# Report from the Director and the President

Pollowing a year of unprecedented financial challenges, the Metropolitan emerged stronger in fiscal year 2010 and with renewed energy and focus on its core mission: the collections, exhibitions, programs, and the visitor experience. The Museum drew more than 5.2 million visitors in fiscal year 2010, the first year since 2001 in which attendance exceeded 5 million, and presented more than thirty exhibitions, with three of the four most highly attended shows drawn entirely or almost entirely from the Museum's permanent collection, a tribute to the encyclopedic sweep and astounding depth of the collection. The Metropolitan saw financial success as well, ending the year with an operating surplus of approximately \$3.7 million and showing strength in all areas of earned income, including admissions, retail operations, and membership. (For a detailed discussion of the Museum's financial results for fiscal year 2010, see the "Report of the Chief Financial Officer" on pages 58–61.)

Several new initiatives with the visitor experience in mind were launched this year. To deliver information about the collections and the Museum's myriad programs to a variety of audiences, both online and on-site, a new Digital Media Department was formed. The new department supports and serves all Museum staff as the single point of contact for all audiovisual projects and activities involving the creation, editing, cataloguing, and digital presentation of collections content. Significant progress was also made toward the relaunch of the Museum's website, scheduled for summer 2011. In another area vital to the Metropolitan's growing audience, education, the Museum refocused its programs to ensure optimal use of the Ruth and Harold D. Uris Center for Education and continued its exploration of innovative approaches to teaching in the galleries.

The many achievements, successes, and new initiatives that marked fiscal year 2010 underscore the vibrancy of the Metropolitan Museum's exhibitions and collections for its audiences from around the world and send to the public a clear signal about the enduring importance of culture and cultural institutions.

### Acquisitions

Through the generosity of New York collector and Honorary Trustee Eugene Victor Thaw, the Metropolitan Museum and the Morgan Library & Museum received a joint gift of 123 oil sketches by seventy-three landscape artists. These small-scale works, typically painted on paper rather than canvas, attest to the proliferation of plein air (outdoor) painting by northern European artists, especially in Rome, between 1780 and 1840. The gift introduces a host of key figures from British, German, and Scandinavian schools who until very recently were not represented in the Metropolitan's collection, among them Thomas Jones, Carl Blechen, Carl Gustav Carus, Christian Friedrich Gille, Johan Christian Dahl, and Thomas Fearnley. It also adds considerable depth to the Museum's holdings of French and Belgian painters.

This year the Metropolitan also acquired an ancient Roman group statue of great importance and beauty, a depiction of the Three Graces of Greek mythology (Aglaia/Beauty, Euphrosyne/Mirth, and Thalia/Abundance). The marble sculpture is a Roman copy from the second century A.D. of a Greek work from the second century B.C.

Discovered in Rome in 1892, the statue has been on loan to the Museum from a private collector since 1992, and has been on view in the center of the Leon Levy and Shelby White Court since it opened in 2007.

A newly discovered drawing by Jean-Auguste-Dominique Ingres (1780–1867), titled *Virgil Reading the Aeneid to Augustus, Livia, and Octavia*, acquired this year for the Department of Drawings and Prints, is a wonderful example of Ingres' romantic-classicist interpretation of antique subjects, fusing archaeological exactitude and carefully calibrated emotional drama.

For the Department of European Sculpture and Decorative Arts, the Metropolitan acquired one of a series of character heads by the Austrian sculptor Franz Xaver Messerschmidt (1736–1783). Like the other busts in the series, *A Hypocrite and Slanderer* is both highly original in its combination of realism and abstraction and deeply introspective. First exhibited in 1793, the sculpture forecasts modern minimalism and renders the subject's state of mind in a way that is novel and exceptional for a pre-Freudian world.

The extraordinary quality and condition of the Netherlandish painting *Portrait of a Man*, ca. 1470–75, also acquired this year, place it among the finest examples of early Netherlandish portraiture; paintings in the fragile technique of oil on paper laid down on wood rarely survive. Closely observed and meticulously rendered, the portrait, from the Circle of Hugo van der Goes, conveys both psychological intensity and objective realism. Independent portraits by Hugo are extremely rare, and further investigations will help to properly place this splendid example within the context of Netherlandish portraiture.

Also acquired this year by the Metropolitan for the Department of Ancient Near Eastern Art is the highly charged *Monstrous Male Figure*, dating from the late third to the early second millennium B.C. At just four inches high, this figure defies its stature by combining human and animal features to indicate potent supernatural power. It has mysterious scars and a pierced mouth, suggesting that the lips may have at one time been literally sealed. It is plausible to think that the figure, having served its purpose, was ritually "killed" by scarring it and making it mute.

The Museum acquired many other objects of distinction this year, and highlights of these recent acquisitions, as well as last year's acquisitions, including descriptions and illustrations, can be found in the fall 2010 *Bulletin*.

### Exhibitions

In fall 2009, on the occasion of the 400th anniversary of Henry Hudson's historic voyage to Manhattan from Amsterdam, that city's Rijksmuseum sent *The Milkmaid*, perhaps the most admired painting by Johannes Vermeer (1632–1675), to the Metropolitan Museum. An exhibition celebrating this extraordinary loan, "Vermeer's Masterpiece *The Milkmaid*," brought together the Met's five Vermeer paintings, along with a select group of works by other Dutch artists, placing *The Milkmaid* in its historical context.

The fall season also saw gathered at the Museum the finest examples of samurai armor, swords and sword mountings, archery equipment and firearms, equestrian equipment, banners, surcoats, and related accessories in "Art of the Samurai: Japanese Arms and Armor, 1156–1868." Drawn exclusively from public and private collections in Japan, this was the first comprehensive exhibition devoted to the arts of the samurai ever to be shown, and with more than 200 objects, it included more than three times the number of official National Treasures ever previously lent by the Japanese government to a single show.

For the first time ever, nearly all of the known drawings by or attributed to the leading Italian Mannerist artist Agnolo Bronzino were brought together last winter in "The Drawings of Bronzino."

"Looking In: Robert Frank's *The Americans*" celebrated the fiftieth anniversary of the publication of Frank's book of timeless photographs, recognized as a masterpiece of twentieth-century art. As part of the extensive programming related to the exhibition, Frank was on hand in a rare public appearance for a discussion of his work.

"American Stories: Paintings of Everyday Life, 1765–1915," another fall highlight, brought together works with recurring themes such as childhood, marriage, family, and community; the notion of citizenship; attitudes toward race; the frontier as reality and myth; and the process and meaning of making art to illuminate the evolution of American artists' approach to narrative. The first overview of the subject in thirty-five years, the show featured iconic works by such revered painters as John Singleton Copley, Charles Willson Peale, William Sidney Mount, George Caleb Bingham, Winslow Homer, Thomas Eakins, John Singer Sargent, Mary Cassatt, John Sloan, and many others who captured the temperament of their respective eras.

Exploring the place of music and theater in the work of the great early eighteenth-century French painter and draftsman Jean-Antoine Watteau (1684–1721) was "Watteau, Music, and Theater." With works drawn from various departments of the Metropolitan, as well as other collections in the United States and Europe, the exhibition showed that the painter's utopian vision was influenced directly by these sister arts and shed light on the subjects of a number of Watteau's images.

"Eccentric Visions: The Worlds of Luo Ping (1733–1799)" presented paintings by this fiercely independent, versatile, and highly influential artist along with works by members of his family and his mentor, Jin Nong. The exhibition included a number of Chinese National Treasures never before shown in the West.

Spring's resplendent offerings included an extraordinary opportunity to see one of the finest medieval manuscripts in America, temporarily unbound for conservation. A treasure of The Cloisters, the Met's branch for medieval art, the dazzling book featured in "The Art of Illumination: The Limbourg Brothers and the *Belles Heures* of Jean de France, Duc de Berry" includes more than a hundred exquisite miniatures, providing unprecedented insight into the artistry of some of the finest illuminators of the period.

Simultaneously on view were forty expressive alabaster figures, each approximately sixteen inches high, from the tomb of Jean de France's nephew, John the Fearless (Jean sans Peur, 1371–1419). The renovation of the Musée des Beaux-Arts in Dijon, France, where thirty-seven of the statuettes from the tomb of John the Fearless are housed, provided an opportunity for the unprecedented loan of these figures for "The Mourners: Medieval Tomb Sculptures from the Court of Burgundy," which proved to be one of the season's most popular exhibitions.

"Side by Side: Oberlin's Masterworks at the Met" provided a wonderful opportunity to view twenty splendid masterpieces belonging to the Allen Memorial Art Museum at Oberlin College, one of the finest collections at a college or university in the United States, including works by major artists as varied as Ter Brugghen, Turner,

Monet, Cézanne, Kirchner, and Rothko, alongside favorite corresponding masterpieces in the Met's great collection. While the college museum was closed for renovations, we were fortunate to have the occasion to create new juxtapositions in galleries throughout the Museum, celebrating both Oberlin's rich collection and the extraordinary scope of the Met's.

Drawing an average of 6,700 visitors per day, the landmark exhibition "Picasso in The Metropolitan Museum of Art" was the most highly attended show since 2001 and the first to focus exclusively on works by Pablo Picasso (1881–1973) in the Museum's collection. It featured the Museum's complete holdings of paintings, drawings, sculptures, and ceramics by Picasso, some 300 works never before seen in their entirety, as well as a selection of the artist's prints. The exhibition presented an opportunity to showcase a wealth of new research relating to our collection of Picasso's works.

A favorite rite of spring for many visitors is the opening of The Costume Institute exhibition, and "American Woman: Fashioning a National Identity" was the first to be drawn from the Museum's newly established Brooklyn Museum Costume Collection at the Met. It explored developing perceptions of the modern American woman from 1890 to 1940 and how they have affected the way American women are seen today.

Spring also brought the much-anticipated opening of The Iris and B. Gerald Cantor Roof Garden, featuring an installation created especially for the space—a monumental bamboo structure by twin brothers Mike and Doug Starn. Constructed by the artists and a team of rock climbers throughout the spring, summer, and fall, *Big Bambú: You Can't, You Don't, and You Won't Stop*, which ultimately measured 100 feet long, 50 feet wide, and 50 feet high, took the form of a cresting wave that bridged realms of sculpture, architecture, and performance, and incorporated an internal pathway system.

The year also featured a number of other exhibitions drawn entirely from the Metropolitan's permanent collection, and together they affirmed the extraordinary depth and breadth for which the institution is known. These shows included "North Italian Drawings, 1410–1550: Selections from the Robert Lehman Collection and the Department of Drawings and Prints," "Five Thousand Years of Japanese Art: Treasures from the Packard Collection," "Celebration: The Birthday in Chinese Art," and "Tutankhamun's Funeral."

# Visitorship

In fiscal year 2010, the Metropolitan Museum drew 5,240,000 visitors. It was the first year since 2001 that attendance exceeded 5 million, and the number, which includes attendance at The Cloisters Museum and Gardens, ranks among the highest in the institution's 140-year history. March 30, with 39,389 visitors, was one of the Museum's highest attended days, ranking third in the last fifteen years, and the week between Christmas and New Year's was also an attendance high point; the Holiday Monday that fell during that week drew far more visitors (21,950) than any previous Holiday Monday since the program began in 2004. Contributing to the high number of visitors this year was "Vermeer's Masterpiece: *The Milkmaid*," with 329,466 total visitors over a less than three-month run, and "Picasso in The Metropolitan Museum of Art," drawing an average of 6,700 visitors per day and frequently reaching 10,000 per day on Fridays, Saturdays, and Sundays.

The Museum's website continued to attract visitors at an impressive rate in fiscal 2010. Nearly 40 million people visited the site, a 15 percent increase over last fiscal year. The site generated more than \$11 million in revenue, representing a 12 percent increase from the previous year. All objects on view in the Museum were added to the website's online collection, and the technical requirements for making

the remainder of the Museum's collection records available online were completed. The first of two major phases in the complete rebuilding of the website was completed in June, and work on the second and final phase is in progress.

The Museum continues to increase its online outreach beyond the metmuseum.org site. Through our social media efforts we had more than 350,000 interactions from our followers on Facebook (a social networking site), Flickr (photo hosting), and Twitter (microblogging), and we launched participation on foursquare (a location-based mobile application). Additionally, through our ongoing participation on YouTube and iTunes U, we continue to make our video, audio, and other digital educational content available for download.

E-mail continues to be an extremely important vehicle for connecting with audiences. This year, e-mail marketing initiatives raised \$729,000 for the institution and reached more than 300,000 individuals.

The Metropolitan's Multicultural Audience Development Initiative (MADI), now in its twelfth year, hosted a number of wellattended events. This was the second year for its annual Post-Pride Party for the Gay, Lesbian, Bisexual, and Transgender community, and the event, held in July, drew more than 1,100 guests, nearly twice as many as the previous year. MADI's "An Evening of American Stories," which attracted almost 400 people, featured a lecture by the Pulitzer Prize-winning historian Annette Gordon-Reed and a viewing of the exhibition "American Stories: Paintings of Everyday Life, 1765–1915." A daylong program marking Diwali, the annual Indian "Festival of Light," was attended by almost 700 visitors, and approximately 350 visitors attended a MADI event that celebrated Women's History Month. The College Group at the Met, a branch of MADI now in its sixth year and dedicated to reaching college-age audiences in the greater New York area, also hosted several wellattended events, including a 1920s-themed evening that drew more than 2,200 students.

### Capital Projects

Fiscal year 2010 saw progress in several major construction projects as well as the reopening of galleries that had been closed for renovation. The project to renovate by 2012 nearly every section of the American Wing, which houses some of the finest and most comprehensive collections of American art in existence, continued apace, with work to extend the second floor for galleries for paintings and sculpture and reinstall the skylight nearing completion.

Major progress in the extensive renovation of the fifteen galleries devoted to the Metropolitan's collections of the Department of Islamic Art—the Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia—included continued construction and reinstallation of the Damascus Room and the Spanish Ceiling, as well as installation of the stone floor. The new suite of galleries is expected to open in fall 2011 and, when finished, will emphasize the rich diversity of the Islamic world.

After a five-year renovation, December saw the reopening of the Late Gothic Hall at The Cloisters Museum and Gardens. The new installation returned to public view for the first time in a generation a monumental early sixteenth-century Netherlandish tapestry from Burgos Cathedral in Spain, following a thorough campaign of conservation, as well as the recently conserved stone tracery of four large, fifteenth-century windows from the Dominican monastery in Sens, in Burgundy, France.

In March, after an eight-month refurbishment, the Museum reopened its André Mertens Galleries for Musical Instruments, showcasing its renowned holdings of Western musical instruments. More than a quarter of the reinstallation includes new acquisitions as well as instruments from the collection that have rarely been seen by the public.

The Trustees Dining Room, closed for upgrades to its kitchens in January, was reopened in April, allowing the restaurant to keep pace with the increase in volume and to better accommodate the growing number of private dining events.

Thanks to a generous allocation of \$6.5 million from the City of New York, the Museum was able to continue work on its multiyear plan to upgrade and replace components of the Museum's infrastructure. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, Deputy Mayor Patricia Harris, Commissioner Kate Levin, City Council Speaker Christine C. Quinn, Manhattan Borough President Scott M. Stringer, and City Council members Daniel Garodnick, Melissa Mark Viverito, and Jimmy Van Bramer for their support.

# The Fund for the Met

In fiscal year 2010, The Fund for the Met raised more than \$32 million. Since it was launched in 1994, The Fund for the Met has drawn campaign gifts and pledges that continue to climb beyond \$1 billion, with planned gifts totaling more than \$92 million. In particular, project-focused fund-raising continues to generate a strong response.

Early in the year, Doris and Stanley Tananbaum and Roy J. Zuckerberg contributed generously to the American Wing. Subsequently, the Museum was offered an anonymous \$10 million challenge grant toward the project, to be matched by April 2011. In light of this challenge, Trustee Lee Brown and his wife, Alice Cary Brown, and Trustee Mary Jaharis and her husband, Michael Jaharis, each made commitments toward the match.

We are grateful for a number of other leadership gifts this year. Trustee David H. Koch made a generous pledge to restore the Fifth Avenue fountains and plaza. In addition, as part of its initiative to sustain the critical work of key museums in this challenging economic time, an anonymous foundation made a gift that is being used for general operating support, the website relaunch, special exhibitions, and the consolidation of the Museum's collection management database.

Another Trustee, Paula Cussi, made a gift in memory of Patti Cadby Birch toward the Moroccan Court in the new Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Janet and Howard Kagan contributed toward plans for The Costume Institute project, and donors continued to give endowment support to ensure the future of the Museum and its programs. Friends of the institution generously responded to the need for funds for the purchase of works of art, most notably for the Department of Greek and Roman Art's purchase of the *Three Graces*.

# Trustees, Staff, and Volunteers

Alejandro Santo Domingo was elected to the Board of Trustees this year, as was Denis P. Kelleher, representing the Borough of Staten Island. Rahmi M. Koç, Charlotte C. Weber, and W. L. Lyons Brown, Jr., were elected Honorary Trustees, and Michel David-Weill and Allan Weissglass were elected Trustees Emeriti.

We were deeply saddened this year by the death of Trustee Robert D. Joffe, chairman of the legal committee of the board and an individual of supreme dedication and counsel who enriched us with his leadership and humanity, as well as that of Honorary Trustee Norma Hess, a steadfast friend and benefactor who over many years contributed to nearly every aspect of the Museum's operations, including gifts of works of art and donations in support of education, capital campaigns, scholarly research, and acquisitions. We also mourned

the death this year of Honorary Trustee Jan Mitchell, who for more than four decades demonstrated his passion for art through wideranging support for this institution. His breathtaking donation in 1991 of seventy objects of Pre-Columbian gold transformed the Metropolitan's ancient American holdings, and the Jan Mitchell Treasury, which opened in 1993, now houses the most representative display of American gold objects in the world. Jan touched many other areas of the Museum in significant ways and was a trusted adviser and treasured friend who will be sorely missed.

We were also saddened by the death of Thomas Hoving, Director of our Museum from 1967 to 1977, who died in December. With enormous energy and ability, a magnificent breadth of cultural understanding, and a superb eye, he presided over an era of unparalleled growth and change at the Metropolitan. He conceived the master plan for expansion, orchestrated groundbreaking exhibitions, was responsible for many significant acquisitions, and made the Metropolitan ever more welcoming to visitors. The institution continues to benefit from his vision and wide-ranging legacy.

John P. O'Neill, who was scheduled to retire from the Museum in December after thirty-one years, also died this year. As the Metropolitan's Publisher and Editor in Chief who oversaw the publication of more than one thousand exhibition and collection catalogues, as well as the *Bulletin*, the *Journal*, and much more, John showed an extraordinary commitment to quality that raised the standards for museum publishing worldwide. He was respected and loved and will be deeply missed.

Hilde Limondjian, the Metropolitan's General Manager of Concerts and Lectures, retired in June after five decades of dedicated service. Hilde made an important contribution to the Museum's programs, which in forty-one seasons of music and lectures included more than 9,000 events. She presented hundreds of the world's finest musicians and scholars in a series known not only for its quality but also for its innovations in the realms of programming and concert presentation.

In March, the Museum welcomed back Jennifer Russell as Associate Director for Exhibitions. Jennifer, who worked at the Metropolitan as Associate Director for Administration from 1993 to 1996, served as Senior Deputy Director of Exhibitions, Collections, and Programs at the Museum of Modern Art in New York before returning to the Metropolitan. With her extensive experience in exhibition planning on a local as well as national and international scale, Jennifer brings significant managerial expertise and wide-ranging contacts, all of which are essential to sustaining and developing the Metropolitan's world-renowned exhibition program.

Tom A. Javits also joined the Metropolitan in the spring as the new Vice President for Construction and Facilities. Tom has held senior positions at Boston Properties and Zeckendorf Realty, among other firms, and has extensive experience managing large and complex projects, with particular expertise in sustainability and green technology.

Erin Coburn began in the position of the Museum's first Chief Officer of Digital Media in August 2010, responsible for the electronic production of documentation and interpretive material on the Museum's collection. She brings to the position fourteen years of experience at the J. Paul Getty Museum, where she was head of collection information and access and her responsibilities included overseeing the delivery of documentation and interpretive material to a variety of audiences.

There were several promotions this year: Seán Hemingway as Curator and Christopher S. Lightfoot as Curator, both in the Department of Greek and Roman Art; Pascale Patris as Conservator in the Sherman Fairchild Center for Objects Conservation; and William B. Crow as Museum Educator in the Education department.

Without the generous support and assistance of its volunteers, the Metropolitan would not be able to fulfill its mission. Year after year, the work of this devoted group is felt throughout the Museum, and we are grateful for their time and talent. This year, we commend Freia Mitarai, Chair of the Volunteer Organization, and Pamela Summey, who provided assistance, for their two years of exceptional service at the head of the organization, and welcome its new Chair, Margaret Evans, assisted by Frances Garrett. On behalf of the Museum, we thank all of our volunteers, as well as our members and friends, for their many contributions, and also, especially, our trustees and staff, whose dedication and high standards are the reason this institution achieves such an extraordinary level of distinction in all that it undertakes and presents to the public.

Thomas P. Campbell Director

Emily K. Rafferty President