

EXHIBIT 1

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Transcript of Interview of Representative Carolyn Maloney

Review No. 22-8826

Date: May 10, 2022

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OFFICE OF CONGRESSIONAL ETHICS
OF THE U.S. HOUSE OF REPRESENTATIVES

Interview of REPRESENTATIVE CAROLYN MALONEY
Virtually Conducted
Tuesday, May 10th, 2022
3:30 p.m. (EST)

Job No.: 447866

Pages 1 - 53

Reported by: Stefanie Towns, CCR

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Interview of REPRESENTATIVE CAROLYN MALONEY,
Conducted Virtually:

Pursuant to agreement, before Stefanie
Towns, Notary Public in and for the District of
Columbia.

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A P P E A R A N C E S

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ALSO PRESENT:

Mylene Santiano, Planet Depos Technician

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C O N T E N T S

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E X H I B I T S

(Attached to the Transcript.)

| | |
|------------------------------------|------|
| | PAGE |
| A Check #7642 | 11 |
| B Check #'s 7641, 7642 | 14 |
| C Honeywell Invoice | 15 |
| D E-mail dated 3-12-22 | 17 |
| E E-mail dated 5-1-22 | 19 |
| F Check #'s, 7659, 7660, 7661 | 21 |
| G E-mail dated 8-16-18 | 37 |
| H E-mail dated 2-21-20 | 42 |

1 MS. BENITEZ: So we're on the record.
2 Today is May 10th, 2022. We're conducting
3 the remote interview of Representative
4 Carolyn Maloney. Representative Maloney is
5 represented by counsel, Stephen Ryan, as well
6 as, Sam Neel, who are both present here
7 today. Speaking is Indhira Benitez,
8 investigative counsel with the Office of
9 Congressional Ethics. And I am joined today
10 by Omar Ashmawy, staff director and chief
11 counsel of the Office of Congressional
12 Ethics, as well. Representative Maloney has
13 been given a copy of the 18 USC 1001. She
14 has read 1001 and has and acknowledged
15 receipt.

16 Again, Representative Maloney please
17 feel free to stop me if you need a break or
18 if you need to hop off the record to speak
19 with your attorneys.

20 A. Thank you.

21 Q. So with that said, I'll just jump right into
22 it. So, Representative Maloney, can you --

1 let's talk about the Met Gala first. And
2 let's start with when you were first invited
3 to the Met Gala.

4 A. I don't recall when I was first invited.
5 I've been to several of them.

6 Q. Okay. You don't remember what year you
7 received the first invitation?

8 A. I don't recall the first year. And I do
9 recall being invited and not being able to go
10 because I had conflicts with my work in
11 Washington or other conflicts.

12 Q. Do you remember what year that was?

13 A. No.

14 Q. Okay. Do you remember what year you first
15 attended the Met Gala?

16 A. No, I do not. The Met --

17 Q. And --

18 A. -- has many events and I go to many, many
19 events there and they all run together.

20 Q. Got it. How did you, if you recall, how did
21 you receive your first invitation or your
22 invitation to the Met Gala, is that my mail,

1 by e-mail? How do you normally receive
2 those?

3 A. It goes into my office, my congressional
4 office in New York. It could come in mail.
5 It could come in e-mail. It would go to my
6 secretary and my scheduling -- director of
7 scheduling, and they would determine whether
8 or not it goes on my schedule. It then would
9 go on my schedule and they would tell me
10 about it, which is a form we use.

11 Q. Okay. And you mentioned that you have been
12 invited several years but have not been able
13 to attend every year you've been invited,
14 correct?

15 A. Correct.

16 Q. Can you recall how many years you have
17 attended the Met Gala or which years you've
18 attended, the most recent?

19 A. I recall the most recent I went in '21.
20 Covid was rampant in New York, so we did not
21 have it in '20. And I went in '19. And I
22 went in '18. That's four years.

1 Q. And how do you normally RSVP to the Met Gala,
2 how does that process work?

3 A. My office RSVP's for me.

4 Q. Do they have to check with you -- I imagine
5 they have to check with you first to make
6 sure you are available or can attend?

7 A. Surely they would do that.

8 Q. So normally when you -- when your office
9 RSVP's, have you ever directly RSVP'd to the
10 Met Gala or is it always someone in your
11 office?

12 A. An official RSVP would be done by my office.

13 Q. What about the process to prepare for the Met
14 Gala, I guess, tell me a little bit about
15 that. How do you determine when you do
16 decide that you're going, how do you
17 determine what you're going to wear or who's
18 going to dress you to go to this event?

19 A. Well, usually I would just wear a dress and
20 go. Then in 2019 I took a vow to wear a fire
21 jacket until a bill passed that would give
22 healthcare and compensation to the 911 heroes

1 and heroins, and I took this vow, and every
2 time I took it off, it became something
3 everybody wrote off about it. I said I would
4 wear it until I passed the bill, which I did.
5 And I remember I wore it to the Met Gala. I
6 wore the fire jacket to the Met Gala and made
7 a statement that this country should take
8 care of the men and women who took care of us
9 and risked their lives on 911. And so that
10 sort of changed it because then the next year
11 I wanted to make a theme, you know, a
12 statement as opposed to just wearing a dress.
13 So I wore the fire jacket and it -- in my
14 opinion, it helped pass the bill.

15 Q. You mentioned that normally you just pick a
16 dress and go. Have you ever been required
17 to -- I know that the Met Gala has different
18 themes every year. Have you ever been
19 required to stick to a theme, or follow, or
20 adhere to any strict dress codes?

21 A. It's -- you have to wear a formal dress and
22 there is no dress code. They have a theme,

1 you try to follow it.

2 Q. And what about transportation, how do you
3 determine how you're going to get to the Met
4 Gala?

5 A. I live very close to it. I could literally
6 walk. I either take a cab or an Uber. And
7 sometimes I get out and walk several blocks
8 just because it's so congested, you can't get
9 in, with limousines and other people going.

10 Q. And how about hair and makeup, how do you --
11 do you have a set hair and makeup stylist or
12 do you -- is that something that you
13 determine before you go to the Met Gala? How
14 does that preparation work?

15 A. I would hire someone to do my makeup and
16 someone to do my hair.

17 Q. And as far as you remember, are the makeup
18 and hair stylists the same makeup and hair
19 stylists you used every time you went to the
20 Met Gala or has that changed?

21 A. I'd say I don't use a stylist except for
22 going to the Met Gala or, you know, or some

1 very special thing. Yes, it's the same
2 people.

3 Q. So in the -- in your production to our office
4 in response to our request for information,
5 you provided some receipts and some copies of
6 some statements and checks from payments to
7 dress designers, hair and makeup artists, and
8 I just want to pull those up and just have
9 you kind of go through those and confirm a
10 few details for us if that's okay.

11 MS. BENITEZ: Mylene, if you don't mind
12 pulling up Tab 2 and marking that as Exhibit
13 A.

14 THE TECHNICIAN: Yes. One moment.
15 (Exhibit A was marked for identification and
16 is attached to the transcript.)

17 THE TECHNICIAN: Can you see that okay?

18 MS. BENITEZ: Yes.

19 MR. RYAN: It's a little distant for the
20 witness. Can you zoom in.

21 MS. BENITEZ: Yes, we can -- if you can
22 zoom in, Mylene.

1 MR. RYAN: Carolyn, if you need to move
2 in to see it, you can.

3 THE WITNESS: I can see it.

4 A. It's made out to Gassan Ntanios.

5 Q. This is a check as you stated made out to
6 Gassan Ntanios, and who is Gassan Ntanios?

7 A. He is a Lebanese designer who lives in
8 upstate New York, Rochester, New York.

9 Q. And how did you learn about this designer or
10 how -- again, how did you choose this
11 designer to dress you for that year's Met
12 Gala?

13 A. He's a friend of mine and he had -- I had
14 purchased other clothes from him and he asked
15 to work with me on a dress I wanted to do
16 with the theme of the Equal Rights Movement.

17 MR. RYAN: What's the date on this one?
18 It's really small on our screen? Is it 2018?

19 MS. BENITEZ: Yes, so the record could
20 reflect that the date on this check is
21 April 29th, 2018.

22 A. Okay, this is somebody else. This was --

1 this was 2018 I bought this. This was a --
2 yeah, he is -- this guy is Ntanios, he is
3 a -- he is a designer from, I believe, Greece
4 and I met him through a friend. Wait a
5 minute. No, that is another one. That is a
6 dress that I -- that was for 2018. That's a
7 dress that I -- I can't see but, quite
8 frankly, I can't see the thing. Let me go up
9 and look at it to make sure I know what I'm
10 talking about.

11 Q. Yes, please.

12 A. I can't see it. Okay. Okay. This was a --
13 this was in 2018. He is a Lebanese designer
14 who lives in Rochester and he made a dress
15 for me and I paid him for it, and I wore it
16 to the Met Ball.

17 Q. Okay.

18 A. In 2018.

19 MR. RYAN: Could you ask the witness if
20 that check might be for multiple items and
21 not a single dress?

22 A. It was for multiple items and the Met dress.

1 Q. What were the multiple items?

2 A. Well, it was 2018. I remember a short dress.
3 I remember a long dress. I remember a, you
4 know, sort of a dress that you would wear to
5 a garden party. Just various dresses.

6 Q. So just to clarify, Representative Maloney,
7 this April 29th, 2018 check made payable to
8 the Gassan Ntanios for \$5000 was for multiple
9 dresses?

10 A. It was for a dress that I wore to the Met
11 Ball. It was for multitude of dresses, yes.

12 Q. Okay. Thank you.

13 MS. BENITEZ: Mylene, you can go ahead
14 and take that off the screen. And you can
15 pull up Tab 2 and mark that as Exhibit B.

16 (Exhibit B was marked for identification and
17 is attached to the transcript.)

18 Q. And, Representative Maloney, we'll kind of
19 just run through these the same way where
20 you're looking at what's on the screen and
21 letting me know -- or confirming what's on
22 there.

1 MS. BENITEZ: You can zoom in. If you
2 can zoom in, Mylene.

3 MR. RYAN: I think she's going to have
4 to move each time to see.

5 A. I think this is the same check. That's the
6 same check.

7 Q. The same check, okay. And that was
8 April 29th, 2018 for the record.

9 A. Yes, for several dresses, including one for
10 the Met Ball.

11 MS. BENITEZ: Thank you. Mylene, you
12 can go ahead and take that off the screen.
13 And, Mylene, please pull up Tab 3 and mark
14 that as Exhibit C.

15 (Exhibit C was marked for identification and
16 is attached to the transcript.)

17 Q. And for the record, we're looking at an
18 invoice from Honeywell First Responder
19 Products. And, Representative Maloney, if
20 you just confirm what it is that we're
21 looking at.

22 A. I was given an award by the firefighters of

1 New York for my work on the 911 Health and
2 Compensation Bill. They gave me the best
3 award I've ever given, a hero's jacket. This
4 was for a -- the -- what they call the bunker
5 jackets. They literally wear them into
6 fires. And they gave me the honor of putting
7 my name on the jacket, Maloney. Like I was a
8 firefighter, which I'm not. It was a gift it
9 was an award, a gift, and I cannot accept a
10 gift over \$50, so I told them I had to pay
11 for it. And so they -- I don't know how it
12 worked out. I guess I paid the company and
13 then they gave the money back to them, so
14 this is going, I think, to the company that I
15 bought -- that they bought the coat from,
16 Richard Alles bought the coat. I don't know
17 exactly how it worked out. Maybe we got to
18 find out. I told him I had to pay for it. I
19 paid him \$280 and I don't know if he got
20 reimbursed. I think he bought a coat, and
21 then gave it to me. I said I had to pay for
22 it and then he got reimbursed or whatever.

1 But I don't know exactly how it worked out.
2 I would have to find out exactly how we made
3 the payment so that he got reimbursed and I
4 paid the company. So this is for the fire
5 coat that I wore to the Met Ball and I
6 believe it was in 2019.

7 Q. Thank you. Thank you Representative Maloney.

8 MS. BENITEZ: Mylene, thank you very
9 much. You can go ahead and take that off the
10 screen. And just a couple more receipts,
11 Representative Maloney, sorry that you have
12 to stand up there.

13 THE WITNESS: No problem.

14 MS. BENITEZ: Mylene, could you please
15 pull up Tab 4, please. And zoom in. Thank
16 you.

17 (Exhibit D was marked for identification and
18 is attached to the transcript.)

19 Q. For the record, we're looking at an e-mail
20 dated March 12th, 2022 at 2:23 p.m. eastern
21 standard time from Juan Carlos Merlo to Emily
22 Crerand. Representative Maloney, could you

1 describe what's being discussed in this
2 e-mail?

3 A. Juan Carlos Merlo is a hairdresser. And he
4 works at various salons. He did my hair all
5 three years. So for the Met Gala for 2018
6 and 2019, he charged me \$100 each time, \$200.
7 And then in '21 I paid him \$200 in cash for
8 that one time, because he put it up in all
9 these curls and all this stuff. So he's a
10 hairdresser that I paid cash for, I think,
11 all though, he -- you're saying that he's
12 giving a receipt. You asked for a receipt,
13 so this is a receipt that he did, you know,
14 confirming and swearing that he did my hair
15 in 2018 and 2019. He charged \$100 each time.
16 And 2021 he received \$200. He says that in
17 2018 and 2019 I paid him with credit cards
18 and in 2021 I paid him in cash for his
19 services. That's what that says.

20 Q. Okay. And did you assist Juan Carlos in
21 remembering the amount that he paid or did he
22 have a record of how much you paid him for

1 those services?

2 A. Well, he has -- he has a -- he has a record.
3 He remembers. I remember.

4 MR. RYAN: The question -- the question
5 that was asked, this is Mr. Ryan, did you
6 help him recollect? Did you speak with him
7 about this piece of paper?

8 A. If I recall, I think I had a, you know, my
9 assistant call him, and tell him that I
10 needed a receipt, and he performed it, is my
11 recollection. I do not believe I spoke to
12 him directly. I could have.

13 Q. Thank you.

14 MS. BENITEZ: Mylene, thank you. You
15 can go ahead and take Exhibit D off the
16 screen and pull up Tab 4A.

17 (Exhibit E was marked for identification and
18 is attached to the transcript.)

19 Q. And, again, for the record we're looking at
20 an e-mail dated March 10th, 2022 at 9:19 p.m.
21 from Novikov to Emily Crerand. And
22 Representative Maloney, again, like the prior

1 e-mail, can you confirm what's on -- what's
2 on this e-mail?

3 A. This is from Antonio Novikov. He is a friend
4 of mine that does makeup professionally for
5 people, and he did my makeup in 2018 and 2019
6 and '21. In 2018 and 2019 I paid him \$100 by
7 check, so he's got the checks. And then in
8 2021 I paid him \$200 for his services.

9 Q. And do you -- have you worked with
10 Mr. Novikov frequently or just for the Met
11 Gala?

12 A. I went to him for the Met Gala but I have
13 gone to him for other very special occasions.

14 MS. BENITEZ: Thank you.

15 A. He's a personal friend.

16 MS. BENITEZ: Mylene, go ahead and take
17 that off the screen.

18 Q. Did you request those statements in response
19 to our request for information from you?

20 A. Yes, I did.

21 Q. Okay.

22 A. But he says he has the checks, so he can show

1 you the checks.

2 Q. Yes, so that's -- we do have a receipt that
3 you provided for makeup and hair, I believe.

4 MS. BENITEZ: Mylene, you can pull up
5 Tab 5, please.

6 (Exhibit F was marked for identification and
7 is attached to the transcript.)

8 Q. Can you see that Representative Maloney?

9 A. I can. I see that's a -- I don't see a date
10 on it, though. I don't know -- I don't -- he
11 says he's got a check. I would -- that's my
12 checkbook. But I don't think that that's,
13 you know, I don't think that's -- that
14 doesn't make sense.

15 Q. The amount or --

16 A. You know, because that -- those -- that would
17 have been, I don't know what year that was,
18 but this would have been in 2018 that I paid
19 him \$100, and another \$100 in 2018. And then
20 I think as I said I think he did my hair and
21 makeup in 2019 and 2021. But maybe he has
22 his own personal checks that he can show. I

1 don't know.

2 Q. Okay.

3 A. We could -- we could go back into my
4 checkbooks and try to find it. But I mean
5 every time I go to him, I usually pay him
6 \$100. I guess I was feeling grateful for
7 something or whatever but I paid him \$200 in
8 2021. To this day he charges \$100 to make
9 makeup for you, or me, or anyone.

10 Q. Right. And as far as you recall, since these
11 aren't dated, you're not sure when these
12 services were performed?

13 A. I'm not sure when they were performed. But
14 in his note he said he had it. And I guess I
15 could go back into my, you know, get -- you
16 know, order it from my -- I could order it
17 from my, whatever, from my bank and go
18 through and find them. But this is not 2018
19 and 2019 because they're in succession, so I
20 would think that this was in 2018, 2018. And
21 2019 was another time. I don't know. I
22 don't know why that's in there.

1 MR. RYAN: Let -- this is Mr. Ryan. Let
2 me make a representation that we asked people
3 in New York to review the records and match
4 the days with -- with what was likely the
5 time. And these were the documents that we
6 produced that you may not have reviewed Mrs.
7 Maloney that were chosen because they were in
8 the timeframe that was close to one of the
9 events. And you're right, it would have been
10 close to one of the events, not two of the
11 events. But it could be that you had two
12 events in a week or a month and you wrote
13 both checks at once. So we don't -- we --
14 what I wanted to do is, the witness didn't
15 participate in the actual collection of
16 materials, so I'm representing to her that
17 this was in the collection that was done by
18 not Mr. Neel or Mr. Ryan, but by staff of the
19 New York.

20 THE WITNESS: Thank you for clarifying
21 it.

22 A. I did not review hair receipts sent to you,

1 so I didn't review the materials sent to you.

2 MR. RYAN: Not all the materials. You
3 reviewed some of the materials.

4 Q. Do you normally pay Antonio with checks?

5 A. No, I usually pay him with cash. But
6 sometimes I pay him with checks.

7 Q. Okay. Thank you.

8 MS. BENITEZ: Mylene, you can go ahead
9 and take that off the screen.

10 Q. So just to clarify, Representative Maloney
11 you have paid Antonio who is the makeup
12 artist with checks in the past but you have
13 also given him cash?

14 A. Right.

15 Q. And does the same apply for your hair
16 stylist?

17 A. Yes.

18 Q. Okay.

19 A. Yes.

20 Q. Thank you. There are no more documents for
21 you to look at right now so you can go and
22 take a seat again. I'd like to get into a

1 little more detail about the Met Gala and I
2 know that you've mentioned previously that
3 you were invited to other events at the Met
4 and many times they blur together. So what
5 other events have you -- or what kind of
6 events have you been invited to at the Met
7 and by who?

8 A. I would say openings. Whenever they have an
9 opening for a show, they invite me. Most of
10 the time I can't go because I have to work.
11 They invite me to meetings with other elected
12 officials about their plans and needs for --
13 for the Met. They -- I have been to meetings
14 on problems that may -- that they have may
15 have, certain meetings. The invitations come
16 through the mail but sometimes people that I
17 know at the Met, will call me. We are
18 talking about other things and they may
19 mention it to me.

20 Q. How did your relationship with the museum
21 come about?

22 A. I have represented the museum for 40 years.

1 I was first elected to the city council in
2 1982, and I represented the Met. It's very
3 close to my home where I live, so I have
4 represented it for a long time. 10 years on
5 the city council and 40 years -- 30 years in
6 Congress.

7 Q. Okay. There were, during the course of our
8 review, there were a couple of names of
9 people who may have either worked at the Met
10 or are still there in some capacity. And I
11 want to go through those names with you and
12 just allow you to give us a little more
13 detail about who they are and what your
14 relationship with them are. So I'll start
15 with Witness A How do you know her and
16 who is she?

17 A. Witness A is the first woman to become
18 present president of the Metropolitan Museum.
19 I know her through her position as president.
20 She is also someone with whom we have a joint
21 cause. We both wanted to build a women's
22 museum, which is lacking on the Mall in

1 Washington. For roughly 15 years we worked
2 together to turn that dream into a reality.
3 She is now on the advisory committee, as I
4 am, to the Smithsonian for the Women's museum
5 on the Mall. I authored the legislation.
6 She was a first -- she was appointed by, I
7 think, Speaker Pelosi, to be on a commission
8 to study whether or not there was a need for
9 a museum for women on the Mall. There is not
10 one on the mall. And she served on that
11 commission and helped write a report that was
12 bipartisan, and it said that there was a need
13 for a women's museum, that half the
14 population was not represented. I worked
15 with her during that period on the
16 commission. And I worked with her on the
17 efforts to pass legislation to create the
18 commission. We then had to put in
19 legislation and pass it in a strong
20 bipartisan way, which it did, to create a
21 women's museum on the mall. Witness A
22 is probably the most accomplished, very

1 accomplished leader in museums. I mean she's
2 been the president of the Metropolitan and
3 has held many positions. I would say she was
4 president for at least five, ten years. And
5 she has been on many boards included the Met.
6 But she -- we worked together and we had a
7 common goal of creating a women's museum on
8 the Mall.

9 Q. Is that when you began to work with her when
10 she sat on the commission to determine
11 whether or not the need for a women's museum
12 -- if there was a need for a women's museum?

13 A. I first met her in New York when she was
14 president and worked at the Metropolitan
15 Museum. She worked, I'd say, maybe 10, 20
16 years at the Met before she became president.

17 Q. How would have been --

18 A. That's why we --

19 Q. I'm sorry.

20 A. I knew her from her work at the Met first. I
21 knew her from the work at the Met, and then
22 we worked together to create a women's museum

1 on the Mall, which is happening right now.
2 And we were actually both at a meeting, I'd
3 say about a month ago, with the Smithsonian
4 in trying to complete that work.

5 Q. How often do you interact with Witness A
6 ?

7 A. I don't know. I never really analyzed it,
8 quite frankly. I don't really you know,
9 compartmentalize that kind of thing. You
10 know, if she wants to talk to me, I answer
11 her phonecall. If I want to talk to her, she
12 answers mine. I see her -- she was, I would
13 call her a public civic leader in New York,
14 so it's not unusual to see her at civic
15 meetings, in addition to seeing her at the
16 Metropolitan's events. She's a civic leader.
17 A leader at the Met and I would say she's a
18 leader in the women's movement.

19 Q. And has Witness A ever requested anything
20 of you that involved you and your official
21 capacity as Congresswoman?

22 A. She never requested anything. But we work

1 together to create a women's museum on the
2 Mall. I don't know if that's a request or
3 not. That's something that she wanted to
4 accomplish and I wanted to accomplish. So it
5 was a goal, a vision, a dream. Did we share
6 the same dream, yes.

7 Q. Okay. Very good. So moving on to a couple
8 of other people and same thing applies to
9 these individuals. If you can just give me
10 some background into your relationship and
11 who they are. Witness C?

12 A. Witness C was the president of the Met
13 before Witness A

14 Q. And how do you know Witness C?

15 A. He would call and invite me to events at the
16 Met. And he would usually sit me at his
17 table, if I could go.

18 Q. Had he ever called and invite you to the Met
19 Ball or the Met Gala?

20 A. I don't recall the -- this was a long time
21 ago. I recall that he would invite me to
22 several events at the Met. And I recall

1 sitting at his table next to him and talking
2 to him at events at the Met. Whether it was
3 the Met Ball or not, I don't really remember,
4 to tell you the truth, it could have been.

5 Q. How often do you interact with Witness C
6 ?

7 A. I don't think I ever called him for anything.
8 If he called me and wanted to talk to me
9 about something, I would answer the call and
10 talk to him. As I said, I recall sitting
11 next to him and talking to him at events at
12 the Met, and it could have been the Met Ball.
13 And I recall feeling honored that the
14 president of the Met had sat me next to him.

15 Q. Do you recall the last time you interacted
16 with Witness C?

17 A. No, I do not but it's got to have been a long
18 time ago.

19 Q. How about Witness D?

20 A. Who?

21 MR. RYAN: I'm sorry, could you say the
22 last name again?

1 MS. BENITEZ: Sure. Witness D.

2 [REDACTED] I may be butchering that last name.

3 MR. RYAN: Spell it out if you don't
4 mind, Indhira.

5 MS. BENITEZ: Absolutely.

6 [REDACTED].

7 A. Witness D is the -- if I recall, I could be
8 wrong, I believe he was the chairman of the
9 board or the president of the board. He was
10 a civic leader involved with the board of the
11 Metropolitan Museum.

12 Q. And what is your relationship with Witness D? How
13 do you know him and how often have you
14 interacted with him?

15 A. Well, I believe our daughters are friends and
16 went to school together, so we would talk
17 about that. I would see him at various
18 meetings and events at the Metropolitan
19 Museum. He is also a civic leader in the
20 City of New York and I could have seen him at
21 other events as I go to community meetings
22 quite often.

1 Q. Now you mention that you've received
2 invitations from Witness C to several Met events.
3 Have you ever received any invitations from Witness
4 D to other Met events?

5 A. I never received an invitation from him to
6 the Met. No, I did not, that I recall.

7 Q. And one more name on this list, Witness B,
8 who is that and how do you know him?

9 A. Witness B is an elected or was an elected
10 district leader in the district that I
11 represent for the Chelsea Reform Democratic
12 plot that's where I first met him. He's an
13 elected leader in the community that I
14 represent. So I would see him at club
15 events, at State committee events, at
16 political events. He later went to work for
17 the Metropolitan Museum for Hal Holser in
18 community affairs.

19 Q. And how often do you interact with Witness B?
20

21 A. I believe he has retired and moved to
22 Florida. I could be wrong. So I don't

1 interact with him at all now.

2 Q. Do you remember the last time you spoke with
3 Witness B?

4 A. No, I do not.

5 Q. Has Witness B ever invited you to any Met
6 events?

7 A. Yes, he has. He was in community affairs so
8 he would, you know, he would talk to me about
9 their goals and their problems and just about
10 the Met in general. But he's now retired.
11 He's no longer there.

12 Q. And this question applies to all the
13 individuals we just discussed. Have you ever
14 invited any of these individuals to any of
15 your events, Witness A, Witness C, Witness
16 B or Witness D?

17 A. I am sure that I invited Witness B to
18 political events. I'm sure that I invited
19 him to my annual St. Patrick's Day event.
20 And Witness A is a personal friend and
21 she's a
22 supporter of mine. And [REDACTED] has also
been a supporter of mine.

1 Q. Okay. And I'd like to go back to, I know we
2 discussed your invitations to the Met Gala.
3 So I know you don't recall, but as best as
4 you could recollect in 2015, do you remember
5 being invited to the Met Gala in 2015?

6 A. 2015, I believe that is, what, seven years
7 ago?

8 Q. Yes.

9 A. Do you remember what you were invited to
10 seven years ago? I mean I could tell you
11 about this year.

12 Q. I think if I was invited to the Met Gala, I
13 think I'd remember.

14 A. I don't think you would. At least I
15 wouldn't.

16 MR. RYAN: Could you directly answer the
17 questions. This is Mr. Ryan. Do recall how
18 you were invited if you were invited to the
19 Met Gala in 2015?

20 A. One of the documents you wanted was all these
21 invitations. I don't save invitations. You
22 could get that information from the Met. I

1 don't recall. I'm sure they have the
2 records.

3 Q. Okay. And I'm assuming that the same thing
4 happened, you don't recall 2016 or really
5 anything before 2018, which is what you
6 provided us?

7 A. Oh, I remember 2017 going to it. I think
8 2016. And then I -- then when I wore the --
9 it's very vivid to me when I wore the fire
10 jacket. That was 2019.

11 Q. Was there ever a year from 2015 onward where
12 you weren't invited to the Met Gala?

13 A. Not that I recall. As I said, I was often
14 invited. I was invited to more events at the
15 Met than I ever went to, because I live in
16 Washington, as you are well aware, four to
17 five days a week. So most of their events
18 are during the week. And so most of the
19 events, I could not go to.

20 Q. Okay. I'd like to show you a docket. And
21 I'm sorry, you might have to stand up to read
22 this one as well.

1 MS. BENITEZ: But Mylene, can you pull
2 up Tab 7, please?

3 (Exhibit G was marked for identification and
4 is attached to the transcript.)

5 MS. BENITEZ: And, obviously, zoom in a
6 lot. That is very tiny font.

7 A. I can't see that.

8 Q. So I will give, Representative Maloney, a
9 couple of minutes to --

10 MR. RYAN: We can't see the whole
11 document now. We can only see the top half.
12 Why don't we do this --

13 MS. BENITEZ: I was going to give.
14 Sorry, Steve I was going to ask Mylene to
15 take control of the screen, if that works, so
16 you can scroll through it.

17 MR. RYAN: And we're going to take a
18 break before we come back on this. So why
19 don't we -- can you break it so that we are
20 in our own separate room or --

21 MR. NEEL: We can stop video and just go
22 on mute.

1 MR. RYAN: Would that work if we go on
2 mute?

3 MR. ASHMAWY: You can do it either way
4 as you want.

5 MR. RYAN: We'll see if we can change
6 that. But we're going to take a break
7 anyway, once we read it.

8 MS. BENITEZ: Okay. So would you like
9 control of the screen so that you can read
10 it?

11 MR. RYAN: Yes, please. And is it
12 enough if we just mute and stop video or is
13 there a preferred way of doing that?

14 MS. BENITEZ: Whatever your preference.
15 I don't know if Mylene is able to show the
16 document in a breakout room but if that's
17 possible, we can do that.

18 MR. RYAN: Well, let's do this, we're
19 going to stop video and mute at this point.
20 When we turned the video and mute back on,
21 which will be a few minutes, we may go to the
22 men's and ladies room too, I'm a man of a

1 certain age, so we'll come back to you but it
2 will be a few minutes.

3 MS. BENITEZ: No problem.

4 MR. NEEL: Is there a second page on
5 this? Yes, there is.

6 MS. BENITEZ: Yup.

7 MR. RYAN: We see it. We've not begun
8 to read it. And then we'll read it and then
9 go on, okay?

10 MS. BENITEZ: Perfect.

11 (Discussion held off the record.)

12 Q. So we're back on the record. And just for
13 the record, currently we have an exhibit up
14 on the screen. And it is an e-mail from
15 Witness B dated August 16th, 2018 at 8:12
16 a.m. And, Representative Maloney, have you
17 had an opportunity to review and read the e-

18 A. ~~Yeah?~~ I'm going to read it again.

19 Q. Just let me know when you're done.

20 THE WITNESS: I don't -- but I don't
21 understand.

22 MR. RYAN: Don't. Please let them ask

1 questions. Please just make sure if you want
2 to read --

3 THE WITNESS: Can I ask you a question?

4 MR. RYAN: Let's step out.

5 (Discussion held off the record.)

6 MS. BENITEZ: We are off the record.

7 Q. All right. We're back on the record. And
8 Representative Maloney, have you now had an
9 opportunity to read the entire e-mail?

10 A. Yes, I have.

11 Q. And do you recall this 2015 Met Gala that is
12 referenced in this e-mail?

13 A. I do not recall the 2015 incident that is
14 referenced in a 2018 document.

15 Q. Have you ever made a personal phonecall to
16 either Witness C, Witness A, or Witness
17 D to inquire about your invitation to the
18 Met Gala?

19 A. No, I have not. Not that I recall.

20 Q. Have you, I know you said you don't recall
21 the 2015, but have you ever made that
22 phonecall to either Witness C,
Witness A

1 or Witness D in 2016 regarding the Met
2 Gala?

3 A. I do not recall it at all.

4 Q. Do you recall any year in which you weren't
5 invited or had not received an invitation to
6 the Met Gala and you inquired about the
7 invitation to the Met Gala?

8 A. I don't recall anything. Could I have been
9 talking to one of them and asked about the
10 date, or the schedule, that's possible.

11 Q. So it's your recollection that the phonecall
12 that's referenced in this e-mail concerning
13 the 2015 Met Gala invitation didn't happen?

14 MR. RYAN: I don't think that's what she
15 said.

16 A. I don't recall it at all. And I -- and it's
17 a 2018 e-mail referencing 2015. 2015 was a
18 long time ago. I certainly don't remember
19 back then what events I went to that year. I
20 doubt that anyone that you remember or anyone
21 else in this room.

22 Q. Okay. Thank you.

1 MS. BENITEZ: Mylene, you can go ahead
2 and take Exhibit G off of the screen. Thank
3 you.

4 Q. And I'd like to just pull up one last
5 document here, Representative Maloney. This
6 is actually a document that you've provided
7 to us in your production in response to our
8 request for information.

9 MS. BENITEZ: Mylene, can you pull up
10 Tab 8, please?

11 (Exhibit H was marked for identification and
12 is attached to the transcript.)

13 MS. BENITEZ: Wow, that's very tiny.
14 Can you go ahead and zoom in a lot.

15 THE WITNESS: I can't see this. I can't
16 see this. I got to get way up close.

17 MS. BENITEZ: And you can give
18 Representative Maloney her counsel control of
19 the screen so they can scroll. So for the
20 record, this is an e-mail dated Monday,
21 February 24th, 2020 11:02 p.m. from
22 Representative Carolyn Maloney to Juanita

1 Reyes. And Representative Maloney I'll give
2 you an opportunity to kind of just look that
3 over and scroll through it and let me know
4 when you're done.

5 A. Well, it looks to me like there the Met is
6 e-mailing my secretary about an invitation to
7 Gerhard Richter's painting asking if I'm
8 going to it on March 2nd, 2020. And then it
9 says that I want to call this guy Witness B
10 about my St. Patrick's Day breakfast. And
11 then I do inquire. This is in 2020 and I was
12 invited to the Met Ball in 2020.

13 B. And is that -- so on February 22nd, 2020 at
14 5:24 p.m. it says that you wrote Juanita
15 Reyes, did we hear from the Met on the Met
16 Ball? Am I invited this year? To which she
17 responds, not yet. Going to invite Witness
18 B to St. Patrick breakfast and maybe we can
19 speak to him. And then you ask to call him.
20 Did you ever have an opportunity to speak to
21 Witness B regarding the Met Ball?

22 A. I really do not know. It says that I'm

1 inviting him to a St. Patrick's Day
2 breakfast. I doubt he would have missed my
3 St. Patrick's Day breakfast, so maybe he was
4 there. I don't really recall. In 2020 I was
5 invited to the Met Ball as I was this year, I
6 didn't go. But, you know, I could see
7 talking to someone and saying, you know,
8 when's the date or something like that.

9 Q. What was the reason for inquiring -- based on
10 what you've told us it's my understanding
11 that you have been invited several years to
12 several events at the Met, what was the
13 reason for inquiring specifically about the
14 Met Ball in this e-mail?

15 A. I don't know. I guess I was curious. I
16 don't even know when it took place. When did
17 the Met Ball take place in 2020? I don't
18 know.

19 Q. I believe that was the year it was canceled
20 due to Covid, actually.

21 A. Well, I think a lot of things were canceled
22 due to Covid.

1 the Met. I don't really recall.

2 Q. And prior to receiving an invitation to the
3 Met Gala in any year not just 2020, have you
4 ever reached out to anyone whether Witness
5 B or anyone else at the Met to inquire about
6 an invitation or ask for an invitation?

7 A. No. Not that I recall. Not at all.

8 MS. BENITEZ: Thank you. Mylene, you
9 can go ahead and take Tab 8 off the screen,
10 thank you.

11 Q. And just a couple of few last questions for
12 you, Representative Maloney. Just to
13 confirm, I believe we've discussed this with
14 your counsel, but have you communicated with
15 the Ethics Committee regarding this review or
16 your attendance to the Met Gala or anything
17 related to the Met Gala?

18 A. No.

19 Q. And have you communicated with anyone else
20 about the OCE's investigation?

21 MR. RYAN: Well, hold on a second.
22 You're going to exclude counsel, right?

1 MS. BENITEZ: Yes, excluding counsel.

2 Sorry.

3 MR. RYAN: You're going to exclude her
4 chief of staff and the people who were
5 involved in seeking the documents that we
6 needed?

7 MS. BENITEZ: Correct.

8 MR. ASHMAWY: Again, I mean -- I would
9 say -- I mean I would say that, no, I'll
10 exclude counsel but I would like to know you
11 know, everyone else that the representative
12 has spoken to.

13 MR. RYAN: Well, I apologize, Omar. If
14 we can ask the question in a way that -- why
15 don't you ask it more specifically in a way
16 that is manageable because there are a lot
17 of -- she literally had conversations about
18 people, do you have an invoice potentially,
19 that --

20 MR. ASHMAWY: Fair enough.

21 MR. RYAN: Let's go where we need to go
22 with the questioning. But the broad question

1 -- I have been quiet and just trying to help.
2 But I think we need some definition around it
3 because otherwise we can end up an
4 inadvertent incorrect answer but anyway,
5 let's be more specific.

6 MS. BENITEZ: Sure.

7 Q. Representative Maloney have you communicated
8 with Witness B regarding the OCE's
9 investigation?

10 A. No, I have not.

11 Q. Have you communicated with Witness A
12 regarding the OCE's investigation?

13 A. No.

14 Q. Have you communicated with Witness D -- I'm sorry I
15 don't want to butcher his name again,
16 regarding the OCE's investigation?

17 A. I have not.

18 Q. Have you communicated with Witness C
19 regarding the OCE's investigation?

20 A. No, I have not.

21 Q. Thank you. And is there anything else that
22 we haven't covered here today that you would

1 like to tell us about?

2 A. Well, I received a written invitation from
3 the Met inviting me to the Gala this year,
4 and I turned them down, and they called and
5 they wanted to know why, and I just really
6 didn't answer. It's because of this
7 investigation.

8 Q. Okay. And actually I have one last question
9 about a minor detail that I forgot to ask
10 about regarding your 2021 dress. I know we
11 discussed the 2018, 2019 dresses. But the
12 2021 dress, which was probably one of the
13 most notable of your appearances at the Met
14 Gala, could you just clarify or confirm for
15 us who designed that dress? How you paid for
16 it or when you paid for it?

17 A. The dress was designed by myself and my
18 friend Gassan Ntanios, who is a designer born
19 in Lebanon, now lives in Rochester, New York.
20 And he has designed other dresses that I have
21 worn to the Met and other places. And after
22 the fire coat was such a success and the 911

1 Museum has even asked to have it donated to
2 their collection, he was very interested had
3 in working with me on -- I wanted to make a
4 political statement on the Equal Rights
5 Amendment. And we studied the dresses of the
6 suffragettes and worked on the design, which
7 he made. And he thinks he wants to give it
8 to a museum. I rented it from him. I paid
9 him for it. His daughter just picked it up.
10 He lives up -- you know, he works basically
11 in Lebanon most of the time so his daughter
12 was in New York and she picked it up about a
13 month or two ago.

14 Q. And when did you pay for the rental -- the
15 rental of that dress?

16 A. Well, I paid him, I don't know, about two
17 months ago.

18 Q. Okay.

19 MS. BENITEZ: Omar?

20 MR. ASHMAWY: Yeah. Thank you. I was
21 just wondering where did his daughter pick
22 the dress up from?

1 A. Where did he pick the dress up from?

2 Q. Yes, ma'am. You said that his daughter
3 picked up the dress while she was in New
4 York. I was just asking where from?

5 A. It was in my basement. The design is a one
6 purpose dress. You would never wear that
7 anywhere except for making a political
8 statement.

9 Q. And, again, to the best of your recollection
10 when was that picked up?

11 A. I would say about -- I would say about two
12 months ago, maybe a month and a half ago.

13 Q. Okay. After the review started after you
14 were contacted by our office?

15 A. Yes, it was after contacting your office.

16 MR. ASHMAWY: Okay. Thank you. That's
17 the only questions I had, Indhira. Thank you
18 very much, ma'am. I don't have anything
19 else.

20 MR. RYAN: Before we go off the record,
21 I have a question for counsel.

22 MS. BENITEZ: Okay. So we can go ahead

1 and hop off the record. I don't have any
2 other questions for Representative Maloney.
3 Thank you so much, Representative Maloney for
4 taking time out of your day to sit and speak
5 with us and give us some detail and
6 background on some of these issues. Thank
7 you.

8 THE WITNESS: Thank you, Indhira.

9 (The Interview was concluded at 5:00
10 p.m. Eastern Standard Time)

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1 CERTIFICATE OF REPORTER - NOTARY PUBLIC

2 I, Stefanie Towns, the officer before whom the
3 foregoing deposition was taken, do hereby certify
4 that the foregoing transcript is a true and correct
5 record of the testimony given; that said testimony
6 was taken by me and thereafter reduced to
7 typewriting under my direction; that reading and
8 signing was not requested; and that I am neither
9 counsel for, related to, nor employed by any of the
10 parties to this case and have no interest,
11 financial or otherwise, in its outcome.

12 IN WITNESS WHEREOF, I have hereunto set my
13 hand and affixed my notarial seal this 14th day of
14 May 2022.

15 
16 _____

17 My Commission Expires:
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19
20
21
22

EXHIBIT 2



Communications

communications@metmuseum.org

Contact

Nancy Chilton
Mika Kiyono

Exhibition Dates:

Part One: September 18, 2021–
September 5, 2022

Part Two: May 5, 2022–September
5, 2022

Exhibition Locations:

The Met Fifth Avenue—
Anna Wintour Costume Center
(Part One) and American Wing
Period Rooms (Part Two)

www.metmuseum.org/InAmerica

#MetInAmerica

@metcostumeinstitute

For Immediate Release

Costume Institute Two-Part Exhibition to Focus on American Fashion

(New York, April 12, 2021)—The Metropolitan Museum of Art announced today plans for The Costume Institute’s next major exhibition: a two-part show on view from September 18, 2021 through September 5, 2022. Part One, *In America: A Lexicon of Fashion*—opening in the Anna Wintour Costume Center on September 18, 2021—will celebrate The Costume Institute’s 75th anniversary and explore a modern vocabulary of American fashion. Part Two, *In America: An Anthology of Fashion*—opening in the American Wing period rooms on May 5, 2022—will explore the development of American fashion by presenting narratives that relate to the complex and layered histories of those spaces. Parts One and Two will close on September 5, 2022.

The exhibition is made possible by Instagram.

Additional support is provided by Condé Nast.

In celebration of the first opening, a more intimate Costume Institute Benefit (also known as The Met Gala) is scheduled for Monday, September 13, 2021, pending government guidelines. The Met Gala for Part Two will be on May 2, 2022. The Benefit provides The Costume Institute with its primary source of annual funding for exhibitions, publications, acquisitions, operations, and capital improvements.

“Fashion is both a harbinger of cultural shifts and a record of the forces, beliefs, and events that shape our lives,” said Max Hollein, the Marina Kellen French Director of The Met. “This two-part exhibition will consider how fashion reflects evolving notions of identity in America and will explore a multitude of perspectives through presentations that speak to some of the complexities of history with powerful immediacy. In looking at the past through this lens, we can consider the aesthetic and cultural impact of fashion on historical aspects of American life.”

Andrew Bolton, the Wendy Yu Curator in Charge of The Costume Institute, said: “Over the past year, because of the pandemic, the connections to our homes have become more emotional, as have those to our clothes. For American fashion, this has meant an increased emphasis on sentiment over practicality. Responding to this shift, Part One of the exhibition will establish a modern vocabulary of American fashion based on the expressive qualities of clothing as well as deeper associations with issues of equity, diversity, and inclusion. Part Two will further investigate the evolving language of American fashion through a series of collaborations with American film directors who will visualize the unfinished stories inherent in The Met’s period rooms.”

Exhibition Overview

Part One—*In America: A Lexicon of Fashion*

The Costume Institute’s Anna Wintour Costume Center galleries will feature a fictional American home constructed of transparent walls that intersect and overlap, blurring the boundaries of the interior rooms. Examples of 20th- and 21st-century fashion will populate the rooms, reflecting the customs and behaviors of the imagined occupants. Designs by pioneers of American sportswear will be displayed alongside works by a diverse group of contemporary designers to illustrate a shifting emphasis in American fashion defined by feelings of fear, delight, comfort, anxiety, well-being, loneliness, happiness, belonging, self-reflection, and self-representation among other qualities.

Melina Matsoukas will create a specially commissioned, open-ended film to project in the galleries, the content of which will evolve over the course of the exhibition.

Part Two—*In America: An Anthology of Fashion*

Opening May 5, 2022, Part Two of the exhibition is a collaboration between The Costume Institute and the American Wing. It is the final installment of The Costume Institute’s trilogy of period-room shows, which began with *Dangerous Liaisons: Fashion and Furniture in the 18th Century* (2004) in the French Period Rooms, followed by *AngloMania: Tradition and Transgression in British Fashion* (2006) in the English Period Rooms.

Part Two of the exhibition will feature women’s and men’s historical and contemporary dress dating from the 18th century to the present in vignettes installed in select period rooms. The interiors present a survey of more than 300 years of American domestic life and tell a variety of stories—from the personal to the political, the stylistic to the cultural, and the aesthetic to the ideological. The exhibition will reflect on these narratives through a series of three-dimensional cinematic “freeze frames” produced in collaboration with notable American film directors. These mise-en-scènes will explore the role of dress in shaping American identity and address the complex and layered histories of the rooms.

Spanning the years 1670 to 1915, the interiors include a Shaker Retiring Room from the 1830s that explores the defining characteristics of American sportswear, such as utility, simplicity, and practicality, through the work of Claire McCardell. A 19th-century parlor from Richmond, Virginia, will feature the intricate designs of Fannie Criss, a highly regarded local dressmaker active at the

turn of the 20th century. John Vanderlyn's panoramic 1819 mural of Versailles will set the stage for a re-creation of the historic 1973 "Battle of Versailles" that pitted American designers against their French counterparts. A 20th-century living room designed by Frank Lloyd Wright will highlight the architectural gowns of Charles James to examine notions of creative genius and the tensions between artist and patron.

Credits

Part One is organized by Andrew Bolton and Amanda Garfinkel, Assistant Curator of The Costume Institute. Part Two is organized by Bolton and Jessica Regan, Associate Curator of The Costume Institute, and Amelia Peck, the Marica F. Vilcek Curator of American Decorative Arts and Supervising Curator of the Ratti Textile Center, with the support of Sylvia Yount, the Lawrence A. Fleischman Curator in Charge of the American Wing.

LAMB Design Studio's Nathan Crowley and Shane Valentino, film production designers who have worked on past Costume Institute exhibitions, will oversee exhibition design with The Met's Design Department. Cinematographer Bradford Young (whose film projects include *Selma*, *Arrival*, and *When They See Us*) will work with Crowley and Valentino on the sets and lighting. Franklin Leonard, a film executive and founder of *The Black List*, will be an advisor on the exhibition.

Related Content

A publication by Andrew Bolton and Jessica Regan, with Amelia Peck and others, will accompany the exhibition. Available in May 2022, the book will be designed by Willem Van Zoetendaal and include new photography by Bradford Young. It will be published by The Metropolitan Museum of Art and distributed by Yale University Press.

A special feature on the Museum's website, www.metmuseum.org/InAmerica, provides further information about the exhibition. Follow us on [Facebook.com/metmuseum](https://www.facebook.com/metmuseum), [Instagram.com/metmuseum](https://www.instagram.com/metmuseum), and [Twitter.com/metmuseum](https://twitter.com/metmuseum) to join the conversation about the exhibition and gala. Use #MetInAmerica, #CostumeInstitute, @MetCostumeInstitute, and #MetGala on Instagram and Twitter.

About the American Wing Period Rooms

In 1909, The Metropolitan Museum of Art hosted the Hudson-Fulton Exhibition, in which early American decorative arts—glass, silver, ceramics, and furniture—as well as paintings were featured together for the first time in an American art museum. An overwhelmingly positive public response led to the creation of the Museum's American Wing, which opened in 1924. Conceived as three floors of decorated rooms surrounding central furniture galleries, the wing was intended to transport visitors back to a certain time and place—the term "period room" was used to describe the immersive interiors. The architectural elements of the 15 original rooms, removed from 18th- and early 19th-century houses along the Eastern seaboard, provided an innovative framework for The Met's growing collection of American fine and decorative arts, tracing a chronological progression of design in the United States from the Colonial to early Federal period. Today, following several expansions, the American Wing houses 21 period rooms spanning some 300

years, now interpreted through more expansive and inclusive narratives that foreground gender, race, and class.

###

April 12, 2021

**The Met
Fifth Avenue**

1000 Fifth Avenue
New York, NY 10028
T 212 535 7710

**The Met
Cloisters**

99 Margaret Corbin Drive
Fort Tryon Park
New York, NY 10040
T 212 923 3700

metmuseum.org

EXHIBIT 3

On file with the OCE

EXHIBIT 4

CONFIDENTIAL

Subject to the Nondisclosure Provisions of H. Res. 895 of the 110th Congress as Amended

Transcript of Interview of Witness A

Review No. 22-8826

Date: May 13, 2022

OFFICE OF CONGRESSIONAL ETHICS

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IN RE :
: OCE REVIEW NO.
INTERVIEW : 22-8826
:
:

- - - - -x

Interview of WITNESS A
Conducted Virtually
Friday, May 13, 2022
10:36 a.m.

Job No.: 448675

Pages: 1 - 47

Reported By: Cynthia A. Whyte

1 Interview of WITNESS A, conducted
2 virtually:

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14 Pursuant to notice, before Cynthia A. Whyte, Notary
15 Public in and for the State of Maryland.

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A P P E A R A N C E S

ON BEHALF OF OFFICE OF CONGRESSIONAL ETHICS:

INDHIRA BENITEZ, ESQUIRE

OFFICE OF CONGRESSIONAL ETHICS OF THE U.S.

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ON BEHALF OF WITNESS A AND THE METROPOLITAN

MUSEUM OF ART:

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1 P R O C E E D I N G S

2 MS. BENITEZ: It is May 13, 2022. We are
3 conducting the virtual interview of Witness A.
4 Speaking is Indhira Benitez, Congressional Office
5 of Ethics. Witness A is with counsel, who is also
6 present with us today, Alyssa DaCunha and Samantha
7 Becker.

8 Witness A has read 18 USC 1001. She has
9 acknowledged and signed receipt. So why don't we
10 just jump right into it.

11 BY MS. BENITEZ:

12 Q Why don't you tell me a little bit about
13 yourself. What do you currently do?

14 A Currently I am working in a nonprofit
15 sector primarily on numerous boards, two corporate
16 actually, but the rest of them all nonprofit.
17 This is a logical transition from my time at the
18 Metropolitan Museum of Art, which ended after 40
19 years in March of 2015. So the boards range from
20 the 911 Memorial and Museum to Carnegie Hall to
21 smaller boards like the New York Hispanic Society
22 and so forth. NYC & Company, the City's tourism

1 and marketing organization, I have chaired for 12
2 years, just stepped down from that but remain on
3 that board.

4 So it's really a civic service life,
5 pretty much a hundred percent except for two
6 corporate boards, one in Istanbul in Turkey, and
7 another one here in New York in investment
8 banking.

9 Q That's incredible. Very impressive
10 resume. So you spent a very long time at the Met
11 in what capacity? What were some of your roles at
12 the Met?

13 A Well, I came to the Met in the fall of
14 1976 in the development office, which was a very
15 small office at the time, development meaning
16 fundraising for the institution. It was very
17 embryonic at that point as fundraising was in all
18 cultural or nonprofit institutions. It really
19 flourished in the '80s, '90s, and beyond to the
20 present day.

21 So I was in development, really oversaw
22 development one way or another, directly in the

1 beginning, then through other people all the way
2 through my career.

3 Then I at one point became vice president
4 for development in 1984 and that stretched on to
5 becoming senior vice president for external
6 affairs in the early '90s and then I became
7 president of the museum in 2005. And I was
8 president, meaning head of administration of the
9 museum, for ten years. Sorry?

10 Q I'm sorry; go ahead.

11 A No, I was just going to say it was a job
12 that, given the collections of the Met and the
13 encyclopedic nature, it took me around the world
14 far and near to serve the museum in fundraising
15 and other activities that would be normal to a
16 museum, securing loans, negotiations with the
17 diplomatic communities around the world, that sort
18 of thing.

19 Q And as president of the Met, apart from
20 overseeing kind of the general functions of the
21 museum, what were some of your other duties on a
22 day-to-day?

1 A Well, that meant that I was overseeing
2 pretty much everything that was not curatorial so
3 my job was very full time focusing on the rest
4 of -- the whole museum. Not the programs, I was
5 not responsible for the content of the programs,
6 I'm not an art historian, but I was responsible
7 for running the rest of it, security, finance,
8 visitor services, everything relating to
9 development, membership events, legal counsel.

10 So it was very much of a full-time job.
11 Also included a lot of evening activities. I was
12 pretty much out every night of the week Monday
13 through Thursday, often several events a night,
14 representing the Met around the city at other --
15 sometimes they were diplomatic events, sometimes
16 they were openings for other events in the city
17 around other museums, galleries, nonvisual.

18 I was a frequent attender on a personal
19 level and still am to the opera, to concerts, to
20 Broadway, and all the kinds of things that NYC &
21 Company would be key to as well in terms of
22 promoting tourism for the city.

1 Q And how do you know Congresswoman
2 Maloney?

3 A I know her because she represented or her
4 district represented -- somebody may have to check
5 exactly, but she considered her district always
6 included the Metropolitan Museum of Art. So she
7 was one of many government officials that we
8 worked with, or I worked with certainly, many of
9 us worked with, throughout the city in the fact
10 that the City owns our building. We are a member
11 of CIG, which is the Cultural Institutions Group,
12 at 33 cultural institutions in the city right now,
13 and they all have some kind of formal relationship
14 with the City.

15 In our case here I will just say our --
16 even though I'm not at the Met anymore, it is
17 going to be easier because it was during my time
18 here. So in our case, and still the case, at its
19 founding in 1870 the City buildings and City land
20 actually are part of the city so ours is a very
21 close relationship to the City of New York. But
22 all cultural institutions, the 33 that are

1 involved, some of them have other forms of
2 relationship, it varies, but they all receive City
3 funding annually for their operating expenses and
4 also extends to capital costs as well.

5 Q And how would you describe your current
6 relationship with Congresswoman Maloney?

7 A I certainly have stayed close to her. I
8 have served as and continue to serve, even though
9 the formal nature of the Congressional committee
10 is completed, in approximately 19 -- I mean 2016,
11 I guess it was, or it was before I left the Met,
12 there was a vote in congress to establish a
13 congressional committee that would study the
14 feasibility of an American women's history museum
15 to become a part of the Smithsonian and to be
16 located on the Mall and eight of us were selected
17 to be part of that commission, four democrats,
18 four republicans.

19 I was selected as one of the democrats
20 and Carolyn was the one who first called me on
21 that, which would have been around the time I just
22 gave you. And I was then the appointment of Nancy

1 Pelosi. Essentially the two top members and the
2 second of each party had their selection. So
3 there were four democrats, four republicans and we
4 started in May of I think it was 2018 and we spent
5 a year and a half working on it and it was a
6 huge -- I went to Washington many times. All of
7 the meetings were in Washington because the
8 commissioners were spread out throughout the
9 country.

10 And Carolyn Maloney was really an
11 important spearhead of this whole effort. So all
12 of the commissioners knew her well. I didn't see
13 her all that often. In the beginning she did some
14 events around the city, this city, New York City,
15 that had press events or whatever and I would see
16 her there as one of the commissioners or
17 representing the commission.

18 So in that -- we seem to be having some
19 difficulty here. Okay. We're back.

20 So, anyway, so I would see her from time
21 to time throughout that time that we served. It
22 was a very, very extensive survey. We were asked

1 to really survey United States of America all
2 over, women of all kinds, from military to racial
3 to demographic and age, women about what they
4 thought about this and whether that was something
5 they wanted overall.

6 Then we studied what the governance would
7 be, we wrote up a whole document that was with
8 congress and it is on a website, we delivered in
9 digitally, and it is also in print. So we
10 suggested a site for it on the mall after
11 researching that, funding, governance I said, the
12 nature of the museum itself, what might be in it,
13 how they would be treated, just from everything
14 you can imagine.

15 And then we gave it -- we delivered it to
16 congress at an event down in the Capitol where the
17 various representations from senate and congress
18 were present. And what we had suggested, rather
19 than building the museum right away, was we took
20 the model that Lonnie Bunch had developed for the
21 African American Museum and that had been that he
22 was at the Smithsonian himself for a period of

1 time, I think over 20 years, and there were
2 initiatives there, so there were program
3 initiatives that began to exist at the Smithsonian
4 and did so throughout the time that he was working
5 on the building of this museum.

6 So we recommended that the same
7 approach -- I'm sorry; I will turn this off -- we
8 recommended that they do the same thing, that they
9 set up program initiatives that would include
10 women's history and activities relating to women
11 in this country within the rubric of their
12 programming and their exhibitions, which they did.
13 And we actually found them the first \$2 million of
14 funding, one from the Ford Foundation and the
15 other one from the DeVos Foundation; and one of
16 our commissioners gave a million dollars and they
17 were off and running. It was hugely popular. It
18 is hugely popular with the women in the
19 Smithsonian. And then approximately a year and a
20 half ago it came off the shelf and onto the floors
21 of congress and the senate and it was voted to
22 become a reality. So it now sits with Lonnie and

1 his responsibility is to have an advisory
2 committee in place by this June, which he has
3 done, and to have a site specific identified by
4 December which he is working on.

5 And so two of the commissioners are on
6 that advisory council. They will probably rotate
7 through over time, but there are two on it right
8 now and the rest of us remain -- we are all
9 commissioners, we are briefed by the Smithsonian
10 regularly.

11 So that is the space within which I am
12 familiar with Carolyn. Not frequently, but that's
13 it.

14 Q And prior to being appointed for the
15 commission, did you have a friendly working
16 relationship with the Congresswoman?

17 A She was one of the City's -- since she
18 was in office for so long, she was one of the New
19 York and Washington players that would have been
20 among the City politicians and representatives
21 that we would have worked with, briefed with,
22 along with other places like the Landmarks

1 Conservancy and the obvious organizations that
2 this place would be working with. Yeah.

3 Q While you were in your role as president
4 of the Met, what role did you have in planning or
5 coordinating the Met Gala?

6 A Pretty much the same role that I had had
7 or at least grew up to have from the first spring
8 that I came here in 1976. This is not a new
9 event. It has had many iterations. The Costume
10 Institute came to the Met in 1949 and literally
11 starting from then. There was a women called
12 Eleanor Lambert who was head of publicity for
13 fashion. And there was a party every year. It
14 used to be in December. Even when Anna Wintour
15 started, it was a December event. It got moved to
16 May. But what it did was raise money for the
17 Costume Institute.

18 The reason there was a special event to
19 raise money for the Costume Institute is that it
20 is the only department in the museum that when it
21 came to the Met it was under the condition that it
22 would have to raise its own monies each year. So

1 hence a party that would do that.

2 So initially I served as a receptionist
3 to those parties. I would take invitations, give
4 out name tags, and often through the years I would
5 sit down in an empty seat so a table didn't look
6 empty if there was a no-show so I ended up doing
7 everything. But by 1979 when the person who was
8 responsible for the party left, it always ran out
9 of a development operation in its purporting to.
10 In those years it was very, very much an activity
11 of the operations department because it was
12 elaborate even then so they were really the
13 functioning people who made the physicality of
14 that event happen. And the development office
15 made the event part of it, the guest list, the
16 co-chairs, all of those things that go with --
17 menu selection. You know, all of those things
18 that would go with a major event ran out of the
19 development office and always did.

20 So I oversaw as I grew up over time into
21 the areas that I mentioned to you earlier, the
22 party of the year that it began to be called and

1 even was back then. So I worked, you know, for
2 years with Bill Blass and Oscar de la Renta and
3 Tom Ford and all of the designers who became
4 co-chairs of the party. So I was very involved in
5 the party, as were the offices in the end.

6 But the curatorial Costume Institute was
7 responsible for everything about it regarding the
8 content of the exhibition from the theme that was
9 going to happen to the catalogs to any of the
10 publications. But the communications department
11 would have been in charge of all the press
12 related, so once I became president of the museum,
13 communications end of it would also report to me.
14 It did actually when I was senior vice president
15 for external affairs.

16 Q And it's very obvious that the Met Gala
17 is a very large production. So if you could give
18 me a little more detail of how or who is
19 responsible for the guest list, who is being
20 invited, who makes that final determination or
21 what levels of review that goes through at the
22 museum.

1 A It's changed over the years in terms of
2 the early days. It always was pretty wide open
3 because it's a benefit. So it wasn't like there
4 was a selection of people per se in the beginning.
5 But mostly the people who attended, it was a very
6 different, you know, audience. It was very much
7 the social life of New York City. It was chaired
8 by Pat Buckley, Patricia Buckley, the wife of Bill
9 Buckley, the journalist/commentator/author, and
10 head of the New Republic -- help me out, right? --
11 and so she was extremely active and co-chaired it
12 with Blaine Trump and she had other co-chairs
13 during the years. That probably went on for a
14 good 10 or 15 years that she did that.

15 And it was in another location. It was
16 much more simple than it is but it also was more
17 complex because it had an after-dinner component.
18 So there would be the dinner and then at 9 o'clock
19 tickets were sold for the after-dinner crowd,
20 which could go up to 600 people. The dinner was
21 usually around 200, 250 in those days.

22 So the people who came were trustees who

1 bought tickets, the members were invited. It was
2 people who bought tickets usually within the close
3 community. There always were representatives from
4 the city/state government that were invited, which
5 was pretty regular for most things. So it was
6 that group.

7 And then it began to over time -- in its
8 early days it had huge support from Jackie
9 Onassis. She was very active in it along with
10 other individuals that Council -- I will come up
11 with it in a minute. It is the organization of --
12 it's not curators, but it is the Council of -- it
13 is all the fashion people -- Fashion Designers.
14 And so they would promote it a lot and they would
15 sell tickets to other designers and other houses.
16 So there was always a fashion component to the
17 evening.

18 And so that was about the people that
19 came, and then the after-dinner was opened up to
20 just a wider audience. A lot of younger people
21 came, a lot of City people were invited, a lot of
22 membership people that were lower level members

1 who could afford the after-dinner ticket, which
2 was a much lower cost. But that allowed them to
3 see the exhibition. There were bars and, you
4 know, munchie foods around or whatever, and they
5 stayed until around midnight.

6 So it was very different. So that is
7 what Anna Wintour inherited when Pat Buckley
8 stepped down. And I would say Oscar de la Renta
9 and still Bill Blass and there was a third, Jackie
10 Onassis I guess was the third, encouraged, and
11 that was when Diana Vreeland took over.

12 I don't know if you know Diana Vreeland,
13 there is no reason why you would, but she was the
14 doyen of fashion in those years. She began in the
15 early '80s and went until her death in the early
16 2000s. She was a personality and just beyond
17 belief. She always wore her hair in a very --
18 maybe one of you can pull up a picture of Diana
19 Vreeland. It would be fun to show it. Sleek dark
20 hair, all puffed up, red that looked like Cruella
21 DeVille fingernails, they were red, and she would
22 come in every day and rule the roost. She was the

1 main vision for the exhibition for years and years
2 and years. Our designers worked with her and
3 whatever.

4 But the reason she becomes important is
5 it's partly in answer to the question you're
6 asking. This party transitioned over many, many
7 years, and increasingly the fashion world began to
8 come and it moved away quite a bit from only the
9 social world. So it kind of morphed with Diana
10 Vreeland being here and she was here probably 20
11 years, something like that. So that was the
12 climate then.

13 Anna came along at one of those times. I
14 can't remember precisely the year she came, but it
15 was likely in the early '90s. And Diana left in
16 her later life. She got sick and she left and was
17 pretty much homebound but always admired. She
18 lived in an apartment that was bright red just
19 like her nails and she was just a character.

20 So then along came Anna Wintour and sort
21 of the rest is history. Over time she recommended
22 the removal of the after-dinner party because it

1 got -- the place was just too crowded and we
2 hadn't opened some of the -- sorry.

3 MS. DaCUNHA: Indhira, can we pause for
4 30 seconds?

5 MS. BENITEZ: Sure, sure. We are off the
6 record.

7 (A recess was taken.)

8 MS. DaCUNHA: We can go back on.

9 A I was starting to say that from then on
10 it really morphed forward into the Anna Wintour
11 years where it is today, and if you have any
12 questions how it got there, you can ask me, but it
13 was -- you know, it was an iterative kind of
14 happening to where we are today.

15 Q And so I understand that kind of the
16 guest list or the individuals that were invited
17 has transitioned and morphed throughout the years.
18 During our review we sent the Met a request for
19 information or received some documents and in
20 those documents it appears that every year --
21 well, at least for the years that we requested the
22 documents there were certain government officials

1 that were invited to the Met Gala. Who or what
2 department, or if it is one individual, is kind of
3 responsible for okaying the list of government
4 officials? Is there a set amount of seats set out
5 for them or is it -- I guess how does that work?

6 A I think you have to put it in the concept
7 of the whole because, as I said, government
8 officials have come to -- first of all, they come
9 to many other things in the course of the year
10 besides the party of the year. This is like one
11 thing. So there's not a kind of a lane that every
12 event has different ones. Sometimes we would
13 discuss them between events so that there would
14 be -- it would be obvious like a corporate
15 benefit. There's always -- there's probably
16 around eight major benefits that happen around
17 this place in a year. And then there are many,
18 many smaller openings or even bigger openings for
19 exhibitions that are in addition to that that
20 people don't pay for but they are invited to.

21 So state, federal, city officials are
22 always invited to those events and to press

1 previews for related events. So in the city
2 specifically it would include the mayor, the
3 congress people, the speaker, council members from
4 the various boroughs. The Met serves all five
5 boroughs, so it is a large part of our
6 visitorship. You know, it's part and parcel to
7 who we are as the City of New York. We exist in
8 the city and we are not alone in the space that we
9 occupy. We do it with other performing arts and
10 cultural museums and historic houses, and you name
11 it. You know, we are all in the lot together and
12 we are city organizations.

13 So, you know, to answer your question
14 directly, the party of the year pretty much had
15 the same list every year and sometimes, you know,
16 if there was an emptiness, a vacancy, then nobody
17 was invited in that.

18 And then also the list might change in
19 certain events. There may not be as many seats in
20 one to another, that is certainly fair to say.
21 With the party of the year, it moves to different
22 locations and there's a capacity. So mostly it

1 has been in the Temple of Dendur in the American
2 wing, the dinner parts. It has experimented in
3 other years. One night it was on the Great Hall
4 balcony. It has kind of moved around. Its
5 cocktail party was usually in the Petrie Court.
6 If you want these details, you can get them. You
7 can get a map of the museum. But suffice it to
8 say there are different capacities so we are
9 always working with different variables as we look
10 to it.

11 But I would say there would never be a
12 time that we didn't invite -- or at least in the
13 years I was here. I can't speak for what has gone
14 on after I'm here, but it was always -- as far as
15 the City is concerned, it was always the mayor, it
16 was always the comptroller, it was always the top
17 brass, so it would always be the speaker, the
18 borough president probably from each of the
19 boroughs, and then -- you know, I'm probably
20 leaving out a few of the commissioners. Certainly
21 the commissioner of parks and the commissioner of
22 cultural affairs would be invited. So those are

1 probably the main ones.

2 Q And I know you mentioned that based on
3 where it is being held, where the Met Gala is
4 being held, there could be some restrictions on
5 seating. Would that influence whether or not
6 certain government officials would be invited to
7 the Met Gala specifically?

8 A As you got down the list, it probably --
9 it might in a given year. It might be a year, for
10 instance, that we didn't include all of the
11 borough presidents. I don't remember, but that's
12 possible. My recollection is that they were here.
13 So we had that list. But we would never have
14 excluded the congress representatives or the mayor
15 or the commissioner of cultural affairs or the
16 commissioner of parks, you know, the key people
17 that were, you know, the people that we worked
18 with in the City. And I think if you went around
19 and asked every cultural institution, they have
20 the same list pretty much.

21 Q To the best of your recollection, while
22 you were at the Met was there ever a year in which

1 Congresswoman Maloney may have not received an
2 invitation to the Met Gala.

3 A While I was here, I don't remember that.
4 Now, of course before she was in office she
5 wasn't, but once she was in that office, I don't
6 remember a year that she wasn't. But, you know,
7 it's possible that I don't remember it but I
8 don't. I wouldn't think so.

9 Q Are you familiar with Witness B and
10 Witness D -- I don't want to butcher his last
11 name --Witness D?

12 A Sure.

13 Q And who is Witness B?

14 A Witness B was -- Harold Holzer was the
15 senior vice president for external affairs.
16 Witness B was the head of government affairs,
17 he reported to Harold Holzer. And Harold, prior
18 to when he began reporting to me, was when I
19 don't remember, but it was at some point when I
20 was a senior vice president of external affairs
21 he reported to me and then definitely during the
22 years I was president.

1 But Witness B had a list of people from
2 the City that he would, you know, change them as
3 they came in and out of office that existed and,
4 you know, it was from that list that government
5 people were -- it was basically a reminder, you
6 know, of who was in office and that people were
7 invited. Same from the federal and same from the
8 state.

9 Q And that list that Witness B would
10 generate every year would be sent to Harold and
11 then sent to presumably while you were there the
12 president? I guess what is the order of review? Who
13 approves the final list and who reviews it?

14 A I probably -- you know what? I would say
15 that during my time I certainly would approve it.
16 Depending on -- usually I would think, too, that I
17 would have shown it definitely to the president
18 when I wasn't the president. I definitely would
19 have run it by. Not the chairman of the board. You
20 know, that wasn't something that -- the chairman of
21 the board I don't think ever approved any guest
22 list. It was just the chairman of the board
operates as the chairman of the board, not

1 this reviewer of guest lists. The chairman of the
2 board, obviously if it was an event being
3 important to what the trustees were doing, he
4 might -- it always has been "he" more or less --
5 he might review it, but probably not. Just, you
6 know, trust the process. So it went up as far as
7 the president. And director, Witness C, during
8 his time may have looked at the list. Phillipe de
9 Montebello, as director for 31 years, wouldn't know
10 what to do with a list if you gave it to him. Just
11 not in his wheelhouse, you know.

12 Q For a clarification, the chairman is
13 Witness D, or was?

14 A He didn't used to look at it. He could.
15 But I don't remember ever going to him or having
16 him ask me about it. I can't say it was ever --
17 if he did, he would have been the only one who
18 really -- and I don't remember him asking, but...

19 Q Like I mentioned previously, we sent, our
20 office sent, a request for information to the Met
21 and we received some documents, and I would like
22 to show you one document that has kind of a list

1 of some of the government officials that were
2 invited one of the years.

3 MS. BENITEZ: Harold, if you can please
4 pull up Tab 2 and you can mark that as Exhibit A.

5 (Exhibit A marked for identification and
6 is attached to the transcript.)

7 MS. BENITEZ: If you can zoom in there.
8 It's pretty tiny.

9 Q Does that look familiar to you as one of
10 the memos that you would receive?

11 A This is, let's see, September of 2015.
12 The reason I know that I likely would not have
13 seen this is that I had already left the museum
14 and I see that Clyde Jones' name is on here and he
15 didn't come until after I left.

16 Q Okay. But was this a standard format of
17 a memo that while you were at the museum you would
18 receive with the government invitees?

19 A See, I don't -- I don't -- it could have
20 been. I mean, I didn't see this. I obviously
21 didn't see it because once I left, I left, I
22 didn't review these things. My guess is that it

1 came down to numbers and that they decided to
2 eliminate the -- I worked with these people,
3 Commissioner Finkelppearl and Commissioner Silver.
4 So my educated guess is they decided to do what I
5 said earlier, is to take off the commissioners for
6 the parks and cultural affairs. I don't ever
7 remember doing that. It is possible that we did.
8 I have no idea why they took off Carolyn Maloney.

9 MR. BENITEZ: And just for the record,
10 this is a memo dated July 31, 2015, from Witness
11 B. The subject is "Costume Institute -Party of
12 the Year."

13 A My guess is that in this case Witness B
14 was simply taking the directions of what to do. He
15 was the one who ran the department and he did up
16 the list.

17 MS. DaCUNHA: Now, Witness A, are you
18 speaking from your own recollection or is this
19 kind of based on --

20 WITNESS A: No, my guess. You might want
21 to delete it but that's what I would guess.

22 MS. DaCUNHA: When did you leave the Met?

1 WITNESS A: March.

2 MS. DaCUNHA: So she left March 2015.

3 Q And was not there --

4 A March 31.

5 Q Okay. And was not there for this memo.

6 But generally, aside from the actual names that
7 are on the memo, just the formatting and the type
8 of memo this is, is it similar to the types of
9 memos and documents that would be sent up the
10 chain every year once you were approving the list
11 of government invitees?

12 A You know, I'm not sure that I recall it
13 being this formal as all of this. There was a
14 list. I'm not going to say that some people
15 didn't have to be listed -- or not get on a list
16 because of number count or whatever, but I
17 don't -- I don't personally remember taking off
18 the commissioners off of a list for the party of
19 the year. And I don't personally remember taking
20 off Carolyn Maloney. I mean, they have all of the
21 council members that are in their district, so
22 they got that right, and that is usually the way

1 it is done.

2 I think what you might do is there was at
3 some point district rebooting and I don't remember
4 when that was. So technically I'm not sure
5 whether she was in the district at that time. But
6 on the other hand, you know, she has always
7 continued to be such a help during the years I was
8 here she was always invited and I think she was
9 still on the district then. That could be. I
10 think they need to do a little research for you
11 because if she technically was not in the
12 district, that might be the reason.

13 Q So for clarification, you are saying
14 there could have been a myriad of reasons for why
15 these names were crossed off the list, but amongst
16 those reasons probably restriction on the amount
17 of seating --

18 (Talking simultaneously.)

19 THE COURT REPORTER: I'm sorry. I didn't
20 hear what you said, ma'am.

21 A I said it might have been. It might have
22 been that the restriction was space.

1 MS. BENITEZ: Thank you, Harold. You can
2 go ahead and take that off the screen.

3 Q Has Congresswoman Maloney ever requested
4 an invitation to a Met event from you directly?

5 A I couldn't say that she didn't, but since
6 she was -- I don't remember that she -- there was
7 one that she did after I left I think. But, see,
8 from my recollection she was always on a list, so
9 I'm not -- you know, after I left, if she asked me
10 or whatever, I would have referred it right over
11 here.

12 I did for the first year after I left the
13 Met and probably well into the second year, I got
14 e-mails all the time from people or telephone
15 calls from people asking me about any number of
16 things, getting into a child's program, coming to
17 an event, doing -- joining up in a conservation
18 tour, you name it. And I would just send them
19 over to -- if it was something with the press, I
20 would send it to Ken Weine and -- yeah, Ken Weine,
21 and probably copy it to Dan Weiss or to the
22 department that was being asked and said I have

1 gotten this request and sent it on to you. I
2 didn't try to answer whether they could come to
3 that opening. That was a lot, too. People wanted
4 to come to openings for exhibitions. I said, you
5 know, I would send that on as well. So, you know,
6 it is easily possible that Carolyn called me
7 afterwards and I would just say I don't know the
8 score over there anymore. She wouldn't have been
9 alone. As I say, I would say I got at least four
10 or five a week for probably two years. I get them
11 right now.

12 Q Is that all the alerts that are coming
13 in?

14 A I would guarantee you there is at least
15 one a day.

16 Q Has Congresswoman Maloney ever reached
17 out to you specifically about the Met Gala or her
18 invitation to the Met Gala?

19 A I would say that I am only aware of it
20 because I was shown it by these ladies beforehand.
21 I completely had forgotten that she had, but I did
22 with it what I always do, which is I always refer

1 it to the Met.

2 Q Do you remember the substance of your
3 conversation with the Congresswoman when she
4 reached out about the Met Gala?

5 A I don't even remember if it was in person
6 or whether it was in an e-mail, no.

7 Q And I would like to show you just one
8 final document, which is likely the document you
9 are referring to.

10 MS. BENITEZ: Harold, please pull up Tab
11 4.

12 (Exhibit B marked for identification and
13 is attached to the transcript.)

14 MS. BENITEZ: And you can give the
15 witness control of the screen so she can read it.

16 A/V TECHNICIAN: Sure. Stand by, please.

17 Q If you don't mind taking a look at that.

18 MS. DaCUNHA: Indhira, I don't believe
19 she would have a reason to have seen this.

20 MS. BENITEZ: Yeah, I don't imagine she
21 would have seen it. I would just like for her to
22 take a look at it and see if it refreshes her

1 memory about anything.

2 A/V TECHNICIAN: You have control if you
3 would like to scroll down.

4 WITNESS A: Just so I'm clear, this is
5 from Witness B to Witness B, to himself?

6 MS. DaCUNHA: Yes.

7 WITNESS A: And he's referring to other
8 people. Oh, maybe it is a draft. I don't know.

9 MS. DaCUNHA: I just want to make sure we
10 do have on the record that she is not on this
11 document.

12 MS. BENITEZ: Yes. And I will clarify
13 the record. For the record, this is an e-mail
14 dated August 16, 2018 at 8:12 a.m. from Witness B
15 and it looks like it was sent from Witness B's e-
16 mail account, sent to Witness B's
17 Met Museum account as well as his Gmail account.

18 A So it's likely I -- no, I had not. I had
19 not seen it.

20 Q And really what I wanted to focus your
21 attention on was the 2015 phone call that is
22 referenced here or a conversation or communication

1 that is referenced here where Witness B says
2 "We added Carolyn Maloney to that list even though
3 she does not have a seat on our board. When she
4 learned she would not be attaining" -- I'm
5 assuming that was a typo -- "that year's Gala
6 (2015), she actually pushed back. Carolyn made
7 calls personally to Witness C, Witness A,
8 and even Witness D. We have ultimately secured
9 one seat for her each year."

10 Do you recall that conversation with
11 Congresswoman Maloney regarding her invitation to
12 that year's Met Gala?

13 A I really don't. This was 2018. 2018?

14 MS. DaCUNHA: I think it's 2015.

15 A 2015.

16 MS. DaCUNHA: Are you saying the date of
17 the e-mail or the date this took place? The
18 e-mail is dated 2018, but it is referencing 2015.

19 A And my name is there. You know, I would
20 just tell you that these things -- I know it's --
21 you are sitting on something that you have to look
22 at in a certain way, but the bottom line is that

1 government officials have been coming for years
2 and including Carolyn and others while they are in
3 office. And I think the overall situation is that
4 it is a partnership between the City of New York
5 and particularly the Metropolitan Museum and the
6 other big institutions like the Museum of Natural
7 History, Carnegie Hall and the other CIGs, the
8 five biggest, the Wildlife Conservancy.

9 We are in a partnership to advance the
10 City's missions of serving the people, of being
11 the number one tourist attraction in this country,
12 which we have been, and this is done through a
13 partnership. And so I don't think we have ever
14 considered, you know, the guest list that we use
15 for all of these opening events. When we opened
16 our Greek and Roman galleries, we would have a
17 huge press event and the government officials are
18 always invited. What surprises me is that I do
19 not remember that there was a situation which is
20 mentioned here or that I in any way would have
21 concentrated on that fact that there might have
22 been a reduction in City funds because of not

1 coming to an event. I just -- you know, it just
2 doesn't really compute for me that that -- it was
3 just everybody did it. We all -- the partnership
4 people that have it. Everybody wanted them -- we
5 want our government officials to come here. We
6 want them to know what we do. We want them to be
7 speaking persuasively to people in the city who
8 are either visitors, are constituents from other
9 states, the diplomatic community. We want to be
10 in a position where our government officials are
11 speaking about us. And unless they come to our
12 places, they are busy people, and, frankly, unless
13 they come to our places, see what we are doing,
14 you know, it doesn't translate.

15 I mean I remember bringing government
16 officials of all kinds whether they are on guest
17 lists or not guest lists. These are not the only
18 people that were matriculating in here. All kinds
19 of government officials. And I remember taking
20 them through this museum. They had never been
21 here before and they were totally transformed.
22 They couldn't believe this building existed.

1 And so I have a completely different
2 outlook on this. And, you know, I understand the
3 ethical nature of what you need to do and I
4 support it and it's very important that you look
5 into every single thing so I'm an upright citizen,
6 I'm a civic participant, as you can see from my
7 life activities. And I don't mean to be going on
8 and on, but I have to say that I don't remember
9 this.

10 If Witness D looked at the list, it was
11 probably because Witness C said why don't you
12 have Witness D have a look at it, but I can
13 guarantee you that Witness D in his, you know,
14 uber alles job as chairman would not be usually
15 looking at lists. And so I don't know how to sort
16 of get you where you want me to be, but I think
17 that this is important that you know that from my
18 prism I see these invitations to all of our
19 events, whether it's an exhibition opening or it
20 is the party of the year, it is the life of the
21 Metropolitan Museum of Art, the largest tourist
22 attraction arguably in the world and yes, we want
government

1 officials in here. We want them to see, know and
2 love the collections.

3 In the case of Carolyn Maloney, she has
4 been one of the most supportive and enthusiastic
5 when she comes to this museum. What can I tell
6 you?

7 Q And I know that 2015 is a very long time
8 ago, but to the best of your recollection, has the
9 Congresswoman recently, maybe more recently that
10 you remember, reached out to you to secure an
11 invitation to any Met event, whether it is the Met
12 Gala or any of the other exhibitions or openings?

13 A Only once after I left the Metropolitan
14 Museum of Art and I immediately sent it in an
15 e-mail that was shown to me by Amy when we were
16 preparing for this.

17 MS. BENITEZ: Harold, you can take this
18 off the screen. Thank you.

19 A And I sent that, as I told you before,
20 directly over to the museum and I never heard
21 back, but I didn't expect to because, as I say, I
22 just send these things over as they come in.

1 Q Are you saying there was an e-mail where
2 you referenced this conversation with
3 Congresswoman Maloney?

4 A Yes.

5 Q I guess I'm not sure what e-mail you are
6 talking about.

7 A It was an e-mail that was dated after I
8 left the museum. No? Yes, there is. Everybody
9 is agreeing with me. I just got shown it a week
10 ago.

11 MS. DaCUNHA: It is in our production.

12 MS. BENITEZ: Okay. Do you remember who
13 the e-mail --

14 WITNESS A: Are you addressing me?
15 Because I saw this with my own eyes about ten days
16 ago.

17 MS. DaCUNHA: Yes, Indhira, there should
18 have been an e-mail in our production. I don't
19 know that I have the Bates range available.

20 WITNESS A: The reason I remember is it
21 came to me in July, I think, of 2015. I had left
22 in March so I had nothing to do with the party of

1 the year anymore, so I sent that e-mail directly
2 to whoever I sent it to and saying I have gotten
3 this request, I'll just turn it over to you.

4 Oh, 2016. So I was gone even longer.

5 MS. DaCUNHA: So this is an e-mail from
6 Witness A on Saturday, April 2, 2016, and the
7 top date on the e-mail is still April 2, 2016.

8 WITNESS A: So by that time --

9 MS. BENITEZ: I'm sorry.

10 Alyssa, is there a Bates stamp number on
11 it?

12 MS. DaCUNHA: Unfortunately I don't have
13 the Bates number. But we will pull that up and
14 give it to you in a minute.

15 Q I'm sorry.

16 A No, no, that is fine. All I was saying
17 is it was even longer that I had been out of the
18 Met when that e-mail flew in.

19 Q Just to wrap this up, have you
20 communicated with anyone apart from your attorneys
21 here about our investigation?

22 A I have not on my own initiative. I was

1 told by someone that it was going on. But I have
2 not brought it up.

3 Q Have you communicated with the
4 Congresswoman about this investigation?

5 A No.

6 Q And is there anything else that we
7 haven't covered in this interview that you would
8 like to tell us about?

9 A Is there anything that I haven't covered?
10 No, I think I have -- I think I have covered
11 everything that I know.

12 Q Lastly, we would ask that you keep this
13 interview and the subject matter of the interview
14 confidential for the purposes of our investigative
15 integrity until we finish the review. But, again,
16 I would like to thank you.

17 A I have one more thing to add.

18 Q Oh, yes.

19 A I think you should know it is not
20 necessarily confidential out there. That's what
21 I'm telling you. I have not heard about it -- I
22 mean I have not spoken about it, but I have heard

1 about it from other places.

2 Q Who have you heard about it from?

3 A I have heard about it from somebody who
4 says that it was not -- that he was not informed
5 of its confidentiality. I will not say anything.
6 I am just being honest with you, it is out there.

7 Q And I appreciate that.

8 MS. BENITEZ: With that in mind, we can
9 go ahead and get off the record.

10 (Off the record at 11:34 a.m.)

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1 CERTIFICATE OF SHORTHAND REPORTER - NOTARY PUBLIC

2 I, Cynthia A. Whyte, the officer before whom
3 the foregoing interview was taken, do hereby
4 certify that the foregoing transcript is a true
5 and correct record of the interview taken; that
6 said interview was taken by me stenographically
7 and thereafter reduced to typewriting under my
8 supervision; that reading and signing was not
9 requested; and that I am neither counsel for,
10 related to, nor employed by any of the parties to
11 this case and have no interest, financial or
12 otherwise, in its outcome.

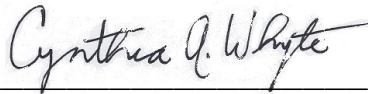
13 IN WITNESS WHEREOF, I have hereunto set
14 my hand and affixed my notarial seal this 20th day
15 of May, 2022.

16 My commission expires: October 30, 2022

17

18

19



20 CYNTHIA A. WHYTE

21 NOTARY PUBLIC IN AND FOR THE

22 STATE OF MARYLAND

EXHIBIT 5

CONFIDENTIAL

Subject to the Nondisclosure Provisions of H. Res. 895 of the 110th Congress as Amended

Transcript of Interview of Witness B

Review No. 22-8826

Date: May 13, 2022

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OFFICE OF CONGRESSIONAL ETHICS

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Interview of WITNESS B
Conducted Virtually
Friday, May 13, 2022
1:03 p.m.

Job No.: 448675
Pages: 1 - 26
Reported By: Cynthia A. Whyte

Transcript of Interview of Witness B
Conducted on May 13, 2022

1 Interview of WITNESS B, conducted virtually:

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13 Pursuant to notice, before Cynthia A. Whyte, Notary

14 Public in and for the State of Maryland.

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A P P E A R A N C E S

ON BEHALF OF OFFICE OF CONGRESSIONAL ETHICS:

INDHIRA BENITEZ, ESQUIRE

OFFICE OF CONGRESSIONAL ETHICS OF THE U.S.

HOUSE OF REPRESENTATIVES

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ON BEHALF OF WITNESS B AND THE METROPOLITAN
MUSEUM OF ART:

ALYSSA DaCUNHA, ESQUIRE

SAMANTHA N. BECKER, ESQUIRE

WilmerHale

1875 Pennsylvania Avenue, N.W.

Washington, D.C. 20007

(202) 663-6000

ALSO PRESENT:

HAROLD RODRIGUEZ, A/V Technician

AMY LAMBERTI, ESQUIRE

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C O N T E N T S

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| EXAMINATION OF WITNESS B | PAGE |
| By Ms. Benitez | 5 |

E X H I B I T S

| | | |
|-----------|---|----|
| EXHIBITS | PAGE | |
| Exhibit A | Memo, 1/23/15, to Ms. MacDonald from Mr. Holzer and Witness B | 12 |
| Exhibit B | E-mail, 7/31/15, to Ms. MacDonald from Witness B | 12 |
| Exhibit C | E-mail chain, MET-OCE00001924 | 15 |
| Exhibit D | E-mail chain, MET-OCE00001927 | 16 |
| Exhibit E | E-mail chain, 8/16/18 | 19 |

1 P R O C E E D I N G S

2 MS. BENITEZ: For the record, today is
3 May 13, 2022. We are conducting the remote
4 interview of Witness B. Speaking is Indhira
5 Benitez. I'm investigative counselor at the
6 Office of Congressional Ethics. Witness B is
7 represented by counsel, Alyssa DaCunha and
8 Samantha Becker, who are both here today. He has
9 been given a copy of 18 USC 1001. He has
10 acknowledged receipt.

11 Again, sir, please feel free to stop me
12 if you need a break or have any questions during
13 this interview.

14 We can go ahead and get started.

15 BY MS. BENITEZ:

16 Q What do you currently do?

17 A I am retired.

18 Q Very nice. What did you do prior to
19 being retired?

20 A I worked at the Metropolitan Museum of
21 Art.

22 Q In what capacity?

1 A I was the chief government relations
2 officer.

3 Q What were some of your day-to-day roles
4 or duties?

5 A I would like to say that we could be
6 working on a grant to secure funding from the
7 City, you know, small grants to large grants. I
8 could be on the phone with the State Department
9 trying to secure visas for couriers trying to get
10 into the country with art that is going to be on
11 display here, or I could even be on the phone with
12 the New York City Department of Transportation
13 because we had a pothole in front of the museum.

14 So my role here ran the gamut of anything
15 that touched government in one way or another came
16 through my office.

17 Q And did you have any direct reports?

18 A I did. I had a staff of four -- three.

19 Q And who did you report to?

20 A I reported to Harold Holzer, who was the
21 senior VP for external relations.

22 Q And in your capacity in governmental

1 affairs, what was your role in the coordination
2 and organization of the Met Gala?

3 A My responsibility there was to work with
4 senior staff in preparing a guest list of
5 government officials we thought would -- we would
6 like to invite to the gala.

7 Q And how was that determination made which
8 government officials were invited or which
9 weren't?

10 A Generally we usually just invited our
11 local officials that represented the museum at
12 various levels of government and we would invite
13 the other folks who -- there were certain seats on
14 our board of trustees that government officials
15 were ex officio and we would include them as well.

16 Q And how involved are you with the list?
17 So would someone create the list that reported to
18 you and send it to you for approval or would you
19 create the list?

20 A Generally I prepared the list and I would
21 review it with my team to see if we had the folks
22 that we thought should be included for local

1 officials. And then I would send it to folks --
2 probably the folks in development who were
3 overseeing the Gala on the Met's end.

4 Q How do you know Congresswoman Maloney?

5 A How do I know Congresswoman Maloney.
6 Well, she has been the museum's representative in
7 congress since the time I got here and other
8 than -- and then my outside position at
9 the Metropolitan -- outside of the Metropolitan
10 Museum I was also for many number of years the
11 democratic district leader for the Chelsea
12 neighborhood in Manhattan and Congresswoman
13 Maloney's district touched part of that area so I
14 did know her outside of the museum in political
15 areas.

16 Q How many years have you known
17 Congresswoman Maloney?

18 A Going back to now? I have probably known
19 Carolyn almost 30 years.

20 Q How often do you communicate with the
21 congresswoman?

22 A Since leaving the museum, not at all

1 basically, but prior to that -- you know, since my
2 involvement in local politics is really ended, I
3 don't really see her at all. But prior to that I
4 would see her at political functions and various
5 kinds of meetings and civic association meetings
6 and things. So I would see her more regularly
7 that way.

8 Q Have you ever personally or through your
9 position at the Met invited the congresswoman to
10 any events at the Met?

11 A Any events. Yeah, we had -- I don't know
12 if I would say personally, but there was an
13 invitation -- if we wanted to have an elected
14 official here and Carolyn being one of them, we
15 would send their office an invitation and we would
16 follow up with their scheduler to see if the
17 individual could attend.

18 Q And could you tell me a little bit more
19 about the invitations to the Met Gala? So was
20 there ever a year in which the Congresswoman was
21 not invited to the Met Gala?

22 A Well, there was a year when we were -- I

1 was asked that the number of tickets that were set
2 aside for government officials was going to be
3 reduced and I -- going through some of the notes
4 from past notes that were the e-mails that I had
5 seen, I recall a bit, I don't remember a lot of
6 that year when we reduced the thing, but I do
7 remember thinking we had to come up with a
8 rationale to the folks that were not being
9 invited. So we used the rationale that we were
10 only inviting the elected officials that actually
11 sat on our board.

12 Q I see. And where did the directive to
13 reduce the list of government officials come from?

14 A It came from -- I don't remember exactly
15 who, but I would say it came from the fifth floor,
16 which was were the executives set. I can't
17 remember if it came from the development office or
18 Witness C's office, but I was urged --encouraged
19 to reduce the list.

20 Q How did you make the determination to cut
21 certain people off of the list?

22 A We made the -- I was just going by the

1 narrative or however you want to phrase it that we
2 were only going to invite the five elected
3 officials that sat on our board of trustees as ex
4 officio members. So it made it pretty simple and
5 it was very clean to articulate that to those who
6 were now not being invited.

7 Q How would those who were not being
8 invited learn that they were not being invited?

9 A My team and I may have articulated that
10 to some staff people or the elected officials. I
11 don't recall to be honest.

12 Q And what happened after you let these
13 individuals know or they found out they were not
14 invited?

15 A I really don't remember that at all. I
16 just don't.

17 Q I would like to show you a couple of
18 documents. Throughout the course of our review we
19 requested some information from the Met and they
20 produced some documents. So I will start with
21 this memo.

22 MS. BENITEZ: Harold, could you please

1 pull up Tab 1 for me.

2 A/V TECHNICIAN: Stand by, please.

3 (Exhibit A marked for identification and
4 is attached to the transcript.)

5 Q I will give you an opportunity to review
6 that and let me know if that looks familiar to
7 you.

8 A It doesn't look familiar to me, but it's
9 something that I may have sent.

10 Q Okay. And was this normally how the list
11 of government officials was sent up for review or
12 sent to you for review?

13 A Yes.

14 MS. BENITEZ: Thank you, Harold, you can
15 take that down off the screen.

16 Now I'm going to ask you to pull up Tab
17 2, please, and mark that as Exhibit B.

18 (Exhibit B marked for identification and
19 is attached to the transcript.)

20 Q So I think you can see here this is a
21 similar memo but it is dated July 31, 2015, the
22 first memo was dated January 23, 2015. This one

1 includes a few more names and there are three
2 names that are crossed out. Do you remember why
3 these three individuals were crossed out?

4 A No. And I can't even remember why this
5 memo would have been prepared in July of '15 for
6 an event that was going to happen in '16. So this
7 is well out of the timeline that we would have
8 used for the Gala. So it is unclear to me why.

9 Q When would you normally prepare --

10 A When you see the previous one, that
11 January, we would start like about then, you know,
12 figuring out who we were going to include.

13 Q And so normally there wouldn't be a
14 second memo sent of the same government officials
15 if you already sent that back in January? Am I
16 understanding that correctly?

17 A The January memo we saw would have been
18 for the 2015 Gala. So looking at July 31, 2015,
19 the Gala had already occurred. So this -- the
20 only -- I don't know why this was prepared, and
21 the only thing that comes to my mind is that we
22 had a complete change of leadership early in July

1 and somebody may have asked, and I can't recall
2 this with certainty, like who goes to the Gala.
3 So I may have prepared a list and I may have just
4 went all in thinking, Oh, new people around, I
5 will get more tickets kind of thing. I don't know
6 that for certain. But July 31, we are almost a
7 year prior. I don't know why we would have
8 prepared this.

9 Q Okay. Thank you.

10 MS. BENITEZ: Harold, you can take that
11 off the screen.

12 Q Now, do you remember any circumstances in
13 which Congresswoman Maloney may have reached out
14 to you or anyone else inquiring about her
15 invitation to the Met Gala?

16 A Well, I know -- we are talking about 2016
17 I believe? And the only thing I recall about
18 Congresswoman Maloney was that Witness A
19 reached out to me. It was on a Saturday and I
20 know she called me through my cell phone to say
21 she heard from Carolyn and Carolyn was upset she
22 was not going to be invited this year. I don't

1 remember anything other than that.

2 Q And what did you do after you had this
3 conversation with Witness A? Did you go to
4 someone else or --

5 A I don't recall. I really don't recall.

6 Q Did Congresswoman Maloney ever reach out
7 to you directly to inquire about her invitation?

8 A I don't recall. I honestly do not
9 recall.

10 Q I will show you one other document here.

11 MS. BENITEZ: Harold, can you put up Tab
12 5-A, please.

13 (Exhibit C marked for identification and
14 is attached to the transcript.)

15 Q I will give you a moment to review that
16 and let me know when you're done.

17 A Yeah. I don't recall that at all.

18 MS. BENITEZ: Just for the record, this
19 is an e-mail dated April 1, 2016.

20 A Yeah, I don't recall the e-mail or the
21 content of the e-mail where it says Carolyn --
22 Congresswoman Maloney called. I don't recall

1 that.

2 MS. BENITEZ: Harold, thank you so much.
3 You can take that off the screen and actually pull
4 up Tab 5.

5 That should have another page attached to
6 it.

7 A/V TECHNICIAN: That's all that is
8 attached.

9 MS. BENITEZ: Another technical issue.
10 You can take that off the screen.

11 Cindy, let's go off the record for a
12 moment.

13 (A recess was taken).

14 MS. BENITEZ: Harold, could you pull up
15 Tab 6 for me, please.

16 A/V TECHNICIAN: I'm sorry. There is no
17 6. I only have 1 through 5 and 5-A.

18 MS. BENITEZ: Let's go off the record.

19 (A recess was taken.)

20 (Exhibit D marked for identification and
21 is attached to the transcript.)

22 MS. BENITEZ: If you could zoom in so he

1 can read that.

2 BY MS. BENITEZ:

3 Q Let me know when you have read that.

4 A So which one am I looking at?

5 Q The first e-mail in this chain is the
6 e-mail from Witness A dated April 2, 2016.

7 A Yes.

8 Q And then it works up.

9 A Okay.

10 Q Do you recall this e-mail and the events
11 that are described in this e-mail?

12 A The only thing that I recall is Witness A did
13 reach out to me on that Saturday with an e-mail to
14 tell me that she heard from Carolyn and that
15 Carolyn was upset.

16 Q And did you or Harold or anyone on your
17 team --

18 A Well, Harold no longer worked at the
19 museum at this point and neither did Witness A.

20 Q So did you, since you were employed at
21 the museum at the time --

22 A Uh-huh.

1 Q -- did you take any steps then after
2 receiving this e-mail to address the e-mail?

3 A I will say that some of these e-mails
4 have refreshed some recollections and things of
5 that nature. And the only thing that I recall
6 after this weekend of activity with e-mails and
7 calls was that soon after that I recall a
8 conversation with Witness C where we had already
9 said that we were only inviting the people on the
10 board and that's how we were going to articulate
11 that outside and Witness C said I didn't realize
12 we would -- that would be excluding Carolyn when
13 we agreed to that. That's all I recall.

14

15 Q And that conversation happened after this
16 exchange or before?

17 A Yes, I remember it happening on the fifth
18 floor, not in Witness C's office though.

19 Q And, I'm sorry, who is Witness C?
20 What was his role?

21 A Witness C was the director and CEO of
22 the museum at this time and Witness A was gone, as I

1 reported.

2 Q And after you had this conversation with
3 Witness C, was Congresswoman Maloney then added
4 back on the guest list?

5 A You know, I don't remember. I just can't
6 remember any of that kind of like minutia. I
7 remember the phone call but I don't remember how
8 things played out, and I did not even end up going
9 to the Gala that year so a lot of this stuff just
10 doesn't stick in my mind.

11 Q I understand.

12 MS. BENITEZ: Harold, thank you, you can
13 go ahead and take that off the screen.

14 Q So I will show you one last document that
15 can maybe refresh your recollection of those
16 events.

17 MS. BENITEZ: Harold, could you pull up a
18 tab that you should hopefully have, Tab 4, please.

19 (Exhibit E marked for identification and
20 is attached to the transcript.)

21 MS. BENITEZ: You can zoom in and maybe
22 you can give the witness control of the screen so

1 he can zoom in and scroll.

2 A Okay.

3 Q Do you remember sending this e-mail or
4 the substance of this e-mail?

5 A I do, because when this was sent, there
6 was a new individual at the museum who was the
7 liaison to the outside folks who were coordinating
8 the Gala and I was making my case for continued
9 government participation at the Gala or guests at
10 the Gala.

11 Q And just focusing your attention on the
12 line where it says: We added Carolyn Maloney to
13 that list even though she does not have a seat on
14 our board. When she learned she would not be
15 attending that year's Gala, 2015, she actually
16 pushed back. Carolyn made calls personally to
17 Witness C, Witness A, and Witness D and we
18 have ultimately secured one seat for her each
19 year," is that an accurate summary of the events
20 that happened in the prior e-mails that we just
21 looked at?

22 A So we are talking about '16 and then this

1 is '18. So I believe it was. You know, my
2 recollection is that she came alone, Mr. Maloney
3 was no longer living and she was one of the only
4 elected officials that did not get a plus-one.

5 Q And she was added back on the list after
6 her conversations with Witness A and the
7 conversations you had with Witness C; is that
8 correct?

9 A Yes, yes.

10 Q And after this date, so --

11 MS. BENITEZ: Harold, thank you. You can
12 take that off the screen.

13 Q After 2015, 2016, were there any more
14 recent dates, maybe 2017, '18, 2020?

15 A I was not here after the 2020 Gala. We
16 did not have a Gala, so the last Gala that I
17 participated in was '19.

18 Q '19, okay. And did the congresswoman
19 ever reach out to you regarding the 2019 Gala and
20 her invitation?

21 A I do not recall.

22 Q I understand that you weren't at the

1 museum in 2020?

2 A I was here, but we didn't have a Gala.

3 Q Right. Did she reach out to you in 2020
4 to inquire about the Met Gala?

5 A I do not recall, but the city was in
6 lockdown so nobody was going to be asking about,
7 you know, coming to the Met Gala in 2020.

8 Q Do you recall ever being invited to any
9 of the congresswoman's events, not in any specific
10 year but generally?

11 A Like congresswoman's events like
12 political events or what do you mean? I went to
13 the shivah for her husband when he died. Not
14 shivah, but I went to bereavement call for her
15 husband at the home. She would have little
16 gatherings for the garden club of the Upper East
17 Side and, as a community leader, as I pointed out,
18 district leader, I would be on that kind of guest
19 list for that kind of thing.

20 Q Apart from the Met Gala, has the
21 congresswoman ever reached out to you to inquire
22 about any other events at the museum while you

1 were there or invitations to any other events?

2 A I can't -- I don't recall that.

3 Q And apart from --

4 A There were other events she went to but I
5 just can't recall like the nuances of the getting
6 to the event, the day of the event, that kind of
7 stuff.

8 Q And if you could, I guess, summarize how
9 the congresswoman has assisted the museum or in
10 the way that she has helped the museum, how would
11 you summarize that?

12 A Well, I would say we have been very
13 fortunate to have really smart and hardworking
14 elected officials who have represented the museum
15 on the city, the state and the federal level. And
16 all of them, as I like to say, have been our
17 champions and have really articulated what we do
18 here in terms of education and community outreach
19 with their various colleagues at those levels of
20 government. For us it has been invaluable just
21 like being, I like to say, a cheerleader for the
22 museum.

1 Q Have you communicated with anyone else
2 apart from your two attorneys about our
3 investigation?

4 A No. They asked me not to talk about it,
5 so it's, you know, lips closed.

6 Q Yes, we would also reiterate that
7 request. We ask that you keep it confidential.

8 And I guess, finally, is there anything
9 else that we haven't covered that you would like
10 to share with us today?

11 A No, I'm fine.

12 MS. DaCUNHA: Let me just add, Indhira,
13 one clarification.

14 You have spoken -- this is Alyssa. Sam
15 and I are your attorneys and obviously you have
16 also been in contact with the Met, the
17 representative from the Met.

18 WITNESS D: Oh, yes.

19 MS. DaCHUNA: So the Met has played a
20 role here.

21 WITNESS D: The counsel's office, yes.

22 Q The general counsel's office at the Met.

1 A They are very hardworking.

2 Q I'm sure. I can tell by the productions
3 we have received, yes.

4 MS. BENITEZ: Thank you again, sir. We
5 can go ahead and go off the record.

6 (Off the record at 1:33 p.m.)

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1 CERTIFICATE OF SHORTHAND REPORTER - NOTARY PUBLIC

2 I, Cynthia A. Whyte, the officer before whom
3 the foregoing interview was taken, do hereby
4 certify that the foregoing transcript is a true
5 and correct record of the interview taken; that
6 said interview was taken by me stenographically
7 and thereafter reduced to typewriting under my
8 supervision; that reading and signing was not
9 requested; and that I am neither counsel for,
10 related to, nor employed by any of the parties to
11 this case and have no interest, financial or
12 otherwise, in its outcome.

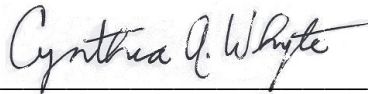
13 IN WITNESS WHEREOF, I have hereunto set
14 my hand and affixed my notarial seal this 20th day
15 of May, 2022.

16 My commission expires: October 30, 2022

17

18

19



20

CYNTHIA A. WHYTE

21

NOTARY PUBLIC IN AND FOR THE

22

STATE OF MARYLAND

EXHIBIT 6

CONFIDENTIAL

Subject to the Nondisclosure Provisions of H. Res. 895 of the 110th Congress as Amended

Transcript of Interview of Witness C

Review No. 22-8826

Date: May 18, 2022

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OFFICE OF CONGRESSIONAL ETHICS

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Interview of WITNESS C
Conducted Virtually
Wednesday, May 18, 2022
12:04 p.m. EST

Job No.: 448680
Pages: 1 - 23
Reported By: Cynthia A. Whyte

1 Interview of WITNESS C, conducted
2 virtually:

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14 Pursuant to notice, before Cynthia A. Whyte, Notary
15 Public in and for the State of Maryland.

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A P P E A R A N C E S

ON BEHALF OF OFFICE OF CONGRESSIONAL ETHICS:

INDHIRA BENITEZ, ESQUIRE

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(202) 663-6000

ALSO PRESENT:

DOMINIC COPPOLA, A/V Technician

AMY LAMBERTI, ESQUIRE

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C O N T E N T S

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| EXAMINATION OF WITNESS C | PAGE |
| By Ms. Benitez | 5 |

E X H I B I T S

| | |
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| EXHIBITS | PAGE |
| Exhibit A E-mail chain, MET-OCE-00001920 | 14 |
| Exhibit B E-mail chain, 5/3/16, MET-OCE-00001357 | 16 |
| Exhibit C E-mail chain, 4/2 and 4/3/16, MET-OCE-00001279 | 18 |

1 P R O C E E D I N G S

2 MS. BENITEZ: For the record, it is May
3 18, 2022. We're conducting the virtual interview
4 of Witness C. Speaking is Indhira Benitez,
5 investigative counsel with the Office of
6 Congressional Ethics. Joining me today is Omar
7 Ashmawy, staff director and chief counsel of the
8 OCE, and also joining us are Witness C's
9 attorneys, Alyssa DaCunha, Samantha Becker and Amy
10 Lamberti.

11 So, again, sir, if you have any questions
12 for me during this interview, just let me know, or
13 if you simply need to stop for a break.

14 Additionally, Witness C has read 18 USC
15 1001 and has acknowledged receipt.

16 BY MS. BENITEZ:

17 Q As you are probably already aware, we're
18 going to be discussing the Met Gala today, but
19 before we jump into some details about the Met
20 Gala, why don't you tell me a little bit about
21 yourself. Where do you currently work? What do
22 you do?

1 A I'm currently the director and CEO of the
2 Fine Art Museums in San Francisco and I have
3 worked here since November 2018.

4 Q And where did you work prior to November
5 2018?

6 A Prior to that I spent 23 years of my
7 career at the Metropolitan Museum. 14 of those
8 were as a curator in the European Decorative Arts
9 Division. And then on January 2009 I became the
10 director and I was director at the Metropolitan
11 until my final day was July 14, 2017, and in the
12 time between then and my appointment in San
13 Francisco I had a sabbatical year where I spent
14 the majority, eight months, at the Getty Museum in
15 Los Angeles and four months in England.

16 Q In your role as director what were some
17 of your duties at the Met?

18 A As director and CEO I had ultimate
19 oversight of the museum's programs and operations.
20 I was responsible to the board and I was involved
21 in setting strategy and hiring and firing and
22 overseeing program and setting goals for the

1 institution.

2 Q And who were your direct reports?

3 A I had a legion. On the programmatic side
4 I had all of the curatorial department heads, the
5 deputy director for collections, the deputy
6 director for exhibitions, and on the
7 infrastructure and fundraising side I had the
8 chief counsel reporting to me, the president, and
9 the president had oversight of development and
10 membership, merchandise, buildings, security. So
11 I had a kind of dotted line relationship with a
12 lot of those department heads, but the president
13 was the person I had -- on many, many issues the
14 president was the key person to help me work
15 through issues, key issues.

16 Q How did you come to know Congresswoman
17 Carolyn Maloney?

18 A Congresswoman Maloney, I guess I met her
19 probably when I became director, at some point
20 after I became director in 2009. The Metropolitan
21 worked hard to cultivate and maintain good
22 relationships with politicians, city politicians,

1 state politicians and federal politicians. So we
2 would organize each year -- we would have a
3 breakfast for local politicians. I believe
4 Congresswoman Maloney might have been invited on
5 those occasions. And certainly she was a regular
6 attendee at, you know, various dinners and events
7 that we organized.

8 Q Can you walk me through your relationship
9 with Representative Maloney and how it affected
10 the museum?

11 A I wouldn't say it was a close
12 relationship. You know, I met her as I met many,
13 many, many people in the course of my work.
14 Government affairs fell under the aegis of a man
15 called Harold Holzer, who was the head of external
16 affairs amongst other things, and he had a No. 2
17 called Witness B, and they had long-standing
18 relationships with many of the city, state and
19 federal politicians.

20 And the other key person in this was
21 Witness A, who was the president at the
22 museum until I think early 2015, and in her

1 capacity previously as head of development and
2 then president she really held many of those
3 strong relationships.

4 So I got to know -- I mean I was
5 introduced to Congresswoman Maloney but any formal
6 business between us or any formal discussions
7 between the museum and her were handled through
8 Witness A and Harold Holzer and Witness B.

9 Q As the director of the Met, what was your
10 role in the coordination or direction of the Met
11 Gala?

12 A With all the museum galas I would at some
13 point be given a briefing about, you know, sort of
14 the main timetable of events, probably the most
15 important guests, you know, sometimes very often
16 who I was supposed to be meeting with and talking
17 to and cultivating.

18 The Met Gala was a bit different because
19 it was really to a very large extent organized by
20 Anna Wintour and her Vogue team. They over the
21 years had developed into a very successful
22 fundraiser because essentially Anna Wintour sold

1 as many tables and seats as she could to fashion
2 businesses and she would populate those tables and
3 seats with stars in fashion or in other
4 industries, many of whom would then wear the
5 clothes of those different design houses. So her
6 goal was always to have as many seats as possible.

7 The Met always had a smaller number of
8 seats that were distributed between VIP members of
9 the board, some local politicians, and supporters
10 of the Costume Institute. There was often a bit
11 of a tussle because the number of seats for our
12 guests was always limited. In all honesty, I very
13 often tried to kind of stand well back from it
14 because one person or another was always offended.

15 Q Did you have any oversight over the
16 government officials or local politicians that
17 were invited or any of the Met invitees to the Met
18 Gala?

19 A I suppose as CEO I had ultimate
20 oversight, but it was one of those situations
21 that, you know, the Gala had been running for many
22 years. Witness A and Harold Holzer and Witness B

1 had worked very closely with Ms. Wintour and her
2 team for many years so I would -- you know, I would
3 only really get dragged in if there was a knock-
4 down, drag-out fight for something and I had to go
5 to bat to say to Anna we have to have more seats or
6 you have to let us invite this person even if you
7 don't like them. But I tended to keep somewhat
8 arm's length from those details.

9 Q Did that situation ever arise where you
10 had to, as you said, go to bat for someone to be
11 invited to the Met Gala?

12 A I mean every year there would be a tussle
13 about, you know, this trustee wants to come, you
14 know, that trustee wants to come, this donor, this
15 major prospect is interested, can we squeeze them
16 in. So yes, there was always sort of one or two
17 conversations like that. That was quite common.

18 Q What about conversations regarding
19 Congresswoman Maloney's invitation to the Met
20 Gala?

21 A In the course of preparation for this
22 meeting, I've seen some e-mails that reminded me

1 that there was, you know, I think in 2016, I guess
2 this is the year we are looking at, for reasons
3 that I have forgotten, we reduced the number of
4 seats for the Gala. Maybe we were holding the
5 Gala in the smaller area and Anna wanted to make
6 it more exclusive so she reduced the number of
7 seats, and that meant there was a reduction in the
8 number of seats that she made available to us.

9 So I think that in the first pass -- this
10 is also a year where there had been a transition
11 from Witness A to Daniel Weiss as president,
12 so in the first pass I guess Congresswoman Maloney
13 was not included in that guest list. And I
14 learned about that subsequently and I think I was
15 surprised because I think she was someone who
16 normally would be included. And that's -- I think
17 that's -- and I think it was sorted out, and that
18 is really the extent of my involvement as recorded
19 by the e-mails I saw.

20 Q Do you remember having any conversation
21 with any other Met employee, Witness B or Harold
22 Holzer, about Representative Maloney not being

1 invited?

2 A I don't remember specifically, but that
3 certainly well might have happened. There was
4 always a flurry of activity around the time -- you
5 know, the two weeks before the gala there was
6 always a flurry of activities, all sorts of
7 questions about all sorts of things. So yes, it
8 would have been quite normal that an issue like
9 that might have surfaced either by e-mail or in
10 the course of a conversation.

11 Q Did Representative Maloney ever reach out
12 to you personally to request an invitation to the
13 Gala or inquire about an invitation to the Gala?

14 A I don't recollect that she did. I don't
15 believe so.

16 Q Have you had any communications with
17 Representative Maloney about any other events at
18 the Met where she was inquiring about an
19 invitation while you were director?

20 A No. Such matters were always handled
21 through the government affairs team either by
22 Witness B and Harold Holzer or by president
Witness A.

1 .

2 Q And earlier you said you were a bit
3 surprised when she wasn't invited in 2016 because
4 you assumed she would have been an automatic
5 invite. Why is that? Why was she an automatic
6 invite?

7 A Because she was a significant person in
8 the political realm, one who was friendly and
9 supportive of the institution and with whom we had
10 an ongoing positive relationship. Our goal was to
11 have the politicians championing us as a legion
12 cultural institution then in New York and in the
13 U.S.

14 Q I know that this was several years ago so
15 I would like to pull up a document and just jog
16 your memory about those events.

17 A Sure.

18 MS. BENITEZ: Dominic, could you please
19 pull up Tab 3 and mark that as Exhibit A.

20 (Exhibit A marked for identification and
21 is attached to the transcript.)

22 MS. BENITEZ: Could you please give him

1 control of the screen so he can zoom in and
2 scroll.

3 Q I will give you a moment to read that
4 over and let me know when you're done.

5 A Done.

6 Q And does this look familiar to you?

7 A I don't remember this particular letter.
8 It certainly looks familiar as the sort of letter
9 that would be drafted for me by government affairs
10 or by development. We sent out literally scores,
11 scores of letters, hundreds of letters, each week
12 under the director's signature.

13 Q And is this letter something that would
14 be sent to other government officials?

15 A Variations on this sort of thing, yeah.
16 We were always trying to keep relationships warm
17 and positive. It was a very professional
18 organization in that respect.

19 Q Thank you.

20 MS. BENITEZ: Dominic, you can go ahead
21 and take Exhibit A off the screen and can you
22 please pull up Tab 4 for me and mark that as

1 Exhibit B.

2 (Exhibit B marked for identification and
3 is attached to the transcript.

4 MS. BENITEZ: And if you could give him
5 control of the screen so he can zoom in.

6 Q Once you have control of the screen, I
7 would like to draw your attention to the top of
8 this page.

9 MS. BENITEZ: For the record, this is an
10 e-mail dated May 3, 2016, from Clyde Jones to
11 Witness C.

12 Q Before we get into the content, could you
13 give me some background on who Clyde Jones is?

14 A Clyde Jones was the very new head of
15 development who I guess we appointed -- I don't
16 remember the dates, but I guess we must have
17 appointed him in 2015 after the departure of Nina
18 Diefenbach, who was the previous director of
19 development under Witness A. So this was probably
20 his first Costume Institute Gala and he was still
21 -- he would still have been coming up to speed on
22 much of the politics and relationships of

1 our various donors and government representatives.

2 Q After reading this response here where it
3 says "By the way, Carolyn Maloney, Tom Finkelpearl
4 and I had a conversation about ways in which
5 Carolyn may be able to direct some funds our way
6 for infrastructure and green projects."

7 I know you mentioned that you never had
8 any direct contact regarding or you don't recall
9 having direct contact regarding her invitation to
10 the Met Gala with Representative Maloney. Did you
11 ever have any conversations with her about matters
12 such as this, any funding or aid that she could
13 possibly provide to the museum?

14 A I don't recall having any conversations
15 myself. We certainly over the years -- you know,
16 we are always looking -- thinking if there were
17 ways we might benefit from state or federal
18 grants, but it was -- you know, the reality is
19 that such funds were not normally available. So
20 while we tried, you know, it didn't lead to too
21 much. That sort of thing is really handled --
22 that was by Harold Holzer and after his departure

1 by Witness B.

2 Q So you don't recall or you have never had
3 directly conversations with the congresswoman?

4 A I don't believe so, no.

5 Q Thank you.

6 MS. BENITEZ: Dominic, you can take that
7 off the screen.

8 Q And I want to go back to the 2016 Gala
9 where there was some back and forth about
10 Representative Maloney's invitation. And I will
11 pull up one last document to jog your memory. I'm
12 sure you already reviewed it.

13 MS. BENITEZ: Dominic, could you please
14 pull up Tab 1 and mark that as Exhibit C.

15 (Exhibit C marked for identification and
16 is attached to the transcript.)

17 MS. BENITEZ: If you can give him control
18 so he can zoom in on the very, very tiny font.

19 Q Again, sir, I will give you a moment to
20 review that.

21 MS. BENITEZ: For the record, this is an
22 e-mail dated Sunday, April 3, 2016, and it is a

1 chain of an original e-mail that was sent April 2,
2 2016, by Witness A. It looks like it is
3 responses to her e-mail.

4 THE WITNESS: Yeah.

5 Q And after reviewing this e-mail, do you
6 now recall any conversations surrounding
7 Representative Maloney's lack of an invitation to
8 the 2016 Gala?

9 A No. I mean I think this -- you know, I
10 had a very vague memory of there had been some
11 back and forth. Seeing this e-mail in the prep
12 briefing kind of refreshed my memory of this.
13 Although Witness A had retired, she was very
14 attentive of the museum, wanted to make sure that,
15 you know, things didn't fall through the cracks.
16 So this is typical of the sort of outreach that,
17 you know, she might have made at the time. It is
18 also kind of typical of the sort of quick response
19 I might have made. I literally got hundreds of e-
20 mails a day, which I just shoot off quick and try
21 to delegate as much as possible to other people to
22 deal with.

1 Let me just read the top quickly.
2 I mean basically I -- Witness B knew the
3 politicians well, he knew the politics, so I very
4 much was led by his recommendations and by Harold
5 Holzer. This very much seems to conform to that
6 sort of practice. I don't recollect anything
7 beyond this.

8 Q Okay. I would like to just draw your
9 attention to Witness A's initial e-mail all
10 the way at the bottom, specifically the line where
11 it reads: She went on about how much she does for
12 the Met, always responsive when you call and
13 proactive re the institution's concerns in D.C.

14 Do you have any familiarity with the
15 types of things that Representative Maloney has
16 done for the museum?

17 A No, I do not recall any specific
18 incidents. You know, I recall that she was a
19 friendly politician, but I don't recall any
20 particular, you know, moments when she went to bat
21 for us, although I -- you know, I think that we
22 did -- Witness B and Harold were in regular

1 communication with her.

2 Q Thank you.

3 MS. BENITEZ: Thank you, Dominic, you can
4 take Exhibit C off of the screen.

5 Q Have you communicated with anyone,
6 outside of your counsel of course, about our
7 investigation?

8 A I have not.

9 MR. BENITEZ: And are there any questions
10 from anyone else on the screen, Omar, Samantha or
11 Alyssa?

12 MR. ASHMAWY: I don't have any questions
13 and I just want to take a moment and thank you for
14 your time and cooperation with our office. We
15 sincerely appreciate it.

16 THE WITNESS: Happy to do it.

17 MS. BENITEZ: Yes, I will reiterate
18 Omar's point. We are very, very thankful of you
19 taking time out of your day to speak with us.

20 With me seeing no one else turning on
21 their camera, we can go ahead and hop off of the
22 record.

1 (Off the record at 12:31 p.m.)

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1 CERTIFICATE OF SHORTHAND REPORTER - NOTARY PUBLIC

2 I, Cynthia A. Whyte, the officer before whom
3 the foregoing interview was taken, do hereby
4 certify that the foregoing transcript is a true
5 and correct record of the interview taken; that
6 said interview was taken by me stenographically
7 and thereafter reduced to typewriting under my
8 supervision; that reading and signing was not
9 requested; and that I am neither counsel for,
10 related to, nor employed by any of the parties to
11 this case and have no interest, financial or
12 otherwise, in its outcome.

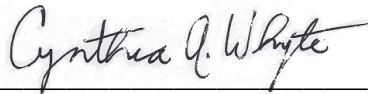
13 IN WITNESS WHEREOF, I have hereunto set
14 my hand and affixed my notarial seal this 23rd day
15 of May, 2022.

16 My commission expires: October 30, 2022

17

18

19



20 CYNTHIA A. WHYTE

21 NOTARY PUBLIC IN AND FOR THE

22 STATE OF MARYLAND

EXHIBIT 7



Daniel H. Weiss
President and CEO

March 29, 2018

The Honorable
Carolyn B. Maloney
Congresswoman
U.S. House of Representatives
1651 Third Avenue, Suite 311
New York, New York 10128-0606

Dear Carolyn,

We would be delighted to have you join us as a guest of the Museum at this year's Costume Institute Benefit on Monday, May 7, celebrating the opening of *Heavenly Bodies: Fashion and the Catholic Imagination*. The exhibition, on view from May 10–October 8, 2018, will feature a dialogue between fashion and medieval art from The Met collection to examine fashion's ongoing engagement with the devotional practices and traditions of Catholicism.

The Benefit's Co-Chairs will be Amal Clooney, Rihanna, Donatella Versace, and Anna Wintour. Christine Schwarzman and Stephen A. Schwarzman will serve as Honorary Chairs. If you are unable to join us for dinner, I would be pleased if you could join us for cocktails.

I would be grateful if you would contact Kristin MacDonald, Deputy Chief Development Officer for Events, telephone [REDACTED], with your reply by April 9.

Sincerely,

Daniel H. Weiss

cc: Kristin MacDonald

The Metropolitan
Museum of Art

1000 Fifth Avenue
New York, NY 10028
metmuseum.org

EXHIBIT 8

From: Harold Holzer
Sent: Saturday, April 2, 2016 10:54 AM EDT
To: Rafferty, Emily; Campbell, Tom
CC: Brodsky Dan; Weiss, Daniel; Jones, Clyde; Schuler, Tom
Subject: RE: Carolyn Maloney

If I can chime in, I saw Carolyn at a Hunter College event last week and she talked about the POY, too, although I do not think she knew then that she was not going to be invited. she merely said, "it was THAT time of year again." I have never understood why ours is the one major museum gala in the City that does not include the major elected joyfully. I do think the Mayor, Scott, and Carolyn must be included--and the Governor and Sandra invited (he won't come, and perhaps Sandra will be taken care of by Anna). Big mistake to leave them out.

HH

Harold Holzer
Jonathan F. Fanton Director
Roosevelt House Public Policy Institute at Hunter College
47-49 East 65th Street
New York, NY 10065
Phone: [REDACTED]
Fax: [REDACTED]
Cell: [REDACTED]
[REDACTED]

-----Original Message-----

From: emily rafferty [REDACTED]
Sent: Saturday, April 02, 2016 10:44 AM
To: Campbell Tom P. <[REDACTED]>
Cc: Brodsky Dan <[REDACTED]>; Dr. Weiss Daniel H. <[REDACTED]>; Jones Clyde <[REDACTED]>; Schuler Tom <[REDACTED]>; Harold Holzer <[REDACTED]>
Subject: Carolyn Maloney

I received a call this past week from Carolyn. She is unhappy to say the least that she is not receiving an invitation to the Party of the Year. She understands from Tom Schuler that only the Mayor is to be included. She went on about how much she does for the Met, always responsive when you call, and proactive re the institution's concerns in DC. She has been coming to the party for years, and it is the one thing she cares about. Somehow she knows that the numbers are not smaller than last year, so that should not be an issue.

It is fair to say that no one knows better than I do re the torture of this subject that heightens each year until the last person is in the seat. For what it is worth, I highly recommend you include Carolyn, Scott Stringer and his wife in your 80 allotted spaces. Even with this, there will be unhappy campers, as we know. I told Carolyn I would bring this to your attention, and that I would get back to her next week. I am including Dan B here, as I know she considers him a good friend, and maybe in touch with him as well. Many thanks, Emily

Sent from my iPad

EXHIBIT 9

Re: Draft letter

From: Minna Elias ([REDACTED])
To: carolyn.jm ([REDACTED])
Date: Saturday, January 22, 2022, 02:36 PM EST

He suggests Tom Schuler, which brings us back to Alina Agusti.

Sent from my iPad

On Jan 22, 2022, at 11:16 AM, Carolyn Maloney <[REDACTED]> wrote:

Can he suggest someone else who could. Give me a list of the Board of Leadership. Of the Met.

Sent from my iPhone

On Jan 22, 2022, at 8:47 AM, Minna Elias <[REDACTED]> wrote:

Sent from my iPad

Begin forwarded message:

From: Harold Holzer <[REDACTED]>
Date: January 21, 2022 at 5:28:46 PM EST
To: Minna Elias <[REDACTED]>
Subject: RE: Draft letter

Minna

While I support this and would discuss with anyone, Nadler staff has requested that I not formalize in a letter., don't ask me why. But now that they've said so I can't argue back.

Pls tell CM anything else I can do...

H

Harold Holzer

Jonathan F. Fanton Director
Roosevelt House Public Policy Institute
at Hunter College
47-49 East 65th Street
New York, NY 10065

Office Phone: [REDACTED]

Office Fax: [REDACTED]

Cell: [REDACTED]

Harold.holzer [REDACTED]

From: Minna Elias <[REDACTED]>
Sent: Tuesday, January 18, 2022 10:44 AM
To: Harold Holzer <[REDACTED]>
Subject: Draft letter

Here's a draft letter regarding the museum -- please feel free to make any changes, but the focus should be on communities of interest and district lines.

January __, 2022

Independent Redistricting Commission
250 Broadway, 22nd Floor
New York, NY 10007

To the members of the Independent Redistricting Commission,

I worked for the Metropolitan Museum for __ years in their Government Relations department. The Museum is located on Fifth Avenue and it is very much an East Side institution. It makes sense for it to be part of an East Side Congressional district.

While the East Side member of Congress represents the people who live around the Metropolitan Museum, the West Side member of Congress does not. That means that the member of Congress is not as familiar with the community concerns or the institutions that affect the museum. The museum is served by governmental agencies that are entirely located on the East Side. Its police protection comes from the 19th Precinct; its fire protection is from Engine 22/Ladder 13/Battalion 10 and its zip code is 10028, which is served by the Gracie Post Office. When the museum needs community board approval, it goes to Community Board 8, which represents the East Side. While the East Side member of Congress sends representatives to Community Board 8, the West Side member does not represent any portion of that Community Board and does not monitor those meetings. It makes sense to have a member of Congress who knows the community in which the museum is located.

We have been fortunate in our representation – both Congressman Nadler and Congresswoman Maloney care deeply about the arts and are responsive to the needs of the museum. On the whole, however, an East Side institution like the Metropolitan Museum should be represented by the person who represents the East Side.

Yours truly,

Harold Holzer

EXHIBIT 10

**THE METROPOLITAN MUSEUM OF ART
INTERDEPARTMENTAL MEMORANDUM**

Revised 9/16/15

TO: Kristin MacDonald
FROM: Tom Schuler
CC: Dan Weiss
Clyde Jones
Nina Diefenbach
SUBJ: Costume Institute – Party of the Year
DATE: July 31, 2015
VIA: email

Below is a list of government officials whom we believe should be invited to next year's Costume Institute Gala. In the past, we sent a number of invitations to government officials with a letter from the President asking them to be our special guests at this event.

Mayor Bill de Blasio and Ms. Chirlane McCray
First Deputy Mayor Anthony Shorris
Deputy Mayor Alicia Glen
~~Commissioner Tom Finkelparl~~
~~Commissioner Mitchell Silver~~
Comptroller Scott Stringer
Council Speaker Melissa Mark-Viverito
Council Member Jimmy Van Bramer
Council Member Julissa Ferreras-Copeland
Council Member Dan Garodnick
Council Member Helen Rosenthal
~~Congresswoman Carolyn Maloney~~

TS:ivl

EXHIBIT 11

From: [REDACTED]
Sent: Thursday, August 16, 2018 11:13 AM EDT
To: Britton, Laurel; Althof, Kyle
CC: Weine, Kenneth; Escano Nunez, Frances
Subject: Fwd: [External] - Background Party of the Year

As promised. Good luck.

Sent from my iPhone

Begin forwarded message:

From: Tom Schuler [REDACTED] >
Date: August 16, 2018 at 8:12:21 AM PDT
To: "Tom.schuler" [REDACTED] >, Tom Schuler [REDACTED] >
Subject: [External] - Background Party of the Year

I'm writing to follow up on the discussion we had on government invites to the Met Gala/POTY. I wanted to share some history of past years attendees and reiterate the importance of being inclusive as possible when extending invitations to government officials. Prior to 2015 a "wide net" was used to extend tickets to government officials. It was customary to invite: the Mayor, Deputy Mayor (who oversees DCA), City Comptroller, City Council Speaker, Manhattan Borough President, our local Council Members including the representative of The Cloisters, the Commissioners of DCA and Parks as well as the Chair of the City Council's Cultural Affairs Committee. During those years it was not uncommon to extend guest invitations to even our local State Senator and Assembly Member. One year even all the candidates running for NYC Mayor were invited guests.

When we were mandated to reduce Met seats we looked for a rational without offending anyone or bruising egos. This is how we came up with the current configuration --allowing the five officials who sit on our Board of Trustees to attend with a guest. We added Carolyn Maloney to that list even though she does not have a seat on our Board. When she learned she would not be attending that year's gala (2015) she actually pushed back. Carolyn made calls personally to [REDACTED] and even [REDACTED]. We have ultimately secured one seat for her each year.

I do think it is important to note that during the period when we limited/reduced government officials attending we saw a significant drop in any new capital allocation to the Met. In fact during that entire period we only secured \$300,000 from the City Council when \$5.7 even \$10 million was earmarked in the past. In fact during budget advocacy when presenting the Museum's request for new funding we were told by one Council Member "get Anna to pay for it".

This past spring we had all the "right players" in attendance: Deputy Mayor Alicia Glen, Speaker Corey Johnson, Council Member Jimmy Van Bramer, the Met's newly elected Council Member Keith Powers, along with Parks Commissioner Mitchell Silver and Carolyn Maloney.

While it was a bit of a chess game leading up to the dinner in the end it all worked. Commissioner Finkelppearl declined and we extended those tickets to Council Member Van Bramer. Speaker Johnson's office initially declined and his tickets were then extended to Council Member Powers and guest. So there after the Speakers office realizing its mistake requested two tickets. using every means possible Council Member Van Bramer gave him his husband's ticket and at the 11th hour Anna relented and gave the Speaker an additional ticket for his guest. This gave us the 12 seats for 2018.

Having these power players all together paid off handsomely. The Met secured \$7.9 million in new capital funding from the the City for the ABC skylight project. The first significant allocation in a number of years.

Going forward it would be my hope that we would be able to extend invitations to the Chair of the City Council's Cultural Affairs Committee and our local City Council Member whomever they may be. With the possibility of new projects on the horizon allies in government are critical and extending an invitation to the gala goes a long way in cementing these relationships.

I am more than happy to discuss further with you.

EXHIBIT 12

Re: Awaiting Your Response - Invitation to Gerhard Richter: Painting After All Opening Preview and Reception (Monday, March 2, 2020)

From: Carolyn Maloney ([REDACTED])
To: Juanita.Reyes ([REDACTED])
Date: Monday, February 24, 2020, 11:02 PM EST

How do I call him??

Sent from my iPhone

On Feb 22, 2020, at 7:00 PM, Reyes, Juanita <[REDACTED]> wrote:

Not yet going to invite schuler to St. Patrick breakfast and maybe we can speak to him.

Sent from my iPhone

On Feb 22, 2020, at 5:24 PM, Carolyn Maloney <[REDACTED]> wrote:

Did we hear from the Met on the Met Ball?? Am I invited this year??

Sent from my iPhone

Begin forwarded message:

From: The Metropolitan Museum of Art <[REDACTED]>
Date: February 21, 2020 at 5:20:11 PM EST
To: Carolyn.jm ([REDACTED])
Cc: Juanita.Reyes ([REDACTED])
Subject: Awaiting Your Response - Invitation to Gerhard Richter: Painting After All Opening Preview and Reception (Monday, March 2, 2020)
Reply-To: The Metropolitan Museum of Art <[REDACTED]>

The Honorable Carolyn B. Maloney:

THE MET 150

Breuer

Gerhard Richter Painting After All



Daniel H. Weiss, President and CEO
and
Max Hollein, Director

invite you to a preview and reception
to celebrate the opening of

Gerhard Richter: Painting After All

Monday, March 2, 2020
6–8 pm

Business attire

[Click here to RSVP](#)

Telephone inquiries:

Kimberly Chey [REDACTED]

Please use The Met Breuer's entrance on Madison Avenue and 75th Street

Gerhard Richter: Painting After All

March 4–July 5, 2020

The Met Breuer, Floors 3 and 4

It's 2020. Art can be made from anything. So why still paint? Gerhard Richter has some answers. [Explore the Primer](#) and hear from the artist about why, what, and how he paints.

The opening reception is sponsored by CHRISTIE'S

The exhibition is made possible by the Barrie A. and Deedee Wigmore Foundation.

Corporate sponsorship is provided by Morgan Stanley.

Morgan Stanley

Major support is provided by David S. Winter and the Modern and Contemporary Art Visiting Committee.

Additional funding is provided by Angela A. Chao and Jim Breyer, Jane C. Carroll, the Horace W. Goldsmith Foundation, Kenneth and Rosalind Landis, and the Peterson Family Foundation.

The catalogue is made possible by the Mary C. and James W. Fosburgh Publications Fund.

Additional support is provided by Christie's, and by Sharon Wee and Tracy Fu.

The catalogue is available for purchase at store.metmuseum.org.

Gerhard Richter, *Ice* (detail), 1981, oil on canvas, 27 9/16 × 39 3/8 in. (70 × 100 cm). Collection of Ruth McLoughlin, Monaco