

Report from the Director and the President

Like every cultural institution in New York and across the country, the Metropolitan Museum never expected to find itself facing the unprecedented challenges that were brought on by the recent global financial crisis. In fiscal year 2009, the impact of the downturn required the Museum to take a sober look at budgetary reality in order to assure the future health necessary to guarantee the Museum's ability to serve the public undiminished and remain a vibrant cultural resource for the widest possible audience.

Confronted with significant reductions in the size of the Museum's operating endowment, along with the retail downturn and declines in membership and other ancillary income, the Museum undertook a range of initiatives to reduce operating expenses. The scale of the challenges, however—namely, the likelihood of budget deficits in the range of \$20 million—plus a year for years to come unless significant expense reductions occurred—compelled the Museum to pare its full- and part-time staff by 14 percent. This realignment—a painful but unavoidable process that was taken only after all possible cost-cutting measures had been introduced—was completed through a combination of voluntary retirements, the closing of retail outlets, attrition and a hiring freeze, the expiration of staff contracts, and involuntary personnel reductions, and it allowed the Museum to craft a budget that sharply reduces costs while remaining committed to fulfilling its mission. (For a detailed discussion of the Museum's financial results for fiscal year 2009, see the "Report of the Chief Financial Officer" on pages 50–53.)

Despite the daunting challenges, strong attendance in fiscal year 2009 reaffirmed the special role the Museum plays for the public as a haven of reflection, education, and inspiration in times of uncertainty. The year presented an especially rich exhibition program that featured, among others, a tribute exhibition to Philippe de Montebello, the Museum's eighth and longest-serving Director, who retired at the end of 2008 after thirty-two years. He charted the Metropolitan's course with consummate intelligence, imagination, and foresight for more than three decades, for which we continue to be deeply grateful. The breadth and greatness of the three hundred works on display in last fall's "The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions" provided a testament to both his stellar leadership and the excellence of the collections in representing five thousand years of human artistic achievement around the world. As such, "The Philippe de Montebello Years" was not only a unique window onto the past and an auspicious career; it was a celebration of what only the Metropolitan can do: present an unparalleled collection of two million works of art demonstrating the highest levels of creativity.

Acquisitions

An area of significant achievement at the heart of the institution is acquisitions, and in keeping with the air of accomplishment and celebration that was ushered in by the tribute exhibition to the Director Emeritus, the Acquisitions Fund Benefit was dedicated this year to establishing the Philippe de Montebello Fund for Acquisitions.

In other acquisitions news, the Roderick H. Cushman Family presented the Museum with a significant painting by Matisse in memory of Paul and Cordelia Cushman. Painted in 1924, the light-filled,

brightly colored *Three O'Clock Sitting* represents one of the artist's favorite models, Henriette Darricarrère, seated behind an easel in the artist's studio in Nice. Impressive in size and composition, the painting unites the Metropolitan's other canvases by Matisse from the 1920s, pictures often characterized by boldly patterned wallpaper, elaborately pierced and appliquéd textiles of North African origin, representations of the artist's sculpture, and alluring views of the Mediterranean Sea outside the artist's window in Nice.

With the purchase of *The Lute Player* by Valentin de Boulogne, the Metropolitan acquired this year a work by one of the outstanding French painters of the seventeenth century and the leading protagonist of Caravaggesque painting in Rome, where the artist spent virtually his entire, but all too brief, career. Like other Caravaggesque painters, de Boulogne specialized in scenes of fortune-telling, drinking, and music making, and this captivating picture shows a soldier of fortune singing a love madrigal, accompanying himself on the lute. The painting was one of eight canvases by the artist owned by Cardinal Mazarin (1602–1661), the famous chief minister of Louis XIV and an avid collector. It has a special resonance in the Metropolitan, where there are related paintings by Watteau and Manet, both of whom may have known this work.

The Metropolitan's acquisition this year of the late fifteenth-century drawing *Studies of Ten (?) Heads* (recto); *Studies of Three Figures and a Head* (verso) by the Netherlandish master Gerard David is one of only nine or ten drawings known by the artist. Unlike earlier Northern artists, David used the silver stylus in this drawing in a loose manner, and the liveliness and freshness of observation strongly suggest that at least some of these sketches were made directly from life. None of the heads appears in any of David's paintings, but certainly it was sketches of this kind that allowed him to imbue the figures in his painted works with striking realism and profound humanity. The drawing finds a fitting home at the Metropolitan, which holds the world's largest collection of paintings by the artist.

The Museum acquired last January one of the most original and beautiful of all American presentation swords: the weapon that was awarded to Major General John E. Wool by the Congress of the United States in January 1854 in recognition of his gallantry at the battle of Buena Vista (February 1847), during the Mexican-American War. Completed in 1855, the sword is notable for its sculptural conception, imaginative combination of American motifs, and superb craftsmanship. The hilt, of cast and chased gold, incorporates the American eagle as its pommel, the grip is fashioned as an ear of corn (a uniquely American plant), and a cactus entwined by a rattlesnake (referring to Mexico) adorns the guard. The hilt and scabbard are unsigned, but, as the blade was furnished by a Baltimore cutler, the silversmith responsible for these elements was possibly from that city.

The Metropolitan also acquired a bronze oil lamp by Andrea Briosco (1470–1532), called *Riccio*, the most poetic and prolific sculptor of the Paduan Renaissance. His numerous statuettes and small vessels resulted from an intensive experimentation with the motifs of classical antiquity. The artist modeled this lamp in the shape of an ancient galleon, resting it on tendriled legs whose loops are reiterated in the lid's handles, terminating in long-necked

grotesque heads. Long known as the “Rothschild Lamp,” this is the only Riccio oil lamp to retain both legs and lid.

Many other objects of distinction were acquired this year; for the full list, see the “Departmental Accessions” section starting on page 10. Highlights of this year’s and next year’s acquisitions, including descriptions and illustrations, will appear in the fall 2010 *Bulletin*.

Exhibitions

The achievements of a celebrated artist whose career spanned more than six decades was the subject this past fall of “J. M. W. Turner,” the first major American retrospective of the British artist’s work in more than forty years. Turner (1775–1851) was revered for his exceptional ability to infuse his canvases with light and color and for his technical innovations, notably in watercolor, and this sweeping exhibition highlighted approximately 140 paintings and watercolors—more than half of them from Tate Britain’s Turner Bequest—along with works from other collections in Europe and North America.

The singular genius of the seminal twentieth-century master Giorgio Morandi made for another landmark presentation this past fall. “Giorgio Morandi, 1890–1964” was the first complete survey in this country of one of the greatest twentieth-century masters of still-life and landscape painting, and it brought together some 110 paintings, watercolors, and etchings from great collections around the world formed by scholars and critics in collaboration with the artist.

“The Philippe de Montebello Years,” the anchor and centerpiece of the fall 2008 season, was not the only exhibition to demonstrate the strength and excellence of the Metropolitan’s collection. “Provocative Visions: Race and Identity—Selections from the Permanent Collection” featured new acquisitions from the past fifteen years on view for the first time. The works on display—sculptures, prints, and drawings by contemporary African-American artists—confronted issues of racial heritage and identity, and in February the Museum’s Multicultural Audience Development Initiative and the Education department observed Black History Month with a panel discussion that featured artists whose works were in the exhibition. More than 350 guests attended.

The most celebrated artist of late seventeenth-century China was the subject of last fall’s “Landscapes Clear and Radiant: The Art of Wang Hui (1632–1717).” Through paintings drawn from the Taipei and Beijing Palace Museums, Shanghai Museum, and several North American collections, including the Metropolitan’s, this presentation of the artist’s career included several works that had never before been exhibited in the West and showed how this most revered painter of his day developed an all-embracing style of landscape painting that constituted one of the greatest innovations in the arts of late imperial China.

“Art and Love in Renaissance Italy,” another fall highlight, offered a unique—and sometimes provocative—view of some 150 paintings and decorative works dating from about 1400 to the mid-sixteenth century that were associated with momentous occasions such as betrothal, marriage, and the birth of children, as well as more informal bonds of love. The exhibition featured fascinating and often famous works by Botticelli, Titian, Lorenzo Lotto, and other Renaissance artists.

A whole other facet of life and culture was on view in “Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium B.C.,” which highlighted the magnificent art created as a result of interaction that developed among kings, diplomats, and merchants in the Near East in the second millennium B.C. Some 350 remarkable works—jewelry, sculpture and wall paintings, objects from temples, and treasured gifts—revealed how extensive connections among many ancient cultures inspired new art forms.

The fall exhibition “Art of the Royal Court: Treasures in *Pietre Dure* from the Palaces of Europe” allowed visitors to surround themselves with more than 150 sumptuous works, ranging from architectural ornament and furniture to display items and personal jewelry, that were created using a technique that was popular from the Renaissance to the early nineteenth century—meticulously cut and fitted semiprecious stones and marble—that so mesmerized European royalty for over four centuries.

“Pierre Bonnard: The Late Interiors” provided a resplendent transition from winter to spring. The first exhibition to focus on the radiant interiors and still-life paintings of Bonnard (1867–1947), it featured some eighty works dating from 1923 to 1947, a time when the artist centered his artistic activity in his modest house in Le Cannet overlooking the Mediterranean. “Cast in Bronze: French Sculpture from Renaissance to Revolution,” another winter-into-spring exhibition, provided striking contrast to the luminous canvases of Bonnard with 110 majestic, often massive bronzes that were among the glories of the royal châteaux from the late Renaissance through the days of Louis XVI. On view were superb statuettes, portrait busts, and monuments by French masters, including rare loans from the collections of Queen Elizabeth II, Dresden, and the Louvre.

The period from the Renaissance to 1900 was highlighted in “Raphael to Renoir: Drawings from the Collection of Jean Bonna,” a stunning exhibition of 120 European old master and nineteenth-century works on paper amassed by the discerning collector. Taking visitors from the European Renaissance to that of Korea was the spring exhibition “Art of the Korean Renaissance, 1400–1600,” which showcased 45 spectacular works from Korean, Japanese, European, and American museums and collections—paintings, ceramics, metalwork, and lacquer—to tell the lively, nuanced story of the formidable cultural rebirth that flourished during the early Joseon period.

The first major New York exhibition in twenty years of one of the most important and provocative twentieth-century painters, Francis Bacon (1909–1992), provided a completely different, though no less astonishing, visual experience. Marking the one hundredth anniversary of the British artist’s birth, “Francis Bacon: A Centenary Retrospective” brought together sixty-five paintings, never-before-seen works, and archival material to reveal the critical themes in Bacon’s urgent, mysterious, and emotionally charged work.

A 130-foot-long contemporary sculpture, *Maelstrom*, created especially for the Museum’s Iris and B. Gerald Cantor Roof Garden by American artist Roxy Paine (b. 1966) was part of a rich spring and summer season. The stainless-steel work, the artist’s largest and most ambitious to date, immersed viewers in what seemed to be a cataclysmic force of nature. Also in the area of contemporary art, last spring’s “The Pictures Generation, 1974–1984” was the first major exhibition to focus exclusively on a tightly knit group of New York artists who created some of the most important and influential works of the late twentieth century.

A rich array of works ranging from spontaneous sketches to powerful evocations of spirituality and intriguing images of science and the natural world were featured in summer’s “Pen and Parchment: Drawing in the Middle Ages,” the first exhibition to examine in depth the achievements of the medieval draftsman. Included were important loans—maps, artists’ sketchbooks, and masterfully decorated manuscripts—from American and European museums and the great national, university, and monastic libraries of Europe.

The summer season also brought a triumphant exhibition of artifacts from the land of one of the world’s great civilizations, ancient Afghanistan, demonstrating once again the vibrancy and broad appeal of the Met’s programs. “Afghanistan: Hidden Treasures from the National Museum, Kabul” celebrated Afghanistan’s role as a

creator of distinctive artistic styles from the third millennium B.C. to the first centuries A.D. and commemorated the heroic rescue of national treasures, long thought to have been destroyed. The works in this revelatory exhibition were gathered from four renowned archaeological sites.

Visitorship

The final attendance figures for fiscal year 2009 reaffirmed that the Museum continues to fill a special role during times of uncertainty. The Museum drew a total of 4.7 million visitors in fiscal year 2009, with the main building attracting over 4.5 million, exceeding last year's attendance, while The Cloisters Museum and Gardens drew more than 220,000, a number not seen in several years. This year's Museum Mile, on June 9, attracted the second-highest number of visitors ever for that event.

The number of visits to the Museum's website increased by 32 percent over last fiscal year to a total of 34.7 million, with many of those visitors, 22 million, viewing the pages related to works of art in the permanent collection and special exhibitions. The income generated from website pages devoted to fundraising and membership, merchandising, and Concerts and Lectures totaled over \$10 million, a decrease of 10 percent from the previous fiscal year.

As part of a broader effort to increase awareness of the Museum's offerings and activities and to engage a wider audience, the Museum launched and maintained presences on several social media sites, including YouTube (a video hosting site), Flickr (photo hosting), and Twitter (social networking). The Museum's presence on Facebook, a major social networking site, was launched last fiscal year and continues to provide extremely high visibility for the Museum.

The Museum's e-mail marketing program was launched in 2000 and has grown significantly over the years in terms of the number of e-mails sent and the number of departments that use the program to communicate with their audiences. The Museum reached approximately 300,000 individuals through e-mail marketing initiatives this year. E-mail continues to be an extremely important vehicle for connecting with audiences and raising funds for the institution.

The Met's podcast program, launched in 2005, is another important way for audiences to stay connected with the Museum's collections and exhibitions. In fiscal year 2009 alone, online visitors downloaded nearly 330,000 podcasts.

The Multicultural Audience Development Initiative (MADI), now in its eleventh year, hosted a number of events, including its first-ever Post-Pride Party for the Gay, Lesbian, Bisexual, and Transgender community, which drew nearly seven hundred guests, and a day-long program marking Diwali, the annual Indian "Festival of Light," that culminated in an evening celebration that drew more than seven hundred. The MADI reception and viewing for the spring exhibition "Afghanistan: Hidden Treasures from the National Museum, Kabul," was another noteworthy event, drawing nearly six hundred. Many of the guests were from local Arab and Muslim organizations, including the New York Community of Muslim Progressives and New York University Center for Dialogues: Islamic World—U.S.—The West. 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—hosted several well-attended events. More than 1,100 students attended the College Group's "1977: Disco de Montebello," a glamorous three-hour evening event in honor of the Director Emeritus and the exhibition "The Philippe de Montebello Years: Curators Celebrate Three Decades of Acquisitions."

The "It's Time We Met" advertising campaign was launched in February featuring the Museum's first visitor-contributed photogra-

phy contest. Through the photo-sharing website Flickr.com, hundreds of visitors submitted nearly 1,000 photographs taken at the main building and The Cloisters depicting how they have shared their Met experience with others. The two winning photos appeared in the ongoing advertising campaign, which showed the breadth of the collections and the full range of experiences that can be found at the Museum on any given day.

Capital Projects

After two years of major construction and renovation, a beautifully transformed Charles Engelhard Court reopened in May as part of the second phase of a major, multiphase reordering and upgrading of The American Wing. And in what was an especially exciting and historic moment for the Metropolitan, the ribbon-cutting ceremony was attended by First Lady Michelle Obama, who was joined in the event by Mayor Michael Bloomberg, U.S. Senator Kirsten Gillibrand, U.S. Representatives Carolyn Maloney and Charles Rangel, and several students from the City's public schools.

Highlights of the reopened American Wing spaces include nearly three dozen examples of newly installed American statuary in the Court and a newly constructed mezzanine-level balcony gallery. In addition, twelve of the Museum's early American period rooms, as well as The Erving and Joyce Wolf Gallery, returned to view, after having been reordered, renovated, and reinterpreted. Touch-screen monitors and fiber-optic lighting are now installed in many of the period rooms, and a new glass elevator takes visitors to all of the Wing's floors. The popular American Wing Café—now featuring food with an American theme—also reopened in its previous location on the Central Park side of the court. The opening of the galleries marks the completion of the second part (begun in May 2007) of a project to reconfigure or upgrade nearly every section of The American Wing by 2011.

Portions of the Medieval Galleries also underwent extensive renovation and reopened in fall 2008, thanks to the generosity of Mary and Michael Jaharis. The newly installed Medieval Europe Gallery is devoted to works of art in all media from 1050 to 1300, and the Byzantine Apse is now part of the Mary and Michael Jaharis Galleries for Byzantine Art.

This past spring the Museum also began work on the first phase of the renovation of the galleries devoted to the collections of the Department of Islamic Art—construction and reinstallation of the Nur al Din Room and the Spanish Ceiling Gallery. The new suite of galleries is expected to open in 2011.

With generous funding by the Federal, State, and City governments, a two-phase project to repair and restore the Museum's main steps—a perennially popular gathering place for visitors and New Yorkers alike—was completed in April. The Museum is also grateful to the City of New York for additional support—an allocation of \$6.5 million—that allowed it to continue work on its multi-year plan to upgrade and replace the Museum's infrastructural components. For this crucial funding, we are grateful to Mayor Michael R. Bloomberg, Deputy Mayor Patricia Harris, Commissioner Kate Levin, City Council Speaker Christine Quinn, Manhattan Borough President Scott Stringer, and City Council members Dan Garodnick, Melissa Mark Viverito, and Domenic Recchia for their support.

The Fund for the Met

Despite the challenges in the current economy, the Museum's donors continued to steadily support the campaign in fiscal year 2009. The Fund for the Met raised over \$43 million, on par with earlier recessionary years in the history of the campaign, and this was another strong year for the Planned Giving program, both in bequests and

annuities. Since the campaign's launch in 1994, gifts and pledges now total over \$998 million and planned gifts over \$91 million.

Both new and longtime friends of the institution made leadership gifts to further several capital projects. The Istanbul-based Vehbi Koç Foundation awarded a generous grant for the new Galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, scheduled to reopen in 2011. With the reopening of The Charles Engelhard Court and the Period Rooms in The American Wing this spring, the Museum received new gifts for the project from Joyce Berger Cowin, Roy Zuckerberg, an anonymous bequest, and a multitude of smaller gifts. Other lead gifts were received from The Sherman Fairchild Foundation to refurbish the Book Conservation Laboratory within the Thomas J. Watson Library, the Samuel I. Newhouse Foundation toward the renovation of The Costume Institute, and The Henry Luce Foundation to upgrade The Henry R. Luce Center for the Study of American Art.

The Museum's endowment, though diminished by the downturn in the economy, remains a crucial source of income and was reinforced with a grant from The Alice Tully Foundation to create an endowment for preservation of The Cloisters.

As always, The Fund for the Met recognizes the importance of enhancing the Museum's permanent collection. As noted above, this year The Philippe de Montebello Fund for Acquisitions, raised through individual gifts and the proceeds of the 2008 Acquisitions Fund Benefit, created an endowment to help the Museum build its collection.

Trustees, Staff, and Volunteers

David H. Koch and Bijan Mossavar-Rahmani were elected to the Board of Trustees. Eliot C. Nolen and David T. Schiff were elected Trustees Emeriti.

We were saddened this year by the deaths of two longtime benefactors and dear friends. We will deeply miss Trustee Emerita Leonore Annenberg, who passed away in March 2009 and played many crucial roles in support of the Metropolitan—generous donor, benefactor, and trustee, as well as treasured advisor and friend—and shared with her late husband Ambassador Walter H. Annenberg a passion for art and for this institution. The centerpiece of their philanthropy to the Met is The Walter H. and Leonore Annenberg Collection—the sumptuous collection they amassed of fifty-three Impressionist and Post-Impressionist paintings, watercolors, and drawings that are on view permanently in the Annenberg Galleries. For nearly thirty years, Honorary Trustee Muriel Kallis Newman, who passed away in August 2008, brought an enthusiasm for collecting, adventuresome taste, and remarkable generosity that transformed the Metropolitan's collection of twentieth-century art. Her magnificent gifts, which also included important gifts to The Costume Institute and to the Department of Photographs, added depth and quality to the Museum's collection.

In October 2009 we lost our brilliant and esteemed colleague Dietrich von Bothmer, a renowned scholar of classical art who joined the Museum in 1946. In the course of his sixty-three-year affiliation with the Department of Greek and Roman Art, Dietrich rose from Assistant Curator to Curator, Chairman, and finally Distinguished Research Curator. In addition to his curatorial responsibilities, Dietrich was also a distinguished teacher of generations of scholars. With his wife, Joyce, he was a generous benefactor to the Museum, donating works of art; funds for curatorial salaries, fellowships, and acquisitions; and support for the renovation and reinstallation of the New Greek and Roman Galleries, including those devoted to classical pottery that bear the Bothmer family name.

Olga Raggio, who retired from the Museum in December after nearly sixty years, also died this year. As Distinguished Research

Curator and former Chairman of the Department of European Sculpture and Decorative Arts, Olga was one of the great scholars of European art and culture, making innumerable contributions to the Museum throughout her career. Olga mentored many who now continue to play key roles in her field and who extend her scholarly approach to the arts throughout the world. She was greatly admired and will be deeply missed.

With the completion last June of the Museum-wide staff reduction program, we had to say good-bye to many former colleagues whom we will miss enormously. We extend to all of them—both those who accepted the voluntary retirement package and those who were affected involuntarily—our profound appreciation for the work they did for so many years to sustain our institution. Many of the ninety-five who chose to accept retirement had been at the Museum for all or much of their careers; we salute these accomplished individuals, whose names appear on the following page.

Mahrukh Tarapor, the Museum's Associate Director for Exhibitions and Director for International Affairs of the Metropolitan's Geneva Office, retired in June after more than twenty-five years of dedicated service. We express our deep appreciation for her significant and wide-ranging contributions and for her many international initiatives on behalf of the Museum, which have been recognized as well by many of the governments with which she has worked.

Kent Lydecker, Frederick P. and Sandra P. Rose Associate Director for Education, retired from the Museum last December. We thank him for his significant contributions to the Education program. Replacing Kent is Peggy Fogelman, who was elected to the position in September 2009. Peggy comes to the Museum from the Peabody Essex Museum in Salem, Massachusetts, where she was Director of Education and Interpretation. Before that, Peggy spent twenty years at the J. Paul Getty Museum, most recently as Assistant Director and Head of Education and Interpretive Programs for seven years.

In September, the Museum also elected Sheila R. Canby the Patti Cadby Birch Curator in Charge of the Department of Islamic Art. Sheila previously was Curator of Islamic Art and Antiquities at the British Museum, where she was since 1991. A highly distinguished scholar, Sheila has worked in several museums, including the Brooklyn Museum, the Los Angeles County Museum of Art, the Philadelphia Museum of Art, the Fogg Museum, and the Museum of Fine Arts, Boston.

In September, the Board of Trustees also appointed two of the Metropolitan's senior curators to new positions. Carrie Rebora Barratt, previously Curator in American Paintings and Sculpture, and Manager of The Henry R. Luce Center for the Study of American Art, was named Associate Director for Collections and Administration, and Keith Christiansen, previously Jayne Wrightsman Curator in European Paintings, was named the John Pope-Hennessy Chairman of the department.

The dedication and devoted attention of an outstanding group of volunteers, led this year by Freia Mitarai, assisted by Pamela Summey, is felt in almost every aspect of the institution's work, and the Museum is extremely fortunate to be able to rely on their generous assistance year after year. We thank all of our volunteers, as well as our members and friends, and especially—this year—our staff and trustees. With the many challenges and demands brought on by stark financial circumstances, they showed extraordinary dedication and professionalism, and their high level of work, combined with sound leadership and support, is what allows the Museum to continue, in a new environment, to share the world's greatest collection in meaningful ways that serve and enrich the public.

Thomas P. Campbell
Director

Emily K. Rafferty
President

With gratitude and appreciation, the Metropolitan extends its best wishes to the following colleagues and friends who chose to accept the voluntary retirement package that was offered in fiscal year 2009:

- Susan Allen**, Associate Research Curator, Egyptian Art, 17 years
- Shirley Allison**, Housekeeper, European Sculpture and Decorative Arts, 19 years
- Kevin Avery**, Associate Curator, American Paintings and Sculpture, 20 years
- Rachel Avidon**, Administrative Assistant, Merchandise and Retail, 15 years
- William Barrette**, Senior Restorer, Egyptian Art, 33 years
- Renee Barrick**, Assistant Coordinator, Musical Instruments, 19 years
- Lucy Belloli**, Conservator, Paintings Conservation, 27 years
- Miriam Belov**, Library Assistant, Thomas J. Watson Library, 28 years
- Evelyn Bhatnagar**, Administrative Coordinator, Objects Conservation, 21 years
- Elisabeth Bing**, Visitor Information Associate, Thomas J. Watson Library, 36 years
- Felicia Blum**, Associate Museum Educator, Education, 22 years
- Amy Blumenthal**, Associate Membership Officer, Membership, 38 years
- Victoria Bohm**, Associate Museum Librarian, Thomas J. Watson Library, 20 years
- Virginia Budny**, Research Assistant, European Paintings, 16 years
- Nick Cameron**, Vice President for Construction, Construction, 30 years
- Rosalia Cancian**, Senior Typesetter, Office Services, 40 years
- Margaret Canty**, Registered Nurse, Health Services, 18 years
- Sondra Castile**, Conservator, Asian Art Conservation, 31 years
- Tillie Cherhoniak**, Registered Nurse, Health Services, 18 years
- Laura Chomyn**, Senior Store Salesperson, Merchandise and Retail, 19 years
- Mark Codd**, Product Specialist, Merchandise and Retail, 21 years
- Rudolph Colban**, Conservator, Objects Conservation, 40 years
- Deanna Cross**, Assistant Manager for Images, The Image Library, 30 years
- Jeff Daly**, Senior Design Advisor to the Director, Facilities Management, 29 years
- Tamara Daniel**, Visitor Services Assistant, Visitor Services, 16 years
- Kenneth Dinin**, Associate Museum Librarian, Thomas J. Watson Library, 25 years
- James Donnelly**, Registered Nurse, Health Services, 26 years
- Everett Fahy**, John Pope-Hennessy Chairman, European Paintings, 22 years
- Mary Feffer**, Senior Salesperson, Merchandise and Retail, 39 years
- Lenore Ferragamo**, Manager of Health Services, Health Services, 17 years
- Cleopatra Flessas**, Tourism Associate, Visitor Services, 36 years
- Gladys Flower**, Membership Services Assistant, Membership, 16 years
- Barbara Ford**, Research Curator, Asian Art, 28 years
- Josephine Freeman**, Administrative Assistant, Photograph Studio, 34 years
- Paula Frosch**, Associate Museum Librarian, Thomas J. Watson Library, 35 years
- Carol Fuerstein**, Senior Editor, Editorial, 18 years
- Thomas Gervat**, Associate Buildings Coordinator, Buildings, 34 years
- Joan Glaser**, Senior Library Assistant, Thomas J. Watson Library, 28 years
- Jan Golann**, Coordinator of Visual Planning, Merchandise and Retail, 30 years
- Roger Haapala**, Senior Coordinator, European Sculpture and Decorative Arts, 19 years
- Johanna Hecht**, Associate Curator, European Sculpture and Decorative Arts, 39 years
- Mark Herdter**, Assistant Manager for Print Production, Photograph Studio, 18 years
- David Hopkins**, National Manager Satellite Shops, Merchandise and Retail, 29 years
- Colta Ives**, Curator, Drawings and Prints, 43 years
- Gwynne Jacobs**, Administrative Assistant, Editorial, 21 years
- Tina Kane**, Conservator, Textile Conservation, The Cloisters, 27 years
- Martha Karkkainen**, Membership Assistant, Membership, 50 years
- Phyllis Keilson**, Administrative Assistant, Musical Instruments, 18 years
- Tertii Kiesel**, Manager for Human Resources Administration, Human Resources, 35 years
- Carl Koivuniemi**, Deputy Chief Planning and Budget Officer, Finance, 26 years
- Ruth Kozodoy**, Senior Editor, Editorial, 20 years
- Kathleen La Barbiera**, Registered Nurse, Health Services, 18 years
- Margaret Lawson**, Associate Conservator, Paper Conservation, 33 years
- Christine Lilyquist**, Lila Acheson Wallace Research Curator in Egyptology, Egyptian Art, 38 years
- Hilde Limondjian**, General Manager, Concerts and Lectures, 48 years
- William Magazine**, Controller, Finance, 15 years
- Carol Matella**, Financial Associate, Visitor Services, 37 years
- Joan Maxham**, Library Associate, The Image Library, 18 years
- Elizabeth Milleker**, Associate Curator, Greek and Roman Art, 24 years
- Maria Molina**, Clerk, The Distribution Center, 18 years
- Gladys Moore**, Associate Manager for Buildings and Construction, Construction, 31 years
- Herbert Moskowitz**, Consulting Chief Registrar, Registrar, 38 years
- Oscar Muscarella**, Senior Research Fellow, Ancient Near East, 44 years
- Marina Nudel**, Research Associate, European Sculpture and Decorative Arts, 21 years
- Takemitsu Oba**, Starr Conservator, Asian Art Conservation, 31 years
- Mirta Oblak**, Technical Analyst, Information Systems and Technology, 26 years
- John O'Neill**, Publisher and Editor in Chief, Editorial, 30 years
- Doralynn Pines**, Associate Director for Administration, Director's Office, 31 years
- Raymond Podulka**, Assistant Photographer, Photograph Studio, 16 years
- Julie Reilly**, Administrative Assistant, Visitor Services, 24 years
- Virginia Robinson**, Visitor Services Assistant, Visitor Services, 19 years
- Kathleen Rocque**, Quality Control and Shipping Manager, The Distribution Center, 23 years
- Hilda Rodriguez**, Senior Production Coordinator, Communications, 17 years
- M. John Roggio**, Assistant Travel Coordinator, Finance, 25 years
- Emily Roth**, Associate Museum Librarian, Education, 20 years
- Teresa Rukavina**, Associate Accounts Receivable Coordinator, Finance, 25 years
- Teresa Russo**, Museum Educator, Education, 23 years
- Midori Sato**, Conservator, Textile Conservation, 23 years
- Alison Sayre**, Senior Store Salesperson, Merchandise and Retail, 19 years
- Lita Semerad**, Administrator, The Costume Institute, 34 years
- Ellen Shultz**, Senior Editor, Editorial, 30 years
- Mary Sprinson de Jesús**, Research Associate, European Paintings, 35 years
- Richard Stone**, Senior Museum Conservator, Objects Conservation, 35 years
- Nina Sweet**, Assistant for Administration, Asian Art, 26 years
- Penelope Taylor**, Assistant for Exhibitions, Director's Office, 21 years
- Clayborne Thomas**, Systems Engineer, Information Systems and Technology, 23 years
- Liberty Valance**, Library Assistant, The Image Library, 30 years
- Louis Vallejo**, Assistant Security Manager, Security, 29 years
- Alexandra Walcott**, Senior Conservation Preparator, Objects Conservation, 24 years
- Edith Watts**, Museum Educator, Education, 35 years
- Elisabeth Weaver**, Membership Services Assistant, Membership, 19 years
- Virginia-Lee Webb**, Research Curator, Arts of Africa, Oceania, and the Americas, 34 years
- Barbara Weiss**, Senior Graphic Designer, Design, 19 years
- Rose Whitehill**, Research Associate, European Sculpture and Decorative Arts, 30 years
- Martha Williams**, Visitor Services Assistant, Visitor Services, 21 years