

Report from the President and the Director

Like all cultural institutions, The Metropolitan Museum of Art was forever changed in fiscal year 2020 by three events: the COVID-19 pandemic, widespread economic downturn, and social unrest related to systemic racism in the United States and globally. Nearly three-quarters of the fiscal year, including many important highlights, had passed before the pandemic forced the Museum to close its doors temporarily on March 13 and navigate extraordinary challenges. The institution's achievements, especially those of the fiscal year's last four months, from March through June—a period that, poignantly, included the 150th anniversary of the Museum's founding—present irrefutable evidence of the strength and importance of The Met. We remain steadfast in our mission to connect audiences to creativity, knowledge, and ideas; to protect and preserve the institution and its magnificent collection of art of all times and cultures in perpetuity; and to be good citizens and exemplary leaders in our current times.

This report was prepared three months after the fiscal year ended on June 30, and we look back now on the year's challenging final quarter altered but cautiously optimistic: on August 29, we marked a new chapter in The Met's history as we reopened the Museum and welcomed visitors after more than five months of closure. The road ahead will undoubtedly be difficult as we adjust to a new financial framework, including a projected deficit of \$150 million; adapt to the constraints required to protect our health; and work to address the racism and injustice embedded within our government, policies, systems, and institutions. As we respond to these issues, we are grateful for the support of our Board and for our resilient, dedicated staff, who valiantly met the many challenges posed by the Museum's temporary closure. We express our deepest thanks to the essential workers—engineers, security guards, maintainers, and collection monitors—who were on-site throughout the period. Their service has been invaluable and their unflagging commitment has been an inspiration to the many staff members working at home to provide crucial operational support, pursue scholarship, develop digital programming, and make more of our offerings available online.

For more than 150 years, individuals from around the world have come to The Met to connect to diverse cultures and peoples. Now more than ever, through the suffering we have experienced and the obstacles we have confronted this year, both as individuals and collectively, we know with conviction that art has the power to comfort and inspire us, bring us together, foster understanding and compassion, and enlighten our lives, even in the most difficult moments.

Below is a summary of both the challenges faced by the Museum and its many activities and achievements that took place during fiscal year 2020.

Commitments to Anti-Racism, Diversity, and Strengthening The Met Community

In the days following the murder of George Floyd on May 25, we affirmed for our staff and the public The Met's solidarity with the Black community, recommitted to diversifying our institution, and made clear that the movement for social justice has a direct impact on our work. In June we proposed bringing meaningful change to the institution through systemic improvements in our policies, practices, and priorities. Publicized in July, our commitments range from how we hire staff to how we build and oversee our collection and programming, structure our governance, and engage our community. These priorities are not exhaustive, but they set a path for The Met to emerge a stronger institution for our staff, the public, and the larger cultural world for whom The Met is a leader. We continue to work through our diversity, equity, inclusion, and access (DEIA) plan, which the Museum began implementing in fiscal year 2019, and will continue to assess, change, or adapt

it as needed. The Met's volunteers and Board of Trustees are engaged in their own DEIA plans, and their efforts are also integral to the Museum's work in this area.

The Met has faced many turning points throughout its 150-year history, and there can be no doubt that we are at one of those transformational moments now. We see it as an opportunity to steward the Museum toward a strong future, one that fully embraces the diversity, creativity, and richness of the human experience.

Financial

The Museum's months-long closure had an immediate and severe impact on our earned revenue, which constitutes almost one-third of the annual budget (\$94 million in fiscal year 2019). The Met projects a \$50 million loss in earned revenue during the period of closure (March through August 2020), when compared to prior-year revenue levels. Even after reopening, the Museum faces a significant reduction in earned revenue for the foreseeable future, a financial challenge likewise faced by cultural institutions across the city, throughout the nation, and around the world.

To manage the Museum's historic losses, the management team implemented several funding and cost-reduction actions in fiscal year 2020, establishing an emergency fund of approximately \$75 million, consisting of \$50 million in endowment and funding reallocations and \$25 million in new fundraising from our generous Trustees and other supporters; significantly reducing spending through substantial cuts in programmatic, acquisition, and other discretionary project budgets; placing a freeze on all further discretionary spending; and implementing a hiring freeze across the Museum. While these efforts provided significant relief for our fiscal year 2020 and 2021 budgets, the magnitude and uncertain nature of our longer-term financial challenges required that we further reduce costs by 15 percent. Our goal throughout this fiscal crisis has been to protect as many staff positions as we could for as long as possible, so over the last months of the fiscal year, we took incremental steps toward reducing staff costs. In April, we eliminated eighty-one positions in Visitor Experience and Merchandising and Retail, mostly part-time roles, reflecting the reality that visitor levels will be greatly reduced. We also offered a Voluntary Retirement Incentive Program (VRP) to 105 nonunion staff; as of June 30, 49 staff members had taken this opportunity. We began discussions with District Council 37 to design a VRP for our represented employees; their participation will be captured in next year's report. Against the backdrop of a constantly changing public health environment and uncertain economic recovery for the country, this past August (fiscal year 2021) the Museum completed additional personnel reductions. We wish to recognize how difficult, challenging, and painful this work has been for The Met community as we navigate this unprecedented period.

(For a detailed discussion of the Museum's financial results for the year, see the "Report from the Chief Financial Officer" on pages 45–47.)

Programming and Activities during the Museum's Closure

The importance of The Met's virtual offerings in relation to the Museum's mission to connect with global audiences was never felt more keenly than in fiscal year 2020. While closed, the Museum provided a critical service for all of its audiences—local, national, and global—through its digital channels. In the days following its closure, the Museum announced a robust selection of online content and social media initiatives that allowed audiences to access exhibitions, The Met collection, and educational resources. Visitors could also enjoy live and interactive programming, performances, conversations with curators, educators, and artists, and features honoring the legacy of The Met Breuer, which

saw its final season of programming this year. The Museum's home page pivoted from encouraging on-site visits to featuring Web-based highlights, including 360-degree views of iconic spaces, behind-the-scenes videos, and dynamic explorations of exhibitions. Weekly features on The Met's social media channels were supplemented with unique stories from the Museum's followers and a forum for curators to share thoughts and expertise from home. We created the Art at Home hub for visitors to discover new and existing digital content; the home page also hosted events related to the 150th anniversary and The Met Gala (The Costume Institute's annual spring benefit, which was canceled this year), and, at a significant moment, provided space in which to amplify Black voices in solidarity for social justice.

Passionate collaboration across departments made these new initiatives possible, and the dedication of our staff was felt by those outside the Museum as well: thanks to the efforts of its curatorial and conservation departments, The Met donated personal protective equipment and nearly 2,000 handmade masks to medical workers in need.

150th Anniversary

Due to the closure, the Museum was not able to celebrate its much-anticipated 150th anniversary on April 13 or throughout the spring as planned, but the spirit of creativity and ingenuity that has sustained The Met throughout its fifteen decades was still very much evident (exhibitions that opened in November 2019 as part of The Met's 2020 Collections Initiative celebrating the 150th anniversary appear below under "Exhibitions and Publications"). We offered a range of special digital programming that allowed us to recognize and celebrate the milestone and connect with our global community through conversations, talks, performances, instructor-led drawing sessions, and more. The exhibition *Making The Met, 1870–2020*, a cornerstone of the anniversary celebration, was postponed to August 2020 but premiered as a virtual exhibition on Google; it will be captured in next year's Annual Report. Revised plans for events in the coming months are underway, and the Museum looks forward to welcoming audiences to a celebration of its anniversary in 2021.

Another highlight of the planned celebration, the new British Galleries opened just ten days before the closure, following a three-year renovation. The suite of ten galleries, including three remarkable eighteenth-century interiors, provides a new perspective on British decorative arts, design, and sculpture from 1500 to 1900, focusing on the period's entrepreneurial spirit and imperial history. The stunningly reimagined galleries are also an example of our commitment to acknowledge and explore themes of representation and diversity through our programming: a gallery devoted to the period's commercial prosperity presents a dazzling display of one hundred English teapots while examining the exploitation of human and natural resources that accompanied that abundance. The project represents the first complete renovation of the galleries since they were established more than thirty years ago and features a large number of new acquisitions, particularly works from the nineteenth century.

The Met Breuer

Another important milestone cut short by the temporary closure was the final season of programming at The Met Breuer, where, since 2016, the Museum has redefined how to show contemporary art in the context of its encyclopedic collection. (The Met Breuer will not reopen to the public; the building was transferred to the Frick Collection, as planned, in August 2020.) Under the leadership of Sheena Wagstaff, Leonard A. Lauder Chairman of the Department of Modern and Contemporary Art, the Museum developed a pioneering format of thematic exhibitions to tell new, modern stories in relation to history and the world. The programming put a spotlight on an international array of contemporary artists, including Kerry James Marshall, Diane Arbus, Mrinalini Mukherjee, Nasreen Mohamedi, Jack Whitten, Vija Celmins, Lygia Pape, Marsden Hartley, Siah Armajani, Lucio Fontana, and Marisa Merz. The success of these exhibitions, which intentionally complicated and enlarged the so-called canon, has solidified The Met's reputation in the modern and contemporary field while also bringing to the public impactful, big-idea shows. What we achieved at The Met Breuer will guide

the Museum in the next phase of developing its contemporary program at The Met Fifth Avenue.

Acquisitions

The Museum's collection spans more than five thousand years of human creativity, and was expanded in fiscal year 2020 by a number of key acquisitions. Several are highlighted here, and many are also explored in the online feature *New to the Collection*. The Museum also received a variety of notable gifts in recognition of its 150th anniversary, which will be celebrated in the fall 2020 publication *Gifts of Art: The Met's 150th Anniversary*, followed by two consecutive issues of the *Bulletin* (Winter and Spring 2021) devoted to recent acquisitions.

Composed of thirty-two charcoal rubbings made by contemporary artist Rayyane Tabet (born 1983, Lebanon) from the fragments of a Neo-Hittite frieze (10th–9th century B.C.), *Orthostates* represents the first joint acquisition by the Departments of Ancient Near Eastern Art and Modern and Contemporary Art. The original ancient stone reliefs, or orthostats, were among 194 uncovered in 1911 at the site of Tell Halaf (in present-day Syria). Segments of the frieze have since been lost, destroyed, or dispersed across Syria, Europe, and the United States; four belong to The Met and are on permanent display in the Ancient Near Eastern galleries. Tabet's sequence of charcoal rubbings represents the artist's quixotic attempt to reunite the frieze and was the focus of the fall exhibition *Rayyane Tabet/Alien Property*.

The Department of Asian Art acquired an exquisite Japanese lacquer cosmetic box (*tebako*) from the first half of the fifteenth century. A type of sacred object commissioned by nobility and donated to mainly Shinto deities to beautify themselves, The Met's box echoes courtiers' own ritual of applying makeup. It has two inner trays and is decorated with gold and silver chrysanthemums; the flowers symbolized longevity and good fortune in East Asian art.

An incredibly rare and remarkable masterwork—a monumental storage jar—by the enslaved and literate potter and poet David Drake was acquired for the American Wing. Made on the eve of the Civil War in Edgefield District, South Carolina, the epicenter of alkaline-glazed stoneware in the American South, the vessel was signed, dated, and inscribed with a poignantly worded poem of the artist's own creation, at a time when the literacy of enslaved people was explicitly prohibited: "When you fill this Jar with pork or beef / Scot will be there; to get a peace, - / Dave." Here, Drake both references the jar's intended contents and also makes manifest his declaration of authorship.

The Department of Drawings and Prints acquired more than 700 outstanding works on paper from the collection of Leslie and Johanna Garfield. Built over three decades and distinguished for its depth and scope, this collection of modernist British prints focuses in particular on Vorticism and the Grosvenor School. These visually striking pieces—created primarily during World War I and the interwar years by artists such as Claude Flight, C. R. W. Nevinson, Sybil Andrews, Cyril Power, Edward Wadsworth, and Lill Tschudi—convey the vitality of contemporary urban life as well as changes wrought by industrialization and the unprecedented destruction of modern warfare. Nearly half are by women artists, and the collection establishes The Met as a leading institution for British modernist works on paper from the early to mid-twentieth century.

The Department of European Paintings acquired an exquisite depiction of a vase of flowers by Clara Peeters (Flemish, ca. 1587–after 1636), a foundational figure in the history of European still-life painting. *A Bouquet of Flowers*, one of the artist's most ambitious floral works, is a master class in Peeters's signature realism and close observation of nature. With a dynamic, asymmetrical composition and assertive use of local color, it perfectly captures the qualities that made Peeters—an innovator not only in flower painting but also in other still-life genres as well—so sought after in her own lifetime. This acquisition has transformed The Met's presentation of both still-life painting and early modern women artists.

For the Department of Photographs, The Met acquired seventy photographs dating to the American Civil War—seminal works by sixteen of the period's most esteemed photographers, including Mathew B. Brady and Alexander Gardner as well as George N. Barnard, Andrew Joseph Russell, and Thomas C. Roche. The collection comprises portraits of soldiers whose eyes, body language, and personal belongings reflect the

pathos of the war; three superb carte de visite portraits of African Americans made in 1863 (the year of the Emancipation Proclamation); and six stereoscopic views featuring formerly enslaved persons. These works offer revelatory ways to understand the era and add long-overdue depth and diversity to the Museum's already strong collection of Civil War imagery.

Acquired for the Department of Modern and Contemporary Art, *Book Night and Day*, by the Brazilian artist Lygia Pape (1927–2004), signals a key moment in the history of modern art in Brazil during the emergence of the Neoconcrete movement in Rio de Janeiro (1959–63), in which Pape was a leading figure. Composed of thirty wall-mounted painted wood reliefs, the work now in The Met collection is a subset of a larger group of 365 component parts that represent an abstract calendar. By acquiring thirty units, The Met aims to present the equivalent of one calendar month. The acquisition reflects the department's sustained focus on the international trajectories of modern art and the presentation of work by major women artists.

Exhibitions and Publications

In the first eight months of fiscal year 2020, The Met mounted thirty-three exhibitions and published twenty new titles. The exhibitions—some of which are highlighted below—ranged from groundbreaking presentations of culture and history to bold contemporary art commissions for two of The Met's most iconic spaces. As noted above, this year the Museum also presented its final season at The Met Breuer.

In summer 2019, The Met celebrated two markedly different, important anniversaries. *Apollo's Muse: The Moon in the Age of Photography* opened in July, fifty years after the Apollo 11 moon landing, with an engaging survey of representations of the moon, including early to present-day photography and related drawings, prints, paintings, films, and astronomical instruments. A week later, *Leonardo da Vinci's "Saint Jerome"* opened in commemoration of the 500th anniversary of the death of the artist (1452–1519). Thanks to the generosity of the Vatican Museums, which loaned Leonardo's exquisitely rendered, unfinished painting *Saint Jerome Praying in the Wilderness*, the work provided viewers with extraordinary insights into the artist's creative process.

Another summer highlight, *Kyoto: Capital of Artistic Imagination*, examined the cultural history of Kyoto through works drawn entirely from The Met collection. On view were over eighty masterworks of lacquer, ceramics, metalwork, and textiles; more than fifty paintings by masters of various schools; and rare fourteenth-century armor and exquisite Noh robes. Also from the Department of Asian Art, *Sita and Rama: The "Ramayana" in Indian Painting* graced the summer, fall, and winter seasons with paintings created between the seventeenth and nineteenth centuries for the Rajput and Pahari courts of north India detailing the epic hero Rama's rescue of his beloved wife, Sita.

In the lush surroundings of The Met Cloisters museum and gardens, *The Colmar Treasure: A Medieval Jewish Legacy* presented a cache of jewelry and coins—hidden in the fourteenth century and rediscovered in 1863—that belonged to a Jewish family of medieval Alsace, part of a once-thriving community of Jewish citizens who were scapegoated and put to death when the Plague struck in 1348–49. Lent by the Musée de Cluny, Paris, the Colmar Treasure upends the common misconception that fourteenth-century Europe was monolithically Christian. It was a privilege to present the objects along with works from The Met and other U.S. and French collections.

The fall season launched with The Met's first-ever commission for the Museum's Fifth Avenue facade: four sculptures by Nairobi-born artist Wangechi Mutu (born 1978), titled *The New Ones, will free Us*, in which the artist reimagined the motif of the caryatid. Female transformation and empowerment rest at the core of Mutu's ideas, as evidenced by her finished sculptures—formidable figures that reference modern and classical mythologies and conflate the histories and sculptural traditions of Africa and Europe. The sculptures continued to preside over the Museum's David H. Koch Plaza throughout the Museum's closure.

In October, coinciding with the 500th anniversary of the death of another larger-than-life cultural figure, *The Last Knight: The Art, Armor, and Ambition of Maximilian I* explored the significance of European armor at the dawn of the Renaissance. The most ambitious North

American loan exhibition of European arms and armor in decades, it presented 180 objects selected from 30 public and private collections in Europe, the Middle East, and the United States. Many of the works had never been seen outside Europe, including Maximilian's own sumptuous armors as well as manuscripts, paintings, and sculpture.

Coorganized with the Albertina Museum, *The Renaissance of Etching* traced the first sixty years of the etched print (ca. 1490–ca. 1560), from its emergence in the workshop of the German printmaker and armor decorator Daniel Hopfer to the years when artists from Germany, Flanders, Italy, and France began experimenting with the medium. On view were approximately 125 etchings as well as drawings, printing plates, illustrated books, and armor.

Another fall standout presented the work of Swiss-born and Paris-educated Félix Vallotton (1865–1925), who developed a singular voice through his imagery of fin-de-siècle Paris, from portraits and luminous landscapes to interior narratives that pulse with psychological tension. Coorganized with the Royal Academy of Arts, London, in collaboration with Fondation Félix Vallotton, Lausanne, *Félix Vallotton: Painter of Disquiet* profiled pivotal moments in the artist's career as a painter and printmaker through some eighty works of art from more than two dozen lenders.

The previously mentioned *Rayyane Tabet/Alien Property* examined the circuitous journey of four Neo-Hittite stone reliefs (10th–9th century B.C.) to The Met. Excavated in the early twentieth century at Tell Halaf, Syria, the reliefs arrived at The Met under the aegis of the World War II–era Alien Property Custodian Act, and also held a personal connection to the contemporary artist Rayyane Tabet, whose grandfather worked for the original excavator of the reliefs.

Making Marvels: Science and Splendor at the Courts of Europe was the first exhibition in North America to highlight the conjunction of art, science, and technology with the entertainment and display that were essential to court culture. It featured approximately 170 spectacular objects—clocks, automata, furniture, scientific instruments, jewelry, paintings, sculptures, and print media—drawn from The Met collection and more than fifty lenders. The presentation included many exceptional loans, a number of which had never been displayed in the United States.

The first of several exhibitions in The Met's 2020 Collections Initiative celebrating the Museum's 150th anniversary opened in November 2019. *In Pursuit of Fashion: The Sandy Schreier Collection* presented promised gifts from one of the finest private fashion collections in the United States. Schreier amassed a trove of twentieth-century French and American couture and ready-to-wear clothing over fifty years in appreciation of fashion as creative expression; the pieces include womenswear, accessories, and fashion illustrations.

Aesthetic Splendors: Highlights from the Gift of Barrie and Deedee Wigmore, another 2020 Collections Initiative show, presented nearly fifty superlative examples of paintings, furniture, metalwork, ceramics, and jewelry, many on public view for the first time, from the American Aesthetic movement and the Gilded Age, a period that coincides with significant cultural achievements in New York, including the founding of The Met in 1870. Another exhibition in the Collections Initiative, *2020 Vision: Photographs, 1840s–1860s* featured new and recent gifts of photography playing on the association of "2020" with clarity of vision while also honoring farsighted and generous collectors and patrons.

December's *Arte del mar: Artistic Exchange in the Caribbean* explored indigenous Caribbean concepts of ritual knowledge, ceremonial performance, and political power before the sixteenth century. Its focus was the artistic exchange around the rim of the Caribbean Sea (*arte del mar* means "art of/from the sea" in Spanish, the dominant language of the region today) between the Taíno civilizations of the Antilles archipelago and their peers on the continental mainland.

Kent Monkman (born 1965), a Cree artist widely known for his interventions into Western European and American art history, was selected to create two monumental paintings for The Met's inaugural Great Hall Commission in December. Collectively titled *mistikôsiwak (Wooden Boat People)*, Monkman's powerful works represented a new perspective on North American history and a contemporary take on history painting through the themes of colonization, sexuality, loss, and resilience.

January's *Chinese Painting and Calligraphy Up Close* examined the work of painters and calligraphers in premodern China who, through the practice of copying, learned how to detect fine distinctions of ink tone, saturation, and line. The presentation encouraged close looking by displaying original artworks alongside photographic enlargements of their details.

Winter's *Sabel: Art and Empires on the Shores of the Sahara*, a sweeping survey of artistic forms of expression that developed over millennia across a region spanning present-day Senegal, Mali, Mauritania, and Niger, was the first exhibition of its kind to trace the legacy of the region and examine the political and religious forces that shaped it. *Sabel* brought together works from the national collections of these countries for the first time, as well as other key loans from around the world, including spectacular sculptures in wood, stone, fired clay, and bronze; gold and cast-metal artifacts; woven and dyed textiles; and illuminated manuscripts.

Several much-anticipated exhibitions and installations, including the new series *Crossroads*, were on view only a few days before the Museum's closure on March 13. *Crossroads* draws on works from The Met collection to explore specific themes across cultures, emphasizing intersecting narratives in human creativity and the many ways in which a work of art can be understood. The inaugural themes of the series were *Power and Piety*, in the Medieval Sculpture Hall; *Empires and Emporia*, in the Asian Art galleries; and *Mythical Beasts*, at the intersection of the galleries for Greek and Roman Art, Ancient Near Eastern Art, and Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia.

The 2020 Collections Initiative presentation *Photography's Last Century: The Ann Tenenbaum and Thomas H. Lee Collection* opened March 10, showcasing a magnificent promised gift of over sixty photographs that celebrate the ascendancy of photography in the last century. Notable for its works by women artists, its nudes, and its focus on artists' beginnings, the collection includes some of the medium's greatest practitioners, such as Paul Strand, Man Ray, Edward Weston, Walker Evans, Joseph Cornell, Diane Arbus, Andy Warhol, and Cindy Sherman.

A number of exhibitions that were scheduled to open at The Met Fifth Avenue in fiscal year 2020 but went on view in the summer and fall of 2020, after the Museum reopened, will be captured in next year's Annual Report. These include *Making The Met, 1870–2020*; *The Roof Garden Commission: Héctor Zamora, "Lattice Detour," About Time: Fashion and Duration*; and *Jacob Lawrence: The American Struggle*.

Our final year at The Met Breuer began with the first sound-based installation commissioned by the Museum. *Oliver Beer: "Vessel Orchestra"* consisted of thirty-two sculptures, containers, and decorative objects from the Museum's collection that British artist Oliver Beer (born 1985) transformed into an arresting and unexpectedly versatile musical instrument using microphones and speakers to amplify and shape the ambient tones resonating within each vessel. In a series of concerts on Friday evenings, guest musicians activated the vessels, performing new compositions and improvisations.

Co-organized with the San Francisco Museum of Modern Art, fall's *Vija Celmins: To Fix the Image in Memory* was the artist's first major retrospective in more than twenty-five years and celebrated the full range of her career, from 1964 to the present, through displays of paintings, drawings, sculpture, and prints. The magical verisimilitude that distinguishes Celmins's work and compels the viewer to look more closely found a perfect home in the modernist Breuer building.

Winter's *From Géricault to Rockburne: Selections from the Michael and Juliet Rubenstein Gift* presented some fifty works from the promised gift of 160 shared by the Museum's Departments of Drawings and Prints and Modern and Contemporary Art. The works on view ranged from a drawing by French artist Théodore Géricault from about 1818 to a 2019 wax-crayon drawing by Dorothea Rockburne.

The widely anticipated *Gerhard Richter: Painting After All*, devoted to the work of one of the greatest artists of our time (born 1932), was open for only nine days before the Museum closed. This major loan exhibition spanned Richter's six-decade-long preoccupation with using representation and abstraction to explore the material, conceptual, and historical implications of painting. With more than 100 works from the artist's prolific career, it highlighted two important recent series, *Birkenau* (2014) and *Cage* (2006), both of which were exhibited in the United States for the first time. Exhibition-related content on the Museum's digital platforms, including exclusive streaming of the documentary

Gerhard Richter: Painting, provided opportunities for the public to reflect on this highly important exhibition during the Museum's closure.

Despite the challenges posed by the pandemic and temporary closure, the Publications and Editorial Department produced twenty new titles and two reprints. Among these were ten exhibition catalogues, including *Gerhard Richter: Painting After All* (cited as an outstanding art book of the year by the *New York Times*); the groundbreaking *Sabel: Art and Empires on the Shores of the Sahara*; *The Last Knight: The Art, Armor, and Ambition of Maximilian I*; *Making Marvels: Science and Splendor at the Courts of Europe*; and, in anticipation of the Museum's reopening, *Making The Met, 1870–2020*, and *About Time: Fashion and Duration*. The department also published, in association with Phaidon Press, a volume based on the Heilbrunn Timeline of Art History, *Art = Discovering Infinite Connections in Art History*, and released the annual *Metropolitan Museum Journal* and four issues of the *Bulletin*. The department's digital platform, MetPublications, saw a tremendous increase in visitors and provided free remote access to hundreds of Met titles.

For complete lists of the Museum's publications and exhibitions and installations, see pages 30–42 and 43–44.

Global

Fiscal year 2020 saw the continued success of the Indian Conservation Fellowship Program (ICFP), a 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 India's Ministry of Culture, the ICFP provides opportunities for practical training and professional development at host institutions for emerging and mid-career Indian conservators, who represent a critical resource for the long-term preservation of India's cultural heritage.

Thanks to the support of the Whiting Foundation, in January 2020 The Met and its partners held a successful final publishing workshop as part of a multiyear initiative to train Syrian and Iraqi museum colleagues in documenting endangered collections. Representatives from the Iraq, Mosul, Basrah, and Slemani Museums presented updates on their resulting collection publications and ongoing documentation work. For the first time, colleagues from eastern and western Libya joined the workshop. Participants from the Middle East have in turn trained their own colleagues, ensuring that the expertise shared by The Met's curators, conservators, and publications team can continue to benefit cultural institutions in the region.

Through the assistance of the Museum's Adelaide Milton de Groot Fund, Met staff continued to participate in archaeological research in Egypt, Greece, and Turkmenistan. The Egyptian Expedition, working at the Middle Kingdom pyramid complex of Pharaoh Senwosret III at Dahshur in fall 2019, excavated the king's south temple. Key discoveries included fragments of a larger-than-lifesize statue depicting the king and a channel that led from the temple to a secondary gate cut into its south enclosure wall. A fall 2019 research trip to Turkmenistan included a topographical survey with an unmanned aerial camera in conditions of low vegetation and a geomagnetic, geophysical survey of the buried archaeology. The surveys provided insights into excavation work at Dandanakan-Daş Rabat and found possible traces of a building—perhaps a mosque—at Kushmeihan. Archaeological work continued at Palaikastro, in eastern Crete, and focused on Building 4 from the 1986–2003 excavation campaign of the Minoan Bronze Age settlement as well as photography of finds and sites at Palaikastro, Psychro Cave, and the surrounding areas.

On the domestic front, the Network Initiative for Conservation Science (NICS), a pilot program launched in September 2016 by The Met's Department of Scientific Research with funding from the Andrew W. Mellon Foundation, held its third annual symposium in November. NICS advances research and scholarship in art history, archaeology, conservation, and science by sharing Met scientific staff expertise and analytical capacity with a group of ten New York museums, most of which did not previously have access to a state-of-the-art scientific research facility. This year's symposium included conservators and scientists from the Art Institute of Chicago, the Hispanic Society

Museum and Library, the Morgan Library and Museum, the American Museum of Natural History, the Central Park Conservancy, the University of Bordeaux, and Northwestern University.

In the area of digital partnerships, The Met's YouTube channel grew 37 percent in viewership over last year, and video optimization combined with additional published content resulted in a 113 percent rise in viewers and a 90 percent increase in subscribers during the second half of the year as compared to the first. The Museum launched on Microsoft Flipgrid in November and began sharing its educational resources with a few dozen classrooms; by April, our educational prompts were being used in several thousand classrooms worldwide.

The Met's Open Access program grew steadily in the past year, with a 35 percent increase in API (Application Programming Interface) users and a 41 percent increase in requests. To celebrate the third anniversary of open access and to continue to lead the industry in this work, in February the Museum hosted a Digital Salon with contributors from Adobe, Google, Cornell Tech, and the Massachusetts Institute of Technology (MIT).

Education

The Met's Education Department continued to focus on increasing the diversity and participation of the Museum's local, national, and international audiences and partners through groundbreaking programming, scholarly pursuits, and deepened community engagement. This year the department served visitors through approximately 28,000 programs and tours that drew over 550,000 participants on-site. Following the Museum's closure, the department engaged virtually an additional 1,880,000 people with 175 events on external platforms.

Artists continued to be essential partners this year. Nikhil Chopra (born 1974), the 2019–20 MetLiveArts artist in residence, created *Lands, Waters, and Skies*, a performance piece that mesmerized nearly 20,000 visitors over nine consecutive days in various spaces at The Met Fifth Avenue in September 2019. Amalgamating places real, imagined, and remembered, the work explored identity, autobiography, and the politics of transformation. As part of the Civic Practice Project (formerly Kenan Project) supporting collaborative social justice-oriented art projects with local communities, New York-based artists Jon Gray, Mei Lum, and Toshi Reagon began their Met residencies this year, joining Rashida Bumbray and Miguel Luciano, whose two-year residencies were extended due to the pandemic.

Through its innovative range of programs that engage artists and experts from multiple disciplines, the Museum presented critical and relevant insights that underscored its commitment to serving as a forum for timely issues. For example, the immersive production of Gertrude Stein and Virgil Thomson's opera *The Mother of Us All*, staged in The Met's Charles Engelhard Court, chronicled the story of Susan B. Anthony and the women's suffrage movement and mirrored many ongoing struggles for civil rights. A discussion on political campaigning in connection with the exhibition *The Last Knight: The Art, Armor, and Ambition of Maximilian I* featured strategists Marlon Marshall, Amy Dacey, and J. C. Polanco in conversation with the exhibition's curator, Pierre Terjanian, Arthur Ochs Sulzberger Curator in Charge, Department of Arms and Armor, and drew comparisons between the fifteenth century and today. A discussion with jazz musician Wynton Marsalis, documentary filmmaker Lynn Novick, collector Ann Tenenbaum, and The Met's Joyce Frank Menschel Curator in Charge of the Department of Photographs, Jeff L. Rosenheim, examined the nature of creativity and collaboration across disciplines.

Various initiatives and events demonstrated The Met's commitment to supporting communities of color, diversifying its audiences, and providing institutional leadership in the field. As a proactive response to the pandemic, we continued to convene the Advisory Committee on Cultural Engagement (ACCE), which helps raise community awareness of the Museum's digital and educational resources. We marked October's International Day of the Girl with "Liberation: A Summit for Girls and Their Advocates," which brought together teen girls, educators, advocates, and artists to celebrate the power of Black and Brown girls. Produced in collaboration with Dr. Monique W. Morris and the New York City Department of Education, it included an opportunity for participants to

view Dr. Morris's acclaimed documentary *Pushout: The Criminalization of Black Girls in Schools* and discuss the film and their experiences through group reflections and art making. Our international engagement and partnerships continued this year through our leading fellowship program, which engaged fifty-three scholars from around the world, as well as three fellows who participated in the Indian Conservation Fellowship Program mentioned above.

Cultural festivals (including the spring's virtual Museum Mile event) and related activities and performances for visitors of all ages and abilities drew more than 5,000 attendees. Our continued commitment to serve as a cultural and social hub for New York's young people has resulted in more than 36,800 teens and almost 130 partners participating in our Teens Take The Met! program over the course of six years. Due to the closure, the first virtual version of this event took place in the spring and attracted 5,394 teens to a full day of activities on the social media channels of The Met and thirty partners.

As always, the Museum was an indispensable resource for teaching, learning, training, and research at all levels, especially throughout the spring quarantine period. This fiscal year, 124,789 K–12 teachers and students took part in 3,972 guided and self-guided school group visits to The Met's three locations as well as virtual tours of The Met collection. Over 1,470 teachers and school leaders also participated in programs focused on integrating art into the classroom.

Meaningful virtual experiences that engaged audiences who were homebound as a result of the pandemic and provided solace during a time of uncertainty included live programs for people with dementia and their care partners; these programs moved online immediately to serve this vulnerable audience. As part of the Insider Insights conversation series launched mere weeks after the closing, C. Griffith Mann, Michel David-Weill Curator in Charge of the Department of Medieval Art and The Cloisters, and assistant curator Andrea Achi and associate curator Yaëlle Biro discussed two works in *Crossroads: Power and Piety*, part of the new installation series examining cultural interconnectedness across The Met collection.

Visitorship

Before the Museum was forced to close temporarily on March 13, it welcomed approximately 4.5 million visitors to The Met Fifth Avenue, The Met Cloisters, and The Met Breuer in fiscal year 2020. The figure tracks closely with the same period in the prior fiscal year, when, for the third year in a row, the Museum welcomed more than 7 million visitors. Continually one of New York's most visited tourist attractions for domestic and international audiences, The Met draws a wide range of visitors. In fiscal year 2020, international tourists accounted for 29 percent of visitors, local visitors from the five boroughs made up 34 percent of the overall total, and 13 percent were from the tri-state area.

Two exhibitions that opened in fiscal year 2019 contributed significantly to the Museum's attendance this year—*Camp: Notes on Fashion*, which brought 687,449 visitors to The Met Fifth Avenue during its run from May 9 to September 8, 2019, and *Play It Loud: Instruments of Rock & Roll*, from April 8 to October 1, 2019, with 670,651 visitors. Also contributing to this year's attendance from fiscal year 2019 was *The Roof Garden Commission: Alicja Kwade, "ParaPivot,"* which attracted 470,322, and from fiscal year 2018 *Essential Korea*, which brought in 290,640. Strongly attended exhibitions for this fiscal year include *Leonardo da Vinci's "Saint Jerome,"* which attracted 257,232 visitors from July 15 to October 6, 2019; *Apollo's Muse: The Moon in the Age of Photography*, which had 249,076 visitors from July 3 to September 22, 2019; and *The Last Knight: The Art, Armor, and Ambition of Maximilian I*, which saw 225,753 visitors from October 7, 2019, to January 5, 2020. Other notably attended exhibitions that opened in late fall included *Félix Vallotton: Painter of Disquiet* and *Making Marvels: Science and Splendor at the Courts of Europe*, with 124,650 and 187,671 visitors, respectively.

Exhibitions centered on The Met collection also saw large numbers of visitors this year, including *Kyoto: Capital of Artistic Imagination; In Pursuit of Fashion: The Sandy Schreier Collection; Art of Native America: The Charles and Valerie Diker Collection;* and *In Praise of Painting: Dutch Masterpieces at The Met.*

The Met Cloisters drew 180,853 visitors in fiscal year 2020 and The Met Breuer saw 210,602 visitors in its final year.

The Museum's website ended the fiscal year with around 33.7 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 3.7 million, and its Facebook account has more than 2 million followers.

The Met's loyal Members are an invaluable source of support. This fiscal year, combined income from 106,208 households totaled \$22.9 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 3,490 IDNYC members, there was a combined Member count of 109,698 at fiscal year-end.

Capital Projects

The Museum both completed and continued work on several capital construction projects in fiscal year 2020. As noted above, the three-year project to renovate the ten galleries presenting British sculpture and decorative arts from 1500 to 1900 was completed in March 2020. The phased replacement of the skylights and infrastructure over the European Paintings galleries also continued apace, with completion expected in spring 2022. To ensure that important masterpieces remain on view during this time, many works have been moved to other galleries.

The Museum's ambitious project to renovate 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, began in fall 2019, with the completion of design development and the closure of a small amount of gallery space for collection storage in preparation for the start of construction in 2021. This major redesign is a vital part of the Museum's long-term commitment to advancing the presentation and study of the contributions of these areas to the history of world art and will also feature connections between the wing and the rest of the Museum.

Last fall, we also completed a project that both enhances the entry experience for visitors in the Great Hall and restores the integrity and architectural beauty of that majestic space. The cornerstone of the project is a new ticketing room in place of the old ticketing booths so that visitors now enjoy unobstructed views into the Egyptian and Greek and Roman galleries.

The Museum also made continued progress on its multiyear plan to upgrade and replace vital infrastructure with a nearly \$5.9 million allocation from the City of New York that will be earmarked for the renovation of the galleries of the Department of the Arts of Africa, Oceania, and the Americas. 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 \$208.7 million in fiscal year 2020, thanks to a strong showing of support from our Trustees and many other close friends who responded so generously throughout the year and most notably during the Museum's closure.

We are deeply thankful for important contributions from the New York City Department of Cultural Affairs; Alexey Kuzmichev and Svetlana Kuzmicheva-Uspenskaya; Peter Giorgi and his family foundation; the Estate of William R. and Violet Drexler; Basil Alkazzi; the William R. Kenan, Jr. Charitable Trust; Andrall E. Pearson and Rappaport Family; and four anonymous donors.

The Museum also received extraordinary endowment gifts from the Jayne Wrightsman Estate; Florence and Herbert Irving through the Irving Family Trust; Honorary Trustee W. L. Lyons Brown and his wife, Alice Cary; Álvaro Saieh; Honorary Trustee Marica F. Vilcek and her husband, Jan; Trustee Lulu C. Wang and her husband, Anthony W.; the Estate of Robert Hatfield Ellsworth; the Korea Foundation; the Estate of Seymour Kott and Ethel Fisher Kott; and Elinor Meyer Appleby and The William Meyer Family.

Support for The Met's Emergency Relief Fund came from a broad array of friends, most notably in the form of new and reallocated giving

from the Museum's Board members, including special gifts from Trustee Bonnie B. Himmelman and the Sherman Fairchild Foundation; Trustee Merryll H. Tisch; Honorary Trustee W. L. Lyons Brown; Trustee Richard L. Chilton, Jr.; Trustee Emerita Marina Kellen French; Trustee Emeritus Philip H. Isles and the Robert Lehman Foundation; Trustee Howard Marks; Trustee John Pritzker; Trustee Lulu C. Wang; and Trustee Emeritus Barrie A. Wigmore.

Funding for exhibitions in fiscal year 2020, including endowment allocations, totaled \$15.9 million, of which more than 20 percent was contributed by corporations and foundations. Additional funding in the amount of \$6.6 million, more than 56 percent of which was contributed by corporations and foundations, was secured for fiscal year 2020 exhibitions that were rescheduled for fiscal year 2021 or later due to the Museum's temporary closure. Among the most significant grants were those from the Anna-Maria and Stephen Kellen Foundation, for *Making Marvels: Science and Splendor at the Courts of Europe*, and the Barrie A. and Deedee Wigmore Foundation, for *Gerhard Richter: Painting After All*.

Trustees, Staff, and Volunteers

The Museum's Board of Trustees elected three new members in fiscal year 2020: Catie Marron, Gina Peterson, and Gaby Sulzberger. Nita Ambani was elected Honorary Trustee, and Richard L. Chilton, Jr., and Lulu C. Wang were reelected as Vice Chairs of the Board.

We were saddened this year by the loss of two Trustees whose generosity touched many areas of the Museum. Trustee Emeritus David H. Koch passed away in August 2019; he supported the Museum for more than thirty-seven years, beginning in 1982 as a founding member of The Chairman's Council. His support encompassed special exhibitions and The Costume Institute as well as critical funding for the Department of Textile Conservation and the Antonio Ratti Textile Center. He endowed the position of the David H. Koch Scientist in Charge and supported the scientific research of art. His giving funded the renovation of the Fifth Avenue plaza and transformed it into a beautiful, open, and welcoming space with striking fountains, landscaping, and lighting.

In February 2020, we mourned the passing of Trustee Emeritus Plácido Arango. An ardent advocate for the Museum throughout his tenure as a Trustee, he served on the Acquisitions and Merchandising Committees, and also joined the Visiting Committees for the Departments of Modern and Contemporary Art and Paintings Conservation. His generosity extended beyond his service as a Trustee, and he provided funding for key programs and initiatives across the Museum. Additionally, Plácido established an endowment fund for smaller exhibitions, benefiting many areas of scholarship at the Museum.

James David Draper, a beloved colleague and Curator Emeritus in the Department of European Sculpture and Decorative Arts, and also a generous donor, died in November 2019. Jim spent his forty-five-year career at The Met, developing an expertise in fifteenth- and sixteenth-century Italian sculpture and eighteenth- and nineteenth-century French sculpture, and retired in 2014 as Henry R. Kravis Curator. He gifted works of art as well as books and catalogues to several Museum departments, and as Executive Director of the Isaacson-Draper Foundation, he supported acquisitions, exhibitions, programming, and the Thomas J. Watson Library.

Sandra Jackson-Dumont, The Met's Frederick P. and Sandra P. Rose Chairman of Education since 2014, left the Museum in October 2019 to become Director and CEO of the Lucas Museum of Narrative Art in Los Angeles. A source of multifaceted support and thought leadership, Sandra managed a wide portfolio of programs—from school and teacher programs to lectures, gallery talks, and symposia, along with access initiatives, studio programs, and MetLiveArts. Under her leadership, Teens Take The Met! became the centerpiece of the Museum's outreach to New York youth, bringing more than 26,000 teens to The Met (many of them for the first time) since 2014, and with the 2018 launch of the Civic Practice Project, The Met has helped empower artists across New York to promote social change and create lasting connections between their neighborhoods and the Museum.

In January 2020, the Museum welcomed the new General Manager of Merchandising and Head of Retail, Stephen Mannello, who brings to The Met more than two decades of retail and management experience

gained at Ralph Lauren, where he held key positions, including Senior Vice President of Retail Stores, Senior Vice President of Human Resources, and, finally, Global Brand President of Polo Ralph Lauren. Stephen replaces Rich Pedott, who left the Museum in October 2019 after three productive years.

The Museum appointed the following endowed positions in fiscal year 2020: Maryan Ainsworth was named the Álvaro Saieh Curator, Department of European Paintings; Wolfram Koeppe was appointed the Marina Kellen French Senior Curator, Department of European Sculpture and Decorative Arts; Carmen Bambach was named the Marica F. and Jan T. Vilcek Curator, Department of Drawings and Prints; Navina Najat Haidar was appointed the Nasser Sabah al-Ahmad al-Sabah Curator in Charge, Department of Islamic Art; and Limor Tomer was named the Lulu C. and Anthony W. Wang General Manager of Live Arts.

There were additional promotions this year: Tamara Lee Fultz was promoted to Museum Librarian, Thomas J. Watson Library, and Olha Yarema-Wynar was promoted to Conservator, Department of Textile Conservation.

The Met's loyal and passionate volunteers are indispensable to all aspects of the Museum's work, and we are grateful for their support. This year, we commend outgoing Chair of the Volunteer Organization Arlene Brickner and Manager of Volunteer Activities Elena Kobelevsky, and welcome a new chair, Amanda Lister. We express our best wishes and heartfelt thanks to them as well as to our Members and friends. To our Trustees and staff we owe the deepest gratitude, for their kindness and dedication throughout this difficult chapter and most extraordinary year in our history. Thanks to their creativity and fortitude in the face of unprecedented challenges, The Met is now a beacon of hope for the city and the world, and a reminder of the strength of the human spirit and the power of art to bring comfort, inspire resilience, and help us better understand the world we live in today and the world we will live in for the next 150 years.

Daniel H. Weiss
President and Chief Executive Officer

Max Hollein
Director