

Report from the President and the Director

The Metropolitan Museum of Art's unparalleled collection, groundbreaking exhibitions and scholarship, and innovative programs offer powerful ways to experience more than five millennia of art and culture. In fiscal year 2019, our many wide-ranging activities were both impactful and well received. Total attendance was more than 7 million visitors for the third year in a row, demonstrating the strength of our mission to connect people with the art of all times and cultures. The Museum also had a record fundraising year, and while we ended the fiscal year with an operating deficit as anticipated, we continue to make progress in our work toward a balanced budget in fiscal year 2020.

Engaging with the global community and projecting a strong, leading voice on issues that involve art and culture is also fundamental to our mission as a twenty-first-century encyclopedic museum. In April, for example, many looked to The Met to help process the fire at the Cathedral of Notre-Dame. In addition to providing support for the Paris community, we convened a public event in our Medieval Hall, where curators and conservators shared their expertise, heartbreak, and hopes for restoration. In honor of World Refugee Day on June 20, the Museum joined with the International Rescue Committee in a global campaign to recognize refugees and their important contributions to society. At The Met, we spotlighted works by artists who were themselves refugees, including Marc Chagall, Piet Mondrian, and Mark Rothko. Last spring the Museum was called upon to respond to scrutiny resulting from the public controversy—expressed through reports in the media, lawsuits, and actions from several individuals and organizations—concerning gifts received from individuals related to the opioid crisis. The Museum acted by committing to policy our practice of rigorously reviewing all major gifts to the institution and by suspending the receipt of gifts from members of the Sackler family closely associated with Purdue Pharma. These actions have generated a positive response across The Met community, philanthropic circles, and beyond.

The Met's mission of excellence also extends to maintaining an engaging environment for staff. In fiscal year 2019, we began implementing a strategic plan to strengthen our commitment to creating a diverse and inclusive workplace and conducted an employee engagement survey—the first step toward developing an action plan that will be launched in fiscal year 2020.

Finally, in fiscal year 2019 the Museum began actively planning for its 150th anniversary celebration in 2020, and we look forward to celebrating with our global audience in ways that allow the magnificence and relevance of The Met to shine.

Below is a summary of our many activities and achievements during fiscal year 2019. For a detailed discussion of the Museum's financial results for the year, see the "Report from the Chief Financial Officer" on pages 40–41.

Acquisitions

The Met continued to deepen and broaden its collection in the past fiscal year with a number of key acquisitions. Several are called out here, and many are also explored online in *MetCollects*.

The 1636 portrait *Queen Henrietta Maria* by the Flemish painter Anthony van Dyck (1599–1641) joined other touchstone works in our European Paintings collection. One of many outstanding masterpieces given to the Museum by Charles and Jayne Wrightsman (see *Trustees, Staff, and Volunteers*, page 10), the painting of the pregnant monarch of England was commissioned as a gift for Cardinal Francesco Barberini, who viewed the devout French-born queen as a critical collaborator in his dream of regaining England for the Catholic Church. Van Dyck's work was one of many diplomatic gifts that spread the artist's fame throughout Europe.

The Department of Greek and Roman Art acquired an extraordinary example of Roman sculpture—an impressive marble wellhead, or puteal, of the second century. Celebrated at the time of its excavation—in 1797, under the direction of the Irish painter and antiquarian Robert Fagan (1761–1816)—as one of the most beautiful Roman sculptures of its kind, it is among the finest relief-decorated Roman marble wellheads known today and the only one whose iconography relates directly to water. The relief combines two cautionary tales about the element from Greek mythology: the legend of Narcissus and Echo and the story of the abduction of Hylas by nymphs.

The Department of Asian Art enriched its collection with a masterwork in the corpus of imperial-quality devotional bronze icons produced under Chola patronage. The powerful *Shiva as Vanquisher of the Three Cities* (ca. 1000–1020) is one of the greatest realizations of the form of Shiva as destroyer of evil—a form that was revered by Chola rulers for providing them with both spiritual protection and inspiration for their imperial ambitions.

An illustrated manuscript of the Master of Claude de France, the *Book of Flower Studies* (ca. 1510–15), was acquired for the Department of Medieval Art and The Cloisters. Made during what is often called the "last flowering" of northern European manuscript illumination in the medieval tradition, the book provided botanical models for celebrated commissions. Its flowers were painted for their inherent beauty rather than their symbolism or medicinal value; each varietal represented can also be found in the gardens of The Met Cloisters.

For the Department of European Sculpture and Decorative Arts, the Museum acquired a life-sized marble bust of a bound woman of African descent by the French sculptor Jean-Baptiste Carpeaux (1827–1875). Modeled after a live sitter whose expression of suffering is powerfully conveyed, *Why Born Enslaved!* (modeled 1868, carved 1873) represents the sculptor's reflection on the horrors of slavery following its abolition in France in 1848 and the close of the American Civil War in 1865.

One of the first pointillist portraits by Theo Van Rysselberghe (Belgian, 1862–1926) was also added to the collection of the Department of European Paintings. When the artist exhibited the portrait of his six-year-old niece, Denise Maréchal, in 1890, critics praised the naturalism and emotional expressiveness that he brought to the analytical rigor of pointillism. Its deftly varied brushwork, patterned background, and delicately rendered face show the artist's mastery of the technique.

Gray and Brass by John Sloan (American, 1871–1951)—a rare picture by an Ashcan artist that juxtaposes socioeconomic difference in a single image—was added to the American Wing collection. In it, Sloan contrasts the self-satisfied attitudes of wealthy passengers in a gray-and-brass motorcar with a loosely painted group of New York's working class at rest. Dating to a dynamic year in the former newspaper artist's career as an urban realist painter, the work captures the vibrant spectacle of looking and being seen that characterized early twentieth-century city life.

A major work by Charles Ray (American, born 1953), one of the world's greatest living sculptors, joined the collection of the Department of Modern and Contemporary Art. The monumental black granite relief *Two Horses* (2019) marks a contemporary approach to representing the equine figure that pays tribute to historic antecedents in the collection while also embodying the defining aspects of Ray's contemporary practice.

Exhibitions and Publications

The Met mounted forty-four exhibitions and published twenty-seven new titles in fiscal year 2019, all of which offered thought-provoking ways to experience art. The programming ranged from small, focused installations to major international loan shows, many of which are highlighted here.

Leading off the fall season, the first comprehensive retrospective in North America of French painter Eugène Delacroix (1798–1863) was organized with the Musée du Louvre, Paris. Featuring 155 paintings, drawings, prints, and manuscripts created over more than four decades, it provided visitors with a bracing look at an artist whose genius set the standard for virtually all other French painters. The companion exhibition *Devotion to Drawing: The Karen B. Cohen Collection of Eugène Delacroix* explored the central role of drawing in Delacroix's practice while also celebrating a major gift to The Met from Honorary Trustee Karen B. Cohen.

The fall season's groundbreaking *Armenia!* examined the artistic and cultural achievements of the Armenian people, from their conversion to Christianity in the fourth century to their control of global trade routes in the seventeenth. Nearly 150 objects were on view, including opulent gilded reliquaries, richly illuminated manuscripts, rare textiles, cross stones, precious liturgical furnishings, printed books, and more.

One of the most important works of video art of the last half century—*Stasi City*, by British artists Jane and Louise Wilson (born 1967)—opened in the fall. Filmed in Berlin in 1996, the four-channel video installation is a dizzying tour of the former headquarters of the East German secret police (*Staatssicherheit*). Its presentation coincided with *Everything Is Connected: Art and Conspiracy*, on view at The Met Breuer last fall.

When it opened in October 2018, *Art of Native America: The Charles and Valerie Diker Collection* became the first exhibition of Indigenous American art to be presented in the American Wing since it was established in 1924. The 116 masterworks represent the achievements of Native artists from more than fifty cultures across North America and range in date from the second to the early twentieth century. The diverse works—promised gifts, donations, and loans to The Met from the pioneering collectors Charles and Valerie Diker—have transformed the Museum's ability to display the full development of art in America. The related exhibition *Artistic Encounters with Indigenous America* explored the unique place that Indigenous people have long occupied in the imagination of non-Native artists through drawings, prints, watercolors, photographs, and popular ephemera from the seventeenth to the early twentieth century, all from The Met collection.

Dutch paintings that have been a cornerstone of the collection since the Museum's founding purchase in 1871 were at the center of *In Praise of Painting: Dutch Masterpieces at The Met*. Taking advantage of the partial closure of the European Paintings galleries for the replacement of their skylights, the display in the Robert Lehman Wing (which included works by Rembrandt, Hals, and Vermeer) presented the remarkable Dutch Golden Age in a new light.

The preeminent sixteenth-century Venetian painter Jacopo Tintoretto (1518/19–1594) was the focus of October's *Celebrating Tintoretto: Portrait Paintings and Studio Drawings*. Coinciding with the five hundredth anniversary of the artist's birth, it explored a little-studied aspect of Tintoretto's portraiture: small-scale, informal portrait heads characterized by immediacy, intense observation, and startling modernity, painted with the artist's famous *prestezza*, or quickness.

A major fall highlight was *Jewelry: The Body Transformed*, a global exploration of this ubiquitous art form. Through an array of headdresses and ear ornaments, brooches and belts, necklaces and rings, as well as sculptures, paintings, prints, and photographs—all drawn from The Met collection—it revealed the cultural significance of jewelry across many time periods and regions.

The ingenuity of artists who drew from the natural world to express their understanding of the divine was the focus of *Atea: Nature and Divinity in Polynesia*. The exhibition brought together objects such as figural sculpture, painted bark cloth, and rare featherwork dating to the late eighteenth through the nineteenth century to illuminate a core principle of Pacific art: the divine is not abstract, but very much alive in nature.

Epic Abstraction: Pollock to Herrera, which opened in winter, expanded our understanding of Abstract Expressionism by exploring large-scale painting, sculpture, and assemblage. Anchored by iconic works from The Met collection—including Jackson Pollock's classic "drip" painting *Autumn Rhythm (Number 30)* (1950) and Louise Nevelson's monumental *Mrs. N's Palace* (1964–77)—it was punctuated with loans of major pieces by Helen Frankenthaler, Kazuo Shiraga, and others.

Winter also brought the first exhibition in the United States of pioneer photographer Joseph-Philibert Girault de Prangey (French, 1804–1892). His three-year photographic excursion to the Eastern Mediterranean yielded the earliest surviving daguerreotypes of Greece, Egypt, Turkey, Lebanon, Syria, and Jerusalem.

The Art of London Firearms, a small, focused show that opened in January 2019, explored a fascinating, often overlooked chapter in the art of gunmaking through a group of important London-made firearms—all from The Met collection—from the mid-eighteenth to the early nineteenth century.

In the spring, *"The Tale of Genji": A Japanese Classic Illuminated* was the first major loan exhibition in North America to focus on the artistic tradition inspired by this celebrated work of Japanese literature. Spanning the past thousand years, it featured paintings, calligraphy, silk robes, and popular art such as *ukiyo-e* prints and modern *manga*, many of which are rare works that had never before left Japan.

The World between Empires: Art and Identity in the Ancient Middle East, which opened in March, reassessed the region's art in the age of the Roman and Parthian Empires (ca. 100 B.C.–A.D. 250). With important loans from museums in the Middle East, Europe, and the United States, it showed the complexity of life at the crossroads of two ancient superpowers and the ways in which local communities expressed their identities through art.

Organized with the Rock & Roll Hall of Fame, *Play It Loud: Instruments of Rock & Roll* examined how musical artists use their instruments to create unique sounds and craft a visual identity. On view were guitars, drums, keyboards, and other instruments dating from 1939 to 2017 that belonged to luminaries such as Chuck Berry, the Beatles, Elvis Presley, the Rolling Stones, Jimi Hendrix, Joan Jett, Jimmy Page, Steve Miller, St. Vincent, Metallica, and Nancy Wilson, along with vintage posters, stage costumes, and epoch-making videos.

The spring Costume Institute exhibition *Camp: Notes on Fashion* focused on the camp aesthetic, its evolution, and its influence on mainstream culture. With Susan Sontag's 1964 essay "Notes on 'Camp'" providing the intellectual framework, it showed how the elements of irony, humor, artifice, and exaggeration are expressed in fashion.

Berlin-based artist Alicja Kwade (born Poland, 1979), known for her elegant, experiential sculptures and installations that reflect on time, perception, and scientific inquiry, was selected for this year's Roof Garden Commission. Her steel and stone structures, *ParaPivot I and II*, evoked miniature solar systems. The courtyard of the Robert Lehman Wing was the site for the world premiere of *Death Is Elsewhere* (2017–19), an immersive, seven-channel video installation by prominent Icelandic performance and video artist Ragnar Kjartansson (born 1976).

Other spring exhibitions included *Watercolors of the Acropolis: Émile Gilliéron in Athens* and *Frank Lloyd Wright Textiles: The Taliesin Line, 1955–60*. The former featured the work of a virtuoso watercolorist who became the leading draftsman and popularizer of archaeological discoveries in Greece following his arrival in Athens in the late 1870s, while the latter looked at the first commercial venture of the renowned architect's long career through a rare sample book and examples of the fabric it inspired.

The year at The Met Breuer began with *Obsession: Nudes by Klimt, Schiele, and Picasso from the Scofield Thayer Collection*, featuring paintings by artists of the School of Paris as well as a group of erotic and evocative watercolors, drawings, and prints. The exhibition marked the first time these works from The Met collection were shown together.

September's *Odyssey: Jack Whitten Sculpture, 1963–2017*, organized with the Baltimore Museum of Art, presented sculptures and selected paintings by acclaimed American artist Jack Whitten (1939–2018). Inspired by art-historical sources rooted in Africa, the Southern United States, and the Mediterranean, Whitten's works were displayed with related African, Mycenaean, Minoan, Cycladic, and American art from The Met collection.

The provocative *Everything Is Connected: Art and Conspiracy* was the first major exhibition to look at how modern and contemporary artists have explored the veiled operations of power and suspicion between governments in Western democracies and their citizens. Some seventy works by thirty artists were featured, including painting, sculpture, photography, video, and installation art dating from 1969 to 2016.

Winter's *Julio Le Parc 1959* was the first solo museum exhibition in New York for the Argentinian artist (born 1928), who played a

founding role in Kinetic art during the 1960s. It also celebrated the artist's gift to The Met of twenty-four works on the occasion of his ninetieth birthday. Lucio Fontana (Argentinian Italian, 1899–1968), with whom Le Parc studied in the 1940s, was the focus of *Lucio Fontana: On the Threshold*. The first major survey of the artist's work in the United States in more than forty years, it presented examples of his revolutionary Cuts series and also explored his beginnings as a sculptor and his pioneering environments.

Siab Armajani: Follow This Line, organized with the Walker Art Center, Minneapolis, was the first major U.S. retrospective of the preeminent Iranian American artist (born 1939). With nearly one hundred works made over the past sixty years, it gave viewers insight into how Armajani developed his aesthetic of exile.

In April, *Home Is a Foreign Place: Recent Acquisitions in Context* presented recent acquisitions of modern and contemporary art from Latin America, the Middle East, North Africa, and South and Southeast Asia alongside iconic works by modern American artists from The Met collection to explore the meanings of "home" and "place" in our increasingly interwoven globe.

A summer highlight, *Phenomenal Nature: Mrinalini Mukherjee* was the first U.S. retrospective of work by Mukherjee (1949–2015), the Indian sculptor who was inspired by nature and integrated craft techniques with a modernist visual vocabulary. The artist's longstanding engagement with fiber as well as her forays into ceramic and bronze resulted in works of great beauty and power.

The Museum's Publications and Editorial Department had one of its most active years yet, producing twenty-seven new titles and eight reprints. Among these were fourteen exhibition catalogues, including the highly successful *Delacroix, Armenia: Art, Religion, and Trade in the Middle Ages*, *"The Tale of Genji": A Japanese Classic Illuminated*, *Play It Loud: Instruments of Rock & Roll*, and *Camp: Notes on Fashion*, as well as catalogues on the daguerreotypes of Girault de Prangey, Native American art, photographs of the moon, and jewelry. In addition, the department published volumes highlighting the Museum's collection of French paintings (available online and in print), Islamic calligraphy, and modern and contemporary art, as well as a new edition of *The Metropolitan Museum of Art Guide*. It inaugurated a Picture Albums series to accompany select exhibitions and published the annual *Metropolitan Museum Journal* and four issues of the *Bulletin*.

For a full list of the Museum's publications, see pages 24–37, and for a full list of the year's exhibitions and installations, see pages 38–39.

Global

Connecting audiences around the world with The Met's vast resources is an important part of our mission, and fiscal year 2019 saw many achievements in this area.

In October 2018, we launched The Met Collection API (Application Programming Interface). Building on the success of the Museum's Open Access policy announced in 2017, the API enables any third party to sustainably integrate The Met collection into its website, ensuring that up-to-date versions of more than 400,000 images and data are available to users without restriction. In recognition of the continually expanding potential for open access to broaden public exposure to these images and scholarly records, The Met collaborated with Microsoft and the Massachusetts Institute of Technology (MIT) to explore the ways in which audiences engage with the collection through artificial intelligence technologies. The results of the collaboration were announced in February 2019.

Last spring's *Play It Loud: Instruments of Rock & Roll* was the first exhibition to feature a new Web-based digital resource called the Primer, which allows audiences all over the world to engage with the art in our galleries through stories, videos, and images. Going forward, Primers will be offered for many of our major exhibitions to help prepare visitors for an upcoming visit or to extend their experience afterward.

In the field of conservation, The Met continues its leadership role in the Indian Conservation Fellowship Program (ICFP), a multiyear partnership initiated in 2011 among The Met; Stichting Restauratie Atelier Limburg, Maastricht, The Netherlands; and the Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.,

supported by the Andrew W. Mellon Foundation and the Ministry of Culture of the Government of India. The program provides practical, intensive training and professional development for emerging and mid-career Indian conservators at host institutions.

The Network Initiative for Conservation Science (NICS), a pilot program launched in September 2016 by The Met and its Department of Scientific Research with the support of the Andrew W. Mellon Foundation, held its second annual symposium in November 2018. NICS aims to advance research and scholarship in art history, archaeology, conservation, and science by sharing the Museum's cutting-edge research facilities and expertise with a group of partner institutions, including ten New York museums. Conservators from the Brooklyn Museum, the Central Park Conservancy, the Frick Collection, the Hispanic Society of America, the Morgan Library and Museum, and the New York Public Library participated in this year's symposium.

The Met continued to make progress in its project to assist Syrian and Iraqi museum colleagues in their efforts to document and publish endangered collections, an initiative made possible by the Whiting Foundation. In January 2019, The Met and its partners, Columbia University and the American Center of Oriental Research (ACOR), organized a workshop in Amman, Jordan, that brought together thirteen staff members from the Iraq, Basrah, Mosul, and Slemeni Museums for specialized training in writing labels and text, researching objects, preparing images for publication, creating websites, and producing publication-ready collection-related content. Four publications are underway and expected to be released in the coming year.

Through the support of the Museum's Adelaide Milton de Groot Fund, Met staff continue to participate in archaeological research in Greece, Turkmenistan, and Guatemala. At Palaikastro in eastern Crete, in an excavation conducted under the auspices of the British School at Athens, work this year focused on the study of Building 4 from the 1986–2003 excavation campaign of the Minoan Bronze Age settlement. The Met initiated a new archaeological project in April following a Memorandum of Understanding signed with the Ministry of Culture in Turkmenistan for fieldwork at the site of Dandanakan/Dash Rabat, a medieval caravan town in the Mary province. The work is conducted in collaboration with colleagues from the National Administration for the Protection, Study and Restoration of Cultural and Historical Monuments of Turkmenistan, and the Ancient Merv Historical and Cultural Park. In 2018, the Department of the Arts of Africa, Oceania, and the Americas participated in a third season of archaeological fieldwork and conservation at the site of Piedras Negras, Guatemala, working with the Guatemalan Institute of Anthropology and History, Brown University, Brandeis University, and the Peabody Museum of Archaeology and Ethnology at Harvard University. Piedras Negras, one of the most important Maya royal courts from the fifth to the ninth century, is renowned for its hieroglyphic inscriptions and sculpture, including the upper portion of Piedras Negras Stela 5, on long-term loan to The Met from Guatemala.

Education

Through another successful year of innovative programming, scholarly endeavors, and community engagement, the Museum's Education Department increased the diversity and participation of The Met audiences in fiscal year 2019. While fostering greater collaboration among colleagues within The Met as well as with local, national, and international partners, the department continued working on its key priorities to solidify its position as a leader and influencer in the field; make The Met responsive and relevant, serving as a platform for timely issues; deepen the Museum's presence and impact beyond its walls and into communities; and establish galleries and other spaces as active laboratories for scholars, artists, and the general public.

In the past fiscal year, the department served over twelve percent of the Museum's more than 7 million visitors through approximately 37,400 programs and tours that drew over 830,000 participants.

Artists continued to be critical partners. Soprano Julia Bullock, the 2018–19 MetLiveArts Artist in Residence, created five programs in collaboration with guest artists, such as the multi-instrumentalist Tyshawn Sorey, to examine issues of exoticism, identity, segregation, and cultural

exclusion in the context of and through the collection. As part of the three-year Kenan Project launched in fall 2017, The Met, in partnership with New York University's Tisch School of the Arts, continued to convene nineteen other organizations in a professional learning community focused on the social impact of the arts in and with communities. New York-based artists Rashida Bumbray and Miguel Luciano worked with Museum educators and curatorial staff to lead the Kenan Project's Civic Practice Seminar, forging vital connections between the history and collection of The Met and the neighborhoods of Bedford-Stuyvesant and East Harlem. Artist participants in the seminar were trained in building relationships between communities and institutions.

Groundbreaking education programming related to The Met collection and exhibitions foregrounded timely conversations connecting works of art to current events. For example, The Costume Institute exhibition *Camp: Notes on Fashion* inspired a college night that attracted more than 1,800 students; a conversation exploring the concept of camp in performance, ballroom style, pop culture, and high fashion between Broadway performer and actor Billy Porter and cultural critic, deejay, and assistant professor of queer studies at Virginia Commonwealth University, Madison Moore; and a "Battle of the Legends" voguing competition on the David H. Koch Plaza. To commemorate the fiftieth anniversary of the Stonewall uprising, Education presented MetFridays: Pride, a Museum-wide event featuring talks that examined recent civil rights victories through the lens of The Met collection, art-making, a panel discussion on gender, and more.

Cultural festivals with activities and performances designed for visitors of all ages and with varied abilities drew more than 15,300 attendees. We also launched Crip The Met, an initiative that engaged disability scholars and activists, curators, educators, and artists in discussion about representations of disability in the Museum, with the goal of developing interpretive guidelines for writing about disability and art. Our commitment to serve as a cultural and social hub for New York's young people has resulted in more than 28,000 teens and almost 130 partners participating in our Teens Take The Met program over the course of five years.

The Met continued to be an essential resource for teaching, learning, training, and research at all levels. This fiscal year, 237,763 K–12 teachers and students participated in 6,943 guided and self-guided school-group visits to The Met's three locations. More than 2,600 teachers and school leaders also took part in programs focused on integrating art into the classroom.

Visitorship

As noted above, for the third year in a row the Museum welcomed more than 7 million visitors (7,027,858) to its three locations—the Met Fifth Avenue, The Met Cloisters, and The Met Breuer—in fiscal year 2019, which was also the first full fiscal year under the Museum's new admissions policy. Continually one of New York's most visited tourist attractions for domestic and international audiences, The Met draws a wide range of visitors. In the past fiscal year, international tourists accounted for 28 percent of visitors, local visitors from the five boroughs made up 35 percent of the overall total, and 16 percent were from the tristate area.

Two 2018 exhibitions contributed significantly to the Museum's strong attendance in fiscal year 2019—*Heavenly Bodies: Fashion and the Catholic Imagination*, which brought a record 1,659,647 visitors to The Met Fifth Avenue and The Met Cloisters during its run from May 10 to October 8, 2018, and *The Roof Garden Commission: Huma Bhabha*, "We Come in Peace," from April 17 to October 28, 2018, with 383,714 visitors. In fiscal year 2019, *Delacroix* welcomed 346,259; *Armenia!* had 229,491 visitors; and "The Tale of Genji": *A Japanese Classic Illuminated and Monumental Journey: The Daguerreotypes of Girault de Prangey* attracted 214,050 and 117,858, respectively. As of June 30, *Play It Loud: Instruments of Rock & Roll* brought in 334,162 visitors since it opened on April 8; *The Roof Garden Commission: Alicja Kwade*, "ParaPivot," 166,924 since April 16; and *Camp: Notes on Fashion*, 298,720 since May 9.

Exhibitions centered on The Met collection also saw large numbers of visitors, including two that opened in fiscal year 2018—*History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift* (May 22–September 23, 2018) and *African American Portraits: Photographs from the 1940s and 1950s* (June 26–November 6, 2018)—along with this

year's *Art of Native America: The Charles and Valerie Diker Collection*, *In Praise of Painting: Dutch Masterpieces at The Met*, *Jewelry: The Body Transformed*, and *Epic Abstraction: Pollock to Herrera*.

The Met Cloisters drew 325,326 visitors in fiscal year 2019, a record for the location that was fueled by the attendance for *Heavenly Bodies: Fashion and the Catholic Imagination*, and The Met Breuer saw more than 326,392.

The Museum's website ended the fiscal year with more than 30 million visits, and our social media reach has been similarly broad: the institution's Twitter feed has more than 4.3 million followers, its Webby Award-winning Instagram has 3.2 million followers, and its Facebook account has more than 1.9 million followers.

The Met's loyal Members are an invaluable source of support. In fiscal year 2019, combined income from 133,895 households totaled \$29.7 million. This includes revenue from Member dues and donations to annual appeals, as well as ticket sales for Member events and programs. The Museum continued to offer complimentary one-year memberships to individuals in the IDNYC program; with the addition of 6,806 IDNYC members, there was a combined Member count of 140,701 at fiscal year-end.

Finance and Budget

The Museum continued its financial transformation efforts in fiscal year 2019 by focusing on revenue enhancement initiatives in admissions and special events and improving operational processes, including implementing a strategic procurement program. Although we closed the year with an operating deficit of \$1.9 million, it was a significant improvement over last year's deficit of \$8.3 million, and we continue to make progress in our work toward a balanced budget in fiscal year 2020. We will continue to focus on revenue and fundraising growth, funding goals, endowment reallocations, and further procurement and vacancy savings. The Met is in a much stronger financial position than it was in 2016, and we are ready to move forward with our long-term goals—investing in programs, staff, and infrastructure—by maintaining a healthy budget and prioritizing our investments with a balanced perspective.

Capital Projects

The Museum completed the renovation and reinterpretation of its André Mertens Galleries for Musical Instruments in fiscal year 2019. The third and final phase of the three-year project opened in February, following earlier gallery reopenings in July 2017 and March 2018, and includes more than 250 musical instruments of various origins and kinds as well as a concert space with advanced recording and sound systems.

We made significant progress in the renovation of the ten galleries that present British sculpture and decorative arts from the early sixteenth through the nineteenth century and that include three historic interiors. The galleries are scheduled to reopen in March 2020. Work to replace the skylights and make infrastructure improvements in the galleries for European paintings from 1250 to 1800 also continued this year. Begun in August 2018, this major project to enhance visitor experience will be completed over three and a half years. To ensure that important masterpieces remain on view during this time, many works have been moved to other galleries.

In November 2018, the Museum announced it would embark on an ambitious renovation of the Michael C. Rockefeller Wing, which comprises the 40,000-square-foot galleries of the Department of the Arts of Africa, Oceania, and the Americas. The wing will be completely reimaged to reflect a new curatorial vision and The Met's continued commitment to art from these regions. Kulapat Yantrasof of the firm WHY Architecture is leading the design effort; work is expected to begin in late 2020.

The Museum made continued progress on its multiyear plan to upgrade and replace vital infrastructure with a nearly \$7.8 million allocation from the City of New York that will be earmarked for the skylights project. For this critical funding, we are grateful to the Mayor of New York City, Bill de Blasio, his administration, and the New York City Council.

Development

The Met secured new gifts and pledges totaling \$211.5 million in fiscal year 2019, making it another record-breaking year of fundraising. This milestone achievement would not be possible without the generosity

of a dedicated community of donors who believe in the power of this institution to inspire.

We are incredibly grateful for the substantial contributions from the Estate of Seymour Kott and Ethel Fisher Kott; Ceil and Michael E. Pulitzer; Trustee Alejandro Santo Domingo and his wife, Charlotte; Honorary Trustee Mary Jaharis and The Jaharis Family Foundation; Adam Lindemann and Amalia Dayan; Trustee Dasha Zhukova; Linda M. Lindenbaum; and the Estate of Elinor Bunin Munroe.

The Museum received additional gifts to help build its endowment from Florence and Herbert Irving through the Irving Family Trust; Honorary Trustee Sheikha Hussa Sabah al-Sabah al-Sabah; Christen Sveaas; and the Eugene V. and Clare E. Thaw Charitable Trust. Acquisitions funding came from Leonard A. Lauder, Trustee Emerita Marina Kellen French, the Estate of Douglas Dillon, and the Estate of Liana Weindling.

Funding for exhibitions in fiscal year 2019, including endowment allocations, totaled \$22.5 million, of which more than 49 percent was contributed by corporations and foundations. Among the most significant grants for exhibitions this past fiscal year were those from Gucci and Condé Nast for *Camp: Notes on Fashion*; The Hagop Kevorkian Fund for *Armenia!*; the Reliance Foundation for *Phenomenal Nature: Mrinalini Mukherjee*; and The Japan Foundation for *“The Tale of Genji”: A Japanese Classic Illuminated*.

Trustees, Staff, and Volunteers

The Museum’s Board of Trustees elected three new members this year: Ming Chu Hsu, Edward N. Pick, and John Pritzker. Charles M. Diker was elected Honorary Trustee and Richard L. Chilton, Jr., and Lulu C. Wang were reelected as Vice Chairmen of the Board.

We were deeply saddened this year by the loss of several long-serving, influential Trustees. One of the most generous benefactors in the Museum’s history, Trustee Emerita Jayne Wrightsman passed away in April 2019. Jayne and her husband, Charles Wrightsman, were passionately committed to The Met for more than sixty years, and nearly every aspect of the Museum has benefited from their patronage. They transformed the European Sculpture and Decorative Arts collection with their gifts of French eighteenth-century decorative arts, the creation of the Wrightsman Galleries and the naming of the Wrightsman Exhibition Gallery, and the establishment of endowment funds for acquisitions and exhibitions. For the Department of European Paintings, they made possible the purchase of masterpieces by Vermeer, Rubens, Van Dyck, El Greco, Delacroix, and others. Mrs. Wrightsman’s generosity provided for the position of Jayne Wrightsman Curator of European Paintings and, in part, the John Pope-Hennessy Chairman of European Paintings. She also established an endowment for the acquisition of works of art from Western Europe and Great Britain and made additional gifts of art to departments across the Museum.

In July 2018, we mourned the passing of Trustee Florence Irving, an inspirational donor who, with her husband, Herbert, helped transform the Museum’s collection and galleries through extraordinary gifts of funds and works of art and who generously lent her expertise as a member of many advisory groups. The Irvings were most recently responsible for a transformative gift that will support The Met’s scholarship, collection building, and programming for generations, and in 2015 gave much of their superb collection of Asian art to the institution, dramatically expanding the scope of the Museum’s holdings. They endowed both a curatorial position and a librarian position and, in recognition of their generosity, in 2004 the Museum designated the Florence and Herbert Irving Asian Wing and named the reading room of the Thomas J. Watson Library in their honor.

Trustee Emeritus Walter Burke, a respected friend and supporter of the Museum for more than forty years, thirty-eight as a Trustee, died in November 2018. Time and again the Museum turned to him for his leadership, wisdom, acumen, and humility. Walter served as the first chairman of the investment subcommittee, chairman of the finance and audit committees, and as a member of the executive committee. He also served as chairman of the search committee for a successor to the first president and advised on the institution’s leadership structure in

1985. Walter, along with his wife, Connie, gave generously to The Met, and as president of the Sherman Fairchild Foundation he established a transformative partnership in service of the Museum’s conservation programs.

Allan Weissglass died in February 2019, having served as Elective Trustee representing Staten Island and on various committees for fifteen years before becoming Trustee Emeritus in 2009. Honorary Trustee Lila Shickman also passed this year, in August 2018. Along with her husband, Herman, she donated many outstanding European paintings and drawings to The Met.

After a decade of distinguished service, Sheila Canby retired from her position as Patti Cadby Birch Curator in Charge of the Department of Islamic Art in April and was elected Curator Emerita. She oversaw a collection of more than 15,000 works spanning fourteen centuries and representing vast cultural and geographic diversity and helped guide the final stages of the renovation of the galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia, which opened in 2011. Sheila has made innumerable contributions to the study of Islamic art through exhibitions, publications, and more, and has been a leading voice as the Museum engages in wider cultural discussions.

The newly created position of Deputy Director for Digital, Education, Publications, Imaging, and Library was filled in April with the appointment of Inka Drögemüller. Inka comes to The Met after eighteen years at the Städel Museum and Liebieghaus Sculptural Collection and at Schirn Kunsthalle Frankfurt in Germany. She served as a leader in many capacities at these institutions, including Managing Director and COO of the former, and Deputy Director of the latter.

Sarah Lawrence also joined the Museum last April, as the Iris and B. Gerald Cantor Curator in Charge of the Department of European Sculpture and Decorative Arts, taking over from Luke Syson, who left in early 2019 to become the director of the Fitzwilliam Museum in Cambridge, England. Lawrence earned her PhD in art history from Columbia University and was previously dean of art and design history and theory and associate professor of design history at Parsons School of Design in New York.

The Museum appointed the following endowed positions in fiscal year 2019: Seán Hemingway was promoted to John A. and Carole O. Moran Curator in Charge of the Department of Greek and Roman Art; Navina Najat Haidar was named the Nasser Sabah al-Ahmad al-Sabah Curator of Islamic Art of the Department of Islamic Art; and Stephan Wolohojian was named the Jayne Wrightsman Curator of the Department of European Paintings.

In other key senior staff appointments: Andrea Bayer was named Deputy Director for Collections and Administration; Laurel Britton was promoted to Senior Vice President for Revenue and Operations; Jameson Kelleher was made Senior Vice President, Chief Financial Officer, and Treasurer; and Kenneth Weine was named Vice President for External Affairs and Chief Communications Officer.

There were additional promotions this year: Elizabeth Cleland was promoted to Curator, Department of European Sculpture and Decorative Arts; Maryam Ekhtiar was promoted to Curator, Department of Islamic Art; Mia Fineman was promoted to Curator, Department of Photographs; E. Bradley Strauchen-Scherer was promoted to Curator, Department of Musical Instruments; and Shawn Digney-Peer was promoted to Conservator, Department of Paintings Conservation.

Finally, The Met would not be able to succeed in its mission without the support of our passionate and loyal volunteers. This year, we commend Arlene Brickner, Chair of the Volunteer Organization, and outgoing Manager of Volunteer Activities Laurel Brien, and welcome a new manager, Elena Kobelevsky. On behalf of the Museum, we thank all of our volunteers, as well as our Members, friends, and especially our Trustees and staff. Their talent and dedication are what sustain this institution and make it possible for people all over the globe to experience and appreciate some of the greatest examples of artistic excellence and cultural achievement in the world.

Daniel H. Weiss
President and Chief Executive Officer

Max Hollein
Director