>Fair Value</i>	<i>Unrealized Gain/(Loss)</i>	<i>Fair Value</i>	<i>Unrealized Gain/(Loss)</i>
Interest rate exchange agreements . . . . .	\$ (27,358)	\$ 7,284	\$ (34,642)	\$ 14,076

The following schedules summarize investment return by net asset classification (in thousands):

2018

	<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 . . . . .	\$ 8,699	\$ 16,215	\$ 236	\$ 25,150
Net realized gains . . . . .	76,845	139,297		216,142
Changes in unrealized appreciation . . . . .	30,267	56,359		86,626
Total return on investments . . . . .	115,811	211,871		327,918
Transfers . . . . .	53,457	(53,457)		
Investment return allocated for current activities . . . . .	(101,064)	(49,547)		(150,611)
Investment return in excess of current support . . . . .	\$ 68,204	\$ 108,867	\$ 236	\$ 177,307

2017

	<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 . . . . .	\$ 7,467	\$ 14,232	\$ (354)	\$ 21,345
Net realized gains . . . . .	66,167	122,402		188,569
Changes in unrealized appreciation . . . . .	62,572	116,159		178,731
Total return on investments . . . . .	136,206	252,793	(354)	388,645
Transfers . . . . .	54,987	(54,987)		
Investment return allocated for current activities . . . . .	(101,715)	(45,239)		(146,954)
Investment return in excess of current support . . . . .	\$ 89,478	\$ 152,567	\$ (354)	\$ 241,691

Realized and unrealized gains on the \$250 million Series 2015 Bonds, which totaled \$12.1 million and \$13.2 million for the years ended June 30, 2018 and 2017, respectively, are excluded from the above tables and shown as a separate line on the Statement of Activities. Please refer to Note K for details related to the Series 2015 Bonds 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 \$1.3 million and \$2.1 million in the years ended June 30, 2018 and 2017, respectively. The discount rate applied to these funds was 2.2% to 3.4% over the past five years.

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):

	<i>June 30, 2018</i>	<i>June 30, 2017</i>
<b>Assets:</b>		
Charitable remainder and other trust assets . . . . .	\$51,263	\$49,983
Charitable gift annuities . . . . .	10,368	15,159
Pooled income funds and trusts invested on behalf of others* . . . . .	7,486	7,174
<b>Total</b> . . . . .	<u>\$69,117</u>	<u>\$72,316</u>
<b>Liabilities:</b>		
Charitable gift annuities . . . . .	\$ 7,809	\$11,984
Pooled income funds and trusts invested on behalf of others* . . . . .	6,994	6,604
<b>Total</b> . . . . .	<u>\$14,803</u>	<u>\$18,588</u>

*\*The assets of the trust of \$6.6 million and \$6.3 million as of June 30, 2018 and 2017, respectively, are included in investments on the Statement of Financial Position. This liability relates to a trust invested on behalf of others.*

### *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, 2018 and 2017, a fair value adjustment of 2.33% and 1.24%, respectively, 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.



The following tables summarize the changes in the fair value of the assets related to charitable remainder and other trusts for the years ended June 30, 2018 and 2017 (in thousands):

	<i>Beginning Balance as of June 30, 2017</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance as of June 30, 2018*</i>
Charitable remainder and other trust assets . . . . .	\$49,983	\$1,280	\$51,263

*\*Of this amount, \$44.7 million represents assets classified as Level 3 in the fair value hierarchy. This balance increased by approximately \$0.9 million in 2018 due to changes in discounts and allowances.*

	<i>Beginning Balance as of June 30, 2016</i>	<i>Changes in Discounts and Allowances</i>	<i>Ending Balance as of June 30, 2017**</i>
Charitable remainder and other trust assets . . . . .	\$47,872	\$2,111	\$49,983

*\*\*Of this amount, \$43.8 million represents assets classified as Level 3 in the fair value hierarchy. This balance increased by approximately \$1.2 million in 2017 due to changes in discounts and allowances.*

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 years ended June 30, 2018 and 2017 (in thousands):

	<i>Beginning Balance as of June 30, 2017</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance as of June 30, 2018</i>
Annuity and other split interest obligations . . . . .	\$18,588	\$(695)	\$(3,090)	\$14,803

	<i>Beginning Balance as of June 30, 2016</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance as of June 30, 2017</i>
Annuity and other split interest obligations . . . . .	\$18,260	\$53	\$275	\$18,588

## 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 \$1.0 million for both fiscal years 2018 and 2017.

*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. During fiscal year 2017, the remaining liability on this plan was settled and as such, the projected benefit obligation and accumulated benefit obligation of the supplemental non-qualified defined benefit pension plan were both \$0.0 million as of June 30, 2018 and 2017.

*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. Until December 31, 2016, the Museum also contributed 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. Effective January 1, 2017, the Museum discontinued this additional contribution. Effective January 1, 2018, the Museum reinstated the contribution for certain staff. The cost of the defined contribution plan recognized in fiscal years 2018 and 2017 was \$8.0 million and \$8.1 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. Until December 31, 2016, the Museum matched contributions in an amount not to exceed 3% of compensation for eligible employees. Effective January 1, 2017, the plan was amended and the Museum matched 50% of contributions up to 4% of employee salary for a maximum match of 2% in calendar year 2017. Effective January 1, 2018, the Museum began matching 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 2018 and 2017 was \$2.4 million and \$2.1 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 2018 and 2017 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 postretirement medical care benefit plan of \$0.8 million and \$1.5 million in fiscal years 2018 and 2017, 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) that expired December 31, 2016, and has been extended through June 30, 2020 under a Memorandum of Agreement. 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 of \$2.3 million and \$2.0 million in fiscal years 2018 and 2017, 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 2018 and 2017 of \$0.6 million and \$1.2 million, respectively. Effective January 1, 2017, the Museum eliminated coverage for non-union participants who are not age 55 with 15 years of service.

*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>2018</i>	<i>2017</i>	<i>2018</i>	<i>2017</i>
<b>CHANGE IN BENEFIT OBLIGATION:</b>				
Benefit obligation at beginning of year . . . . .	\$ 224,314	\$ 241,010	\$ 136,565	\$ 122,011
Service cost . . . . .	7,050	7,772	6,067	6,119
Interest cost . . . . .	8,674	8,522	4,917	4,648
Plan amendments . . . . .				(4,223)
Employee contributions . . . . .	1,022	1,006		
Actuarial (gain)/loss . . . . .	(11,940)	(23,783)	(15,265)	12,692
Benefits paid . . . . .	(7,168)	(6,668)	(3,700)	(4,682)
Medicare Part D subsidy . . . . .				
Settlements . . . . .	(565)	(3,545)		
Benefit obligation at end of year . . . . .	<u>221,387</u>	<u>224,314</u>	<u>128,584</u>	<u>136,565</u>
<b>CHANGE IN PLAN ASSETS:</b>				
Fair value of plan assets at beginning of year . . . .	153,120	133,461		
Actual gain on plan assets . . . . .	12,130	20,058		
Employer contributions . . . . .	12,919	8,808	3,700	4,682
Employee contributions . . . . .	1,022	1,006		
Benefits paid . . . . .	(7,168)	(6,668)	(3,700)	(4,682)
Medicare Part D subsidy . . . . .				
Settlements . . . . .	(565)	(3,545)		
Fair value of plan assets at end of year . . . . .	<u>171,458</u>	<u>153,120</u>		
UNFUNDED STATUS (LIABILITY) . . . . .	<u>\$ (49,929)</u>	<u>\$ (71,194)</u>	<u>\$(128,584)</u>	<u>\$(136,565)</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>2018</i>	<i>2017</i>	<i>2018</i>	<i>2017</i>
Actuarial losses . . . . .	\$ (44,896)	\$ (60,914)	\$ (30,077)	\$ (47,327)
Prior service costs . . . . .			605	750
Cumulative employer contributions (less than) net periodic benefit cost . . . . .	<u>(5,033)</u>	<u>(10,280)</u>	<u>(99,112)</u>	<u>(89,988)</u>
UNFUNDED STATUS (LIABILITY) . . . . .	<u>\$ (49,929)</u>	<u>\$ (71,194)</u>	<u>\$(128,584)</u>	<u>\$(136,565)</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>2018</i>	<i>2017</i>	<i>2018</i>	<i>2017</i>
<b>COMPONENTS OF NET PERIODIC BENEFIT COST:</b>				
Service cost .....	\$ 7,050	\$ 7,772	\$ 6,067	\$ 6,119
Interest cost .....	8,674	8,522	4,917	4,648
Expected return on plan assets .....	(11,237)	(9,720)		
Amortization of prior service credit .....			(146)	(587)
Amortization of accumulated loss .....	2,996	5,330	1,986	2,598
Settlement loss .....	190	623		
Curtailment credit .....				(4,987)
Total net periodic benefit cost recognized in operating activities .....	<u>7,673</u>	<u>12,527</u>	<u>12,824</u>	<u>7,791</u>
<b>OTHER AMOUNTS RECOGNIZED IN NON-OPERATING ACTIVITY IN UNRESTRICTED NET ASSETS:</b>				
Prior service cost or (credit) occurring during measuring period. ....				
Current year actuarial (gain)/loss. ....	(12,832)	(34,118)	(15,265)	12,692
Amortization of curtailment recognition of prior service credit .....			146	1,351
Amortization of settlement recognition of net loss .....	(3,185)	(5,953)	(1,986)	(2,598)
Total other amounts recognized in non-operating activities. ....	<u>(16,017)</u>	<u>(40,071)</u>	<u>(17,105)</u>	<u>11,445</u>
TOTAL RECOGNIZED IN THE STATEMENT OF ACTIVITIES IN NET ASSETS .....	<u>\$ (8,344)</u>	<u>\$ (27,544)</u>	<u>\$ (4,281)</u>	<u>\$ 19,236</u>

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>2018</i>	<i>2017</i>	<i>2018</i>	<i>2017</i>
<b>WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:</b>				
Discount rate .....	4.24%	3.92%	4.21%	3.85%
Rate of compensation increase .....	3.50%	3.50%		
<b>WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:</b>				
Discount rate .....	3.92%	3.73%	3.85%	3.63%
Expected return on plan assets .....	7.44%	7.45%		
Rate of compensation increase .....	3.50%	3.96%		
<b>ADDITIONAL INFORMATION (in thousands):</b>				
Actual return on plan assets .....	\$ 12,130	\$ 20,058		
Accumulated benefit obligation for all defined benefit pension plans .....	\$ 193,624	\$ 194,790		

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, 2019 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Actuarial losses .....	\$1,715	\$1,245
Prior service costs (credits) .....		(103)
Total .....	<u>\$1,715</u>	<u>\$1,142</u>

Additional information related to the defined benefit pension plans as of June 30 (in thousands):

	2018	2017
Number of pension plans with accumulated benefit obligations in excess of plan assets . . . . .	2	2
Aggregate accumulated benefit obligation . . . . .	\$ 193,624	\$ 194,790
Aggregate fair value of plan assets . . . . .	\$ 171,458	\$ 153,120
Number of pension plans with projected benefit obligations in excess of plan assets . . . . .	2	2
Aggregate projected benefit obligation . . . . .	\$ 221,387	\$ 224,314
Aggregate fair value of plan assets . . . . .	\$ 171,458	\$ 153,120

Additional information related to the postretirement benefit plans for the years ended June 30:

	2018		2017	
	Union	Non-Union	Union	Non-Union
<b>ASSUMED MEDICAL COST TREND RATES:</b>				
Health care cost trend rate assumed for next year	6.50%	6.50%	7.00%	7.00%
Rate that the cost trend gradually declines to . . .	5.00%	5.00%	5.00%	5.00%
Year that the final trend rate is reached . . . . .	2021	2021	2021	2021

	<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 2018 (in thousands):		
Effect on total of service and interest cost . . . . .	\$ 2,112	\$ (1,625)
Effect on postretirement benefit obligation . . . . .	\$ 19,501	\$(15,547)

*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. Assets are managed by external investment managers. The target allocation for the defined benefit plan for union staff is 75% equity securities and 25% fixed income securities. As of June 30, 2018, the assets of the defined benefit plan for union staff were invested 75.1% and 24.9% in equity and fixed income securities, respectively. As of June 30, 2017, the assets of the defined benefit plan for union staff were invested 76.2% and 23.8% in equity and fixed income securities, respectively.

The target allocation of the defined benefit plan for non-union staff is 40% equity securities and 60% fixed income securities. As of June 30, 2018, the assets of the defined benefit plan for non-union staff were invested 50.6% and 49.4% in equity and fixed income securities, respectively. As of June 30, 2017, the assets of the defined benefit plan for non-union staff were invested 45.1% and 54.9% in equity and fixed income securities, respectively.

CASH FLOWS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Employer Contributions:		
2017 (actual) .....	\$ 8,808	\$ 4,682
2018 (actual) .....	12,919	3,700
2019 (expected) .....	6,240	5,026
PROJECTED BENEFIT PAYMENTS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):		
2019 .....	7,944	5,026
2020 .....	7,969	5,197
2021 .....	8,404	5,598
2022 .....	8,917	5,869
2023 .....	9,491	6,326
2024–2028 .....	\$56,290	\$37,058

The fair value of the pension plan assets was \$171,458 and \$153,120 as of June 30, 2018 and 2017, 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, 2018 and 2017, 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, 2018 and 2017. The Museum had borrowed \$12.4 million and \$21.7 million as of June 30, 2018 and 2017, on this line, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2019. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to \$0.3 million for both fiscal years 2018 and 2017. As of June 30, 2018, the interest rate on the outstanding debt was 2.54%. 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, 2018 and 2017.

In addition to the revolving line of credit, the Museum has two additional lines of credit totaling \$65 million as of June 30, 2018 and 2017. No borrowings were outstanding at June 30, 2018 and 2017, 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, 2018 and 2017, 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, 2018 and 2017.

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.

### *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 1 and July 1 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. For both of the years ended June 30, 2018 and 2017, the Museum recognized \$8.5 million of interest expense associated with this borrowing in non-operating activities. Starting in fiscal year 2018, the Museum began funding all interest expense through a designation of unrestricted general operating endowment support. 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, 2018</i>	<i>June 30, 2017</i>
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 . . . . .	(1,284)	(1,333)
Bond issuance cost, net of amortization . . . . .	(2,005)	(2,045)
Total loans payable . . . . .	<u>383,491</u>	<u>383,402</u>
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds . . . . .	<u>27,358</u>	<u>34,642</u>
Total interest rate exchange agreements . . . . .	<u>27,358</u>	<u>34,642</u>
Total . . . . .	<u>\$410,849</u>	<u>\$418,044</u>

Interest rates and interest expense related to the loans and swaps are as follows:

	<i>2018</i>	<i>2017</i>
Interest rates on loans payable:		
Series 1993B Bonds . . . . .	1.40%	1.82%
Series 2006A-1 and A-2 Bonds . . . . .	1.48%	0.90%
Series 2015 Bonds . . . . .	3.40%	3.40%
Interest expense on loans payable (in thousands):		
Series 1993B Bonds . . . . .	\$ 76	\$ 45
Series 2006A Bonds (Capitalized) . . . . .		609
Series 2006A Bonds (Non-Capitalized) . . . . .	1,459	259
Series 2006A Bonds (Swap) . . . . .	2,786	3,348
Series 2015 Bonds . . . . .	8,548	8,548

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>
2019 .....	\$ 3,195	\$ 13,680	\$ 16,875
2020 .....	3,375	13,546	16,921
2021 .....	210	13,527	13,737
2022 .....		13,526	13,526
2023 .....		13,526	13,526
Thereafter .....	380,000	258,263	638,263
Total .....	<u>\$386,780</u>	<u>\$326,068</u>	<u>\$712,848</u>

*\*For the Series 1993B Bonds, which are callable at par, there are no mandatory redemption requirements until July 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 2019 to provide liquidity in the event of a tender of the Museum's variable rate demand bonds (Series 1993B 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 0.35% or \$0.5 million, was associated with this credit facility for the years ended June 30, 2018 and 2017. 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 2019. Should the Museum not successfully renew this credit facility in 2019, the \$130 million and \$6.8 million for the Series 2006 and Series 1993 Bonds principal amounts, respectively, would be reflected as payable in 2019 within the above debt service maturity schedule.

## L. FUNCTIONAL CLASSIFICATION OF EXPENSES

Expenses by functional classification for fiscal years 2018 and 2017, 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>2018</i>	<i>2017</i>
Total operating expenses from the Statement of Activities .....	\$ 392,987	\$ 395,420
Depreciation of capital improvements and expensing of non-capitalized expenditures from the non-operating section of the Statement of Activities ..	48,348	50,700
Management and custodian fees, and other expenses included in net investment income .....	19,464	17,821
Interest on bonds and effect of interest rate swaps .....	12,793	12,155
Special events included in the revenue section of the Statement of Activities .....	973	1,004
Total .....	<u>\$ 474,565</u>	<u>\$ 477,100</u>
Program expenses:		
Curatorial activities, conservation, and exhibitions .....	\$ 238,620	\$ 222,797
Education .....	12,531	12,659
Libraries .....	8,052	7,530
Public services and other .....	52,010	58,120
Cost of sales and expenses of auxiliary activities:		
Retail operations .....	53,021	57,985
Restaurant, parking garage, auditorium, and other .....	35,770	32,394
Total program expenses .....	<u>400,004</u>	<u>391,485</u>
Supporting services:		
Management and general .....	56,334	68,423
Fundraising .....	18,227	17,192
Total supporting services .....	<u>74,561</u>	<u>85,615</u>
Total .....	<u>\$ 474,565</u>	<u>\$ 477,100</u>



## M. LEASES AND OTHER COMMITMENTS

At June 30, 2018, the Museum is committed to minimum future rentals under noncancelable 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 \$2.1 million and \$3.6 million in fiscal years 2018 and 2017, 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 \$5.6 million in both 2018 and 2017.

Minimum rental commitments consist of the following at June 30, 2018 (in thousands):

<i>Year Ending June 30</i>	<i>Total</i>
2019.....	\$ 7,087
2020 .....	6,828
2021 .....	5,134
2022 .....	4,976
2023 .....	5,049
Thereafter .....	4,072
Total .....	<u>\$ 33,146</u>

## 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 2018 and 2017, the Museum made payments of \$0.04 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. The non-cash charges amounted to an increase of \$0.01 million and \$0.38 million in fiscal years 2018 and 2017, respectively, and are included in the non-operating section of the Statement of Activities. As of June 30, 2018 and 2017, \$9.7 million 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 750 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 US GAAP, 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. Unless otherwise restricted by the applicable gift instrument, 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, US GAAP 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 2018 and 2017.

The hybrid spending policy used in fiscal year 2018 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 a prior fiscal year end. In fiscal year 2017, the hybrid spending policy used the market value of the endowment at the prior calendar year end. Target spending rates applied to the market value of the endowment are limited to a range of 4.5% to 5.75%. Target spending rates are recommended periodically by the Finance Committee of the Board of Trustees, and final rates, which may not be less than 4.5% or greater than 6.0% of the market value of the endowment, are approved each fiscal year by the Board of Trustees. The Museum applied a target spending rate of 5.5% in fiscal year 2018.

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, 2018 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .		\$1,105,437	\$1,089,898	\$2,195,335
Quasi-endowment funds . . . . .	\$ 946,600			946,600
Total funds . . . . .	<u>\$ 946,600</u>	<u>\$1,105,437</u>	<u>\$1,089,898</u>	<u>\$3,141,935</u>

Endowment Net Asset Composition by Type of Fund as of June 30, 2017 (in thousands):

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .		\$ 979,545	\$1,058,985	\$2,038,530
Quasi-endowment funds . . . . .	\$ 854,866			854,866
Total funds . . . . .	<u>\$ 854,866</u>	<u>\$ 979,545</u>	<u>\$1,058,985</u>	<u>\$2,893,396</u>

Endowment Net Assets for the Fiscal Year Ended June 30, 2018 (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 . . . . .	\$ 854,866	\$ 979,545	\$1,058,985	\$2,893,396
Investment return:				
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	8,698	16,123	236	25,057
Net realized gains . . . . .	78,335	140,668		219,003
Changes in unrealized appreciation . . . . .	30,264	56,359		86,623
Total return on investments . . . . .	117,297	213,150	236	330,683
Transfers . . . . .	53,457	(53,457)		
Investment return allocated for current activities . . . . .	(101,064)	(49,547)		(150,611)
Contributions . . . . .	8,748	2,005	28,280	39,033
Other changes and reclasses . . . . .	13,296	13,741	2,397	29,434
Total endowment and quasi-endowment net assets, end of year . . . . .	<u>\$ 946,600</u>	<u>\$1,105,437</u>	<u>\$1,089,898</u>	<u>\$3,141,935</u>

Endowment Net Assets for the Fiscal Year Ended June 30, 2017 (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 . . . . .	\$ 755,132	\$ 808,561	\$ 959,997	\$ 2,523,690
Investment return:				
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	7,467	14,169	(354)	21,282
Net realized gains . . . . .	66,167	122,402		188,569
Changes in unrealized appreciation . . . . .	62,572	116,157		178,729
Total return on investments . . . . .	136,206	252,728	(354)	388,580
Transfers . . . . .	54,987	(54,987)		
Investment return allocated for current activities . . . . .	(101,715)	(45,239)		(146,954)
Contributions . . . . .	4,240	4,572	97,689	106,501
Other changes and reclasses . . . . .	6,016	13,910	1,653	21,579
Total endowment and quasi-endowment net assets, end of year . . . . .	<u>\$ 854,866</u>	<u>\$ 979,545</u>	<u>\$ 1,058,985</u>	<u>\$ 2,893,396</u>

Description of Amounts Classified as Permanently Restricted and Temporarily Restricted Net Assets (in thousands):

	<i>June 30, 2018</i>	<i>June 30, 2017</i>
<b>PERMANENTLY RESTRICTED NET ASSETS:</b>		
Art acquisitions and book purchases . . . . .	\$ 225,370	\$ 238,847
Education and public programs . . . . .	68,353	68,048
Exhibitions and publications . . . . .	100,041	90,399
Operating support and other purposes . . . . .	696,134	661,691
Total . . . . .	<u>\$1,089,898</u>	<u>\$1,058,985</u>
<b>TEMPORARILY RESTRICTED NET ASSETS:</b>		
Art acquisitions and book purchases . . . . .	\$ 428,853	\$ 358,699
Capital projects and assets . . . . .	75,074	62,150
Education and public programs . . . . .	103,707	88,913
Exhibitions and publications . . . . .	119,000	108,625
Operating support and other purposes . . . . .	891,196	917,584
Total . . . . .	<u>\$1,617,830</u>	<u>\$1,535,971</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 \$0.0 million and \$0.04 million in years ending June 30, 2018 and 2017, respectively.

## P. RETAIL AND OTHER AUXILIARY ACTIVITIES

Auxiliary operating revenue and expense are summarized as follows (in thousands):

	<i>2018</i>	<i>2017</i>
Operating revenue:		
Retail operations . . . . .	\$ 51,539	\$ 56,084
Restaurant . . . . .	32,451	27,548
Other . . . . .	4,127	3,915
Total revenue . . . . .	<u>88,117</u>	<u>87,547</u>
Operating costs and expenses:		
Retail operations . . . . .	52,505	57,985
Restaurant . . . . .	31,989	27,883
Other . . . . .	3,781	4,511
Total costs and expenses . . . . .	<u>88,275</u>	<u>90,379</u>
Net loss from auxiliary activities . . . . .	<u>\$ (158)</u>	<u>\$ (2,832)</u>

Fiscal year 2018 retail operating expense includes \$1.1 million of charges related to the e-commerce system. Fiscal year 2017 retail operating expense includes \$2 million of onetime charges pertaining to the voluntary retirement program, other severance costs and the new e-commerce system.

## 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.

In November 2012, two individuals filed a lawsuit (the "Individuals' Lawsuit") against the Museum and certain of its officers in New York State Supreme Court, New York County. The Individuals' Lawsuit alleged that the Museum's policy of asking visitors to pay a voluntary admissions charge violated provisions of state law and the Museum's lease with the City of New York, that the manner in which the Museum advised the public of its voluntary admissions charge was deceptive, and the Museum had breached an alleged obligation to maintain an entrance on the Central Park side of the Museum. The complaint sought equitable relief, but not money damages.

In March 2013, three other individuals filed a separate lawsuit on behalf of a broadly defined class of Museum visitors (the "Class Action") against the Museum in the same court. The Class Action asserted the same claims about the Museum's admissions policy and the disclosures of that policy that the Individuals' Lawsuit asserted. It sought money damages as well as equitable relief.

In October 2013, the trial court dismissed the claims in both Lawsuits that sought to compel the Museum to offer free admission, on the ground that that the plaintiffs lacked standing to sue on those claims. The Appellate Division, First Department, affirmed that decision in February 2015. The New York Court of Appeals denied leave to appeal the Appellate Division's decision.

The remaining claims in both Lawsuits are now fully resolved.

In the Individuals' Lawsuit, the trial court in November 2016 granted the Museum's motion to dismiss the remaining claims on the merits. Plaintiffs did not appeal, and their time to appeal has expired.

In the Class Action lawsuit, the parties agreed to a settlement. The trial court approved that settlement in June 2017. The settlement called for entry of a consent decree regulating the Museum's disclosure of its admissions policy, while leaving the Museum free to change its admissions policy without court approval. The Court has entered the consent decree, and it remains in effect until August 26, 2022; the Court retains jurisdiction over the Class Action Lawsuit for purposes of supervising compliance with the consent decree. The settlement does not address monetary damages and leaves class members free to file damage suits. No such suits have been filed to date. The settlement also required the Museum to pay \$350,000 for plaintiffs' attorneys' fees and expenses after all appeals from the trial court's decision approving the settlement were exhausted. The plaintiffs in the Individuals' Lawsuit filed a notice of appeal from the decision approving the settlement of the Class Action Lawsuit, but they abandoned that appeal, and the Appellate Division will not decide it. The Museum accordingly paid the \$350,000 as required by the settlement in July 2018.

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. The Museum disputes this was a sale under duress as the painting was sold for a fair price on the open market in Paris. In November 2016, the Museum moved the court to dismiss the suit on five independent grounds and in September 2017, argued its motion. The District Court dismissed the suit on February 7, 2018. The Estate of Alice Leffmann has appealed this decision to the United States Court of Appeals for the Second Circuit. The appeal was fully briefed by August 3, 2018.

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. An adverse outcome in any of these matters could be material to the Museum.

### **Subsequent Events**

The Museum performed an evaluation of subsequent events through November 13, 2018, which is the date the financial statements were issued.

# Members

## ANNUAL MEMBERS

	2018	2017
<i>Members Count</i>		
Members with Early Views (\$80–\$100)	96,572	85,772
Members with Evening Hours (\$200)	32,407	27,534
Members with Opening Nights (\$600)	7,637	10,858
<i>Patron Circles</i>		
The Founder’s Circle (\$1,500–\$4,999)	1,901	1,714
The Champion’s Circle (\$5,000–\$9,999)	361	364
The Leader’s Circle (\$10,000–\$24,999)	79	72
President’s Circle (\$25,000)	61	80
	139,018	126,394

## MEMBERS OF THE CORPORATION

	2018	2017
Fellows for Life	442	448
Fellows in Perpetuity	180	181
Benefactors	256	256
	878	885
Total	139,896	127,279

### Members of the Corporation

#### Fellow for Life

Charlie Brown

#### Fellows in Perpetuity

Steven J. Chait  
*In succession of Allan S. Chait*  
Kristen M. Harvey  
*In succession of Eileen Smith Crosthwaite*  
Bryan Frederick Singer  
*In succession of Joseph Irving Singer*

#### Donors to the Annual Appeal to the Members of the Corporation

*Gifts of \$1,500 or more*  
Irene Roosevelt Aitken  
Mrs. John W. Annan  
Plácido Arango  
Mr. and Mrs. Robert A. Belfer  
Mr. and Mrs. Max N. Berry  
Stephanie and Peter Brant  
Daniel and Estrellita Brodsky  
Ambassador and Mrs. W. L. Lyons Brown  
Mr. and Mrs. Gilbert Butler  
Mrs. B. Gerald Cantor  
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*Managing Director, Lam Group*  
Tonya Lewis Lee  
*Art Consultant*

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*Former Trustee, The Metropolitan Museum of Art*  
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*Former Trustee, El Museo del Barrio*  
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*Art Consultant*  
Spencer Means  
*Art Consultant*  
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*Senior Correspondent, Religion Dispatches*  
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*President, Muslim Bar Association of New York*  
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*Freelance Producer and Content Creator*  
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*Former Vice President for Development and External Affairs, Bronx-Lebanon Hospital Center*  
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*Graduate Adviser, Alpha Kappa Alpha Sorority, Inc., Tau Omega Chapter*  
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Jeanine Shama  
*Human Resource Manager,  
Allen & Company*  
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*Art Consultant*  
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*Board of Directors,  
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Professional Extension, Inc.)*  
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*President, Asian Women in  
Business (AWIB)*

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Cherrie Illidge  
Dr. Robert North  
Professor Pamela Palanque-  
North  
Dr. Lower Stokes Sims  
Linda Zango-Haley

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As of November 1, 2018

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Max N. Berry  
Mary Beth Buck  
Richard L. Chilton, Jr.  
Jonathan L. Cohen  
Joyce B. Cowin  
Lucy C. Danziger  
Charles Diker  
Barbara G. Fleischman  
Ivan Gaskell  
Robert G. Goelet  
Charlynn Goins  
Caroline Diamond Harrison  
Lesley Hoopes  
Thomas Jayne  
Linda Lichtenberg Kaplan  
Dr. Jane K. Katcher  
Linda H. Kaufman  
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Michael Leja  
Frank Martucci  
Elizabeth G. Miller  
Lee Miller  
Annette de la Renta  
Bonnie J. Sacerdote  
Juliana Curran Terian  
Marilynn Thoma  
Jan Vilcek  
Barrie A. Wigmore  
Joyce Wolf  
Peter Wunsch  
Cordelia Dietrich Zanger  
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### Ancient Near Eastern Art

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*Chairman*  
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*Curator in Charge*  
Sidney Babcock  
Professor Zainab Bahrani  
Dr. Josephine L. Berger-Nadler  
Hamid Biglari and Laya Khadjavi  
Dr. Giorgio Buccellati  
Bartle Bull  
Robert H. Dyson, Jr.  
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Prudence O. Harper  
Sir Joseph Hotung  
Beth Jacobs

Margaret Janicek  
Elizabeth Madigan Jost  
Nanette Rodney Kelekian  
Nina Joukowsky Köprülü  
Hiroko Koyama  
Dr. Elizabeth Macauley-Lewis  
Bijan Mossavar-Rahmani  
Sarah O'Hagan  
Holly Pittman  
Steven D. Robinson  
Mr. and Mrs. Jonathan P. Rosen  
Sir Paul Ruddock  
John Malcolm Russell  
Laurie and Arthur Sackler, Jr.  
Mrs. Raymond R. Sackler  
Ina Sariikhan Sandmann  
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Mr. and Mrs. Michael Steinhardt  
Mr. and Mrs. James M. Vaughn, Jr.  
Malcolm H. Wiener  
Dr. Irene Winter  
Dr. Rita Wright  
Dr. Richard L. Zettler

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*Arthur Ochs Sulzberger  
Curator in Charge*  
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Mrs. Charles Baber  
Kevin Brine  
Anne Brockinton Lee  
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Gerald Klaz  
Drs. Kenneth Lam and Vivian Chui Lam  
Laird Landmann  
Christian Levett  
Mr. and Mrs. John H. Morris Jr.  
Michael Pourfar  
Sir Paul Ruddock  
Hiroaki Saga  
Alejandro Santo Domingo  
Andrew Solomon  
Marica F. Vilcek

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

James J. Ross  
*Chairman*

Dr. Marian Malcolm  
Lester Wunderman  
*Chairmen Emeriti*  
Alisa LaGamma  
*Ceil and Michael E.  
Pulitzer Curator in Charge*  
Stephanie H. Bernheim  
Alfred L. Bush  
Dr. Sidney G. Clyman  
Stephen M. Cutler  
Christina Eisenbeis  
William Eisenbeis  
Diana Fane  
Vincent P. Fay  
Mariana Herrmann  
Dr. Jane K. Katcher  
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Susana Leval  
Adam M. Lindemann  
Linda M. Lindenbaum  
Mary R. Morgan  
Joanne Pearson  
Alan and Jill Rappaport  
Allen Rosenbaum  
Holly Ross  
Sir Paul Ruddock  
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*Douglas Dillon Chairman*  
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Phyllis Collins  
Herbert J. Coyne  
John R. Curtis, Jr.  
Richard M. Danziger  
Willem J. R. Dreesmann  
Fred Eychaner  
Sir Joseph Hotung  
Michael ByungJu Kim  
Ann Kinney  
Shau-Wai Lam  
Richard S. Lanier  
H. Christopher Luce  
Michael McCormick  
Eliot C. Nolen  
Cynthia Hazen Polsky  
Annette de la Renta  
Robert Rosenkranz  
Andrew M. Saul  
Andrew Solomon  
Mary Wallach  
Lulu C. Wang  
Charlotte C. Weber  
Shelby White  
Jerry Yang

### The Costume Institute

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*Wendy Yu Curator in Charge*  
Mrs. William McCormick Blair, Jr.  
Hamish Bowles  
Iris Cantor  
Susan Casden  
Amy Fine Collins  
Cathryn Collins  
Mrs. Ahmet Ertegun  
Mrs. Randolph Hearst  
Carolina Herrera  
Gretchen Jordan  
Janet and Howard Kagan  
Julia Irene Kauffman  
Aerin Lauder  
Ralph Lauren  
Mireille Levy  
Patsy Tarr

### Drawings and Prints

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*Chairman*  
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*Drue Heinz Curator in Charge*  
Joseph Baillio  
Katrin Bellinger  
Jeffrey L. Berenson  
Debra Black  
Jean A. Bonna  
Ildiko Butler  
Mrs. Arthur G. Cohen  
Barbaralee Diamonstein-Spielvogel  
John Driscoll  
Arthur H. Elkind, MD  
Martha Feltenstein  
Aaron I. Fleischman  
Barbara Fox  
Leslie Garfield  
Giuseppe Gazzoni-Frascara  
Stephen A. Geiger  
Hubert and Mireille Goldschmidt  
Charles Hack  
Michael Hall, Esq.  
Leonard A. Lauder  
Clement C. Moore II  
Peter Naiman  
Jill Newhouse  
Roberta J. M. Olson and Alexander B. V. Johnson  
Janice Oresman  
David T. Schiff  
Susan Schulman  
Laura Z. Stone  
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Jennifer Wright

### Egyptian Art

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Curator in Charge*  
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*Curator Emerita*  
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Dr. Lewis M. Dubroff  
Dr. Marjorie Fisher  
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Dr. W. Raymond Johnson and Mr. James B. Heidel  
Nanette Rodney Kelekian  
Mr. and Mrs. Jonathan P. Rosen  
Sir Paul Ruddock  
Mr. and Mrs. James M. Vaughn, Jr.  
Dr. Roxie Walker  
Malcolm H. Wiener

### European Paintings

Mark Fisch  
*Chairman*  
Keith Christiansen  
*John Pope-Hennessy  
Chairman*  
Candace K. Beinecke  
Debra Black  
Estrellita Brodsky  
Diane Burke  
Gregory P. Callimanopoulos  
Karen B. Cohen  
Michel David-Weill  
Hester Diamond  
Girolamo Etro  
Donald A. Goldsmith  
Elizabeth Marsteller  
Gordon  
Alexis Gregory  
Charles Hack  
J. Tomilson Hill  
Philip H. Isles  
Thomas Kaplan  
Jon Landau  
Ronald S. Lauder  
Sally and Howard G. Lepow  
The Honorable J. William Middendorf II  
Dianne Modestini  
Philippe de Montebello  
David H. Mortimer  
Annette de la Renta  
Álvaro Saieh  
Beatrice Santo Domingo  
Denise Saul  
Beatrice Stern

Aso O. Tavitian  
David Tobey  
A. Robert Towbin  
Wheelock Whitney III  
Malcolm H. Wiener  
Jayne Wrightsman

### European Sculpture and Decorative Arts

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Luke Syson  
*Iris and B. Gerald Cantor  
Chairman*  
Allen Adler  
Mrs. Russell B. Aitken  
Candace K. Beinecke  
Debra Black  
Iris Cantor  
Mme Michel David-Weill  
Bruno Eberli  
Mark Fisch  
Marina Kellen French  
Marilyn Friedland  
Alexis Gregory  
Carol Grossman  
Mrs. John H. Gutfreund  
J. Tomilson Hill  
Alexia Leuschen  
Howard Marks  
Tobias Meyer  
Philippe de Montebello  
Romano I. Peluso  
Annette de la Renta  
Frank E. Richardson  
John Richardson  
Denise Saul  
Dr. Stephen K. Scher  
Beatrice Stern  
Ruth Suzman  
Susan Weber  
Jayne Wrightsman

### Greek and Roman Art

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Nicholas S. Zoullas  
*Co-Chairmen*  
Seán Hemingway  
*John A. and Carole O.  
Moran Acting Curator in  
Charge*  
Robert A. Belfer  
Dr. Lewis M. Dubroff  
Mary Jaharis  
Ronald S. Lauder  
Jonathan P. Rosen  
Sir Paul Ruddock  
Mr. and Mrs. Michael  
Steinhardt  
Shelby White

### Islamic Art

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Bijan Mossavar-Rahmani  
*Chairman*

Sheila Canby  
*Patti Cadby Birch Curator  
in Charge*  
Prince Amyn Aga Khan  
Asli Ay  
Mariam Azarm  
Dr. Josephine L. Berger-  
Nadler  
Dr. Layla Diba  
Dr. Jerrilynn Dodds  
Jamshid Ehsani  
Colvin W. Grannum  
Mrs. Lewis R. M. Hall  
Rina and Norman Indictor  
Fady Jameel  
Rebecca Lindsey  
Cynthia Hazen Polsky  
Mrs. Robert Poster  
Abolala Soudavar  
Mrs. Marshall Wolf  
Benjamin Zucker

### Medieval Art and The Cloisters

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C. Griffith Mann  
*Michel David-Weill  
Curator in Charge*  
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Diane Carol Brandt  
Elizabeth A. R. Brown  
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Helen Clay Chace  
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Mme Michel David-Weill  
Nellie Gipson  
Christopher Grisanti and  
Suzanne P. Fawbush  
Susan Hermanos  
Michael Horvitz  
Caroline Howard Hyman  
Mary Jaharis  
Ronald S. Lauder  
James H. Marrow  
Thomas F. Mathews  
James McGarry  
Michael E. O'Neill  
Elaine Rosenberg  
Sir Paul Ruddock  
Dr. Stephen K. Scher  
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### Modern and Contemporary Art

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*Chairman*  
Sheena Wagstaff  
*Leonard A. Lauder  
Chairman*  
Plácido Arango  
Charles N. Atkins  
Renée E. Belfer  
Olivier Berggruen  
Samantha Boardman  
Peter M. Brant

Daniel and Estrellita  
Brodsky  
Bettina Bryant  
Iris Cantor  
Jane C. Carroll  
N. Anthony Coles  
Paula Cussi  
Gabriella De Ferrari  
Aaron I. Fleischman  
Agnes Gund  
Philip H. Isles  
Pamela J. Joyner  
Christian K. Keesee  
Leonard A. Lauder  
Mrs. A. L. Levine  
Linda M. Lindenbaum  
Linda Macklowe  
Tobias Meyer  
Frank Moore  
Victoria Newhouse  
Eliot C. Nolen  
Marsha Perelman  
Diana Widmaier Picasso  
Cynthia Hazen Polsky  
Nicholas A. Polsky  
Jacqueline Sackler  
Alejandro Santo Domingo  
Mrs. Andrew M. Saul  
Komal Shah  
Peter Steinberg  
Steven A. Tananbaum  
Ann G. Tenenbaum  
Malcolm H. Wiener

### Musical Instruments

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*Co-Chairmen*  
Jayson Kerr Dobney  
*Frederick P. Rose Curator  
in Charge*  
Joan Taub Ades  
Sarah Arison  
Mariam Azarm  
James M. Barton  
Dr. Josephine L. Berger-  
Nadler  
Harry Bicket  
Assunta Carballeira  
Scott Clemons  
Beatrice Francais  
Sir John Eliot Gardiner  
Neal Goren  
Susan M. Greenberg  
Stephen Griesgraber  
David Katz  
Dr. Jonathan Kellerman  
Barbara Zinn Krieger  
Paul A. Krieger  
James Krugman  
Rebecca Lindsey  
Steve Miller  
Andrea Miron  
John Monteleone  
Alfred F. Ross  
Jane Ross  
Caroline Rubinstein  
Robert Sirota

Dr. Benjamin D. Sosland  
Peter Szego  
Robert White  
Wu Man

### Photographs

---

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*Chairman*  
Jeff L. Rosenheim  
*Joyce Frank  
Menschel Curator in  
Charge*  
Pierre Apraxine  
Frank B. Arisman  
Diana Barrett  
Renée E. Belfer  
Joseph M. Cohen  
Gary Davis  
Robert Fisher  
Charlotte Ford  
Danielle Ganek  
Maria Morris Hambourg  
Eric R. Johnson  
Jonathan Klein  
Nancy L. Lane  
Saundra B. Lane  
Jade Lau  
Judy Ellis Lauder  
Walter B. Lundberg  
Linda Macklowe  
Philip F. Maritz  
Debra Hess Norris  
Hideyuki Osawa  
Eugenia Parry  
Jennifer Saul Rich  
Robert Rosenkranz  
Angelica Rudenstine  
Harvey Sawikin  
Ann G. Tenenbaum  
Susan Unterberg  
John C. Waddell  
Thomas Walther  
Gary Wolkowitz  
James Zelter

### Conservation and Scientific Research

---

#### Objects Conservation

---

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*Chairman*  
Lisa Pilosi  
*Sherman Fairchild  
Conservator in Charge*  
Ludmila Schwarzenberg  
Bidwell  
Thomas Block and Marilyn  
Friedman  
Max Bolstad  
Suzanne Deal Booth  
Jennifer Y. Chi  
Hester Diamond  
Marilyn D. Ezri, MD  
Martha J. Fleischman  
Marina Kellen French  
Bonnie B. Himmelman

Drs. Alice Huxley and  
Marius Sutter  
Alan Kanzer  
Victoria T. Melendez  
Rashmi Poddar  
Dr. Hannelore Roemich  
Dr. Stephen K. Scher  
David K. and Lori  
Sherman  
Carl Spielvogel and  
Barbaralee Diamonstein-  
Spielvogel  
Beatrice Stern  
Richard E. Stone  
Jan Vilcek

### Paintings Conservation

---

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*Chairman*  
Michael Gallagher  
*Sherman Fairchild  
Chairman*  
Plácido Arango  
Gabrielle Bacon  
Dr. Colin B. Bailey  
Richard L. Chilton, Jr.  
John Currin  
Michel David-Weill  
Hester Diamond  
Elizabeth Easton  
Mark Fisch  
J. Tomilson Hill  
Bonnie B. Himmelman  
Jeff Koons  
Jon Landau  
Ian McLure  
Philippe de Montebello  
Annette de la Renta  
Dr. Ashok Roy  
Xavier F. Salomon  
Jayne Wrightsman

### Paper Conservation

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David M. Tobey  
*Co-Chairmen*  
Marjorie Shelley  
*Sherman Fairchild  
Conservator in Charge*  
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Richard Barsam  
Katrin Bellingier  
Margaret Civetta  
Mrs. Arthur G. Cohen  
Jean-Marie Eveillard  
Bobbie Falk  
George L. K. Frelinghuysen  
Mark Golden  
Christoph Henkel  
Bonnie B. Himmelman  
Marion T. Hirschler  
Nanette Rodney Kelekian  
Patricia Kemp  
Patrick Legant  
Sally and Howard G. Lepow

Lynden B. Miller  
Clement C. Moore II  
Diane Allen Nixon  
Mr. and Mrs. Ivan Phillips  
Jessie H. Price  
Rochelle Rosenberg  
Dr. Stephen K. Scher  
Joshua and Sara T. Slocum  
Mrs. David Tobey  
Paul Underwood  
Marica F. Vilcek  
Catherine R. Williams

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Nancy S. MacMillan  
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Marco Leona  
*David H. Koch Scientist in Charge*  
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Dr. David Kinne  
David H. Koch  
Dr. John Lombardi  
Ravit Mandell  
Dr. David Orentreich  
Dr. Edgar O. Smith  
Dr. Thomas Tague  
Bob Vila and Diana Barrett  
Dr. Y. Lawrence Yao  
Janie Woo

### Libraries

#### Thomas J. Watson Library

---

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*Chairman*  
Kenneth Soehner  
*Arthur K. Watson Chief Librarian*  
Dr. Josephine L. Berger-Nadler  
Estrellita Brodsky  
Carol Grossman  
Conrad K. Harper  
Ay-Whang Hsia  
Linda E. Johnson  
Alexandra Munroe  
The Reverend Leo O'Donovan  
Diana Widmaier Picasso  
Cynthia Hazen Polsky  
Alexander S. C. Rower  
Andrew Solomon  
Susan Weber  
Mariët Westermann  
Shelby White

# The Staff

As of July 1, 2018

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*President and Chief  
Executive Officer*  
Max Hollein  
*Director-Elect*  
Laurel Britton  
*Chief of Staff*  
Peggy H. Hebard  
*Senior Adviser to the  
Executive Office*  
Rick Carroll  
*Project Manager*  
Kyle Althof  
*Senior Administrator*  
Jeanette O'Keefe  
*Associate Administrator*  
Heather Lamb  
*Executive Assistant to the  
President*  
Emily Misencik  
*Executive Assistant to the  
Director*

## COLLECTIONS AND ADMINISTRATION

Andrea Bayer  
*Interim Deputy Director  
for Collections and  
Administration*  
Nicholas Vincent  
*Manager of Collection  
Planning*  
Laura Corey  
*Research Associate*  
Garth Swanson  
*Departmental Technician*

## EXHIBITIONS

Quincy Houghton  
*Deputy Director for  
Exhibitions*  
Martha Deese  
*Senior Administrator for  
Exhibitions and  
International Affairs*  
Gillian Fruh  
*Manager for Exhibitions*  
Rachel Ferrante  
Christine D. McDermott  
*Exhibitions Project  
Managers*  
Amy Bogansky  
*Gallery Rotations and  
Installations Project  
Manager*  
Katy Uravitch  
*Exhibitions Project  
Manager, The Met Breuer*  
Patrick John Paine  
*Installation Coordinator,  
The Met Breuer*

Sophie Golub  
*Assistant for  
Administration*

## Curatorial

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Sylvia Yount  
*Lawrence A. Fleischman  
Curator in Charge*  
Amelia Peck  
*Marica F. Vilcek Curator of  
American Decorative Arts  
and Supervising Curator,  
Antonio Ratti Textile Center*  
Alice Cooney  
Frelinghuysen  
*Anthony W. and Lulu C.  
Wang Curator of American  
Decorative Arts*  
Elizabeth Mankin  
Kornhauser  
*Alice Pratt Brown Curator  
of American Paintings and  
Sculpture*  
Thayer Tolles  
*Marica F. Vilcek Curator of  
American Paintings and  
Sculpture*  
Beth Carver Wees  
*Ruth Bigelow Wriston  
Curator of American  
Decorative Arts*  
Ronda Kasl  
*Curator of Latin American  
Art*  
Medill Higgins Harvey  
*Associate Curator and  
Manager, The Henry R.  
Luce Center for the Study  
of American Art*  
Alyce Perry Englund  
Stephanie L. Herdrich  
*Assistant Curators*  
Adrienne Spinozzi  
*Assistant Research Curator*  
Moira Gallagher  
Shannon Vittoria  
*Research Associates*  
Leela Outcalt  
*Senior Collections Manager*  
Catherine Mackay  
*Administrator*  
Lillian Paulson  
Lauren Ritz  
*Assistants for  
Administration*  
Elizabeth Katherine  
Fitzgerald  
*Manager of Friends Group*  
Laura Wile  
*Collections Management  
Assistant*

Sean Farrell  
*Supervising Departmental  
Technician*  
Dennis Kaiser  
*Principal Departmental  
Technician*  
Chad Lemke  
Mary Beth Orr  
*Senior Departmental  
Technicians*

### Ancient Near Eastern Art

Kim Benzel  
*Curator in Charge*  
Sarah Graff  
Yelena Rakic  
*Associate Curators*  
Michael Seymour  
*Assistant Curator*  
Blair Fowlkes-Childs  
*Research Associate*  
Anne-Elizabeth Dunn-  
Vaturi  
*Hagop Kevorkian Research  
Associate, part-time*  
Monica Eisner  
*Assistant Administrator*  
Daira Szostak  
*Collections Specialist*  
Shawn Osborne  
*Principal Departmental  
Technician*

### 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*  
Adam Brandow  
*Research Assistant*  
Catherine Chesney  
Carotenuto  
*Associate Administrator*  
Edward A. Hunter  
*Conservator*  
Sean P. Belair  
*Assistant Conservator*  
Stephen J. Bluto  
*Collections Manager*  
George Sferra  
*Associate Collections  
Manager*  
Jennafer Julien  
*Collections Management  
Assistant*

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

Alisa LaGamma  
*Ceil and Michael E.  
Pulitzer Curator in Charge*  
Joanne Pillsbury  
*Andrall E. Pearson Curator*  
Maia Kerr Jessop Nuku  
*Evelyn A. J. Hall and  
John A. Friede Associate  
Curator for Oceanic Art*  
Yaëlle Biro  
*Associate Curator*  
James A. Doyle  
*Assistant Curator*  
Christine Giuntini  
*Conservator*  
Matthew A. Noiseux  
*Administrator*  
David Rhoads  
*Collections Manager*  
Jacqueline T. Zanca  
*Collections Specialist*  
Arthur J. Polendo  
*Senior Departmental  
Technician*  
Allia Benner  
*Assistant for  
Administration*

### 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*  
Joseph Scheier-Dolberg  
*Oscar Tang and Agnes  
Hsu-Tang Associate  
Curator of Chinese  
Paintings*  
Zhixin Jason Sun  
*Brooke Russell Astor  
Curator of Chinese Art*  
Soyoung Lee  
*Curator*  
Kurt Behrendt  
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*Associate Curators*  
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Oi-Cheong Lee  
*Associate Chief  
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Katherine Dahab  
Paul H. Lachenauer  
Mark Morosse  
Bruce J. Schwarz  
Eileen Travell  
Juan Trujillo  
Peter Zeray  
*Senior Photographers*  
Erica Allen  
Richard Lee  
Hyla Skopitz  
Eugenia B. Tinsley  
*Photographers*  
Xue Chen  
*Burdick Collection  
Photographer, part-time*

### Libraries

**Thomas J. Watson  
Library**  
Kenneth Soehner  
*Arthur K. Watson Chief  
Librarian*  
Tony White  
*Florence and Herbert  
Irving Associate Chief  
Librarian*  
Sophia Alexandrov  
*Manager for Library  
Administration*

Ross Day  
Min Xu  
*Museum Librarians*

Jared Ash  
Robyn Fleming  
Tamara Lee Fultz  
John Lindaman  
Dan Lipcan  
Deborah Vincelli  
*Associate Museum  
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Michael Cummings  
Leah L. High  
Tina Lidogoster  
LuXuan Liu  
Guinevere C. Mayhew  
Karen Williams  
*Assistant Museum Librarians*  
Holly Phillips  
*Collections Manager,  
Information and  
Acquisitions*

Jessica Ranne  
*Associate Manager of  
Circulation and Technical  
Services*  
Angela Washington  
*Associate Library Manager*  
Seth Hughes Persons  
Annalise Welte  
*Senior Library Associates*  
Patrick J. Raftery  
*Senior Library Associate for  
Technical Services*  
Christina Manzella  
*Associate Manager,  
Technical Services*  
Elizabeth Legere  
Daisy Paul  
*Library Associates, 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

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Yukari Hayashida  
Andrijana Sajic  
*Senior Book Conservation  
Coordinators*  
Jenny Davis  
*Associate Manager of Book  
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*Assistant Conservator,  
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Rachel E. High  
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Assistant*

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Kamilah Foreman  
Marcie Muscat  
Dale Tucker  
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Lauren Knighton  
Christopher Zichello  
*Production Managers*  
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*Image Acquisition Manager*  
Jessica Palinski  
Josephine Rodriguez-  
Massop  
*Image Acquisition Associates*

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*Exhibitions Registrar*  
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*Senior Administrator*  
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*Manager, Packing and Art  
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*Manager, Storeroom One*  
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and Art Services*  
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*Associate Coordinator*  
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*Supervising Shop Foreman*  
Eddie Cramer  
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*Supervising Maintainers*  
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Luciano Greco  
Vincent Lauria  
Wayne Morales  
Jorge Roldan  
Hector Serna  
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### Communications and Marketing

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Jennifer Isakowitz

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Naomi Takafuchi  
Egle Żygas  
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Nancy Chilton  
*Senior Communications  
Officer for The Costume  
Institute, part-time*  
Rebecca Schear  
*Senior Production Manager*  
Micol Spinazzi  
*Associate Publicist*  
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*Communications  
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Margaret-Anne Logan  
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ADVERTISING AND  
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Advertising and  
Marketing*  
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Taylor Latrowski  
*Marketing Associates*

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Hannah Waldrip  
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Karin Grafström  
*Senior Manager of Market  
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INTERNATIONAL  
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*International Marketing  
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EMAIL MARKETING

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*Email Manager and Senior  
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Keren Davis  
Chelsea Harris  
Josephine Llorente  
*Producers, Email*

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*Social Media Manager and  
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Lauren Hesse  
*Producer, Social Media*

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*Manager of Government  
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*Government Affairs  
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Facilities

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*Vice President for  
Construction and Facilities*  
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*Environmental Health and  
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*Deputy Manager for  
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*Senior MEP Project  
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Financial and  
Administrative Services*  
Karen A. Coen  
*Associate Manager for  
Financial and  
Administrative Services,  
Capital*  
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*Capital Projects  
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Renee Bussiere  
*Manager of Office Design  
and Renovations*  
Jennifer D. Hinckley-  
Baglia  
*Assistant Manager of Office  
Renovations*

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*Buildings General Manager*  
Linda Forchetti  
*Administrator*

Tempris Small  
*Assistant for  
Administration*

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*Buildings Manager for  
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*Senior Associate Buildings  
Manager for Infrastructure*  
Gordon Hairston  
*Senior Associate Buildings  
Manager for Maintenance*  
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*Associate Buildings  
Manager, The Met Cloisters*  
Robin Madray  
*Associate Buildings  
Manager, The Met Breuer*  
Jason Lujan  
*Assistant Buildings  
Manager, Infrastructure*  
Matthew Lytle  
*Assistant Buildings  
Manager, Exhibitions*  
Maria Nicolino  
*Assistant Building  
Manager, Exhibitions*  
Crayton Sohan  
*Assistant Buildings  
Manager, Rigging*  
Merryl Jamison  
Edward Ortiz  
*Floor Managers, Custodial*  
Rashida A. Johnson  
*Buildings Coordinator*

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Charles Tantillo  
*Manager for Engineering  
Systems*  
Eric Wrobel  
*Manager for Electrical  
Engineering*  
Maik Atlas  
Peter Merendino  
*Associate Engineering  
Managers*  
Alex Mikszewski  
*Assistant Engineering  
Manager / Energy  
Programs*

CARPENTRY

Vadim Danilov  
*Supervising Maintainer*  
Solomon Azaraev  
Rameshwar Kissoon  
Daniel Olson  
Oneil Robinson  
Salvatore Vaina  
*Maintainers*

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Derek May  
Kenneth Smith  
*Supervising Maintainers*  
Haresh Bhagroo  
Sean Osmand Corrica  
George Gauthier  
Prentiss Harmon  
Jose Reyes  
Theresa Wilson  
*Maintainers/Cleaners*  
Caroline Ana Arriola  
William Barton  
Qualis Blackett  
Nancy Bonds  
Jamaine Brown  
Tyrone Brown  
Pamela Butt  
Delvon K. Caldwell  
Rafael Carrera  
Swee Khim Cheong  
Claude Cherilus  
Bernard Clesca  
Juan Correa  
Everton Davy  
Leon De Leon  
Christopher Den Uijl  
Maria Den Uijl  
Alexander Diaz  
Jason P. Dipnarinesingh  
Giovanni Domino  
Tiffany Figueroa  
Dianne Fitzgerald  
Cesar Flores  
Lae-Tisha Forde  
Darrell Fortune  
Norman Gayle  
Walter Goolsby  
Colin Gordon  
Lawrence Green  
Carlos Guity  
George Hampton  
Danielle Holcomb  
Ricardo R. Howell  
Kaleem Hussain  
Kevin Jackson  
Danilsa Jerez  
Jason Jones  
Nellierose J. Jordan  
Nadira Kumar  
Raymond Lebron  
Anna Leung  
Tanis Lubin  
Leovigildo Luna  
Havindra Mahabir  
Laureta Marku  
Wilson Martinez  
Anthony A. McKay  
Angel D. Melo  
Freddie Mendez  
Raheem Miller  
Rose Miller  
Vadim Mitin  
Pepper Montague  
Patrick Murray  
Said Naqwe  
Kreshnik Narkaj  
Leze Ndoci

Sammy Nelson  
Jims J. Olivier  
Laura Palomo  
Reyna Paredes  
Carline Paris  
Eric Persaud  
Angelito Pualengco  
Gopal Ramdhanie  
Cliff Range  
Nettie Richardson  
Summer Richardson  
Ruben Rivero  
Mahendranauth Seenarine  
Angelina Shkoza  
Anica Simion  
Ceon Simon  
Valentine Simoni  
Kampta Singh  
Travis Smith  
Nathaniel Solano  
Carlos Sosa  
Edward Stanton  
Michael Sump  
Beverley Taylor  
Julian Thomas  
Shankar Thorat  
Nadine Toots  
Edgard Torres  
Jairo Velasco  
Franklyn Velez  
Abdu A. Vettikkathu  
Nelson Villatoro  
Stanley Walker  
Marlon Yambao  
Sazan Zeneli  
*Assistant Maintainers/  
Cleaners*

CUSTODIAL SERVICES,  
THE MET BREUER

Tyrone G. Walsh  
*Supervising Maintainer*  
Vitore Zefi  
*Maintainer/Cleaner*  
Ramon Alcantara  
Santos Deida, Jr.  
Alberto Garcia  
Desiree Garner  
Robert Giamanco  
Clyde Jones  
DeVaughn Rochester  
Andres Rosado  
Frank Ruzzi  
Tanya Van Dyke  
Robert H. Wilson III  
*Assistant Maintainers/  
Cleaners*

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  
 Christopher Donegal  
 Vickson Gerville  
 Duane Hunter  
 Christopher Johnson  
 Pablo C. Lopez-Ospina  
 Ramon Paredes  
 Conrado Quintero  
 Gary Rogers  
 Victor Sandoval  
 Sahupaul Shiwram  
 Francisco Sosa  
*Maintainers*  
 David Laus  
*DDC Controls Maintainer*  
 Niko Delardas  
 Chris Karppi  
*Assistant Maintainers*

**HORTICULTURE**

Ferida Coughlan  
*Supervising Maintainer*  
 Channon R. Lilly  
*Maintainer*

**LAMPING SHOP**

Levent Oklu  
*Supervising Maintainer*  
 Luis DeJesus  
 Colm Feehan  
 William Lopez  
 Andrzej Poskrobko  
 Wayne Tong  
*Maintainers*

**MACHINE SHOP**

Miroslaw Mackiewicz  
*Supervising Maintainer*  
 Marcel Abbensetts  
 Jaami Sowerby  
*Maintainers*

**PAINT SHOP**

Francesco D'Elia  
*Supervising Maintainer*

Fernando Cipriano  
 Alex McGregor  
 Ivan Orjuela  
 Juan Suarez  
*Maintainers*

**PLEXI SHOP**

Sean Thomas  
*Supervising Maintainer*  
 Pietro Giordano  
 Chi-Wei Hue  
 Thomas G. Zimmerman  
*Maintainers*

**PLUMBING SHOP**

Rawle Campbell  
*Supervising Maintainer*  
 Kyle Allen  
 Richard J. Kletzky  
 Mario Mesidor  
*Maintainers*  
 Joseph Rosario  
*Assistant Maintainer*

**REPAIR AND MAINTENANCE, THE MET BREUER**

Josh Phagoo  
*Supervising Maintainer*  
 Danielle Farula  
 Bridgeanand James  
 Matthew Charles Pezzolo  
*Maintainers*

**REPAIR AND MAINTENANCE, THE MET CLOISTERS**

Chabilall Narsayah  
*Supervising Shop Foreman*  
 Devendra Mahadan  
 Hector Medina  
*Maintainers*

**RIGGING SHOP**

Ray Abbensetts  
*Supervising Maintainer*  
 Raouf Ameerally  
 Lionel Carre  
 Michael Doscher  
 Luis A. Nunez  
 Todd Rivera  
 Derrick Williams  
*Maintainers*

**ROOFING SHOP**

Patrick D. Ryan  
*Supervising Maintainer*  
 Adrian Cruz  
 Noel Fernandez  
 Jason Raso  
*Maintainers*

**Security Department**

Keith Prewitt  
*Chief Security Officer*  
 Jose Rivero  
*Deputy Chief Security Officer, Force Protection, Threat Mitigation, and Preparedness*  
 Sean Simpson  
*Deputy Chief Security Officer, Protective Services, Physical/Technical Security, and Intelligence*  
 John Packert  
*Senior Security Manager, Emergency Preparedness*  
 Mario Piccolino  
*Senior Security Manager, Physical and Technical Security*  
 Leslye Saenz  
*Security Manager, Investigations*  
 Ana M. Tolentino  
*Security Manager, Force Protection and Threat Mitigation*  
 Aimes Vasquez  
*Security Manager, Training, Licensing, and Strategic Planning*  
 Diana Amezcua  
*Associate Security Manager, Executive Protection and Special Event Security*  
 Izabella Dudek-Haffner  
*Associate Security Manager, Physical and Technical Security*  
 Lambert Fernando  
*Associate Security Manager, Intelligence and Security Operations Center*  
 Paul McHale  
*Associate Security Manager, Force Protection and Threat Mitigation*  
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*Security Coordinator*  
 M. D. Carmant  
 Dennis Clerkin  
 Nicole Falconer  
 Carlos Goyco  
 Richard Haffner  
 Christopher Howell  
 Edlira Luca  
 Gabriel Mills  
 Kevin Osorio  
 Allan Bradley Palomo  
 Zeke Paull  
 Romy Rabell Ortiz  
 Jonathan Rodriguez  
 Terrance Walker  
 Sarah E. Wauchope  
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 Yvette Anzaldua  
 Fabian Berenbaum  
 John Camperlengo

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 Lourdes Colon  
 Tuddy David  
 Cane Dojcilovic  
 Kevin Franke  
 Erik Haynes  
 John Healy  
 Christian Hudon  
 John Leung  
 Mary Meda  
 Herman Merino  
 Thomas Murphy  
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 Qamil Osmani  
 Brian Pryor  
 Vera Qehaja  
 Peter Sharkey  
 Moonasar Sohan  
 Jillian Solorzano  
 Michael Sturm  
 Robert Trumbull  
 Jean Villefranche  
 Richard Wheeler  
 Eliko Yefre  
 Kristina Zefi  
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 Rachel V. Cowart  
 Lynn Heinbach  
 Mykhaylo Khomyn  
 Megan E. Laughner  
 Fateh Lohani  
 Dylan O'Brien  
 Nadia A. Tadrous-Attia  
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 Edward Acquaviva  
 Joseph B. Adriano  
 Komlan Agbodji  
 Sunday Agbonlahor  
 Mosammat Akhter  
 Ashraff Ali  
 Peter Altescu  
 Francis Amar  
 Lisette Anderson  
 Charles Andresen  
 Christopher Andrews  
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 Danusca Badek  
 Jae Bai  
 Mohammed A. Balaid  
 Aida Bara  
 David A. Barney  
 Andy Basantes  
 Maria Katrina Basilio  
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 Orpha Bessey  
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 George E. Blatch  
 James M. Boyett  
 Christopher Boynton  
 Patrick Bringley  
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 Matthew Callinan  
 Anthony Camarda  
 Michele Camisa  
 David Campbell  
 Diego Cano  
 Michael S. Carlino  
 James Castiglione  
 Jorge Castro  
 Maureen Catbagan  
 Wah Yuen Chang  
 Maricela Chavez  
 Royce Chin  
 Shamim Chowdhury  
 Tristan 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  
 Reineke Den Uijl  
 Joseph DeSantis  
 Nikolai Dmitriev  
 Thomas Donovan  
 Naseeb Dookie  
 Hisayo Dordick  
 Jesse Erenberg  
 Yesenia Escobar-  
 Mogilyanskiy  
 Anthony O. Fagbore  
 Maura Falfan  
 Hasan Fall  
 Alfred Farrar  
 Adam Fernandez  
 Aileen Fernandez  
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 Eugene Fiore  
 Gustavo Fondeur  
 Ozzie Forney  
 Anthony Foster  
 Peter F. Fox  
 James Frawley  
 Henry Freeman  
 Jessica Frias  
 Anthony Galluccio  
 Thomas Gallucio  
 Gerlando Gangarossa  
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 James Gilbert  
 Aleksander Gjoni  
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 David Gould  
 Cameron Gregg  
 Nicolas Gregoire  
 Marvelyn Gregorio

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Roza Haxhari	Winston Moriah	Alfred Thomas	Bennett Ferguson	Lorena A. Zuniga
Shevon M. Haywood	Jamie Moriarty	George F. Tinta	Jacqueline Forde	<i>Security Officers</i>
Gerald Hazzard	Mustafa Muhammad	Inna Tkach	Alonzo Gabor	Nedal Abdel-Jabbar
Patricia Healy	Albert Mulder	Jacinto Tolentino	Sean Gacevic	Betsuaye Abia
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Jareth Holub	Martine Daniele Ndeng	Cesar Turcios	Elliott Hom	Nora J. Hamilton
William Hrabar	Daniel Nelson	Raphael Uwechie	Mohamed Ishmail	Victor L. Kan
Ronald Huang	Thomas Ng	Michael Valentine	Odesia Johnson	Anthony LaHara
Sarah M. Huffard	Lawrence Nowicki	John Velez	Yohei Kawamata	Edward Lamouth
Nguyen Huynh	Phillip G. O'Connor	Nanette Villanueva	Max Kyburz	Andrea Lawrence
Noha Inderawes	Basil I. Ohanian	Michael Villarosa	Natalie Lopez	Yohan Lozano
Gennady Inkateshta	Roger Ohanian	Glennava Walwyn	Eteri Luna	Rogelio Maclang
Cenon Inocent	Luis Ospina	Heather Warner	Jocelyn Jardiel Luna	Jose Muchaypina
Anneliese Isacson	George Pabi	Leslie Watson	Derek Matthews	Michael Ramistella
Eric Isacson	Ines Pandelli	Adam Weldon	Joseph A. McDermott	Ken Romeo
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Marek Jamroz	Sandy Paul	Gladstone Williams	Moises Daniel Mendez	Kingsley Stanley
Sooyoung Jeon	Steven Perelli	Mark Willis	Franceskina Merturi	Dontay A. Swain
Aaron Jeter	Churraman Persaud	John Windbiel	Sonia Messier	William Vance
Christopher Jones	Lennox Peterson	Michelle Wladich	Deborah Meyer	Benny Williams
Andrew Joor	Anthony Pignalosa	Yat Kwong Wong	Sugey Mosquera Medina	Billy Zias
Hubert A. Joseph, Jr.	Joseph Piscopia	Tadeusz Wroblewski	Alberto Luis Muniz	<i>Senior Special Officers</i>
Fezall Kalamazad	Alexander Pogorely	Ayad Yonan	Vinnah Muzones	Leonardo Aguilar
Atal Kapoor	Brian Postman	Peter Zapryluk	Robert Nainggolan	Herman Best
Silvia Karamanoleva	Milford C. Prewitt	Vadim A. Zhukovskiy	Roy Villacorta Navarro	Jorge X. Delgado
Kouassi V. Ketemepi	Khandker Rahman	<i>Senior Security Officers</i>	Patrick Okyere	Joshua Diaz
Armia Khalil	Saifur Rahman	Makaryous Adly	Allen Panaligan	Tenrai Fred Forsythe
Anton Khavin	Boris Rakhimimov	Sabiha Akther	Sultana Parveen	Joey Garcia
Jeff Khazan	Ponciano Ramirez	Jean Alba	Lara Pink	Michael Grant
Mintradawa Khelawan	Annie Rik-Prashad	Logan Aldape Garcia	Fernando Pintado del	Michael F. Jennings
Kim M. Kimball	Dawn Roberson	Fred Anane	Moral	Patrick Kennedy
Bebe Kishun	Louis Romero	David Anderson	Steven M. Proffitt	Brandon Louk
Zef Kolaj	Jeffrey Rosen	Mehboob Anwar	Tanci Punmira	Chukwukazom Emmanuel
Bozena Konefal	Marisela Rosenberg	Jeff Patrick Apostol	Mohammad Abdul	Madubugwu
Yevgeny Kotlyar	Michael Rozenblit	David Aprea	Quader	Faith B. Nerecina
Louisa Lam	Ryuji Saita	Jeremy Arroyo	Habibur Rahman	Demetra Papa
William Landolfi	Jason C. Saleem	Luis Asencio	Sonia Rahman	Jennifer R. Solomon
Edwin Lanuza	Hardat Sallick	Joanna Austin	Sonia Ramsey	Justin Torres
William D. LaRue	Paul Salow	Juan C. Badaracco	Nemanja Rebic	Tracy A. Walker
Vincenza Lauria	Chris Sangiovanni	Kourosh Bahar	Jobaida Ritu	<i>Special Officers</i>
William Law	Thanavut Sankanung	Sakeena Beaulieu	Nicholas Rojas	Timothy Broderick
Jesse J. Lee	John Schopfer	Khadeja Begum	Pavol Roskovensky	Terrence Long
Emilie Lemakis	Ellen Schulz	Symone Biggerstaff	Carly Michelle Ruiz	Daniel J. Massa
John K. Lentz	Mikhail A. Sedov	Joanne M. Boccia	Gamil Sadek	Shawn Murphy
Irina Levitskaya	Djaze Serikpa	Lee Bogan	Ambrocio M. Salazar	Kenneth Quinn
Cesar R. Leyesa	Maureen Shanahan	Gustavo Braga	Andrew J. Smith	Patrick Rogan
Felicia Lingenhol	Julie Shapiro	Nolan Bravo	Austin Smith	Brendan Sheehy
Mark List	Yan Shkolnik	Thomas Burke	Larry Smith	<i>Senior Fire Safety Officers</i>
Maraya G. Lopez	Naveen Singh	Mark Eugene Burns	Angel Sosa	Bill Burke
Valentino Lopez	Andrew Smereck	Cheryl Calloway	Milva Stari	Thomas Lofberg
Mila Luna	James W. Smith	Donovan Cann	Raymundo Tablada	<i>Fire Safety Officer</i>
Joseph Manasherov	Seunarine Sohan	Michael Carlo	Aura Yolanda Tejada	Michael Lombardo
Charles Maniscalco	Norha Solarte	Michael S. Clark	Sanabia	<i>Principal Security</i>
Apolonio Martinez	Matthew Sommer	Elaina Clarke	Albert A. Toledo	<i>Departmental</i>
Damien Marzocchi	Barbara Spina	Patricia Diane Cordell	Esteban Torres Campo	<i>Technician</i>
Aung Maw	Vitaliy Starostin	Aisha Smith Coulibaly	Anthony Tsouristakis	Dhuarata Doda
Marie McAuliffe	Gerasimos Stathatos	Rachel Czajkowski	Aliza Tucker	<i>Senior Security</i>
Dave McDonald	Dmitri Stepa	Ethan Del Re	Thomas E. Turner	<i>Departmental</i>
Sharon McKenzie	Alex Stolyarov	Cindy Delgado	Nicolas Valle	<i>Technician</i>
John McLoughlin	Matt Stueck	Gary Diezdeandino	Alin Varela	
Miriam Mendez	Thomas S. Sukhu	Sara Disanluciano	Jessica Vayo	
Nancy Mierzwa	Robert Surowiec	Iryna Duda	Jevijoe B. Vitug	
Derek Miles	John Sylvester	Tiffany Dunbar	Emily Weaver	
Katya Y. Miravite	Gabriella Szpunt	Jocelyn Edmondson	James Joseph White	
Soroush M. Moghadam	Kader Ismael Tall	James English	Sarah Maaie Wilcox	
Chris J. Molluso	Paola Tarez	Hisham Fahmi	Carlos Williams	
Okyun Moon	Patricia Taylor	Paul Falcon	Nalani Williams	

INSTRUMENTS /  
ELECTRONIC SHOP

Jan Bierowiec  
Sonja Eklund  
*Maintainers*

LOCKSMITH SHOP

Harrison J. Riley  
*Supervising Maintainer*  
Yee Lam  
*Maintainer*

SECURITY, THE MET  
BREUER

William Necker  
*Security Manager*  
Antonio Nicolino  
*Dispatcher*  
Madeline Becket  
Patrick M. Grady  
Emanuel Hiles  
Timothy Martineau  
Dorothy Pranolo  
Mark Schaefer  
*Associate Dispatchers*  
Richard Mirabile  
Athir Shayota  
*Senior Supervising Security Officers*  
Kerry Kushetsky  
*Senior Security Officer*  
Allan Barga  
Jessica A. Chan  
Ornela Cukalla  
Florence N. Governali  
John D. Hazard  
Wayne McLamb  
Mitchell Ocean  
Deborah Palmer  
MD Rashid  
Matthew Rodman  
Luz Solarte  
Richard A. Urciuoli  
Michael Varley  
Abaline Werner  
Tommy Wu  
*Senior Security Officers*  
Klodiana Agaj  
Kashfia Tazin Antara  
Arben Celaj  
Marisa E. Cox  
Kanije Fatema  
Stan Gamel  
Julio Sebastian Gomez  
Alan Goodrich  
Armya Khilla  
MD Kibria  
Nathaniel Macklin  
Igor Markmann  
Daniel McAllister  
Wayne McLamb  
Emad Meaud  
Majlinda Myrto  
Kaira Nieves  
Barbara Padolsky  
Benjamin Padua  
Salvador Rentas  
Carlos Miguel Rodriguez  
Mina Roman  
Kwame Sarpong  
Cecilia Sassi  
Adrian Sia

Jordan Sherard  
Alfred Vushaj  
Lasandra Wilson  
*Security Officers*  
Warren Bruce  
Edward Leonard  
Frederick McCampbell  
Angel Rivera  
Eric Scott  
*Senior Special Officers*

SECURITY, THE MET  
CLOISTERS

Theodosios Kypriotis  
*Security Manager*  
Harold S. Jones  
*Chief Supervising Security Officer*  
Gerald Kaye  
Anthony Lang  
Robert Oberkehr  
Leila Osmani  
Alfredo San Diego  
Vijaia Suraj  
*Senior Supervising Security Officers*  
Salvatore Lombardo  
Michael A. Mitchell  
John J. Rousseau  
*Supervising Security Officers*  
Ivette Caballero  
Veronica Clough  
Ezekiel Ebinum  
Melvin Johnson  
Cesar A. Lopez  
Hector B. Marroquin  
Ryan W. McGillick  
Eric Miller  
Lejla Ndreu  
Reinier Rabell  
Jorge Rivera  
Eurydice Roman  
Tomas Romero  
*Senior Security Officers*  
Liam Callagan  
Daniel Close  
Mina Faltas  
Kevin Folgar  
Jefferson Galvan  
Timothy Lawrence  
Gabriel L. Papa  
Dabeyba Pichardo  
Martin Riofrio  
*Security Officers*  
Claire T. Charles  
William J. Miranda  
Frank Nunez  
Taharka Omowale  
Octavio Solano  
Sean Turner  
Niran Venus  
*Senior Special Officers*  
Samuel Palomo, Jr.  
Malcolm D. Valentine  
*Special Officers*

Counsel

Sharon H. Cott  
*Senior Vice President, Secretary, and General Counsel*  
Cristina Del Valle  
*Senior Associate General Counsel*  
Rebecca L. Murray  
*Senior Associate General Counsel, part-time*  
Amy Desmond Lamberti  
Elena J. Voss  
*Associate General Counsels*  
Lisa Freeman Bagshaw  
*Associate General Counsel, part-time*  
Linden Havemeyer Wise  
*Special Counsel, part-time*  
Nina Lenzner Evison  
*Staff Attorney, part-time*  
Ann C. Boardman  
*Manager, Board of Trustees and General Counsel's Office*  
Janet N. Yoon  
*Coordinator for Acquisitions*  
Christina De Cola  
*Executive Assistant*  
Diana R. Ledesma  
*Assistant for Board Activities*  
Janet Goodman  
Nicole Sussmane  
*Legal Assistants*

ARCHIVES

James Moske  
*Managing Archivist*  
Melissa Bowling  
*Associate Archivist*  
Celia Hartmann  
Angela Salisbury  
*Assistant Archivists*

Finance

Jameson Kelleher  
*Vice President, Chief Financial Officer, and Treasurer*  
Sarah Osewalt  
*Executive Assistant*

CONTROLLER

Kretina Wright  
*Controller*  
Stephanie Wilcox  
*Deputy Controller*  
Millicent L. Satin  
*Assistant Controller*  
Katelyn Wiltshire  
*Finance Process Manager*  
Holly Zielinskie  
*Financial Administration Manager*

Financial Reporting

Henry Velásquez  
*Senior Accounting Analyst*  
Mohammed Hossain  
*Senior Accountant*  
Abigail McKennan  
Alice Shen  
*Accounting Analysts*

Investment Accounting

Ronald Piciullo  
*Senior Manager of Portfolio Accounting*  
Steven Chang  
*Senior Investment Accounting Analyst*

Payroll

Sharon Inglese  
*Payroll Manager*  
Christopher Frost  
Michele Maharaj  
*Senior Payroll Analysts*  
Norwina S. Angeles  
*Payroll Analyst*

Treasury and Cash Accounting

Keri Sorrentino  
*Senior Manager of Treasury Operations*  
Andreas E. Hart  
*Senior Treasury Analyst*  
Vicki Antoun  
Bilal A. Sheikh  
*Senior Accounting Analysts*  
Abbas Ali  
Lillian Santana  
*Treasury Analysts*

Accounts Payable

Mary Ann Adkins  
*Accounts Payable Manager*  
Jason A. Garcia  
*Senior Accounts Payable Associate*  
Michael Ramnarain  
*Associate Accounts Payable Analyst*  
Hannah Surujdeo  
*Senior Accounts Payable Coordinator*  
Monica Sands  
*Accounts Payable Associate, part-time*

Cashier's Office

Kimberly Moreno  
*Cash Operations Manager*  
Claudia Florez  
Charmaine Gayle

Jonta Sanders  
*Associate Cash Operations Coordinators*  
Daniel McGuire  
*Associate Cash Operations Coordinator, part-time*

PLANNING AND BUDGET

Stephen Shen  
*Senior Manager, Financial Planning*  
Patricia Fitzgerald  
*Senior Manager, Budgeting*  
Lindsay Shields  
*Manager, Budgeting*  
Wilson Liu  
*Associate Manager, Budgeting*  
Amy Ahuja  
*Senior Accounting Analyst*

PROCUREMENT AND  
FINANCIAL OPERATIONS

Tiffany Sen  
*Head of Procurement and Financial Operations*  
Nicole Seales  
*Procurement Operations Manager*  
Jeannette Cordero  
*Travel and Expense Desk Coordinator*

Procurement

Alexandra McAlpine  
*Procurement Manager, IS&T and Technology*  
Yu Tang  
*Procurement Manager, Facilities, Building, and Constructions*  
Allie Tesla  
*Procurement Manager, Logistics, and General Expenses*  
Philip Zolit  
*Procurement Manager, Marketing Services*  
Toni Wise  
*Procurement Buyer, Indirect Spend*

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*

Receiving	Milagros Estevez <i>Leave of Absence Administrator</i>	Albert Bramble <i>Network and Telecommunication Engineer</i>	Theophilus Medeiros <i>Application Developer</i>	Daphne Butler Birdsey <i>Deputy Chief Development Officer for Individual Giving</i>
Lorenzo M. Esparraguera <i>Messenger</i>		Louis Vega <i>Tel-Data Wiring Technician</i>	Michael W. Johnson <i>Lead Systems Analyst</i>	Jennifer M. Brown <i>Deputy Chief Development Officer for Individual Giving</i>
Traffic and Facilities	LABOR AND EMPLOYEE RELATIONS		Galen Brown <i>Senior Systems Analysts</i>	Elizabeth A. Burke <i>Deputy Chief Development Officer for Foundation Giving</i>
Nestor Allas <i>Senior Traffic and Facilities Coordinator</i>	Lori Rassas <i>Associate Chief Human Resource Officer, Employee and Labor Relations</i>	<u>Server and Desktop Administration</u>	Courtney N. Glover <i>Business Analyst</i>	Heather A. Gallagher <i>Deputy Chief Development Officer for Research and Strategic Planning</i>
Printing Services	Annie Duran	Fred Duemig <i>Manager of Systems Engineering</i>	Gary Goldstein <i>Quality Assurance Engineer</i>	Marilyn B. Hernández <i>Deputy Chief Development Officer for Individual Giving</i>
Damaris Rosario <i>Assistant Manager for Printing Services</i>	Tina M. Fox	Nicholas Cerbini <i>Senior Enterprise Engineer</i>	Aidan Kelly <i>Financial Systems Workday Service Center</i>	Kristin MacDonald <i>Deputy Chief Development Officer for Events</i>
Paul Ortiz <i>Senior Coordinator</i>	Mary Walsh <i>Human Resource Partners</i>	David J. Fiorenza <i>Senior Server Engineer</i>	Carlos A. Santamaria <i>Manager of Workday Service Operations</i>	Matt Quam <i>Deputy Chief Development Officer for Individual Giving</i>
Carlos Santana <i>Lead Multilith Operator</i>	PROFESSIONAL DEVELOPMENT AND EMPLOYMENT	Patrick Moy <i>Senior Desktop and Server Administrator</i>	Terrence Cheung <i>Workday Support and Integration Engineers</i>	Stephen Lang <i>Deputy Chief for Development Operations</i>
Cynthia Greene <i>Prepress and Color Coordinator</i>	Jodi Rabinowitz <i>Assistant Chief Human Resources Officer, Employment and Organizational Development</i>	Jonathan Bermudez <i>Desktop and Server Administrator</i>	Thomas John Mavrovitis <i>Associate Manager, Financial Systems</i>	Celia Elizondo <i>Senior Data Analyst for Development</i>
Daniel Lorenzani <i>Prepress Coordinator</i>	Quanishia Mosley <i>Senior Recruiter</i>	Danny Espinal <i>Senior Database Administrator</i>	John Oliver <i>Senior Analyst, Financial Systems</i>	Katharine Dobie <i>Senior Development Officer for Events</i>
Concepcion Ekmekciyan <i>Digital Print Copy Operator</i>	Andy Mocker <i>Recruiter</i>	Daniela Lissandrello <i>Macintosh and iOS Administrator</i>	Arnold Hom <i>Merchandise Systems</i>	Kristin Martin McGuire <i>Senior Development Officer for Administration</i>
Dennis Hernandez <i>Press Operator</i>	Hyemin Lee <i>Human Resource Coordinator</i>	Shaun Walwyn <i>Senior System Administrator</i>	W. Jeffrey Meyer <i>Lead Systems Analyst</i>	Lauren Moulder <i>Senior Development Officer for Friends Group</i>
Frederick Caballero <i>Bindery Operator</i>		<u>Systems and Access Management</u>	Cynthia J. Ruperto <i>Senior Systems Analysts</i>	Rebecca Rutherford <i>Senior Development Officer for Capital Campaign</i>
<b>Human Resources</b>		Steven Santamora <i>Chief Information Security Officer</i>	Margaret M. Scalone <i>Institutional Advancement</i>	Andrew Vitalo <i>Senior Development Officer for Analysis and Reporting</i>
Allison Rutledge-Parisi <i>Vice President and Chief Human Resource Officer</i>	SPECIAL PROJECT	Adam J. Sonzogni <i>Associate Manager of Systems and Access Management</i>	Clyde B. Jones III <i>Senior Vice President for Institutional Advancement</i>	Mary K. Allen <i>Development Officer for Planned Giving</i>
COMPENSATION	Grace Brady <i>Project Manager, Change Management</i>	<u>Technical Support</u>	Ashlie Flood <i>Executive Assistant</i>	Stephen Alsas <i>Development Officer for Prospect Research</i>
Rishi Agnani <i>Senior Manager of Compensation</i>	<b>Information Systems and Technology</b>	Wojtek Batycki <i>Senior Technical Analyst</i>		Hillary S. Bliss <i>Development Officer for Government and Foundation Giving</i>
Almesha Pegues <i>Senior Manager of Benefits</i>	Jeffrey S. Spar <i>Vice President for Technology and Chief Technology Officer</i>	Adam Honen <i>Senior Technical Support Associate</i>	<b>Development</b>	Evelin M. Chabot <i>Development Officer for Government and Foundation Giving</i>
HUMAN RESOURCES INFORMATION SYSTEMS	Eleni Kamisakis <i>Associate Administrator</i>	Robin W. Chan <i>Senior Technical Support Analysts</i>	Christopher J. Hughes <i>Chief Development Officer for Research and Strategic Planning</i>	Kimberly Chey <i>Development Officer for Events</i>
Donna Wilkerson <i>Senior Manager of Human Resources Information Systems</i>	INFRASTRUCTURE AND TECHNICAL SUPPORT	Michael Crimi <i>Senior Technical Support Analyst, The Met Breuer</i>	Stephen A. Manzi <i>Chief Development Officer for Individual Giving</i>	Jessica M. Sewell <i>Development Officer for Corporate Programs</i>
Felicia M. Hull <i>Human Resources Information Systems Manager</i>	Steven R. Ryan <i>Associate Chief Technology Officer, Technology Operations</i>	ENTERPRISE APPLICATIONS MANAGEMENT	John Wielk <i>Chief Development Officer for Corporate Engagement</i>	Thomas J. Capelonga <i>Natalie Kuzmanovich</i>
Derrick Swift <i>Senior Human Resources Information Systems Analyst</i>	<u>Network and Data Center Services</u>	Jerry Strauss <i>Senior Manager, Enterprise Applications Group</i>	Jason Herrick <i>Chief Philanthropy Officer</i>	
BENEFITS	Robert Gerstle <i>Manager of Network Engineering</i>	<u>Constituent Systems</u>	John Bacon <i>Deputy Chief Development Officer for Planned Giving</i>	
Laura Cholewa <i>Senior Benefits and Integration Analyst</i>	Harold K. Dauncey <i>Senior Network Infrastructure Engineer</i>	Anne Marie Ryan <i>Manager of Constituent Applications</i>	Young K. Bae <i>Deputy Chief Development Officer for Corporate Programs</i>	
Julieta Garcia <i>Senior Benefits Specialist</i>				
Kayci Carlson <i>Compensation Analyst</i>				

Allison Logan  
 Ching Hui Wang  
*Associate Development Officers*  
 Katherine Bowman  
 Elizabeth P. Holland  
 Lauren C. Lee  
 Stacy Newport  
 Laura Speers  
*Assistant Development Officers*  
 Katherine Dunford  
 Hanah Lee  
*Development Associates*  
 Anastasia Gayol Cintron  
 Carmen Henderson  
 Grace Reff  
 Julia Reynolds  
 Isabella Schumann  
 Stephanie Thompson  
 Matthew Trumbull  
*Development Assistants*

### Special Events

Bronwyn Keenan  
*Head of Special Events*  
 Anaïs Disla  
*Senior Events Producer*  
 Sarah Pecaut  
*Events Producer*  
 Juliette Crowther  
*Events Coordinator*  
 Nicole Muller  
*Associate Special Events Coordinator*

### Member and Visitor Services

Lisa S. Krassner  
*Chief Member and Visitor Services Officer*  
 Margaret Choo  
*Project Manager*

### MARKETING AND ENGAGEMENT

Jessica Hirschev  
*Deputy Chief Marketing, Engagement, and Innovation Officer*  
 Allison E. Sokaris  
*Deputy Chief Membership Officer for Special Events*  
 Sofia Aba Jebel  
*Marketing Manager, Content Strategy*  
 Cynthia Boyton  
*Marketing Manager, Data Analytics*  
 Rebecca Olderman  
*Marketing Manager, Planning and Strategy*  
 Doreen Ho  
*Membership Officer for Events and Programs*

Charlotte Dillon  
*Membership Officer for Content Marketing*  
 Peter Beard  
*Associate Membership Officer for Retention Marketing*  
 Amy Tanzillo  
*Associate Membership Officer for Annual Appeal*  
 Cassandra Connors  
*Assistant Membership Officer*  
 Brian Doyle  
*Assistant Membership Officer for Events and Programs*  
 Courtney Melvin  
*Marketing Analyst*

### OPERATIONS AND ADMINISTRATION

Hassab Gebremedhin  
*Deputy Chief Operations Officer*  
 Hayden Wilson  
*Senior Manager for Administration and Analytics*  
 Angel L. Figueroa  
*Manager for Administration and Analytics*  
 Lauren Russell  
*Manager of Operations for Groups and Advance Sales*  
 Michelle Ask  
*Box Office Manager*  
 Deborah Prayag  
*Assistant Manager for Membership*  
 David A. Thomas  
*Assistant Manager for Groups and Advance Sales*  
 Alex Wingerson  
*Associate for Administration*  
 Laura Kandle  
*Assistant Administrator*  
 Danielle Dufresne  
*Assistant Manager for Operations*  
 Motoki Endo  
*Assistant Manager for Groups and Advance Sales Processing*  
 Roberta Haynes  
*Assistant Membership Officer*  
 Marcia C. Chang  
 Jessie Deo  
*Senior Membership Associates*  
 Alethea Brown  
*Program Associate, Box Office*  
 Paul Nissenbaum  
 Shar-Lyn Tay

Kayla Tyree  
*Associate Coordinators*  
 Barbara Kazimierczuk  
 Kimberly McCarthy  
*Associate Coordinators, Customer Service*  
 Andrew P. Deitz  
 Virginia Halpin  
 Kristen Vanderziel  
*Associate Coordinators for Groups and Advance Sales*  
 Denali Kemper  
*Associate Coordinator for Membership Processing*  
 Katherine M. Howell  
*Assistant Coordinator for Operations, Groups, and Advanced Sales, part-time*  
 Rita Helene Jimenez  
 Ashley Seitz  
*Box Office Assistants, part-time*  
 Jorin Dawidowicz  
 Kathryn Dowd  
 Courtney Garvin  
 Nina Kaplan  
 Sydney Sheehan  
*Operations Assistants, Groups, part-time*  
 Casey Davignon  
*Operations Assistant, Member Services, part-time*

### VISITOR EXPERIENCE

Will Sullivan  
*General Manager, Visitor Experience*  
 Cristina Ambroselli  
 Rika Nakaya  
*Managers for Visitor Experience*  
 Darian Burrus  
 Diogo Cardoso  
 Amy Novak  
*Assistant Managers for Visitor Experience*  
 Attila Deak  
 Erica Desrouleaux  
 Mary DiCapua  
 Kareem Eid  
 Christopher Ferree  
 Alfredo Gomez  
 Amanda Klein  
 Jenna Noe  
 Amanda Rothschild  
 Rosa Tabar  
 Alex Uyeno  
*Coordinators for Visitor Experience*  
 Elena Adasheva-Klein  
 Isabel Arreaga  
 Daniel Bracken  
 Catherine Braxton  
 Deja Brown  
 Nicole Buchwald  
 Victoria Charles  
 Pirathip Chinwong

Cristal Cintron  
 Renese Clarke  
 Alex Criss  
 Lauren Damon  
 Fatoumatta Darbae  
 Jean-Dane Delgado  
 Kenesia Dias  
 Ramon Diaz Gomez  
 Bryden DiGennaro  
 Megan DiStefano  
 Cady Dixon  
 Julie Dunic  
 JoPari Dyer  
 Cynthia Franz  
 Kendra Fugate  
 Debra Garrin  
 Tamar Ghvinianidze  
 Maite Gonzalez  
 Brian Hannon  
 Melanie Hirschberg  
 Patrick Hood  
 Dana Hubbard  
 Peter Hughes  
 Danny Hwang  
 Thor Jonsson  
 Susan Kariuki Haase  
 Jillian Karole  
 Charles Keiffer  
 Chloe Kim  
 Grant Kiyohara  
 Amanda Kraemer  
 Gail Kramer  
 Kwadwo Kusi  
 Jazzmin Lanzo  
 Michael Lebron  
 Tara LeGall  
 Stacey Lewis  
 Gabriela Lipper  
 Amanda Lopez  
 Jamela Lorenzo  
 Sahar Malik  
 Christina Marano  
 Sean Marley  
 Pierre Marquez  
 Evette Martinez  
 Jaelyn Martinez  
 Patrick McCaffrey  
 Dominique McDonald  
 Lauren Milberger  
 Ashley Montevago  
 Evelyn Morales  
 Daniel Morris  
 Irene Muentes  
 Sinead Murphy  
 Elizabeth Neibergall  
 Khoa Nguyen  
 Hector Ortiz  
 Reilly Owen  
 Lilia Palatsky  
 Brett Palmer  
 Yahui Pan  
 Sophia Park  
 Ranella Peters  
 Paris Peterson  
 Natalie Pujols  
 Michelle Ralph-Forton  
 Anita Ramchan  
 Daniel Ramos  
 Amanda Ratti  
 Emily Rivera

Shayan Rodgers  
 Alyssa Santos  
 Kayla Santos  
 Colin Small  
 James Smith  
 Cathleen Sweeney  
 Ain Tangerang  
 Teresa Thomas  
 Joseph Torres  
 Ryan Torres  
 Zoraida Vanegas  
 Reineris Velez  
 Kandrea Wade  
 Kori West  
 Sarah Wilhelm  
 Marianna Zajac  
*Ambassadors, part-time*

### VISITOR EXPERIENCE, THE MET BREUER

Christopher Denaro  
*Assistant Manager for Visitor Experience*  
 Robert Cruz  
 Chase Jones  
 Zahra Thaleb  
*Coordinators for Visitor Experience*  
 Vanessa Baldini  
 Tsiang Belgrove  
 Lara Bernstein  
 Frank Bross  
 Justine Cabrera  
 Ellen Carranza  
 Chloë Drew  
 Frantzesca Gousse  
 Mohamed Hamou  
 Alejandra Hernandez  
 Jakob Backer Kaprow  
 Jill Kolodzieski  
 Joe Sadikin  
*Ambassadors, part-time*

### VISITOR EXPERIENCE, THE MET CLOISTERS

Michael Ostergren  
*Manager for Visitor Experience*  
 Jody Litman  
*Assistant Manager for Visitor Experience*  
 Andreas Burckhardt  
 Virginia Ng  
*Coordinators for Visitor Experience*  
 Henry Albright  
 Robert Betz  
 Johnae Bocanegra  
 Vanessa E. Erbe  
 Scott Kelly  
 Nicole Marines  
 Victoria Melendez  
 Barbara Posvar  
 Leif Wigren  
 McLean Zauner  
*Ambassadors, part-time*



## Investments

Lauren A. Meserve  
*Senior Vice President  
and Chief Investment  
Officer*

Justin V. Reed  
*Senior Investment Officer*

Elena Sands  
*Senior Investment Officer,  
part-time*

Joseph Jasinski  
*Senior Manager of  
Investment Operations*

Carly Machado  
*Administrator*

## Merchandising and Retail

Rich Pedott  
*Vice President and General  
Manager of Merchandising  
and Retail*

Elizabeth Stoneman  
*Senior Manager of  
Merchandising  
Administration*

Laura Barth  
*Product Development  
Coordinator*

Tajah Bracy  
*Executive Assistant*

## MERCHANDISE FINANCE

Cameron Mehr  
*General Manager for Retail  
Operations*

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  
*Senior Financial Analyst,  
Retail*

## MERCHANDISING LOGISTICS

Assumpta Sweeney  
*General Manager of  
Logistics*

Satrohan Mahadeo  
*Operations Manager*

Stacy Mahon  
*Manager for  
Administration*

Cesar Briscoe  
*Manager for Shipping and  
Receiving*

Sheila McLoud  
*Coordinator, Security Area*

Anthony Gillies  
*Operations Coordinator*

Laura McHugh  
*Coordinator for  
Administration*

Perry Brown  
*Assistant Coordinator for  
Shipping and Receiving*

Elroy Martinez  
*Assistant Coordinator*

Joyset Garnes

Andrea Ifill  
*Assistant Coordinators,  
Fulfillment Center*

Oleg Teves  
*Driver, part-time*

Reinaldo Armstrong

Mallory Crump

Louise Gordon

Joseph Leist

Patricia Lowe

Elisa Rodriguez

Bryan Small

Charles Stone  
*Stockpersons, part-time*

## DTC OPERATIONS

Janée Jones  
*Manager of Customer  
Service*

Nicole Moragne  
*Customer Service Associate*

## PROGRAMMING AND PARTNERSHIPS

Jody Malordy  
*General Manager of  
Marketing*

Brian Healy  
*Senior Manager for  
Content Strategy and  
Editorial*

Sam Zivot  
*Senior Manager for Digital  
Marketing*

Natanya Smith  
*Manager for Email  
Marketing and Engagement*

Morgan Pearce  
*Manager of Marketing and  
Communication*

Kathleen L. Paton  
*Editor*

## RETAIL ENVIRONMENT AND DESIGN

Erin Thompson  
*Creative Director for Retail  
and Merchandise*

Kathy Mucciolo  
*Senior Manager of Visual  
Merchandising and Store  
Planning*

Heather Shaw  
*Senior Graphic Designer*

Cassie Johnson  
*Production Coordinator*

Shaniece Parker  
*Graphic Designer*

Noriko Sugiura  
*Associate Graphic Designer*

Wesley Mesanovic

Buster Seccia  
*Visual Merchandisers*

## BUYING, SOURCING, AND PRODUCT DEVELOPMENT

Marissa Harvey  
*General Manager for  
Merchandising and  
Sourcing*

Monica Yus  
*Senior Manager for  
Merchandising and  
Sourcing*

Michael Hladky  
*Product Manager, Arts and  
Special Assortment*

Lauren Gallagher  
*Product Manager, Books*

Rachel Weisel  
*Product Manager, Home*

Mahin Kooros  
*Product Manager, Paper*

Sam Marcus  
*Production Coordinator*

Nicholas Moore  
*Product Management  
Coordinator*

Douglas Kopsco  
*Associate Product Manager,  
Books*

Alicia Cox  
*Assistant Product Manager*

Chantal Houglan  
*Assistant Product Manager,  
Textiles*

John Murphy  
*Associate Product Manager,  
Home*

Liv Frederiksen  
*Graphics and Package  
Designer*

Leanne Graeff  
*Senior Product Designer*

Andres Palacios  
*Product Designer*

Sarah Hauck  
*Associate Manager, Product  
Design*

## SALES PLANNING AND INVENTORY MANAGEMENT

Michael Dalton  
*Senior Manager of  
Planning*

Nancy Morris  
*Merchandise Planner*

Izetta Pritchard  
*Planner, Jewelry and Home*

Fran Willing  
*Planner, Paper*

Ashley Coleman  
*Planner, Textiles*

Jim Jacouzzi  
*Manager of Allocation*

Carrie Fisk  
*Allocation Coordinator*

Brittney Carroll  
*Allocator*

## WEBSITE

Paul Sanford  
*Senior Manager of  
E-Commerce*

Rebecca Rosenblatt  
*Manager of E-Commerce  
Technologies*

Matt Leskovic  
*Manager of Data and  
Analytics*

Winnie Cheng  
*E-Commerce Content and  
Merchandising Planning  
Manager*

Kelsey Higgins-Robinson  
*E-Commerce Content and  
Production Associate  
Manager*

Brittany Casper  
*E-Commerce Content and  
Merchandising  
Coordinator*

Amanda Rolo  
*E-Commerce Product  
Specialist*

Robin Chan  
*E-Commerce Analyst*

John Colombo, Jr.  
*Data Analyst*

## WHOLESALE

Kristin C. Magnuson  
*Manager*

Kristina Parrinello  
*Associate Account  
Manager*

## RETAIL STORE OPERATIONS

Cathryn Leon  
*Senior Manager, Retail  
Inventory and Logistics*

*Retail Store Support*

Ling Fong  
*Associate Coordinator*

*Retail Sales, The Met Fifth  
Avenue*

Luis Feliciano  
*Store Manager*

Israt Jahan  
*Department Manager*

Rosemary Marotta  
*Department Manager,  
Bookshop*

Carmen Irizarry  
*Department Manager,  
Jewelry, Textiles, Stationery,  
and Gifts*

Mohammed Uddin  
*Department Manager, Sales  
Support*

Natalie De Cola

Lenny Martinez  
*Team Leaders*

Sandra Fukawa  
*Team Leader,  
Art Supplies*

Jacqueline A. Griffith  
*Team Leader, Bookshop  
Sales*

Alfonso Clark  
*Team Leader, Bookshop  
Support*

Krista Kietzman  
*Team Leader, Childrens*

Charlotte Facey  
*Team Leader, East Shop*

Rosa M. Solis  
*Team Leader, Gallery Desk  
Support*

Marya Banu

Claudia Marino  
*Team Leaders, Jewelry,  
Textiles, and Stationery*

Leanice Richardson  
*Team Leader, Main Store  
Support*

Pedro Lucas  
*Team Leader, Receiving*

Faraha Khan

Reshma A. Soodeen  
*Team Leader, SPEX and  
Gallery Shops*

Ana Acosta

Yanni Kontonicolaou

Luis Negron

Yinette Ortiz

Angel Vazquez  
*Sales Support Specialists,  
part-time*

Adelina Batallones

Davon Bean

Anne-Marie Belli

Madison Brower

Chelsea Bullitt

Carlos Castellblanch

Cassandra Castillo

Scott A. Clevens

Laura Lynne Coleman

April Connor

Rachel Dasaro

Dianne Davis

Andrea Demera

Nalini Dhanraj

Sandra Erickson

Charlotte Feldman

Bionca Garcia

William G. Garcia

Genesis Gomez

Shila Gonsalves

Charmaine M. Grant

Resey Hem

Marianne Herde

Kaleigh Jacobson

Elizabeth T. Kaemmerle  
Joan Kaufman  
Hallie Keller  
Jessica Kelly  
Agnieszka Kirkpatrick  
Gretta Lee  
Yolanda Llanos  
Andrea Lujan  
Galina Markmann  
Yvette B. McArthur  
Christine Moore  
Mishbah Mozumder  
Ferdin Mustafa  
Xhulio Myftari  
Magaly Ochoa  
Sky Oh

LeAnder Pascall  
Zaida Phillips  
Ariana Prado  
Matilda Proda-Dauti  
Steni Prussing  
Melissa P. Ramirez  
Chiara Rampoldi  
Jacqueline Resnik  
Amanda Richards  
Brandon Sanfilippo  
Pia Sarker  
Valeryia Shaban  
Ambar Sierra  
Barbara Sussman  
Linda Tan  
Joseph A. Tartaglia  
Yui Tezuka  
Barbara Tomei  
Yvonne Torres  
Emanuela Triepshi  
Anthony Vargas  
Sonia Vargas  
Michael Vizcaino  
Dilara Wadud  
Cynda Whitehall  
Brian Williams  
Edmon Zhou  
Leslie Zivic  
Regina Zvoma  
*Sales Specialists, part-time*

Retail Sales, The Met Breuer

Cameron Bailey  
*Department Manager*  
James Manning  
*Team Leader*  
Yanelkys Bernard  
Thomas Duverne  
*Sales Specialists, part-time*

Retail Sales, The Met Cloisters

Sheryl Esardial  
*Store Manager*  
Adeka Stupart  
*Team Leader*  
Duresa Dobraj  
Marcelle McArthur  
Jennifer McAuliffe  
Kamiel Solomon  
*Sales Specialists, part-time*

Retail Sales, John F. Kennedy  
International Airport

Simon Mo  
*Store Manager*  
Noowbasle Hossein  
*Team Leader*  
Keudy Gonzalo Castillo  
Susan Chung  
Vivienne Persaud  
Joshua Peters  
James Puccio  
*Sales Specialists, part-time*

Retail Sales, Newark Liberty  
International Airport

Ricardo Hernandez  
*Department Manager*  
Carolyne De La Paz  
America Freire  
Carla Gomez  
Jocelyn Nti-Kyeremeh  
Jackelyn Sorto  
*Sales Specialists, part-time*

Stock Services

Tariq Elahie  
*Department Manager*  
Kenneth Goodwin  
Ceibert Malcolm  
Frantz M. Sannon  
Jacqueline Springer  
Christopher R. Yuen  
*Sales Support Specialists,  
part-time*

Volunteer  
Organization

Arlene Brickner  
*Volunteer Chair*  
Laurel Brien  
*Manager of Volunteer  
Activities*

Juliana Chan  
Beth Chapin  
Anne Cripps  
Virginie Dupaquier  
Grace Gorman  
Beatrice Leeds  
Amanda Lister  
Donna Mastroianni  
Valerie Szeto  
*Program Chairs*

Emeriti

Philippe de Montebello  
*Director Emeritus*  
Emily Kernan Rafferty  
*President Emerita*  
Dieter Arnold  
*Curator Emeritus,  
Egyptian Art*  
Dorothea Arnold  
*Curator Emerita,  
Egyptian Art*

Joan Aruz  
*Curator Emerita, Ancient  
Near Eastern Art*  
Katharine Baetjer  
*Curator Emerita, European  
Paintings*  
Peter Barnet  
*Curator Emeritus,  
Medieval Art and  
The Cloisters*  
Carrie Rebora Barratt  
*Curator Emerita*  
George Bisacca  
*Conservator Emeritus,  
Paintings Conservation*  
Pete Dandridge  
*Conservator Emeritus,  
Objects Conservation*  
James David Draper  
*Curator Emeritus,  
European Sculpture and  
Decorative Arts*  
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*  
Ann Heywood  
*Conservator Emerita,  
Objects Conservation*  
Ellen Howe  
*Conservator Emerita,  
Objects Conservation*

Timothy B. Husband  
*Curator Emeritus,  
Medieval Art and  
The Cloisters*  
Colta Ives  
*Curator Emerita, Drawings  
and Prints*  
Marilyn Jenkins-Madina  
*Curator Emerita,  
Islamic Art*  
Julie Jones  
*Curator Emerita, Arts of  
Africa, Oceania, and the  
Americas*  
Nobuko Kajitani  
*Conservator Emerita,  
Textile Conservation*  
Hermes Knauer  
*Conservator Emeritus,  
Arms and Armor*  
Denise Patry Leidy  
*Curator Emerita,  
Asian Art*  
Christine Lilyquist  
*Curator Emerita,  
Egyptian Art*  
Charles T. Little  
*Curator Emeritus,  
Medieval Art and The  
Cloisters*

J. Kenneth Moore  
*Curator Emeritus, Musical  
Instruments*  
Helmuth Nickel  
*Curator Emeritus,  
Arms and Armor*  
Morihiro Ogawa  
*Special Consultant  
Emeritus, Arms and  
Armor*  
Richard E. Stone  
*Conservator Emeritus,  
Objects Conservation*  
Clare Vincent  
*Curator Emerita,  
European Sculpture and  
Decorative Arts*  
James C. Y. Watt  
*Curator Emeritus,  
Asian Art*  
H. Barbara Weinberg  
*Curator Emerita,  
The American Wing*  
William D. Wixom  
*Curator Emeritus,  
Medieval Art and  
The Cloisters*  
Mark Wypyski  
*Research Scientist Emeritus,  
Scientific Research*  
Florica Zaharia  
*Conservator Emerita,  
Textile Conservation*

Research Scholars

Susan J. Allen  
Kevin Avery  
Barbara B. Ford  
Johanna H. Hecht  
Elizabeth J. Milleker  
Oscar W. Muscarella  
Elena Phipps  
George Wheeler  
*Senior Research Scholars*  
Suzanne G. Valenstein  
*Research Scholar*

Staff Retired during  
the Year July 1, 2017,  
to June 30, 2018

Sabrie Ahmetaj  
*Assistant Maintainer/  
Cleaner, Buildings*  
Perry Bialow  
*Senior Security Officer,  
Security*  
George Bistransin  
*Senior Security Officer,  
Security*  
Jaime Cabanban  
*Senior Security Officer,  
Security*  
Thomas P. Campbell  
*Director*

Bruce Clarke  
*Assistant Maintainer/  
Cleaner, Buildings*  
Cynthia Clark  
*Senior Editor, Publications  
and Editorial*  
Lydia Demidova  
*Senior Security Officer,  
Security*  
Larry Docdocil  
*Senior Security Officer,  
Security*  
Marian Eines  
*Associate for  
Administration, Musical  
Instruments*  
Shurald Forde  
*Senior Special Officer,  
Security*  
Raul Garcia  
*Senior Security Officer,  
Security*  
Douglas C. Geiger  
*Supervising Departmental  
Technician, Islamic Art*  
Mary Ann Goldade  
*Administrative Assistant,  
Objects Conservation*  
Edgardo Gomez  
*Assistant Maintainer/  
Cleaner, Buildings*  
Phillip Harris  
*Assistant Maintainer/  
Cleaner, Buildings*  
Randolph Harris  
*Senior Supervising Security  
Officer, Security*  
Antonio Kho  
*Senior Security Officer,  
Security*  
Theresa King-Dickinson  
*Principal Departmental  
Technician, European  
Paintings*  
Carla Kraus  
*Senior Security Officer,  
Security*  
Krishna Lachhman  
*Maintainer, Buildings*  
Rupert Massop  
*Maintainer, Buildings*  
Debra A. McDowell  
*Vice President for Human  
Resources, Human  
Resources*

John Meda  
*Senior Security Officer,  
Security*  
Bhikramadit Misir  
*Assistant Maintainer,  
Buildings*  
Pamela Miller  
*Senior Security Officer,  
Security*  
George Mittag  
*Senior Security Officer,  
Security*  
Fanny Mon  
*Senior Security Officer,  
Security*

Jeffrey Munger  
*Curator, European  
Sculpture and Decorative  
Arts*  
James Neff  
*Assistant Maintainer/  
Cleaner, Buildings*  
Meldine Nelson  
*Senior Security Officer,  
Security*  
Peter E. Paolucci  
*Senior Security Officer,  
Security*  
Basil Pascall  
*Supervising Maintainer,  
Security*  
Carlos A. Picón  
*Curator in Charge, Greek  
and Roman Art*

Mikhail Plyas  
*Maintainer, Buildings*  
Evelyn Rosa  
*Senior Security Officer,  
Security*  
Laurie Schnee  
*Senior Security Officer,  
Security*  
Khemraj Singh  
*Assistant Maintainer/  
Cleaner, Buildings*  
Cherisse Straw  
*Product Manager, Jewelry,  
Merchandising and Retail*  
Amar Sukhnandan  
*Maintainer, Buildings*  
Nathan Wright  
*Senior Security Officer,  
Security*

## Staff Organizations

### **Forum of Curators, Conservators, and Scientists**

Nadine M. Orenstein  
*Chair*  
Stephanie L. Herdrich  
*Vice Chair*  
Katherine C. Sanderson  
*Secretary*  
Marco Leona  
*Delegate to the Board  
of Trustees*

## **Assembly**

Kathryn Calley Galitz  
*Chair*  
Nancy Wu  
*Vice Chair / Chair-Elect*  
Dale Tucker  
*Secretary*  
Dan Lipcan  
*Delegate to the Board  
of Trustees, Ex Officio*

## **Personnel Advisory Committee**

Farhan Ali  
Christina Alphonso  
Alethea Brown  
Nancy L. Rutledge

## **Staff Employee Benefits Committee**

Daniel H. Weiss  
*Chair*  
Sharon H. Cott  
Isabelle Duvernois  
Jameson Kelleher  
John Lindaman  
Amelia Peck  
Almesha Pegues  
Luisa Ricardo-Herrera  
Carolyn Riccardelli  
Allison Rutledge-Parisi  
Steven R. Ryan  
Thomas P. Schuler  
Michael Sittenfeld  
Perrin Stein  
Elena J. Voss

