

# Report from the Director

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Fiscal year 2015 was a transformative one for The Metropolitan Museum of Art. It brought record-breaking annual attendance—6.3 million people—and major achievements reflecting our commitments to world-class scholarship, greater accessibility, and engaging with a worldwide community. The year also brought changes in leadership and first steps in several projects that build on our strengths and provide new opportunities for innovation and growth in the years ahead.

Guiding that future progress is the Five-Year Strategic Plan that the Board of Trustees approved in January 2015. The most wide-ranging study ever undertaken of the Met's strengths and needs, it articulates three areas of focus for the next five years: 1) utilizing and positioning our collection, scholarship, and expertise to encourage greater access to, dialogue with, and understanding of these resources; 2) connecting to a broader, more diverse audience to inspire increased engagement with our work and to cultivate new relationships with visitors, collectors, and supporters; and 3) attaining organizational and operational excellence to enable greater transparency, efficiency, collaboration, and communication. The objectives and strategies that define each of these goals will facilitate steady progress toward success in these areas and provide a road map for a more aligned and integrated internal culture across the Museum.

In March we appointed a new President, Daniel H. Weiss, to succeed Emily Kernan Rafferty, now President Emerita (see below). Weiss joined us in July and brings a rare combination of vast management experience in a variety of complex institutions and academic accomplishment in art history, making him an ideal partner as the Met works to achieve its ambitious goals over the next decade. Prior to joining the Museum, Weiss was president of Haverford College, Pennsylvania, where he led the effort to prepare a comprehensive strategic plan and secure funds to support new interdisciplinary initiatives and major renovations. Before that, from 2005 to 2013, he served as president and professor of art history at Lafayette College, Pennsylvania.

In light of the goals ahead, fiscal year 2015 was a significant year. An early high point was the opening last September of the completely redesigned, four-block-long David H. Koch Plaza on Fifth Avenue, after a major two-year reconstruction effort. A new public space of great importance, it provides our community and millions of visitors with a warm and welcoming entry to the Museum. The renovation of the plaza was the first in a series of projects in a new, holistic conceptual plan that supports the Museum's future. Included in the plan is the renovation of the Southwest Wing of the Met, which David Chipperfield Architects was selected to design in March.

We also announced last spring the inaugural season at The Met Breuer. The opening of The Met Breuer to the public in March 2016 will mark the start of an exciting new chapter for the Museum, providing us with additional space to expand our modern and contemporary visual and performing arts program, as we concurrently redesign and rebuild the Southwest Wing.

Helping to shape the plans for all our spaces, current and evolving, the audience engagement study that we began last year entered its final phase. The goals of this initiative, which is being undertaken with assistance from the Wolff Olins agency, are to bring clarity and consistency to our communications with the public and better leverage the full scope of the Met's work.

On the digital front, the Museum launched the Webby Award-winning Met app in September 2014. A free digital resource, it offers an easy way to stay connected with the Met from anywhere in the world and was used more than one million times in its first nine months. To reach our visitors on the go, the Museum also expanded the mobile version of [metmuseum.org](http://metmuseum.org) to include information about events and membership. New online features such as *The Artist Project*, an innovative yearlong series in which one hundred working artists respond to the Met's collection, and *Viewpoints*, featuring commentary by Met experts, leading authorities, and rising stars, helped visitors to see and experience the Museum's collection in new and exciting ways. The ever-popular

online publication *Heilbrunn Timeline of Art History* continued to evolve and expand, receiving one million visits per month on average in fiscal year 2015.

Among the website's other features, an updated home-page design improved the Museum's ability to promote new projects, videos, ticket sales, and other content, while also allowing users to select their own language. In addition, Met blogs continued to grow, with more staff contributing posts and more visitors responding to the content. In spring 2015, Met blogs received a People's Voice Webby Award in the cultural blogs category. The entire catalogue of audio guide content was also made available for free on the mobile version of the website. Throughout the year, new audio guide content continued to be added, including audio tours for eight exhibitions.

The Museum's award-winning program of print publications produced eighteen new titles, including groundbreaking exhibition catalogues on artists ranging from Pieter Coecke van Aelst to Paul Cézanne, and on topics spanning from China's influence on Western fashion design to the art of Deccan India. The exhibition catalogue *Cubism: The Leonard A. Lauder Collection* was awarded both the Association of Art Museum Curators Award for Excellence and the Henry Allen Moe Prize. In addition to its print publications, the Museum launched its first digital edition of the *Met Bulletin*, while its award-winning digital publishing platform, *MetPublications*, attracted 1.5 million annual visitors, including a significant international audience. For a full list of the Museum's publications from fiscal year 2015, see pages 81–96.

In the Museum's ongoing efforts to engage with the global community, the year saw a number of significant achievements. In April 2015 we hosted the second annual Global Museum Leaders Colloquium (GMLC), a two-week conference for museum leaders primarily from Asia, Africa, and Latin America. The aim of the GMLC is to broaden and deepen international dialogue about various facets of museum management, including curatorial and conservation work as well as marketing, development, and digital technology. In just two years it has helped forge a number of new collaborations and initiatives among the participating institutions, whose leaders might have otherwise never connected.

A major outgoing loan exhibition, based exclusively on the Museum's Egyptian collection, "Ancient Egyptian Queens and Goddesses: Treasures from The Metropolitan Museum of Art, New York," traveled to Japan this year—first to the Tokyo Metropolitan Art Museum (July 19–September 23, 2014), and then to the Kobe City Museum (October 13, 2014–January 12, 2015). Last October the Met and the Saudi Commission for Tourism and Antiquities in Riyadh signed a memorandum of agreement expressing mutual willingness to establish a long-term joint program in which the Met provides training in scientific research, collections management, and museum education, and Met staff members receive opportunities to study collections in Saudi Arabia; both parties pledge to lend works to each other for upcoming exhibitions. Under the Indian Conservation Fellowship Program, established by the 2013 memorandum of agreement with the Ministry of Culture of the Government of India, the Museum hosted in fiscal year 2015 seven conservators from major museums, universities, and heritage organizations throughout India. And last November the Museum launched a partnership with the Khan Academy that provides expanded access for visitors around the world to the Met's online resources.

The significant achievements of fiscal year 2015 are a testament to the strength of the Museum and carry forward our mission to build, study, conserve, and present to our visitors over 5,000 years of visual expression. A more detailed review of the full range of the Museum's activities in fiscal year 2015, including another exceptional exhibition program and innovative programs from Education and Concerts & Lectures, appears below. With the opening of The Met Breuer just months away, it is an exciting period, and we look forward to infusing that iconic space with a perspective on art and culture that only the Met, with its deep collection, can provide.

For a detailed discussion of the Museum's financial results for the year, see the "Report of the Chief Financial Officer" on pages 102–5.

### Acquisitions

Over the past year, acquisitions have deepened and broadened the Museum's collection. A full list of the year's gifts and purchases starts on page 12, with a number of objects of distinction called out here. Many of these objects are also explored in our online feature *MetCollects*.

The Met acquired several works in honor of George R. Goldner, who, until his retirement in January 2015, was the Drue Heinz Chairman of the Department of Drawings and Prints. Among these is the most ambitious and beautiful mezzotint produced during the seventeenth century, *The Great Executioner with the Head of Saint John the Baptist*, by the Bohemian printmaker Prince Rupert of the Rhine (1619–1682).

For the Department of European Sculpture and Decorative Arts, the Museum acquired a number of pieces in anticipation of the reinstallation of the galleries devoted to British art. The tapestry *Don Quixote Tilting at Windmills*, woven under the direction of Francis Poyntz (British, active 1660–1684), exemplifies the finest of London's weaving and gloriously combines narrative and patternmaking with elegance and wit. The ambitious and flawless marble bust of the great military hero and statesman John Churchill, the First Duke of Marlborough, by the celebrated Flemish sculptor John Michael Rysbrack (1694–1770) will hold pride of place in the new galleries.

For the Department of European Paintings, the Museum acquired a masterful composition of 1568 by the Netherlandish artist Joachim Beuckelaer (1533–1575), an artist best known today for his bustling market scenes filled with an abundance of fruits, vegetables, poultry, meat, and fish.

For the Department of Medieval Art and The Cloisters, the Museum acquired five sensitively modeled, painted elements from an extended Judeo-Christian narrative of the Crossing of the Red Sea from the Book of Exodus. The only such works in any collection in America, the paintings date from the mid-second to mid-fourth century A.D. and are richly rendered on indigo-dyed linen.

Expert research confirms that the celebrated scholar, calligrapher, and civil official Yun Dongseom (1710–1795) is the subject of a grand Korean portrait acquired last fall for the Department of Asian Art. The heightened sense of realism in this depiction of the elderly statesman, dressed in formal attire, enhances the beauty of this ancestral portrait scroll.

Likewise, but from the other side of the globe, a posthumous commemorative portrait of a Hembra chief from the nineteenth to early twentieth century is both divinely sanctioned and regal. The Hembra chieftom is today the southeastern section of the Democratic Republic of the Congo, and this rare and handsome statue is included in the Museum's fall 2015 exhibition "Kongo: Power and Majesty."

Anticipating the retrospective exhibition of the Chicago artist Kerry James Marshall at The Met Breuer, the Department of Modern and Contemporary Art acquired the artist's epic narrative painting *Untitled (Studio)*. A majestic ode to the job of the artist, Marshall's painting portrays a black artist's workshop, a place of creative work filled with an allegorical catalogue of all the modes of art making. Also in keeping with the priority to expand the collection of work by African-American artists, the Museum purchased the iconic *Let My People Go* (ca. 1934–39) by Aaron Douglas (1899–1979), preeminent painter of the Harlem Renaissance.

In the final meeting of the year, the Museum acquired the magnificent *Crown of the Virgin of the Immaculate Conception*, known as the *Crown of the Andes*. Created about 1660 to adorn a sculpture of the Virgin of the Immaculate Conception in the cathedral of Popayán in the Viceroyalty of New Granada (present-day Colombia), the emerald-encrusted votive crown is widely recognized as one of the most important examples of goldsmith's work from colonial Spanish America. At the Met, it gives vivid expression to the cultural values and spiritual aspirations of the region.

### Exhibitions

In the galleries this year, we presented more than fifty exhibitions, from small focused installations to major international shows.

Fall's "Cubism: The Leonard A. Lauder Collection" marked the first time this collection, unsurpassed in its holdings of Cubist art and pledged to the Museum by Lauder in spring 2013, was shown in its entirety. The exhibition consisted of eighty paintings, collages, drawings, and sculpture by the four most important Cubist artists: Georges Braque (French, 1882–1963), Juan Gris (Spanish, 1887–1927), Fernand Léger (French, 1881–1955), and Pablo Picasso (Spanish, 1881–1973).

"Thomas Hart Benton's *America Today* Mural Rediscovered" was another fall exhibition that celebrated a gift to the Museum. The ten-panel mural, showing a sweeping panorama of American life throughout the 1920s, ranks as one of the most remarkable accomplishments in American art of the period.

Fall's landmark exhibition "Assyria to Iberia at the Dawn of the Classical Age" traced the deep roots of interaction between the ancient Near East and the lands along the shores of the Mediterranean and their impact on artistic traditions that developed in the region. A new window onto the Renaissance was provided by the first major monographic exhibition devoted to the great Netherlandish artist and Renaissance master Pieter Coecke van Aelst (1502–1550). It reunited nineteen of his stunningly colorful and monumental tapestries, along with drawings, paintings, and designs for stained glass and other objects.

The first exhibition ever devoted to another major force in European art, "Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague," also opened last fall. It revealed the artist (1546–1611) as an excellent painter, draftsman, and etcher who employed a bravura technique and elegant style.

An exhibition showcasing sixteen of the earliest preserved wood sculptures from Africa, "Warriors and Mothers: Epic Mbembe Art," was a highlight of the winter season, along with "Madame Cézanne," an unprecedented exhibition that explored the complex working dialogue between Paul Cézanne and his wife and most frequent model, Hortense Fiquet.

The Met's rich collection of Greek and Roman art provided an exquisite backdrop to winter's "Ennion: Master of Roman Glass." Drawing on outstanding examples of first-century mold-blown glass from collections in Israel, Europe, and America, it was the largest gathering of the ancient Roman's work to be displayed in a special exhibition.

The Met has long been a leader in the field of Asian art and this year the one-hundredth anniversary of the Department of Asian Art presented an ideal opportunity to feature the Museum's formidable holdings of art from across Asia. A yearlong celebration of nineteen exhibitions and installations began last winter with "Discovering Japanese Art: American Collectors and the Met," which included more than two hundred masterworks in every medium and told the story of the Met's building of its comprehensive collection of Japanese art, starting in the early 1880s.

As part of the centennial celebration, this year's Costume Institute exhibition, "China: Through the Looking Glass," was a thrilling collaboration with the Department of Asian Art and one of the most ambitious exhibitions the Met has ever mounted. Juxtaposing high fashion with Chinese costumes, paintings, porcelain, and other art as well as films, it explored the ways in which China has fueled the Western imagination for centuries.

The Plains Indians of North America also captured the wonder and imagination of many, and spring's "The Plains Indians: Artists of Earth and Sky" offered an unprecedented view of the culture's aesthetic traditions over its long history. On view were two hundred masterworks from both European and North American collections. Illuminating another part of the world, last spring's "Sultans of Deccan India, 1500–1700: Opulence and Fantasy" was the first major exhibition to focus on the diamond-rich Deccan plateau of south central India, which served as a fertile meeting ground for cultural and artistic influences from Iran, Turkey, eastern Africa, and Europe.

Iconic floral works by Vincent van Gogh (1853–1890)—a quartet of still lifes in contrasting formats and color schemes—were reunited for the first time in spring's unique "Van Gogh: Irises and Roses." A

photographer, who also occupies a special place in the history of nineteenth-century photography for the outstanding body of work he produced in India and Burma in the 1850s, was the focus of “Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860,” the first major traveling exhibition devoted to the British artist.

The annual installation on The Iris and B. Gerald Cantor Roof Garden this year—the third in a new series of site-specific commissions for the Met’s Roof Garden—featured the work of the French artist Pierre Huyghe (born 1962). The installation explored the transformation of cultural and biological systems through a dynamic gathering of components derived from the Museum’s architecture and surroundings.

Meanwhile, in the verdant surroundings of The Cloisters museum and gardens, spring’s “Treasures and Talismans: Rings from the Griffin Collection” explored how rings were made, their significance, and their relationship to paintings, sculpture, metalwork, manuscript illumination, and other art forms.

The last major exhibition to open in fiscal year 2015 was “Sargent: Portraits of Artists and Friends.” With ninety brilliant works by the celebrated American painter, in which he showed a more radical, experimental approach to painting than in his commissioned works, the show explored the significance of the friendships between Sargent and those who posed for him.

Several other noteworthy exhibitions were presented in fiscal year 2015. For the full list, see the Exhibitions and Installations section starting on page 97.

### *Education and Concerts & Lectures*

Education and Concerts & Lectures continued their commitment to positioning the Met as a place for the dynamic exchange of ideas. Through inventive, intellectually rigorous, and socially dynamic experiences with our collection and exhibitions, the department created a range of meaningful encounters for our visitors. In fiscal year 2015, 28,422 events drew 794,179 participants, once again reflecting an increasingly new and varied audience. Popular events, such as the newly launched MetFridays: New York’s Night Out, were designed to galvanize local residents, partner with New York City’s creative community, and cultivate diverse audiences. Concerts & Lectures prominently featured contemporary artists, most notably in the third annual performing-artist residency with the theater ensemble The Civilians, who collaborated on a wide range of projects with visiting families, curators, educators, and staff throughout the Museum. Ticket sales for events increased by twenty percent over last year, and fifty percent of those who bought tickets had never attended a concert or lecture at the Museum. Further, the number of children attending concerts for a mere one dollar each, in addition to the full-price ticket of their accompanying adults, doubled compared to last year with the new ability to purchase tickets online.

In Education, efforts to broaden, deepen, and increase the Museum’s relevance among diverse teen audiences resulted in the launch of a new project called Teens Take the Met!, a large-scale event that brought together over seventy organizational partners to create a wide variety of art making, music, gallery experiences, 3D printing, dance classes, and more. In fiscal year 2015, we presented two of these celebratory events, attracting almost five thousand teens, who gathered in anticipation outside the Museum hours before the events began. Continued engagement with practicing artists and the exploration of the creative process remained a priority this year. Our studio art-making programs experienced a steady rise in attendance over the previous year. The popular Drop-in Drawing, for example, saw a sixty-one percent increase in participation. Visitors of all ages and abilities enjoyed an enormous range of programs, including large-scale festivals, such as the Lunar New Year celebration and ¡Fiesta!, together attracting over six thousand people and underscoring the Met as a popular destination for families.

The Museum continues to be a highly valued resource for K–12 students and teachers. In fiscal year 2015, a total of 237,343 participated in 6,259 guided and self-guided school group visits, while a total of 3,777 educators attended programs focused on integrating art into classroom teaching. A full discussion of Education and Concerts & Lectures appears on pages 74–76.

### *Visitorship*

A record 6.3 million people—from the five boroughs of New York City, the local tri-state area, across the United States, and around the world—visited the Museum during fiscal year 2015. The total includes visitors both at the main building on Fifth Avenue and at The Cloisters museum and gardens, the branch of the Museum in upper Manhattan devoted to the art and architecture of the Middle Ages. It was the highest visitorship since the Met began tracking admission statistics more than forty years ago, and it is the fourth year in a row that attendance exceeded six million. Visitors from New York City’s five boroughs comprised twenty-six percent of the Museum’s visitorship for the year, while New York City and tri-state visitors together comprised forty-one percent of the total. International visitors from 189 countries visited the main building and The Cloisters in fiscal year 2015, accounting for thirty-eight percent of the annual visitorship.

Exhibition attendance was strong over the course of the year, with twenty of the exhibitions that opened during fiscal year 2015 receiving more than 100,000 visitors, including “Cubism: The Leonard A. Lauder Collection” (316,095), “Thomas Hart Benton’s *America Today* Mural Rediscovered” (281,687), “Death Becomes Her: A Century of Mourning Attire” (187,417), “Thomas Struth: Photographs” (183,061), and “Kimono: A Modern History” (170,214).

Also contributing to the high attendance in fiscal year 2015 were the final weeks of last summer’s popular exhibitions “The Roof Garden Commission: Dan Graham with Günther Vogt” (which closed November 2, 2014, and drew 559,876 visitors) and “Charles James: Beyond Fashion” (which closed August 10, 2014, and attracted 505,307 visitors), as well as the early weeks of the spring Costume Institute exhibition “China: Through the Looking Glass,” which opened on May 7, 2015, and had 358,381 visitors as of June 30.

The Museum’s website attracted a total of thirty-two million visits in fiscal year 2015; approximately thirty-six percent of these were international visitors while sixty-four percent were domestic. The Museum’s email marketing and social media programs continued to grow, delivering content and interactive experiences through platforms that are part of our visitors’ daily lives. The email marketing program, which includes curatorial and educational content, Met Store content, and fund-raising campaigns, grew to nearly 680,000 subscribers in fiscal year 2015. On the social media side, the Museum’s Facebook account reached more than 1.3 million likes (an increase of eighteen percent from last year), and the Museum’s Twitter account garnered more than 982,000 followers (up thirty percent from last year). The Museum’s Instagram reached more than 637,000 followers (up 258 percent from last year) and won a Webby Award for the second consecutive year. The Met’s Pinterest account amassed 559,000 followers. Finally, the Museum launched an account on Weibo, the Chinese-language social media site, attracting more than ten million visitors in fiscal year 2015.

The Met heartily thanks its loyal members. Income from membership fees and Annual Appeal donations from 137,937 members totaled \$29,766,000—a 3.8 percent increase over last year. Membership renewals made up sixty-three percent of all sales processed and brought in seventy-three percent of income from Membership fees. New members accounted for another twenty percent of sales. Membership initiated a smooth rollout of the idNYC Membership program at the behest of the City, with 4,489 Memberships transacted by the end of the fiscal year.

### *Capital Projects*

As previously noted, the Museum opened the David H. Koch Plaza on Fifth Avenue in September 2014, after a two-year reconstruction effort, and in March 2015 selected David Chipperfield Architects for the redesign of the Southwest Wing. The Museum also completed work on the Venetian Gallery in November 2014.

Thanks to a reallocation of \$4 million from the City of New York, the Museum is able to continue work on its multiyear plan to upgrade and replace vitally important infrastructure. For this crucial funding, we are grateful to the Mayor of New York City Bill de Blasio and his administration as well as the New York City Council, with special thanks to its Speaker Melissa Mark-Viverito and its members Julissa

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

### *The Fund for the Met*

Passionate support from many friends is making the ambitious goals of the Met a reality. In fiscal year 2015, The Fund for the Met secured nearly \$105 million in new gifts and pledges—making the year one of the highest on record for the campaign. Total gifts and pledges received since June 30, 2011 (the close of the last campaign), have grown to \$398 million.

The Met's modern and contemporary agenda continued to gain momentum with strong early support from our Trustees and other close friends. This year the Museum received lead gifts for this initiative from Trustees Hamilton E. James, Lulu C. Wang, J. Tomilson Hill, Eliot C. Nolen, and Alejandro Santo Domingo. Additional commitments for this project were made by Trustees Jeffrey W. Greenberg and Mary Jaharis and two anonymous donors.

Other generous gifts of note were made by Trustees Betsy Cohen, John A. Moran, Maric F. Vilcek, Frank E. Richardson, and E. John Rosenwald, Jr., as well as by Mercedes T. Bass and Susan Weber. Endowment gifts were especially noteworthy this year in conjunction with the centennial celebration of the Met's Department of Asian Art, with significant contributions from Trustees Oscar L. Tang and Mary J. Wallach and the Mary Livingston Griggs and Mary Griggs Burke Foundation. Additional commitments were made by Trustee W. L. Lyons Brown for special exhibitions, Art Jameel to focus on the Met's Middle Eastern initiatives, and by Jack and Susan Rudin for the Department of Education. The Met's acquisitions fund was bolstered by contributions from Leonard A. Lauder and Jade Lau, in particular.

### *Trustees, Staff, and Volunteers*

The Museum is known for the extraordinary dedication of its staff, but few people have had a greater impact on the Museum than Emily Kernan Rafferty, who retired in March after more than ten years as President and thirty-nine at the institution. The first woman in the Museum's history to be appointed a vice president, she rose through the ranks, serving as Vice President for Development and Membership and later as Senior Vice President for External Affairs. To the entire staff of the Met, Rafferty has been not only a highly effective leader, but a beloved champion of the institution and of its greatest asset: the men and women who work here. The Trustees, staff, and volunteers are grateful for the intelligence, generosity, and charisma Rafferty brought to every endeavor. In an unprecedented decision, the Museum's Board of Trustees elected her President Emerita.

In other Board changes in fiscal year 2015, James W. Breyer, N. Anthony Coles, Howard Marks, Álvaro Saieh, and Beatrice Stern were elected Trustees, as was Caroline Diamond Harrison, representing the Borough of Staten Island. Betsy Cohen and Mary J. Wallach were elected Trustees Emeriti. Russell L. Carson, Richard L. Chilton, Jr., and Lulu C. Wang were elected Vice Chairmen of the Board, and the Board welcomed two Ex Officio Trustees this year: Ken Sunshine, representative for Mayor of New York City Bill de Blasio, and Elizabeth de Leon Bhargava, representative for Speaker of the New York City Council Melissa Mark-Viverito.

We were deeply saddened this year by the death in May of S. Parker Gilbert, a devoted leader and friend of the Met who was one of the most active and influential Trustees in its history, as a Trustee (1990–2010), Trustee Emeritus (2010–15), and Vice Chairman of the Board (1999–2010). His extensive involvement included chairing the nominating and investment committees, and serving actively on a wide range of other Board committees as well as the Visiting Committee for the Department of Modern and Contemporary Art. With his wife Gail, he made generous contributions to the Museum, including a landmark gift in 2000 establishing an endowment fund that supports a range of

exhibitions. Calm, authoritative, and reassuring, he was a mentor to staff and fellow Trustees, and also contributed generously in the tradition of his family, descendants of J. P. Morgan. He was an extraordinary colleague whom we will miss greatly.

The Board will also miss Trustee Emeritus George B. Munroe, who died in August. Munroe served as a Trustee and Trustee Emeritus for thirty-nine years, leading the Finance Committee, among others. The Board also mourned the death of Trustee Emerita Mrs. Milton Petrie, who passed away in January and who, with her husband Milton, gave generously to the Museum.

After twenty-one years as the Drue Heinz Chairman of the Department of Drawings and Prints, George R. Goldner retired at the end of January. Goldner came to the Met in 1993, and during his tenure built one of the greatest drawings and prints collections in the world, acquiring over 8,500 works of art. A hallmark of Goldner's tenure was his ability to hire an outstanding staff, and their contributions to the field have been remarkable. So we were particularly delighted to appoint Goldner's successor from among these curators: in February, Nadine M. Orenstein, Curator since 2003, was elected the new Drue Heinz Curator in Charge of the Department of Drawings and Prints.

James David Draper, the Henry R. Kravis Curator in the Department of European Sculpture and Decorative Arts, also retired this year and was unanimously elected Curator Emeritus in December. Draper joined the department in 1969, rose to Curator in 1983, and was named Henry R. Kravis Curator in 1995. In his tenure he did much to enrich the Met's collections with works of extraordinary quality.

The Museum welcomed several new curators this year. Sylvia Yount joined the Met last fall as Lawrence A. Fleischman Curator in Charge of The American Wing. Previously, she was Chief Curator and Louise B. and J. Harwood Cochrane Curator of American Art and Department Head at the Virginia Museum of Fine Arts. Also last fall, Iria Candela, who previously worked at Tate Modern as Curator of International Art, became the Met's first Estrellita B. Brodsky Curator of Latin American Art, focusing on the art of twentieth- and twenty-first-century Mexico, Central America, the Caribbean, and South America; and Denise Allen, who was formerly Curator of Renaissance Painting and Sculpture at the Frick Collection, joined the Department of European Sculpture and Decorative Arts as Curator. Stephan Wolohojian joined the Museum in January as Curator in the Department of European Paintings; before coming to the Met, he was the Head of the Division of European and American Art and the Landon and Lavinia Clay Curator at the Harvard Art Museums. And on July 1, Kelly Baum joined the Met as Curator in the Museum's Department of Modern and Contemporary Art. Prior to July, she was the Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum, where she was the founding curator of the museum's department of modern and contemporary art.

The Met appointed Laurel Britton to the newly created position of Head of Strategy in February, following her work on the Five-Year Strategic Plan, which she will help implement. She comes to the Museum with extensive expertise in developing strategies within complex organizations such as Christie's, the New York Mercantile Exchange, and the Combating Terrorism Center at West Point.

Another key position—Senior Vice President for Institutional Advancement—was also filled this year by Clyde B. Jones III, who joined us in July. He comes to the Museum with outstanding fund-raising experience coupled with a personal commitment to culture and art. Before joining the Met, he was President of the University of Pittsburgh/UPMC Medical and Health Sciences Foundation, which was created in 2003 to raise philanthropic funds for the university's Schools of the Health Sciences and the University of Pittsburgh Medical Center (UPMC). In his new position, Jones leads the Met's efforts to engage with current and prospective donors locally, nationally, and internationally.

There were also several promotions this year. Lisa Pilosi became the Sherman Fairchild Conservator in Charge of the Department of Objects Conservation on July 1, 2014; in January, Beth Carver Wees was named the Ruth Bigelow Wriston Curator of American Decorative Arts; and in March John Carpenter became the Mary Griggs Burke Curator of Japanese Art, Department of Asian Art. Also in March, Julie Arslanoglu

was promoted to Research Scientist, Department of Scientific Research; Denise Patry Leidy and Zhixin Jason Sun were both given the title Brooke Russell Astor Curator of Chinese Art, Department of Asian Art; Vicki V. Parry, was made Conservator, Department of Objects Conservation; and Nora Kennedy was named the Sherman Fairchild Conservator in Charge, Department of Photographs Conservation. Effective July 1, 2015, Jennifer Perry became the Mary and James Wallach Family Conservator of Japanese Art, Department of Asian Art, and Kewei Wang was named Starr Conservator, Department of Asian Art.

In October 2014, the Board promoted Suzanne E. Brenner to the position of Senior Vice President and Chief Investment Officer, and Lauren A. Meserve to the position of Chief Investment Officer.

The sudden loss of one of the Museum's finest curators, Walter Liedtke, in February was profoundly felt by all who knew and worked with him. An eminent curator and expert on Dutch and Flemish paintings, Walter organized many major exhibitions that were revered by scholars and embraced by millions, including "Rembrandt/Not Rembrandt in The Metropolitan Museum of Art" (1995), "Vermeer and the Delft School" (2001), "The Age of Rembrandt: Dutch Paintings in The Metropolitan Museum of Art" (2007–8), and "Vermeer's Masterpiece

*The Milkmaid*" (2009). He won the prestigious Association of Art Museum Curators Award for Excellence in 2007 for his two-volume survey of the Museum's Dutch paintings collection and contributed essays to numerous international publications. A colleague who was loved, admired, and embraced, a passionate scholar and brilliant lecturer, and a witty, generous friend, Walter will be sorely missed and long remembered.

Finally, without the dedication and support of the Museum's outstanding group of volunteers, we would not be able to fulfill our mission. Led this year by Volunteer Chair Alice Geller and Manager of Volunteer Activities Helen Lee, they are a passionate group and their devotion is felt in almost every aspect of the Museum's work. On behalf of the Museum, I thank all of our volunteers, as well as our members and friends, and also, especially, our Trustees and staff. Their talent and commitment to excellence are what make the Met one of the most dynamic and important cultural institutions in the world and an inspiration to so many.

Thomas P. Campbell  
Director and Chief Executive Officer