

Report from the President

The Metropolitan Museum of Art's collection and staff set the world standard for exhibitions, scholarship, conservation, and public programming. Record-high attendance in fiscal year 2017—seven million visitors across our three locations—was a testament to this as well as to the strength, relevance, and endurance of The Met's mission: to connect people to creativity, knowledge, and ideas through the collection and presentation of five thousand years of visual expression.

In a year that saw a range of achievements and activities, the Museum made significant progress in establishing a sustainable path for the institution's financial and managerial operations. A successful first year of programming at The Met Breuer expanded our exploration of modern and contemporary art with groundbreaking exhibitions of contemporary American artists Kerry James Marshall (born 1955) and Diane Arbus (1923–1971) and, representing other parts of the globe, Italian artist Marisa Merz (born 1926) and Brazilian artist Lygia Pape (1927–2004), among other shows. In addition, the Museum began the search for a new Director to succeed Thomas P. Campbell, who resigned at the end of the fiscal year. In the new leadership structure, approved by the Board of Trustees in June, the President and Chief Executive Officer is responsible for the overall leadership of the Museum, while the Director will be responsible for its core mission functions, guiding and leading all staff and activity associated with collection building, conservation, research and scholarship, exhibitions, and public programming. The Museum's key institutional, capital, and infrastructure priorities will be established by the President and Director together. With extensive staff participation in the search process, we look forward to the formation of a strong partnership that will ensure The Met remains a vibrant, innovative leader nationally and internationally.

Our 2017 to 2020 management plan, which includes a financial transformation plan leading to a balanced budget by 2020, is a vision for the institution organized around four principles: *Excellence*—everything must meet The Met's global standard of excellence; *Balance*—in a comprehensive institution with many complex and competing initiatives and projects, all departments must be supported through careful planning and allocation of resources; *Community*—the workplace should invite trust in leadership and management, provide the best professional development opportunities for staff, and foster a sense of contribution and belonging; and *Sustainability*—we have an obligation to steward the Museum's estimable resources so that we pass on to our successors a stronger institution than we inherited. In the coming year, while emphasizing our core mission activities and ongoing capital and infrastructure projects, we will remain focused on our efforts to achieve financial stability through new visitor and revenue initiatives and realizing process improvements to ensure that we are operating effectively. The Museum will also work on organization building, with an emphasis on cultivating, retaining, and strengthening top talent across the institution; implement a new communications strategy that allows us to be more proactive in highlighting the full breadth of our activity; define our fundraising objectives; and continue to plan for our 150th anniversary celebration in 2020.

A more in-depth look at the range of our activities and achievements during fiscal year 2017 appears below. For a detailed discussion of the Museum's financial results for the year, see the "Report of the Chief Financial Officer" on pages 78–82.

Acquisitions

The Museum's collection continued to evolve intellectually and culturally with a number of major acquisitions in fiscal year 2017, keeping us a relevant and dynamic institution. Each work of art adds new stories, offers new perspectives, and poses new questions.

The Department of Arms and Armor acquired a helmet, cuirass, and greave (shin guard) ensemble that exemplifies the qualities of form and decoration of the greatest armors made in Etruria during the Classical period (ca. 490–300 B.C.). The helmet is the most luxurious

surviving example of a type found only in Etruria, with its delicate and engraved ornament, striking bronze and silver appliqué, and unparalleled construction (including hinged cheek pieces and plates that follow the contours of the nose, cheekbones, and jaw). No other helmet with all of these features is known to survive.

Just in time to be featured in the spring exhibition "Small Wonders: Gothic Boxwood Miniatures," The Met Cloisters acquired an extraordinary sixteenth-century Netherlandish carving in the form of the letter P. With tiny hinges on the side, it opens to reveal the action-packed legend of Saint Philip. This newly discovered wonder was likely made for a princely owner, perhaps Philip the Handsome, whose sister Margaret of Austria owned one of the two other surviving examples carved in the form of a letter.

For the Department of the Arts of Africa, Oceania, and the Americas, we acquired a monumental crest mask (*tesab*) made of wood by a Bamileke master in the eighteenth century. The captivating object, at once massive and ethereal, distills the head to a series of elemental forms—an expansive two-dimensional forehead, compressed volumetric features in the lower half, and penetrating, boldly outlined eyes oriented heavenward. Considered among the earliest examples of an epic sculptural genre developed in the Cameroon Grassfields region, the mask is one of only fifteen surviving works from this genre in American and European collections. The works are considered central to the African art canon, and The Met's object is a masterpiece among them.

The Department of Musical Instruments significantly enhanced its collection of modern instruments with the acquisition of *The Four Seasons* guitars, a quartet by one of the premier guitar makers of the late twentieth and early twenty-first centuries, John Monteleone (born 1947). Instrument ensembles that are made by a single maker and meant to be played together are exceedingly rare, and this group, representing the epitome of craftsmanship, will allow The Met to program contemporary guitar events and commission new pieces specifically for this unusual ensemble. The instruments' visual appeal—each guitar is decorated to represent a season of the year—adds to the acquisition's significance.

The Department of Asian Art enriched its collection of Chinese art with two exceptional works by leading artists of their genres: a hanging scroll from the Southern Tang dynasty (937–76) attributed to landscape painter Dong Yuan, and a small album by the Chinese figure painter Gai Qi (1773–1829). The majestic *Riverbank* scroll is the tallest surviving early Chinese landscape painting, and with its absence of contour lines and use of subtle ink washes and soft texture strokes, it marks the inception of the monumental landscape tradition. The album, *Famous Women*, consists of works by one of the most celebrated female poets of the Qing dynasty, Cao Zhenxiu (1762–ca. 1822), and illustrations by Gai, who imbues each composition with a sense of drama and originality. A powerful testament to the vibrant relationship between poetry and painting in the literary circles of the time, the album is also a celebration of the accomplishments of women in premodern China.

The Department of Photographs boosted its collection of moving-image art with the acquisition of 174 single-channel videos by one of video art's great practitioners, American artist William Wegman (born 1943). Representing the entirety of Wegman's work in video to date (with the exception of commissioned works), the collection is an invaluable record of the artist's unique way of slyly spoofing the conventions of painting and sculpture while puncturing the pretensions of conceptual art.

The Museum also acquired a groundbreaking collection of ninety-one masterpieces of Native American art, ranging from the second to the twentieth century and including paintings, drawings, sculpture, ceramics, and dress. Assembled by visionary collectors Charles and Valerie Diker, the extraordinary and comprehensive collection encompasses North America's earliest and most enduring artistic heritage and has the potential to make The Met a convening space for this cultural area. The acquisition was the focus of the fall exhibition "Native American Masterpieces from the Charles and Valerie Diker Collection," and the Museum looks forward to introducing more people to the beauty,

variety, and cultural and historical significance of these objects when the collection goes on display in the Wolf Galleries of the American Wing in October 2018.

A full list of the year's gifts and purchases starts on page 12. Many of the objects are also explored on our website in *MetCollects*.

Exhibitions and Publications

The Museum's world-class scholarship was reflected this year in sixty exhibitions—from small, concentrated installations to large, international shows—and twenty-four print titles, a number of which are highlighted here.

Leading off the fall season at The Met Fifth Avenue was the fascinating "Jerusalem 1000–1400: Every People Under Heaven," which unraveled the many cultural and aesthetic strands that enlivened the medieval city. With over two hundred works of art, some never before seen outside Jerusalem, the exhibition illustrated how the city shaped the art of the Middle Ages.

Another fall highlight was "Valentin de Boulogne: Beyond Caravaggio," the first monographic exhibition devoted to an artist who emerged as one of the defining geniuses of seventeenth-century French painting in the years following Caravaggio's death.

A fall exhibition on one of the most forward-looking artists of the eighteenth century—Jean Honoré Fragonard (1732–1806)—celebrated his achievements as a master draftsman. Uniting works in The Met collection with loans from public and private collections, "Fragonard: Drawing Triumphant—Works from New York Collections" provided a rare opportunity to see beloved masterpieces alongside new discoveries and works that have long been out of the public eye.

The compelling "Max Beckmann in New York" spotlighted the artist's special connection with the city through a focused presentation that included paintings Beckmann created while living in New York City from 1949 to 1950 and other works by him from New York collections.

"Native American Masterpieces from the Charles and Valerie Diker Collection," mentioned above, was another fall highlight. Presented in a geographical framework, it featured works in a range of media that exemplify notable developments from centuries of artistic practice in various regions of the United States and Canada, including the Southwest, Northwest Coast, Plains, Great Lakes, and California.

Last winter, The Met presented the first major exhibition in the United States of the great Dutch experimental printmaker Hercules Segers (ca. 1589–ca. 1638). Although his name is not well known today, Segers's works were highly prized during his lifetime. The Met presentation, "The Mysterious Landscapes of Hercules Segers," displayed his remarkable printed oeuvre in stages, providing insight into why he is considered one of the most fertile minds of his period.

The evocative nighttime scene of circus performers painted by Georges Seurat (1859–1891) took center stage in the winter's "Seurat's Circus Sideshow." Anchored by a group of related works by Seurat, it traced the fascination that the subject of the sideshow held for artists ranging from Honoré Daumier in the mid-nineteenth century to the young Pablo Picasso at the fin de siècle.

"Sara Berman's Closet," which opened in March 2017 and remained on view through this fall, focused on the meticulously organized, modest closet of an immigrant who traveled from Belarus to Palestine to New York. A snapshot of Berman's years in New York (from 1982 until her death in 2004), the original closet and its contents inspired the artists Maira and Alex Kalman (Berman's daughter and grandson) to re-create it as an art installation in dialogue with the recently installed Worsham-Rockefeller Dressing Room from 1882.

In spring, the role that art played in the creation of a new and lasting Chinese cultural identity was the subject of the landmark international loan show "Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220)." Drawing on recent archaeological discoveries and research, the exhibition brought together more than 160 extraordinary works—most never before seen in the West—including rare ceramics, metalwork, textiles, sculpture, painting, calligraphy, and architectural models, from thirty-two museums and archaeological institutes in the People's Republic of China, to represent a transformational era in Chinese history.

More than one hundred and fifty works by the great American photographer Irving Penn (1917–2009), representing every period of the artist's dynamic seventy-year career, were the focus of another spring exhibition, "Irving Penn: Centennial." Organized to celebrate the centennial of Penn's birth and the promised gift of 187 vintage prints from the Penn Foundation, it was the most comprehensive retrospective of the artist to date.

The annual installation on The Iris and B. Gerald Cantor Roof Garden—the fifth in a series of site-specific commissions for the Museum—presented the work of Argentinian artist Adrián Villar Rojas (born 1980). Titled *The Theater of Disappearance*, the installation used artworks from The Met collection to investigate what happens to the meaning and significance of artifacts when stripped of their historical context.

This year's spring Costume Institute show, the monographic exhibition "Rei Kawakubo/Comme des Garçons: Art of the In-Between," featured a selection of Kawakubo's womenswear designs dating from the early 1980s to her most recent collection. It showed how her exploration of the space between boundaries challenges our conventional notions of beauty, taste, and fashionability.

"American Indian Art from the Fenimore Art Museum: The Thaw Collection" also opened last spring. It conveyed the excellence of the aesthetic traditions of North America's native peoples by showcasing indigenous masterpieces of sculpture, painting, drawing, basketry, textiles, ceramics, and decorative arts from the first millennium to the twentieth century.

An exhibition devoted to masterworks of Japanese bamboo art, including the site-specific installation of a monumental bamboo sculpture and award-winning works by six artists designated Living National Treasures in Japan, opened in June. On view through February 4, 2018, "Japanese Bamboo Art: The Abbey Collection" explores the refined beauty and technical sophistication of Japanese bamboo art and highlights key stages in its modern history through more than eighty objects, the majority of which are promised gifts to The Met from Diane and Arthur Abbey.

Launching the first fall season at The Met Breuer was the largest museum retrospective to date of American artist Kerry James Marshall. Encompassing nearly eighty works spanning the artist's remarkable thirty-five-year career, "Kerry James Marshall: Mastry" revealed Marshall's practice as one that synthesizes a wide range of pictorial traditions to reassert the place of the black figure within the canon of Western painting. A companion exhibition, "Kerry James Marshall Selects," featured some forty works selected by the artist from The Met Collection to represent influences on his practice.

The early work of American photographer Diane Arbus was featured in "diane arbus: in the beginning" at The Met Breuer in summer and fall 2016. The exhibition explored never-before-seen work from the first seven years of Arbus's career, when she developed the idiosyncratic style and approach for which she is known, drawn primarily from The Met's Diane Arbus Archive, acquired in 2007 by gift and promised gift from the artist's daughters.

The sole female in the Arte Povera movement, Italian artist Marisa Merz was the focus of a Met Breuer exhibition last winter through spring that was the first major retrospective of the artist's work in the United States. "Marisa Merz: The Sky Is a Great Space" presented five decades of work, from early experiments with nontraditional art materials to mid-career installations and enigmatic late-career sculptures.

A retrospective devoted to the work of artist Lygia Pape, a pivotal figure in Brazilian modern art, was another Breuer highlight and groundbreaking first United States retrospective. On view in spring and summer 2017, "Lygia Pape: A Multitude of Forms" examined Pape's prolific career and rich oeuvre in varied media, including sculpture, prints, painting, installation, performance, and film.

Also at The Met Breuer, an exhibition on American artist Marsden Hartley (1877–1943) last spring and summer explored the artist's complex, sometimes contradictory, and visually arresting relationship with Maine, his native state, from the early landscapes that launched his career to later, roughly rendered paintings of its coastal terrain. In keeping with The Met Breuer's mission to present modern art in the context of the history of art, "Marsden Hartley's Maine" included works from The Met collection by artists who shaped Hartley's vision.

As noted above, The Met Cloisters, our branch dedicated to medieval art and architecture, presented “Small Wonders: Gothic Boxwood Miniatures,” an exhibition of nearly fifty miniature boxwood carvings. The artists’ techniques have defied comprehension since these delicate works were created in the Netherlands in the sixteenth century, but Met conservators, in collaboration with colleagues at the Art Gallery of Ontario, unraveled the secret of the techniques, and the presentation of their findings was a highlight of the exhibition.

The Met is one of the world’s preeminent art-book publishers, and in fiscal year 2017 our Publications and Editorial Department produced twenty-four new titles. Among them were catalogues for many of the year’s exhibitions, including those on ancient China, medieval Jerusalem, the modernist paintings of Max Beckmann and Marsden Hartley, and the photographs of Irving Penn. The department also published print catalogues on the Museum’s collections of Roman portraits, Italian maiolica, and masterpiece paintings, as well as a digital catalogue of Cypriot terracottas. The year saw an overall increase in sales income of twenty-two percent over the previous year. Nine of our titles won awards and thirteen were translated into foreign languages.

For a full list of the year’s exhibitions and installations, see pages 73–74, and for a full list of the Museum’s publications, see page 60.

Global

In February we strengthened our commitment to bringing our encyclopedic resources to millions of people all over the world through the adoption of an Open Access policy. Under the new policy, all images of public-domain artworks in the Museum’s collection are now available for free and unrestricted use.

Also central to The Met’s mission is working beyond the walls of our three locations, and in April the Museum was selected by the William R. Kenan, Jr. Charitable Trust to be an anchor organization, alongside the Tisch School of the Arts at New York University, in an initiative that explores how arts-based organizations can serve as positive, relevant, and inspiring forces in the daily lives of diverse communities.

In September 2016 we were privileged to cosponsor a symposium on protecting cultural heritage with the U.S. Department of State. The event, “Today’s Struggle to Protect and Preserve the Cultural Heritage of Religious Minorities,” was a call to strengthen the world’s commitment to cultural preservation and included a panel discussion with leading experts. In November, in partnership with Columbia University, the Museum held its second cultural heritage workshop in Amman, Jordan, for Iraqi and Syrian museum professionals. To complement this initiative, staff in the Department of Ancient Near Eastern Art and the Imaging Department conducted a training program in photographic documentation for staff of regional museums, and participants received kits to carry out this important process at their own institutions. Also last fall, we reaffirmed our long-term cooperative relationship with the Ministry of Culture of the Government of India through a new memorandum of understanding. The agreement is a five-year renewal of the established two-way partnerships between the Museum and cultural institutions in India for sharing knowledge and expertise in conservation, exhibitions, academic research, public education, publications, and more.

In February The Met hosted the first German/American Provenance Research Exchange Program (PREP), which brings together museum and research professionals from both countries who specialize in Holocaust-era provenance projects. The program at The Met was the first of six exchanges over three years in which participants will compare methodologies, ascertain resources, and connect with other experts.

Education

The Education Department further maximized creative programming, showcased scholarly efforts, and increased audience engagement last fiscal year—achievements that were made possible by newly defined department priorities, an aligned workflow, and an articulated educational philosophy connected to overall institutional values. The department’s five priorities—to refine staff organization and continue to invest in professional development; solidify the department as a leader and influencer in the field; make The Met responsive and relevant, serving as

a platform for timely issues; deepen the Museum’s presence and impact outside its physical locations and into communities; and establish our galleries and other spaces as active laboratories for scholars, artists, and the general public—have fostered greater collaboration among colleagues throughout the Museum and with partners across the city, country, and world.

In fiscal year 2017, more than ten percent of the Museum’s visitors were directly served by education programs, and more than thirty thousand events drew more than 740,000 participants. Continuing our successful engagement with practicing artists, we selected sound artist Nate DiMeo, creator of the powerful podcast *The Memory Palace*, as the year’s artist in residence. During his residency, DiMeo produced a singular exploration of the American Wing in ten revelatory podcast episodes and a series of live events. Another public programming highlight was the symposium “Kerry James Marshall—A Creative Convening,” a day-long exploration of radical creativity inspired by the ideas, practice, and work of Chicago-based visual artist Kerry James Marshall. Developed in partnership with Marshall, the symposium brought together thought leaders and creative practitioners to explore the role of innovation, social justice, and imagination in art. The event was widely celebrated, and as a result the proceedings will be made into a publication.

Visitors of all ages, backgrounds, interests, and abilities enjoyed an enormous range of programs throughout the year. MetFridays: New York’s Night Out, evenings of dynamic programming conceived around a theme, engaged local residents and served as a catalyst for partnerships with New York City’s creative communities, attracting more than three thousand participants. The evenings, such as one celebrating gay pride, fostered cultural learning and sensitive dialogue and often drew a high percentage of young adults aged eighteen to thirty-four. Large-scale festivals marked Lunar New Year, New York’s annual Museum Mile Festival, and, for the first time, world culture. With free-with-admission live-arts performances in the galleries, these events attracted more than ten thousand people.

Our ongoing efforts to engage new and diverse youth audiences again included two large-scale Teens Take The Met! events, which involved more than 120 organizational partners presenting a variety of activities: art making, music, gallery experiences, interpretive programming, 3-D printing, dance classes, and more. Many of the approximately 5,500 participating teens were visiting The Met for the first time (fifty-two percent at the fall event and thirty-one percent in the spring).

The Met continues to serve as a rich resource for K–12 teachers and their students. Last fiscal year, 232,630 people participated in 6,677 guided and self-guided school-group visits to The Met’s three locations, and 2,187 teachers and school leaders took part in programs on integrating art into classroom teaching. Now in its third year, our Astor Educator program has served forty-five teachers from across the city. Working with teachers to improve student learning in and through the arts, the program focuses less on the number of students served and more on impactful training for teachers. We also continued to offer one of the most celebrated academic and professional programs in the field, granting sixty-two fellowships to leading scholars from around the world.

Visitorship

Museum attendance in fiscal year 2017 was the highest in The Met’s recorded history, with 7 million visitors across our three locations—The Met Fifth Avenue, The Met Cloisters, and The Met Breuer. The increase over last year, which saw 6.7 million visitors, was primarily due to the influx of visitors to The Met Breuer, which had a total of 505,590 this year.

The Museum also continued to be New York City’s most visited tourist attraction for domestic and international audiences. In fiscal year 2017, international visitors accounted for thirty-seven percent of the Museum’s attendees. Thirty percent of visitors came from the five boroughs, and an additional twelve percent came from the tristate area, affirming that The Met continues to be a popular destination for local visitors.

Our varied exhibition program drew steady audiences throughout the year. “Jerusalem 1000–1400: Every People Under Heaven” and “Max Beckmann in New York” each saw more than 200,000 visitors, and “Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220)” had nearly 300,000 visitors as of June 30 (the exhibition

closed on July 16). “Rei Kawakubo/Comme des Garçons: Art of the In-Between” (May 4–September 4, 2017) had more than 275,000 visitors as of June 30; “The Roof Garden Commission: Adrián Villar Rojas, *The Theater of Disappearance*” (April 14–October 29, 2017) attracted more than 190,000 visitors as of June 30; and “Irving Penn: Centennial” (April 24–July 30, 2017) saw more than 180,000 as of June 30.

Also contributing to the high attendance in fiscal year 2017 were the final months of last summer’s popular exhibitions “Manus × Machina: Fashion in an Age of Technology,” which closed September 5, 2016, and attracted a total of 752,995 visitors, and “The Roof Garden Commission: Cornelia Parker, *Transitional Object (PsychoBarn)*,” which closed October 31, 2016, and drew 586,105 total visitors.

Exhibition attendance at The Met Breuer was also robust in fiscal year 2017: “diane arbus: in the beginning” (July 12–November 27, 2016) drew 176,281 visitors, and “Kerry James Marshall: Mastry” (October 25, 2016–January 29, 2017) had 160,437 visitors. The final months of last year’s “Unfinished: Thoughts Left Visible” (March 18–September 4, 2016) also contributed to the high overall attendance, with 228,078 total visitors.

The Met has emerged as a global leader in both its digital practices and reach. The Museum’s website ended fiscal year 2017 with a total of thirty-one million visits, thirty-five percent of which were international. The Met’s online collection and the *Heilbrunn Timeline of Art History* continue to draw the most visits, with 8.3 million and 10.4 million, respectively. The pioneering *MetPublications*, a portal to our comprehensive publishing program with more than 1,500 online and print publications from the last five decades, attracted nearly a million visitors from around the world. As of June 30 our new Open Access policy—which made over 375,000 online collection images available for free and unrestricted use—had resulted in 94,000 downloads since the policy was announced in February, an increase of 128 percent over the previous five-month period.

The Museum’s social media following has grown: the number of followers on our Twitter feed more than doubled to 3.3 million (forty-seven percent international); our Webby Award–winning Instagram account grew to more than 2 million followers (sixty-eight percent international); and our Facebook account had more than 1.7 million likes (sixty-seven percent international) in fiscal year 2017. *The Met 360° Project*—which presents videos that allow the exploration of iconic objects and spaces in the Museum from never-before-seen perspectives—has proven to be extremely popular. The project has won both a Webby and a Shorty Award, and as of June had garnered 11.5 million views and 451,000 interactions, including 22,000 comments.

The Met’s loyal Members continued to serve as an invaluable source of support for the Museum in fiscal year 2017, with combined income from 126,394 Member households totaling \$27.5 million. This figure includes revenue from Membership dues and Annual Appeal donations as well as ticket sales for Member events and programs. The Museum continued to offer complimentary one-year memberships to individuals in the IDNYC program, with 16,360 IDNYC members taking advantage, for a combined Member count of 142,754 at fiscal year-end.

In June of this year we celebrated the launch of two new Membership programs, which are designed to highlight the impact of Members at the Museum and show our appreciation for their support. The Members Count program consists of three streamlined Membership categories that offer more of the most popular benefits at each level, including guest passes and exclusive exhibition viewings. The Patron Circles program more strongly acknowledges the tradition of Patrons maintaining crucial support for The Met and recognizes our most generous supporters’ philanthropy.

Finance and Budget

In fiscal year 2017 the Museum completed the first phase of its long-term financial transformation work to realize significant sustainable budget improvements and ended the year with a lower-than-projected operating deficit (\$10.1 million, as opposed to \$15 million). This was achieved through a combination of expense reductions, increased profit across multiple revenue-generating areas, and the completion of a voluntary retirement plan and involuntary staff reductions. In fiscal year 2018, the Museum will focus on continuing its improvement of

operational processes and the creation of more effective procurement while continuing to build revenue streams. This work is part of the aforementioned management plan, which calls for closing the gap between revenue and expense growth over three phases, leading to long-term financial stability by fiscal year 2020.

Capital Projects

The first phase of a major renovation and reinterpretation of the Musical Instruments Galleries, which began in spring 2016, was completed in July of this year with the reopening of the gallery devoted to brass instruments. Work on the other galleries continues. An ambitious project to renovate ten galleries, including three historic interiors, devoted to British decorative arts and sculpture of the early sixteenth through the nineteenth century began last fall. Established in the 1980s, the galleries include some 11,000 square feet of display space, and when they reopen in winter 2018–19 they will provide our visitors with a narrative-rich experience of British design.

At the close of the fiscal year, the Museum was preparing to begin work on its largest infrastructure project to date—replacing the skylights over the European Paintings galleries, which were installed in the 1930s. The project will be completed in phases over approximately four years, with the first phase of construction scheduled to start in June 2018.

Thanks to a \$3.1 million allocation from the City of New York, the Museum is able to continue work on its multiyear plan to upgrade and replace vitally important infrastructure. For this crucial funding, we are grateful to the Mayor of New York City Bill de Blasio and his administration as well as Manhattan Borough President Gale A. Brewer. In addition, we received a grant from the State of New York that will also be used for ongoing infrastructure upgrades and replacement projects. We are extremely grateful to State Assembly Member Dan Quart for his effort in securing this funding.

The Fund for The Met

The Fund for The Met received generous support from the Museum’s Trustees and friends this fiscal year, securing more than \$123.4 million in new gifts and pledges. Additionally, \$73.9 million was raised for general operations, programs, and departmental initiatives, bringing total philanthropy for the year to more than \$197.3 million.

Extraordinary gifts made in the past year by Trustee Emeritus Barrie A. Wigmore and Deedee Wigmore and by Ambassador Donald M. Blinken and Vera Blinken led the way in establishing a new level of giving at The Met.

The Met continues to focus on building its endowment. In the past year, we received generous gifts toward this priority from the Irving Family Trust; the Sherman Fairchild Foundation, Inc.; the Florence Gould Foundation; the Robert Lehman Foundation; Trustee Merryl H. Tisch; Honorary Trustee Marica F. Vilcek; Trustees Emeriti E. John Rosenwald, Jr., and Michel David-Weill; and friends Ming Chu Hsu, Daniel Xu, and Marilyn Jenkins-Madina. We also received generous gifts to support our endowment from the Estates of Susan Marcia Sabel and Virginia Ridder. The Met’s acquisitions fund was bolstered by contributions from Trustee Emerita Marina Kellen French, the Estate of Robert Hatfield Ellsworth, and the Abraham J. & Phyllis Katz Foundation.

The Fund for The Met Committee, under the able leadership of Trustee Lulu C. Wang, continues its fundraising for institutional priorities, helping the Museum obtain increasing philanthropic support from a broad range of donors.

Trustees, Staff, and Volunteers

The vision and energy that Thomas P. Campbell demonstrated during his eight-plus years as the Museum’s Director and Chief Executive Officer benefited this institution greatly, and we are proud of the accomplishments of The Met during his tenure, which lasted from January 2009 to June 2017: record audience growth, emergence as a worldwide digital leader, the building of a curatorial team without parallel, the

continuation of a robust acquisitions program, and the expansion of The Met's commitment to modern and contemporary art. Tom started at the Museum in 1996, and, as a curator in the Department of European Sculpture and Decorative Arts and supervising curator of the Antonio Ratti Textile Center, he organized two highly acclaimed tapestry exhibitions, "Tapestry in the Renaissance: Art and Magnificence" (2002) and "Tapestry in the Baroque" (2008). Tom was a superb colleague, his contributions to the history and development of The Met were significant, and we look back on his tenure as a period of meaningful growth and progress for the institution.

The Museum's Board of Trustees elected three new members this year: Michael ByungJu Kim, Merryl H. Tisch, and Dasha Zhukova. Linda Macklowe was elected Honorary Trustee; Philip H. Isles was elected Trustee Emeritus in September 2016; and Marina Kellen French, Bonnie J. Sacerdote, and Barrie A. Wigmore were elected Trustees Emeriti in September 2017. Russell L. Carson, Richard L. Chilton, Jr., and Lulu C. Wang were reelected as Vice Chairmen of the Board. Merryl H. Tisch was also elected to represent the Museum on the Public Design Commission of the City of New York, replacing Ann G. Tenenbaum, the Museum's commissioner from 2016 to 2017.

We were saddened this year by the death of Honorary Trustee Anna-Maria Kellen, who passed away in April. For nearly seventy years she provided crucial support as a donor, benefactor, and Honorary Trustee, and was a treasured adviser and friend. Her profound generosity extended from gifts of works of art in several areas to the establishment of a special endowment for exhibitions. She will be deeply missed.

After sixteen years of distinguished service, Debra A. McDowell, the Vice President for Human Resources and the first person to hold that title, retired at the end of the fiscal year. In June the Board elected a new Vice President and Chief Human Resource Officer, Allison Rutledge-Parisi, who joined us in mid-August. Allison was the Chief Administration Officer at Macmillan Learning since 2014 and, prior to that, the Global Chief People Officer at Macmillan Science and Education.

Elyse Topalian, Vice President for Communications, also retired this year, after thirty years of dedicated service. In January the Museum elected Kenneth Weine as its new Vice President and Chief Communications Officer. Ken, who started in February, comes to The Met from the New York Public Library, where he was Vice President, Communications and Marketing, since 2013.

Another long-serving and dedicated staff member, Chief Security Officer John Barelli, retired at the end of August 2016 after thirty-eight years. The Board elected Keith L. Prewitt to the position this past August. Previously the Vice President for Cable Security and Facilities at Comcast Corporation, Keith joined us in September.

Will Manzer, hired in June 2016 to lead The Met's retail operation with a mandate to increase the impact and performance of the business, had to step down this past June for personal reasons. In a short time, Will and his team achieved tremendous results: the retail operation went from a net loss to earning revenue and is on the path to a healthy future. Rich Pedott, a staff member originally brought in by Will to help with the turnaround, is continuing the momentum in his new role as Vice President and General Manager of Merchandising and Retail.

With the completion in September 2016 of the Museum-wide staff reduction program, undertaken as part of the institution's financial transformation work, we had to say farewell to many colleagues. We extend to all of them—those who accepted the voluntary retirement package and those who were affected involuntarily—our gratitude for their

service and achievements. Many of the seventy-one employees who chose to retire had been at The Met for all or much of their careers, and we applaud these dedicated individuals. Elyse Topalian and John Barelli were among this distinguished group, as were a number of curators and conservators who were elected to emeriti positions by the Board in recognition of their contributions. (For the staff emeriti list, see page 152; for the list of staff who retired during the year, see pages 152–53.)

The position of Vice President, Chief Financial Officer, and Treasurer was filled in September 2016 with the promotion of Jameson Kelleher, who joined the Museum as Controller in September 2014. In the months before assuming her new position, Jamie had been serving as the acting head of the department.

The Museum welcomed one new curator this year, Stephanie D'Alessandro, appointed by the Board in May to be the Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art in the Department of Modern and Contemporary Art. Internationally recognized for her exhibitions and publications on Matisse, Picasso, and other twentieth-century artists, Stephanie comes to The Met from the Art Institute of Chicago, where she mounted innovative installations and pioneered new avenues for audience engagement with modern art.

In other key senior staff appointments, Quincy Houghton, hired as Associate Director for Exhibitions in summer 2016, was named Deputy Director for Exhibitions; Dita Amory was promoted from Acting Curator in Charge and Administrator to Curator in Charge of the Robert Lehman Collection; Kim Benzel, previously Associate Curator, was named Curator in Charge of the Department of Ancient Near Eastern Art; Jayson Kerr Dobney was promoted from Associate Curator and Administrator to Frederick P. Rose Curator in Charge of the Department of Musical Instruments; and Janina Poskrobko, formerly Conservator, was named Conservator in Charge of the Department of Textile Conservation.

There were additional promotions this year: the Board named Kelly Baum the Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art, Department of Modern and Contemporary Art, and Jeff L. Rosenheim the Joyce Frank Menschel Curator in Charge, Department of Photographs. Ian Alteveer and Randall Griffey were both promoted to Curator in the Department of Modern and Contemporary Art; Minsun Hwang and Kristine Kamiya in the Department of Textile Conservation were promoted to Conservator; and in the Department of Scientific Research, Adriana Rizzo and Nobuko Shibayama were promoted to Research Scientist. Emile Molin was promoted to Head of Design and Loic Tallon to Chief Digital Officer.

Finally, the Museum has a thriving, talented group of volunteers who, year after year, provide vital support for everything we do. In June the Volunteer Organization celebrated its fiftieth anniversary; founded by twelve Members, it has grown to more than 1,300 volunteers and is now among the largest and most effective such groups in the world. Without them, The Met would not succeed in its mission. We thank Volunteer Chair Susan Berger, former Manager of Volunteer Activities Helen Lee, and all of our volunteers, as well as our Members, friends, and especially our Trustees and staff for their outstanding dedication. Because of them, The Met is a remarkable community whose presence in the world is welcoming to all and a powerful civilizing force, championing the highest achievements in art from all cultures.

Daniel H. Weiss
President and Chief Executive Officer