

THE METROPOLITAN  
MUSEUM OF ART

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Annual Report  
for the Year  
2022–2023

# The Metropolitan Museum of Art

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*One Hundred Fifty-Third Annual Report of the Trustees  
for the Fiscal Year July 1, 2022, through June 30, 2023*

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Presented to the Board of Trustees of The Metropolitan Museum of Art      November 9, 2023

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As of fiscal year 2020–21, the Annual Report is published in a simplified format that both reflects its uses within the institution and aligns with best practices at many of The Met's peer institutions.

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# Report from the Director

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For The Metropolitan Museum of Art, fiscal year 2023 was a year of building across disciplines, deepening our engagement as a universal museum in service to the world, and transitioning to a new leadership structure, following the retirement of Daniel H. Weiss, the Museum's President and CEO, at the end of the fiscal year, on June 30, 2023. In January 2023, the Board of Trustees determined that the structure that would best ensure strong leadership through inevitable challenges and the advancement of timely new initiatives would be one with the Director adding Chief Executive Officer to the title, while adding the newly created position of Chief Operating Officer, reporting to the Director. In August, the Board appointed me, the Museum's Marina Kellen French Director, as the CEO, effective July 1, 2023.

Dan Weiss, The Met's President since 2015 and President and CEO since 2017, led the Museum through unprecedented times, and in the face of historic challenges—financial, infrastructure, and societal—the Museum has emerged a stronger institution with its position intact as one of the most programmatically robust and financially strong cultural institutions in the world. His vision, commitment to mission, and ability to inspire a large and diverse team of Museum colleagues has left us with the legacy of an experienced and ambitious leadership team and staff that can take The Met to still-greater levels of excellence. We are immensely grateful to Dan, wish him continued success, and are deeply appreciative that the Museum benefited from his leadership for an additional year after his retirement announcement in June 2022.

In January, the Board also announced the appointment of an individual to the role of COO who was already part of The Met leadership team—Jameson Kelleher, Senior Vice President, Finance and Operations, Chief Financial Officer and Treasurer, since 2016. Jamie, who joined the Museum in 2014 as Controller and began her tenure as COO in May, is an accomplished and experienced leader who brings commitment, character, and empathy to the role. Her stewardship of the Museum through difficult financial circumstances is an outstanding example of how an institution can take corrective actions when necessary while still ensuring that it is living up to the expectations of its mission. The intensive effort she led to reengineer all aspects of the Museum's financial operations has helped the institution successfully navigate myriad global and national crises and established a strong foundation for the work ahead. Along with the Board and an accomplished group of senior leaders in support, we share a commitment to continually improving internal structures, operations, and holistic planning throughout the Museum and are equally dedicated to fostering collaboration and coordination across departments.

In this context, The Met made continued progress this year on the Museum's main priorities as outlined in the Strategic Plan that we approved in May of fiscal year 2022, while delivering a year of exceptional programming across all of our platforms—in the galleries, through a slate of much-anticipated exhibitions and new presentations of our vast collection; online, through innovative and robust digital offerings; and out in the world, through requests for our deep expertise and engagement in a range of cultural topics as well as traveling exhibitions and community events. We further strengthened our operations and finances, including ongoing fundraising efforts, so that the Museum has a strong foundation to support its people and its program as we adapt to a more stable moment in the ongoing post-pandemic environment. We made steady and significant progress toward regaining the high visitor levels we experienced pre-COVID, and our major, transformative capital projects are all on schedule. The galleries dedicated to European Paintings from 1300 to 1800 will reopen fully in November 2023, while three other capital projects—The Michael C. Rockefeller Wing, which presents our collections of the art of sub-Saharan Africa, Oceania, and the ancient Americas; the Ancient Near Eastern and Cypriot Art galleries; and the Oscar L. Tang and H.M. Agnes Hsu-Tang Wing, which will showcase modern and contemporary art—are in earlier phases.

Another key priority this year was our work to enhance the visitor experience, both on-site and beyond, as we evolve to meet the needs of local, national, and global audiences. We also continued to focus on our efforts to make the Museum a more inclusive workplace and introduced a number of initiatives, including department-level discussions about how our core values of respect, inclusivity, collaboration, excellence, and integrity can help strengthen our community and incorporating our values into the recruiting process. Many departments are still feeling the effects of lower staffing levels, and while our work in this area isn't finished, we made notable progress this year in filling positions and hiring new staff.

As we look ahead, The Met is in a strong financial position, and we are heartened that visitation numbers have been higher than our estimates. Over the next three years, we will prioritize significant investments to improve our workplace, enhance the overall visitor experience, and support our infrastructure. As always, we balance our finances and operations against many external factors that may impact us, but we are optimistic about our continued recovery and strength as a preeminent cultural institution in service to the world.

A more in-depth look at the scope of our activities and achievements during fiscal year 2023 appears below. For a detailed discussion of the Museum's financial results for the year, see the "Report from the Chief Financial Officer" on pages 19–20

## Acquisitions

The depth and breadth of The Met collection is what allows the Museum to present and share works with a global audience and tell meaningful stories about them. In fiscal year 2023, we enhanced our collection through a number of key acquisitions. Below are some highlights, while many more are available online.

For the American Wing, the Museum acquired an extraordinary three-part window designed by Agnes Northrop (1857–1953) and made at Tiffany Studios for Linden Hall in 1912. Commissioned, conceived, and crafted largely by women, the work—majestic in scale, magnificent in concept and execution, and highly illusionistic in its depiction of a lush garden landscape—advances the Museum's focus on collecting works by women. Northrop's masterpiece is exceptional in how it translates nature into glass using Tiffany's innovative materials and techniques. Adding strength to the Museum's important holdings of the work of Louis C. Tiffany, it will be dramatically displayed in the Charles Engelhard Court, seen through the loggia of Laurelton Hall, Tiffany's Long Island country estate. Merging imagery with chromatic light, the window will provide viewers with a powerful immersive experience—a beautiful garden view, perennially at its peak.

The Department of Musical Instruments added to its collection this year an exceptionally rare cello made in 1610–1615 by the Brothers Amati, whose family established Cremona, Italy, as the premiere center of violin making and developed the instruments of the violin family as we recognize them today. The "Amaryllis Fleming" cello dates from the earliest period of the instrument's history, when makers experimented with a wider range of violin-family instruments than later became standard. Of the few Amati cellos that survive, The Met's is the only example of the smaller-sized five-string cello that existed alongside the more common larger cello. It survives in largely original condition with an unusual abundance of Amati's famed Cremonese varnish intact. The small, five-string cello is famously associated with the music of J.S. Bach. Using this instrument, the cellist Amaryllis Fleming rose to fame as the first player in modern times to perform Bach's Cello Suite No. 6 on the instrument that best matched the specifications of his music.

A rare work by a 17th-century woman artist, Rachel Ruysch (1664–1750), joined our esteemed collection in the Department of European Paintings this year. Over a career that spanned more than six decades, Ruysch attracted royal patronage, high prices, and effusive praise for her still life paintings. The Met's painting, titled *Rachel Ruysch at Work*, from

1692, is a collaboration with the portraitist Michiel van Musscher (1645–1705); Ruysch contributed an extravagant floral arrangement to his depiction of the painter in her studio. A poetic inscription on the album of floral studies in the foreground documents the collaboration and invites viewers to evaluate the two artists' respective merits.

For the Department of European Sculpture and Decorative Arts we acquired a sumptuous-looking strongbox from 1750. An extraordinary example of Berlin Rococo style, it is an interpretation of the rococo that was tailored to the taste of Frederick the Great, King of Prussia (r. 1740–1786), whose name became synonymous with Rococo décor; in his honor, it was later called “Friderizianisches Rococo.” The object may have been used to store the King's seal, which represented the head of state in his absence to validate important contracts. The intricate lock, which has 22 sliding bolts, requires two keys and secret knowledge to open; the keyhole to initiate the ceremony is hidden underneath the base of one of the soldiers depicted stationed around the top. A collaboration between clockmaker Alexander Fromery and court gunsmith Christian Ludwig von der Fecht, the strongbox is an unparalleled showpiece of both the King's taste and his artisan's talent.

For the Department of Asian Art, we acquired a dazzling, late 1850s hanging scroll, *The Hell Courtesan*, by the Japanese artist Utagawa Kunisada II (1615–1868). The nearly life-size portrayal commands our attention because of the sumptuously patterned robes worn by the Hell Courtesan (Jigoku Dayū) that show gory scenes of the Buddhist hell, presided over by Enma-ō, the King of Hell, who, seated at a table, accompanied by scribes and assistants, reviews and records the misdeeds of the recently deceased.

A work by Ed Clark (1926–2019), a key artist of the generation after the Abstract Expressionists, was acquired for the Department of Modern and Contemporary Art. *Untitled*, from 1966, is a vibrant diptych featuring bands of electric blue, variegated pinks, bright yellow, and kelly green, disrupted or bracketed by sobering black and white that divides the canvases into fourths. Clark worked on the floor, pouring several layers of acrylic paint on unprimed canvas and then using a push broom to energetically spread paint across the surface. Spontaneity and movement are implied not only by the work's swept and splattered marks but also by the artist's directive that the painting could be exhibited in one of two orientations. Born in New Orleans and raised in Chicago, Clark studied at the Art Institute of Chicago and the Académie de la Grande Chaumière in Paris on the G.I. Bill in the early 1950s before returning to New York in 1956 and then, from the late 1960s on, splitting his time between New York and Paris.

Our rigorous collection efforts go hand in hand with our work to deepen and disseminate knowledge across a breadth of disciplines. In this respect, the Museum's Thomas J. Watson Library also made great strides this year, expanding and promoting access to the library's collection of scholarly material by or featuring underrepresented and marginalized artists and artistic traditions.

### *The Met Collection, Cultural Property, and Upcoming Initiatives*

The Met has a vast and ever-evolving collection of more than 1.5 million objects that have been acquired throughout our 153-year history. The collection spans more than 5,000 years of art history from around the globe—from ancient to contemporary times—making The Met a truly universal museum. As such, we steward important resources of world heritage, and as museum collections are coming under increasingly intense scrutiny, we welcome the growing engagement of the public in our critical long-term work as a public-serving institution. We strive to respond to all queries while balancing our responsibilities to the works in our collection, to the many and varied communities affiliated with them, to their physical care, and to scholarly investigation. As a preeminent voice in the global art community, it is incumbent upon The Met to engage more intensively and proactively in examining certain areas of our collection and to increase the resources we dedicate to this ongoing crucial work. This process, including several new initiatives articulated in May 2023 and described below, will build on decades of research, and it is important that we allow whatever time is necessary for this urgent work to be completed.

The Museum has partnered with governments and institutions around the globe for more than a century, and in recent decades has restituted objects to Egypt, Greece, Italy, Nigeria, and Turkey, and we continue to return objects to their country of origin based on research and careful study, as we did in partnership with Nepal in the first months of fiscal year 2023. In May 2023 we announced a new collaborative agreement with the Republic of Italy, Sicilian Region, that provides for long-term loans of ancient masterpieces to the Museum and the exchange of three-year loans between The Met and the Archaeological Regional Museum “Antonino Salinas” of Palermo.

Three values drive our collecting activities today: research, transparency, and collaboration. Key to our progress in each of those areas is the pioneering work we've done to make The Met collection—and known ownership history for our works of art—readily available on the Museum's website. In March of this year, we launched a new section on the website where the public can find a rich array of information and resources on The Met's collecting practices and provenance research, and in May we laid out four initiatives for the path ahead that allow us to be both responsive and proactive in a complex environment that requires that we be diligent, thoughtful, and fair. The four initiatives are: 1) broaden, expedite, and intensify our research into all works that came to the Museum from art collectors and dealers who have been under investigation; 2) hire a head of provenance research, reporting to the Director's Office, who will coordinate ongoing provenance research activities in all curatorial areas, along with three additional provenance researchers to build upon the work already underway; 3) make an expanded contribution to the public discourse on cultural property, including convening thought leaders, advocates, and opinion makers in the area of cultural property both within the Museum and outside; and 4) facilitate counsel from both staff and Met Trustees by forming a staff committee of 18 curators, conservators, and others from relevant departments to consider our policies and practices in these areas and a Board task force with the mandate of offering their experience and counsel on collecting activities, including legal and public policy. These initiatives will make The Met an even stronger institution and a more powerful voice within the global community.

### *Exhibitions and Publications*

The Museum's exhibition team mounted 38 exhibitions and installations in fiscal year 2023, ranging from small collection-focused presentations to major international loan shows. A newly defined category—special installations—is captured at the end of this section. As these highlights illustrate, the presentations illuminated diverse subject matter and themes, gave voice to multiple viewpoints, and made new connections across cultures.

Leading off the year, *Chroma: Ancient Sculpture in Color* opened in July 2022 and activated our presentation of ancient Greek and Roman art like never before. It brought history to life through rigorous research and scientific investigation in a display of 17 colorful reconstructions of ancient sculptures in dialogue with over 60 works from The Met collection. By exploring the practices and materials used in ancient polychromy—a significant area of study for The Met—it highlighted cutting-edge scientific methods used to identify ancient pigments to examine how color helped convey meaning in antiquity and how polychromy has been understood in later periods.

A posthumous retrospective that celebrated the groundbreaking work of the renowned German artists Bernd and Hilla Becher (1931–2007; 1934–2015), who changed the course of late 20th-century photography and whose work continues to influence artists today, also opened in July. The Bechers' work focused on capturing the disappearing industrial architecture of Western Europe and North America that fueled the modern era, and their seemingly objective style challenged the perceived gap between documentary and fine-art photography. *Bernd & Hilla Becher* was the first-ever presentation to be organized with full access to the artists' personal collection of working materials and their comprehensive archive.

Several summer exhibitions demonstrated the unique ability of our Department of Asian Art, which has one of the largest and most comprehensive collections of Asian art in the world, to provide an



unrivaled experience of the many artistic traditions in its focus. *A Passion for Jade: The Bishop Collection* featured more than 100 remarkable objects, including carvings of jade, the most esteemed stone in China, and many other hardstones, to represent the sophisticated art of Chinese gemstone carvers during the Qing dynasty (1644–1911) as well as the highly accomplished skills of Mughal Indian (1526–1857) craftsmen. *Embracing Color: Enamel in Chinese Decorative Arts, 1300–1900* revealed the aesthetic, technical, and cultural achievement of Chinese enamel wares by demonstrating the transformative role of enamel during the Ming (1368–1644) and Qing (1644–1911) dynasties through more than 100 objects drawn mainly from The Met collection. In Korea, performing ancestral rites (*jesa*) is an enduring tradition that embodies respect for parents and the commemoration of ancestors, key tenets of Confucianism, and this summer's *Jegi: Korean Ritual Objects* was a wonderful window onto these rituals and customs. On view were various types of ritual vessels and accessories as well as the kinds of musical instruments played at state events.

Another summer highlight, Michael Lin's site-specific installation *Pentachrome*, visible from the Museum's Great Hall Escalator, brings contemporary art to the space for the first time and was inspired by the Chinese art that has been displayed in the Great Hall for more than a century. *Pentachrome* interrogates the relationship between these works and the European-inspired architecture of the space, exploring and challenging a still-evolving dynamic between the ornamental and the authoritative.

The first of four installations by the Department of Drawing and Prints, whose collection spans more than one million drawings, prints, and illustrated books made in Europe and the Americas from around 1400 to the present day, also opened in July. *Van Gogh, Mondrian, and Munch* featured newly acquired works alongside a selection of works by Dutch artists from the 19th to the 21st century. Sixteenth-century ornament drawings and prints from the Netherlands, Spain, and Italy were also on view, as well as designs for decorative arts and interiors and images of birds from the late 16th to the 21st century.

The fall 2022 season was distinguished by several groundbreaking exhibitions, starting with *Hear Me Now: The Black Potters of Old Edgefield, South Carolina*, the first exhibition at The Met to foreground the work of enslaved African Americans. Organized by The Met and the Museum of Fine Arts Boston, it centered on the work of Black potters in the 19th-century American South, presenting their ceramic creations from Old Edgefield, a center of stoneware production in the decades before the Civil War, alongside contemporary responses. The result was an exploration of this distinct artistic legacy through the lens of history, literature, anthropology, material culture, diaspora, and African American studies. It included monumental storage jars by enslaved and literate potter and poet David Drake alongside rare examples of the region's utilitarian wares as well as enigmatic face vessels by unrecorded makers. Following the exhibition's debut at The Met, it traveled to the Museum of Fine Arts, Boston (March 6–July 9, 2023) and the University of Michigan Museum of Art, Ann Arbor (August 26, 2023–January 7, 2024), and next year will be on view at the High Museum of Art, Atlanta (February 16–May 12, 2024).

The third in our Facade Commission series, Hew Locke's *Gilt*, was another fall highlight. The artist's four visually striking, thought-provoking sculptures considered the assumed power of trophies and their false fronts while reflecting on the exercise and representation of power. It referenced works from The Met collection to address the representational potential and underlying questions of objects while emphasizing the complex histories of exchange that stretch across continents, oceans, and time periods.

October's *The Tudors: Art and Majesty in Renaissance England* took a new approach to the well-known era of the Tudors, providing viewers with greater insight into the ways in which an international community of artists and merchants navigated the high-stakes demands of royal patrons while also contributing to the emergence of a distinctly English style. Organized by The Met and The Cleveland Museum of Art in collaboration with the Fine Arts Museums of San Francisco, it traced the transformation of the arts in Tudor England through more than 100 objects—including iconic portraits, spectacular tapestries, manuscripts, sculpture, and armor—from both The Met collection and a multitude of international

lenders. Highlights included Hans Holbein the Younger's most important royal portrait and a trio of monumental bronzes by Benedetto da Rovezzano that were temporarily reunited thanks to the generous partnership of the V&A, the Ghent Cathedral, and the Flemish Government. Following the exhibition's debut at The Met, it was presented at The Cleveland Museum of Art (February 26–May 14, 2023) and the Fine Arts Museums of San Francisco (June 24–September 24, 2023).

The groundbreaking *Cubism and the Trompe l'Oeil Tradition*, another October exhibition, offered a radically new view of Cubism by demonstrating that many qualities seen as distinct to Cubism were, in fact, exploited by trompe l'oeil specialists over the centuries. These include the flat picture plane; the invasion of the “real” world into the pictorial one; the mimicry of materials; and the inclusion of print media and advertising replete with coded references to artist, patron, and current events. Along with Cubist paintings, sculptures, and collages, it presented canonical examples of European and American trompe l'oeil painting from the 17th through the 19th century.

*Lives of the Gods: Divinity in Maya Art* opened in November 2022 and was a thrilling presentation of more than 100 rarely seen masterpieces and recent discoveries—many of which were on view in the United States for the first time—by Maya artists of the royal cities of the Classic period (A.D. 250–900), who lived in what is now Belize, El Salvador, Guatemala, Honduras, and Mexico. From the monumental to the miniature, their works—from exquisitely carved, towering sculptures to jade, shell, and obsidian ornaments that adorned kings and queens—evoked a world in which the divine, human, and natural realms are interconnected and alive.

The first of two focused exhibitions in Asian art last fall highlighted the ways in which manifestations of the natural world are found nearly everywhere in Chinese art—from simple objects for the home to fancy vessels for the imperial court, from popular prints to meticulously crafted paintings. *Noble Virtues: Nature as Symbol in Chinese Art* was a reminder of how a vignette of the natural world could become a celebration of life, a wish for good fortune, or even a defiant act of protest. *Ganesha: Lord of New Beginnings* presented 24 works from the 7th to the 21st century—sculptures, paintings, musical instruments, ritual implements, and photography—that traced the depiction of the Hindu deity Ganesha, son of Shiva and Parvati, across the Indian subcontinent, the Himalayas, and Southeast Asia.

The year's second installation in Drawings and Prints, *The Power of Portraiture*, featured a selection of works from the early 17th century to the present and included several new acquisitions. At the heart of this presentation that explored themes of artistic lineage and homage with a primary focus on portraiture were works by members of Black Women of Print, a collective founded by Tanekeya Word to promote the visibility of Black women printmakers and create an equitable future within the discipline of printmaking. The rotation also featured woodland drawings created between the late 18th and the early 20th century as well as a group of witchcraft scenes.

The last exhibition to open in fall 2022, *New York Art Worlds, 1870–1890*, explored the lived experience of being an artist in New York City during an era of rapid socio-economic change. With works mainly from the American Wing collection, it displayed some 50 paintings, sculptures, works on paper, and decorative objects to highlight aesthetic innovations and trends of the period as well as the roles of leading American artists as tastemakers, organizers, and collaborators, including Cecilia Beaux, Thomas Eakins, Winslow Homer, Louis Comfort Tiffany, and Candace Wheeler.

Winter's *Richard Avedon: MURALS* marked the iconic photographer's centennial with an exploration of some of his most innovative works. Revolving around three monumental group portraits gifted to The Met by the artist, it focused on the tumultuous period from 1969 to 1971, when, after a five-year hiatus, the photographer started making portraits again, this time with a larger, tripod-mounted camera and new sense of scale. Spotlighting the era's preeminent artists, activists, and politicians, he made huge photomural portraits, befitting their outsized cultural influence. The group portraits in *MURALS*—of members of Andy Warhol's Factory, architects of the Vietnam War, and demonstrators against that war—show how Avedon expanded photography's artistic possibilities, reorienting viewers and subjects in a subsuming, larger-than-life view.

Taking viewers back to another time, January's *Beyond the Light: Identity and Place in Nineteenth-Century Danish Art* highlighted a period of sociopolitical and economic change in Denmark in the 19th century. Through some 100 works, including drawings, oil sketches, and paintings, it explored the close-knit communities that emerged in Denmark among Danish artists following the disastrous fallout of the Napoleonic Wars, the devastating bombardment of Copenhagen, bankruptcy, and mounting antagonism with Germany. The works they created, and that were featured in this luminous exhibition, explored notions of place, identity and belonging and what it means to travel and return home.

The focus of Drawings and Prints' winter installation—*Innocence and Experience*—considered how artists working in early Renaissance Italy, late Georgian Britain, and 19th-century Europe and America sought new approaches to record and shape visual imagery. The many highlights included a treasured copy of William Blake's "Songs of Innocence and Experience," acquired soon after the Print Department was established, showing the radical new vision Blake offered late Georgian Britons, along with 19th-century prints that conveyed the relationship of mother and child as well as a group of etched portraits by artists and printmakers in the circle of Édouard Manet and Edgar Degas.

The depth and strength of the Museum's Asian art collection was again on view in winter with *Celebrating the Year of the Rabbit*, which presented 16 Chinese works illustrating how rabbits have been a prominent artistic subject since ancient times, and *Learning to Paint in Premodern China*, which considered the underexplored question of how painters learned their craft in premodern China. It featured paintings from The Met collection along with a selection of important works from local private collectors to illuminate the many pathways to becoming a painter in premodern China.

Shedding new light on the creative process of one of the great photographic artists of the 20th century, *Berenice Abbott's New York Album, 1929* was the last exhibition at The Met Fifth Avenue to open in winter. It presented a selection of unbound pages from a unique album the American photographer created after arriving back in New York City following eight years in Europe. She found the city transformed and ripe with photographic potential, and proceeded, with handheld camera, to traverse it, photographing its skyscrapers, bridges, elevated trains, and street life and pasting these "tiny photographic notes" into a standard black-page album. With 266 small black-and-white prints on 32 pages, the album marked a key turning point in her career.

At The Met Cloisters, *Rich Man, Poor Man: Art, Class, and Commerce in a Late Medieval Town* opened in March and examined the emergence of distinctly middle-class taste in late medieval England by showcasing a rare set of large-scale domestic sculptures from Exeter commissioned by a local merchant for the exterior of his house. Rustic in style and subject matter, the fascinating sculptures—stock characters drawn from popular prints and bawdy tales—came across as both amusing and menacing. With more than 50 works, including textiles, prints, furnishings, and other decorative arts from The Met collection, the presentation highlighted how the home could serve as a form of individual self-expression and a statement of social order.

With two once-in-a-lifetime exhibitions—on Karl Lagerfeld and Vincent van Gogh—opening just weeks apart in May, along with several landmark shows opening April, spring 2023 was one of the most anticipated seasons in the Museum's history. Leading the lineup was an unprecedented look at the life and artistic achievements of 17th-century Afro-Hispanic painter Juan de Pareja (ca. 1608–1670). Largely known today as the subject of The Met's iconic portrait by Diego Velázquez, Pareja—born in Spain—was enslaved in Velázquez's studio for over two decades before becoming an artist in his own right. *Juan de Pareja, Afro-Hispanic Painter* was the first to tell his story and examine the ways in which enslaved artisanal labor and a multiracial society are inextricably linked with the art and material culture of Spain's "Golden Age." Representations of Spain's Black and Morisco populations in works by Francisco de Zurbarán, Bartolomé Esteban Murillo, and Velázquez joined works charting the ubiquity of enslaved labor across media along with The Met's portrait of Pareja by Velázquez. It was the first gathering ever of Pareja's rarely seen paintings, which engage with the canons of Western art while reverberating throughout the African diaspora.

For more than 25 years, Cecily Brown (born 1969) has transfixed viewers with sumptuous color, bravura brushwork, and complex narratives that relate to some of Western art history's grandest themes. In the 1990s, after moving to New York from London, she revived painting for a new generation alongside a handful of other artists at a time when critics were questioning its relevance. April's *Cecily Brown: Death and the Maid*, the first full-fledged museum survey of Brown's work since making New York her home, featured some 50 paintings, drawings, sketchbooks, and monotypes from across her career. The works explored the intertwined themes of still life, *memento mori*, mirroring, and *vanitas*—symbolic depictions of human vanity or life's brevity—that have propelled her impactful practice for decades.

Drawn largely from The Met's renowned collection of Japanese art, April's *Anxiety and Hope in Japanese Art* shed light on the twin themes of anxiety and hope through more than 100 works from the 7th to the 21st century. One of the rarest Japanese paintings in our collection—the earliest illuminated handscroll illustrating the 25th chapter of the Lotus Sutra (a sacred text fundamental to East Asian Buddhism)—joined other sacred images from early Japan that speak to concerns about death, dying, and the afterlife or that were created in response to uncertainties such as war and natural disaster as well as medieval Buddhist images of paradises and hells, Zen responses to life and death, depictions of war and pilgrimage, and protective and hopeful images in everyday life.

This year's annual site-specific installation for The Met's Iris and B. Gerald Cantor Roof Garden also opened in April and was created by American artist Lauren Halsey (born 1987). Imbued with the collective energy and imagination of the South Central Los Angeles community where Halsey was born and continues to work, the full-scale monumental construction, titled *the eastside of south central los angeles hieroglyph prototype architecture (I)*, referenced sources as varied as ancient Egyptian symbolism, 1960s utopian architecture, and contemporary visual expressions like tagging that reflect the ways in which people aspire to make public places their own.

Karl Lagerfeld (1933–2019), known for creating a diverse and prolific body of work unparalleled in the history of fashion, was the focus of The Costume Institute's spring exhibition. *Karl Lagerfeld: A Line of Beauty* presented the German-born designer's stylistic vocabulary as expressed in aesthetic themes that appear time and again in his fashions from the 1950s to his final collection in 2019 to spotlight his unique working methodology. Most of the approximately 150 pieces on display were accompanied by Lagerfeld's sketches, which underscore his complex creative process and the collaborative relationships with his premières. Lagerfeld's fluid lines united his designs for Balmain, Patou, Chloé, Fendi, Chanel, and his eponymous label, Karl Lagerfeld, and in this exhibition viewers were given insight into the boundless imagination and passion for innovation that fueled his creations.

May's *Van Gogh's Cypresses* was the first exhibition to focus on the trees immortalized in signature images by Vincent van Gogh (1853–1890). Such iconic pictures as *Wheat Field with Cypresses* and *The Starry Night*, reunited for the first time since 1901, took their place as the centerpiece in a presentation that afforded an unprecedented perspective on a motif virtually synonymous with the Dutch artist's fiercely original power of expression. Some 40 works illuminated the extent of his fascination with the region's distinctive flamelike evergreens as they successively sparked his imagination over the course of two years in the South of France. It juxtaposed landmark paintings with drawings and illustrated letters—many rarely, if ever, lent or exhibited together—offering an extraordinary opportunity to appreciate anew some of Van Gogh's most celebrated works in a context that revealed the backstory of their invention for the first time.

The last of the Department of Drawings and Prints' four installations for the year, *Light and Tone*, also opened in May. It presented a selection of drawings on prepared and dyed papers, ranging from Renaissance masterworks by Wolf Huber and Peter Candid to dazzling sheets by 18th- and 19th-century artists like Angelica Kauffman and Alphonse Legros, to demonstrate the versatility of colored grounds for studies and for finished compositions, among other related topics. Other highlights included notable works by John Constable and David Lucas, in one grouping, and Edvard Munch, Vija Celmins, Denis Stéen, and Josef Albers in another.

Fiscal year 2023 also included a number of special installations. October's *Victorian Masterpieces from the Museo de Arte de Ponce, Puerto Rico* featured five Victorian masterpieces from the collection of the Museo de Arte de Ponce in Puerto Rico as part of a partnership that allowed the public to continue viewing that institution's most important artworks while undergoing repairs following devastating earthquakes in 2020. The exceptional loans included Frederic Leighton's iconic *Flaming June*, John Everett Millais's *The Escape of a Heretic, 1559*, and Edward Burne-Jones's Small Briar Rose series, three paintings from 1871–73, in a presentation that showcased their meaningful connections with works in The Met collection.

In the American Wing, October's *Crossings* explored modern and contemporary responses to Emanuel Leutze's epic *Washington Crossing the Delaware* (1851). Next to Leutze's iconic painting in its usual Met gallery, visitors encountered powerful works by Black American artists Robert Colescott and Kara Walker that directly addressed Leutze's work.

March's *Renaissance Masterpieces of Judaica: The Mishneh Torah and The Rothschild Mahzor* paired two of the finest Hebrew illuminated manuscripts from the Italian Renaissance to spotlight the active role of Jewish communities of northern Italy in the extraordinary flourishing of arts and culture that define the Renaissance. The *Mishneh Torah* of Maimonides, a landmark of Jewish jurisprudence, returned to The Met after a five-year sojourn at the Israel Museum in Jerusalem, and *The Rothschild Mahzor*, a luxury prayer book on special loan from the Library of the Jewish Theological Seminary, was last shown to the public in the 1990s.

The last special installation, *Philip Guston: What Kind of Man Am I?* was also the last presentation to open in fiscal year 2023. Although Philip Guston (1913–1980) is often associated with Abstract Expressionism, his career is too expansive to be understood solely in relationship to that movement. This installation, a celebration of an extraordinary promised gift of 220 paintings and drawings from the artist's daughter Musa Guston Mayer, featured eight works created during the last 11 years of Guston's life. As the title suggests, Guston consistently interrogated his purpose and identity as an artist, giving rise to a self-reflexive body of work that embraces both abstract and representational content that engages unflinchingly with some of the most distressing aspects of human nature. Broadening the scope of the question embedded in the title, it becomes fitting inspiration as we consider The Met's future as the largest repository of Guston's work anywhere in the world.

Outgoing loan exhibitions are an important part of the Museum's work to deepen its relationship with audiences around the world, and this fiscal year, *The Shape of Time: Art and Ancestors of Oceania from The Metropolitan Museum of Art* traveled to the Museum of Art Pudong, where it was on view June 1 through August 20, 2023. The featured works from our Oceanic collection had not left The Met since they were first promised to the Museum in 1969. The presentation in Shanghai was not only an excellent reminder of The Met's ability to connect all people to creativity, knowledge, ideas, and one another, it was also a perfect opportunity to preview new mounts, didactics, and displays in advance of the 2025 reopening of our own Michael C. Rockefeller Wing, where the Oceanic art collection is usually presented.

The productions of the Publications and Editorial Department, including 18 new titles and 9 reprints, were remarkable for their extraordinary diversity. Among these were 13 exhibition catalogues, including such highly acclaimed volumes as *Hear Me Now: The Black Potters of Old Edgefield, South Carolina*; *The Tudors: Art and Majesty in Renaissance England*; *Karl Lagerfeld: A Line of Beauty*, which accompanied this year's Costume Institute exhibition; *Lives of the Gods: Divinity in Maya Art*; *Juan de Pareja: Afro-Hispanic Painter in the Age of Velázquez*, which details the remarkable career of the formerly enslaved painter; *Cubism and the Trompe L'Oeil Tradition*; and *Berndt & Hilla Becher*, the first comprehensive monograph on the renowned German photographers. Other notable publications include *Oceania: The Shape of Time*, which accompanies a touring show and will act as a flagship publication for the reopening of the Michael C. Rockefeller Wing; as well as the annual *Metropolitan Museum Journal* and four issues of the *Bulletin*. In addition, the department edited and helped shape gallery texts for more than 120 exhibitions, installations, and collection-oriented projects, seeing to completion over 3,000 new wall texts and object labels.

For a complete list of the Museum's publications and exhibitions and installations for fiscal year 2023, see pages 16 and 18.

## Education

The Museum's Education Department presented 40 percent more on-site events this fiscal year, compared to fiscal year 2022, indicating a welcome shift to normalcy post-pandemic. In fiscal year 2023, a total of 397,078 visitors attended 17,467 onsite events, at both The Met Fifth Avenue and The Met Cloisters, while 600,464 worldwide engaged virtually in hybrid events as well as 187 exclusively online ones.

The Met's large-scale annual events—including the Lunar New Year Festival (last held in 2020), World Culture Fest, Garden Day at The Met Cloisters, and Museum Mile Festival—provided community among our many audiences wishing to gather again, drawing more than 40,000 people of all ages and abilities for a host of activities, performances, and other art experiences.

The Museum is committed to serving as a cultural and social hub for young people with a long-term goal of fostering future visitors, partners, and supporters. This year we welcomed a record 5,342 teens to the annual spring Museum-wide Teens Take The Met! event for an evening of performances, art-making activities, and more. We also launched Teen Fridays, a twice-monthly drop-in program, which drew more than 600 teens to engage in creative activities and exhibitions with their peers. Families with younger children took advantage of paid art-making and art-exploration opportunities through three semesters of Children's Classes and an expansion of our camp program to four weeklong spring and summer sessions. This audience also participated in free multigenerational programs engaging more than 7,000.

Building and sustaining relationships with New York City's many and varied communities is a key departmental goal. In continued support of older adults, we distributed new thematic *Your Met Art Box* packages based on The Met collection to hundreds of senior recipients across all five boroughs in partnership with NYC Aging and Older Adult Centers citywide. We also introduced bimonthly, in-person Met Memory Cafes for people with dementia and their care partners to socialize and engage in art exploration and art making over refreshments. In a longstanding partnership with the Filomen M. D'agostino Greenberg Music School for people of all ages with vision loss, after a five-year hiatus, we hosted the 22nd *Fil at The Met Concert* in Grace Rainey Rogers Auditorium, where an audience of 400 enjoyed music and soundscapes inspired by Thomas Hart Benton's mural cycle *America Today* in The Met collection. And at The Met Cloisters, new programming initiatives deepened engagement and encouraged repeat visitation with core, existing audiences. We developed relationships with our Upper Manhattan neighbors through community outreach, strategic partnerships, and an array of onsite and offsite educational experiences for adults, teens, and families, such as a Family Afternoon related to the exhibition *Rich Man, Poor Man: Art, Class, and Commerce in a Late Medieval Town*, which attracted more than 500 intergenerational participants.

Through our Civic Practice Partnership artist-in-residence program we continued to partner with artists to connect substantial collaborative social justice-oriented art projects with New York City communities. In fiscal year 2023, Artist in Residence John Gray culminated his residency to explore the historical and cultural legacies of food ways across the African Diaspora with a celebration at Bruckner Mott Haven Garden in the South Bronx. Together with his Ghetto Gastro cofounders, Pierre Serrao and Lester Walker, we celebrated the launch at The Met of their cook book manifesto, *Black Power Kitchen*, inspired in part by the exhibition *Hear Me Now: The Black Potters of Old Edgefield, South Carolina*. Artist in Residence Mei Lum and W.O.W. Project marked the conclusion of their residency with a Chinatown community celebration that introduced participants to ancient tools for spiritual alignment, including deep breathing, meditation, and self-reflection.

This year, another remarkably broad range of performances, talks, panels, and symposia activated and elucidated exhibitions, The Met collection, and capital projects with contemporary voices engaged in critical, timely issues, offering audiences compelling experiences. Musician Pat Boy closed out the exhibition *Lives of the Gods: Divinity in Maya Art* with a show-stopping contemporary Maya rap performance

showcasing his creative practice centered on the promotion of his mother tongue to support Indigenous language speakers. The *Hear Me Now* exhibition invited visitors of all ages with and without disabilities to examine two vessels made by the enslaved 19th-century potter and poet David Drake through touch and close looking, while a moving spoken-word event with poets Ama Codjoe, Aracelis Girmay, Aja Monet, and Najee Omar illuminated the themes and ideas presented in the exhibition. We also launched *Research Out Loud: Met Fellows Present*, a reimagined series of online research presentations and in-gallery activations by our 47 fellows; it pushed beyond traditional disciplinary boundaries and engaged more than 1,700 from 50 countries.

In keeping with the Museum's goal to be a place where thought leaders gather, the daylong *Creative Convening on Afrofuturism* presented the foremost artists and scholars engaged with the ideas, histories, and practices featured in the *Before Yesterday We Could Fly: An Afrofuturist Period Room* in a dynamic event marking the exhibition's first anniversary. A two-day symposium in conjunction with the exhibition *Chroma: Ancient Sculpture in Color* focused on new discoveries and the significance of polychromy with multidisciplinary and international art historians, conservators, curators, imaging specialists, and scientists. The talk series *Designing Tomorrow's Met* featured renowned architects Frida Escobedo, Nader Tehrani, and Kulapat Yantrasast, who are leading the Museum's major gallery renovation projects for the Oscar L. Tang and H. M. Agnes Hsu-Tang Wing for modern and contemporary art, the galleries for Ancient Near Eastern and Cypriot Art, and the Michael C. Rockefeller Wing, respectively, sharing their design insights in dynamic conversation with their Met curatorial collaborators; it drew 850 in person and more than 22,000 online.

Internal Museum-wide programming collaboration is foundational, and this year the Education Department began work with the Michael C. Rockefeller Wing (MCRW) curatorial team and other departments across the Museum to develop the scope, goals, and methodology for international initiatives. As part of the MCRW capital project, we launched the African Art Residency Program and The Met-Nigeria Initiative and welcomed two scholars from the Nairobi National Museum, Kenya, and the National Museum, Lagos, Nigeria, to guide us in interpretive strategy planning in anticipation of the opening of the new wing. This year, Education also expanded its cross-departmental work in the area of interpretive strategy, facilitating active conversation with a wide range of departments with regard to interpretive planning in order to develop a learning community around this critical and cross-institutional area of practice.

Professional development and contributing to the advancement of a diverse museum field continued to be a priority in fiscal year 2023. We hosted 86 high school interns—67 percent of whom were from Title I and District 75 schools—and over 100 undergraduate and graduate interns for museum training, networking, and community building. We also hosted 51 international fellows from 16 different countries for research and projects in 25 departments across the Museum.

The Met remained an essential resource for teaching, training, and learning at all levels in fiscal year 2023, with more than 159,614 K–12 teachers and students participating in 1,849 virtual and 21,179 guided tours of The Met collection, and 125,481 in self-guided tours—close to pre-pandemic attendance. We launched two new tours for students in grades 4–12 to support scientific inquiry and the exploration of art from a musical perspective. In addition, more than 4,171 teachers and school leaders participated in programs focused on integrating art into the classroom, and further strengthened multidisciplinary art learning to attract educators from a wider variety of disciplines. We continued our partnership with Microsoft Flip to host a live event at The Met with Peter Reynolds, author of *The Dot*, which was livestreamed throughout the world, reaching 12,627 classrooms, libraries, and families from 113 countries with an estimated attendance of more than 220,700.

### Live Arts

The fiscal year's MetLiveArts season was highlighted by several key site-specific commissions and premieres by major performing artists working today. The projects were a testament to the department's vision to incorporate performance into the fabric of the Museum: enlivening the

diverse stories told in the collection and expanding the ways visitors engage with the Museum's unique spaces.

The season began with world-renowned Indian dancer and choreographer Bijayini Satpathy's new dance work, *Dohā*, a project that was the culmination of Satpathy's two-year residency at The Met. In December 2022, the performance artist and costume designer Machine Dazzle created *Baseline Fabulous*, transforming the American Wing's Vanderlyn Panorama into a subversive playground alongside a soundscape—a new transcription of J.S. Bach's Goldberg Variations—by our Quartet in Residence, Catalyst Quartet. In January, Rhiannon Giddens led an all-star ensemble in the premiere of Shawn Okpoebholo's song cycle *Songs in Flight*, setting to song an archive of runaway slave advertisements that added dimension to the historic struggle for freedom. The season ended with a new dance work from American Ballet Theatre principal dancer Herman Cornejo and a site-specific creation by Madeline Hollander called *Hydro Parade*, in which performers danced through the galleries mimicking the ancient flow of water on The Met's land.

A series of digital premieres throughout the season reached audiences around the world: a live digital discussion with Bijayni Satpathy around the online release of her Met performances was streamed by audiences in India, Asia, and across the United States, significantly expanding the reach of activities from the Department of Live Arts. These projects were realized alongside MetLiveArts' robust series of in-gallery and pop-up performances throughout the year, including celebrations of Black History Month, Asian American and Pacific Islander Heritage Month, and Pride Month.

### Digital—Website, Social Media, and Email Marketing

The Museum's website ended fiscal year 2023 with more than 31 million users, of which 38 percent were international. Behind the scenes, the Digital Department began a major initiative with the ongoing goal of improving the user experience, modernizing technology infrastructure, and enhancing long-term sustainability. This year, the Museum also received funding and began work on the implementation of a documentation system called Conservation Studio that will provide a streamlined, centralized system for conservation and scientific information across the Museum's collection.

In September 2022, the Digital Department published the ninth and final episode in the first season of The Met's podcast series *Immaterial*, about artistic materials. The season included 43 different voices—21 from outside the Museum and 22 Met staff—reflecting on work from 17 Museum departments representing 14 countries, including Peru, Colombia, the United States, New Zealand, Egypt, Italy, Mexico, Spain, Iran, China, Indonesia, Ghana, and France. The show has seen 125,000 downloads to date, exceeding our goal of 100,000.

In March 2023, as part of The Met's long-standing copyist program, Digital released a short film, *The Art of the Copyist*, that documented contemporary artist Jas Knight reproducing Diego Velázquez's masterpiece *Juan de Pareja* in the galleries. Knight gives viewers an inside view of his studio and his process and invites them to join him for a look into Velázquez's mind, while reflecting on the tradition of copying paintings and the power of prolonged observation. The video has received more than 621,000 views on YouTube and garnered more than 6,000 new subscribers to The Met's YouTube channel.

Throughout the year, the department commissioned prominent authors to write personal essays reflecting on The Met collection. These "Met Reflections" have expanded the perspectives represented on our website and are building a foundation for future commissions and collaborations. Writers to date have included Alexander Chee, Ada Calhoun, Tanekeya Word, Camille Dungy, Musa Guston Mayer, Hettie Judah, Georgina Kleeger, and Tadao Ando.

The Digital Department supports special exhibitions through a wide range of content. This year, the team produced audio guides for *Lives of the Gods: Divinity in Maya Art* and *Juan de Pareja, Afro-Hispanic Painter* that were made available digitally on the website's exhibition listings using a web-based app. In collaboration with an external vendor and several departments across the Museum, Digital also launched an Augmented Reality app for the exhibition *Chroma: Ancient Sculpture in*

*Color* that allowed users to interact virtually with the sphinx of a Greek funerary monument. The department also supported the traveling exhibition of objects from the Museum's Oceania collection by producing an introductory video, an audio experience featuring Pacific poets, and a video honoring the legacy of Michael C. Rockefeller.

This was a banner year for The Met's social media team as we expanded our capacity with video and creator engagement. Our TikTok channel is noteworthy in its growth, now exceeding 215,000 followers. Our video program across channels has garnered more than 128 million views—far exceeding any previous years—and our work with content creators and influencers has elicited enormous reach as well. Since fall 2022, the team has engaged 106 influencers totaling more than 2 million engagements and 13.3 million video views on creator pages.

Other social media initiatives include a four-part video series with actor and HGTV personality Rajiv Surendra; our ongoing 30 Seconds of Art History series; our spotlight on staff members and conservation projects, garnering millions of views and engagement; The Met's most popular video of all time (totaling 3 million views alone) during the 2023 Met Gala; and collaborations with Broadway's *Six*, the Empire State Building, The National Gallery in London, The Mets baseball team, New York City drag queen Flippe Kikee, and internal partners such as The Met Cloisters.

The Museum's email marketing program now reaches 2.9 million subscribers, up from 2.5 million in the previous year. In fiscal year 2023, we increased email acquisition through custom sign-up pages and a paid social acquisition campaign to bring in younger and more diverse audiences across the tristate. Working with our partners in Development, Technology, and Retail, we also launched several backend data improvements that allowed us to implement better customer and visitor transaction notifications both pre- and post-visit. Our current priorities are to continue laying the groundwork for future initiatives in customer relationship management, promotional activities around exhibitions, and diversifying our audiences.

### Visitorship

In fiscal year 2023, the Museum continued last year's visitation trends, making steady progress toward regaining the high visitor levels it experienced pre-COVID, when The Met saw record annual attendance in fiscal year 2019, with over 5.3 million ticketed visitors (at The Met Fifth Avenue and The Met Cloisters). In fiscal year 2021, after closing for several months, we welcomed 1.2 million ticketed visitors, followed by 2.9 million ticketed visitors in fiscal year 2022. This year, Museum attendance experienced further recovery to 3.9 million ticketed visitors (including 0.2 million at The Met Cloisters).

The Met historically is one of New York's most visited tourist attractions for domestic and international audiences, and in fiscal year 2023, visitor categories—international, domestic, tristate, and local—continued last year's trend toward pre-pandemic proportions, with a notable increase in international tourism. This year, local visitors made up 44 percent of our attendance, compared to 39 percent pre-COVID and 42 percent last year; tristate visitors, for the second year in a row, made up 13 percent, compared to 11 percent pre-COVID; domestic visitors (outside the tristate area) fell slightly from 32 percent to 26 percent last year, still higher than the 22 percent pre-COVID; and international visitors increased to 17 percent from 13 percent last year, compared to 28 percent pre-COVID.

Exhibitions that contributed to the Museum's increased attendance in fiscal year 2023 included: *Lives of the Gods: Divinity in Maya Art*, drawing 224,603 visitors (November 21, 2022–April 2, 2023); *The Tudors: Art and Majesty in Renaissance England*, with 220,879 visitors (October 10, 2022–January 8, 2023); and *Cubism and the Trompe l'Oeil Tradition*, with 144,766 visitors (October 20, 2022–January 22, 2023). Also well attended was *Bernd & Hilla Becher*, with 137,124 visitors (July 15–November 6, 2023) and several exhibitions that opened in fiscal year 2022 but closed this fiscal year: *Kimono Style: The John C. Weber Collection*, with 280,031 (July 1, 2022–February 20, 2023); *Water Memories*, with 257,818 (July 1, 2022–April 2, 2023); and *In America: An Anthology of Fashion*, with 122,559 (July 1–September 5, 2022).

Several exhibitions that opened in fiscal year 2023 but were still on view as of June 30, 2023, also contributed to this year's strong attendance, and their final attendance figures will be listed in the next Annual Report: as of June 30, *Karl Lagerfeld: A Line of Beauty* had 220,505 (opened May 5, 2023); *Van Gogh's Cypresses*, 207,049 (opened May 22, 2023); *Richard Avedon: MURALS*, 258,522 (opened January 19, 2023); *Learning to Paint in Premodern China* (rotation one), 146,327 (opened February 18, 2023); *The Roof Garden Commission: Lauren Halsey*, 142,486 (opened April 18, 2023); *Juan de Pareja, Afro-Hispanic Painter*, 139,802 (opened April 3, 2023); and *Anxiety and Hope in Japanese Art* (rotation one), 124,070 (opened April 8, 2023).

The Thomas J. Watson Library saw 13,234 visits by outside researchers in fiscal year 2023 and registered 2,481 new outside researchers. The Museum libraries circulated 62,774 items to readers and continued to digitize rare collection materials, both printed and manuscript, and to make them available online, averaging 175,322 hits per month.

### Capital Projects

The fiscal year was an extremely productive one for Museum's Capital Projects Department—a new department name that acknowledges the breadth of the department's scope, which encompasses the planning, architecture, and construction of the permanent alterations that improve the Museum's edifice (it was formerly known as the Construction Department). The aim of the Capital Projects Department is to establish the institution as an engine for economic development, a leader in carbon footprint reduction, and a proponent of architecture as a contemporary art that organizes resources in a manner sympathetic with our values.

Tremendous progress has been made on the design of the Oscar L. Tang and H.M. Agnes Hsu-Tang Wing. The past year saw an intensive period of collaboration between architect Frida Escobedo, the Department of Modern and Contemporary Art curatorial team, Capital Projects, and Met leadership in developing a cohesive concept design proposal for the new wing. A visionary addition to our institution, it will prioritize the presentation and showcasing of 20th- and 21st-century art, providing 75,000 square feet of gallery space and 7,500 square feet of exterior terrace space. Encompassing approximately 135,000 square feet overall, the proposed wing will sit within the existing building's footprint. The project is currently in the final stages of concept design, with the schematic design phase expected to begin this fall.

Construction of the Michael C. Rockefeller Wing advanced significantly this year. The project, which transforms how the Museum presents its collections of the art of sub-Saharan Africa, Oceania, and the ancient Americas, also consists of major upgrades to the building's infrastructure, including the construction of a new sloped glass wall on the south side of the Museum. Construction will conclude in fall 2023 and art installation will follow closely behind. The project is being overseen by the architect Kulapat Yantrasast of the firm wHY and Beyer, Blinder, Belle Architects LLP, and the new galleries are expected to open in 2025.

The reimagined Ancient Near Eastern and Cypriot Art galleries will introduce an innovative and forward-thinking approach to presenting art from a vast region that includes ancient Iraq, Iran, Turkey, Syria, the Eastern Mediterranean coast, Yemen, and Central Asia. Boston-based architectural firm NADAAA, led by principal designer Nader Tehrani, is overseeing the project, which includes significant modifications to the skylights and attics above. It is currently in design development and construction is slated to begin in summer 2024. The galleries have been closed for art deinstallation and preconstruction activities and are scheduled to reopen in 2026.

The 81st Street Studio, the Museum's new discovery and play space for kids ages 3 to 11, opened as this report was being prepared for publication, in September 2023, and in its first few weeks has already seen enormous success. Designed by KOKO Architecture + Design, the space—a transformation of the former Nolen Library—reimagines how the Museum can inspire exploration of its encyclopedic collection, amplify curiosity, and create new experiences for our youngest visitors through play, reading, and digital and musical interactives.

The renovated galleries dedicated to European Paintings from 1300 to 1800 have been completed as part of the ambitious Skylights Project

initiated in 2018, and art installation is underway. The galleries are on track to reopen in November 2023. Upgrades to the Museum's electrical and mechanical infrastructure also continue throughout the campus, including the completion of significant upgrades to our air quality in response to the COVID-19 pandemic and extensive electrical upgrades that are nearing completion. In addition, the Museum received \$13 million in funding from the City of New York for the infrastructure upgrades related to the Ancient Near Eastern and Cypriot Art galleries renovation project. For this critical funding, we are grateful to the Mayor of New York City, Eric Adams; his administration; the Manhattan Borough President, Mark Levine; and the New York City Council.

### *Institutional Advancement*

With a total of more than \$439 million in new gifts and pledges secured through fundraising, Membership, and Special Events, fiscal year 2023 was an especially remarkable year for The Met.

The Museum's Trustees and friends demonstrated unparalleled generosity through their leadership support of our transformative Oscar L. Tang and H.M. Agnes Hsu-Tang Wing and its future programming. Notable donors during the past fiscal year included Maureen and Richard Lockwood Chilton, Jr.; Betsy Z. and Edward E. Cohen and the Areté Foundation; Cheryl and Blair Effron; Jeff and Kim Greenberg; Amy and John Griffin; the Hamilton James Family; Michael B. Kim and Kyung Ah Park; Rosalind and Kenneth Landis; Judy and Leonard Lauder; Jennifer and Philip Maritz; the Naddisy Foundation; Betsey and Edward Pick; Harvey Sawikin and Andrea Krantz; and the Winter Family. Musa Guston Mayer and her husband, Thomas Mayer, made generous commitments to the Tang Wing and the Department of Modern and Contemporary Art in addition to her collection gift of a trove of artworks by her late father, the artist Philip Guston.

We also received numerous leadership gifts in support of many other departments and projects across the Museum, including Ancient Near Eastern Art, The Costume Institute, Digital, Egyptian Art, European Paintings, European Sculpture and Decorative Arts, Greek and Roman Art, Imaging, Islamic Art, the Robert Lehman Wing, Live Arts, Musical Instruments, Paintings Conservation and other conservation programs, Scientific Research, programs promoting resilience in the arts, and many other areas. Notable donors included the Arison Arts Foundation, Adrienne Arshat, Candace K. and Frederick W. Beinecke, Bloomberg Philanthropies, Thom Browne, Amy and Gary Churgin, the Charles W. Curtis Estate, Condé Nast, the Sherman Fairchild Foundation, Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation, the Alexis Gregory Foundation, Carol B. Grossman, the Estate of Nanette Rodney Kelekian, Onur and Demet Kumral, Aerin Lauder, the Robert Lehman Foundation, the Leon Levy Foundation, the New York City Department of Cultural Affairs, Nancy C. and Richard R. Rogers, Leonard N. Stern, Tory Burch LLC, and the Jayne Wrightsman Estate, among many others.

We secured more than \$37.4 million in unrestricted operating support, including \$8.4 million raised through the Trustee Fund for The Met and \$4.8 million from various other Fund for The Met appeals. In addition, revenue from Membership dues and ticket sales for Member events and classes totaled \$25.3 million. We also continued to offer complimentary one-year memberships to individuals in the IDNYC program and, with the addition of more than 2,550 IDNYC members, had a combined Member count of 125,455 at fiscal year-end.

Funding for the year's exhibitions, including endowment allocations, totaled \$22.6 million. Significant grants were received from the Areté Foundation/Betsy and Ed Cohen for *Chroma: Ancient Sculpture in Color*; the Barrie A. and Deedee Wigmore Foundation for *Cubism and the Trompe l'Oeil Tradition*; the William Randolph Hearst Foundation for *Lives of the Gods: Divinity in Maya Art*; the Sherman Fairchild Foundation for *Juan de Pareja, Afro-Hispanic Painter*; Chanel, Fendi, Karl Lagerfeld, and Condé Nast for *Karl Lagerfeld: A Line of Beauty*; and the Iris & B. Gerald Cantor Foundation for *Van Gogh's Cypresses*.

The successful year for the Special Events team saw more than 300 internal and external events produced, raising activity levels to where they were pre-COVID. Revenue from events hosted at the Museum by corporate, nonprofit, and social clients totaled \$3.6 million.

### *Trustees, Staff, and Volunteers*

The Museum's Board of Trustees elected two new members in fiscal year 2023: Julia Koch and Aerin Lauder. Adrienne Arshat, Musa Mayer, and Ming Chu Hsu were elected Honorary Trustees, and Jeffrey M. Peek and Andrew M. Saul were elected Trustees Emeriti. The Board also re-elected Richard Lockwood Chilton, Jr. as Vice Chair of the Board. Stacie NC Grant was appointed by the Speaker of the New York City Council, Adrienne Adams, to be the Speaker's Representative to the Board.

We were deeply saddened this year by the loss of Trustee Emeritus and esteemed former Chair James R. Houghton, who died in December 2022. Jamie was a beloved and gracious Chair of The Met's Board of Trustees for nearly 13 years, following his service as Vice Chair, and he served the Museum faithfully as a Trustee and Trustee Emeritus for 40 years. With his wife, Maisie, he gave generously in support of a wide range of capital projects and acquisitions at the Museum and was the very embodiment of the leadership qualities he believed in: personal integrity, teamwork, earned trust, thirst for self-improvement, optimism, gratitude, and humor. His own success as a leader in business, education, and the arts was belied by his modesty, and at the Museum Jamie won the affection of everyone he encountered.

In staff news, as mentioned above, in January the Board announced a new leadership structure, with the Director adding the role of CEO to his title as of July 1, 2023, following the retirement of President and CEO Dan Weiss on June 30, and the newly created position of COO, reporting to the Director, and in May of this year, the Board appointed Jamie Kelleher, The Met's Chief Operating Officer, Chief Financial Officer and Treasurer, to the new position.

In January, Whitney W. Donhauser was appointed Deputy Director and Chief Advancement Officer, overseeing a broad range of development, special events, and membership activities, leading the Museum's efforts to deepen and broaden its engagement with current and prospective donors locally, nationally, and internationally and supporting Trustee relations activities. She rejoined The Met after previously serving as Senior Advisor to the President under Emily K. Rafferty and most recently as Director and President of the Museum of the City of New York since 2016.

Following a comprehensive, monthslong international search, David Breslin was appointed the Leonard A. Lauder Curator in Charge of the Department of Modern and Contemporary Art, joining us in fall 2022. He previously served as the Whitney Museum of American Art's DeMartini Family Curator and Director of Curatorial Initiatives, and prior to that as Curator and Director of the Collection, and before that was at the Menil Drawing Institute, where he created an ambitious program of exhibitions and helped to shape the design of the institute's new facility. He joined The Met at a pivotal moment, as planning and implementing the renovation of the Oscar L. and H.M. Agnes Hsu-Tang Wing for modern and contemporary art gets underway. In his new role, Breslin will be a creative and organizational leader with the project's architect, in collaboration with the Museum's leadership and curatorial departments across the Museum.

We also appointed Shirin Fozi as the Paul and Jill Ruddock Associate Curator, Department of Medieval Art and The Cloisters. Dr. Fozi joined us in summer 2022 and was previously Associate Professor in History of Art and Architecture and Director of the Program in Medieval and Renaissance Studies at the University of Pittsburgh. In her new role, she will work primarily at The Met Cloisters.

We also welcomed this year a new Head of Visitor Experience—Sara DeYoung, who was previously at the Brooklyn Museum—and a new Chief Membership Officer—Amanda Riley, who joined us from the Fine Arts Museums of San Francisco.

There were a number of staff appointments this year. Dita Amory was named the Robert Lehman Curator in Charge, The Lehman Collection, and Rachel Mustalish was named the Sherman Fairchild Conservator in Charge, Department of Paper Conservation. Additionally, Andrea Achi was appointed the Mary and Michael Jaharis Associate Curator of Byzantine Art, Department of Medieval Art and The Cloisters; Monika Bincsik, was appointed the Diane and Arthur Abbey Curator for Japanese Decorative Arts, Department of Asian Art; Charlotte Hale was named the Walter Burke Conservator, Department of Paintings Conservation;

Medill Harvey was named the Ruth Bigelow Wriston Curator of American Decorative Arts and Manager, The Henry R. Luce Center for the Study of American Art, The American Wing; Pengliang Lu was named the Brooke Russell Astor Curator of Chinese Art, Department of Asian Art; Joseph Scheier-Dolberg was appointed the Oscar Tang and Agnes Hsu-Tang Curator of Chinese Paintings, Department of Asian Art; and Sarah Szeliga was appointed the Leonard N. Stern Associate Visual Resource Manager, Department of Greek and Roman Art.

In other staff news, Deniz Beyazit was promoted to Curator, Department of Islamic Art; Wolf Burchard was promoted to Curator, Department of European Sculpture and Decorative Arts; Christina Hagelskamp to Conservator, Department of Objects Conservation; John Lindaman to Museum Librarian, The Thomas J. Watson Library; Melina Plottu to Conservator, The Costume Institute; Katherine Sanderson to Conservator, Department of Photograph Conservation; Anna Serotta to Conservator, Department of Objects Conservation; and Georgia Southworth to Conservator, Department of Photograph Conservation.

Finally, the Museum is grateful to have a devoted group of volunteers whose passion and loyalty is exemplary. This year, we commend Grace Gorman, Chair of the Volunteer Organization, and outgoing Manager of Volunteer Activities Stephanie Katz and welcome a new manager, Mary Leheny. The Met would not be the world-class institution it is without the support of our volunteers, as well as our Members and friends, and also, especially, our Trustees and staff. Their professionalism and commitment to excellence are what allow The Met to advance its mission, innovate on so many fronts, and connect with a global audience that looks to us for joy and inspiration. Thanks to their extraordinary work and dedication, the Museum is able to deepen its engagement and set the bar for what it means to be a truly universal museum in service to the world.

Max Hollein  
Marina Kellen French Director and Chief Executive Officer

# Mission Statement

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The Metropolitan Museum of Art was founded on April 13, 1870, “to be located in the City of New York, for the purpose of establishing and maintaining in said city a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction.”<sup>1</sup>

This statement of purpose has guided the Museum for over 150 years. The Met is devoted to a universal collection of art in the service of the public. During the 2022 strategic-planning process, the need for an updated, more inclusive and welcoming mission statement with a more tightly articulated expression of that purpose became apparent.

To that end, on May 10, 2022, the Trustees of The Metropolitan Museum of Art reaffirmed the above statement of purpose and supplemented it with the following statement of mission:

*The Metropolitan Museum of Art collects, studies, conserves, and presents significant works of art across time and cultures in order to connect all people to creativity, knowledge, ideas, and one another.*

## Core Values

- **Respect:** Engage one another with collegiality, empathy, and kindness, always.
- **Inclusivity:** Ensure that all are and feel welcome and valued.
- **Collaboration:** Reach across boundaries to exchange ideas and work together toward our shared mission.
- **Excellence:** Lead the cultural world in quality and expertise—and inspire curiosity and creativity.
- **Integrity:** Hold ourselves to the highest moral standards, admit when we fall short, and then evolve.

## Vision

As we look to the future, we seek to be an institution in service to the world and a valued resource to our local communities. Further, we aspire to bridge the past and the present moment, drawing connections between our vast cultural history and contemporary communities around the world. The Museum aims to become **increasingly relevant to a constantly evolving contemporary society** and to facilitate new connections between our objects and the issues of our time. By emphasizing the broader themes and larger questions that art has posed throughout the centuries, the Museum seeks to draw connections between our collections and the public. We must remain alert to the needs of our audiences and work harder to meet people where they are rather than assume that they will be drawn to the Museum regardless of what is on view and how it is presented. In so doing, the Museum will identify opportunities to present important and unfamiliar narratives and cross-cultural perspectives and foster a more diverse and expanded canon of art history.

There is much more that we would like to accomplish as **a global leader in scholarship**, including deepening and disseminating knowledge across a breadth of disciplines and balancing our dedication to object-centered scholarship grounded in the collection with a concern for larger historical and theoretical questions. We will increase resources, time, and support for the serious and sustained use of primary and secondary research materials for the creation of new knowledge. We will

support the work of our own staff and visiting scholars to present new insights and ideas that will engage both general and specialist audiences in the galleries and online.

Programmatically, we will expand our cross-departmental collaborations, including exhibitions and publications, that engage multiple perspectives. We will highlight the interconnectedness and multidimensional nature of culture through the ages. Such new interpretations involve broadening the voices that we invite to share their stories to include artists and our diverse audiences, for whom we aspire to create **an inspiring and welcoming visitor experience**. To advance this objective, we plan to add significant, impactful works that strategically transform the collection and gallery displays.

The Met of the future is both **increasingly global and more locally engaged**. The Museum will grow its international programming and institutional partnerships, in part by expanding access to its digital content. The Museum will also become more multilingual, multicultural, and inclusive in its outreach and will **deepen its relationships with local communities**.

Internally, the Museum is committed to fostering **a workplace that is inclusive, equitable, and transparent**, which requires that we become **more diverse, welcoming, supportive, and collaborative**. Further, we seek to provide new opportunities and resources for professional development and personal well-being. We will work to build a culture that embraces continuous improvement, experimentation, and innovation and that insists on fairness, opportunity, recognition, and accountability within every department and across the institution.

Through the ambitious and thoughtful redesign and development of new gallery and storage spaces, the Museum will **enhance the presentation, protection, and preservation of our collections**. In particular, our deep investment in the rethinking of gallery spaces will support the achievement of our programmatic and community engagement vision.

Finally, as a perpetual institution, we must **increase our focus on environmental and financial sustainability** as well as our investment in and integration of emerging technologies. The Museum will prioritize the preservation and strategic use of resources. As it creates new public spaces, it will ensure that they are environmentally sound and flexible for multiple potential future uses. Financially, the Museum will continue to recognize and nourish the philanthropic relationships that provide essential resources for core mission-related work, while also advancing opportunities to create new earned-revenue streams and philanthropic support that will sustain The Met into the future.

## Five-Year Strategic Goals 2022–27

To realize our vision, we defined six primary goals to guide our activities over the next five years. The goals are supported by strategies and priority initiatives.

- I. Build a universally relevant institution that connects to contemporary audiences and reaffirm our commitment to scholarship
- II. Increase and promote the Museum’s global presence
- III. Deepen the Museum’s relationship with local communities
- IV. Strengthen The Met as a professional community and workplace
- V. Enhance the presentation, protection, and preservation of the collection
- VI. Maintain sustainable approaches to financial management, operations, and facilities

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<sup>1</sup>Charter of The Metropolitan Museum of Art, State of New York, Laws of 1870, Chapter 197, passed April 13, 1870, and amended L.1898, ch. 34; L. 1908, ch. 219.



# Exhibitions and Installations

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## The Met Fifth Avenue

*Unless otherwise noted, all exhibitions are organized solely by The Metropolitan Museum of Art.*

A Passion for Jade: The Bishop Collection. July 2, 2022–January 4, 2026. The exhibition is made possible by the Florence and Herbert Irving Fund for Asian Art Exhibitions.

Embracing Color: Enamel in Chinese Decorative Arts, 1300–1900. July 2, 2022–January 4, 2026. The exhibition is made possible by the Florence and Herbert Irving Fund for Asian Art Exhibitions.

Chroma: Ancient Sculpture in Color. July 5, 2022–March 26, 2023. The exhibition is made possible by the Areté Foundation/Betsy and Ed Cohen. Additional support is provided by Mary Jaharis and Cathrin M. Stickney and Mark P. Gorenberg. This exhibition is organized by The Metropolitan Museum of Art, New York City, in collaboration with the Liebieghaus Sculpture Collection, Frankfurt am Main.

Van Gogh, Mondrian, and Munch: Selections from the Department of Drawings and Prints. July 7–October 11, 2022.

Bernd & Hilla Becher. July 15–November 6, 2022. The exhibition is made possible by Joyce Frank Menschel, the Barrie A. and Deedee Wigmore Foundation, the Edward John & Patricia Rosenwald Foundation, and Linda Macklowe. It is organized by The Metropolitan Museum of Art, in association with Studio Bernd & Hilla Becher and Die Photographische Sammlung/SK Stiftung Kultur.

Jegi: Korean Ritual Objects. August 6, 2022–October 15, 2023. The exhibition is made possible by the Lady Dasher Sojo Fund.

Michael Lin: *Pentachrome*. Opened August 15, 2022. The installation is made possible by Barbara A. Wolfe and the Director's Fund.

Hear Me Now: The Black Potters of Old Edgefield, South Carolina. September 9, 2022–February 5, 2023. The exhibition is made possible by Kathryn Ploss Salmanowitz, The Met's Fund for Diverse Art Histories, the Terra Foundation for American Art, Anthony W. and Lulu C. Wang, The Peter Jay Sharp Foundation, and the Henry Luce Foundation. It is organized by The Metropolitan Museum of Art and the Museum of Fine Arts, Boston.

Noble Virtues: Nature as Symbol in Chinese Art. September 10, 2022–January 29, 2023. The exhibition is made possible by the Joseph Hotung Fund.

The Facade Commission: Hew Locke, *Gilt*. September 15, 2022–May 30, 2023. The exhibition is made possible by the Jane and Robert Carroll Fund, Art Mentor Foundation Lucerne, and Cynthia Hazen Polsky and Leon B. Polsky.

The Tudors: Art and Majesty in Renaissance England. October 10, 2022–January 8, 2023. The exhibition is made possible by Alice Cary Brown and W.L. Lyons Brown, Frank Richardson and Kimba Wood, Barbara A. Wolfe, the Diane Carol Brandt Fund, The Coby Foundation, Ltd., The Klesch Collection, Ann M. Spruill and Daniel H. Cantwell, and Sharon Wee and Tracy Fu. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. It is organized by The Metropolitan Museum of Art and The Cleveland Museum of Art, in collaboration with the Fine Arts Museums of San Francisco.

The Power of Portraiture: Selections from the Department of Drawings and Prints. October 13, 2022–February 7, 2023.

Cubism and the Trompe l'Oeil Tradition. October 20, 2022–January 22, 2023. The exhibition is made possible by the Barrie A. and Deedee Wigmore Foundation. Additional support is provided by the Gail and Parker Gilbert Fund, the Eugene V. and Clare E. Thaw Charitable Trust, an Anonymous Foundation, the Diane W. and James E. Burke Fund, and the Janice H. Levin Fund. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Ganesha: Lord of New Beginnings. November 19, 2022–June 16, 2024. The exhibition is made possible by the Florence and Herbert Irving Fund for Asian Art Exhibitions.

Lives of the Gods: Divinity in Maya Art. November 21, 2022–April 2, 2023. The exhibition is made possible by the William Randolph Hearst Foundation, the Placido Arango Fund, the Diane W. and James E. Burke Fund, the Gail and Parker Gilbert Fund, the Mellon Foundation, and The International Council of The Metropolitan Museum of Art. It is organized by The Metropolitan Museum of Art and the Kimbell Art Museum.

New York Art Worlds, 1870–1890. December 12, 2022–July 21, 2024. The exhibition is made possible by the William P. Rayner Fund.

Richard Avedon: MURALS. January 19–October 1, 2023. The exhibition is made possible by Joyce Frank Menschel.

Celebrating the Year of the Rabbit. January 21, 2023–February 4, 2024. The exhibition is made possible by the Joseph Hotung Fund.

Beyond the Light: Identity and Place in Nineteenth-Century Danish Art. January 26–April 16, 2023. The exhibition is made possible by Gilbert and Ildiko Butler. Additional support is provided by The Schiff Foundation. The exhibition is organized by The Metropolitan Museum of Art and the J. Paul Getty Museum, in collaboration with SMK–The National Gallery of Denmark.

Innocence and Experience: Selections from the Department of Drawings and Prints. February 9–May 16, 2023.

Learning to Paint in Premodern China. February 18, 2023–January 7, 2024. The exhibition is made possible by the Joseph Hotung Fund.

Berenice Abbott's New York Album, 1929. March 2–September 4, 2023. The exhibition is made possible by The Robert Mapplethorpe Foundation, Inc.

Juan de Pareja, Afro-Hispanic Painter. April 3–July 16, 2023. The exhibition is made possible by the Sherman Fairchild Foundation. Major support is provided by Denise Sobel. Additional funding is provided by Laura and John Arnold, Fundación María Cristina Masaveu Peterson, Ann M. Spruill and Daniel H. Cantwell, and The Met's Fund for Diverse Art Histories. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Cecily Brown: Death and the Maid. April 4–December 3, 2023. The exhibition is made possible by The Modern Circle and Agnes Gund. Additional support is provided by Neuberger Berman Private Wealth, the Jeffrey and Leslie Fischer Family Foundation, and Barbara and John Vogelstein.

Anxiety and Hope in Japanese Art. April 8, 2023–July 14, 2024. The exhibition is made possible by The Miriam and Ira D. Wallach Foundation Fund.

The Roof Garden Commission: Lauren Halsey. April 18–October 22, 2023. The exhibition is supported by Bloomberg Philanthropies. Additional support is provided by The Daniel and Estrellita Brodsky Foundation, the Barrie A. and Deedee Wigmore Foundation, Cynthia Hazen Polsky and Leon B. Polsky, and Vivian and Jim Zelter.

Karl Lagerfeld: A Line of Beauty. May 5, 2023–July 16, 2023. The exhibition is made possible by CHANEL. Major support is provided by FENDI. Additional support is provided by KARL LAGERFELD and Condé Nast.

Van Gogh's Cypresses. May 22–August 27, 2023. The exhibition is made possible by the Iris & B. Gerald Cantor Foundation. Additional support is provided by the Janice H. Levin Fund, Katharine Rayner, and the Aaron I. Fleischman and Lin Lougheed Fund. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Light and Tone: Selections from the Department of Drawings and Prints. May 18–September 5, 2023.

### *Special Installations*

Victorian Masterpieces from the Museo de Arte de Ponce, Puerto Rico. October 8, 2022–February 2024. These loans are supported in part by the Lillian Goldman Charitable Trust.

Crossings. October 27, 2022–February 28, 2023.

Christmas Tree and Neapolitan Baroque Crèche. November 22, 2022–January 8, 2023. The exhibit of the crèche is made possible by the Loretta Hines Howard Fund.

Baseball Cards from the Collection of Jefferson R. Burdick. January 26, 2023–July 18, 2023.

Renaissance Masterpieces of Judaica: The Mishneh Torah and The Rothschild Mahzor. Opened March 16, 2023.

The Jousting Armor of Philip I of Castile. May 11, 2023–April 1, 2026.

Philip Guston: What Kind of Man Am I? May 25–August 2, 2023.

### **The Met Cloisters**

Rich Man, Poor Man: Art, Class, and Commerce in a Late Medieval Town. March 6, 2023–February 4, 2024. The exhibition is made possible by the Michel David-Weill Fund.

### **Outgoing Loan Exhibitions**

The Shape of Time: Art and Ancestors of Oceania from The Metropolitan Museum of Art. Museum of Art Pudong, Shanghai, China. June 1–August 20, 2023.

# Museum Publications

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## *Published by the Publications and Editorial Department*

*Bernd & Hilla Becher* (2022). Jeff L. Rosenheim, with essays by Gabriele Conrath-Scholl, Virginia Heckert, and Lucy Sante, and an interview with Max Becher. 282 pp. 217 illus. Hardcover \$65.00.

*Beyond the Light: Identity and Place in Nineteenth-Century Danish Art* (2023). Edited by Freyda Spira, Stephanie Schrader, and Thomas Lederballe, with contributions by Gry Hedin and Karina Lykke Grand. 228 pp. 161 illus. Hardcover \$50.00.

*Cecily Brown: Death and the Maid* (2023). Ian Alteveer, with a contribution by Adam Eaker. 140 pp. 68 illus. Hardcover \$45.00.

*Cubism and the Trompe l'Oeil Tradition* (2022). Emily Braun and Elizabeth Cowling, with essays by Claire Le Thomas and Rachel Mustalish. 288 pp. 231 illus. Hardcover \$50.00.

*Hear Me Now: The Black Potters of Old Edgefield, South Carolina* (2022). Adrienne Spinozzi, with contributions by Michael J. Bramwell, Vincent Brown, Katherine C. Hughes, Ethan W. Lasser, Simone Leigh, and Jason R. Young. 200 pp. 154 illus. Hardcover \$45.00.

*How to Read European Decorative Arts* (2023). Daniëlle Kisluk-Grosheide. 168 pp. 141 illus. Paperback with flaps \$29.95.

*Juan de Pareja: Afro-Hispanic Painter in the Age of Velázquez* (2023). David Pullins and Vanessa K. Valdés, with essays by Luis Méndez-Rodríguez and Erin Kathleen Rowe. 176 pp. 91 illus. Hardcover \$50.00.

*Karl Lagerfeld: A Line of Beauty* (2023). Andrew Bolton, with contributions by Tadao Ando, Anita Briey, Stefania D'Alfonso, Olivia Douchez, Amanda Harlech, Patrick Hourcade, Mellissa Huber, Nicole Lefort, Kai Toussaint Marcel, Jacqueline Mercier, Loïc Prigent, and Anna Wintour. Photographs by Julia Hetta. 436 pp. 340 illus. Hardcover \$70.00.

*Lives of the Gods: Divinity in Maya Art* (2022). Edited by Oswaldo Chinchilla Mazariegos, James A. Doyle, and Joanne Pillsbury, with contributions by Iyaxel Cojtí Ren, Caitlin C. Earley, Stephen D. Houston, and Daniel Salazar Lama. 244 pp. 215 illus. Hardcover \$50.00.

*Oceania: The Shape of Time* (2023). Maia Nuku, with a contribution by Leali'ifano Albert L. Refiti. 208 pp. 218 illus. Hardcover \$50.00.

*The Roof Garden Commission: Lauren Halsey* (2023). Abraham Thomas and Douglas Kearny. 64 pp. 40 illus. Paperback with flaps \$9.95.

*The Tudors: Art and Majesty in Renaissance England* (2022). Elizabeth Cleland and Adam Eaker, with contributions by Marjorie E. Wiesman and Sarah Bochicchio. 352 pp. 300 illus. Hardcover \$65.00.

*Van Gogh's Cypresses* (2023). Susan Alyson Stein, with contributions by Charlotte Hale, Silvia A. Centeno, Alison Hokanson, and Marina Kliger. 192 pp. 170 illus. Hardcover \$50.00.

## THE METROPOLITAN MUSEUM OF ART BULLETIN

*Live Arts at The Met. MMAB* 80, no. 1 (Summer 2022). Limor Tomer and Megan Metcalf, with contributions by Adam Gopnik, Lee Mingwei, Bijayini Satpathy, Andrea Miller, Silas Farley, Louisa Proske, and Vijay Iyer. 48 pp. 30 illus. Paperback \$14.95.

*Recent Acquisitions: A Selection, 2020-2022. MMAB* 80, no. 2 (Fall 2022). 80 pp. 98 illus. Paperback.

*Gosford Wellhead: An Ancient Roman Masterpiece. MMAB* 80, no. 3 (Winter 2023). Seán Hemingway, with a contribution by Dorothy H. Abramitis, Federico Carò, and Adriana Rizzo. 48 pp. 69 illus. Paperback \$14.95.

*Containing the Divine: Ancient Peruvian Pots. MMAB* 80, no. 4 (Spring 2023). Hugo C. Ikehara-Tsukayama, Dawn Kriss, and Joanne Pillsbury. 48 p. 60 illus. Paperback \$14.95.

## METROPOLITAN MUSEUM JOURNAL

*Metropolitan Museum Journal* 57 (2022). 160 pp. 120 illus. Paperback \$75.00.

# Report from the Chief Financial Officer

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As reported in the “Report from the Director,” during a year of leadership transition, building across disciplines, and deepening engagement with our global audience, the Museum further strengthened its operations and finances in fiscal year 2023, made progress on priorities outlined in the 2022–27 Strategic Plan, and is in a strong position to support its people and program as we adapt to the conditions of the ongoing pandemic environment.

Direct evidence of The Met’s strong recovery in fiscal year 2023 can be seen in its total revenue and other income improvement, which increased by \$16.6 million, or 14%, compared to the prior fiscal year. Operating expenses also increased, by \$23.0 million, or 7% over the prior year, due to non-union hiring costs and other union and non-union wage adjustments. The Museum ended the year with a reduced deficit—\$3.9 million in fiscal year 2023, compared with \$5.6 million in fiscal year 2022.

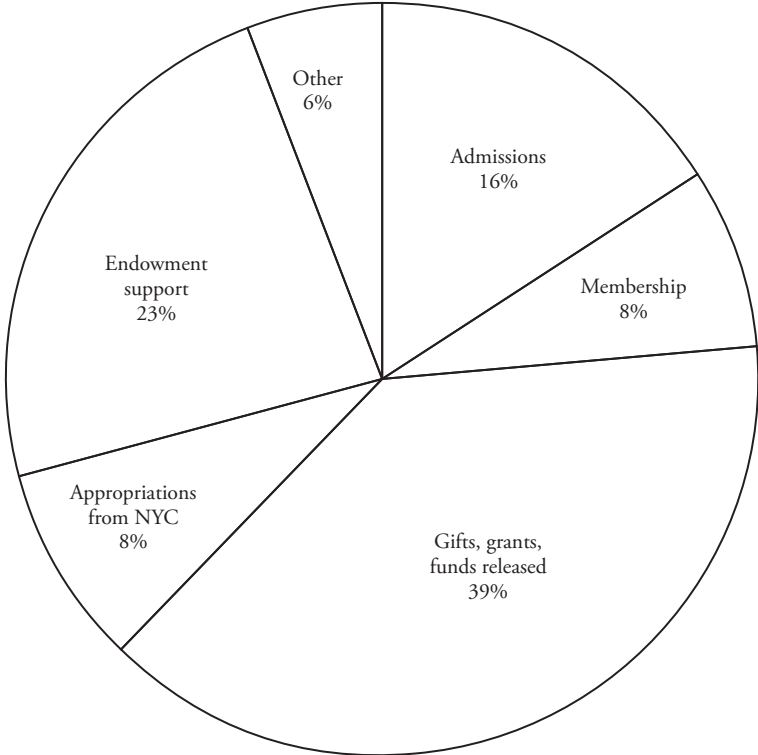
*Revenue*

Unrestricted revenue (including auxiliary activities) increased this fiscal year, totaling \$136.2 million, compared to \$119.6 million in fiscal year 2022—a \$16.6 million (14%) increase. Admissions and membership revenue contribute most significantly to the Museum’s unrestricted revenue, and both rebounded significantly due to the recovery of visitors. The growing visitation trends that started two years ago continued in fiscal year 2023, with a notable increase in international visitors (17% of visitors this year, compared to 13% in fiscal year 2022), while domestic, tristate, and local visitors continued to approach pre-pandemic proportions. In fiscal year 2023, admissions revenue increased by \$17.1 million (53.5%) to reach \$49.0 million, while membership revenue decreased by \$2.6 million (9.9%) to reach \$23.6 million.

Revenues from auxiliary activities, primarily the Museum’s retail and restaurant operations, also benefited from the strong trends in

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Fiscal Year 2023 Operating Revenue, Support, and Transfers  
(Excluding Auxiliary Activities)  
\$307.4 Million



visitation. Revenues increased by \$0.1 million (1.3%) to end fiscal year 2023 at \$46.2 million, while operating expenses from auxiliary activities increased by \$2.0 million (4.5%) to \$46.4 million. The year's net loss from auxiliary activities was \$0.2 million, compared to a \$1.2 million net income in the prior year. A successful year in events held at the Museum, along with the income streams associated with them, also benefited revenues in fiscal year 2023.

*Support and Transfers*

Contributions and grants used to fund Museum operations, including net assets released or transferred from restrictions, totaled \$217.4 million, a \$8.1 million (3.9%) increase compared to the prior fiscal year. The annual support from the Museum's endowment, as set by The Met's Spending Policy, continues to provide a significant source of financial strength and stability to the Museum on the way to regaining the high visitor levels we experienced pre-COVID. In fiscal year 2023, the Museum appropriated \$192.0 million from its endowment through its Spending Policy, representing a 11% increase over the prior year. The Museum's spending rate (i.e., the dollars appropriated annually as a percentage of the endowment's prior year-end market value) was 4.6% in fiscal year 2023, compared to 3.9% in the prior year.

*Operating Expenses*

Unrestricted operating expenses (excluding auxiliary activities) increased by \$21.0 million (7%) compared to the prior year, totaling \$311.1 million in fiscal year 2023. The key driver was a rebound in activity levels, compared to prior years, including higher levels of activity in programming, events, and marketing.

The Museum's interest expense on its bond and interest rate swaps is reported as a non-operating charge and totaled \$12.9 million in fiscal year 2023, relatively flat with the prior year. Interest expense is fully funded through a designation of the Museum's unrestricted general operating endowment support, which is reflected in the Non-Operating section of the Statement of Activities in the Audited Financial Statements.

*Fundraising*

Thanks to the Museum's dedicated community of supporters and driven by significant progress in priority capital projects, fundraising increased by \$63.4 million (26.8%) compared to the prior year, to \$300.5 million in fiscal year 2023.

*Capital Expenditures*

Capital construction and infrastructure-related expenditures totaled \$63.0 million in fiscal year 2023, up from \$61.1 million in the prior year. Key projects included the renovation of the Michael C. Rockefeller Wing and infrastructure upgrades related to the project to renovate the galleries for Ancient Near Eastern and Cypriot Art. For the latter, we received an allocation of \$13 million from the City of New York, from whom we also received \$0.8 million in support of our ongoing close work together on vital programs in outreach, diversity, and energy conservation.

*Statement of Financial Position*

Net assets at the end of fiscal year 2023 were \$5.0 billion, compared to \$4.7 billion a year ago. Driven by the year's strong fundraising, net assets increased by \$279.3 million (5.9%), and the Museum's investments increased by \$160.8 million (3.4%).

*Looking Forward*

The Met looks ahead to further visitor recovery, especially in the local and international categories (both of which are still below pre-COVID levels). Alongside steady progress toward regaining high visitor levels, the Museum will continue to reinstate programmatic activities and staffing levels, enhance the overall visitor experience, implement operational improvements, and support our infrastructure. As the Director noted in his report, visitation numbers have been higher than our estimates and the Museum is in a strong financial position. As we balance our finances and operations against many external factors, we are optimistic about our continued recovery and strength as one of the world's preeminent cultural institutions.

Statement of Operations (unaudited)

for the year ending June 30, 2023, with comparative totals for 2022 (in thousands)

	2023	2022
<b>REVENUE, SUPPORT, AND TRANSFERS:</b>		
Admissions . . . . .	\$ 49,059	\$ 31,952
Membership . . . . .	23,574	26,170
Gifts and grants . . . . .	37,268	42,861
Operating appropriations from the City of New York . . . . .	26,242	22,560
Endowment support for current activities . . . . .	71,814	65,350
Retail and other auxiliary activities . . . . .	46,194	45,589
Other income . . . . .	17,369	15,903
Net assets released from donor restrictions . . . . .	82,068	78,518
<b>Total revenue, support, and transfers . . . . .</b>	<b>353,588</b>	<b>328,903</b>
<b>EXPENSES:</b>		
Program services . . . . .	230,434	213,456
Auxiliary activities . . . . .	46,396	44,382
Supporting services . . . . .	80,635	76,644
<b>Total expenses . . . . .</b>	<b>357,465</b>	<b>334,482</b>
<b>Change in net assets from operating activities . . . . .</b>	<b>\$ (3,877)</b>	<b>\$ (5,579)</b>