

# Education and Concerts & Lectures

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Under new leadership in the department, staff began a process of formulating unified goals and objectives to guide our efforts on behalf of Museum visitors. Aligned with previous years, we developed a broad selection of programs and resources, offering a total of 21,435 events and serving 827,022 visitors. This year, though, four fundamental mandates bridged all areas: engage visitors directly with works of art; provide diverse, multimodal experiences; forge local, national, and international partnerships; and provide educational training and support.

Gallery-based teaching plays a central role in engaging our visitors in the direct experience of original works of art, and in fiscal year 2010 the department initiated a Museum-wide discussion of quality teaching and established broadly defined goals. These allow for a range of pedagogical methods while emphasizing the interactive nature of teaching and the importance of multiple perspectives as a means of fostering deeper engagement with art.

A core Museum goal is to provide families, students, and teens with meaningful and memorable direct experiences of works of art. Several strategies helped us fulfill this goal in ways that maximize use of the permanent collection, excite young learners at all levels of their development, and take into account the unique needs and scheduling considerations of families. Class visits drew 194,960 students; 27,879 individuals participated in family programs, and 1,663 teens took part in classes, workshops, and other events.

For adults, too, direct engagement is essential, and we offered the full array of gallery-based programs that have long sustained visitors, such as gallery talks, guided tours, and special-appointment visits. All these tours drew a substantial audience, as always, and introduced 242,465 visitors in a direct encounter with the art on view.

More than 203,000 visitors used Audio Guides in Museum galleries, where they may now access more than 106 hours of audio commentary. Twelve exhibition tours and added commentary for both young people and adults interpreted collections throughout the Metropolitan, introducing the authentic voices of Museum staff and reflecting the scope and diversity of this institution's holdings and its large team of experts.

Also in the past year, we sought to create constellations of programs that serve larger, multigenerational audiences and to introduce a greater variety of learning modes and experiences. A highlight was the presentation of a full-day festival inspired by Rick Riordan's *Percy Jackson & the Olympians* fiction series for tweens. The author explained his decision to feature the Metropolitan in his book *The Lightning Thief*, and multi-generational audiences participated in complementary programs, learning how ancient Roman bronzes and Greek vases were made as well as sketching in the galleries. We also produced a related family guide.

To enhance drop-in opportunities and enlist multiple ways of stimulating creativity and imagination, we added art-making, performance, and tactile components to many of our regular gallery-based programs for children; we structured additional offerings to attract both children and adults. A new series of drop-in drawing classes in the galleries, for example, establishes an informal learning environment for visitors of all ages. Similarly, festivals such as Day of the Dead brought multigenerational audiences to events that blended discussion, storytelling, music, dance, sketching, and other activities.

One new initiative focused on artworks created in programs by visitors (adults, teens, and children). We photographed many of these works and paired them with images of the Museum objects that served as inspiration, projecting them in a continuous loop in the Uris Center. This project signals to all visitors the potential for personal creative expression inspired by the Metropolitan's collection.

Organizing a diverse array of learning modes for adults as well as children is a fundamental goal. Sunday at the Met is an excellent vehicle for presenting a wide spectrum of formats and for introducing broader contexts and perspectives. Formats this year included combinations of lectures, panels, discussions, musical presentations, films, and demonstrations. One notable event, *Watteau, Music, and Theater*, presented a musical demonstration on period instruments from our collection that

highlighted a Stradivarius violin; another, the *Art of the Samurai: Japanese Arms and Armor, 1156–1868*, featured a sword-polishing and sword-handling demonstration by a world-renowned specialist. Leading scholars and curators lectured on numerous topics and contributed to international symposia, including *Afghanistan: Hidden Treasures from the National Museum, Kabul*; *Imperial Privilege: Vienna Porcelain of Du Paquier, 1718–44*; *Augustus Saint-Gaudens in The Metropolitan Museum of Art*; *Redemption: Tapestry Preservation Past and Present*; and *Museum Collections: A Collaborative Model*.

Family publications support positive, multimodal learning experiences for children and their parents. The family guide *Every Picture Tells a Story* was a highlight from the past year. For our youngest audience (ages three to seven), we launched the online Metropolitan Museum of Art Sing-Along video series with a pilot program titled *Cézanne's Apples*. The animated storybook *Marduk, King of the Gods: A Story of Ancient Mesopotamia* fulfilled a need for online educational material for children about the ancient Near East.

As part of both the Museum's goal to be accessible on every level and our efforts to provide diversification and choice for all visitors, we continue to design programs with various disabilities in mind and to remove or reduce barriers through accommodations such as large-print labels or Sign Language interpretation. Highlights include our work with the Touch Collection and Touch Tours, programs delivered by Deaf educators, Met Escapes (for visitors with dementia and their caregivers), and a concert co-organized with the Music School of Lighthouse International. This year more than 6,553 individuals participated in these Access programs.

Strategic partnerships further our work and enable us to leverage significantly what we can offer and whom we are able to reach. International exchanges with institutions in Russia, Romania, Germany, and England were among the year's formal collaborations. One exemplary local alliance is with New York City's Department of Education, with whom we work extensively. The year culminated with our third annual display in the Uris Center of P.S. Art 2010, a juried exhibition of student artwork created in NYC public schools.

Our training programs serve different constituencies, with the goal of making lasting and far-reaching impacts to advance best practices, to foster new professionals worldwide, to further scholarship, and to spread knowledge and interest in art. This year the Museum awarded fifty fellowships in art history and conservation to scholars from around the world. In partnership with NYU's Institute of Fine Arts, the Metropolitan continued to prepare students for careers through the doctoral-level Curatorial Studies Training Program. We offered 374 internships (at graduate, college, and high-school levels) designed to immerse individuals in the field and prepare them for possible careers.

More than 2,100 K–12 educators attended 90 workshops, professional development programs, and online initiatives that provided foundational knowledge and developed teaching strategies and ideas for effectively infusing art into classroom instruction. In our ongoing support of teachers, the Education Department produced eight pre-visit guides to various collections within the Museum; all are accessible on the Met's website.

Concerts & Lectures organized a diverse array of subscription events. In addition to presenting classical music performances by Itzhak Perlman, Menahem Pressler, Musicians from Marlboro, and the Piano Forte series, the Met's 2009–2010 concert season furthered a collaboration with the New York Philharmonic, increased its family offerings, and saw the first full season of the Museum's quartet-in-residence, the Pacifica Quartet. CONTACT!, the New York Philharmonic's New Music series, showcased the works of contemporary composers with seven world-premiere performances, and musicians from the Philharmonic joined pianists Yefim Bronfman and Alexei Volodin in two additional concerts offered on Sunday afternoons. Another concert highlight was Patti Smith's "Looking for Robert Frank's *The Americans*." Family programs this year included popular children's performer Dan Zanes, the

performance of Poulenc's *Babar the Little Elephant* by the New York Chamber Soloists, and the piano virtuosity of The 5 Browns.

Programs featuring conversational formats were among the notable events in the Concerts & Lectures 2009–2010 season. Salman Rushdie discussed his novel *The Enchantress of Florence* with curators Carmen Bambach and Navina Haidar Haykel, bringing together aspects of the book dealing with the visual arts, culture, and historical settings from the period. *An Evening with Robert Frank* brought the photographer and filmmaker to the Museum in a discussion with curators Jeff L. Rosenheim

from the Metropolitan and Sarah Greenough from the National Gallery of Art in Washington. Artist Chuck Close spoke about his life in a discussion with author Christopher Finch. As always, curators delivered lectures focusing on exhibitions throughout the year and conducted private gallery tours for subscription guests.

As part of its central mission, the Metropolitan continues to offer the fullest spectrum of educational events and resources, planned and delivered by the entire academic staff and by an exceptional corps of volunteer guides.

# Fellowships and Professional Travel Stipends

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In 2009–2010, fifty graduate students and senior scholars received fellowships ranging from one-and-a-half months to one year. The fellowships allow scholars to undertake research on many aspects of the Museum's collection. This year, a new Andrew W. Mellon Post-Doctoral Curatorial Fellowship was awarded for curatorial training, and the Samuel H. Kress Foundation awarded an Interpretive Fellowship for hands-on training in curatorial and educational interpretation of Museum collections.

## *Fellowships for Art History Research*

### BOTHMER FELLOWSHIP

Keely Heuer, Institute of Fine Arts, New York University, to study the decorative motif of painted human heads on South Italian vases from 440 to 300 B.C.E.

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

Yasmine Al-Saleh, The Center for Middle Eastern Studies, Harvard University, to complete her dissertation, "Licit Magic: The Touch and Sight of Islamic Talismanic Scrolls," and to assemble a digital exhibition of Islamic talismanic scrolls

Andaleeb Badiee Banta (PhD, Institute of Fine Arts, New York University), Visiting Assistant Professor, Amherst College, Amherst, MA, to prepare her dissertation on the seventeenth-century painter Bernardo Strozzi for publication

Tarek el-Awady (PhD, Charles University, Prague), Head of Research Department, Supreme Council of Antiquities (SCA) and General Supervisor of the Egyptian Museum, to collaborate with Metropolitan Museum curators in the Department of Egyptian Art on documenting, studying, and publishing fragmentary materials gathered at the excavation of the causeway of Sahure at Abusir

Marden Fitzpatrick Nichols (PhD, University of Cambridge, Trinity College, United Kingdom), to prepare her dissertation work entitled "The Rhetoric of Display in Vitruvius' *De Architectura*" for publication

Zoë Sara Strother (PhD, Yale University), Riggio Professor of African Art, Columbia University, New York, to conduct the research and writing of her book project on iconoclasm in African art

### CHESTER DALE FELLOWSHIPS

Heather Badamo, University of Michigan, Ann Arbor, to complete the research and writing of her dissertation, "Among Byzantines and Muslims: Coptic Representations of Military Saints, ca. 850–1300 C.E."

Renzo Baldasso (PhD, Columbia University, New York), Mellon Postdoctoral Fellow, The Newberry Library, Chicago, Ill., to complete his manuscript on fifteenth-century printed books

Meredith Fluke, Columbia University, New York, to complete her dissertation, "Building Across the Sacred Landscape: The Romanesque Churches of Verona in their Urban Context"

Abby Kornfeld, Institute of Fine Arts, New York University, to research and write her dissertation, "Out of the Margins: Toward a Reassessment of Medieval Jewish Aesthetic Production"

Kevin Dean Murphy (PhD, Northwestern University, Evanston, Ill.), John Rewald Professor and Executive Officer of the PhD Program in Art History, The Graduate Center, City University of New York, to conduct research for his book tentatively entitled *Lafayette: Memorializing the Republic in France and America*

Derek Weiler, Institute of Fine Arts, New York University, to conduct the research and writing for his dissertation on the paintings of Mel Bochner

### THE DOUGLASS FOUNDATION FELLOWSHIP IN AMERICAN ART

Melody Barnett Deusner, University of Delaware, Newark, to research and write her dissertation, "A Network of Associations: Aesthetic Painting and its Patrons, 1870–1914"

Catherine Holochwost, University of Delaware, Newark, to conduct research for her dissertation, "Landscape as Machine: Vision and Imagination in Nineteenth-Century American Painting"

### THE HAGOP KEVORKIAN CURATORIAL FELLOWSHIP

Jennifer Babcock, Institute of Fine Arts, New York University, to conduct research on Near Eastern influence on the figured ostraca from the New Kingdom workmen's village Deir el-Medineh in Egypt

### ANDREW W. MELLON FELLOWSHIPS

Ambra Calò (PhD in the Archaeology of Southeast Asia, School of Oriental and African Studies, University of London), freelance consultant, Bali, Indonesia, to conduct research on the early Southeast Asian bronzes donated to the Metropolitan Museum by Professor Samuel Eilenberg

Francesco Civita (PhD in Foreign Languages and Literature/Japanese Studies, Università degli Studi di Firenze, Italy), Curator of the Japanese Section, The Sibtet Museum, Florence, Italy, to study the collection of Japanese Arms and Armor at the Metropolitan Museum and to study the organization and display methods for the Metropolitan Museum's exhibition, "The Art of the Samurai"