

THE METROPOLITAN  
MUSEUM OF ART

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Annual Report  
for the Year  
2018–2019

# The Metropolitan Museum of Art

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*One Hundred Forty-Ninth Annual Report of the Trustees  
for the Fiscal Year July 1, 2018, through June 30, 2019*

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Presented to the Board of Trustees of The Metropolitan Museum of Art    November 12, 2019

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# Report from the President and the Director

The Metropolitan Museum of Art's unparalleled collection, groundbreaking exhibitions and scholarship, and innovative programs offer powerful ways to experience more than five millennia of art and culture. In fiscal year 2019, our many wide-ranging activities were both impactful and well received. Total attendance was more than 7 million visitors for the third year in a row, demonstrating the strength of our mission to connect people with the art of all times and cultures. The Museum also had a record fundraising year, and while we ended the fiscal year with an operating deficit as anticipated, we continue to make progress in our work toward a balanced budget in fiscal year 2020.

Engaging with the global community and projecting a strong, leading voice on issues that involve art and culture is also fundamental to our mission as a twenty-first-century encyclopedic museum. In April, for example, many looked to The Met to help process the fire at the Cathedral of Notre-Dame. In addition to providing support for the Paris community, we convened a public event in our Medieval Hall, where curators and conservators shared their expertise, heartbreak, and hopes for restoration. In honor of World Refugee Day on June 20, the Museum joined with the International Rescue Committee in a global campaign to recognize refugees and their important contributions to society. At The Met, we spotlighted works by artists who were themselves refugees, including Marc Chagall, Piet Mondrian, and Mark Rothko. Last spring the Museum was called upon to respond to scrutiny resulting from the public controversy—expressed through reports in the media, lawsuits, and actions from several individuals and organizations—concerning gifts received from individuals related to the opioid crisis. The Museum acted by committing to policy our practice of rigorously reviewing all major gifts to the institution and by suspending the receipt of gifts from members of the Sackler family closely associated with Purdue Pharma. These actions have generated a positive response across The Met community, philanthropic circles, and beyond.

The Met's mission of excellence also extends to maintaining an engaging environment for staff. In fiscal year 2019, we began implementing a strategic plan to strengthen our commitment to creating a diverse and inclusive workplace and conducted an employee engagement survey—the first step toward developing an action plan that will be launched in fiscal year 2020.

Finally, in fiscal year 2019 the Museum began actively planning for its 150th anniversary celebration in 2020, and we look forward to celebrating with our global audience in ways that allow the magnificence and relevance of The Met to shine.

Below is a summary of our many activities and achievements during fiscal year 2019. For a detailed discussion of the Museum's financial results for the year, see the "Report from the Chief Financial Officer" on pages 40–41.

## Acquisitions

The Met continued to deepen and broaden its collection in the past fiscal year with a number of key acquisitions. Several are called out here, and many are also explored online in *MetCollects*.

The 1636 portrait *Queen Henrietta Maria* by the Flemish painter Anthony van Dyck (1599–1641) joined other touchstone works in our European Paintings collection. One of many outstanding masterpieces given to the Museum by Charles and Jayne Wrightsman (see *Trustees, Staff, and Volunteers*, page 10), the painting of the pregnant monarch of England was commissioned as a gift for Cardinal Francesco Barberini, who viewed the devout French-born queen as a critical collaborator in his dream of regaining England for the Catholic Church. Van Dyck's work was one of many diplomatic gifts that spread the artist's fame throughout Europe.

The Department of Greek and Roman Art acquired an extraordinary example of Roman sculpture—an impressive marble wellhead, or puteal, of the second century. Celebrated at the time of its excavation—in 1797, under the direction of the Irish painter and antiquarian Robert Fagan (1761–1816)—as one of the most beautiful Roman sculptures of its kind, it is among the finest relief-decorated Roman marble wellheads known today and the only one whose iconography relates directly to water. The relief combines two cautionary tales about the element from Greek mythology: the legend of Narcissus and Echo and the story of the abduction of Hylas by nymphs.

The Department of Asian Art enriched its collection with a masterwork in the corpus of imperial-quality devotional bronze icons produced under Chola patronage. The powerful *Shiva as Vanquisher of the Three Cities* (ca. 1000–1020) is one of the greatest realizations of the form of Shiva as destroyer of evil—a form that was revered by Chola rulers for providing them with both spiritual protection and inspiration for their imperial ambitions.

An illustrated manuscript of the Master of Claude de France, the *Book of Flower Studies* (ca. 1510–15), was acquired for the Department of Medieval Art and The Cloisters. Made during what is often called the "last flowering" of northern European manuscript illumination in the medieval tradition, the book provided botanical models for celebrated commissions. Its flowers were painted for their inherent beauty rather than their symbolism or medicinal value; each varietal represented can also be found in the gardens of The Met Cloisters.

For the Department of European Sculpture and Decorative Arts, the Museum acquired a life-sized marble bust of a bound woman of African descent by the French sculptor Jean-Baptiste Carpeaux (1827–1875). Modeled after a live sitter whose expression of suffering is powerfully conveyed, *Why Born Enslaved!* (modeled 1868, carved 1873) represents the sculptor's reflection on the horrors of slavery following its abolition in France in 1848 and the close of the American Civil War in 1865.

One of the first pointillist portraits by Theo Van Rysselberghe (Belgian, 1862–1926) was also added to the collection of the Department of European Paintings. When the artist exhibited the portrait of his six-year-old niece, Denise Maréchal, in 1890, critics praised the naturalism and emotional expressiveness that he brought to the analytical rigor of pointillism. Its deftly varied brushwork, patterned background, and delicately rendered face show the artist's mastery of the technique.

*Gray and Brass* by John Sloan (American, 1871–1951)—a rare picture by an Ashcan artist that juxtaposes socioeconomic difference in a single image—was added to the American Wing collection. In it, Sloan contrasts the self-satisfied attitudes of wealthy passengers in a gray-and-brass motorcar with a loosely painted group of New York's working class at rest. Dating to a dynamic year in the former newspaper artist's career as an urban realist painter, the work captures the vibrant spectacle of looking and being seen that characterized early twentieth-century city life.

A major work by Charles Ray (American, born 1953), one of the world's greatest living sculptors, joined the collection of the Department of Modern and Contemporary Art. The monumental black granite relief *Two Horses* (2019) marks a contemporary approach to representing the equine figure that pays tribute to historic antecedents in the collection while also embodying the defining aspects of Ray's contemporary practice.

## Exhibitions and Publications

The Met mounted forty-four exhibitions and published twenty-seven new titles in fiscal year 2019, all of which offered thought-provoking ways to experience art. The programming ranged from small, focused installations to major international loan shows, many of which are highlighted here.

Leading off the fall season, the first comprehensive retrospective in North America of French painter Eugène Delacroix (1798–1863) was organized with the Musée du Louvre, Paris. Featuring 155 paintings, drawings, prints, and manuscripts created over more than four decades, it provided visitors with a bracing look at an artist whose genius set the standard for virtually all other French painters. The companion exhibition *Devotion to Drawing: The Karen B. Cohen Collection of Eugène Delacroix* explored the central role of drawing in Delacroix's practice while also celebrating a major gift to The Met from Honorary Trustee Karen B. Cohen.

The fall season's groundbreaking *Armenia!* examined the artistic and cultural achievements of the Armenian people, from their conversion to Christianity in the fourth century to their control of global trade routes in the seventeenth. Nearly 150 objects were on view, including opulent gilded reliquaries, richly illuminated manuscripts, rare textiles, cross stones, precious liturgical furnishings, printed books, and more.

One of the most important works of video art of the last half century—*Stasi City*, by British artists Jane and Louise Wilson (born 1967)—opened in the fall. Filmed in Berlin in 1996, the four-channel video installation is a dizzying tour of the former headquarters of the East German secret police (*Staatssicherheit*). Its presentation coincided with *Everything Is Connected: Art and Conspiracy*, on view at The Met Breuer last fall.

When it opened in October 2018, *Art of Native America: The Charles and Valerie Diker Collection* became the first exhibition of Indigenous American art to be presented in the American Wing since it was established in 1924. The 116 masterworks represent the achievements of Native artists from more than fifty cultures across North America and range in date from the second to the early twentieth century. The diverse works—promised gifts, donations, and loans to The Met from the pioneering collectors Charles and Valerie Diker—have transformed the Museum's ability to display the full development of art in America. The related exhibition *Artistic Encounters with Indigenous America* explored the unique place that Indigenous people have long occupied in the imagination of non-Native artists through drawings, prints, watercolors, photographs, and popular ephemera from the seventeenth to the early twentieth century, all from The Met collection.

Dutch paintings that have been a cornerstone of the collection since the Museum's founding purchase in 1871 were at the center of *In Praise of Painting: Dutch Masterpieces at The Met*. Taking advantage of the partial closure of the European Paintings galleries for the replacement of their skylights, the display in the Robert Lehman Wing (which included works by Rembrandt, Hals, and Vermeer) presented the remarkable Dutch Golden Age in a new light.

The preeminent sixteenth-century Venetian painter Jacopo Tintoretto (1518/19–1594) was the focus of October's *Celebrating Tintoretto: Portrait Paintings and Studio Drawings*. Coinciding with the five hundredth anniversary of the artist's birth, it explored a little-studied aspect of Tintoretto's portraiture: small-scale, informal portrait heads characterized by immediacy, intense observation, and startling modernity, painted with the artist's famous *prestezza*, or quickness.

A major fall highlight was *Jewelry: The Body Transformed*, a global exploration of this ubiquitous art form. Through an array of headdresses and ear ornaments, brooches and belts, necklaces and rings, as well as sculptures, paintings, prints, and photographs—all drawn from The Met collection—it revealed the cultural significance of jewelry across many time periods and regions.

The ingenuity of artists who drew from the natural world to express their understanding of the divine was the focus of *Atea: Nature and Divinity in Polynesia*. The exhibition brought together objects such as figural sculpture, painted bark cloth, and rare featherwork dating to the late eighteenth through the nineteenth century to illuminate a core principle of Pacific art: the divine is not abstract, but very much alive in nature.

*Epic Abstraction: Pollock to Herrera*, which opened in winter, expanded our understanding of Abstract Expressionism by exploring large-scale painting, sculpture, and assemblage. Anchored by iconic works from The Met collection—including Jackson Pollock's classic "drip" painting *Autumn Rhythm (Number 30)* (1950) and Louise Nevelson's monumental *Mrs. N's Palace* (1964–77)—it was punctuated with loans of major pieces by Helen Frankenthaler, Kazuo Shiraga, and others.

Winter also brought the first exhibition in the United States of pioneer photographer Joseph-Philibert Girault de Prangey (French, 1804–1892). His three-year photographic excursion to the Eastern Mediterranean yielded the earliest surviving daguerreotypes of Greece, Egypt, Turkey, Lebanon, Syria, and Jerusalem.

*The Art of London Firearms*, a small, focused show that opened in January 2019, explored a fascinating, often overlooked chapter in the art of gunmaking through a group of important London-made firearms—all from The Met collection—from the mid-eighteenth to the early nineteenth century.

In the spring, *"The Tale of Genji": A Japanese Classic Illuminated* was the first major loan exhibition in North America to focus on the artistic tradition inspired by this celebrated work of Japanese literature. Spanning the past thousand years, it featured paintings, calligraphy, silk robes, and popular art such as *ukiyo-e* prints and modern *manga*, many of which are rare works that had never before left Japan.

*The World between Empires: Art and Identity in the Ancient Middle East*, which opened in March, reassessed the region's art in the age of the Roman and Parthian Empires (ca. 100 B.C.–A.D. 250). With important loans from museums in the Middle East, Europe, and the United States, it showed the complexity of life at the crossroads of two ancient superpowers and the ways in which local communities expressed their identities through art.

Organized with the Rock & Roll Hall of Fame, *Play It Loud: Instruments of Rock & Roll* examined how musical artists use their instruments to create unique sounds and craft a visual identity. On view were guitars, drums, keyboards, and other instruments dating from 1939 to 2017 that belonged to luminaries such as Chuck Berry, the Beatles, Elvis Presley, the Rolling Stones, Jimi Hendrix, Joan Jett, Jimmy Page, Steve Miller, St. Vincent, Metallica, and Nancy Wilson, along with vintage posters, stage costumes, and epoch-making videos.

The spring Costume Institute exhibition *Camp: Notes on Fashion* focused on the camp aesthetic, its evolution, and its influence on mainstream culture. With Susan Sontag's 1964 essay "Notes on 'Camp'" providing the intellectual framework, it showed how the elements of irony, humor, artifice, and exaggeration are expressed in fashion.

Berlin-based artist Alicja Kwade (born Poland, 1979), known for her elegant, experiential sculptures and installations that reflect on time, perception, and scientific inquiry, was selected for this year's Roof Garden Commission. Her steel and stone structures, *ParaPivot I and II*, evoked miniature solar systems. The courtyard of the Robert Lehman Wing was the site for the world premiere of *Death Is Elsewhere* (2017–19), an immersive, seven-channel video installation by prominent Icelandic performance and video artist Ragnar Kjartansson (born 1976).

Other spring exhibitions included *Watercolors of the Acropolis: Émile Gilliéron in Athens* and *Frank Lloyd Wright Textiles: The Taliesin Line, 1955–60*. The former featured the work of a virtuoso watercolorist who became the leading draftsman and popularizer of archaeological discoveries in Greece following his arrival in Athens in the late 1870s, while the latter looked at the first commercial venture of the renowned architect's long career through a rare sample book and examples of the fabric it inspired.

The year at The Met Breuer began with *Obsession: Nudes by Klimt, Schiele, and Picasso from the Scofield Thayer Collection*, featuring paintings by artists of the School of Paris as well as a group of erotic and evocative watercolors, drawings, and prints. The exhibition marked the first time these works from The Met collection were shown together.

September's *Odyssey: Jack Whitten Sculpture, 1963–2017*, organized with the Baltimore Museum of Art, presented sculptures and selected paintings by acclaimed American artist Jack Whitten (1939–2018). Inspired by art-historical sources rooted in Africa, the Southern United States, and the Mediterranean, Whitten's works were displayed with related African, Mycenaean, Minoan, Cycladic, and American art from The Met collection.

The provocative *Everything Is Connected: Art and Conspiracy* was the first major exhibition to look at how modern and contemporary artists have explored the veiled operations of power and suspicion between governments in Western democracies and their citizens. Some seventy works by thirty artists were featured, including painting, sculpture, photography, video, and installation art dating from 1969 to 2016.

Winter's *Julio Le Parc 1959* was the first solo museum exhibition in New York for the Argentinian artist (born 1928), who played a



founding role in Kinetic art during the 1960s. It also celebrated the artist's gift to The Met of twenty-four works on the occasion of his ninetieth birthday. Lucio Fontana (Argentinian Italian, 1899–1968), with whom Le Parc studied in the 1940s, was the focus of *Lucio Fontana: On the Threshold*. The first major survey of the artist's work in the United States in more than forty years, it presented examples of his revolutionary Cuts series and also explored his beginnings as a sculptor and his pioneering environments.

*Siab Armajani: Follow This Line*, organized with the Walker Art Center, Minneapolis, was the first major U.S. retrospective of the preeminent Iranian American artist (born 1939). With nearly one hundred works made over the past sixty years, it gave viewers insight into how Armajani developed his aesthetic of exile.

In April, *Home Is a Foreign Place: Recent Acquisitions in Context* presented recent acquisitions of modern and contemporary art from Latin America, the Middle East, North Africa, and South and Southeast Asia alongside iconic works by modern American artists from The Met collection to explore the meanings of "home" and "place" in our increasingly interwoven globe.

A summer highlight, *Phenomenal Nature: Mrinalini Mukherjee* was the first U.S. retrospective of work by Mukherjee (1949–2015), the Indian sculptor who was inspired by nature and integrated craft techniques with a modernist visual vocabulary. The artist's longstanding engagement with fiber as well as her forays into ceramic and bronze resulted in works of great beauty and power.

The Museum's Publications and Editorial Department had one of its most active years yet, producing twenty-seven new titles and eight reprints. Among these were fourteen exhibition catalogues, including the highly successful *Delacroix, Armenia: Art, Religion, and Trade in the Middle Ages*, *The Tale of Genji: A Japanese Classic Illuminated*, *Play It Loud: Instruments of Rock & Roll*, and *Camp: Notes on Fashion*, as well as catalogues on the daguerreotypes of Girault de Prangey, Native American art, photographs of the moon, and jewelry. In addition, the department published volumes highlighting the Museum's collection of French paintings (available online and in print), Islamic calligraphy, and modern and contemporary art, as well as a new edition of *The Metropolitan Museum of Art Guide*. It inaugurated a Picture Albums series to accompany select exhibitions and published the annual *Metropolitan Museum Journal* and four issues of the *Bulletin*.

For a full list of the Museum's publications, see pages 24–37, and for a full list of the year's exhibitions and installations, see pages 38–39.

## Global

Connecting audiences around the world with The Met's vast resources is an important part of our mission, and fiscal year 2019 saw many achievements in this area.

In October 2018, we launched The Met Collection API (Application Programming Interface). Building on the success of the Museum's Open Access policy announced in 2017, the API enables any third party to sustainably integrate The Met collection into its website, ensuring that up-to-date versions of more than 400,000 images and data are available to users without restriction. In recognition of the continually expanding potential for open access to broaden public exposure to these images and scholarly records, The Met collaborated with Microsoft and the Massachusetts Institute of Technology (MIT) to explore the ways in which audiences engage with the collection through artificial intelligence technologies. The results of the collaboration were announced in February 2019.

Last spring's *Play It Loud: Instruments of Rock & Roll* was the first exhibition to feature a new Web-based digital resource called the Primer, which allows audiences all over the world to engage with the art in our galleries through stories, videos, and images. Going forward, Primers will be offered for many of our major exhibitions to help prepare visitors for an upcoming visit or to extend their experience afterward.

In the field of conservation, The Met continues its leadership role in the Indian Conservation Fellowship Program (ICFP), a multiyear partnership initiated in 2011 among The Met; Stichting Restauratie Atelier Limburg, Maastricht, The Netherlands; and the Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.,

supported by the Andrew W. Mellon Foundation and the Ministry of Culture of the Government of India. The program provides practical, intensive training and professional development for emerging and mid-career Indian conservators at host institutions.

The Network Initiative for Conservation Science (NICS), a pilot program launched in September 2016 by The Met and its Department of Scientific Research with the support of the Andrew W. Mellon Foundation, held its second annual symposium in November 2018. NICS aims to advance research and scholarship in art history, archaeology, conservation, and science by sharing the Museum's cutting-edge research facilities and expertise with a group of partner institutions, including ten New York museums. Conservators from the Brooklyn Museum, the Central Park Conservancy, the Frick Collection, the Hispanic Society of America, the Morgan Library and Museum, and the New York Public Library participated in this year's symposium.

The Met continued to make progress in its project to assist Syrian and Iraqi museum colleagues in their efforts to document and publish endangered collections, an initiative made possible by the Whiting Foundation. In January 2019, The Met and its partners, Columbia University and the American Center of Oriental Research (ACOR), organized a workshop in Amman, Jordan, that brought together thirteen staff members from the Iraq, Basrah, Mosul, and Slemeni Museums for specialized training in writing labels and text, researching objects, preparing images for publication, creating websites, and producing publication-ready collection-related content. Four publications are underway and expected to be released in the coming year.

Through the support of the Museum's Adelaide Milton de Groot Fund, Met staff continue to participate in archaeological research in Greece, Turkmenistan, and Guatemala. At Palaikastro in eastern Crete, in an excavation conducted under the auspices of the British School at Athens, work this year focused on the study of Building 4 from the 1986–2003 excavation campaign of the Minoan Bronze Age settlement. The Met initiated a new archaeological project in April following a Memorandum of Understanding signed with the Ministry of Culture in Turkmenistan for fieldwork at the site of Dandanakan/Dash Rabat, a medieval caravan town in the Mary province. The work is conducted in collaboration with colleagues from the National Administration for the Protection, Study and Restoration of Cultural and Historical Monuments of Turkmenistan, and the Ancient Merv Historical and Cultural Park. In 2018, the Department of the Arts of Africa, Oceania, and the Americas participated in a third season of archaeological fieldwork and conservation at the site of Piedras Negras, Guatemala, working with the Guatemalan Institute of Anthropology and History, Brown University, Brandeis University, and the Peabody Museum of Archaeology and Ethnology at Harvard University. Piedras Negras, one of the most important Maya royal courts from the fifth to the ninth century, is renowned for its hieroglyphic inscriptions and sculpture, including the upper portion of Piedras Negras Stela 5, on long-term loan to The Met from Guatemala.

## Education

Through another successful year of innovative programming, scholarly endeavors, and community engagement, the Museum's Education Department increased the diversity and participation of The Met audiences in fiscal year 2019. While fostering greater collaboration among colleagues within The Met as well as with local, national, and international partners, the department continued working on its key priorities to solidify its position 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 beyond its walls and into communities; and establish galleries and other spaces as active laboratories for scholars, artists, and the general public.

In the past fiscal year, the department served over twelve percent of the Museum's more than 7 million visitors through approximately 37,400 programs and tours that drew over 830,000 participants.

Artists continued to be critical partners. Soprano Julia Bullock, the 2018–19 MetLiveArts Artist in Residence, created five programs in collaboration with guest artists, such as the multi-instrumentalist Tyshawn Sorey, to examine issues of exoticism, identity, segregation, and cultural

exclusion in the context of and through the collection. As part of the three-year Kenan Project launched in fall 2017, The Met, in partnership with New York University's Tisch School of the Arts, continued to convene nineteen other organizations in a professional learning community focused on the social impact of the arts in and with communities. New York-based artists Rashida Bumbray and Miguel Luciano worked with Museum educators and curatorial staff to lead the Kenan Project's Civic Practice Seminar, forging vital connections between the history and collection of The Met and the neighborhoods of Bedford-Stuyvesant and East Harlem. Artist participants in the seminar were trained in building relationships between communities and institutions.

Groundbreaking education programming related to The Met collection and exhibitions foregrounded timely conversations connecting works of art to current events. For example, The Costume Institute exhibition *Camp: Notes on Fashion* inspired a college night that attracted more than 1,800 students; a conversation exploring the concept of camp in performance, ballroom style, pop culture, and high fashion between Broadway performer and actor Billy Porter and cultural critic, deejay, and assistant professor of queer studies at Virginia Commonwealth University, Madison Moore; and a "Battle of the Legends" voguing competition on the David H. Koch Plaza. To commemorate the fiftieth anniversary of the Stonewall uprising, Education presented MetFridays: Pride, a Museum-wide event featuring talks that examined recent civil rights victories through the lens of The Met collection, art-making, a panel discussion on gender, and more.

Cultural festivals with activities and performances designed for visitors of all ages and with varied abilities drew more than 15,300 attendees. We also launched Crip The Met, an initiative that engaged disability scholars and activists, curators, educators, and artists in discussion about representations of disability in the Museum, with the goal of developing interpretive guidelines for writing about disability and art. Our commitment to serve as a cultural and social hub for New York's young people has resulted in more than 28,000 teens and almost 130 partners participating in our Teens Take The Met program over the course of five years.

The Met continued to be an essential resource for teaching, learning, training, and research at all levels. This fiscal year, 237,763 K–12 teachers and students participated in 6,943 guided and self-guided school-group visits to The Met's three locations. More than 2,600 teachers and school leaders also took part in programs focused on integrating art into the classroom.

### Visitorship

As noted above, for the third year in a row the Museum welcomed more than 7 million visitors (7,027,858) to its three locations—the Met Fifth Avenue, The Met Cloisters, and The Met Breuer—in fiscal year 2019, which was also the first full fiscal year under the Museum's new admissions policy. Continually one of New York's most visited tourist attractions for domestic and international audiences, The Met draws a wide range of visitors. In the past fiscal year, international tourists accounted for 28 percent of visitors, local visitors from the five boroughs made up 35 percent of the overall total, and 16 percent were from the tristate area.

Two 2018 exhibitions contributed significantly to the Museum's strong attendance in fiscal year 2019—*Heavenly Bodies: Fashion and the Catholic Imagination*, which brought a record 1,659,647 visitors to The Met Fifth Avenue and The Met Cloisters during its run from May 10 to October 8, 2018, and *The Roof Garden Commission: Huma Bhabha*, "We Come in Peace," from April 17 to October 28, 2018, with 383,714 visitors. In fiscal year 2019, *Delacroix* welcomed 346,259; *Armenia!* had 229,491 visitors; and "The Tale of Genji": *A Japanese Classic Illuminated* and *Monumental Journey: The Daguerreotypes of Girault de Prangey* attracted 214,050 and 117,858, respectively. As of June 30, *Play It Loud: Instruments of Rock & Roll* brought in 334,162 visitors since it opened on April 8; *The Roof Garden Commission: Alicja Kwade*, "ParaPivot," 166,924 since April 16; and *Camp: Notes on Fashion*, 298,720 since May 9.

Exhibitions centered on The Met collection also saw large numbers of visitors, including two that opened in fiscal year 2018—*History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift* (May 22–September 23, 2018) and *African American Portraits: Photographs from the 1940s and 1950s* (June 26–November 6, 2018)—along with this

year's *Art of Native America: The Charles and Valerie Diker Collection*, *In Praise of Painting: Dutch Masterpieces at The Met*, *Jewelry: The Body Transformed*, and *Epic Abstraction: Pollock to Herrera*.

The Met Cloisters drew 325,326 visitors in fiscal year 2019, a record for the location that was fueled by the attendance for *Heavenly Bodies: Fashion and the Catholic Imagination*, and The Met Breuer saw more than 326,392.

The Museum's website ended the fiscal year with more than 30 million visits, and our social media reach has been similarly broad: the institution's Twitter feed has more than 4.3 million followers, its Webby Award-winning Instagram has 3.2 million followers, and its Facebook account has more than 1.9 million followers.

The Met's loyal Members are an invaluable source of support. In fiscal year 2019, combined income from 133,895 households totaled \$29.7 million. This includes revenue from Member dues and donations to annual appeals, 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 the addition of 6,806 IDNYC members, there was a combined Member count of 140,701 at fiscal year-end.

### Finance and Budget

The Museum continued its financial transformation efforts in fiscal year 2019 by focusing on revenue enhancement initiatives in admissions and special events and improving operational processes, including implementing a strategic procurement program. Although we closed the year with an operating deficit of \$1.9 million, it was a significant improvement over last year's deficit of \$8.3 million, and we continue to make progress in our work toward a balanced budget in fiscal year 2020. We will continue to focus on revenue and fundraising growth, funding goals, endowment reallocations, and further procurement and vacancy savings. The Met is in a much stronger financial position than it was in 2016, and we are ready to move forward with our long-term goals—investing in programs, staff, and infrastructure—by maintaining a healthy budget and prioritizing our investments with a balanced perspective.

### Capital Projects

The Museum completed the renovation and reinterpretation of its André Mertens Galleries for Musical Instruments in fiscal year 2019. The third and final phase of the three-year project opened in February, following earlier gallery reopenings in July 2017 and March 2018, and includes more than 250 musical instruments of various origins and kinds as well as a concert space with advanced recording and sound systems.

We made significant progress in the renovation of the ten galleries that present British sculpture and decorative arts from the early sixteenth through the nineteenth century and that include three historic interiors. The galleries are scheduled to reopen in March 2020. Work to replace the skylights and make infrastructure improvements in the galleries for European paintings from 1250 to 1800 also continued this year. Begun in August 2018, this major project to enhance visitor experience will be completed over three and a half years. To ensure that important masterpieces remain on view during this time, many works have been moved to other galleries.

In November 2018, the Museum announced it would embark on an ambitious renovation of the Michael C. Rockefeller Wing, which comprises the 40,000-square-foot galleries of the Department of the Arts of Africa, Oceania, and the Americas. The wing will be completely reimaged to reflect a new curatorial vision and The Met's continued commitment to art from these regions. Kulapat Yantrasof of the firm WHY Architecture is leading the design effort; work is expected to begin in late 2020.

The Museum made continued progress on its multiyear plan to upgrade and replace vital infrastructure with a nearly \$7.8 million allocation from the City of New York that will be earmarked for the skylights project. For this critical funding, we are grateful to the Mayor of New York City, Bill de Blasio, his administration, and the New York City Council.

### Development

The Met secured new gifts and pledges totaling \$211.5 million in fiscal year 2019, making it another record-breaking year of fundraising. This milestone achievement would not be possible without the generosity

of a dedicated community of donors who believe in the power of this institution to inspire.

We are incredibly grateful for the substantial contributions from the Estate of Seymour Kott and Ethel Fisher Kott; Ceil and Michael E. Pulitzer; Trustee Alejandro Santo Domingo and his wife, Charlotte; Honorary Trustee Mary Jaharis and The Jaharis Family Foundation; Adam Lindemann and Amalia Dayan; Trustee Dasha Zhukova; Linda M. Lindenbaum; and the Estate of Elinor Bunin Munroe.

The Museum received additional gifts to help build its endowment from Florence and Herbert Irving through the Irving Family Trust; Honorary Trustee Sheikha Hussa Sabah al-Sabah al-Sabah; Christen Sveaas; and the Eugene V. and Clare E. Thaw Charitable Trust. Acquisitions funding came from Leonard A. Lauder, Trustee Emerita Marina Kellen French, the Estate of Douglas Dillon, and the Estate of Liana Weindling.

Funding for exhibitions in fiscal year 2019, including endowment allocations, totaled \$22.5 million, of which more than 49 percent was contributed by corporations and foundations. Among the most significant grants for exhibitions this past fiscal year were those from Gucci and Condé Nast for *Camp: Notes on Fashion*; The Hagop Kevorkian Fund for *Armenia!*; the Reliance Foundation for *Phenomenal Nature: Mrinalini Mukherjee*; and The Japan Foundation for *"The Tale of Genji": A Japanese Classic Illuminated*.

### *Trustees, Staff, and Volunteers*

The Museum's Board of Trustees elected three new members this year: Ming Chu Hsu, Edward N. Pick, and John Pritzker. Charles M. Diker was elected Honorary Trustee and Richard L. Chilton, Jr., and Lulu C. Wang were reelected as Vice Chairmen of the Board.

We were deeply saddened this year by the loss of several long-serving, influential Trustees. One of the most generous benefactors in the Museum's history, Trustee Emerita Jayne Wrightsman passed away in April 2019. Jayne and her husband, Charles Wrightsman, were passionately committed to The Met for more than sixty years, and nearly every aspect of the Museum has benefited from their patronage. They transformed the European Sculpture and Decorative Arts collection with their gifts of French eighteenth-century decorative arts, the creation of the Wrightsman Galleries and the naming of the Wrightsman Exhibition Gallery, and the establishment of endowment funds for acquisitions and exhibitions. For the Department of European Paintings, they made possible the purchase of masterpieces by Vermeer, Rubens, Van Dyck, El Greco, Delacroix, and others. Mrs. Wrightsman's generosity provided for the position of Jayne Wrightsman Curator of European Paintings and, in part, the John Pope-Hennessy Chairman of European Paintings. She also established an endowment for the acquisition of works of art from Western Europe and Great Britain and made additional gifts of art to departments across the Museum.

In July 2018, we mourned the passing of Trustee Florence Irving, an inspirational donor who, with her husband, Herbert, helped transform the Museum's collection and galleries through extraordinary gifts of funds and works of art and who generously lent her expertise as a member of many advisory groups. The Irvings were most recently responsible for a transformative gift that will support The Met's scholarship, collection building, and programming for generations, and in 2015 gave much of their superb collection of Asian art to the institution, dramatically expanding the scope of the Museum's holdings. They endowed both a curatorial position and a librarian position and, in recognition of their generosity, in 2004 the Museum designated the Florence and Herbert Irving Asian Wing and named the reading room of the Thomas J. Watson Library in their honor.

Trustee Emeritus Walter Burke, a respected friend and supporter of the Museum for more than forty years, thirty-eight as a Trustee, died in November 2018. Time and again the Museum turned to him for his leadership, wisdom, acumen, and humility. Walter served as the first chairman of the investment subcommittee, chairman of the finance and audit committees, and as a member of the executive committee. He also served as chairman of the search committee for a successor to the first president and advised on the institution's leadership structure in

1985. Walter, along with his wife, Connie, gave generously to The Met, and as president of the Sherman Fairchild Foundation he established a transformative partnership in service of the Museum's conservation programs.

Allan Weissglass died in February 2019, having served as Elective Trustee representing Staten Island and on various committees for fifteen years before becoming Trustee Emeritus in 2009. Honorary Trustee Lila Shickman also passed this year, in August 2018. Along with her husband, Herman, she donated many outstanding European paintings and drawings to The Met.

After a decade of distinguished service, Sheila Canby retired from her position as Patti Cadby Birch Curator in Charge of the Department of Islamic Art in April and was elected Curator Emerita. She oversaw a collection of more than 15,000 works spanning fourteen centuries and representing vast cultural and geographic diversity and helped guide the final stages of the renovation of the galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, which opened in 2011. Sheila has made innumerable contributions to the study of Islamic art through exhibitions, publications, and more, and has been a leading voice as the Museum engages in wider cultural discussions.

The newly created position of Deputy Director for Digital, Education, Publications, Imaging, and Library was filled in April with the appointment of Inka Drögemüller. Inka comes to The Met after eighteen years at the Städel Museum and Liebieghaus Sculptural Collection and at Schirn Kunsthalle Frankfurt in Germany. She served as a leader in many capacities at these institutions, including Managing Director and COO of the former, and Deputy Director of the latter.

Sarah Lawrence also joined the Museum last April, as the Iris and B. Gerald Cantor Curator in Charge of the Department of European Sculpture and Decorative Arts, taking over from Luke Syson, who left in early 2019 to become the director of the Fitzwilliam Museum in Cambridge, England. Lawrence earned her PhD in art history from Columbia University and was previously dean of art and design history and theory and associate professor of design history at Parsons School of Design in New York.

The Museum appointed the following endowed positions in fiscal year 2019: Seán Hemingway was promoted to John A. and Carole O. Moran Curator in Charge of the Department of Greek and Roman Art; Navina Najat Haidar was named the Nasser Sabah al-Ahmad al-Sabah Curator of Islamic Art of the Department of Islamic Art; and Stephan Wolohojian was named the Jayne Wrightsman Curator of the Department of European Paintings.

In other key senior staff appointments: Andrea Bayer was named Deputy Director for Collections and Administration; Laurel Britton was promoted to Senior Vice President for Revenue and Operations; Jameson Kelleher was made Senior Vice President, Chief Financial Officer, and Treasurer; and Kenneth Weine was named Vice President for External Affairs and Chief Communications Officer.

There were additional promotions this year: Elizabeth Cleland was promoted to Curator, Department of European Sculpture and Decorative Arts; Maryam Ekhtiar was promoted to Curator, Department of Islamic Art; Mia Fineman was promoted to Curator, Department of Photographs; E. Bradley Strauchen-Scherer was promoted to Curator, Department of Musical Instruments; and Shawn Digney-Peer was promoted to Conservator, Department of Paintings Conservation.

Finally, The Met would not be able to succeed in its mission without the support of our passionate and loyal volunteers. This year, we commend Arlene Brickner, Chair of the Volunteer Organization, and outgoing Manager of Volunteer Activities Laurel Brien, and welcome a new manager, Elena Kobelevsky. On behalf of the Museum, we thank all of our volunteers, as well as our Members, friends, and especially our Trustees and staff. Their talent and dedication are what sustain this institution and make it possible for people all over the globe to experience and appreciate some of the greatest examples of artistic excellence and cultural achievement in the world.

Daniel H. Weiss  
President and Chief Executive Officer

Max Hollein  
Director

# 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

Samuel Johnson, American (silversmith); Peter Rushton Maverick, American (engraver); *Freedom Box Presented by the Corporation of the City of New York to John Jay*; gold, 1784; Mr. and Mrs. Richard L. Chilton, Jr.

Frederic Edwin Church, American; *Niagara*; oil on paper laid down on canvas, ca. 1858; Blair and Cheryl Effron

*The Affectionate Heart*; watercolor on velvet; British or American, ca. 1820–35; Jacqueline Loewe Fowler

Edwin Austin Abbey, American; *Untitled*; pen and ink on paper, 1881; Jacqueline Loewe Fowler

Romaine Brooks, American, born Italy; *Evil Intentions*; graphite on paper, ca. 1930–35; Jacqueline Loewe Fowler

Romaine Brooks, American, born Italy; *His Long-Lost Brother*; graphite on paper, March 5, 1934; Jacqueline Loewe Fowler

Romaine Brooks, American, born Italy; *Portrait of the Countess Anna de Noailles*; oil on canvas, ca. 1908; Jacqueline Loewe Fowler

Mary Gage, American; *Bracelet*; silver, crystal, 1930s; Jacqueline Loewe Fowler

Charles Sumner Greene, American; Henry Mather Greene, American; Greene and Greene, American; possibly Peter and John Hall, American, born Sweden (manufacturer); *Open box*; mahogany, ebony, ca. 1910; Jacqueline Loewe Fowler

Charles Sumner Greene, American; Greene and Greene, American; possibly Peter and John Hall, American, born Sweden (manufacturer); *Side chair*; rosewood, ebony, ca. 1907; Jacqueline Loewe Fowler

Charles Sumner Greene, American; Greene and Greene, American; possibly Peter and John Hall, American, born Sweden (manufacturer); *Tabouret*; mahogany, marble, 1905–10; Jacqueline Loewe Fowler

Frank Gardner Hale, American; *Pendant*; gold, opals, peridot, ca. 1910; Jacqueline Loewe Fowler

The Kalo Shop, American; *Necklace*; gold, garnets, 1910–20; Jacqueline Loewe Fowler

John La Farge, American; *Song of the Siren*; watercolor and gouache on paper, ca. 1883–84; Jacqueline Loewe Fowler

William Sidney Mount, American; *Henry S. Mount on His Death Bed*; watercolor and iron gall ink on paper, 1841; Jacqueline Loewe Fowler

Edward Everett Oakes, American; *Necklace*; gold, ca. 1925; Jacqueline Loewe Fowler

William Lightfoot Price, American; Rose Valley Shops, American (manufacturer); *Side chair*; oak, 1901–6; Jacqueline Loewe Fowler

Margaret Rogers, American; *Brooch*; moonstone, diamonds, gold, ca. 1920; Jacqueline Loewe Fowler

Louis Comfort Tiffany, American; *Drawing of Moroccan doors*; gouache, graphite or charcoal on paper, ca. 1875–80; Jacqueline Loewe Fowler

Louis Comfort Tiffany, American; Tiffany & Co., American; *Brooch*; gold, silver, amethyst, enamel, ca. 1910; Jacqueline Loewe Fowler

Tiffany Furnaces, American; *Design drawing for enameled covered jar*; watercolor on paper, ca. 1898–1900; Jacqueline Loewe Fowler

Elihu Vedder, American; *Head of a Woman*; pastel on paper, 1898; Jacqueline Loewe Fowler

Raymond C. Yard, American; *Brooch*; gold, diamonds, rubies, sapphires, ca. 1930; Jacqueline Loewe Fowler

Marie Zimmermann, American; *Necklace*; pearls, emerald, corundum, gold, 1925–35; Jacqueline Loewe Fowler

## Arms and Armor

*War mask*; iron, gold, copper alloy; Tibetan, 14th–16th century; Steven Kossak

## Asian Art

*Karamono-style flower basket (hanakago)*; timber bamboo, dwarf bamboo, rattan, glass beads; Japanese, Meiji period (1868–1912), late 19th–early 20th century; Diane and Arthur Abbey

Iizuka Hōsai II, Japanese; *Bamboo shrine cabinet in the shape of a mountain monk's backpack*; timber bamboo, dwarf bamboo, Meiji period (1868–1912), 1911; Diane and Arthur Abbey

Iizuka Rōkansai, Japanese; *“Son of the Sun” hexagonal flower basket*; dwarf bamboo, smoked dwarf bamboo, Shōwa period (1926–89), 1940s; Diane and Arthur Abbey

Katō Tōshōsai, Japanese; *Gourd-shaped flower basket (hyōtangata hanakago)*; timber bamboo, rattan, Shōwa period (1926–89), ca. 1920s–30s; Diane and Arthur Abbey

Nagakura Ken'ichi, Japanese; *“Woman” flower basket (hanaire)*; timber bamboo, rattan, lacquer, powdered polishing stone and clay, Heisei period (1989–2019), 2018; Diane and Arthur Abbey

Sen Sōtan, Japanese; *Single-cut flower container (ichijūgiri)*, *Mount Yoshino (Yoshinoyama)*; timber bamboo, Edo period (1615–1868), 17th century; Diane and Arthur Abbey

Shōno Shōunsai, Japanese; *Fruit or offering tray (morikago)*; timber bamboo, Shōwa period (1926–89), ca. 1960s–70s; Diane and Arthur Abbey

## The Costume Institute

Various designers; *Group of 165 objects*; various materials, ca. 1910–2013; Sandy Schreier

## Drawings and Prints

Karl Arnold, German; *Satire with Lohengrin and a Sleeping Man*; watercolor and gouache, 1924; Jacqueline Loewe Fowler

Léon Bakst, Russian; *Costume design for Captain Faloppa in "The Good-Humored Ladies," premiered in Rome, April 12, 1917*; watercolor, gouache with touches of silver paint, 1917; Jacqueline Loewe Fowler

Aubrey Vincent Beardsley, British; *The Black Cat*; pen and ink; Jacqueline Loewe Fowler

Aubrey Vincent Beardsley, British; *The Fall of the House of Usher*; pen and ink; Jacqueline Loewe Fowler

Aubrey Vincent Beardsley, British; *The Masque of the Red Death*; pen and ink, begun February 1894; Jacqueline Loewe Fowler

Aubrey Vincent Beardsley, British; *The Murders in the Rue Morgue*; pen and brush with India ink over graphite; Jacqueline Loewe Fowler

Attributed to Richard Parkes Bonington, British; *Portrait of a Young Man* (recto); *Sketch of a Venus* (verso); black and white chalk on blue-gray paper, 1820–23; Jacqueline Loewe Fowler

Edgar Brandt, French; *Fourteen designs for furniture and lighting fixtures in wrought iron*; various media on paper and tracing paper, ca. 1920–60; Jacqueline Loewe Fowler

Edward Burne-Jones, British; *Caricature of a Windblown Woman on the Beach at Rottingdean, Sussex*; black chalk, August 1893; Jacqueline Loewe Fowler

Edward Burne-Jones, British; *A Seated Fat Lady*; pen and ink on lined blue paper, ca. 1866; Jacqueline Loewe Fowler

René Buthaud, French; *Design for a bulbous vase with abstract female figures*; watercolor over graphite underdrawing, three additional sketches in graphite, 1920–30; Jacqueline Loewe Fowler

Richard Dadd, British; *"Vaulting Ambition," sketch to illustrate the Passions*; pen, gray ink, watercolor, mounted on card, 1854; Jacqueline Loewe Fowler

Henry Fuseli, Swiss; *Menelaus and Patroclus, from the antique*; pen and brown ink (recto); pen and ink over graphite (verso), 1770–78; Jacqueline Loewe Fowler

Frank Gehry, American; *Three concept sketches from "Experimental Edges" furniture designs (seating elements)*; pen and ink, ca. 1986; Jacqueline Loewe Fowler

Charles Dana Gibson, American; *In Paris: A Café Artist*; pen and ink over graphite on artist's board, 1894; Jacqueline Loewe Fowler

Elizabeth Shippen Green, American; *"All the Plummers Kept Diaries" for "Rebecca Mary's Diary" from Harper's Monthly Magazine*; charcoal, February 1905; Jacqueline Loewe Fowler

Max Klinger, German; *A Couple on the Grass: An Embrace in a Landscape*; pen and brown ink, pale brown wash, 1879; Jacqueline Loewe Fowler

Max Klinger, German; *Imagination and the Artist* (recto); *Study for*

*Fantasy Artists* (verso); pen and black ink, black chalk, pencil (recto); pencil, pen and black ink (verso), 1873; Jacqueline Loewe Fowler

Martin Lewis, American; *Somebody's Darling, or, Reverie in the Automat*; colored chalk on paper, ca. 1930–39; Jacqueline Loewe Fowler

Wyndham Lewis, British; *"The Brombroosh" for "The Tyro: A Review of the Arts of Painting, Sculpture and Design"*; pen and ink over graphite, 1921; Jacqueline Loewe Fowler

Bertold Löffler, Austrian; *Wallpaper design*; gouache and watercolor over charcoal underdrawing, ca. 1912; Jacqueline Loewe Fowler

Margaret Macdonald, British; *"The Tree of Knowledge" bookplate design for John Edwards*; graphite, 1896; Jacqueline Loewe Fowler

Alphonse Mucha, Czech; *Two Girls Reading*; graphite, ink, gouache, ca. 1900; Jacqueline Loewe Fowler

Richard Neutra, Austrian; *Lincoln Shrine (Cyclorama) at Gettysburg, Pa.*; graphite or charcoal, ca. 1958; Jacqueline Loewe Fowler

Rose Cecil O'Neill, American; *"I Sat Down to Think" for Harper's Monthly Magazine*; pen and ink, 1906; Jacqueline Loewe Fowler

Edward Penfield, American; *Girl on a Porch*; gouache and ink, ca. 1908; Jacqueline Loewe Fowler

C. Coles Phillips, American; *"In a Position to Know," cover design for Life Magazine, April 7, 1922*; gouache, 1922; Jacqueline Loewe Fowler

Lyubov' Popova, Russian; *Design for a geometric pattern (likely for a textile)*; watercolor and gouache, pen and ink over graphite underdrawing, 1923–24; Jacqueline Loewe Fowler

Howard Pyle, American; *Sir Launcelot and Elouise the Fair for "The Story of the Champions of the Round Table"*; pen and ink, 1905; Jacqueline Loewe Fowler

Arthur Rackham, British; *"He Took the Princess by Both Hands and They Danced About with All the Little Goblins" for "The Travelling Companion"*; watercolor and ink, 1904; Jacqueline Loewe Fowler

William Heath Robinson, British; *"The Magic Meal" for "The Hat Full of Soldiers" from the Strand Magazine*; pen and ink on two joined sheets, January 1916; Jacqueline Loewe Fowler

Dante Gabriel Rossetti, British; *"Buy from Us with a Golden Curl" for "The Goblin Market"*; pen and black and brown ink, 1861–62; Jacqueline Loewe Fowler

Dante Gabriel Rossetti, British; *"Head by Golden Head" for "The Goblin Market"*; pen and ink over traces of graphite, 1861; Jacqueline Loewe Fowler

Dante Gabriel Rossetti, British; *Jane Morris*; pen and brown ink, brown wash, 1873; Jacqueline Loewe Fowler

William Bell Scott, British; *Two Hares*; oil and body color heightened with gum arabic on paper, 1865–90; Jacqueline Loewe Fowler

Jessie Wilcox Smith, American; *"Water-Baby Rides a Fish" for Charles Kingsley's "The Water-Babies"*; pen and ink, watercolor, 1916; Jacqueline Loewe Fowler

Simeon Solomon, British; *Portrait of Fanny Eaton*; graphite, 1860; Jacqueline Loewe Fowler

Mikhail Tarkhanov, Russian; *Invitation to a Futurist Happening* (recto); *Landscape* (verso); pen and ink on paper (recto); red ink or watercolor (verso), March 5, 1921; Jacqueline Loewe Fowler

Joseph Mallord William Turner, British; *Beech Trees in a Park*; watercolor over traces of graphite, ca. 1796; Jacqueline Loewe Fowler

Wiener Werkstätte, Austrian; *Seven sheets with designs for woven textile patterns*; various media on paper, 1914–20; Jacqueline Loewe Fowler

James Wines, American; *Ansel Adams Center, Carmel, Calif.*; pen and ink with wash, 1985; Jacqueline Loewe Fowler

## Egyptian Art

*Head of a sarcophagus*; indurated limestone; Egyptian, Ptolemaic Period, ca. 200 B.C.; Louise Grunwald

## European Paintings

Ludovico Carracci, Italian; *The Denial of Saint Peter*; oil on canvas, ca. 1611–12; Mark Fisch and Rachel N. Davidson

Pier Francesco Mola, Italian; *Cain Slaying Abel*; oil on canvas, ca. 1650–52; Alan M. May

Giovanni Battista Piazzetta, Italian; *The Annunciation*; oil on canvas, ca. 1720; Dianne Modestini

Jacob Pynas, Dutch; *Landscape with Mercury and Battus*; oil on wood, 1618; Malcolm Hewitt Wiener

## European Sculpture and Decorative Arts

Angelo Piò, Italian; *Portrait of a Monk*; wax, hair, cloth, glass, 18th century; Frances Beatty and Allen Adler

Morris & Co., British; *Embroidered border*; linen embroidered with silk, nonoriginal frame, last quarter 19th century; Jacqueline Loewe Fowler

## Medieval Art and The Cloisters

*Two ceiling tiles*; tin-glazed earthenware; Spanish (Valencia), 15th century; Marilyn Jenkins-Madina

*Coffret with the Legend of Guilhem, Count of Toulouse*; painted walnut, iron mounts; South French, ca. 1200–1225; Sir Paul Ruddock

## Modern and Contemporary Art

Carmen Herrera, Cuban; *Equilibrio*; acrylic on canvas, 2012; Daniel and Estrellita Brodsky

Amalia Amaki, American; *The Bow #2*; digital photograph, buttons, playing cards, postcards, ink, graphite, cut and pasted papers, 2002/6; Jacqueline Loewe Fowler

Amalia Amaki, American; *Finale #2*; digital photograph, buttons, playing cards, postcards, ink, graphite, cut and pasted papers, 2002/6; Jacqueline Loewe Fowler

Giacomo Balla, Italian; *Decorative motif*; tempera on paper, ca. 1925; Jacqueline Loewe Fowler

Anatoly Belsky, Russian; *The Pipe of the Communard*; gouache and cut and pasted paper on cardboard, ca. 1930; Jacqueline Loewe Fowler

Rosalind Bengelsdorf Browne, American; *Study for Mural ("Central Nurses Home on Welfare Island")*; gouache on paper, 1937; Jacqueline Loewe Fowler

Thomas Hart Benton, American; *Landscape*; oil on paper, ca. 1920; Jacqueline Loewe Fowler

Mary Borkowski, American; *The Long Walk*; embroidery on cotton, 1975; Jacqueline Loewe Fowler

Mary Borkowski, American; *Mama's Lost Quilt*; embroidery on cotton, 1977; Jacqueline Loewe Fowler

Sonia Delaunay, French; *Rhythm Color*; watercolor, gouache, crayon, graphite on paper, 1942; Jacqueline Loewe Fowler

Michele De Lucchi, Italian; *First Chair*; enameled wood, metal, 1983; Jacqueline Loewe Fowler

Jean Despres, French; *Brooch*; gold, silver, enameled metal, 1930s; Jacqueline Loewe Fowler

Max Ernst, French; *Untitled*; cut and pasted print papers, 1921; Jacqueline Loewe Fowler

I. I. Fomina, Russian; *Design for a poster for the newspaper "Change"*; watercolor and graphite on paper, 1928; Jacqueline Loewe Fowler

Josef Hoffmann, Austrian; *Bracelet*; gold, ca. 1922; Jacqueline Loewe Fowler

Ray Johnson, American; *Gregory Corso Poem*; collage, 1959; Jacqueline Loewe Fowler

Edward McKnight Kauffer, American; *Sketch for "Checkmate"*; gouache on paper, ca. 1937; Jacqueline Loewe Fowler

Pierre Legrain, French; *Drawing for tea table for Jacques Doucet's apartment*; pencil, ink, gouache, lacquer on paper, ca. 1920; Jacqueline Loewe Fowler

Eduardo Paolozzi, British; *Elephant Sculpture*; plastic, 1972; Jacqueline Loewe Fowler

Lyubov' Popova, Russian; *Untitled*; graphite and watercolor on paper; Jacqueline Loewe Fowler

Richard Schultz, American; *Petal side table*; wood, aluminum, steel or cast iron, 1960; Jacqueline Loewe Fowler

Marc Simon, French; Jacqueline Duche, French; *Child's chair from the Normandie ocean liner*; beechwood, imitation leather, 1934; Jacqueline Loewe Fowler

Art Smith, American; *Lava Bracelet*; copper, brass, ca. 1946; Jacqueline Loewe Fowler

Art Smith, American; *Modern Cuff*; copper, brass, ca. 1948; Jacqueline Loewe Fowler

Myron Stout, American; *Tereisias III*; graphite on paper, 1972; Jacqueline Loewe Fowler

Myron Stout, American; *Untitled*; graphite on paper, 1979; Jacqueline Loewe Fowler

Otto Wagner, Austrian; *Geometric design*; graphite and crayon on paper, 1924; Jacqueline Loewe Fowler

Hans J. Wegner, Danish; Johannes Hansen Snedkermester Møbler og Inventar, Danish (manufacturer); *Swivel chair*; teak, leather, metal, ca. 1955; Jacqueline Loewe Fowler

Steve Wheeler, American; *The Power of Memory*; watercolor on paper, ca. 1943; Jacqueline Loewe Fowler

Steve Wheeler, American; *Young Man Not Afraid to Talk to His Mother-in-Law*; oil on canvas, 1950; Jacqueline Loewe Fowler

Wiener Werkstätte (manufacturer); *Two Necklaces*; glass beads, thread, ca. 1920; Jacqueline Loewe Fowler

Amy Sherald, American; *When I let go of what I am, I become what I might be (Self-imagined atlas)*; oil on canvas, 2018; Eileen Norton

Jake Berthot, American; *Untitled*; graphite on paper, 2007; Michael Rubenstein

Jake Berthot, American; *Untitled, Skull*; graphite on paper, 2014; Michael Rubenstein

Juan Gris, Spanish; *Fruit Bowl with Two Apples*; graphite on paper, 1919; Michael Rubenstein

Giorgio Morandi, Italian; *Still Life*; graphite on paper, 1957; Michael Rubenstein

Euan Uglow, British; *White Pear*; oil on fiberboard, 1960; Michael Rubenstein

### Musical Instruments

Gibson Guitar Corp., American; Bob Cantrell, American (painter); *Les Paul TV Special electric guitar (serial no. 37330)*; mahogany body and neck, rosewood fingerboard, 1961, painted 1972; Steve Miller

# Objects Sold or Exchanged

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During the past fiscal year, the cash proceeds from the sale of works of art were \$6,182,000.

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

Antonello de Saliba, Italian; *Madonna Adoring the Child*; tempera and oil on wood; 30.95.249

Jacopo Tintoretto (Jacopo Robusti), Italian; *Portrait of a Young Man*; oil on canvas, 1551; 58.49

Sano di Pietro (Ansano di Pietro di Mencio), Italian; *Madonna and Child; Saint John the Baptist; Saint Jerome*; tempera on wood, gold ground, ca. 1450–55; 64.189.4



# Internships, Fellowships, and Professional Travel Grants

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## Internships

### *Summer 2018 MuSe Internship Program*

#### UNDERGRADUATE INTERNSHIPS

Miarosa Ciallella  
Roswell L. Gilpatric Internship  
The Costume Institute, The Irene Lewisohn Costume Reference Library  
BA, Barnard College, 2019

Antigone Delton  
Publications and Editorial  
BA, Vassar College, 2018

Joe Druckman  
Roswell L. Gilpatric Internship  
Asian Art  
BA, Carleton College, 2019

Emma Ellis  
Roswell L. Gilpatric Internship  
Education  
BA, Oberlin College, 2018

Ocean Gao  
Publications and Editorial  
BA, Wesleyan University, 2019

Nikky Gonzalez  
European Paintings  
BA, Hunter College, City University of New York, 2018

Ameya Grant  
Jack and Lewis Rudin Undergraduate Internship  
The Costume Institute, Conservation  
BA, State University of New York New Paltz, 2018

Emma Greco  
Carlos Picón Internship  
Greek and Roman Art  
BA, Boston University, 2019

Marie Hofer  
Education, The Met Cloisters  
BA, Loyola University, 2019

Jamie Kodera  
Modern and Contemporary Art  
BA, Wellesley College, 2019

Rebecca Lawler  
Education, The Met Cloisters  
BA, Louisiana State University, 2018

Brianne Lynn  
Ancient Near Eastern Art  
BA, Calvin College, 2018

Taylor Montague  
Modern and Contemporary Art  
BA, Purchase College, State University of New York, 2019

Meryem Özel  
Arts of Africa, Oceania, and the Americas  
BA, Indiana University, 2019

Josephine Ren  
Photograph Conservation  
BA, Scripps College, 2019

Addy Schuetz  
Education  
BA, Brown University, 2019

Monica Torres  
Jack and Lewis Rudin Undergraduate Internship  
Education  
BA, Rutgers University, 2017

Brenna Two Bears  
The American Wing  
BA, Whitman College, 2018

Max Velez  
Islamic Art  
BA, Reed College, 2017

Drew Wesley  
External Affairs  
BA, Pomona College, 2018

Sage Whitaker  
Jack and Lewis Rudin Undergraduate Internship  
Development  
BA, University of California, Los Angeles, 2019

#### GRADUATE INTERNSHIPS

Neal Bauer  
Roswell L. Gilpatric Internship  
The Costume Institute  
MA, Parsons School of Design, The New School, 2019

Lin Sen Chai  
Design  
MArch, Cornell University, 2020

Ellen Faletti  
Archives  
MA, University of Wisconsin, Madison, 2018

Kathlyn Guttman  
The Solow Art and Architecture Foundation Internship  
Arts of Africa, Oceania, and the Americas  
MA, Cornell University, 2018

Amy Hamilton  
Thomas J. Watson Library  
MA, The University of Southern Mississippi, 2018

Charlotte Hord  
Registrar  
MA, Georgetown University, 2018

Jessica Larson  
Drawings and Prints  
PhD, The Graduate Center, City University of New York, 2022

Katrina Zacharias  
Arms and Armor, Conservation  
MA, University at Buffalo, State University of New York, 2018

Yusi (Joyce) Zhou  
The Solow Art and Architecture Foundation Internship  
European Sculpture and Decorative Arts  
MA, Bard Graduate Center, 2019

#### LONG-TERM INTERNSHIPS

Bridget Molloy  
William Kelly Simpson Internship  
Egyptian Art  
MA, Swansea University, United Kingdom, 2018

Kayli Rideout  
Tiffany & Co. Foundation Twelve-Month Curatorial Internship in  
American Decorative Arts  
The American Wing  
MA, Parsons School of Design, The New School, 2018

Nadia Rivers-Brown  
Emily K. Rafferty Twelve-Month Internship in Museum Administration  
Development; External Affairs; Education  
BA, Rutgers University, 2017

Courtney Stith  
Twelve-Month Internship: Media Production  
Digital  
BA, University of Virginia, 2018

Emily Sun  
Twelve-Month Internship: MetKids  
Digital  
BA, Brown University, 2018

#### *Summer 2018 Unpaid Undergraduate and Graduate Internship Program*

Michaela Bahn  
Development  
BA, Carleton College, 2020

Nina Blomfield  
The American Wing  
MA, Bryn Mawr College, 2018

Elana Bridges  
Education  
BA, Wellesley College, 2020

Chloe Carberry  
Drawings and Prints  
BA, Barnard College, 2019

Giacomo Finali  
Drawings and Prints  
BA, University of Saint Andrews, United Kingdom, 2021

Anna Fretz  
Modern and Contemporary Art  
BA, Colgate University, 2020

Tarini Gandhi  
Asian Art  
BA, Pomona College, 2022

Olinah Hassan  
Digital  
BA, Barnard College, 2020

Christian Horn  
Islamic Art  
BA, Williams College, 2021

Virginia Jiang  
Scientific Research  
BA, Columbia University, 2021

Sua Mendez  
European Paintings  
BA, Seton Hall University, 2020

Audrey Osborn  
Thomas J. Watson Library  
BA, University of Pennsylvania, 2021

Eve O'Shea  
Publications and Editorial  
BA, Brown University, 2020

Jessica Rachelle  
Government Affairs  
BA, New York University, 2021

Lila Reid  
Objects Conservation  
BA, Hamilton College, 2020

Henry Rosenberg  
Drawings and Prints  
BA, Denison University, 2020

Giulia Schirripa  
Drawings and Prints  
BA, University of Houston, 2019

Tsui Midori So  
Asian Art  
BA, The Chinese University of Hong Kong, 2019

Peiyue Wu  
Asian Art  
MA, New York University, 2019

Livia Xie  
Asian Art  
BFA, School of the Art Institute of Chicago, 2017

*Fall 2018 and Spring 2019 Undergraduate and Graduate Internship Program*

Marion Abou  
Merchandising and Retail  
BA, Columbia University and Sciences Po, Paris, 2019

Chelsea Alexander  
Education  
BFA, Rhode Island School of Design, 2018

Nada Ammagui  
Islamic Art  
BA, New York University Abu Dhabi, 2020

Angelo Basile  
Thomas J. Watson Library  
AA, Nassau Community College, 2019

Jessica Boven  
European Sculpture and Decorative Arts  
MA, Bard Graduate Center, 2019

Dylan Brekka  
European Sculpture and Decorative Arts  
MA, Bard Graduate Center, 2019

Kathryn Brennan  
Counsel  
JD, Stanford University, 2019

Camille Brown  
Modern and Contemporary Art  
MA, New York University, 2019

Ashley Bustamante  
External Affairs  
MA, The New School, 2019

Ying Cao  
Education  
BS, New York University, 2019

Chloe Carberry  
Drawings and Prints  
BA, Barnard College, 2019

Jacob Cohen  
Development  
MA, New York University, 2019

Kate Courter  
Archives  
BA, Fordham University, 2020

Ethan DeLehman  
The American Wing  
BA, Columbia University, 2020

Tara Dorje  
Arts of Africa, Oceania, and the Americas  
BA, University of Michigan, 2020

Catherine Doucette  
European Sculpture and Decorative Arts  
BA, Saint Anselm College, 2018

Melissa Ellis  
Registrar  
MA, University at Buffalo, State University of New York, 2019

Sarah Elston  
Ancient Near Eastern Art  
BA, Columbia University, 2019

Mary-Evelyn Farrior  
Greek and Roman Art  
PhD, Columbia University, 2021

Alex Foo  
European Sculpture and Decorative Arts  
BA, Columbia University, 2021

James Fraley  
Design  
BFA, Texas State University, 2018

Rongomai Grbic-Hoskins  
Arts of Africa, Oceania, and the Americas  
BA, Auckland Institute of Technology, Australia, 2018

Sydney Jang  
Development  
BA, Columbia University, 2018

Sybil Johnson  
European Sculpture and Decorative Arts  
MA, Bard Graduate Center, 2019

Nicole Kaiser  
Publications and Editorial  
BA, Columbia University, 2020

Haley Kane  
The American Wing  
BA, Barnard College, 2019

Michelle Kim  
Merchandising and Retail  
MS, Parsons School of Design, The New School, 2019

Sarah Jane Kim  
Drawings and Prints  
MA, Columbia University, 2020

Emily Kimura  
External Affairs  
BA, Barnard College, 2020

Chih-Yi Lin  
Design  
BFA, Parsons School of Design, The New School, 2019

Caroline McCarthy  
Arts of Africa, Oceania, and the Americas  
MA, New York University, 2020

Lilly McClure  
Education  
BA, New York University, 2022

Anna McCormack  
Design  
MASc, University of Toronto, Canada, 2018

Alessandra Medina  
External Affairs  
MA, Parsons School of Design, The New School, 2020

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

Sylvia Ngo  
Registrar  
MPhil, University of Cambridge, United Kingdom, 2018

Yuhan Nie  
Education  
MEd, Teachers College, Columbia University, 2019

Avery Novitch  
The Costume Institute  
MA, Fashion Institute of Technology, State University of New York,  
2019

Jane Parisi  
Education  
BA, Fordham University, 2019

Isabella Pittman  
European Paintings  
BA, University of Cincinnati, 2020

Shejla Pollozi  
Scientific Research  
PhD, The Graduate Center, City University of New York, 2022

Alaina Poppiti  
Archives  
MA, Queens College Graduate School, City University of New York,  
2019

Xingyi Cindy Qi  
Modern and Contemporary Art  
MA, New York University, 2019

Mallika Ramachandran  
Asian Art  
BFA, Pratt Institute, 2018

Hannah Rifkin  
Photograph Conservation  
BA, Sarah Lawrence College, 2016

Mallory Roark  
Drawings and Prints  
MA, New York University, 2019

Erika Robbins  
European Sculpture and Decorative Arts  
BA, Fordham University, 2018

Nicoletta Romano  
Thomas J. Watson Library  
MA, Georgetown University, 2018

Cheyenne Rossler  
Islamic Art  
BA, State University of New York New Paltz, 2018

Thomas Saenz  
The Costume Institute, The Irene Lewisohn Costume Reference Library  
BA, Columbia University, 2021

Stella Sappington  
Publications and Editorial  
BA, Barnard College, 2020

Gillian Scholz  
Asian Art  
BS, Binghamton University, State University of New York, 2018

Elena Scott  
External Affairs  
BA, Columbia University, 2021

Michelle Shin  
Publications and Editorial  
BA, Columbia University, 2020

Erinn Slanina  
Publications and Editorial  
BA, Hofstra University, 2018

Deborah Smith  
Education  
MD, Columbia University, 2019

Mirabelle Spreckelsen  
Education  
MA, New York University, 2019

Berk Gazanfer Suleyman  
Ancient Near Eastern Art  
BA, Hunter College, City University of New York, 2020

Maxson Thomas  
Development  
BA, Fordham University, 2019

Margaret Van Pelt  
The American Wing  
BA, Hunter College, City University of New York, 2019

Diana van Renswoude  
Egyptian Art  
PhD, New York University, 2022

Yara Vazquez  
Arts of Africa, Oceania, and the Americas  
BA, City College of New York, City University of New York, 2018

Daniel Vazquez Sanabria  
Islamic Art  
BA, Brooklyn College, City University of New York, 2020

Sam Walker  
Modern and Contemporary Art  
BA, New York University, 2021

Ema Pei-Ying Wang  
External Affairs  
MA, Teachers College, Columbia University, 2019

Michaela Warshaw  
Medieval Art  
MA, Columbia University, 2019

Mary Whitsell  
Development  
BA, University of Southern California, 2018

Dylan Winchell  
Islamic Art  
BA, New York University, 2020

Yiyang Wu  
Modern and Contemporary Art  
MA, New York University, 2019

Fupeng Xie  
Asian Art  
MA, New York University, 2019

Yilun Ying  
Modern and Contemporary Art  
BA, Columbia University, 2019

Zhongyin Zhang  
Asian Art  
MA, New York University, 2020

### *Graduate Internship in Objects Conservation Program*

Karen Bishop  
MA, CAS, University at Buffalo, State University of New York, 2020

Olivia Smith  
MA, University of York, United Kingdom, 2019

Kaitlyn Wright  
MA, CAS, University at Buffalo, State University of New York, 2020

## **Fellowships**

### *Fellowships for Art History Research*

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

Allison Caplan (PhD candidate, Tulane University) to examine indigenous knowledge surrounding the making, materials, and aesthetics of Nahua (Aztec) precious metals, lapidary, and featherworks in The Met collection

Jesse Feiman (PhD candidate, Massachusetts Institute of Technology) to analyze an empirical method for inspecting and classifying prints circulated in the oft-cited publications of Viennese printmaker, author, and curator Adam von Bartsch (1757–1821)

Betty Hensellek (PhD candidate, Cornell University) to investigate the social function of the polychrome kaftan in Late Antique Central Eurasia

John Peffer (PhD, Columbia University) to complete a book exploring how photographs in private homes in South Africa's black townships helped people survive violence and political marginalization

Dessislava Vendova (PhD candidate, Columbia University) to research and write her dissertation, "The Great Life of the Body of the Buddha: Reexamination and Reassessment of the Images and Narratives of the Life of Buddha Shakyamuni"

#### CURATORIAL RESEARCH FELLOWSHIPS

Nenagh Hathaway (PhD, Queen's University, Kingston, Canada) to catalogue the Robert Lehman Collection's Northern European

paintings, focusing primarily on fifteenth- and sixteenth-century French and Southern Netherlandish works, as well as seventeenth-century Dutch examples

Chassica Kirchhoff (PhD, The University of Kansas) to research, document, and catalogue the provenance of key sections of The Met collection of arms and armor, which comprises nearly 14,000 objects

#### CHESTER DALE FELLOWSHIPS

Margot Bernstein (PhD candidate, Columbia University) to examine how hundreds of portraits by Louis Carrogis (called Carmontelle) reveal the internal contradictions in royal and aristocratic identity in the decades leading up to the French Revolution

Emilie Boone (PhD, Northwestern University) to advance her book manuscript titled "Reconfiguring Time: James Van Der Zee's Photographs in the Twentieth Century"

Jessica Cook (PhD candidate, University of Toronto, Canada) to build anticolonial and antioppressive educational frameworks that incorporate social justice approaches for engaging with The Met collection

Andrew Eschelbacher (PhD, University of Maryland) to work on a book manuscript that examines the destabilizing impact of fin-de-siècle French sculpture on the legacy of the French Revolution and nineteenth-century debates about national memory and identity

E. C. Feiss (PhD candidate, University of California, Berkeley) to investigate the relations among painting, performance, and antipoverty programming in New York in the 1960s

Brian Martens (PhD, University of Oxford, United Kingdom) to write a history of the making and trading of figured marble in Roman Athens from the second century B.C. to the fourth century A.D.

Sarah Mills (PhD candidate, The Graduate Center, City University of New York) to examine the reconception of handweaving as a practice in designing textile prototypes in the 1930s and 1940s

Audrey Sands (PhD candidate, Yale University) to work on her dissertation, which traces Lisette Model's influence on the development of postwar American photography through an examination of her politics, magazine work, pedagogy, and print aesthetics

#### THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART

Joseph Harold Larned (PhD candidate, Stanford University) to examine how the making and representations of decorative cut glass influenced how citizens understood and responded to tensions in American life

#### LEONARD A. LAUDER DISTINGUISHED SCHOLARSHIPS

Nicholas Sawicki (PhD, University of Pennsylvania) to support work on a book project on early twentieth-century modern art in Prague, as well as a publication on Cubism considered from an international perspective

Adrian Sudhalter (PhD, Institute of Fine Arts, New York University) to support the completion of the first English-language monograph on Johannes Baader, focusing on his collages from the 1920s through the 1940s

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

Giovanni Casini (PhD, Courtauld Institute of Art, London) to develop a book project based on the art dealer Léonce Rosenberg and the history of his Galerie L'Effort Moderne in interwar 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

Hilary R. Whitham (PhD candidate, University of Pennsylvania) to complete her dissertation, which triangulates the roles of Cubism, German Expressionism, and African art in shaping the Dadaist founder and poet Tristan Tzara's aesthetic theories

#### ANDREW W. MELLON FELLOWSHIPS

Matteo Bellucci (PhD candidate, The Graduate Center, City University of New York) to conduct research on *parchin kari*, a Mughal semi-precious stone inlay technique, and argue that it developed from the encounter of South Asian and Florentine inlay traditions

Faïza Drici (PhD, University of Human and Social Sciences of Lille, Villeneuve d'Ascq, France) to conduct research on her project titled "Comparative Study of Egyptian-Nubian Iconography: Figures and Expressions of Power (Warriors, Kings, Gods)"

Maria Harvey (PhD, University of Cambridge, United Kingdom) to investigate how four Byzantine micromosaic icons were venerated and modified to explicitly reference the cult of Saint Catherine of Alexandria

Georgios Makris (PhD, University of Birmingham, United Kingdom) to provide the first detailed study of several objects that belong to the culture of medieval Byzantium and its neighboring lands

Tommaso Mozzati (PhD, Università degli Studi di Perugia, Italy) to investigate the patio from the castle of Vélez Blanco, a major monument of the Spanish Renaissance in The Met collection

Liat Naeh (PhD candidate, The Institute of Archaeology, The Hebrew University of Jerusalem) to contextualize Levantine ivory thrones of the Bronze and Iron Ages through the study of parallels from Anatolia, Ancient Egypt, and Mesopotamia in The Met collection

Tara Prakash (PhD, Institute of Fine Arts, New York University) to study depictions of foreigners in the collection of the Department of Egyptian Art in order to investigate how these changed across media, geographical region, and period

Marco Quabba (PhD, University of Melbourne, Australia) to examine the graphic output of Mannerist painters and complete a book project titled "Darting Strokes and Wild Lines: The Drawings of Battista Naldini (1535–1591)"

Katja Schmitz-von Ledebur (PhD, Rheinische Friedrich-Wilhelms-Universität Bonn, Germany) to study several embroideries and paintings from The Met collection in comparison with the famous Burgundian vestments held in the Kunsthistorisches Museum, Vienna

Hannah Segrave (PhD candidate, University of Delaware) to investigate how Salvator Rosa's explorations of witchcraft are bound up with his intellectual theories, philosophy of picture-making, and persona as the archetypal painter-poet-philosopher

Tsan-Huang Tsai (PhD, University of Oxford, United Kingdom) to examine and catalogue the Museum's Chinese musical instruments, particularly the *qin*, focusing on players' sensory perceptions

#### J. CLAWSON MILLS SCHOLARSHIPS

Michael Chen (PhD candidate, University of California, Los Angeles) to examine The Met collection of Late Period Egyptian healing statues in order to develop a systematic approach to analyzing the known corpus of ancient Egyptian mythological power scenes

Elizabeth Hart (PhD, University of Virginia) to study changing investment in Egyptian sickle production from the fifth through the first millennium B.C. through a technical analysis of flaked-stone sickles and related artifacts

Angela Miller (PhD, Yale University) to conduct a study of the mid-twentieth-century transatlantic network of gay artists and writers anchored by American writer and impresario Lincoln Kirstein, cofounder of the New York City Ballet

#### THEODORE ROUSSEAU FELLOWSHIPS

Jake Benson (PhD candidate, Leiden Institute for Area Studies, Leiden University, The Netherlands) to work on "The Art of *Abrî*: The Advent, Evolution, and Impact of Paper Marbling in the Early Modern Islamic World," which examines the history, techniques, and applications of marbled papers on manuscripts, albums, and paintings

Isabella Loeres-Chavez (PhD candidate, Columbia University) to analyze the stylistic development of Dutch painter Willem Kalf's still lifes and their role among the aristocracy of seventeenth-century Amsterdam

#### THE HANNS SWARZENSKI AND BRIGITTE HORNEY SWARZENSKI FELLOWSHIP

Krisztina Ilko (PhD, University of Cambridge, United Kingdom) to investigate the provenance and context of The Met collection of fourteenth- and fifteenth-century Italian altarpieces and manuscripts commissioned by Augustinian friars

#### POLAIRE WEISSMAN FUND FELLOWSHIP

Ellen Sampson (PhD, Royal College of Art, London) to study how the use, wear, and repair of garments in museum collections can be used to enliven and recontextualize these objects

#### *Fellowships for Study in Conservation*

#### SHERMAN FAIRCHILD CONSERVATION FELLOWSHIP

Alexandra Nichols (MS, Winterthur/University of Delaware Program in Art Conservation) to research best practices for digital storage for the preservation of time-based media artworks

#### ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION

Julia Commander (MS, Winterthur/University of Delaware Program in Art Conservation) to gain experience in the Department of Objects Conservation

Gioconda Arabel Fernández López (MS, Université de Rennes 1, France) to conduct an analytical study of The Met collection of pre-Columbian textiles and to gain experience in preventative conservation

Martina Ferrari (MS, Università di Torino, Italy) to gain experience in the Department of Textile Conservation

Alicia McGeachy (PhD, Northwestern University) to gain experience in the Department of Scientific Research

Emily Marie Kristin Müller (MA, Staatliche Akademie der Bildenden Künste Stuttgart, Germany) to gain experience in the Department of Paper Conservation

Hannah Sutherland (MPhil, Centre for Textile Conservation and Technical Art History, University of Glasgow, United Kingdom) to gain experience in the Department of Textile Conservation

Marc Vermeulen (PhD, University of Antwerp, Belgium) to provide a systematic characterization of the colorants used in Japanese artifacts to compare material availability and use during the Edo and Meiji periods

Francesca Volpi (PhD, Università di Bologna, Italy) to develop a standardized method for the evaluation of the safeness of new products used for transporting or storing historic paper

Yao Yao (PhD, University of Delaware) to gain experience in the Department of Scientific Research

#### ANNETTE DE LA RENTA FELLOWSHIP

Gerrit Albertson (MS, Winterthur/University of Delaware Program in Art Conservation) to gain further experience in collections-based paintings conservation through practical work and research

#### RESEARCH SCHOLARSHIP IN PHOTOGRAPH CONSERVATION

Elsa Thyss (MA, Institut National du Patrimoine, Paris) to conduct in-depth technical research on photographic negatives on glass by E. J. Bellocq and gain further experience in conservation and preservation

#### 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

### *Fellowships for Curatorial Training*

#### ANDREW W. MELLON POSTDOCTORAL CURATORIAL FELLOWSHIPS

Max Bryant (PhD, University of Cambridge, United Kingdom) to collaborate on the reinstallation of the British sculpture and decorative arts galleries (1500–1900), working with a team of six curators and staff from other departments

Henry Colburn (PhD, University of Michigan) to research the collection of ancient Iranian art in preparation for the reinstallation of the permanent galleries

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

Wang Ziqi (PhD, Peking University, Beijing) was awarded an Association of Research Institutes in Art History (ARIAH) East Asian Fellowship to research a book project titled “Architectural Images in Chinese Paintings of the Song and Yuan Dynasties”

### **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

Rebecca Capua, to travel to Japan to participate in a tour for paper conservators of Japanese papermaking villages

Pascale Patris, to travel to London to attend the Attingham Trust Royal Collection Studies course

#### THEODORE ROUSSEAU MEMORIAL TRAVEL GRANTS

Andrea Achi, to travel to Egypt to participate in the Yale Monastic Archaeology Project and to study the origins of the Museum's collection of Egyptian Christian art

Deniz Beyazit, to travel to Istanbul and Kuala Lumpur to research *Dala'il al-Khayrat (Proofs of Good Deeds)* prayer books

Elizabeth Cleland, to travel to London to attend the Attingham Trust Royal Collection Studies course

Jennifer Farrell, to travel to Rome, Milan, Perugia, and Florence to research Italian twentieth-century prints, illustrated books, and artists' books in order to develop an exhibition and related publication

Thayer Tolles, to travel to Gloucester, Massachusetts, Washington, D.C., and Saint Paul, Minnesota, to conduct research related to the study of the works of Paulanship in The Met collection

#### MARGARET AND HERMAN SOKOL TRAVEL GRANTS

Sara Levin, to travel to Rome and Tuscany, Italy, to conduct further research on monumental glazed terracotta Renaissance reliefs

Joanne Pillsbury, to travel to Northwest Argentina to learn more about ancient American traditions and research the Condorhuasi-Alamito sculptures and to establish and strengthen connections with museum and university scholars working on the pre-Columbian world in Argentina

Anna Serotta, to travel to the United Kingdom to research the technical aspects of Late Period cartonnage and wood statuettes with painted or gilded jewelry in collections of Egyptian art

Olha Yarema-Wynar, to travel to France, Germany, and northern Italy to research armor and textile collections

*Members of the Grants Committee*

Yelena Rakic, Chairman, Associate Curator, Ancient Near Eastern Art

Lisa Barro, Associate Conservator, Photograph Conservation

Federico Carò, Research Scientist, Scientific Research

Elizabeth Cleland, Curator, European Sculpture and Decorative Arts

Shawn Digney-Peer, Conservator, Paintings Conservation

James A. Doyle, Assistant Curator, Arts of Africa, Oceania, and the Americas

Maryam Ekhtiar, Curator, Islamic Art

Randall Griffey, Curator, Modern and Contemporary Art

Edward A. Hunter, Conservator and Armorer, Arms and Armor

Ronda Kasl, Curator of Latin American Art, The American Wing

Alison Manges Nogueira, Associate Curator, Robert Lehman Collection

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

Jessica Regan, Associate Curator, The Costume Institute

Freyda Spira, Associate Curator, Drawings and Prints

Nancy Wu, Senior Managing Educator, Public Programs, The Met Cloisters

Andrea Bayer, Ex Officio, Deputy Director for Collections and Administration

Sandra Jackson-Dumont, Ex Officio, Frederick P. and Sandra P. Rose Chairman of Education

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*

*American Art Pottery: The Robert A. Ellison Jr. Collection* (2018). Alice Cooney Frelinghuysen, Martin Eidelberg, and Adrienne Spinozzi. 388 pp. 431 illus. Hardcover \$65.00.

*Apollo's Muse: The Moon in the Age of Photography* (2019). Mia Fineman and Beth Saunders, with an introduction by Tom Hanks. 192 pp. 150 illus. Hardcover \$45.00.

*Armenia: Art, Religion, and Trade in the Middle Ages* (2018). Edited by Helen C. Evans. 352 pp. 282 illus. Hardcover \$65.00.

*Art of Native America: The Charles and Valerie Diker Collection* (2018). Gaylord Torrence, with Ned Blackhawk and Sylvia Yount. 232 pp. 200 illus. Hardcover \$50.00.

*Art of the Hellenistic Kingdoms: From Pergamon to Rome* (2019). Edited by Seán Hemingway and Kiki Karoglou. 224 pp. 225 illus. Paperback with flaps \$50.00.

*Camp: Notes on Fashion* (2019). Andrew Bolton, with Karen Van Godtsenhoven and Amanda B. Garfinkel, and an introduction by Fabio Cleto. Photographs by Johnny Dufort. 346 pp. 179 illus. Hardcover case with flexibound and paperback volumes \$50.00.

*Delacroix* (2018). Sébastien Allard and Côme Fabre, with contributions by Dominique de Font-Réaulx, Michèle Hannoosh, Mehdi Korchane, and Asher E. Miller. 328 pp. 288 illus. Hardcover \$65.00.

*Everything Is Connected: Art and Conspiracy* (2018). Douglas Eklund and Ian Alteveer, with contributions by Meredith A. Brown, John Miller, Kathryn Olmsted, and Beth Saunders, and a preface by Jonathan Lethem. 196 pp. 222 illus. Hardcover \$50.00.

*French Paintings in The Metropolitan Museum of Art from the Early Eighteenth Century through the Revolution* (2019). Katharine Baetjer. 408 pp. 430 illus. Hardcover, short-run digital \$100.00; free online. [https://www.metmuseum.org/art/metpublications/French\\_Paintings\\_in\\_The\\_Metropolitan\\_Museum\\_of\\_Art](https://www.metmuseum.org/art/metpublications/French_Paintings_in_The_Metropolitan_Museum_of_Art).

*Genji: A Picture Album* (2019). 48 pp. 37 illus. Paperback with flaps \$14.95.

*How to Read Islamic Calligraphy* (2018). Maryam Ekhtiar. 156 pp. 141 illus. Paperback with flaps \$25.00.

*Jewelry: The Body Transformed* (2018). Edited by Melanie Holcomb, with contributions by Kim Benzel, Soyoun Lee, Diana Craig Patch, Joanne Pillsbury, and Beth Carver Wees. 280 pp. 280 illus. Hardcover \$50.00.

*Lucio Fontana: On the Threshold* (2019). Edited by Iria Candela, with essays by Emily Braun, Enrico Crispolti, Andrea Giunta, Pia Gottschaller, and Anthony White. 236 pp. 229 illus. Hardcover \$50.00.

*The Metropolitan Museum of Art Guide* (2019). Introduction by Max Hollein. 456 pp. 600 illus. Flexibound \$24.95.

*Modern and Contemporary Art in The Metropolitan Museum of Art* (2019). Max Hollein. 184 pp. 145 illus. Hardcover \$50.00.

*Monumental Journey: The Daguerreotypes of Girault de Prangey* (2019). Stephen C. Pinson, with contributions by Sylvie Aubenas, Olivier Caumont, Silvia A. Centeno, Thomas Galifot, Nora W. Kennedy, Grant B. Romer, Martina Rugiadi, Andrea E. Schlather, Lindsey S. Stewart, Andrew Szegedy-Maszak, and Ariadna Cervera Xicotencatl. 252 pp. 206 illus. Hardcover \$50.00.

*Play It Loud: A Picture Album* (2019). 48 pp. 39 illus. Paperback with flaps \$14.95.

*Play It Loud: Instruments of Rock & Roll* (2019). Jayson Kerr Dobney and Craig J. Inciardi, with Anthony DeCurtis, Alan di Perna, David Fricke, Holly George-Warren, and Matthew W. Hill. 236 pp. 179 illus. Hardcover \$50.00.

*The Roof Garden Commission: Alicja Kwade, "ParaPivot"* (2019). Kelly Baum and Sheena Wagstaff. 64 pp. 58 illus. Paperback with poster jacket \$9.95.

*"The Tale of Genji": A Japanese Classic Illuminated* (2019). John T. Carpenter and Melissa McCormick, with Monika Bincsik and Kyoko Kinoshita, and a preface by Sano Midori. 368 pp. 304 illus. Hardcover \$65.00.

*The World between Empires: A Picture Album* (2019). 48 pp. 35 illus. Paperback with flaps \$14.95.

*The World between Empires: Art and Identity in the Ancient Middle East* (2019). Blair Fowlkes-Childs and Michael Seymour. 332 pp. 344 illus. Hardcover \$65.00.

## THE METROPOLITAN MUSEUM OF ART BULLETIN

*A Gift of Sound: The Crosby Brown Collection of Musical Instruments*. MMAB 76, no. 1 (Summer 2018). Sally B. Brown. 48 pp. 50 illus. Paperback \$14.95.

*Recent Acquisitions: A Selection, 2016–2018*. MMAB 76, no. 2 (Fall 2018). 96 pp. 120 illus. Paperback.

*Atea: Nature and Divinity in Polynesia*. MMAB 76, no. 3 (Winter 2019). Maia Nuku. 48 pp. 54 illus. Paperback \$14.95.

*Watercolors of the Acropolis: Émile Gilliéron in Athens*. MMAB 76, no. 4 (Spring 2019). Joan R. Mertens and Lisa Conte. 48 pp. 56 illus. Paperback \$14.95.

## METROPOLITAN MUSEUM JOURNAL

*Metropolitan Museum Journal* 53 (2018). 180 pp. 147 illus. Paperback \$75.00.

## *Published by the Digital Department*

### AUDIO GUIDES FOR SPECIAL EXHIBITIONS

*Armenia!* 19 stops, approximately 38 minutes.

*Epic Abstraction: Pollock to Herrera.* 19 stops, 44 minutes.

*In Praise of Painting: Dutch Masterpieces at The Met.* 20 stops, 40 minutes.

*Odyssey: Jack Whitten Sculpture, 1963–2017.* 18 stops, 24 minutes.

*The World between Empires: Art and Identity in the Ancient Middle East.* 20 stops, 35 minutes.

#### AUDIO GUIDES FOR THE MET COLLECTION

*Musical Instruments: Mapping the Art of Music.* 14 stops, approximately 19 minutes.

#### BLOGS

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

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

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

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

#### GALLERY INSTALLATIONS (PERMANENT)

Admissions Projection, Great Hall Balcony (video projection)

Color the Temple: Scene 1 (video projection; video animation)

Membership Projection, Great Hall Balcony (video projection)

Musical Instruments Galleries: Phases 3, 4, 5 (video monitors)

#### GALLERY INSTALLATIONS (TEMPORARY)

*Armenia!* (video projections; audio)

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

*Art of Native America: The Charles and Valerie Diker Collection* (video projection)

*Atea: Nature and Divinity in Polynesia* (audio)

*Camp: Notes on Fashion* (video monitors; audio)

*Clouds and Gold Dust: Decorated Papers from the Ettinghausen Collection* (video monitor)

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

*Everything Is Connected: Art and Conspiracy* (video projections; video monitor; audio)

Jeremy Blake, *Winchester*, 2002; *1906*, 2003; *Century 21*, 2004  
Rachel Harrison, *Snake in the Grass*, 1997  
Julia Meltzer and David Thorne, *It's Not My Memory of It*, 2003  
Tony Oursler, *Son of Oil*, 1982/1999

*Home Is a Foreign Place* (video monitor)

Donna Conlon, *Coexistencia (Coexistence)*, 2003  
Bruce Nauman, *Slow Angle Walk (Beckett Walk)*, 1968

*Jane and Louise Wilson: "Stasi City"* (video projections; audio)

*Jewelry: The Body Transformed* (video projections)

*Monumental Journey: The Daguerreotypes of Girault de Prangey* (video monitor)

*Play It Loud: Instruments of Rock & Roll* (video projections; audio)

*Ragnar Kjartansson: "Death Is Elsewhere"* (video projections; audio)

*Siah Armajani: Follow This Line* (video projections; audio installation)  
Siah Armajani, *Art by Telephone*, 1969; *Before/After*, 1970; *Inside/Outside*, 1970; *Line*, 1970; *Rotating Line*, 1970; *To Perceive 10,000 Different Squares in 6 Minutes and 55 Seconds*, 1970

*"The Tale of Genji": A Japanese Classic Illuminated* (video monitors)

*Watercolors of the Acropolis: Émile Gilliéron in Athens* (video projections)

*The World between Empires: Art and Identity in the Ancient Middle East* (video projections; video monitors)

#### ONGOING PROGRAMS AND PRODUCTS

*Heilbrunn Timeline of Art History: The New Edition* (2000–)  
[www.metmuseum.org/timeline](http://www.metmuseum.org/timeline)

*Introducing "Delacroix": A Conversation with Asher Miller* (audio)

*MetCollects* (2014–)  
[www.metmuseum.org/metcollects](http://www.metmuseum.org/metcollects)

*#MetKids* (2015–)  
[www.metmuseum.org/art/online-features/metkids](http://www.metmuseum.org/art/online-features/metkids)

*Primers* (2019–)  
*Play It Loud Primer* (2019)  
[www.metmuseum.org/primer/play-it-loud#introduction](http://www.metmuseum.org/primer/play-it-loud#introduction)

#### SPECIAL WEB FEATURES

Charles and Jayne Wrightsman and The Metropolitan Museum of Art  
[www.metmuseum.org/art/online-features/charles-and-jayne-wrightsmen](http://www.metmuseum.org/art/online-features/charles-and-jayne-wrightsmen)

The Damascus Room  
[www.metmuseum.org/about-the-met/curatorial-departments/islamic-art/damascus-room](http://www.metmuseum.org/about-the-met/curatorial-departments/islamic-art/damascus-room)

The Dietrich von Bothmer Fragment Collection  
[www.metmuseum.org/about-the-met/curatorial-departments/greek-and-roman-art/bothmer-fragment-collection](http://www.metmuseum.org/about-the-met/curatorial-departments/greek-and-roman-art/bothmer-fragment-collection)

The Materials and Techniques of Drawings and Prints  
[www.metmuseum.org/about-the-met/curatorial-departments/drawings-and-prints/materials-and-techniques](http://www.metmuseum.org/about-the-met/curatorial-departments/drawings-and-prints/materials-and-techniques)

Provenance Research Resources  
[www.metmuseum.org/about-the-met/provenance-research-resources](http://www.metmuseum.org/about-the-met/provenance-research-resources)

Textile Conservation Winter Colloquium 2018: Presentations and Research  
[www.metmuseum.org/about-the-met/conservation-and-scientific-research/textile-conservation/winter-colloquium-2018](http://www.metmuseum.org/about-the-met/conservation-and-scientific-research/textile-conservation/winter-colloquium-2018)

## VIDEOS

*Alicja Kwade: "ParaPivot"* (2019). 2:20 minutes; color; video.

*Armenia!* (2018). 2:02 minutes; color; video.

*"Art of Native America: The Charles and Valerie Diker Collection" Exhibition Gallery Views* (2018). 3:20 minutes; color; video.

*"Atea: Nature and Divinity in Polynesia" Opening Ceremony* (2018). Three videos; various running times; color.

*Camp: Notes on Fashion* (2019). 2:24 minutes; color; video.

*"Camp: Notes on Fashion" Gallery Views* (2019). 7:06 minutes; color; video.

*Conserving a Yū'pik Mask* (2019). 5:23 minutes; color; video.

*Conserving Gilliéron's Watercolors* (2019). 3:46 minutes; color; video.

*Conversations on the Destruction of Cultural Heritage* (2019). 12:56 minutes; color; video.

*Delacroix Flower* (2019). Audio feature promotional video. 18 seconds; color; video.

*Delacroix Tiger* (2019). Audio feature promotional video. 18 seconds; color; video.

*Everything Is Connected: Art and Conspiracy* (2018). 3:19 minutes; color; video.

Excerpts from Siah Armajani's films (2019). 1:39 minutes; color; video.

Facebook cover video of the *Crown of the Andes* for *Jewelry: The Body Transformed* (2018). 30 seconds; color; video.

*From Galleries to Storage (and Back): The Cycle of Islamic Carpet Rotations* (2018). 1:20 minutes; color; video.

*Girault de Prangey's Multiple-Exposure Daguerreotypes* (2018). 2:42 minutes; color; video.

*Gold Jewelry Techniques* (2018). Four videos; various running times; color.

*Jewelry: The Body Transformed* (2019). 2:15 minutes; color; video.

*Julio Le Parc 1959* (2018). Facebook teaser. 54 seconds; color; video.

*Julio Le Parc 1959* (2019). 3:35 minutes; color; video.

*Lucio Fontana: "Spatial Environment in Red Light," 1967* (2019). 1:02 minutes; color; video.

*Making Marbled Paper* (2018). 1:50 minutes; color; video.

*MetCollects* (2018–19). Five videos; various running times; color.

*#MetKids Animation Lab, 2018: Composite Creatures* (2018). 2:24 minutes; color; video.

*#MetKids: Q&A* (2018–19). Four videos; 3:32 minutes; color.

*MetLiveArts: New Season, 2019–20* (2019). 1:08 minutes; color; video.

*Musical Instruments: Banjo Performances* (2019). Four videos; various running times; color.

*Musical Instruments: Ngoni Performances* (2019). Four videos; various running times; color.

*Musical Instruments: Performances* (2018). Six videos; various running times; color.

*Play It Loud: Instruments of Rock & Roll* (2019). 1:02 minutes; color; video.

*Ragnar Kjartansson: "Death Is Elsewhere"* (2019). 2:48 minutes; color; video.

*Siah Armajani Discusses "Bridge over Tree"* (2019). 2:00 minutes; color; video.

*Siah Armanjani's "Bridge over Tree" Installation Time-Lapse* (2019). 43 seconds; color; video.

*"The Tale of Genji": Dreams at Dawn* (2019). 2:15 minutes; color; video.

*"The Tale of Genji": Excerpts from the Historical Drama "Atsubime"* (2019). 1:34 minutes; color; video.

Tour of *Art of Native America: The Charles and Valerie Diker Collection* (2018). 19:19 minutes; color; video.

Tour of the *Delacroix* exhibition galleries (2018). 3:53 minutes; color; video.

*2018 Acquisitions Benefit* (2018). Four videos; various running times; color.

*2019 Met Gala Red Carpet Arrivals* (2019). 2:44 minutes; color; video.

Website Homepage B-roll (2018–19). 30 seconds; color; video.

*The World between Empires: Art and Identity in the Ancient Middle East* (2019). 1:32 minutes; color; video.

## Staff Publications

Abramitis, Dorothy H., Seán Hemingway, and Karen Stamm. "Hellenistic and Roman Victory Monuments: A Bronze Torso in The Metropolitan Museum of Art." In *Art of the Hellenistic Kingdoms: From Pergamon to Rome*, edited by Seán Hemingway and Kiki Karoglou, pp. 117–26. The Metropolitan Museum of Art Symposia. New York: MMA, 2019.

Ainsworth, Maryan. "Gerard David in Antwerp." In *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith*, edited by Catharine Ingersoll, Jessica Weiss, and Alisa M. Carlson, pp. 97–106. Turnhout: Brepols, 2018.

———. "Jan Gossart's *Deesis*: A Commission for Brou?" In *Princesses et Renaissance(s): La commande artistique de Marguerite d'Autriche et de son entourage/Princesses and Renaissance(s): The Artistic Patronage of Margaret of Austria and Her Entourage*, edited by Laurence Ciavaldini-Rivière and Magali Briat-Philippe, with Pierre-Gilles Girault. Proceedings of a conference held at the Monastère Royal de Brou, Bourg-en-Bresse, February 27–28, 2015. Paris: Editions du Patrimoine, Centre des Monuments Nationaux, 2019. <http://www.editions-du-patrimoine.fr/Librairie/Idees-et-debats/Princesses-et-Renaissance-s-La-commande-artistique-de-Marguerite-d-Autriche-et-de-son-entourage>.

———. "The *Middendorf Altarpiece* by a Follower of Hugo van der Goes." In *Technical Studies of Paintings: Problems of Attribution (15th–17th Centuries); Papers Presented at the Nineteenth Symposium for the Study of Underdrawing and Technology in Painting, Held in Bruges*,

11–13 September 2014, edited by Anne Dubois, Jacqueline Couvert, and Till-Holger Borchert, pp. 60–73. Leuven: Peeters, 2018.

Alteveer, Ian. “Longer Than Anywhere in the World: Vija Celmins on the East Coast.” In Gary Garrels, *Vija Celmins: To Fix the Image in Memory*, pp. 157–63. Exh. cat., San Francisco Museum of Modern Art; Art Gallery of Ontario, Toronto; and MMA, New York, 2018–20. San Francisco: San Francisco Museum of Modern Art, in association with Yale University Press, 2018.

———, and Douglas Eklund. *Everything Is Connected: Art and Conspiracy*. Exh. cat., 2018–19. New York: MMA, 2018.

Amory, Dita, and Ann Dumas. “Introduction: ‘The Very Singular Vallotton.’” In *Félix Vallotton*, pp. 9–17, 174. Exh. cat., Royal Academy of Arts, London, and MMA, New York, 2019–20. London: Royal Academy of Arts, 2019.

Arslanoglu, Julie, Anna Cesaratto, Federica Pozzi, and Matthew Skopek. “How Do You Say ‘Bocour’ in French? The Work of Carmen Herrera and Acrylic Paints in Post-war Europe.” *Journal of Cultural Heritage* 35 (2019), pp. 209–17. <https://doi.org/10.1016/j.culher.2018.09.003>.

———, Glen A. Ferguson, Clara Granzotto, and Ken Sutherland. “Discrimination of Acacia Gums by MALDI-TOF MS: Applications to Micro-samples from Works of Art.” *Microchemical Journal* 144 (2019), pp. 229–41.

———, Ping-Chung Kuo, Michael P. Napolitano, Maria C. Prieto Conaway, and Richard A. Yost. “High Resolution/Accurate Mass Tandem MS of Isotopically Complex Cluster Ions from the Artists’ Pigment Lead White.” *International Journal of Mass Spectrometry* 439 (2019), pp. 19–26.

———, and Corina E. Rogge. “Luminescence of Coprecipitated Titanium White Pigments: Implications for Dating Modern Art.” *Science Advances* 5, no. 5 (2019), eaav0679.

Bambach, Carmen. Catalogue entries. In *Verrocchio: Il Maestro di Leonardo*, edited by Francesco Caglioti and Andrea De Marchi, pp. 88–89, 106–7, 132–33, 136–37, 192–93, 224–29, 238–41, 264–67, 272–73, 276–79, 284–91, nos. 1.4, 2.8, 3.6, 3.8, 6.4, 7.8–7.10, 8.4, 8.5, 9.1, 9.2, 9.5, 9.7, 9.8, 9.10–9.12. Exh. cat., Palazzo Strozzi and Museo Nazionale del Bargello, Florence. Venice: Marsilio, 2019.

———. *Leonardo da Vinci Rediscovered*. 4 vols. New Haven, Conn.: Yale University Press, 2019.

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# Exhibitions and Installations

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## The Met Fifth Avenue

On the Ropes: Vintage Boxing Cards from the Jefferson R. Burdick Collection. July 2–October 21, 2018.

Eternal Springtime: A Persian Garden Carpet from the Burrell Collection. July 10–October 8, 2018. Loan made possible by The Mossavar-Rahmani Fund for Iranian Art.

Devotion to Drawing: The Karen B. Cohen Collection of Eugène Delacroix. July 17–November 12, 2018. Made possible by The Schiff Foundation.

Nedjemankh and His Gilded Coffin. July 20, 2018–February 12, 2019. Made possible by The Daniel P. Davison Fund.

Selections from the Department of Drawings and Prints: Journeys. July 31–October 30, 2018.

Children to Immortals: Figural Representations in Chinese Art. August 9, 2018–July 5, 2020. Made possible by the Joseph Hotung Fund.

Delacroix. September 17, 2018–January 6, 2019. Made possible by the Eugene V. and Clare E. Thaw Charitable Trust. Additional support provided by the Janice H. Levin Fund, the Sherman Fairchild Foundation, The Florence Gould Foundation, and the Gail and Parker Gilbert Fund. Supported by an Indemnity from the Federal Council on the Arts and the Humanities. Organized by The Metropolitan Museum of Art and the Musée du Louvre.

Jane and Louise Wilson: *Stasi City*. September 18, 2018–March 31, 2019.

Armenia! September 22, 2018–January 13, 2019. Made possible by The Hagop Kevorkian Fund. Additional support provided by the Carnegie Corporation of New York, the Michel David-Weill Fund, the Armenian General Benevolent Union, The Giorgi Family Foundation, The Hirair and Anna Hovnanian Foundation, the Karagheusian Foundation, The Nazar and Artemis Nazarian Family, the Ruddock Foundation for the Arts, The Strauch Kulhanjian Family and The Paros Foundation, Aso O. Tavitian, and the National Endowment for the Arts.

Art of Native America: The Charles and Valerie Diker Collection. October 4, 2018–October 6, 2019. Made possible by The Peter Jay Sharp Foundation, the Diane W. and James E. Burke Fund, the Enterprise Holdings Endowment, and the Walton Family Foundation.

Celebrating Tintoretto: Portrait Paintings and Studio Drawings. October 16, 2018–January 27, 2019. Made possible by the Robert Lehman Foundation and the Placido Arango Fund.

In Praise of Painting: Dutch Masterpieces at The Met. October 16, 2018–ongoing. Made possible by the HATA Foundation Fund.

Clouds and Gold Dust: Decorated Papers from the Ettinghausen Collection. October 29, 2018–March 24, 2019. Made possible by The Hagop Kevorkian Fund.

Selections from the Department of Drawings and Prints: Hidden and Displayed. November 1, 2018–January 27, 2019.

Jewelry: The Body Transformed. November 12, 2018–February 24, 2019. Made possible by Albion Art Co., Ltd. Additional support provided by Ming Chu Hsu, Lulu and Anthony Wang, the Diane W.

and James E. Burke Fund, Diane Carol Brandt, the Druckenmiller Foundation, Galerie Magazine, and Barbara A. Wolfe.

Atea: Nature and Divinity in Polynesia. November 19, 2018–October 27, 2019.

Christmas Tree and Neapolitan Baroque Crèche. November 20, 2018–January 6, 2019. Made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Artistic Encounters with Indigenous America. December 3, 2018–May 13, 2019. Made possible by the Warner Foundation Fund.

Epic Abstraction: Pollock to Herrera. December 17, 2018–ongoing. Made possible by Alice Cary Brown and W.L. Lyons Brown and the Diane W. and James E. Burke Fund.

Seeing the Divine: Pahari Painting of North India. December 22, 2018–July 28, 2019. Made possible by The Miriam and Ira D. Wallach Foundation.

The Art of London Firearms. January 29, 2019–May 17, 2020.

Selections from the Department of Drawings and Prints: Leonardo da Vinci. January 29–April 28, 2019.

Monumental Journey: The Daguerreotypes of Girault de Prangey. January 30–May 12, 2019. Made possible by the Aretê Foundation/Betsy and Ed Cohen. Additional support provided by Jennifer S. and Philip F. Maritz and the Alfred Stieglitz Society. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Bibliothèque nationale de France, Paris.

Celebrating the Year of the Pig. February 4–July 23, 2019. Made possible by the Joseph Hotung Fund.

Selections from the Collection of Jefferson R. Burdick. February 11–August 11, 2019.

*The Tale of Genji*: A Japanese Classic Illuminated. March 5–June 16, 2019. Organized by The Metropolitan Museum of Art and The Japan Foundation, with the cooperation of the Tokyo National Museum and Ishiyamadera Temple. Made possible by the Mary Livingston Griggs and Mary Griggs Burke Foundation Fund, 2015; the Estate of Brooke Astor; the E. Rhodes and Leona B. Carpenter Foundation; and Ann M. Spruill and Daniel H. Cantwell.

The World between Empires: Art and Identity in the Ancient Middle East. March 18–June 23, 2019. Made possible by Dorothy and Lewis B. Cullman. Additional support provided by the Gail and Parker Gilbert Fund and the Ruddock Foundation for the Arts.

The Decorated Word: Writing and Picturing in Islamic Calligraphy. April 8–November 3, 2019. Made possible by The Hagop Kevorkian Fund.

Play It Loud: Instruments of Rock & Roll. April 8–October 1, 2019. Made possible by the John Pritzker Family Fund, the Estate of Ralph L. Riehle, the William Randolph Hearst Foundation, Diane Carol Brandt, the Paul L. Wattis Foundation, Kenneth and Anna Zankel, and the National Endowment for the Arts. Organized by The Metropolitan Museum of Art and the Rock & Roll Hall of Fame.

The Roof Garden Commission: Alicja Kwade, *ParaPivot*. April 16–

October 27, 2019. Supported by Bloomberg Philanthropies. Additional support provided by Cynthia Hazen Polsky and Leon B. Polsky.

Selections from the Department of Drawings and Prints: Rembrandt. April 30–July 28, 2019.

Camp: Notes on Fashion. May 9–September 8, 2019. Made possible by Gucci. Additional support provided by Condé Nast.

Watercolors of the Acropolis: Émile Gilliéron in Athens. May 13, 2019–January 5, 2020. Made possible by The Vlachos Family Fund.

Frank Lloyd Wright Textiles: The Taliesin Line, 1955–60. May 20, 2019–April 5, 2020.

Ragnar Kjartansson: *Death Is Elsewhere*. May 30–September 2, 2019. Made possible by Ann Tenenbaum and Thomas H. Lee. Additional support provided by the Director's Fund and The Modern Circle.

Jewelry for America. June 10, 2019–April 5, 2020. Made possible by the Frank H. & Eva B. Buck Foundation.

### *New and Renovated Galleries*

The Art of Music: A New Narrative for the André Mertens Galleries for Musical Instruments at The Met, Gallery 681. Opened February 15, 2019.

### **The Met Breuer**

Obsession: Nudes by Klimt, Schiele, and Picasso from the Scofield Thayer Collection. July 3–October 7, 2018. Made possible by the Barrie A. and Deedee Wigmore Foundation.

Odyssey: Jack Whitten Sculpture, 1963–2017. September 6–December 2, 2018. Made possible in part by The Andrew W. Mellon Foundation. Organized by The Metropolitan Museum of Art and The Baltimore Museum of Art.

Everything Is Connected: Art and Conspiracy. September 18, 2018–January 6, 2019. Made possible by Andrea Krantz and Harvey Sawikin. Additional support provided by James and Vivian Zelter.

Julio Le Parc 1959. December 4, 2018–February 24, 2019. Made possible by The Daniel and Estrellita Brodsky Foundation. Additional support provided by Tony Bechara, the Institute for Studies on Latin American Art (ISLAA), and the Latin American Art Initiative of The Metropolitan Museum of Art.

Lucio Fontana: On the Threshold. January 23–April 14, 2019. Made possible by The International Council of The Metropolitan Museum of Art. Additional support provided by the Jane and Robert Carroll Fund, the Aaron I. Fleischman and Lin Lougheed Fund, and The Modern Circle. Organized by The Metropolitan Museum of Art in collaboration with Fondazione Lucio Fontana. Also at The Met Fifth Avenue.

Siah Armajani: Follow This Line. February 20–June 2, 2019. Organized by The Metropolitan Museum of Art, New York, and the Walker Art Center, Minneapolis.

Home Is a Foreign Place: Recent Acquisitions in Context. April 9, 2019–June 21, 2020.

Phenomenal Nature: Mrinalini Mukherjee. June 4–September 29, 2019. Made possible by Nita and Mukesh Ambani and the Reliance Foundation. Additional support provided by the Estate of Brooke Astor, The Andy Warhol Foundation for the Visual Arts, and The Coby Foundation, Ltd.

### **Outgoing Loan Exhibitions**

Paul Klee: The Berggruen Collection from The Metropolitan Museum of Art. November 16, 2018–March 17, 2019. National Gallery of Canada, Ottawa. Organized by The Metropolitan Museum of Art in association with the National Gallery of Canada.

diane arbus: in the beginning. February 13–May 6, 2019. Hayward Gallery, London.



# Report from the Chief Financial Officer

The Met made significant progress with its multiyear financial transformation plan in fiscal year 2019, with revenue, support, and transfers (excluding auxiliary activities) totaling \$302.6 million based on 2.0% growth. Operating expenses held flat compared to fiscal year 2018, and the operating deficit was substantially reduced from the prior year, to \$1.9 million. The Museum's net assets increased by \$63.1 million this past year, with total net assets of \$3.7 billion at June 30, 2019. This growth is primarily attributable to strong endowment returns and gifts, coupled with tight fiscal discipline around spending for operations.

The strong financial results in fiscal year 2019 were achieved through a continued focus on revenue growth and sharp discipline in managing operating expense levels. The institution's financial transformation plan will continue in fiscal year 2020 toward a balanced budget and strengthening long-term financial sustainability. A wide range of revenue enhancement initiatives, including unrestricted fundraising and cost reduction efforts, remains at the core of the Museum's plan, which is guided by the principles of balance and sustainability.

*Operating Results*

The Met ended fiscal year 2019 with a \$1.9 million deficit, compared to an \$8.3 million deficit in the prior year. Total unrestricted revenue, support, and transfers (excluding auxiliary activities)

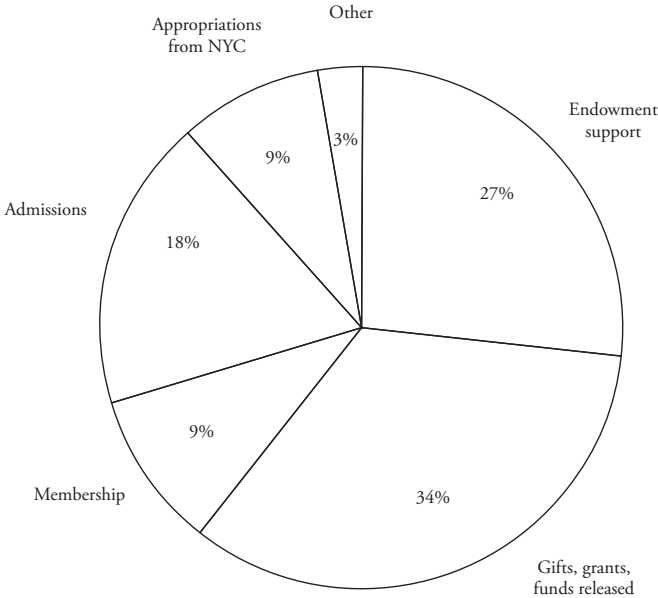
increased 2.0%, rising to \$302.6 million, while operating expenses (excluding auxiliary activities) remained level at \$305.5 million. Growth in admissions revenue following the change in the admissions policy in March 2018, tight fiscal management of operating expenses, and favorable trends in the Museum's actuarial pension and post-retirement expenses were the primary drivers of this year's deficit improvement.

*Revenue and Support*

Admissions, membership, auxiliary net income, and other income totaled \$122.9 million this year, reflecting a \$4.6 million or 3.9% increase over the prior year. The largest driver of this improvement was admissions revenue, which increased by \$6.9 million or 14.4% in fiscal year 2019, due primarily to the admissions policy change and a strong exhibition schedule.

Contributions and grants used to fund Museum operations, including net assets released or transferred from restrictions, as well as support from the City of New York, totaled \$129.4 million, reflecting a \$3.3 million or 2.5% decrease over the prior year. This decrease is attributed to a reduction in net assets released from restriction and transfer of non-operating funds as well as a reduction in unrestricted gifts and grants. City support for operations partly offset these reductions given an increase in the valuation of in-kind utilities.

2019 Operating Revenue, Support, and Transfers  
(Excluding Auxiliary Activities)  
\$302.6 Million



Support from the Museum's unrestricted endowment for operations increased by \$2.1 million, or 2.6%, since the prior year, with growth mainly attributed to recent strong investment returns and the impact of new gifts. The endowment distribution increased by 2.3% to \$154.1 million. The Museum's spending rate (i.e., the dollars appropriated annually as a percentage of the endowment's prior year-end market value) was 4.9% in fiscal year 2019, compared to 5.2% in the prior year.

#### Operating Expenses

Unrestricted operating expenses (excluding auxiliary activities) were relatively flat compared to the prior year, totaling \$305.5 million in fiscal year 2019. The Museum absorbed a 3% merit program for non-union staff this year, which was offset by other operating budget savings, including a reduction in actuarial pension and post-retirement expenses resulting from higher interest rates. The Museum's interest expense on its bond and interest rate swaps is reported as a non-operating charge and totaled \$12.7 million in fiscal year 2019, down from \$12.8 million in the prior year. Interest expense is funded through a designation of the Museum's unrestricted general operating endowment support, which is reflected in the Non-Operating section of the Statement of Activities, on page 45.

#### Fundraising

Fiscal year 2019 marked another record fundraising year for the Museum. The Trustees, executive leadership, curators, and Development and Membership staff together secured approximately \$251.3 million in philanthropic gifts, Membership dues, and government support. This figure reflects new support and also includes outright, pledged, planned, and estate gifts.

#### Capital Expenditures

Capital construction and infrastructure-related expenditures amounted to almost \$45.3 million in fiscal year 2019, reflecting investment in a wide range of projects. The Museum continued work on its multiyear plan to upgrade and replace vital infrastructure, including the skylights in the galleries for European paintings from 1250 to 1800, which received an allocation from the City of New York of nearly \$7.8 million. In addition to continued infrastructure investment, the Museum completed its renovation of the André Mertens Galleries for Musical Instruments and made significant progress in the renovation of the galleries for British sculpture and decorative arts.

#### Statement of Financial Position

The Museum's net assets grew by \$63.1 million in fiscal year 2019 to reach \$3.7 billion as of June 30, 2019. Investment returns of 5.5% drove a substantial part of this improvement, coupled with \$77.1 million in endowment gifts. The Museum's pension, post-retirement, and swap liabilities also increased in the past fiscal year by \$26.2 million, or 14.7%, due to a decrease in year-end discount rates. The Museum's long-term investment portfolio remained the most significant component of total assets as of June 30, 2019, representing \$3.9 billion of the \$4.5 billion in total assets.

#### Looking Forward

Since facing a significant deficit challenge in fiscal year 2016, the Museum has successfully increased revenues and unrestricted fundraising support and reduced operating costs in order to substantially improve its long-term financial sustainability. In its next phase of work, The Met will continue to build on the financial and operational improvements made in the past few years to maintain its commitment to the institution's principles of balance and sustainability.

## Statement of Operations (unaudited)

for the year ending June 30, 2019, with comparative totals for 2018 (in thousands)

	2019	2018
<b>REVENUE, SUPPORT, AND TRANSFERS:</b>		
Admissions . . . . .	\$ 55,059	\$ 48,148
Membership . . . . .	29,091	28,650
Gifts and grants . . . . .	29,482	31,700
Operating appropriations from the City of New York (Note A) . . . . .	26,822	25,446
Endowment support for current activities (Note G) . . . . .	80,826	78,759
Retail and other auxiliary activities (Note P) . . . . .	85,842	88,117
Other income . . . . .	8,232	8,357
Release from restriction and transfers . . . . .	73,088	75,560
Total revenue, support, and transfers . . . . .	<u>388,442</u>	<u>384,737</u>
<b>EXPENSES:</b>		
Program services . . . . .	222,898	226,872
Auxiliary activities . . . . .	84,826	86,720
Supporting services . . . . .	82,618	79,395
Total expenses . . . . .	<u>390,342</u>	<u>392,987</u>
Change in net assets from operating activities . . . . .	<u>\$ (1,900)</u>	<u>\$ (8,250)</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, 2019 and 2018, and the related statement of activities and of expenses by functional and natural classification for the year ended June 30, 2019, and of cash flows for the years ended June 30, 2019 and 2018.

### *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, 2019 and 2018, and the changes in its net assets for the year ended June 30, 2019, and its cash flows for the years ended June 30, 2019 and 2018, in accordance with accounting principles generally accepted in the United States of America.

### *Emphasis of Matter*

As discussed in Note A to the financial statements, the Museum changed the manner in which it presents net assets and reports certain aspects of its financial statements as a not-for-profit entity in fiscal year 2019. Our opinion is not modified with respect to this matter.

### *Other Matter*

We previously audited the statement of financial position as of June 30, 2018, and the related statements of activities and of cash flows for the year then ended (the statement of activities is not presented herein), and in our report dated November 13, 2018, we expressed an unmodified opinion on those financial statements. As discussed in Note A to the accompanying financial statements, the Museum changed the manner in which it presents net assets and reports certain aspects of its financial statements as a not-for-profit entity in fiscal year 2019. The accompanying statements of activities and of expenses by functional and natural classification reflect this change. In our opinion, the information set forth in the accompanying summarized financial information as of June 30, 2018, and for the year then ended, before the change in the manner in which the Museum presents net assets and reports certain aspects of its financial statements as a not-for-profit entity, is consistent, in all material respects, with the audited financial statements from which it has been derived.

*PricewaterhouseCoopers LLP*

New York, New York  
November 12, 2019

The Metropolitan Museum of Art  
 Statements of Financial Position

for the years ended June 30, 2019 and 2018 (in thousands)

	2019	2018
<b>ASSETS:</b>		
Cash (Note A) . . . . .	\$ 46,477	\$ 34,282
Receivable for investments sold . . . . .	2,013	2,092
Retail inventories, net (Note A) . . . . .	12,720	9,055
Accounts receivable and other assets (Note B) . . . . .	17,610	16,685
Contributions receivable (Note C) . . . . .	127,566	134,012
Split interest arrangements (Notes G and H) . . . . .	50,499	69,117
Investments (Notes A and G) . . . . .	3,851,266	3,728,843
Fixed assets, net (Notes A and E) . . . . .	368,956	370,825
Collections (Note A) . . . . .		
<b>TOTAL ASSETS</b> . . . . .	<b>\$4,477,107</b>	<b>\$4,364,911</b>
<b>LIABILITIES:</b>		
Payable for investments purchased . . . . .	\$ 1,021	\$ 2,552
Accounts payable and accrued expense . . . . .	48,533	31,697
Accrued salaries and benefits . . . . .	26,305	25,722
Deferred income (Note A) . . . . .	5,581	6,152
Notes payable (Note J) . . . . .	14,704	12,365
Annuity and other split interest obligations (Notes G and H) . . . . .	15,076	14,803
Asset retirement obligations (Note N) . . . . .	9,038	9,694
Pension and other accrued retirement obligations (Note I) . . . . .	204,688	178,513
Loans payable and other long-term liabilities (Notes G and K) . . . . .	417,038	411,407
<b>TOTAL LIABILITIES</b> . . . . .	<b>741,984</b>	<b>692,905</b>
<b>NET ASSETS:</b>		
Without Donor Restrictions (Notes A and O) . . . . .	1,061,996	1,127,923
With Donor Restrictions (Notes A and O) . . . . .	2,673,127	2,544,083
<b>TOTAL NET ASSETS</b> . . . . .	<b>3,735,123</b>	<b>3,672,006</b>
<b>TOTAL LIABILITIES AND NET ASSETS</b> . . . . .	<b>\$4,477,107</b>	<b>\$4,364,911</b>

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, 2019, with summarized financial  
information for the year ended June 30, 2018 (in thousands)

	<i>Without Donor Restrictions</i>	<i>With Donor Restrictions</i>	<i>Total 2019</i>	<i>Total 2018</i>
<b>OPERATING</b>				
<b>REVENUE AND SUPPORT:</b>				
Admissions . . . . .	\$ 55,059	\$	\$ 55,059	\$ 48,148
Membership . . . . .	29,091		29,091	28,650
Gifts and grants . . . . .	29,482	30,057	59,539	67,348
Operating appropriations from the City of New York (Note A) . . . . .	26,822		26,822	25,446
Endowment support for current activities (Note G) . . . . .	80,826	25,027	105,853	103,185
Retail and other auxiliary activities . . . . .	85,842		85,842	88,117
Other income . . . . .	8,232		8,232	8,357
Net assets released from donor restrictions to fund operating expenses . . . . .	58,730	(58,730)		
<b>TOTAL REVENUE AND SUPPORT . . . . .</b>	<b>374,084</b>	<b>(3,646)</b>	<b>370,438</b>	<b>369,251</b>
<b>EXPENSES:</b>				
Program Services . . . . .	222,898		222,898	226,872
Auxiliary Activities . . . . .	84,826		84,826	86,720
Supporting Services . . . . .	82,618		82,618	79,395
<b>TOTAL EXPENSES . . . . .</b>	<b>390,342</b>		<b>390,342</b>	<b>392,987</b>
Transfer of non-operating funds . . . . .	14,358	(6,362)	7,996	20,049
<b>CHANGE IN NET ASSETS FROM OPERATING ACTIVITIES . . . . .</b>	<b>(1,900)</b>	<b>(10,008)</b>	<b>(11,908)</b>	<b>(3,687)</b>
<b>NON-OPERATING</b>				
Museum-designated and donor-restricted gifts . . . . .	10,687	91,871	102,558	89,747
Endowment gifts (includes board-designated endowment) . . . . .	10,652	77,066	87,718	39,033
Endowment support for current activities (Note G) . . . . .	23,469	24,728	48,197	47,426
Investment return in excess of current support (Note G) . . . . .	15,778	14,179	29,957	177,307
Change in value of split interest agreements (Note H) . . . . .	(380)	(18,544)	(18,924)	2,032
Depreciation and non-capitalized expenditures (Notes E and F) . . . . .	(47,932)		(47,932)	(48,348)
Interest expense on bonds and interest rate swaps (Notes A and K) . . . . .	(12,748)		(12,748)	(12,793)
Realized and change in unrealized gains on 2015 bond proceeds . . . . .	5,806		5,806	12,106
Transfer of designated non-operating funds to operating and other . . . . .	(39,310)	32,115	(7,195)	(18,154)
Net assets released from donor restrictions . . . . .	6,006	(6,006)		
Change in net assets before collection items not capitalized and other adjustments	(29,872)	205,401	175,529	284,669
Purchases of art (Note D) . . . . .	(88,932)		(88,932)	(89,481)
Proceeds from sales of art . . . . .		6,182	6,182	2,115
Net assets released from donor restrictions to fund acquisitions of art . . . . .	82,539	(82,539)		
Pension-related changes other than NPPC (Note I) . . . . .	(20,953)		(20,953)	33,122
Change in fair value of interest rate exchange agreements (Notes G and K) . . . . .	(8,709)		(8,709)	7,284
<b>CHANGE IN NET ASSETS . . . . .</b>	<b>\$ (65,927)</b>	<b>\$ 129,044</b>	<b>\$ 63,117</b>	<b>\$ 237,709</b>
<b>NET ASSETS AT THE BEGINNING OF THE YEAR (Note A) . . . . .</b>	<b>\$ 1,127,923</b>	<b>\$ 2,544,083</b>	<b>\$ 3,672,006</b>	<b>\$ 3,434,297</b>
<b>NET ASSETS AT THE END OF THE YEAR . . . . .</b>	<b>\$ 1,061,996</b>	<b>\$ 2,673,127</b>	<b>\$ 3,735,123</b>	<b>\$ 3,672,006</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, 2019 and 2018 (in thousands)

	2019	2018
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Change in net assets . . . . .	\$ 63,117	\$ 237,709
Adjustments to reconcile change in net assets to net cash used in operating activities:		
Depreciation and amortization . . . . .	49,140	51,919
Loss on disposal of fixed assets . . . . .	298	
Receipt of contributed securities and other assets . . . . .	(90,837)	(21,599)
Proceeds from the sale of contributed securities . . . . .	45,399	13,171
Contributions for capital expenditures . . . . .	(5,011)	(10,765)
Contributions for long-term investment . . . . .	(41,949)	(82,737)
Allowance and discount on contributions receivable . . . . .	(1,811)	5,398
Net realized and unrealized (gains)/loss . . . . .	(166,925)	(315,730)
Acquisitions and sales of art, net . . . . .	82,750	87,366
Interest rate exchange agreements . . . . .	8,709	(7,284)
Asset retirement obligations . . . . .	(656)	(21)
Pension and other accrued retirement obligations . . . . .	20,953	(33,122)
Changes in assets and liabilities:		
Retail inventories, net . . . . .	(3,665)	(1,941)
Accounts receivable and other assets . . . . .	(925)	(985)
Contributions receivable . . . . .	8,257	63,193
Split interest arrangements . . . . .	18,618	3,199
Accounts payable and accrued expenses . . . . .	9,306	(6,184)
Accrued salaries and benefits . . . . .	583	(2,164)
Deferred income . . . . .	(571)	823
Annuity and other split interest obligations . . . . .	273	(3,785)
Pension and other accrued retirement obligations . . . . .	5,222	3,876
Net cash used in operating activities . . . . .	275	(19,663)
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Investment in fixed assets . . . . .	(45,272)	(28,099)
Proceeds from sales of investments . . . . .	702,821	763,601
Purchases of investments . . . . .	(659,912)	(742,104)
Acquisitions of art . . . . .	(83,582)	(87,893)
Proceeds from sales of art . . . . .	6,182	2,115
Net cash (used in) provided by investing activities . . . . .	(79,763)	(92,380)
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>		
Proceeds from the sale of contributed securities . . . . .	45,579	8,356
Contributions for capital expenditures . . . . .	5,011	10,765
Contributions for long-term investment . . . . .	41,949	82,737
Payment of notes payable . . . . .	(4,507)	(12,876)
Proceeds from notes payable . . . . .	6,846	3,566
Payment of loans payable . . . . .	(3,195)	
Net cash provided by financing activities . . . . .	91,683	92,548
Net (decrease)/increase in cash . . . . .	12,195	(19,495)
Cash, beginning of the year . . . . .	34,282	53,777
<b>CASH, END OF THE YEAR</b> . . . . .	<b>\$ 46,477</b>	<b>\$ 34,282</b>
Supplemental information:		
Cash paid in the year for interest . . . . .	\$ 13,204	\$ 13,197
Non-cash investing activity:		
Increase/(decrease) in fixed asset additions included in accounts payable and accrued expenses . . . . .	2,180	536
Increase/(decrease) in acquisition of art included in accounts payable and accrued expenses . . . . .	5,350	1,588
Receipt of contributed securities and other assets . . . . .	(90,837)	(21,599)

The accompanying notes are an integral part of the financial statements.

The Metropolitan Museum of Art  
Statement of Expenses by Functional and Natural Classification

for the year ended June 30, 2019, with summarized financial  
information for the year ended June 30, 2018 (in thousands)

	<i>Program Services</i>	<i>Supporting Services</i>	<i>Auxiliary Activities</i>	<i>Total 2019</i>	<i>Total 2018</i>
Compensation .....	\$150,925	\$46,125	\$30,140	\$227,190	\$227,500
Professional fees .....	7,121	6,187	3,548	16,856	19,630
Materials, maintenance, and supplies .....	19,431	3,898	3,970	27,299	27,230
Printing and publications .....	5,052	858	3,224	9,134	9,215
Rent and utilities .....	15,135	6,230	3,397	24,762	23,546
General office costs .....	18,280	4,125	12,969	35,374	32,861
Promotional and special events .....	5,099	11,796	2,010	18,905	18,105
Insurance .....	1,372	777	184	2,333	5,974
Inventory .....	48		18,395	18,443	17,569
Restaurant expenses .....	4		6,089	6,093	6,453
Depreciation .....	431	2,622	900	3,953	4,904
Operating expenses .....	<u>222,898</u>	<u>82,618</u>	<u>84,826</u>	<u>390,342</u>	<u>392,987</u>
Operating expenses netted within revenue .....	860	729		1,589	1,910
Total operating expenses .....	<u>223,758</u>	<u>83,347</u>	<u>84,826</u>	<u>391,931</u>	<u>394,897</u>
Depreciation and non-capitalized expenditures .....	44,407	2,252	1,273	47,932	48,348
Interest expense on bonds and interest rate swaps .....	10,651	1,189	908	12,748	12,793
TOTAL 2019 .....	<u>\$278,816</u>	<u>\$86,788</u>	<u>\$87,007</u>	<u>\$452,611</u>	
TOTAL 2018 .....	<u>\$283,904</u>	<u>\$83,320</u>	<u>\$88,814</u>		<u>\$456,038</u>

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 financial statements are prepared on the accrual basis of accounting and are in conformity with generally accepted accounting principles within the United States ("US GAAP").

The Museum classifies all financial transactions into two net asset categories in accordance with applicable donor-imposed restrictions: without donor restrictions and with donor restrictions (Note L).

*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 net assets with donor restrictions and net assets without donor restrictions designated for long-term investment (the donor-restricted and board-designated 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 expenses 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 net assets with donor restrictions 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.

*Investments* - Investments in short-term instruments, fixed income securities, and equity securities are valued at the last sale price on the principal exchange; 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 ("NAV") 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 yet placed into service are reflected in net assets with donor restrictions.

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. The Museum has reviewed membership revenue as part of the adoption of Topic 606 and has determined the Museum provides service to Members equally over the membership term and thus requires no change to the accounting of this revenue.

*Admissions Income* - Admissions revenue is associated with tickets sold for entry to the Museum. Admissions revenue ticket price is based upon established levels for individuals and groups. The Museum primarily recognizes revenue for admissions at point of sale.

*Retail and Auxiliary Revenues* - Auxiliary activities consist primarily of revenue from retail, restaurant operations, and the parking garage. Revenue related to retail and auxiliary activities is primarily recognized at point of sale as the service has been provided in full by the Museum.

*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 \$15.8 million and \$14.6 million in fiscal years 2019 and 2018, 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 US GAAP 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.

*Allocation of Expenses* - The costs of providing Museum programs and supporting services are shown on the Statement of Expenses by Functional and Natural Classification. Program services include curatorial, conservation, exhibition, education, and library activities and public services. 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, and legal services. Auxiliary activities include retail, restaurant, and parking garage expenses.

Natural expenses attributable to numerous functional expense categories are allocated using reasonable cost allocation methodologies. Security costs are allocated by a square-footage and guard-post basis. Buildings management, facilities, depreciation, and interest are allocated on a square-footage basis. Information technology costs are allocated on a number of machines basis.

The Statement of Expenses by Functional and Natural Classification includes expenses that are netted within revenues on the Statement of Activities due to the nature of the operations of the Museum.

*Advertising* - Advertising expenses pertaining to retail activities, mostly attributable to the production and distribution of catalogues, amounted to \$4.8 million and \$4.7 million in fiscal years 2019 and 2018, respectively. Other advertising expenses incurred primarily in support of special exhibitions, the permanent collection, and live arts totaled \$4.8 million and \$4.1 million in fiscal years 2019 and 2018, 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 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 US GAAP. Accordingly, such information should be read in conjunction with the Museum financial statements for the year ended June 30, 2018, from which the summarized information was derived.

*Reclassifications* - Certain amounts in the 2018 statements have been reclassified to conform to the current year presentation.

*Adopted 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 has adopted the new standard on a full retrospective basis and has determined there to be immaterial impact to the Museum 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) is replaced with two classes of net assets - net assets without donor restrictions and 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.

This ASU also eliminates the overtime approach for the expiration of restrictions on capital gifts and requires the use of placed-in-service approach in the absence of explicit donor stipulations. This adjustment has been reflected in the Museum's net assets as of June 30, 2018 through the cumulative effect of accounting change.

New disclosures highlight restrictions on the use of resources that make otherwise liquid assets unavailable for meeting near-term financial requirements (Note F). Entities are required to disclose (on the face of the statement or in notes) the extent to which the statement of financial position 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.

The Museum adopted ASU 2016-14 in fiscal year 2019 and applied the changes retrospectively. Additionally, the Museum changed the presentation of expenses in the Statement of Activities to reflect the functional categorization as presented on the Statement of Expenses by Functional and Natural Classification. There is no impact to net assets or total expenses from these changes.

As a result of the adoption of ASU 2016-14, net assets as of June 30, 2018 were reclassified as follows (in thousands):

	<i>ASU 2016-14 Classifications</i>		
	<i>Without Donor Restrictions</i>	<i>With Donor Restrictions</i>	<i>Total Net Assets</i>
As previously reported:			
Unrestricted . . . . .	\$ 964,278	\$	\$ 964,278
Temporarily restricted . . . . .		1,617,830	1,617,830
Permanently restricted . . . . .		1,089,898	1,089,898
June 30, 2018 end of year net assets as previously reported	964,278	2,707,728	3,672,006
Reclassifications to implement ASU 2016-14:			
Cumulative effect of accounting change . . . . .	163,645	(163,645)	
June 30, 2018 end of year net assets as reclassified . . . . .	\$1,127,923	\$ 2,544,083	\$3,672,006

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). The Museum has adopted the new standard on a modified prospective basis and has determined there to be immaterial impact to the Museum 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. As permitted, the Museum has early adopted the removal and modification of disclosures and has delayed adoption of the additional disclosures until their effective date.

*New Accounting Pronouncements* - 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 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 adopting this standard in fiscal year 2020.

In March 2019, the FASB issued ASU 2019-03, Updating the Definition of Collections. The new ASU aligns the US GAAP definition of collections with the American Alliance of Museum's current policy regarding the management of collections. Under the amendments, the definition of collections will be expanded to allow the proceeds from sales of collection items to be used in the direct care of existing collection items. Entities can allow proceeds to be used for both direct care and acquisitions, or they can retain the narrower definition and continue to restrict the use of proceeds to the acquisition of new collection items consistent with the current US GAAP definition. The amendments in this update are effective for fiscal years beginning after December 15, 2019 (fiscal year 2021 for the Museum), with early adoption permitted. 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, 2019</i>	<i>June 30, 2018</i>
Accounts receivable, net of allowance of \$1,096 and \$963 for FY19 and FY18, respectively . . . . .	\$ 6,843	\$ 5,069
Prepaid expenses and other . . . . .	6,404	7,496
Taxes receivable . . . . .	2,651	2,655
Dividends and interest receivable . . . . .	1,712	1,465
Total . . . . .	\$ 17,610	\$ 16,685

## 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 5.0% to 5.5% for new contributions receivable at June 30, 2019. As of June 30, 2019 and 2018, approximately 40.3% and 39.0%, respectively, of gross contributions receivable is due from three donors. Contributions are expected to be realized as follows (in thousands):

	<i>June 30, 2019</i>	<i>June 30, 2018</i>
Less than one year . . . . .	\$ 50,202	\$ 58,345
Between one and five years . . . . .	43,286	43,343
Over five years . . . . .	64,743	64,800
Total . . . . .	158,231	166,488
Less:		
Adjustments and allowance for uncollectibility . . . . .	(3,822)	(4,074)
Discount for present value . . . . .	(26,843)	(28,402)
Net . . . . .	\$ 127,566	\$ 134,012

## D. ACQUISITIONS OF ART

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

	<i>2019</i>	<i>2018</i>
Gifts of cash and securities . . . . .	\$ 56,237	\$ 58,928
Gains and income from long-term investment:		
For designated curatorial departments . . . . .	16,889	10,070
Undesignated as to curatorial department . . . . .	11,234	11,606
Proceeds from fine arts insurance and the sale of art . . . . .	4,572	8,877
Total . . . . .	\$ 88,932	\$ 89,481

## E. FIXED ASSETS

Fixed assets consist of (in thousands):

	<i>June 30, 2019</i>	<i>June 30, 2018</i>	<i>Estimated Useful Lives in Years</i>
Land . . . . .	\$ 1,015	\$ 1,015	N/A
Buildings and improvements . . . . .	39,524	38,718	20–40
Leasehold improvements, auxiliary activities . . . . .	36,819	36,804	4–40
Leasehold improvements, Fifth Avenue building . . . . .	1,032,946	990,099	5–30
Machinery and equipment . . . . .	68,743	67,099	3–20
Total . . . . .	1,179,047	1,133,735	
Less accumulated depreciation and amortization . . . . .	(810,091)	(762,910)	
Net . . . . .	\$ 368,956	\$ 370,825	

The above amounts include construction in progress of \$85.0 million and \$55.5 million at June 30, 2019 and 2018, respectively. Depreciation expense was \$49.0 million and \$51.3 million for fiscal years 2019 and 2018, respectively. Pursuant with the Museum's policy regarding its measure of operations, \$3.9 million and \$4.9 million of depreciation expense was charged to operating activities in fiscal years 2019 and 2018, respectively, while \$45.1 million and \$46.4 million was charged to non-operating activities in fiscal years 2019 and 2018, respectively. In fiscal year 2019, \$2.1 million of fixed assets with a net book value of \$0.3 million were written off. In fiscal year 2018, \$10.2 million of fixed assets with a net book value of \$0.0 million were written off.

Fixed assets and construction in progress include \$143.0 million of property contributed and funded by the City since 1990, of which \$0.5 million and \$4.2 million were received during the fiscal years ended June 30, 2019 and 2018, respectively.

## F. LIQUIDITY AND AVAILABLE RESOURCES

	2019	2018
<b>FINANCIAL ASSETS</b>		
Cash and cash equivalents . . . . .	\$ 46,477	\$ 34,282
Accounts receivable . . . . .	6,843	5,069
Contribution receivable available for the next fiscal year. . . . .	1,080	1,500
<i>Board designations</i>		
Endowment payout without donor restrictions for the next fiscal year	99,705	94,057
Financial assets available within one year . . . . .	154,105	134,908
<b>LIQUIDITY RESOURCES</b>		
Revolving line of credit. . . . .	135,300	137,600
Lines of credit . . . . .	65,000	65,000
Total liquidity resources . . . . .	200,300	202,600
Total financial assets and liquidity resources . . . . .	\$ 354,405	\$ 337,508

As part of the Museum's liquidity management strategy, the Museum structures its financial assets to be available as its general expenditures, liabilities, and other obligations come due.

The Museum has board-designated endowment funds of \$935.0 million and \$946.9 million as of June 30, 2019 and 2018, respectively, that do not have donor restrictions. Although the Museum does not intend to spend from its board-designated endowment funds other than amounts appropriated for expenditure as part of its annual budget approval process, these funds could be made available if necessary. However, these endowment funds contain investments with lock-up provisions that reduce the total investments that could be made available (see Note G for disclosures regarding the investment portfolio).

## 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 \$3,199 million and \$3,140 million as of June 30, 2019 and 2018, respectively. The Museum had approximately \$744.5 million and \$671.7 million in unfunded capital commitments primarily related to private equity and real asset funds as of June 30, 2019 and 2018, 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, 2019 and 2018 (in thousands):

	<u>2019</u> <i>Fair Value</i>	<u>2018</u> <i>Fair Value</i>
<i>Held within the long-term portfolio</i>		
Short-term investments . . . . .	\$ 390,915	\$ 433,185
Fixed income . . . . .	99,873	97,319
Equities . . . . .	584,835	531,738
Equity funds . . . . .	777,479	682,786
Hedge funds . . . . .	732,359	782,464
Private equity funds . . . . .	556,675	474,253
Real asset funds . . . . .	<u>457,262</u>	<u>465,624</u>
Subtotal . . . . .	3,599,398	3,467,369
<i>Held for capital projects</i>		
Short-term investments . . . . .	69,905	25,985
Fixed income . . . . .	12,054	43,625
Fund of hedge funds . . . . .	<u>166,259</u>	<u>188,498</u>
Subtotal . . . . .	248,218	258,108
<i>Other miscellaneous purposes</i>		
Subtotal . . . . .	<u>3,650</u>	<u>3,366</u>
TOTAL INVESTMENTS . . . . .	<u>\$3,851,266</u>	<u>\$3,728,843</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 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, and 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 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, 2019 and 2018 (in thousands):

<i>Assets and Liabilities at Fair Value as of June 30, 2019</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 . . . . .	\$ 11,187	\$ 25,346	\$ 13,966	\$	\$ 50,499
INVESTMENTS:					
Equities . . . . .	554,607	30,227	1		584,835
Fixed income					
Government bonds . . . . .		32,124			32,124
Corporate debt . . . . .		33,828	4		33,832
Mortgage-backed . . . . .		30,760			30,760
Other . . . . .		15,211			15,211
Short-term investments . . . . .	464,224				464,224
Equity funds . . . . .				777,479	777,479
Hedge funds . . . . .				732,359	732,359
Private equity funds . . . . .				556,675	556,675
Real asset funds . . . . .				457,262	457,262
Fund of hedge funds held for capital projects . . . .				166,260	166,260
Other investments . . . . .	245				245
Total investments . . . . .	1,019,076	142,150	5	2,690,035	3,851,266
TOTAL ASSETS . . . . .	\$ 1,030,263	\$ 167,496	\$ 13,971	\$ 2,690,035	\$ 3,901,765
LIABILITIES:					
Annuity and other split interest obligations . . . . .		\$	\$ 15,076		\$ 15,076
Interest rate exchange agreements . . . . .		36,067			36,067
TOTAL LIABILITIES . . . . .		\$ 36,067	\$ 15,076		\$ 51,143

<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

For the years ended June 30, 2019 and 2018 the Museum had the following investments which represented more than 5.0% of net assets:

	2019		2018	
	<i>Fair Value (in thousands)</i>	<i>% of NAV</i>	<i>Fair Value (in thousands)</i>	<i>% of NAV</i>
JPMorgan US Government Money Market Agency Share fund . . . . .	\$409,376	10.96%	\$446,283	12.15%
Fund of hedge funds held for capital projects . . . . .			\$188,498	5.13%

The following table lists investments carried at NAV by major investment category for the year ended June 30, 2019 (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 . . . . .	\$ 777,479	Daily to Biennially (1 to 180 days)	\$ 161,048	\$ 5,531	N/A	N/A
Hedge funds . . . . .	732,359	Monthly to Annually (30 to 90 days)	143,598	41,534	N/A	N/A
Private equity . . . . .	556,675	N/A	N/A	N/A	1 to 15 years	510,916
Real assets . . . . .	457,262	N/A	N/A	N/A	1 to 15 years	233,548
Fund of hedge funds held for capital projects . . . . .	<u>166,259</u>	Monthly (30 days)	N/A	N/A	N/A	N/A
Total . . . . .	<u>\$ 2,690,034</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, 2019, current lock-ups expire between September 2019 and June 2021.

(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, 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.

As of June 30, 2019, and June 30, 2018, 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, 2019 and 2018 (in thousands):

	2019		2018	
	<i>Fair Value</i>	<i>Unrealized Gain/(Loss)</i>	<i>Fair Value</i>	<i>Unrealized Gain/(Loss)</i>
Interest rate exchange agreements. . . . .	\$ (36,067)	\$ (8,709)	\$ (27,358)	\$ 7,284

The following schedules summarize investment return by net asset classification for the years ended June 30, 2019 and 2018 (in thousands):

	<i>2019</i>		
	<i>Without Donor Restrictions</i>	<i>With Donor Restrictions</i>	<i>Total</i>
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	\$ 7,833	\$ 14,638	\$ 22,471
Net realized gains . . . . .	36,722	66,193	102,915
Changes in unrealized appreciation . . . . .	18,361	40,260	58,621
Total return on investments . . . . .	62,916	121,091	184,007
Transfers . . . . .	57,157	(57,157)	
Investment return allocated for current activities . . . . .	(104,295)	(49,755)	(154,050)
Investment return in excess of current support . . . . .	\$ 15,778	\$ 14,179	\$ 29,957

	<i>2018</i>		
	<i>Without Donor Restrictions</i>	<i>With Donor Restrictions</i>	<i>Total</i>
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	\$ 8,699	\$ 16,451	\$ 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	212,107	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	\$ 109,103	\$ 177,307

Realized and unrealized gains on the \$250 million Series 2015 Bonds, which totaled \$5.8 million and \$12.1 million for the years ended June 30, 2019 and 2018, 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 (“CRTs”), 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 CRTs and other trust agreements, excluding new gifts and distributions, changed by \$(13.6) million and \$1.3 million in the years ended June 30, 2019 and 2018, respectively. The discount rate applied to these funds was 2.0% to 2.8% over the past five years.

In 1997, the assets of a perpetual trust of \$3.6 million were transferred to the Museum under an agreement to manage the assets in its pooled investments. The Museum receives annual endowment support from the trust and pays expenses on behalf of the trust.

The following table displays the value of the assets and liabilities recognized on all of these agreements (in thousands):

	<i>June 30, 2019</i>	<i>June 30, 2018</i>
<i>Assets:</i>		
Charitable remainder and other trust assets . . . . .	\$32,397	\$51,263
Charitable gift annuities . . . . .	10,606	10,368
Pooled income funds and trusts invested on behalf of others* . . . . .	7,496	7,486
Total . . . . .	<u>\$50,499</u>	<u>\$69,117</u>
<i>Liabilities:</i>		
Charitable gift annuities . . . . .	\$ 8,140	\$ 7,809
Pooled income funds and trusts invested on behalf of others* . . . . .	6,936	6,994
Total . . . . .	<u>\$15,076</u>	<u>\$14,803</u>

*\*The assets of the trust of \$6.6 million as of June 30, 2019 and 2018, 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 contributions without donor restrictions and with donor restrictions 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 contribution with donor restrictions. 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 CRTs. 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, 2019 and 2018, a fair value adjustment of 1.92% and 2.33%, 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, 2019 and 2018 (in thousands):

	<i>Beginning Balance as of June 30, 2018</i>	<i>Distributions</i>	<i>Valuation Adjustment and Changes in Discounts and Allowances</i>	<i>Ending Balance as of June 30, 2019*</i>
Charitable remainder and other trust assets . . . . .	\$51,263	\$(5,300)	\$(13,566)	\$32,397

*\*Of this amount, \$14.0 million represents assets classified as Level 3 in the fair value hierarchy. The Level 3 balance decreased by \$30.7 million in 2019 due to changes in distributions, valuation adjustments, and a transfer to Level 2 due to a change in observable inputs.*

	<i>Beginning Balance as of June 30, 2017</i>	<i>Distributions</i>	<i>Valuation Adjustment and 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.*

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, 2019 and 2018 (in thousands):

	<i>Beginning Balance as of June 30, 2018</i>	<i>Changes in Remainder Value</i>	<i>Realized and Unrealized Gains/(Losses)</i>	<i>Ending Balance as of June 30, 2019</i>
Annuity and other split interest obligations . . . . .	\$14,803	\$(25)	\$298	\$15,076

	<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. 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 2019 and 2018.

*Defined contribution plan for non-union staff (Basic Plan)* - The Museum has a mandatory defined contribution pension plan for all non-union employees other than temporary employees. Under this plan, participants are required to contribute 3% of their annual compensation as a condition of employment and the Museum contributes 8% of a participant's base pay during the year. The Museum also contributes 5.7% of base pay earnings that exceed the Social Security wage base during a calendar year. The cost of the defined contribution plan recognized in fiscal years 2019 and 2018 was \$8.6 million and \$8.0 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 this plan, non-union employees may voluntarily defer a portion of their annual compensation on a pre-tax basis. 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 2019 and 2018 was \$2.9 million and \$2.4 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 fiscal years 2018 and 2019 was \$0.4 million and \$0.3 million, respectively.

*Postretirement benefits* - The Museum provides postretirement medical care benefit coverage to retired employees as outlined below.

- Non-union staff: Substantially all of the Museum's non-union employees become eligible for certain benefits (prescription drugs and health insurance subject to annual limits) when they reach age 55 and have 15 years of service to the Museum. The Museum made contributions to the non-union postretirement medical care benefit plan of \$1.6 million and \$0.8 million in fiscal years 2019 and 2018, 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) through June 30, 2020. 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 \$2.6 million and \$2.3 million in fiscal years 2019 and 2018, 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 2019 and 2018 of \$0.5 million and \$0.6 million, respectively.

*Funding policy* - The Museum's funding policy is to contribute annually an amount that meets or exceeds the minimum requirements of the Employee Retirement Income Security Act of 1974 (ERISA), using assumptions different from those used for financial reporting.

The table below sets forth the net liability recognized in the Statement of Financial Position as of June 30, 2019 and 2018, including the change in the benefit obligation and the change in plan assets (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2019</i>	<i>2018</i>	<i>2019</i>	<i>2018</i>
<b>CHANGE IN BENEFIT OBLIGATION:</b>				
Benefit obligation at beginning of year . . . . .	\$ 221,387	\$ 224,314	\$ 128,584	\$ 136,565
Service cost . . . . .	6,351	7,050	5,610	6,067
Interest cost . . . . .	9,205	8,674	5,032	4,917
Employee contributions . . . . .	1,037	1,022		
Actuarial (gain)/loss . . . . .	18,128	(11,940)	5,050	(15,265)
Benefits paid . . . . .	(7,765)	(7,168)	(4,682)	(3,700)
Settlements . . . . .		(565)		
Benefit obligation at end of year . . . . .	<u>248,343</u>	<u>221,387</u>	<u>139,594</u>	<u>128,584</u>
<b>CHANGE IN PLAN ASSETS:</b>				
Fair value of plan assets at beginning of year . . . . .	171,458	153,120		
Actual gain on plan assets . . . . .	12,303	12,130		
Employer contributions . . . . .	6,217	12,919	4,682	3,700
Employee contributions . . . . .	1,036	1,022		
Benefits paid . . . . .	(7,765)	(7,168)	(4,682)	(3,700)
Settlements . . . . .		(565)		
Fair value of plan assets at end of year . . . . .	<u>183,249</u>	<u>171,458</u>		
UNFUNDED STATUS (LIABILITY) . . . . .	<u>\$ (65,094)</u>	<u>\$ (49,929)</u>	<u>\$(139,594)</u>	<u>\$(128,584)</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>2019</i>	<i>2018</i>	<i>2019</i>	<i>2018</i>
Actuarial losses . . . . .	\$ (61,550)	\$ (44,896)	\$ (34,273)	\$ (30,077)
Prior service costs . . . . .			501	605
Cumulative employer contributions (less than) net periodic benefit cost . . . . .	(3,544)	(5,033)	(105,822)	(99,112)
UNFUNDED STATUS (LIABILITY) . . . . .	<u>\$ (65,094)</u>	<u>\$ (49,929)</u>	<u>\$(139,594)</u>	<u>\$(128,584)</u>

Components of net periodic benefit cost/(income) (“NPPC”) recognized in operating activities and other amounts recognized in non-operating activities in net assets without donor restrictions in the Statement of Activities are presented in the table below for the years ended June 30, 2019 and 2018 (in thousands):

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2019</i>	<i>2018</i>	<i>2019</i>	<i>2018</i>
<b>COMPONENTS OF NET PERIODIC BENEFIT COST:</b>				
Service cost . . . . .	\$ 6,351	\$ 7,050	\$ 5,610	\$ 6,067
Interest cost . . . . .	9,205	8,674	5,032	4,917
Expected return on plan assets . . . . .	(12,579)	(11,237)		
Amortization of prior service credit . . . . .			(103)	(146)
Amortization of accumulated loss . . . . .	1,751	2,996	854	1,986
Settlement loss . . . . .		190		
Total net periodic benefit cost recognized in operating activities . . . . .	<u>4,728</u>	<u>7,673</u>	<u>11,393</u>	<u>12,824</u>
<b>OTHER AMOUNTS RECOGNIZED IN NON-OPERATING ACTIVITY IN NET ASSETS WITHOUT DONOR RESTRICTIONS:</b>				
Net actuarial (gain)/loss . . . . .	16,655	(16,017)	4,196	(17,251)
Amortization of curtailment recognition of prior service credit . . . . .			102	146
Total other amounts recognized in non-operating activities . . . . .	<u>16,655</u>	<u>(16,017)</u>	<u>4,298</u>	<u>(17,105)</u>
TOTAL RECOGNIZED IN THE STATEMENT OF ACTIVITIES IN NET ASSETS . . . . .	<u>\$ 21,383</u>	<u>\$ (8,344)</u>	<u>\$ 15,691</u>	<u>\$ (4,281)</u>

The table below presents the weighted average assumptions and additional information related to pension and postretirement plans:

	<i>Pension Benefits</i>		<i>Postretirement Benefits</i>	
	<i>2019</i>	<i>2018</i>	<i>2019</i>	<i>2018</i>
<b>WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE BENEFIT OBLIGATIONS AS OF JUNE 30:</b>				
Discount rate . . . . .	3.75%	4.24%	3.70%	4.21%
Rate of compensation increase . . . . .	3.50%	3.50%		
<b>WEIGHTED-AVERAGE ASSUMPTIONS USED TO DETERMINE NET COST AS OF JUNE 30:</b>				
Discount rate . . . . .	4.24%	3.92%	4.21%	3.85%
Expected return on plan assets . . . . .	7.45%	7.44%		
Rate of compensation increase . . . . .	3.50%	3.50%		
<b>ADDITIONAL INFORMATION (in thousands):</b>				
Actual return on plan assets . . . . .	\$ 12,303	\$ 12,130		
Accumulated benefit obligation for all defined benefit pension plans . . . . .	\$ 215,728	\$ 193,624		

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 net assets without donor restrictions and are amortized over the minimal acceptable time period under ASC 715.

The following table presents the amount of net assets without donor restrictions not yet recognized, which are expected to be amortized into net periodic benefit costs for the year ending June 30, 2020 (in thousands):

	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Net actuarial losses . . . . .	\$2,897	\$1,494
Prior service costs (credits) . . . . .		(77)
Total . . . . .	<u>\$2,897</u>	<u>\$1,417</u>

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

	2019	2018
Number of pension plans with accumulated benefit obligations in excess of plan assets . . . . .	2	2
Aggregate accumulated benefit obligation . . . . .	\$ 215,728	\$ 193,624
Aggregate fair value of plan assets . . . . .	\$ 183,249	\$ 171,458
Number of pension plans with projected benefit obligations in excess of plan assets . . . . .	2	2
Aggregate projected benefit obligation . . . . .	\$ 248,343	\$ 221,387
Aggregate fair value of plan assets . . . . .	\$ 183,249	\$ 171,458

Additional information related to the postretirement benefit plans for the years ended June 30, 2019 and 2018:

	2019		2018	
	<i>Union</i>	<i>Non-Union</i>	<i>Union</i>	<i>Non-Union</i>
ASSUMED MEDICAL COST TREND RATES:				
Health care cost trend rate assumed for next year . . . . .	7.00%	7.00%	6.50%	6.50%
Rate that the cost trend gradually declines to . . . . .	5.00%	5.00%	5.00%	5.00%
Year that the final trend rate is reached . . . . .	2027	2027	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 2019 (in thousands):		
Effect on total of service and interest cost . . . . .	\$ 2,438	\$ (1,853)
Effect on postretirement benefit obligation . . . . .	\$ 22,308	\$ (17,625)

*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, 2019, the assets of the defined benefit plan for union staff were invested 76.2% and 23.8% in equity and fixed income securities, respectively. 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.

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, 2019, the assets of the defined benefit plan for non-union staff were invested 46.4% and 53.6% in equity and fixed income securities, respectively. 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.



CASH FLOWS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):	<i>Pension Benefits</i>	<i>Postretirement Benefits</i>
Employer Contributions:		
2018 (actual) . . . . .	\$ 12,919	\$ 3,700
2019 (actual) . . . . .	6,217	4,682
2020 (expected) . . . . .	6,189	4,907
PROJECTED BENEFIT PAYMENTS FOR THE FISCAL YEAR ENDING JUNE 30 (in thousands):		
2020 . . . . .	8,533	4,907
2021 . . . . .	8,582	5,325
2022 . . . . .	9,089	5,579
2023 . . . . .	9,607	6,048
2024 . . . . .	10,171	6,410
2025–2029 . . . . .	\$ 59,735	\$ 37,458

The fair value of the pension plan assets was \$183,249 and \$171,458 as of June 30, 2019 and 2018, respectively. As of June 30, 2019 and 2018, \$154.9 million and \$140.3 million, respectively, of plan assets were invested in cash equivalents and mutual funds that fall within Level 1 of the fair value hierarchy. The remaining \$28.4 million and \$31.2 million, respectively, are invested in commingled funds and are reported at NAV by external fund managers.

## J. NOTES PAYABLE

At June 30, 2019 and 2018, 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, 2019 and 2018. The Museum had borrowed \$14.7 million and \$12.4 million as of June 30, 2019 and 2018, on this line, respectively. Any amount borrowed under the revolving line of credit is payable in full on or before September 30, 2020. The borrowing bears interest at variable rates, and accrued interest is paid at loan maturity. The total interest expense on bank borrowings amounted to \$0.4 million and \$0.3 million for years ending June 30, 2019 and 2018, respectively. As of June 30, 2019, the interest rate on the outstanding debt was 2.84%. 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, 2019 and 2018.

In addition to the revolving line of credit, the Museum has two additional lines of credit totaling \$65 million as of June 30, 2019 and 2018. No borrowings were outstanding at June 30, 2019 and 2018, 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, 2019 and 2018, 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, 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, 2019 and 2018.

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, 2019 and 2018, 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 general operating endowment support without donor restrictions. In addition, the Museum incurred \$1.2 million of costs related to certain administrative, legal, accounting, financing, and other expenses incurred for purposes of this bond financing at the time of issuance.

In summary, the bonds underlying the Museum's indebtedness consisted of the following (in thousands):

	<i>June 30, 2019</i>	<i>June 30, 2018</i>
Series 1993B Bonds due by July 1, 2020 . . . . .	\$ 3,585	\$ 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 . . . . .	(1,236)	(1,284)
Bond issuance cost, net of amortization . . . . .	(1,378)	(1,447)
Total loans payable . . . . .	<u>380,971</u>	<u>384,049</u>
Fair value of forward starting interest rate exchange agreement on Series 2006A Bonds . . . . .	<u>36,067</u>	<u>27,358</u>
Total interest rate exchange agreements . . . . .	<u>36,067</u>	<u>27,358</u>
Total . . . . .	<u><u>\$417,038</u></u>	<u><u>\$411,407</u></u>

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

	<i>2019</i>	<i>2018</i>
Interest rates on loans payable:		
Series 1993B Bonds . . . . .	1.78%	1.40%
Series 2006A-1 and A-2 Bonds . . . . .	1.78%	1.48%
Series 2015 Bonds . . . . .	3.40%	3.40%
Interest expense on loans payable (in thousands):		
Series 1993B Bonds . . . . .	\$ 50	\$ 76
Series 2006A Bonds (Non-Capitalized) . . . . .	1,953	1,459
Series 2006A Bonds (Swap) . . . . .	2,247	2,786
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>
2020 . . . . .	\$ 3,375	\$ 13,534	\$ 16,909
2021 . . . . .	210	13,526	13,736
2022 . . . . .		13,526	13,526
2023 . . . . .		13,526	13,526
2024 . . . . .		13,526	13,526
Thereafter . . . . .	380,000	244,737	624,737
<b>Total . . . . .</b>	<b>\$383,585</b>	<b>\$312,375</b>	<b>\$695,960</b>

*\*For the Series 1993B Bonds, which are callable at par, the required principal payment was made in July 2019. An interest rate of 4.0% is assumed for all fiscal years including the \$30 million of the Series 2006A Bonds that are not covered by the interest rate exchange agreement.*

The Museum has a \$130 million confirmed credit facility through September 2020 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, 2019 and 2018. To date there have been no drawdowns of this facility. The above table assumes that the Museum would obtain a new credit facility when the previous credit facility expired in fiscal year 2020.

## L. NET ASSETS

The Museum classifies all financial transactions into two net asset categories: without donor restrictions and with donor restrictions. Net assets without donor restrictions include gifts that are not subject to donor-imposed restrictions. A portion of this net asset category is designated by the Museum for specific purposes, including long-term investment, leasehold improvements, and various curatorial activities. Net assets with donor restrictions carry donor-imposed restrictions on the expenditure of the contributed assets. Donor 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 are with donor restrictions. Net assets with donor restrictions also include 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.

The composition of net assets with donor restrictions by purpose at June 30, 2019 and 2018 were as follows:

	<i>2019</i>	<i>2018</i>
<i>Endowment:</i>		
Art acquisitions and book purchases . . . . .	\$ 551,833	\$ 555,167
Capital projects and assets . . . . .	498	92
Education and public programs . . . . .	153,758	146,920
Exhibitions and publications . . . . .	179,624	153,889
Operating support and other purposes . . . . .	1,435,673	1,339,267
<i>Other:</i>		
Art acquisitions and book purchases . . . . .	88,754	99,056
Capital projects and assets . . . . .	99,053	74,982
Education and public programs . . . . .	19,848	25,140
Exhibitions and publications . . . . .	50,938	65,153
Operating support and other purposes . . . . .	93,148	84,417
<b>TOTAL NET ASSETS . . . . .</b>	<b>\$ 2,673,127</b>	<b>\$ 2,544,083</b>

## M. LEASES AND OTHER COMMITMENTS

At June 30, 2019, 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 \$2.3 million and \$2.1 million in fiscal years 2019 and 2018, 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 \$5.7 million and \$5.6 million in 2019 and 2018, respectively.

Minimum rental commitments consist of the following at June 30, 2019 (in thousands):

<i>Year Ending June 30</i>	<i>Total</i>
2020 .....	\$ 7,046
2021 .....	5,318
2022 .....	5,160
2023 .....	5,239
2024 .....	1,819
Thereafter .....	2,317
Total .....	<u>\$ 26,899</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 year 2019 the Museum made payments to remediate the skylights in Wings A, B, and C at a cost of \$1.2 million as compared to \$0.04 million in fiscal year 2018. 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 \$0.5 million in fiscal year 2019 and an increase of \$0.01 million in fiscal year 2018, and are included in the non-operating section of the Statement of Activities. As of June 30, 2019 and 2018, \$9.0 million and \$9.7 million, respectively, of conditional asset retirement obligations are included in the liability section of the Statement of Financial Position.

## O. DISCLOSURE FOR ENDOWMENT FUNDS

The Museum's endowment consists of approximately 780 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 (board-designated endowments). While board-designated 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 board-designated 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 board-designated 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 net assets with donor restrictions (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 net assets with donor restrictions 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 without donor restrictions as 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 2019 and 2018. The hybrid spending policy used in fiscal year 2019 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. 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 2019.

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, 2019 (in thousands):

	<i>Without Donor Restrictions</i>	<i>With Donor Restrictions</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .	\$	\$ 2,321,386	\$ 2,321,386
Board-designated endowment funds . . . . .	935,005		935,005
Total funds . . . . .	<u>\$ 935,005</u>	<u>\$ 2,321,386</u>	<u>\$ 3,256,391</u>

Endowment Net Asset Composition by Type of Fund as of June 30, 2018 (in thousands):

	<i>Without Donor Restrictions</i>	<i>With Donor Restrictions</i>	<i>Total</i>
Donor-restricted endowment funds . . . . .	\$	\$ 2,195,335	\$ 2,195,335
Board-designated endowment funds . . . . .	946,926		946,926
Total funds . . . . .	<u>\$ 946,926</u>	<u>\$ 2,195,335</u>	<u>\$ 3,142,261</u>

Endowment Net Assets for the Fiscal Year Ended June 30, 2019 (in thousands):

	<i>Without Donor Restrictions</i>	<i>With Donor Restrictions</i>	<i>Total</i>
Endowment and board-designated endowment net assets, beginning of year . . . . .	\$ 946,926	\$ 2,195,335	\$ 3,142,261
Investment return:			
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	7,831	14,296	22,127
Net realized gains . . . . .	36,720	66,228	102,948
Changes in unrealized appreciation . . . . .	18,362	40,259	58,621
Total return on investments . . . . .	62,913	120,783	183,696
Transfers . . . . .	57,157	(57,157)	
Investment return allocated for current activities . . . . .	(104,295)	(49,755)	(154,050)
Contributions . . . . .	10,652	77,066	87,718
Other changes and reclasses . . . . .	(38,348)	35,124	(3,234)
Total endowment and board-designated endowment net assets, end of year . . . . .	<u>\$ 935,005</u>	<u>\$ 2,321,386</u>	<u>\$ 3,256,391</u>

Endowment Net Assets for the Fiscal Year Ended June 30, 2018 (in thousands):

	<i>Without Donor Restrictions</i>	<i>With Donor Restrictions</i>	<i>Total</i>
Endowment and board-designated endowment net assets, beginning of year . . . . .	\$ 854,866	\$ 2,038,530	\$ 2,893,396
Investment return:			
Investment income, net of certain management and custodian fees, taxes, and other expenses . . . . .	8,698	16,359	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	213,386	330,683
Transfers. . . . .	53,457	(53,457)	
Investment return allocated for current activities . . . . .	(101,064)	(49,547)	(150,611)
Contributions . . . . .	8,748	30,285	39,033
Other changes and reclasses . . . . .	13,622	16,138	29,760
Total endowment and board-designated endowment net assets, end of year . . . . .	\$ 946,926	\$ 2,195,335	\$ 3,142,261

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 in both years ending June 30, 2019 and 2018.

## P. CONTINGENCIES AND SUBSEQUENT EVENTS

### *Contingencies*

In the normal course of business, the Museum enters into undertakings containing a variety of warranties and indemnifications that may expose the Museum to some risk of loss. The amount of future loss, if any, arising from such undertakings, while not quantifiable, is not expected to be significant. The Museum expects the risk of loss to be remote. The Museum's involvement with fund investments may also expose the Museum to legal matters which result in contingencies. The Museum is not aware, however, of any material contingencies at this time.

On 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 that 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. The District Court dismissed the suit on February 7, 2018. The Estate of Alice Leffmann appealed this decision to the United States Court of Appeals for the Second Circuit, which affirmed the District Court's dismissal of the suit on June 26, 2019. Plaintiff-Appellant filed a petition for rehearing and rehearing en banc, which was unanimously denied on August 29, 2019. The Estate of Alice Leffmann still may petition the United States Supreme Court for a writ of certiorari.

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 12, 2019, which is the date the financial statements were issued.

# Members

## ANNUAL MEMBERS

	2019	2018
<i>Members Count</i>		
Members with Early Views (\$80–\$100)	91,064	96,572
Members with Evening Hours (\$200)	33,479	32,407
Members with Opening Nights (\$600)	6,750	7,637
<i>Patron Circles</i>		
The Founder's Circle (\$1,500–\$4,999)	2,119	1,901
The Champion's Circle (\$5,000–\$9,999)	341	361
The Leader's Circle (\$10,000–\$24,999)	83	79
President's Circle (\$25,000)	59	61
	133,895	139,018

## MEMBERS OF THE CORPORATION

	2019	2018
Fellows for Life	433	442
Fellows in Perpetuity	179	180
Benefactors	257	256
	869	878
Total	134,764	139,896

### Members of the Corporation

#### Benefactors

George Economou  
Mary J. Wallach

#### Foundation Benefactor

The Hagop Kevorkian  
Fund

#### Declared Benefactors

Marilyn M. Simpson  
William Kelly Simpson

#### Fellows for Life

Robert A. Ellison, Jr.  
Beatrice Stern

#### Fellow in Perpetuity

Laura Schleussner Forné  
*In succession of Elisabeth  
Stevens Schleussner*

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*Gifts of \$1,500 or more*  
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Santo Domingo  
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Barbaralee Diamonstein-  
Spielvogel  
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Hsu-Tang  
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Thomas H. Lee  
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Tobey  
Marica and Jan Vilcek  
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## COLLECTIONS AND ADMINISTRATION

Andrea Bayer  
*Deputy Director for  
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Administration*  
Michael Millican  
*Integrated Pest  
Management Program  
Administrator*  
Laura Corey  
*Senior Research Associate*  
Jeanette O'Keefe  
*Associate Administrator*  
Garth Swanson  
*Senior Departmental  
Technician*

## DIGITAL, EDUCATION, PUBLICATIONS, IMAGING, AND LIBRARY

Inka Drögemüller  
*Deputy Director for Digital,  
Education, Publications,  
Imaging, and Library*  
Valerie deLeón  
*Executive Assistant*

## 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*  
Marci L. King  
*Executive Assistant*

## REVENUE AND OPERATIONS

Laurel Britton  
*Senior Vice President for  
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Peggy H. Hebard  
*Senior Adviser to the  
Executive Office*  
Rick Carroll  
*Head of Visitor Experience  
and Senior Manager for  
Revenue and Operations*

## Curatorial

### The American Wing

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  
*Associate Curator*

Stephanie L. Herdrich  
*Assistant Curator*  
Adrienne Spinozzi  
*Assistant Research Curator*  
Moirra Gallagher  
Shannon Vittoria  
*Research Associates*  
Elizabeth Katherine  
Fitzgerald  
*Manager of Friends Group*  
Catherine Mackay  
*Administrator*  
Lillian Paulson  
Lauren Ritz  
*Assistants for  
Administration*  
Leela Outcalt  
*Senior Collections Manager*  
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*Supervising Departmental  
Technician*  
Dennis Kaiser  
Chad Lemke  
*Principal Departmental  
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Mary Beth Orr  
*Senior Departmental  
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*Curator in Charge*  
Sarah Graff  
Yelena Rakic  
*Associate Curators*  
Michael Seymour  
*Assistant Curator*  
Blair Fowlkes-Childs  
*Research Associate*  
Anne-Elizabeth Dunn-  
Vaturi  
*Research Associate,  
Provenance, part time*  
Monica Eisner  
*Assistant Administrator*  
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*Associate for Administration*  
Daira Szostak  
*Collections Specialist*  
Shawn Osborne  
*Principal Departmental  
Technician*

### Arms and Armor

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*Arthur Ochs Sulzberger  
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Stuart W. Pyhrr  
*Distinguished Research  
Curator*  
Donald J. La Rocca  
*Curator*  
John Byck  
*Assistant Curator*  
Adam Brandow  
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*Visiting Researcher in  
Japanese Arms and Armor*  
Edward A. Hunter  
*Conservator and Armorer*  
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*Assistant Conservator*  
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Carotenuto  
*Associate Administrator*  
Stephen J. Bluto  
*Collections Manager*  
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*Collections Manager,  
Information and  
Cataloguing*  
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*  
Doris Zhao  
*Research Associate*  
Hakimah Abdul-Fattah  
*Research Associate,  
part time*  
Christine Giuntini  
*Conservator*  
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*Administrator*  
Allia Benner  
*Assistant for  
Administration*  
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*Collections Manager*  
Jacqueline T. Zanca  
*Collections Specialist*  
Arthur J. Polendo  
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Technician*

## 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*  
Zhixin Jason Sun  
*Brooke Russell Astor  
Curator of Chinese Art*  
Monika Bincsik  
*Diane and Arthur Abbey  
Associate Curator for  
Japanese Decorative Arts*  
Joseph Scheier-Dolberg  
*Oscar Tang and Agnes  
Hsu-Tang Associate  
Curator of Chinese  
Paintings*  
Kurt Behrendt  
Pengliang Lu  
*Associate Curators*  
Shi-yee Liu  
*Assistant Research Curator*  
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*Research Associate,  
part time*  
Maud Leclair  
*Research Assistant*  
Yuan-li Hou  
*Douglas Dillon  
Conservator of Chinese  
Paintings*  
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*Mary and James Wallach  
Family Conservator of  
Japanese Art*  
Kewei Wang  
*Starr Conservator*  
Masanobu Yamazaki  
*Conservator*  
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*Assistant Conservator*  
Stephanie Kwai  
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*Coordinator for  
Administration and Gallery  
Rotations*  
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*Senior Collections Manager*  
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*Senior Collections  
Management Assistant,  
part time*  
Beatrice Pinto  
*Supervising Departmental  
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Imtikar Ally  
Lori Carrier  
*Principal Departmental  
Technicians*  
Carlo D'Anselmi  
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### The Costume Institute

Andrew Bolton  
*Wendy Yu Curator in  
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Karen Van Godtsenhoven  
*Associate Curators*  
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Mellissa J. Huber  
*Assistant Curators*  
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Jessica L. Glasscock  
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*Senior Research Assistant*  
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*Associate Conservator*  
Christopher Mazza  
Elizabeth Shaeffer  
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*Manager of Special  
Exhibitions and Projects*  
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for The Costume Institute*  
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*Senior Administrator*  
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Elizabeth D. Randolph  
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*Assistant Collections  
Manager*  
Tae Ahn  
*Collections Specialist*  
Adam Hayes  
*Collections Management  
Assistant*  
Michael Downer  
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Technician*

THE IRENE LEWISOHN  
COSTUME REFERENCE  
LIBRARY OF THE  
COSTUME INSTITUTE  
Julie Tran Lê  
*Assistant Museum  
Librarian*

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*Drue Heinz Curator in  
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Mark McDonald  
Constance McPhee  
Perrin Stein  
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Jennifer Farrell  
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Freyda Spira  
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Samantha Craig  
*Research Assistant,  
part time*  
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Clara Goldman  
*Assistant for  
Administration*  
Arielle Schraeter Llupa  
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Manager*  
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Harrison Jackson  
*Collections Management  
Assistant*  
David del Gaizo  
*Principal Departmental  
Technician*

### Egyptian Art

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*Lila Acheson Wallace  
Curator in Charge*  
Marsha Hill  
Adela Oppenheim  
Catharine H. Roehrig  
*Curators*  
Niv Allon  
Janice Kamrin  
Isabel Stünkel  
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Morena Stefanova  
*Research Associate,  
part time*  
Danielle Zwang  
*Research Assistant,  
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Heather Masciandaro  
*Associate Administrator*

Elizabeth Fiorentino  
*Senior Collections Manager*  
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*Imaging Design Specialist,  
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Sara Chen  
*Draftsperson*  
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*Supervising Departmental  
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Seth Zimiles  
*Senior Departmental  
Technician*  
Lenka Curtin  
*Departmental Technician*

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Keith Christiansen  
*John Pope-Hennessy  
Chairman*  
Susan Alyson Stein  
*Engelhard Curator of  
Nineteenth-Century  
European Painting*  
Stephan Wolohojian  
*Jayne Wrightsman Curator*  
Maryan Ainsworth  
*Curator*  
Alison R. Hokanson  
Asher E. Miller  
*Associate Curators*  
Adam Eaker  
*Assistant Curator*  
Francesca Marzullo  
*Research Assistant,  
part time*  
Rebecca Ben-Atar  
*Senior Administrator*  
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Caroline Partamian  
*Associate for Administration,  
European Paintings and the  
Robert Lehman Collection*  
Gretchen Wold  
*Senior Collections Manager*  
Lisa Cain  
*Collections Manager, Loans  
and Acquisitions*  
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*Senior Collections  
Cataloguer*  
Jane R. Becker  
Bianca Ruthven  
*Collections Management  
Associates*  
John McKanna  
Rachel Robinson  
*Supervising Departmental  
Technicians*

### European Sculpture and Decorative Arts

Sarah Lawrence  
*Iris and B. Gerald Cantor  
Curator in Charge*

Daniëlle O. Kisluk-  
Grosheide  
*Henry R. Kravis Curator*  
Wolfram Koeppé  
*Marina Kellen French  
Curator*  
Denise Allen  
Elizabeth Cleland  
*Curators*  
Wolf Burchard  
*Associate Curator*  
Iris Moon  
Elyse Nelson  
*Assistant Curators*  
Elizabeth St. George  
*Senior Research Associate  
and British Galleries  
Project Manager*  
Ana Matisse Donefer-  
Hickie  
Jeffrey Fraiman  
Abigail Rapoport  
*Research Associates*  
Sarah Bochicchio  
*Research Assistant*  
Kristen Hudson  
*Administrator*  
Meghan Kase  
*Executive Assistant*  
Jasmine Kuylensstierna  
Wrede  
*Associate for Administration,  
European Sculpture and  
Decorative Arts and  
Modern and Contemporary*  
Denny Stone  
*Senior Collections Manager*  
Casey Davignon  
*Collections Specialist*  
Marva Harvey-Walcott  
*Collections Management  
Associate*  
Juan Stacey  
*Supervising Departmental  
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Technician*

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Seán Hemingway  
*John A. and Carole O.  
Moran Curator in Charge*  
Joan R. Mertens  
*Curator*  
Kyriaki Karoglou  
*Associate Curator*  
Paul Zanker  
*Dietrich von Bothmer  
Research Scholar*  
Debbie T. Kuo  
*Senior Administrator*  
Melissa Sheinheit  
*Assistant Administrator*  
Michael J. Baran  
*Administrative Assistant*  
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*Collections Manager*

Katherine Daniels  
John F. Morariu, Jr.  
*Supervising Departmental  
Technicians*  
Pavol Roskovensky  
*Departmental Technician*

THE ONASSIS LIBRARY  
FOR HELLENIC AND  
ROMAN ART IN THE  
DEPARTMENT OF GREEK  
AND ROMAN ART

Sarah Szeliga  
*Associate Visual Resource  
Manager*

### Islamic Art

Navina Najat Haidar  
*Nasser Sabah al-Ahmad al-  
Sabah Acting Curator in  
Charge*  
Maryam Ekhtiar  
*Curator*  
Deniz Beyazit  
Martina Rugiadi  
*Associate Curators*  
Courtney A. Stewart  
*Senior Research Assistant*  
Ria Breed  
*Research Assistant,  
part time*  
Helen D. Goldenberg  
*Assistant Administrator*  
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*Assistant for  
Administration*  
Annick Des Roches  
*Collections Manager*  
Charles Dixon  
*Supervising Departmental  
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*Departmental Technician*

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Dita Amory  
*Curator in Charge*  
Alison Manges Nogueira  
*Associate Curator*  
Caroline Partamian  
*Associate for Administration,  
European Paintings and the  
Robert Lehman Collection*  
Manus Gallagher  
*Principal Departmental  
Technician*

### Medieval Art and The Cloisters

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*Michel David-Weill  
Curator in Charge*



## MEDIEVAL ART

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*Mary and Michael Jaharis  
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*Curator*

Andrea Achi  
*Assistant Curator*

Christine E. Brennan  
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Collections Manager*

R. Theo Margelony  
*Associate Administrator*

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*Paul and Jill Ruddock  
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Julia Perratore  
*Assistant Curator*

Christina Alphonso  
*Senior Administrator*

Michael K. Carter  
*Associate Museum  
Librarian*

Hannah Korn  
*Collections Specialist*

Caleb Leech  
*Managing Horticulturist*

Carly B. Still  
*Assistant Horticulturist*

Elizabeth Yvette Weaver  
*Gardener*

Andrew Winslow  
*Principal Departmental  
Technician*

## Modern and Contemporary Art

Sheena Wagstaff  
*Leonard A. Lauder  
Chairman*

Stephanie D'Alessandro  
*Leonard A. Lauder  
Curator of Modern Art and  
Curator in Charge of the  
Leonard A. Lauder  
Research Center for  
Modern Art*

Ian Alteveer  
*Aaron I. Fleischman  
Curator*

Kelly Baum  
*Cynthia Hazen Polsky and  
Leon Polsky Curator of  
Contemporary Art*

Iria Candela  
*Estrellita B. Brodsky  
Curator of Latin American  
Art*

Sabine Rewald  
*Jacques and Natasha  
Gelman Curator*

Randall Griffey  
*Curator*

Beatrice Alice Galilee  
*Daniel Brodsky Associate  
Curator of Architecture and  
Design*

Clare Davies

Shanay Jhaveri

Brinda Kumar

Lauren Rosati  
*Assistant Curators*

Meredith Anne Brown  
*Research Associate*

Pari Stave  
*Senior Administrator*

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Rebecca R. Kusovitsky  
*Assistant Administrators*

Jasmine Kuylenstierna  
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*Associate for Administration,  
European Sculpture and  
Decorative Arts and  
Modern and  
Contemporary*

Padget Sutherland  
*Associate Manager of  
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Cynthia Iavarone  
*Senior Collections  
Manager*

Catherine Burns

Mary Chan

Rebecca Tilghman  
*Collections Specialists*

Mallory Roark  
*Collections Management  
Associate*

Anthony Askin  
*Supervising Departmental  
Technician*

Jeff Elliott

Sandie Peters

Brooks Shaver  
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Jayson Kerr Dobney  
*Frederick P. Rose Curator  
in Charge*

E. Bradley Strauchen-  
Scherer  
*Curator*

Aileen Marcantonio  
*Associate for  
Administration*

Pamela Summey  
*Coordinator for Friends  
Group*

Tim Caster  
*Principal Departmental  
Technician*

## Photographs

Jeff L. Rosenheim  
*Joyce Frank Menschel  
Curator in Charge*

Douglas Eklund

Mia Fineman

Stephen C. Pinson  
*Curators*

Virginia McBride  
*Research Assistant,  
part time*

Elena Tarchi  
*Assistant Administrator*

Meredith Reiss

Karan Rinaldo  
*Collections Managers*

Predrag Dimitrijevic  
*Supervising Departmental  
Technician*

Ryan Franklin  
*Senior Departmental  
Technician*

## Antonio Ratti Textile Center

Amelia Peck  
*Supervising Curator*

Eva L. Labson  
*Collections Manager*

Eva H. DeAngelis-Glasser  
*Assistant Administrator*

Elena Kanagy-Loux  
*Collections Specialist*

Toma Fichter  
*Associate Collections  
Specialist*

Frantz Armand

Heidi Hilker  
*Collections Management  
Associates*

Kira Osti  
*Collections Management  
Assistant*

## Conservation and Scientific Research

## Objects Conservation

Lisa Pilosi  
*Sherman Fairchild  
Conservator in Charge*

Dorothy H. Abramitis

Drew Anderson

Mechthild Baumeister

Linda Borsch

Nancy C. Britton

Jean-François de Lapérouse

Lucretia Kargère-Basco

Marijn Manuels

Vicki Parry

Pascale Patris

Carolyn Riccardelli

Kendra Roth

Deborah Schorsch

Jack Soutanian, Jr.

Karen Stamm

Wendy Walker  
*Conservators*

Manu Frederickx

Anne Grady

Christina Hagelskamp

Daniel Hausdorf

Ivo Kipre

Janis Mandrus

Anna Serotta  
*Associate Conservators*

Lisa A. Ackerman

Sara Levin

Nick Pedemonti

Jennifer Schnitker

Marlene April Yandrisevits  
*Assistant Conservators*

Frederick J. Sager  
*Managing Conservation  
Preparator*

Matthew Cumbie  
*Conservation Preparator*

Warren L. Bennett  
*Associate Conservation  
Preparator*

Andrew R. Estep

Jacob D. Goble

Jody Hanson  
*Assistant Conservation  
Preparators*

Keelia Jacobs  
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Austin Purnell  
*Assistant for  
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David A. Sastre Perez  
*Associate Manager of  
Laboratory*

Ashira Loike  
*Assistant Manager for  
Conservation  
Documentation*

## Paintings Conservation

Michael Gallagher  
*Sherman Fairchild  
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Shawn Digney-Peer

Isabelle Duvernois

Charlotte Hale

Dorothy Mahon  
*Conservators*

Michael Alan Miller

Cynthia Moyer  
*Associate Conservators*

Sophie Scully  
*Assistant Conservator*

Morgan Miller  
*Administrator*

Evan Read  
*Manager of Technical  
Documentation*

## Paper Conservation

Marjorie Shelley  
*Sherman Fairchild  
Conservator in Charge*

Rachel Mustalish

Yana van Dyke  
*Conservators*

Rebecca Capua

Marina Ruiz-Molina  
*Associate Conservators*

Martin Bansbach  
*Senior Manager for  
Installation and Matting*

## Photograph Conservation

Nora W. Kennedy  
*Sherman Fairchild  
Conservator in Charge*

Katherine C. Sanderson  
*Associate Conservator*

Lisa Barro

Georgia Southworth  
*Associate Conservators,  
part time*

## Scientific Research

Marco Leona  
*David H. Koch Scientist in  
Charge*

Julie Arslanoglu

Eric Breitung

Federico Carò

Silvia A. Centeno

Adriana Rizzo

Nobuko Shibayama  
*Research Scientists*

Federica Pozzi

Catherine H. Stephens  
*Associate Research  
Scientists*

Elena Basso  
*Research Associate*

Alayna Bone  
*Research Assistant*

Katherine Blaney-Miller  
*Manager for  
Administration*

Maria Mיעites Alonso  
*Associate Laboratory  
Coordinator*

## Textile Conservation

Janina Poskrobko  
*Conservator in Charge*

Cristina Balloffet Carr

Kathrin Colburn

Emilia Cortes

Minsun Hwang

Kristine Kamiya  
*Conservators*

Julia Carlson

Giulia Chiostrini

Kisook Suh

Olha Yarema-Wynar  
*Associate Conservators*

Alexandra Barlow  
*Assistant Conservator*

Anna Szalecki  
*Assistant Conservator,  
part time*

Laura Peluso  
*Assistant Administrator*  
Beatrice Bacolod  
*Associate Laboratory  
Coordinator*

## Design

Emile Molin  
*Head of Design*  
Aubrey L. Knox  
*Administrator*

### COMMUNICATION DESIGN

Daniel Koppich  
*Design Manager*  
Alexandre Viault  
*Associate Design Manager*  
Kamomi Solidum  
*Senior Graphic Designer*  
Gina Shin  
*Graphic Designer*  
Tiffany Kim  
*Junior Graphic Designer*  
Christopher DiPietro  
*Production Manager,  
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Luke Chase  
Candace Shacklette  
*Production Coordinators*

### EXHIBITION DESIGN

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*Senior Design Manager,  
Exhibitions*  
Jennifer Spoley  
*Senior Production  
Manager, Exhibitions*  
Daniel Kershaw  
*Exhibition Design  
Manager*  
Zoe Alexandra Florence  
*Senior Exhibition  
Designer*  
Patrick Herron  
Lauren Bebry Kenter  
Xiaoxi Chen Laurent  
Alejandro Stein  
Fabiana Weinberg  
*Exhibition Designers*  
Anna Rieger  
*Design Manager*  
Mortimer Lebigre  
*Senior Graphic Designer*  
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Betsy Tsai  
*Graphic Designers*  
Clint Ross Collier  
Richard Lichte  
*Lighting Design  
Managers*  
Amy Nelson  
*Lighting Designer*  
Maanik Singh Chauhan  
*Production Manager,  
Exhibition Design*

Aichi Lee  
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*Production Artists*

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Spencer Kiser  
*Lead Developers*  
Joseph Curley  
*Lead Front-End Developer*  
David Seguin  
*Senior Front-End Developer*  
Gowri Bettadahalli  
Johann Diedrick  
Chris Lees  
Farrell McGoohan  
Adam Plonski  
*Senior Developers*  
Stephen Chiu  
*Quality Assurance Lead*  
Anna Ninburg  
*Quality Assurance Specialist*  
Jane Yan  
*Programmer*  
Cheryl Lacy  
*Scrum Master*  
Diana Ring  
*Scrum Master II*

### COLLECTION INFORMATION

Jennie Choi  
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*Digital Asset Management*

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Stephanie J. Post  
*Senior Digital Asset  
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Milo Thiesen  
*Lead Technical Analyst,  
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David Garfinkel  
*Senior Technical  
Specialist, Digital Asset  
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*Cataloguing Assistant,  
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*Senior Manager of Rights  
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Permissions Specialist*

### TMS

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*Manager of Collection  
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Caitlin Suarez  
*Senior Collection  
Information Analyst*  
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Analyst*

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*Senior Manager of Media  
and Installation*  
Robin Schwalb  
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Nina Diamond  
*Managing Editor and  
Producer*  
Sumi Hansen  
*Senior Producer and  
Editor*  
Melissa Bell  
Sarah Cowan  
Will Fenstermaker  
Benjamin Korman  
*Producers and Editors*  
Elizabeth A. Weinfield  
*Associate Producer and  
Editor, part time*  
Dana Miller  
*Senior Production  
Coordinator*  
*Media Production*  
Kate Farrell  
*Managing Producer*

Bryan Martin  
*Production Coordinator*  
Alexander Guns  
*Audio-Visual Specialist*  
Stephanie Wuertz  
*Associate Audio-Visual  
Specialist*

### PRODUCT

Lynn Burke Roland  
Keith Simonsen  
*Senior Product Managers*  
Lucia Giordano Perkins  
*Senior Product Manager,  
Transactions*

### UX/UI DESIGN

Bora Shehu  
*Senior Manager of UX*  
Madhav Tankha  
*UX/UI Designer*  
Evander Batson  
*Product Designer*  
Courtney Allen  
*Junior UX/UI Designer*  
Jessica Cardona  
*Production Associate*

## Education

Sandra Jackson-Dumont  
*Frederick P. and Sandra P.  
Rose Chairman of  
Education*  
Soo Hee H. Song  
*Executive Assistant*

### ACADEMIC AND PROFESSIONAL PROGRAMS

Marcie J. Karp  
*Senior Managing Educator,  
Academic and Professional  
Programs*  
William T. Gassaway  
*Assistant Educator,  
Academic and Professional  
Programs*  
Savita Monie  
*Assistant Manager, Indian  
Conservation Fellowship  
Program*  
Zamara Choudhary  
*Program Associate,  
Academic and Professional  
Programs*

### ADMINISTRATION, COMMUNICATIONS, AND OPERATIONS

Jody Heher  
*General Manager,  
Administration,  
Communications, and  
Operations*

Prentiss Kwabena  
Slaughter  
*Associate General Manager,  
Production and Venue  
Operations*  
Merantine R. Hens  
*Senior Managing Editor*  
Steven Nitzberg  
*Technical Manager*

Anah Klate  
*Manager of Venue  
Operations and Audience  
Services*  
Andrea Theodore  
*Production Manager*  
Margaret Bowers  
*Associate Editor*  
Yessica Mañan  
*Assistant Manager, Venue  
Operations and Audience  
Services*  
David Russell  
*Financial Coordinator*  
Nakeisha A. Jewet  
*Program Coordinator,  
Venue Operations and  
Audience Services*  
Teresa Violet Cajigas  
*Program Associate,  
Communications*

Alexis Alvarado  
Malik LeGare  
Alberto Negron  
*Assistant Maintainers*  
Gregory Eugene Deavens II  
Michael Petre-Zumbrun  
Schuyler Tsuda  
*Audio-Visual Specialists*  
Ross Backenkeller  
Tom Bass  
Brian S. Berman  
Ryan Thomas Caruso  
Joe D'Emilio  
Jeff Glovsky  
Aaron Griffin  
Jamal Jones  
Christian LeMay  
Dudley Noel McCarthy  
Bailey McKelway  
Eric Mercado  
Jorge Morillo  
Jason Smith  
Richard Theroux  
Andrew Thomas  
Daniel Wilburn  
Mayahn Zion  
*Audio-Visual Specialists,  
part time*  
Hector Rivera  
Emma Ruopp  
Richard Shentowsky  
*Senior Ushers, part time*  
Rowida Abdelhafez  
Bebe Ahmad  
Cecilia S. Beltran  
Andrea Camerota  
Elsie Grathwohl  
Elizabeth Harry  
Elayne Horn  
Faheem Jackson

Shannon Kavanagh  
Ann M. Kennedy  
Tiffany Ogburn  
Tobey Parker  
Brooke Stoker  
James E. Sullivan  
Nancy Swiezy  
Cynthia Torres  
Jeannette Williams  
Adrienne K. Yee  
Carol Zitrin  
*Ushers, part time*

#### LIVE ARTS

Limor Tomer  
*General Manager, Live Arts*  
Erin Flannery  
*Associate General Manager,  
Artistic Planning and  
Administration*  
Ariana Baurley  
*Program Coordinator,  
Live Arts*  
Elysia Dawn  
Gina Ferrara  
*Program Associates,  
Live Arts*  
Debrina Handler  
*Administrative Assistant,  
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#### PUBLIC PROGRAMS AND ENGAGEMENT

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*Educator in Charge, Public  
Programs and Engagement*  
Suhaly Bautista Carolina  
*Senior Managing Educator,  
Audience Development*  
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*Senior Managing Educator,  
Accessibility*  
Nancy Wu  
*Senior Managing Educator,  
Public Programs, The Met  
Cloisters*  
Marie Clapot  
*Associate Educator,  
Accessibility*  
Emma Wegner  
*Associate Educator, Public  
Programs and Creative  
Practice*  
Ann Meisinger  
*Assistant Educator, Public  
Programs and Creative  
Practice*  
Marianna Siciliano  
*Assistant Educator, Public  
Programs and Engagement*  
Alyssa Eble  
*Program Coordinator,  
Public Programs and  
Creative Practice*  
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*Program Coordinator,  
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*Program Coordinator,  
Accessibility*  
Shannon Daniels  
*Program Associate,  
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Alexis Gonzalez  
*Program Associate,  
Audience Development and  
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Jessica Jarvinen  
*Program Associate, The Met  
Cloisters*  
Hannah McHale  
*Program Associate, Public  
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*Educator, Museum  
Teaching and Volunteer  
Administration*  
Leslie Bussis Tait  
*Educator, Museum  
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Kimberly Cisneros-Gill  
*Associate Educator, School  
and Educator Programs*  
Darcy-Tell Morales  
*Associate Educator, Teen  
Programs*  
Jeary Payne  
*Assistant Educator, Teen  
Programs*  
Elizabeth Perkins  
*Assistant Educator, College  
and University Programs*  
Julie Marie Seibert  
*Assistant Educator, Family  
Programs*

Caitlin Buco  
*Program Coordinator,  
Museum Teaching and  
Volunteer Administration*  
Chloe Elizabeth Lovelace  
*Program Coordinator,  
College and University  
Programs*  
Kirsten Barrientes  
*Program Associate,  
Teaching and Learning*  
Karina Krainchich  
Josefa Solano-Richante  
*Program Associates, Family  
and Teen Programs*

#### Imaging

Barbara J. Bridgers  
*Head of Imaging*  
Einar J. Brendalen  
*Senior Imaging Systems  
Analyst*

Nancy L. Rutledge  
*Associate Manager*  
Teri Aderman  
*Image Production Assistant,  
part time*

#### ADVANCED IMAGING

William Scott Geffert  
*General Manager for  
Advanced Imaging*  
Wilson Santiago  
*Imaging Production  
Manager*  
Xue Chen  
Christopher Heins  
Heather L. Johnson  
Jesse Ng  
Deepa Paulus  
*Imaging Production  
Assistants*

#### PHOTOGRAPHY

Joseph Coscia, Jr.  
*Chief Photographer*  
Anna-Marie Kellen  
Oi-Cheong Lee  
*Associate Chief  
Photographers*  
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*

#### 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*  
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Min Xu  
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Robyn Fleming  
Tamara Lee Fultz  
Tina Lidogoster  
John Lindaman  
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*Associate Museum Librarians*

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Michael Cummings  
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LuXuan Liu  
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*Collections Manager,  
Acquisitions*  
Dana Keith  
*Associate Manager of  
Circulation and Reader  
Services*  
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*Associate Manager of  
Technical Services*  
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Daisy Paul  
Patrick J. Raftery  
*Senior Library Associates*  
Amy Hamilton  
*Library Associate*  
Scott Carlton  
Elizabeth Legere  
*Library Associates,  
part time*  
Ronald Fein  
*Supervising Departmental  
Technician*  
Ren Murrell  
Fredy Rivera  
Maria Schurr  
*Principal Departmental  
Technicians*

#### 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  
*Associate Visual Resource  
Manager*

#### SHERMAN FAIRCHILD CENTER FOR BOOK CONSERVATION

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*Museum Librarian*  
Yukari Hayashida  
Andrijana Sajic  
*Senior Book Conservation  
Coordinators*

Shayla Nastasi  
*Associate Manager of Book  
Conservation*  
Sophia A. Kramer  
*Assistant Conservator,  
part time*

#### Publications and Editorial

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*Publisher and Editor in  
Chief*  
Gwen Roginsky  
*Associate Publisher and  
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Mary Jo Mace  
*Administrator*  
Rachel E. High  
*Manager of Editorial  
Marketing and Rights*

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Anne Rebecca Blood Mann  
Marcie M. Muscat  
Dale Tucker  
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*Editor*  
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Kayla Elam  
*Associate Editors*  
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*Editorial Coordinator*

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*Senior Project Manager*  
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Lauren Knighton  
Christopher Zichello  
*Production Managers*  
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*Image Acquisition Manager*  
Shannon Cannizzaro  
Josephine Rodriguez-  
Massop  
*Image Acquisition  
Associates*

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Meryl Cohen  
*Chief Registrars*

Mary McNamara  
*Senior Administrator*

Charles Agro  
*Manager, Packing and Art Services*

Robert Kuszek  
*Manager, Storeroom One*

Allison E. Barone

Nina S. Maruca  
*Senior Associate Registrars*

Mary F. Allen

Caitlin Corrigan

Reagan Duplisea

Emily Foss

Bryanna O'Mara  
*Associate Registrars*

Tim Shrider  
*Associate Manager, Packing and Art Services*

Nesta Alexander

Elsie Alonso

Becky Bacheller

Aislinn Hyde

Mehgan Pizarro  
*Assistant Registrars*

Kory Dayani  
*Senior Storeroom One Specialist*

Christopher Fahey  
*Storeroom One Specialist*

Karen Walker  
*Associate Coordinator*

Sarah Kraft  
*Registrar Assistant*

Stephanie Liff  
*Senior Departmental Technician*

John Laughner  
*Supervising Shop Foreman*

Eddie Cramer

Benjamin Dillon  
*Supervising Maintainers*

Tim Dowse

Luciano Greco

Vincent Lauria

Wayne Morales

Jorge Roldan

Hector Serna  
*Maintainers*

## Construction and Facilities

Tom A. Javits  
*Vice President for Construction and Facilities*

Deborah Gul Haffner  
*Environmental Health and Safety Manager*

## CONSTRUCTION

Luisa Ricardo-Herrera  
*Deputy Manager for Construction Services*

Stephen J. Mezzo  
*Senior MEP Project Manager*

Kate Lisi

Justin Mayer  
*Project Managers for Construction*

## FINANCIAL AND ADMINISTRATIVE SERVICES

Paul V. Cunningham  
*Senior Manager for Financial and Administrative Services*

Karen A. Coen  
*Associate Manager for Financial and Administrative Services, Facilities Management*

Rebekah Seely  
*Assistant Manager for Financial and Administrative Services, Capital Projects*

Renee Bussiere  
*Manager of Office Design and Renovations*

Jennifer D. Hinckley-Baglia  
*Associate Manager of Office Renovations*

Mabel Taylor  
*Executive Assistant and Coordinator for Constructions*

## Buildings

Tom Scally  
*Buildings General Manager*

Linda Forchetti  
*Administrator*

## BUILDINGS MANAGEMENT

Taylor Miller  
*Buildings Manager for Exhibitions*

Michael D. Dominick  
*Senior Associate Buildings Manager for Infrastructure*

Gordon Hairston  
*Senior Associate Buildings Manager for Maintenance*

Robin Madray  
*Associate Buildings Manager, The Met Breuer*

Christopher Dunbrack  
*Associate Buildings Manager, The Met Cloisters*

Matthew Lytle

Maria Nicolino  
*Assistant Buildings Managers, Exhibitions*

Jason Lujan  
*Assistant Buildings Manager, Infrastructure*

Angela Reynolds  
*Assistant Buildings Manager, Maintenance*

Seth Goodwin  
*Assistant Buildings Manager, The Met Breuer*

Crayton Sohan  
*Assistant Buildings Manager, Rigging*

Merryl Jamison

Edward Ortiz

Chuckie Ward  
*Floor Managers, Custodial Services*

Angela Pecci

Shea Zephir  
*Buildings Coordinators*

Shoshana Levy  
*Buildings Coordinator, The Met Breuer*

## ENGINEERING MANAGEMENT

Lawrence Kellermueller  
*Senior Manager of Engineering Services*

Charles Tantillo  
*Manager for Engineering Systems*

Eric Wrobel  
*Manager for Electrical Engineering*

Maik Atlas

Peter Merendino  
*Associate Engineering Managers*

Edward Chan

Alex Mikszewski  
*Assistant Engineering Managers*

## CARPENTRY

Vadim Danilov  
*Supervising Maintainer*

Solomon Azaraev

Rameshwar Kissoon

Daniel Olson

Oneil Robinson

Salvatore Vaina  
*Maintainers*

## CUSTODIAL SERVICES

Carl Coleman

Derek May

Kenneth Smith  
*Supervising Maintainers*

Haresh Bhagroo

Sean Osmand Corrica

George Gauthier

Prentiss Harmon

Jose Reyes

Theresa Wilson  
*Maintainers/Cleaners*

Ana Carolina Arriola

William Barton

Qualis Blackett

Nancy Bonds

Jamaine Brown

Tyrone Brown

Pamela Butt

Delvon K. Caldwell

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

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

Donny Martinez

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

Luis Negron

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

Ceon Simon

Valentine Simoni

Kampta Singh

Travis Smith

Carlos Sosa

Edward Stanton

Michael Sump

Beverley Taylor

Julian Thomas

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

Peter Roarty

Tyrone G. Walsh  
*Supervising Maintainers*

John Leonard

Jaime Lopez

Kewin Matos

Gendalall Roopnarine

Shankar Thorai

Vitore Zefi  
*Maintainers/Cleaners*

Ramon Alcantara

Alberto Garcia

Desiree Garner

Robert Giamanco

Nicole Green

Troy Green

Gervin Joseph

Kenny Khan

DeVaughn Rochester

Andres Rosado

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

Oscar Rivera

Mike Valencia  
*Supervising Maintainers*

Gurdatt Bissessar  
Jenero Bollin  
Chandrabhan Chandlall  
Christopher Donegal  
Duane Hunter  
Christopher Johnson  
Pablo C. Lopez-Ospina  
Ramon Paredes  
Gary Rogers  
Sahupaul Shiwram  
Francisco Sosa  
*Maintainers*  
Ivan Barboza  
Mathew Cordero  
Leonardo Laurenceau  
Robert Nainggolan  
*Assistant Maintainers*

#### HORTICULTURE

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

#### LAMPING SHOP

Levent Oklu  
*Supervising Maintainer*  
Luis DeJesus  
Colm Feehan  
Andrzej Poskrobko  
*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  
Joseph Rosario  
*Maintainers*

#### REPAIR AND MAINTENANCE, THE MET CLOISTERS

Chabilall Narsayah  
*Supervising Shop Foreman*  
Carlos Flores  
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

Noel Fernandez  
*Supervising Maintainer*  
Adrian Cruz  
Jason Raso  
*Maintainers*

#### Security

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,  
Special Event Security,  
4 pm–12 am*  
Mario Piccolino  
*Senior Security Manager,  
Physical and Technical  
Security*  
Theodosios Kypriotis  
*Security Manager, 12–8 am  
Shift*  
Christopher Singh  
*Security Manager,  
Emergency Preparedness*  
Ana M. Tolentino  
*Security Manager,  
Manpower and Logistics*  
Aimes Vasquez  
*Security Manager,  
Physical and Technical  
Security*  
Grace Brady  
*Project Manager*

Izabella Dudek-Haffner  
*Associate Security Manager,  
Recruitment, Training, and  
Licensing*  
Lambert Fernando  
*Associate Security Manager,  
Investigations, Intelligence,  
and Information Sharing*  
Christopher Howell  
*Associate Security Manager,  
Manpower and Logistics*

Paul McHale  
*Associate Security Manager,  
Special Event Security,  
4 pm–12 am*

Tempris Small  
*Associate Security Manager,  
Budget, Finance, and  
Special Projects*

Brandi Watson  
*Associate Security Manager,  
Investigations, Intelligence  
and Information Sharing*

Sean Begley  
Emmanuel Moreno  
Karolina Sliczner  
Jillian Solorzano  
*Security Coordinators*

Ryan Carucci  
Carlos Goyco  
Richard Haffner  
Kwadwo Kusi  
Edlira Luca  
Daniel McAllister  
Gabriel Mills  
William J. Miranda  
Kevin Osorio  
Allan Bradley Palomo  
Jonathan Rodriguez  
Aliza Tucker  
Terrance Walker  
Sarah E. Wauchope  
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Yvette Anzaldua  
Fabian Berenbaum  
John Camperlengo  
Joseph Colon  
Lourdes Colon  
Rachel V. Cowart  
Tuddy David  
Cane Dojcilovic  
Kevin Franke  
Erik Haynes  
John Healy  
Christian Hudon  
Mykhaylo Khomyn  
Megan E. Laughner  
John Leung  
Mary Meda  
Herman Merino  
Jose Ortega  
Qamil Osmani  
Brian Pryor  
Vera Qehaja  
Peter Sharkey  
Moonasar Sohan  
Michael Sturm  
Nadia A. Tadrus-Attia  
Robert Trumbull

Richard Wheeler  
Eliko Yefre  
Kristina Zefi  
*Senior Supervising Security  
Officers*  
Lynn Heinbach  
Fateh Lohani  
Dylan O'Brien  
*Supervising Security  
Officers*

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Marcello Accardo  
Edward Acquaviva  
Joseph B. Adriano  
Komlan Agbodji  
Sunday Agbonlahor  
Mosammat Akhter  
Ashraff Ali  
Peter Altescu  
Francis Amar  
Lisette Anderson  
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Christopher Andrews  
Mark Andrews  
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Kenneth H. Applebaum  
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Ivan Arocha  
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Juan C. Badaracco  
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Jae Bai  
Mohammed A. Balaid  
Aida Bara  
Maria Katrina Basilio  
Khadeja Begum  
Andre Bent  
Orpha Bessey  
Symone Biggerstaff  
George E. Blatch  
Joanne M. Boccia  
Lee Bogan  
James M. Boyett  
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Gustavo Braga  
Katherine Brooks  
Ferdinand Burghoffer  
Mark Eugene Burns  
Maria Sonia Cabrera  
Matthew Callinan  
Anthony Camarda  
Michele Camisa  
David Campbell  
Diego Cano  
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James Castiglione  
Jorge Castro  
Maureen Catbagan  
Wah Yuen Chang  
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Tristan Wayne Chua  
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Andrew Constable  
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Joseph Cortazzi  
Aisha Smith Coulibaly  
David Crane  
Rafael Cuesta  
Bardhok Cukaj  
Alfred Cukalla  
James Cunningham  
Margareta Curanovic  
Desire Dahie  
Ricardo De La Espada  
Clark Delbrune  
Joseph DeSantis  
Nikolai Dmitriev  
Thomas Donovan  
Naseeb Doonok  
Hisayo Dordick  
Iryna Duda  
James English  
Jesse Erenberg  
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Mogilyanskiy  
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Paul Falcon  
Maura Falfan  
Hasan Fall  
Alfred Farrar  
Nicole Farrell  
Adam Fernandez  
Eugene Fiore  
Gustavo Fondeur  
Ozzie Forney  
Anthony Foster  
James Frawley  
Henry Freeman  
Jessica Frias  
Anthony Galluccio  
Thomas Gallucio  
Gerlando Gangarossa  
Steven Garrin  
Sherif Saad Ghaly  
James Gilbert  
Brett D. Gillingham  
Aleksander Gjoni  
Dave Gluzman  
David Gould  
Cameron Gregg  
Nicolas Gregoire  
Marvelyn Gregorio  
John Greiner  
Roza Haxhari  
Shevon M. Haywood  
Gerald Hazzard  
Patricia Healy  
Zachary T. Hewitt  
Jareth Holub  
Elliott Hom  
William Hrabar  
Ronald Huang  
Sarah M. Huffard  
Nguyen Huynh  
Noha Inderawes  
Gennady Inkateshta  
Cenon Inocent  
Eric Isacson  
Terrance Jablonski  
Marek Jamroz  
Sooyoung Jeon  
Aaron Jeter

Christopher Jones  
 Andrew Joor  
 Hubert A. Joseph, Jr.  
 Fezall Kalamazad  
 Atal Kapoor  
 Silvia Karamanoleva  
 Kouassi V. Ketemepi  
 Armia Khalil  
 Anton Khavin  
 Jeff Khazan  
 Mintradawa Khelawan  
 Kim M. Kimball  
 Bebe Kishun  
 Zef Kolaj  
 Bozena Konefal  
 Yevgeny Kotlyar  
 Louisa Lam  
 William Landolfi  
 Edwin Lanuza  
 William D. LaRue  
 Vincenza Lauria  
 William Law  
 Jesse J. Lee  
 Emilie Lemakis  
 John K. Lentz  
 Irina Levitskaya  
 Cesar R. Leyesa  
 Felicia Lingenhol  
 Mark List  
 Maraya G. Lopez  
 Eteri Luna  
 Mila Luna  
 Joseph Manasherov  
 Charles Maniscalco  
 Apolonio Martinez  
 Damien Marzocchi  
 Aung Maw  
 Marie McAuliffe  
 Joseph A. McDermott  
 Dave McDonald  
 John McLoughlin  
 Moises Daniel Mendez  
 Deborah Meyer  
 Nancy Mierzwa  
 Derek Miles  
 Katya Y. Miravite  
 Soroush M. Moghadam  
 Chris J. Molluso  
 Edward R. Moore, Jr.  
 Priscilla Parsard Moreno  
 Winston Moriah  
 Jamie Moriarty  
 Mustafa Muhammad  
 Alberto Luis Muniz  
 Paul T. Murray  
 Vinnah Muzones  
 Stephen Naidu  
 Reineke Nathalia-Montalvo  
 Martine Daniele Ndeng  
 Daniel Nelson  
 Thomas Ng  
 Lawrence Nowicki  
 Phillip G. O'Connor  
 Basil I. Ohanian  
 Roger Ohanian  
 Luis Ospina  
 George Pabi  
 Ines Pandelli  
 Andrew Passantino

Sandy Paul  
 Steven Perelli  
 Churraman Persaud  
 Lennox Peterson  
 Lara Pink  
 Fernando Pintado del Moral  
 Joseph Piscopia  
 Alexander Pogorelyy  
 Brian Postman  
 Milford C. Prewitt  
 Steven M. Proffitt  
 Habibur Rahman  
 Khandker Rahman  
 Saifur Rahman  
 Sonia Rahman  
 Ponciano Ramirez  
 Annie Rik-Prashad  
 Dawn Roberson  
 Louis Romero  
 Jeffrey Rosen  
 Marisela Rosenberg  
 Michael Rozenblit  
 Ryuji Saita  
 Ambrocio M. Salazar  
 Jason C. Saleem  
 Hardat Sallick  
 Chris Sangiovanni  
 John Schopfer  
 Ellen Schulz  
 Djaze Serikpa  
 Maureen Shanahan  
 Julie Shapiro  
 Yan Shkolnik  
 Naveen Singh  
 Andrew Smereck  
 Andrew Smith  
 James W. Smith  
 Seunarine Sohan  
 Norha Solarte  
 Matthew Sommer  
 Barbara Spina  
 Milva Stari  
 Gerasimos Stathatos  
 Dmitri Stepa  
 Alex Stolyarov  
 Matt Stueck  
 Thomas S. Sukhu  
 Robert Surowiec  
 John Sylvester  
 Gabriella Szpunt  
 Raymundo Tablada  
 Kader Ismael Tall  
 Paola Tavarez  
 Aura Yolanda Tejada Sanabia  
 George Teodorescu  
 Gilda Teutonic  
 Alfred Thomas  
 George F. Tinta  
 Inna Tkach  
 Jacinto Tolentino  
 Irina Tolmacheva  
 Sergei Tratsevski  
 Cesar Turcios  
 Thomas E. Turner  
 Raphael Uwechie  
 Michael Valentine  
 Alin Varela  
 Roy Villacorta Navarro

Nanette Villanueva  
 Michael Villarosa  
 Jevijoe B. Vitug  
 Glenneva Walwyn  
 Heather Warner  
 Leslie Watson  
 Adam Weldon  
 Sarah Maaie Wilcox  
 Cindy Williams  
 Gladstone Williams  
 Nalani Williams  
 Mark Willis  
 John Windbiel  
 Michelle Wladich  
 Yat Kwong Wong  
 Tadeusz Wroblewski  
 Ayad Yonan  
 Peter Zapryluk  
 Vadim A. Zhukovskiy  
 Lorena A. Zuniga  
*Senior Security Officers*  
 Makaryous Adly  
 Maria Ahumada Sarmiento  
 Ilia Akbachev  
 Sabiha Akther  
 Jean Alba  
 Logan Aldape Garcia  
 Fred Anane  
 David Anderson  
 Mehboob Anwar  
 Jeff Patrick Apostol  
 Rebecca Appuliese  
 Jeremy Arroyo  
 Sakeena Beaulieu  
 Jaron Bennett  
 Garren Boyce  
 Tara Branch  
 Michael Brandini  
 Nolan Bravo  
 Thomas Burke  
 Cheryl Calloway  
 Michael Carlo  
 Alyssa Castillo  
 Patricia Diane Cordell  
 Jose Cuevas  
 Erjeta Cufaj  
 Rachel Czajkowski  
 Nelson DeGracia  
 Ethan Del Re  
 Cindy Delgado  
 Rafael Diaz Cabral  
 Gary Diezdeandino  
 Tiffany Dunbar  
 Jocelyn Edmondson  
 Hisham Fahmi  
 Alonzo Gabor  
 Sean Gacevic  
 Nathaniel Goodno  
 Steve Grenyo  
 Daniel Hernandez  
 Lamel Hoppie  
 Eva Hoxhaj  
 Troy Hughey  
 Mohamed Ishmail  
 Chris Jimenez  
 Alcibiades Jimenez  
 Montero  
 S M Humayoun Kabir  
 Yohei Kawamata  
 Natalie Lopez

Jocelyn Jardiel Luna  
 Aristela Marku  
 Derek Matthews  
 Justin Maung  
 Rhakeem McCallister  
 Hiram Melendez  
 Gerliz Anne Melendrez  
 Franceskina Merturi  
 Sonia Messier  
 Suguey Mosquera Medina  
 Daniela Munoz  
 Dennis Nash  
 Abdourahmane Ndiaye  
 Javier Nunez  
 Kerry O'Blaney  
 Patrick Okyere  
 Allen Panaligan  
 Sultana Parveen  
 Quiayana Pender  
 JacQuell Phillips  
 Tokovia Pitts  
 Adelsa Puleshi  
 Tanci Punmira  
 Rahul Ramiksoon  
 Andrea Ramirez Zuniga  
 Mohanram Ramjatan  
 Sonia Ramsey  
 Bernard Riley  
 Jobaida Ritu  
 Carly Michelle Ruiz  
 Gamil Sadek  
 Cecilia Sassi  
 Delano Simpson  
 Austin Smith  
 Larry Smith  
 Carlos Sotolongo  
 Albert A. Toledo  
 Alcides Torres  
 Esteban Torres Campo  
 Anthony Tsouristakis  
 Jeanne Ungar  
 Nicolas Valle  
 Jessica Vayo  
 Emily Weaver  
 James Joseph White  
 Tiffany White  
 Carlos Williams  
 Ian Williams  
 Stephen Williams  
 Howard Yankwitt  
 Cathyrine Yuson  
 Adreana Zabala  
 Ewa Zeller  
 Laga Zhang  
*Security Officers*  
 Nedal Abdel-Jabbar  
 Joshua Diaz  
 Edriseu Forbes  
 Joey Garcia  
 Michael Grant  
 Nora J. Hamilton  
 Michael F. Jennings  
 Anthony LaHara  
 Edward Lamouth  
 Andrea Lawrence  
 Brandon Louk  
 Yohan Lozano  
 Rogelio Maclang  
 Jose Muchaypina  
 Faith B. Nerecina

Michael Ramistella  
 Ken Romeo  
 Michael P. Scholz  
 Kingsley Stanley  
 William Vance  
 Benny Williams  
 Billy Zias  
*Senior Special Officers*  
 Leonardo Aguilar  
 Herman Best  
 Jorge X. Delgado  
 Tenrai Fred Forsythe  
 Patrick Kennedy  
 Chukwukazom Emmanuel Madubugwu  
 Jamie Papa  
 Justin Torres  
 Tracy A. Walker  
*Special Officers*  
 Timothy Broderick  
 Terrence Long  
 Shawn Murphy  
 Kenneth Quinn  
 Brendan Sheehy  
*Senior Fire Safety Officers*  
 Bill Burke  
 Colin O'Neill  
 Thomas Oswald  
 Dennis Sullivan  
*Fire Safety Officers*  
 Michael Lombardo  
*Principal Security*  
*Departmental Technician*  
 Dhuarata Doda  
*Senior Security*  
*Departmental Technician*

INSTRUMENTS /  
 ELECTRONIC SHOP  
 Jan Bierowiec  
*Maintainer*

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

SECURITY, THE MET  
 BREUER  
 William Necker  
*Security Manager*  
 Antonio Nicolino  
*Dispatcher*  
 Madeline Becket  
 Emanuel Hiles  
 Max Kyburz  
 Timothy Martineau  
 Dorothy Pranolo  
 Mark Schaerf  
*Associate Dispatchers*  
 Richard Mirabile  
 Athir Shayota  
*Senior Supervising Security Officers*  
 Kerry Kushetsky  
*Senior Security Officer*

Klodiana Agaj  
Arben Celaj  
Jessica A. Chan  
Marisa E. Cox  
Kanije Fatema  
Stan Gamel  
Alan Goodrich  
John D. Hazard  
Igor Markmann  
Wayne McLamb  
Mitchell Ocean  
Barbara Padolsky  
Salvador Rentas  
Matthew Rodman  
Carlos Miguel Rodriguez  
Kwame Sarpong  
Adrian Sia  
Luz Solarte  
Michael Varley  
Abaline Werner  
Tommy Wu

*Senior Security Officers*  
Kashfia Tazin Antara

Allan Barga  
Ornela Asllani Cukalla  
Armia Khilla  
MD Kibria  
Emad Meaud  
Majlinda Myrto  
Kaira Nieves  
Benjamin Padua  
MD Rashid  
Lamia Reghis  
Mina Roman  
Alfred Vushaj  
Warren Bruce  
Edward Leonard  
Fredrick McCampbell  
Angel Rivera  
Eric Scott

*Senior Special Officers*

SECURITY, THE MET  
CLOISTERS

Lesley Saenz  
*Security Manager*  
Diana Amezcuita  
*Associate Security Manager*  
Harold S. Jones  
*Chief Supervising Security Officer*  
Gerald Kaye  
Anthony Lang  
Salvatore Lombardo  
Michael Anthony Mitchell  
Robert Oberkehr  
Leila Osmani  
John J. Rousseau  
Alfredo San Diego  
Vijaia Suraj  
*Senior Supervising Security Officers*

Ivette Caballero  
Veronica Clough  
Ezekiel Ebinum  
Kevin Folgar  
Melvin Johnson  
Cesar A. Lopez

Hector B. Marroquin  
Ryan W. McGillick  
Eric Miller  
Lejla Ndreu  
Gabriel L. Papa  
Dabeyba Pichardo  
Reinier Rabell  
Jorge Rivera  
Eurydice Roman  
Tomas Romero  
*Senior Security Officers*  
Liam Callagan  
Daniel Close  
Brian Delgado  
Mina Falta  
Jefferson Galvan  
Timothy Lawrence  
Martin Riofrio  
*Security Officers*  
Frank Nunez  
Taharka Omowale  
Octavio Solano  
Sean Turner  
*Senior Special Officers*  
Samuel Palomo, Jr.  
*Special Officer*

## Counsel

Sharon H. Cott  
*Senior Vice President,  
Secretary, and General  
Counsel*  
Cristina Del Valle  
H. Sujin Kim  
Rebecca L. Murray  
*Senior Associate General  
Counsels*  
Amy Desmond Lamberti  
Elena J. Voss  
*Associate General Counsels*  
Lisa Freeman Bagshaw  
*Associate General Counsel,  
part time*  
Arielle V. Garcia  
*Assistant General Counsel*  
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*  
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  
*Archivist*

Celia Hartmann  
Angela Salisbury  
*Assistant Archivists*

## External Affairs

Kenneth Weine  
*Vice President for External  
Affairs and Chief  
Communications Officer*  
Chloe Rhatigan  
*Executive Assistant*

COMMUNICATIONS

Ann M. Bailis  
*Senior Manager of Media  
Relations*  
Meryl Cates  
Jennifer Isakowitz  
Alexandra Kozlakowski  
Naomi Takafuchi  
Egle Žygas  
*Senior Publicists*  
Rebecca Schear  
*Senior Production Manager*  
Mika Kiyono  
Micol Spinazzi  
*Associate Publicists*  
Margaret-Anne Logan  
*Assistant for  
Administration*

ADVERTISING AND  
MARKETING

Lesley Alpert-Schuldenfrei  
*General Manager for  
Marketing*  
Jennifer Oetting  
*Senior Manager for  
Advertising and Marketing*  
Mary Arendt  
*Senior Editor*  
Stephen Braun  
*Marketing Manager for  
Tourism*  
Kyla Crisostomo  
*Marketing Associate,  
Special Projects*  
Taylor Latrowski  
*Marketing Associate*

INTERNAL  
COMMUNICATIONS

Hannah Waldrip  
*Manager of Employee  
Communication and  
Senior Project Manager for  
the Office of the President  
and Chief Executive Officer*

ONLINE MEDIA

Jonathan Lee  
*Senior Manager of Digital  
Marketing*

Claire Lanier  
*Senior Manager of Social  
Media*  
Keren Davis  
Sarah Hayes  
Shannon Hudak  
*Producers, Email*

GOVERNMENT AFFAIRS

Thomas P. Schuler  
*Chief Government Affairs  
Officer*  
Alina Agusti  
Frances A. Escano Nuñez  
*Government Affairs  
Specialists*  
Monique Smith  
*Government Affairs  
Assistant*

## Finance

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

CONTROLLER

Kretina Cook  
*Controller*  
Millicent L. Roach  
*Assistant Controller*  
Katelyn Wiltshire  
*Finance Process Manager*  
Holly Zielinskie  
*Financial Administration  
Manager*

Financial Reporting

Henry Velásquez  
*Senior Accounting Analyst*  
Mohammed Hossain  
*Senior Accountant*  
Michael Ramnarain  
*Financial Analyst*  
Bilal A. Sheikh  
*Senior Accounting Analyst*  
Young Kim  
Alice Shen  
*Accounting Analysts*

Investment Accounting

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

Payroll

Sharon Inglese  
*Payroll Manager*

Catherine Gallace  
Michele Maharaj  
*Senior Payroll Analysts*  
Indira Mokeeva  
*Payroll Analyst*

Treasury and Cash Accounting

Andreas E. Hart  
*Manager of Treasury Services*  
Vicki Antoun  
*Senior Accounting Analyst*  
Abbas Ali  
Lillian Santana  
*Treasury Analysts*

Cashier's Office

Kimberly Moreno  
*Cash Operations Manager*  
Charmaine Gayle  
*Cash Operations Supervisor*

Jonta Sanders  
Tiyonna Sands  
*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*  
Conor Gowan  
*Procurement Operations  
Coordinator*  
Andrea Pitio  
*Travel Desk Coordinator*

Procurement

Yu Tang  
*Procurement Manager,  
Facilities, Buildings, and  
Construction*  
Alexandra Tesla  
*Procurement Manager,  
Logistics and General  
Expenses*

Philip Zolit  
*Procurement Manager,  
Marketing Services*  
Victoria Echavarria  
*Procurement Buyer,  
Facilities, Buildings, and  
Construction*  
Toni Wise  
*Procurement Buyer,  
Indirect Spend*

Accounts Payable

Argyrios Kastanos  
*Accounts Payable Manager*  
Mary Ann Adkins  
*Supervisor of Accounts  
Payable*  
Jason A. Garcia  
Hannah Surujdeo  
*Senior Coordinators for  
Accounts Payable*  
Monica Sands  
*Coordinator for Accounts  
Payable, part time*

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  
Lorenzo M. Esparraguera  
*Messenger*  
Traffic and Facilities  
Nestor Allas  
*Senior Traffic and Facilities  
Coordinator*  
Printing Services  
Damaris Rosario  
*Assistant Manager for  
Printing Services*  
Paul Ortiz  
*Senior Coordinator*  
Carlos Santana  
*Lead Multilith Operator*  
Cynthia Greene  
*Prepress and Color  
Coordinator*  
Daniel Lorenzani  
*Prepress Coordinator*  
Concepcion Ekmekciyan  
*Digital Print Copy  
Operator*

Dennis Hernandez  
*Press Operator*  
Frederick Caballero  
Gabriel Griesbach  
*Bindery Operators*

**Information Systems  
and Technology**

Steven R. Ryan  
*Chief Technology Officer*  
Eleni Kamisakis  
*Associate Administrator*

**INFRASTRUCTURE AND  
TECHNICAL SUPPORT**

Network and Data Center  
Services

Robert Gerstle  
*Manager of Network  
Engineering*  
Harold K. Dauncey  
*Senior Network  
Infrastructure Engineer*  
Albert Bramble  
*Network and  
Telecommunication  
Engineer*  
Louis Vega  
*Tel-data Wiring  
Technician*

Server and Desktop  
Administration

Fred Duemig  
*Senior Manager of Systems  
Engineering*  
Nicholas Cerbini  
*Senior Enterprise Engineer*  
David J. Fiorenza  
*Senior Server Engineer*  
Danny Espinal  
*Senior Database  
Administrator*  
Daniela Lissandrello  
*Macintosh and iOS  
Administrator*  
Shaun Walwyn  
*Senior Systems  
Administrator*

Systems and Access  
Management

Jonathan Bermudez  
*Information Security  
Administrator*  
Marck Alexandre  
*Information Security  
Analyst*  
Adam J. Sonzogni  
*Associate Manager of  
Systems and Access  
Management*

Technical Support

Wojtek Batycki  
*Senior Technical Analyst*  
Adam Honen  
*Senior Technical Support  
Associate*  
Robin W. Chan  
Michael Crimi  
*Senior Technical Support  
Analysts*  
Mark Z. Gonzales  
*Senior Technical Support  
Analyst, The Met Brewer*  
Tosin Adeyemo  
Adolphe Lubin  
*Technical Analysts*  
Grzegorz Polakowski  
*Help Desk Lead*

**ENTERPRISE  
APPLICATIONS  
MANAGEMENT**

Jerry Strauss  
*Senior Manager, Enterprise  
Applications Group*

Constituent Systems

Anne Marie Ryan  
*Manager of Constituent  
Applications*  
Michael W. Johnson  
*Lead Systems Analyst*  
Galen Brown  
Courtney N. Glover  
Gary Goldstein  
*Senior Systems Analysts*  
Amanda Rothschild  
*Business Analyst*  
Tatiana Khokhlov  
*Sharepoint Administrator*  
Aidan Kelly  
*Quality Assurance Engineer*

Financial Systems Workday  
Service Center

Carlos A. Santamaria  
*Senior Manager of  
Workday Operations*  
Terrence Cheung  
Thomas John Mavrovitis  
*Workday Support and  
Integration Engineers*  
Natalia Bedrin  
*Workday Systems Analyst*  
John Oliver  
*Associate Manager,  
Financial Systems*  
Arnold Hom  
*Senior Analyst, Financial  
Systems*

Merchandise Systems

W. Jeffrey Meyer  
*Lead Systems Analyst*

Cynthia J. Ruperto  
Margaret M. Scalone  
*Senior Systems Analysts*

**Human Resources**

Allison Rutledge-Parisi  
*Vice President and Chief  
Human Resource Officer*  
Emily Ruppel  
*Human Resources  
Coordinator and Executive  
Assistant*

**COMPENSATION**

Kayci Carlson  
*Senior Compensation  
Analyst*

**HUMAN RESOURCES  
INFORMATION SYSTEMS**

Donna Wilkerson  
*Senior Manager of Human  
Resources Information  
Systems*  
Felicia M. Hull  
*Human Resources  
Information Systems  
Manager*  
Derrick Swift  
*Senior Human Resources  
Information Systems  
Analyst*

**BENEFITS**

Stephanie Werner  
*Senior Manager of  
Benefits*  
Robert Klecanda  
*Benefits Adviser, Special  
Projects*  
Chuck Hebert  
*Senior Benefits Analyst*  
Mairead Reardon  
*Benefits Analyst*  
Milagros Estevez  
*Leave of Absence  
Administrator*

**LABOR AND EMPLOYEE  
RELATIONS**

Lori Rassas  
*Assistant Chief Human  
Resource Officer, Employee  
Relations and Compliance  
Training*  
Polly Moore  
*Assistant Chief Human  
Resource Officer, Labor  
Relations*  
Annie Duran  
Tina M. Fox  
Mary Walsh  
*Human Resource Partners*

**PROFESSIONAL  
DEVELOPMENT AND  
EMPLOYMENT**

Quanishia Mosley  
*Manager of Recruiting*  
Andy Mocker  
*Recruiter*

**Institutional  
Advancement**

Clyde B. Jones III  
*Senior Vice President for  
Institutional Advancement*  
Ashlie Flood  
*Executive Assistant*

**Development**

Christopher J. Hughes  
*Chief Development Officer  
for Research and Strategic  
Planning*  
Stephen A. Manzi  
*Chief Development Officer  
for Individual Giving*  
John Wielk  
*Chief Development Officer  
for Corporate Engagement*  
Jason Herrick  
*Chief Philanthropy Officer*  
John Bacon  
*Deputy Chief Development  
Officer for Planned Giving*  
Young K. Bae  
*Deputy Chief Development  
Officer for Corporate  
Programs*  
Hillary S. Bliss  
*Deputy Chief Development  
Officer for Individual  
Giving*  
Daphne Butler Birdsey  
*Deputy Chief Development  
Officer for the Director's  
Office*  
Jennifer M. Brown  
*Deputy Chief Development  
Officer for Individual  
Giving*  
Elizabeth A. Burke  
*Deputy Chief Development  
Officer for Foundation  
Giving*  
Heather A. Gallagher  
*Deputy Chief Development  
Officer for Research and  
Strategic Planning*  
Marilyn B. Hernández  
*Deputy Chief Development  
Officer for Individual  
Giving*  
Kristin MacDonald  
*Deputy Chief Development  
Officer for Events*



Matt Quam  
*Deputy Chief Development Officer for Individual Giving*

Stephen Lang  
*Deputy Chief for Development Operations*

Celia Elizondo  
*Senior Data Analyst for Development*

Mary K. Allen  
*Senior Development Officer for Planned Giving*

Evelin M. Chabot  
*Senior Development Officer for Government and Foundation Giving*

Katharine Dobie  
*Senior Development Officer for Events*

Kristin Martin McGuire  
*Senior Development Officer for Administration*

Lauren Moulder  
*Senior Development Officer for Friends Groups*

Andrew Vitalo  
*Senior Development Officer for Analysis and Reporting*

Kimberly Chey  
*Development Officer for Events*

Jessica M. Sewell  
*Development Officer for Corporate Programs*

Laura Speers  
*Development Officer for Campaign and Stewardship*

Katherine Bowman

Thomas J. Capelonga

Natalie Kuzmanovich

Lauren C. Lee

Allison Logan

Ching Hui Wang  
*Associate Development Officers*

Anastasia Gayol Cintron

Denali Kemper

Stacy Newport

Julia Reynolds

Stephanie Thompson  
*Assistant Development Officers*

Francesca Miller  
*Development Associate*

Rebecca Guerra

Jacqueline Nese

Sofia Palumbo-Dawson

Matthew Trumbull  
*Development Assistants*

## Investments

Lauren A. Meserve  
*Senior Vice President and Chief Investment Officer*

Justin V. Reed  
*Senior Investment Officer*

Elena Sands  
*Senior Investment Officer, part time*

Signe C. W. Conway  
*Investment Officer*

Joseph Jasinski  
*Senior Manager of Investment Operations*

Carly Machado  
*Administrator*

## Membership

Frederica Wald  
*Head of Membership*

Margaret Choo  
*Project Manager*

MARKETING AND ENGAGEMENT

Jessica Hirschey  
*Deputy Chief Marketing, Engagement, and Innovation Officer*

Allison E. Sokaris  
*Deputy Chief Membership Officer for Special Events*

Sofia Aba Jebel  
*Marketing Manager, Content Strategy*

Rebecca Gerber  
*Marketing Manager, Planning and Strategy*

Rogelio Plasencia  
*Membership Officer for Events and Programs*

Peter Beard  
*Associate Membership Officer for Retention Marketing*

Cassandra Connors  
*Associate Membership Officer for Patrons Circle*

Brian Doyle  
*Associate Membership Officer for Engagement*

## OPERATIONS AND ADMINISTRATION

Alex Wingerson  
*Assistant Manager of Membership Services*

Barbara Kazmierczuk

Kimberly McCarthy  
*Coordinators of Visitor Experience, Groups and Advance Sales*

Danielle Dufresne  
*Assistant Manager for Operations*

Roberta Haynes  
*Assistant Membership Officer*

Marcia C. Chang  
*Senior Membership Associate*

## 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*

## MERCHANDISE FINANCE

Cameron Mehr  
*General Manager of Retail Operations*

Samantha LaFirst  
*Manager of Finance*

Brian Symons  
*Senior Manager of Inventory Control*

Frank Helmrich  
*Manager of Transactional Support*

Bersuze Leblanc-Saint-Jean  
*Associate Transactional Support Analyst*

## 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 McCloud  
*Coordinator, Security Area*

Anthony Gillies  
*Operations Coordinator*

Laura McHugh  
*Coordinator for Administration*

Perry Brown  
*Associate 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

Vincent Johnson

Joseph Leist

Patricia Lowe

Elisa Rodriguez

Bryan Small

Charles Stone  
*Stockpersons, part time*

## DTC OPERATIONS

Janée Jones  
*Manager of Customer Service*

Cara-Mia Fann  
*Customer Service Associate*

## PROGRAMMING AND PARTNERSHIPS

Brian Healy  
*Senior Manager of Brand*

Morgan Pearce  
*Manager of Marketing and Communication*

Rebecca Schenof  
*Manager of Direct Marketing*

Natanya Smith  
*Manager for Email Marketing and Engagement*

Allison Bixby  
*Marketing Content Editor*

Kathleen L. Paton  
*Product Editor*

Gail Cowper  
*Communication Associate*

## RETAIL ENVIRONMENT AND DESIGN

Erin Thompson  
*Creative Director for Retail and Merchandise*

Heather Shaw  
*Senior Graphic Designer*

Cassie Johnson  
*Production Coordinator*

Ellen Krantz

Shaniece Parker

Noriko Sugiura  
*Graphic Designers*

Wesley Mesanovic

Buster Seccia  
*Visual Merchandisers*

## BUYING, SOURCING, AND PRODUCT DEVELOPMENT

Monica Yus  
*Senior Manager for Merchandising and Sourcing*

Barbara Brownstein  
*Senior Manager of Product Merchandising and Development*

Leanne Graeff  
*Senior Manager of Design and Product Development*

Liv Frederiksen

Sarah Hauck

Steve Walker  
*Managers of Design and Product Development*

Beth Connolly  
*Manager of Production*

Lauren Gallagher  
*Product Manager, Books*

Rachel Weisel  
*Product Manager, Home*

Mahin Kooros  
*Product Manager, Paper*

Sam Marcus  
*Production Coordinator*

Douglas Kopsco  
*Associate Product Manager, Books*

Alicia Cox  
*Assistant Product Manager*

Chantal Houglan  
*Assistant Product Manager, Textiles*

Zoe Martin

Elise Shatz  
*Sourcing Coordinators*

## SALES PLANNING AND INVENTORY MANAGEMENT

Michael Dalton  
*Senior Manager of Planning*

Ashley Coleman

Nancy Morris

Izetta Pritchard  
*Merchandise Planners*

Brittney Carroll  
*Associate Merchandise Planner*

Jim Jacouzzi  
*Manager of Allocation*

Carrie Fisk  
*Allocation Coordinator*

## WEBSITE

Paul Sanford  
*Senior Manager of E-commerce*

Kristin Patelunas  
*Manager of E-commerce Technology*

Kelsey Higgins-Robinson  
*Manager of E-commerce Content and Production*

Brittany Casper  
*E-commerce Merchandiser*

Amanda Rolo  
*E-commerce Product Analyst*

Robin Chan  
*E-commerce Analyst*

Christel Mogollon  
*Web Developer*

## 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*  
Laura Einstein  
*Manager, Mezzanine Store*

Israt Jahan  
*Department Manager*

Faraha Khan  
*Department Manager,  
SPEX and Gallery Shops*

Rosemary Marotta  
*Department Manager,  
Bookshop*

Carmen Irizarry  
*Department Manager,  
Jewelry, Textiles, Stationery,  
and Gifts*

Mohammed Uddin  
*Department Manager, Sales  
Support*

Lenny Martinez  
*Team Leader*

Sandra Fukawa  
*Team Leader, Art Supplies*

Jacqueline A. Griffith  
*Team Leader, Bookshop  
Sales*

Alfonso Clark  
*Team Leader, Bookshop  
Support*

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*

Reshma A. Soodeen  
*Team Leader, SPEX and  
Gallery Shops*

William Garcia  
Ambar Sierra  
*Team Leaders*

Kaleigh Jacobson  
Ariana Prado  
*Mezzanine Gallery Sales  
Specialists*

Ana Acosta  
Kenneth Goodwin  
Yanni Kontoncolaou  
Cebert Malcolm  
Yinette Ortiz  
LeAnder Pascall  
Angel Vazquez  
*Sales Support Specialists,  
part time*

Adelina Batallones  
Nexhat Behrami  
Anne-Marie Belli  
Daniel Berman  
Jackie Brettschnieder  
Adam Bridges  
Madison Brower  
Alexa Carvajal  
Carlos Castellblanch  
Scott A. Clevens  
Laura Lynne Coleman  
Dianne Davis

Andrea Demera  
Nalini Dhanraj  
Sandra Erickson  
Yoarnaly Espinosa  
Charlotte Feldman  
Skarlet Franco Duran  
Bionca Garcia  
Iris Goodin  
Charmaine M. Grant  
Resey Hem

Marianne Herde  
Darlin Hernandez  
Elizabeth T. Kaemmerle  
Joan Kaufman

Hallie Keller  
Jessica Kelly  
Agnieszka Kirkpatrick  
Gretta Lee  
Yolanda Llanos

Andrea Lujan  
Galina Markmann  
Yvette B. McArthur  
Christine Moore  
Maggie Murphy

Magaly Ochoa  
Sky Oh  
Lissette Otero  
Deja Patterson

Zaida Phillips  
Matilda Proda-Dauti  
Catalina Puentes  
Melissa P. Ramirez

Jacqueline Resnik  
Victoria Rincon  
Katrina Rivera  
Juan Ruiz

Anna Samborska  
Francheska Santiago  
Pia Sarker  
Valeryia Shaban

Ariana Smith  
Veronica Solis  
Barbara Sussman  
Linda Tan

Joseph A. Tartaglia  
Barbara Tomei  
Yvonne Torres  
Emanuela Triepshi

Anthony Vargas

Sonia Vargas  
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  
Alexandros Tofalli  
*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*  
Susan Chung  
*Team Leader, part time*

Keudy Gonzalo Castillo  
Noowbasie Hossein  
Nirmala Nabbie Albino  
Vivienne Persaud  
James Puccio  
Safrana Safdar  
*Sales Specialists, part time*

Retail Sales, Newark Liberty  
International Airport

Ricardo Hernandez  
*Department Manager*  
Rocio Castro  
Danielle Gibbs  
Ajee Williams  
*Sales Specialists, part time*

Stock Services

Tariq Elahie  
*Department Manager,  
Receiving*

Pedro Lucas  
*Team Leader, Receiving*

Frantz M. Sannon  
Jacqueline Springer  
Christopher R. Yuen  
*Sales Support Specialists,  
part time*

Special Events

Anais Disla  
*Senior Manager of Special  
Events Production*

Rebecca Levene  
Sarah Pecaut  
*Events Producers*

Juliette Crowther  
Nicole Muller  
*Events Coordinators*

Visitor Experience

Will Sullivan  
*General Manager of Visitor  
Experience*

Karin Grafström  
*Senior Manager of Market  
Research*

Michelle Ask  
*Manager of Visitor  
Experience, Ticketing and  
Operations*

Angel L. Figueroa  
*Manager of Visitor  
Experience, Administration  
and Reporting*

Cristina Ambroselli  
Rika Nakaya  
*Managers of Visitor  
Experience*

Motoki Endo  
*Assistant Manager of  
Visitor Experience,  
Operations*

Virginia Halpin  
*Assistant Manager of  
Visitor Experience,  
Customer Service and  
Feedback*

David A. Thomas  
*Assistant Manager of  
Visitor Experience, Groups  
and Advance Sales*

Darian Burrus  
Diogo Cardoso  
Amy Novak  
*Assistant Managers of  
Visitor Experience*

Rosa Tabar  
*Associate for  
Administration*

Ramon Diaz Gomez  
Christina Marano  
Sinead Murphy  
Kayla Santos  
*Operations Assistants*

Jillian Karole  
Chloe Kim  
Pietro Pisciotta  
Amanda Ratti  
Marianna Zajac  
*Operations Assistants,  
part time*

Alethea Brown  
*Coordinator of Visitor  
Experience, Box Office*

Andrew P. Deitz  
Katherine M. Howell  
Paul Nissenbaum  
Shar-Lyn Tay  
Kristen Vanderziel  
*Coordinators of Visitor  
Experience, Groups and  
Advance Sales*

Robert Cruz  
Attila Deak  
Erica Desrouleaux  
Kareem Eid

Christopher Ferree  
Tamar Ghvinianidze  
Alfredo Gomez  
Chase Jones

Amanda Klein  
Zahra Thaleb  
Alex Uyeno  
*Coordinators of Visitor  
Experience*

Rita Helene Jimenez  
Ashley Seitz  
*Box Office Assistants,  
part time*

Frank Bross  
Nicole Buchwald  
Tauree Campbell  
Cristal Cintron

Renese Clarke-Isir  
Alex Criss  
Lauren Damon  
Jennifer Hirshkowitz

Susan Kariuki Haase  
Charles Keiffer  
Grant Kiyohara  
Amanda Kraemer

Jazzmin Lanzo  
Jaclyn Martinez  
Khoa Nguyen  
Brett Palmer

Elise Roy  
Joe Sadikin  
Leonardo Santana-Zubieta  
Alyssa Santos

Henry Schreimbam  
James Smith  
Teresa Thomas  
Ryan Torres

Zoraida Vanegas  
*Ambassadors*  
Isabel Arreaga  
Victoria Charles

Pirathip Chinwong  
Mary Creed  
Gail Dingilian  
Djata Doumbouya

Julia Ennis  
Philip-Scott Fernandez  
Cynthia Franz  
Kendra Fugate

Debra Garrin  
Maite Gonzalez  
Sydney Hall  
Brian Hannon

Olivia Henry-Jackson  
Melanie Hirschberg  
Peter Hughes  
Thor Jonsson  
Gail Kramer

Stacey Lewis  
Sahar Malik  
Pierre Marquez  
Lauren Milberger  
Daniel Morris  
Kimberly Pereya  
Helen Pierre  
Alex Pressman  
Natalie Pujols  
Michelle Ralph-Forton  
Anita Ramchan  
Tracy Robinson  
Colin Small  
Joseph Torres  
*Ambassadors, part time*

VISITOR EXPERIENCE,  
THE MET BREUER

Patrick McCaffrey  
*Coordinator of Visitor Experience*  
Lara Bernstein  
Ellen Carranza  
Leif Wigren  
*Ambassadors, part time*

VISITOR EXPERIENCE,  
THE MET CLOISTERS

Christopher Denaro  
*Assistant Manager of Visitor Experience*  
Andreas Burckhardt  
Vanessa E. Erbe  
*Coordinators of Visitor Experience*  
Henry Albright  
Robert Betz  
Victoria Melendez  
Barbara Posvar  
*Ambassadors, part time*

**Volunteer  
Organization**

---

Arlene Brickner  
*Volunteer Chair*  
Elena Kobelevsky  
*Manager of Volunteer Activities*  
Barbara Biel  
Juliana Chan  
Beth Chapin  
Anne Cripps  
Virginie Dupaquier  
Grace Gorman  
Beatrice Leeds  
Amanda Lister  
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 Reborna Barratt  
*Curator Emerita*  
Lawrence Becker  
*Conservator Emeritus, Objects Conservation*  
George Bisacca  
*Conservator Emeritus, Paintings Conservation*  
Sheila Canby  
*Curator Emerita, Islamic Art*  
Pete Dandridge  
*Conservator Emeritus, Objects Conservation*  
James David Draper  
*Curator Emeritus, European Sculpture and Decorative Arts*  
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*  
Helmut Nickel  
*Curator Emeritus, Arms and Armor*  
Morihiro Ogawa  
*Special Consultant Emeritus, Arms and Armor*  
Midori Sato  
*Conservator Emerita, Textile Conservation*  
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, 2018,  
to June 30, 2019**

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Danusca Badek  
*Senior Security Officer, Security*  
Katharine Baetjer  
*Curator, European Paintings*  
David A. Barney  
*Senior Security Officer, Security*

Carrie Reborna Barratt  
*Deputy Director for Collections and Administration, Executive Office*  
Steve Browne  
*Senior Special Officer, Security*  
Giancarlo Calicchio  
*Senior Security Officer, Security*  
Claire T. Charles  
*Senior Special Officer, Security*  
Dennis Clerkin  
*Associate Dispatcher, Security*  
Louis Colon  
*Senior Security Officer, Security*  
Jeannette Cordero  
*Travel and Expense Desk Coordinator, Procurement*  
Willa Cox  
*Manager, Storeroom One, Registrar*  
Jorge Figueroa  
*Senior Security Officer, Security*  
Ritva Haukema-Truesdell  
*Senior Security Officer, Security*  
Michael Hladky  
*Product Manager, Arts and Special Assortment, Merchandising and Retail*  
Christopher S. Lightfoot  
*Curator, Greek and Roman Art*  
Valentino Lopez  
*Senior Security Officer, Security*  
William Lopez  
*Maintainer, Buildings*  
Jody Malordy  
*General Manager of Marketing, Merchandising and Retail*  
Daniel J. Massa  
*Senior Fire Safety Officer, Security*  
Sharon McKenzie  
*Senior Security Officer, Security*  
Miriam Mendez  
*Senior Security Officer, Security*  
Okyun Moon  
*Senior Security Officer, Security*  
Irene Muentes  
*Ambassador, Visitor Experience*  
Albert Mulder  
*Senior Security Officer, Security*  
Thomas Murphy  
*Senior Supervising Security Officer, Security*

Sammy Nelson  
*Assistant Maintainer/Cleaner, Buildings*  
Richard Newburger  
*Manager of Sales Accounting and Controls, Merchandising and Retail*  
Christopher Noey  
*Senior Adviser for 150th Anniversary Projects, Executive Office*  
Brian O'Connor  
*Supervising Maintainer, Buildings*  
Deborah Palmer  
*Senior Security Officer, Security*  
Conrado Quintero  
*Maintainer, Buildings*  
Boris Rakhimov  
*Senior Security Officer, Security*  
Patrick Rogan  
*Senior Fire Safety Officer, Security*  
Patrick D. Ryan  
*Supervising Maintainer, Buildings*  
Anica Simion  
*Assistant Maintainer/Cleaner, Buildings*  
Vitaliy Starostin  
*Senior Security Officer, Security*  
John Sylvester  
*Senior Security Officer, Security*  
Patricia Taylor  
*Senior Security Officer, Security*  
Wayne Tong  
*Maintainer, Buildings*  
Richard A. Urciuoli  
*Senior Security Officer, Security*  
Niran Venus  
*Senior Special Officer, Security*  
Jean Villefranche  
*Senior Supervising Security Officer, Security*  
Thomas C. Vinton  
*Principal Departmental Technician, Medieval Art and The Cloisters*  
Fran Willing  
*Planner, Paper, Merchandising and Retail*

**Staff Organizations**

---

**Forum of Curators,  
Conservators, and  
Scientists**

Carolyn Riccardelli  
*Chair*  
Katherine C. Sanderson  
*Vice Chair*

Ashley Dunn  
*Secretary*  
Nadine M. Orenstein  
*Delegate to the Board  
of Trustees*

**Assembly**

Nancy Wu  
*Chair*  
Dale Tucker  
*Vice Chair / Chair-Elect*

Briana Parker  
*Secretary*  
Peter Antony  
*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*  
Andrea Bayer  
Linda Borsch  
Sharon H. Cott  
Isabelle Duvernois  
Milagros Estevez  
Michael Gallagher  
Chuck Hebert  
Jody Heher  
Jameson Kelleher

Robert Klecanda  
John Lindaman  
Amelia Peck  
Mairead Reardon  
Luisa Ricardo-Herrera  
Carolyn Riccardelli  
Allison Rutledge-Parisi  
Steven R. Ryan  
Thomas P. Schuler  
Tiffany Sen  
Michael Sittenfeld  
Perrin Stein  
Elena J. Voss  
Stephanie Werner