

Report from the President

Dedicated to celebrating 5,000 years of artistic achievement across all cultures, The Metropolitan Museum of Art prides itself on serving the public through our collection, exhibitions, and education programs. In fiscal year 2018, these activities not only met the highest possible standards but were enthusiastically embraced by visitors from all over the world, inspired extraordinary support, and fostered meaningful collaborations with a range of cultural leaders and organizations—powerful indications of the Museum’s role in keeping beauty, creativity, and human expression at the forefront of our lives.

This past year, the Museum achieved two new records: welcoming more than 7.35 million visitors, due in large part to the high attendance for the historic exhibition “Michelangelo: Divine Draftsman and Designer,” and reaching an annual fundraising record, which included the largest financial gift in the Museum’s recent history, from Trustee Florence Irving and her late husband, Herbert. Additionally, our leadership team achieved its management goals for the year: we appointed a new director, Max Hollein, to help us build on The Met’s excellence and leadership both in New York and around the world; implemented an admissions policy change and other revenue initiatives; continued to make significant progress in our long-term financial transformation work; began developing a strategic plan to strengthen our commitment to creating a diverse and inclusive workplace; and furthered plans for the Museum’s 150th anniversary celebration in 2020. Additionally, for an unprecedented third year in a row, TripAdvisor named The Met its Travelers’ Choice for Best Museum in the World. These accomplishments reflect our efforts to fulfill our mission at the highest possible level and to reach the broadest audience, and they indicate that The Met is strongly positioned for the future.

A more in-depth look at the scope of our activities and achievements during fiscal year 2018 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 44–48.

Leadership

Appointed director of The Met in April 2018 and starting his tenure in August, Max Hollein has been leading complex museums with wide-ranging collections for more than fifteen years and has an accomplished record of overseeing exceptional exhibitions and public programs, collecting across multiple areas, partnering with curators, conservators, and educators, and building audiences. He was previously the director of the Fine Arts Museums of San Francisco, which includes the de Young Museum and the Legion of Honor. Before that, Max led three of Germany’s most prominent art museums: the Schirn Kunsthalle Frankfurt, which focuses on modern and contemporary art; the Städel Museum, which holds one of Germany’s finest collections of old master paintings as well as nineteenth-century and modern art; and the Liebieghaus, which displays sculpture from ancient Egypt to the Neoclassical period. He started his career at the Solomon R. Guggenheim Museum in New York, has published and lectured widely, and has received numerous honors from the international art world.

As director of The Met, Max is responsible for the artistic and creative vision of the Museum and for building and maintaining its collection of nearly two million objects. He oversees exhibition and acquisition activities; education and public outreach; and the curatorial, conservation, and scientific research departments as well as Design, Digital, Education, Imaging, Publications and Editorial, Registrar, and the Thomas J. Watson Library. Max’s appointment follows almost a year of work by the Search Committee for the Director, and we look forward to working together to build on the success of the past year.

Acquisitions

In fiscal year 2018 the Museum made a number of key acquisitions that add new perspectives and pose new questions, keeping The Met a relevant and dynamic institution. Several of these objects are called out here. Highlights of 2016–18 acquisitions, including descriptions and

illustrations, can be found in the Fall 2018 issue of the *Metropolitan Museum of Art Bulletin*. Many of the works are also explored on our website in *MetCollects*.

In the Department of Modern and Contemporary Art, *The Musician’s Table* (1914) by Juan Gris (Spanish, 1887–1927) is an addition to the monumental promised gift of the Leonard A. Lauder Collection and a masterful example of Cubist papier collé (pasted paper). Gris made the work in the months before World War I, inserting within its carefully cut and pasted layers a clever message that alludes to the mounting tensions of 1914 and also to rivalries between the Cubists; it suggests Gris’s hope for peace and harmony with his fellow artists.

For the American Wing, as part of a larger collecting initiative, the Museum acquired *The Battle of the Little Bighorn* by Standing Bear (Minneconjou Lakota/Teton Sioux, 1859–1933), a respected artist and leader at the Pine Ridge Reservation, South Dakota, who fought in the 1876 battle in which Native Plains peoples were victorious against the command of Lieutenant Colonel George Armstrong Custer. The pictorial muslin depicts the chaos, scale, and intensity of the famous clash, commonly referred to as Custer’s Last Stand.

A pair of original and elegant screens that is among the largest and most spectacular works by the Edo-period artist Sakai Hōitsu (Japanese, 1761–1828) was acquired by the Department of Asian Art. Only a half dozen or so pairs of six-panel screens by Hōitsu are known to survive. This set presents a distinctive array of both springtime and autumnal plants and flowers that hold poetic significance at the peak of their glory.

The Department of Drawings and Prints boosted its collection with a poetic landscape by Samuel Palmer (British, 1805–1881) from the period when the artist, who previously worked in oils, began devoting himself to watercolor. Centered on a brilliant sinking sun and representing a nymph of the River Severn, *Sabrina* (1856) shows Palmer harnessing the transformative effects of light to convey the elemental forces in John Milton’s *Comus*, a masque set in a region in Wales where the artist toured and sketched.

A recently rediscovered panel painting by Francesco Salviati (Italian, 1510–1563)—a vivid depiction of the Florentine doctor Carlo Rimbotti—was acquired for the Department of European Paintings. Painted during a decade-long sojourn in Florence in which Salviati worked primarily for the ruling Medici family, it conveys the extraordinary psychological presence of the sitter, and its directness and acute observation make it a touchstone of the artist’s portraiture.

The Department of European Sculpture and Decorative Arts enriched its collection with a pair of eighteenth-century silver-gilt sconces produced in the German city of Augsburg. The sconces are two of only four surviving pieces of a suite displayed at the royal apartments of Elector Augustus the Strong (1670–1733). Their powerful and energetic design—which depicts the sun god Apollo and includes mirror backs that would have multiplied the glow of the candle flames—make them particularly superb examples of the silver furniture produced in the region at the time.

A highly decorated Hebrew Bible from medieval Spain was acquired for the Department of Medieval Art and The Cloisters. Blending Islamic and Christian Gothic ornamental elements, it exemplifies the extraordinary cross-cultural exchange that characterizes the artistic and literary production of the first half of the fourteenth century. The manuscript is a compendium of sacred and scholarly writings with lush and intricate embellishments. Many pages have painted and gilded frames around the text, some formed by interlaced minute Hebrew script, making it a dazzling tribute to Jewish textual traditions.

Exhibitions and Publications

The Met’s dedication to fostering the understanding of artistic achievement across all cultures and its prodigious scholarship are reflected in the fifty-seven exhibitions it mounted in fiscal year 2018—from small, focused installations to major international shows—and in the twenty-six print titles it produced, a number of which are highlighted here.

Opening in July 2017, “Cristóbal de Villalpando: Mexican Painter of the Baroque” featured eleven works by a painter who emerged in the 1680s as one of the most innovative and accomplished artists of the Spanish world. It included the artist’s earliest masterpiece, *Moses and the Brazen Serpent and the Transfiguration of Jesus*, a monumental, twenty-eight-foot painting that had never been exhibited outside of Puebla, Mexico. The summer 2017 exhibition schedule also included “World War I and the Visual Arts.” Organized to commemorate the anniversary of the war, it was drawn mainly from The Met collection and revealed the wide range of styles that artists such as Otto Dix, George Grosz, and Fernand Léger developed in response to the conflict and how those styles influenced modern art. Also opening that season, “Relative Values: The Cost of Art in the Northern Renaissance” took a fresh look at The Met collection, juxtaposing sixty-two masterpieces of sixteenth-century northern European art of different media and function to explore questions of extrinsic versus intrinsic value and to capture a sense of the splendor and excitement of the era.

Launching the fall 2017 season was a celebration of the Museum’s important collection of works by Auguste Rodin on the centenary of the artist’s death. “Rodin at The Met” featured fifty marbles, bronzes, plasters, terracottas, drawings, and photographs representing more than a century of acquisitions. The Met’s acclaimed Robert Lehman Collection was the focus of “Leonardo to Matisse: Master Drawings from the Robert Lehman Collection,” an exhibition that traced the development of European drawing from the Renaissance to the early twentieth century with an emphasis on the creative processes of the artists. These figures included, in addition to the titular draftsmen, Albrecht Dürer, Rembrandt van Rijn, Giovanni Battista Tiepolo, Jean Auguste Dominique Ingres, and Georges Seurat.

The extraordinary “Michelangelo: Divine Draftsman and Designer” anchored the fall season. Eight years in the making, it brought together the largest group of drawings by Michelangelo ever assembled for public display and received critical acclaim. The stunning range of works from fifty public and private collections was presented along with works by other artists that contextualized Michelangelo’s genius.

A major retrospective of the work of contemporary British artist David Hockney was another highlight of last fall and winter. The exhibition presented the artist’s most iconic works and key moments in his nearly sixty-year career exploring the nature of perception and representation, including paintings, drawings, photographs, and video. The Met was the only American venue for this show, following its presentation in London and Paris.

Three of the exhibitions that opened in winter celebrated works acquired by the Museum last year. December’s “The Face of Dynasty: Royal Crests from Western Cameroon” featured four *tesah* crests by Bamileke artists that stand out for their monumental scale, including The Met’s rare eighteenth-century example. Only fifteen crests of this type survive, and this was the first time that a group of them had been shown in the United States. William Wegman’s recent gift to the Museum of 174 short videos that he made between 1970 and 1999 was the basis for “Before/On/After: William Wegman and California Conceptualism.” The exhibition also included photographs and drawings by Wegman as well as works by his Southern California contemporaries, including John Baldessari and Edward Ruscha. Contemporary artist William Eggleston emerged in the early 1960s as a pioneer of modern color photography and is now arguably its greatest exemplar. On view in winter and spring, “William Eggleston: *Los Alamos*” featured Jade Lau’s landmark gift to The Met of the artist’s most notable portfolio, comprising seventy-five dye-transfer prints from color negatives made between 1965 and 1974.

“The Silver Caesars: A Renaissance Mystery” was a rare opportunity last winter to appreciate the dazzling and enigmatic set of twelve silver-gilt standing cups known as the Aldobrandini Tazze, which bring to life the history of the first twelve Caesars. Related works, including ancient and Renaissance coins and medals and Renaissance prints, books, and paintings, rounded out the display.

In January, The Met’s Leonard A. Lauder Research Center for Modern Art inaugurated a series of dossier exhibitions with “Birds of a Feather: Joseph Cornell’s Homage to Juan Gris.” The exhibition reunited for the first time nearly a dozen boxes from Cornell’s Gris

series together with the Cubist masterpiece that inspired it, Gris’s *The Man at the Café*.

Another winter highlight, “Thomas Cole’s Journey: Atlantic Crossings” presented a novel examination of the artist’s career in relation to his European roots and travels, establishing him as a major figure in nineteenth-century landscape art within a global context. Seminal works by Cole were juxtaposed with paintings by those he studied as well as works by American landscape painters whom he mentored.

Coinciding with the Winter Olympics in Pyeongchang, “Diamond Mountains: Travel and Nostalgia in Korean Art” presented the visual imagery of the Diamond Mountains—perhaps the most famous and emotionally resonant site on the Korean peninsula, located in present-day North Korea. The works on view ranged from delicately painted scrolls and screens to monumental works of contemporary art, and included major loans from Korean museums, among them the National Museum of Korea and the Leeum, Samsung Museum of Art.

Another exhibition that celebrated recent gifts to the Museum was “The Poetry of Nature: Edo Paintings from the Fishbein-Bender Collection,” which opened in February. The presentation of more than forty examples of paintings from the Edo period helped trace the development of the major schools and movements of this fascinating era, with a focus on the intertwined relationship of poetry and the pictorial arts.

A highlight of winter and spring, the groundbreaking exhibition “Golden Kingdoms: Luxury and Legacy in the Ancient Americas” cast new light on the Incas, the Aztecs, and their predecessors through new archaeological finds. In tracing the development of metalworking in the region from around 1000 B.C. to the arrival of Europeans in the sixteenth century, the exhibition revealed the distinctive uses of metals as well as jade, shell, and feathers—materials often considered more valuable than gold.

Anchored by Impressionist scenes of outdoor leisure, spring and summer’s “Public Parks, Private Gardens: Paris to Provence” offered a fresh perspective on well-known works and hidden treasures. Drawn from seven of the Museum’s curatorial departments and from private collections, it featured paintings, drawings, photographs, prints, illustrated books, and objects by more than seventy artists from Camille Corot to Henri Matisse.

Offering a rich complement was “Visitors to Versailles (1682–1789).” Through a variety of media, it illustrated what period visitors encountered at the French court, what kind of welcome they received, and, most importantly, what they saw and the impressions, gifts, and souvenirs they took home from one of Europe’s most magnificent royal courts.

The annual installation on The Iris and B. Gerald Cantor Roof Garden—the sixth in a series of site-specific commissions—presented the striking work of Huma Bhabha (Pakistani, born 1962). Titled *We Come in Peace* and consisting of two monumental human figures hand-crafted from ephemeral materials such as cork, Styrofoam, clay, and plastic and then cast in bronze, the sculpture inspired visitors to envision tales of foreign visitation and addressed larger themes of colonialism, war, displacement, and memory.

For this year’s Costume Institute show, which opened in May, galleries at both The Met Fifth Avenue and The Met Cloisters provided context for a lively dialogue between fashion from the early twentieth century to the present and masterworks of religious art. “Heavenly Bodies: Fashion and the Catholic Imagination” also included an extraordinary display of papal robes and accessories from the Sistine Chapel sacristy, many of which had never been seen outside the Vatican.

The first major exhibition devoted to painting in New Spain (present-day Mexico) during the eighteenth century was another spring and summer highlight. A survey of the most important artists and stylistic developments of the period, “Painted in Mexico, 1700–1790: Pinxit Mexici” spotlighted the emergence of new pictorial genres and subjects and included many newly restored paintings on view for the first time.

“History Refused to Die: Highlights from the Souls Grown Deep Foundation Gift,” which opened in the summer, celebrated the transformative 2014 gift of works of art by self-taught contemporary African American artists who hail from the American South. The mixed-media art of Thornton Dial and a selection of renowned quilts from Gee’s Bend, Alabama, were among the many exceptional works on view.

The last exhibition to open in the fiscal year, the poignant “African American Portraits: Photographs from the 1940s and 1950s” offered a view of the African American experience in the United States during and

after World War II. Part of an important acquisition made by The Met in 2015 and 2017, the pictures of unknown sitters by mostly unidentified makers build on and expand the Museum's strong holdings in portrait photography.

At The Met Breuer, the fiscal year's highlights began with "Delirious: Art at the Limits of Reason, 1950–1980," featuring the work of sixty-two artists from Europe, South America, and the United States who embraced experimentation and engaged with irrationality during the rise of the counterculture movement, and "Ettore Sottsass: Design Radical," which looked at the vast body of work created by this seminal figure in twentieth-century design. Last fall's retrospective "Modernism on the Ganges: Raghubir Singh Photographs" situated the work of the pioneering and prolific color street photographer at the intersection of Western modernism and traditional South Asian modes of picturing the world.

"Edvard Munch: Between the Clock and the Bed," which opened in the winter, examined the artist's career through the lens of one of his last compositions, a self-portrait. A selection of Munch's late works, presented in dialogue with earlier ones, enabled a reconsideration of the legacy of this modern master. Winter and spring also saw a spotlight on art in The Met collection by contemporary German painter Anselm Kiefer as well as a survey of American artist Leon Golub that celebrated the 2016 gift of his monumental painting *Gigantomachy II* (1966). The groundbreaking "Like Life: Sculpture, Color, and the Body (1300–Now)," a highlight of spring and summer, explored the myriad ways in which artists across seven centuries have replicated the human body through more than one hundred well-known masterpieces and little-seen sculptures shown over two floors.

In fiscal year 2018 the Museum's Publications and Editorial Department continued its excellence in art-book publishing with numerous new titles. Among them were several exhibition catalogues, including the award-winning *Michelangelo* and *Heavenly Bodies*, as well as the groundbreaking catalogues *Like Life*, *Thomas Cole's Journey*, and *My Soul Has Grown Deep: Black Art from the American South*. The department also published volumes highlighting the Museum's collections of European porcelain, Edo paintings, European armor, and Delacroix drawings; a book based on the web feature *The Artist Project*; and a digital catalogue of ancient Cypriot glass. Ten of these titles won awards and seven were translated into foreign languages, extending their reach. In addition, the department published four issues of the *Metropolitan Museum of Art Bulletin* and volume 52 of the annual *Metropolitan Museum Journal*.

For a full list of the year's exhibitions and installations, see pages 42–43, and for a full list of the Museum's publications from fiscal year 2018, see page 28.

Global

The Museum's ongoing engagement with the global community yielded a number of significant achievements. In October 2017, we received a generous commitment from the Reliance Foundation to support a range of exhibitions that explore and celebrate the arts of India. The first presentation to benefit from this long-term collaboration was "Modernism on the Ganges: Raghubir Singh Photographs," a highlight at The Met Breuer last fall. Future exhibitions will cover such topics as early Buddhist art and contemporary Indian sculpture.

Fiscal year 2018 marked year three of the Indian Conservation Fellowship Program (ICFP), a six-year partnership between The Met; the Andrew W. Mellon Foundation; Stichting Restauratie Atelier Limburg, The Netherlands; and the Government of India that provides practical, intensive training and professional development for emerging Indian conservators at host institutions. Over the past year, The Met and its partners welcomed seven ICFP fellows from the Victoria Hall Museum, Kolkata; Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai; the Indira Gandhi National Centre for the Arts, New Delhi; the National Gallery of Modern Art, New Delhi; and the Indian National Trust for Art and Cultural Heritage, New Delhi and Bangalore.

In December we announced an ambitious ten-year partnership with the Bruker Corporation to advance analytical technologies and methods in cultural heritage science. The affiliation builds on a long history of collaboration that has produced new instruments and methods now widely used in the material investigation of works of art. It allows us to add state-of-the-art technology to the already impressive array of

scientific tools used by the Department of Scientific Research to advance scholarship and solve challenging conservation problems.

One of our most important responsibilities as museum leaders is to protect cultural heritage and promote international education. The Met is a longtime partner of the International Council of Museums (ICOM), supporting the organization's mission to ensure the conservation and protection of cultural goods, and in January we were honored to host the presentation of ICOM's Emergency Red List of Cultural Objects at Risk for Yemen. ICOM's Red Lists categorize the endangered archaeological objects in the most vulnerable areas of the world in order to prevent them from being illegally traded or sold.

Building on the success of the prior year, in February 2018 The Met held its second regional heritage preservation workshop in Amman, Jordan. With the continued support of the Whiting Foundation and in partnership with Columbia University, the workshop convened seventy-three participants—most of them museum professionals from Iraq, Syria, and Jordan—for specialized practical training in documentation of endangered collections.

In April of this year, the Museum hosted the fourth annual Global Museum Leaders Colloquium (GMLC), a two-week conference for museum directors from around the world to exchange ideas about the common challenges they face and to share insights on various facets of museum management, including curatorial and conservation work as well as marketing, development, and digital technology. Twelve museum directors attended this year's colloquium, bringing the total number of museum leaders who are now part of the GMLC international network to fifty-three, representing forty-two countries.

Education

The Museum's Education Department completed another successful year of creative programming, scholarly efforts, and community projects that attracted a diverse cross section of Museum users and increased audience engagement. Work on the department's five key priorities—refine staff organization and 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—also continued this year, fostering greater collaboration among colleagues in the Museum and with partners locally, nationally, and internationally.

In fiscal year 2018, the department directly served more than eleven percent of the Museum's visitors through approximately 39,000 events that drew over 845,000 in-person participants. In addition, fifty of these events attracted more than 1.2 million viewers online through Facebook Live broadcasts.

Artists remained vital to our education practice, especially through artist residencies. This year, Andrea Miller—the first choreographer selected for this initiative—and her company, Gallim, engaged with the collection and our audiences through critically acclaimed commissions and premieres. *MetFridays: New York's Night Out* brought in local residents and was a catalyst for partnerships with New York City's creative community. Symposia, such as "In Our Time: A Year of Architecture in a Day" and one related to the exhibition "Like Life: Sculpture, Color, and the Body (1300–Now)," served our scholarly audience. Museum-wide festivals for Lunar New Year and world cultures attracted more than six thousand people with activities and performances throughout the galleries. Our programs designed for people with varied abilities continued to lead the museum accessibility field.

The Museum's ongoing efforts to serve as a cultural and social hub for New York's young people again included two large-scale *Teens Take The Met!* events, in which more than fifty organizational partners presented a variety of hands-on activities. Many of the approximately 4,700 participating teens were first-time visitors (45 percent at the fall event and 40 percent in the spring). Over the course of four years, we have engaged more than 22,000 teens and almost 130 partners through this initiative.

As always, The Met continued to be an essential resource for teaching, learning, training, and researching at all levels. This fiscal year, 230,030 K–12 teachers and their students participated in 6,582 guided and

self-guided school-group visits to The Met's three locations, and 1,425 teachers and school leaders took part in programs focused on integrating art into classroom teaching. After a year of planned reflection, the Met K–12 Teacher Professional Learning Community, a yearlong immersive practicum for New York City schoolteachers working in Title I or District 75 public schools, resumed with the selection of fifteen educators to investigate how teaching with works of art can support student learning. We also granted fellowships to forty-eight leading international scholars as part of our prestigious academic and professional programs.

In fall 2017, the Museum launched the Kenan Project, a three-year initiative that advances our objective to be a relevant and an inspiring force in communities across New York City. The project has two components: the first establishes The Met and New York University's Tisch School of the Arts as anchor organizations among nineteen other cultural and community-based institutions to explore the impact of the arts in and with communities. The second is a collaborative residency for New York artists committed to social change. Inaugural artists Rashida Bumbray and Miguel Luciano are partnering with The Met to develop and implement vital, ambitious collaborations between their communities and the Museum, including engaging selected individuals in a civic practice seminar that trains artists to build socially engaging and responsible relationships with communities and institutions.

This fiscal year we also published the proceedings of a groundbreaking, daylong creative convening held in fiscal year 2017 and inspired by the fall 2016 Met Breuer exhibition "Kerry James Marshall: Mastry." Published with support from the Ford Foundation, the illustrated book considers the role of creativity, hard work, social justice, and imagination in various disciplines inspired by Marshall's practice and work. It will be distributed free of charge to artists, scholars, educators, and cultural and educational institutions.

Visitorship

As previously noted, in fiscal year 2018 the Museum welcomed more than 7.35 million visitors—the most in its recorded history—to its three locations: The Met Fifth Avenue, The Met Cloisters, and The Met Breuer. The increase over 2017, which saw 7 million visitors, was due in large part to "Michelangelo: Divine Draftsman and Designer," which was on view from November 13, 2017, through February 12, 2018, and brought in 702,516 visitors. The exhibition is the tenth most attended show in the Museum's history.

The Met also continued to be New York City's most visited tourist attraction for domestic and international audiences. In fiscal year 2018, international visitors accounted for 34 percent of the Museum's audience. It is also a popular destination for local visitors: 32 percent of the visitors came from the five boroughs, and 13 percent were from the tristate area.

In addition to the Michelangelo exhibition, shows that drew high numbers of visitors this fiscal year included "Cristóbal de Villalpando: Mexican Painter of the Baroque," with 256,339 visitors, and "David Hockney," with 363,877. "Heavenly Bodies: Fashion and the Catholic Imagination," which remained on view at The Met Fifth Avenue and The Met Cloisters through October 8, also contributed to the year's high attendance: in its first two months the exhibition drew more than 500,000 visitors and at the close of the fiscal year was on track to be one of the highest attended exhibitions in The Met's history. The final months of last summer's "Rei Kawakubo/Comme des Garçons: Art of the In-Between," which attracted 558,006 visitors total, and "The Roof Garden Commission: Adrián Villar Rojas, *The Theater of Disappearance*," which drew 510,946, also contributed to the high attendance in fiscal year 2018.

The Museum's website ended the year with 30.4 million visits, 32 percent of which were international. The Met's online collection and the *Heilbrunn Timeline of Art History* continue to draw the most hits, with 8.4 million and 9.4 million, respectively. The Met's partnership with the Wikimedia community in the second year of the Museum's Open Access policy—which made over 375,000 online collection images available for free and unrestricted use—enables the collection to reach more than 10 million users per month on Wikipedia.

The Museum's social media reach continues to expand: its Twitter feed has more than 4.4 million followers (49 percent international); its Webby Award-winning Instagram has 2.5 million (66 percent international); and its Facebook account has more than 1.9 million (67 percent

international). In addition, the Museum has used Facebook Live to reach audiences in English, Spanish, Korean, Mandarin, and American Sign Language.

The Met's loyal Members are an invaluable source of support. In fiscal year 2018, combined income from 139,018 households totaled \$29.4 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 11,932 IDNYC members taking advantage, for a combined Member count of 150,950 at fiscal year-end.

In June 2018, we completed the first year of the new membership program, Members Count, which celebrates the impact of Members and shows our appreciation for their support. The success of this program is reflected in the 5.7 percent growth of Member households over the previous year and an increase of 6.9 percent in revenue.

Finance and Budget

In fiscal year 2018, the Museum continued to make significant progress in its long-term financial transformation work to realize significant sustainable budget improvements, and ended the year with an operating deficit significantly improved from fiscal year 2017 (\$8.3 million versus \$10.1 million). This was achieved through a combination of expense reductions and increased profit across multiple revenue-generating areas, including the implementation of the new admissions policy effective March 1, 2018. In fiscal year 2019, the Museum will continue its financial transformation efforts, focusing on continued revenue enhancement initiatives and improving operational processes, including implementing a strategic procurement program.

Capital Projects

In March, the Museum completed the second phase of the renovation and reinterpretation of its André Mertens Galleries for Musical Instruments. Culled from one of the world's most diverse and important collections of musical instruments—over 5,000 examples from a variety of cultures and eras—the new presentation gives viewers a unique perspective on the interwoven worlds of music, art, and society. The renovated galleries display the treasures of the collection, including the world's oldest surviving piano, made by Bartolomeo Cristofori in Florence in 1720; cloisonné trumpets from the Ming dynasty; pre-Columbian drums; Andrés Segovia's guitar; and violins by Antonio Stradivari and Andrea Amati. The first phase of the project, which presents a selection of brass instruments, was completed in June 2017; the third and final phase is scheduled to open in spring 2019.

In fiscal year 2018, we also made significant progress in a multiyear project to renovate ten galleries devoted to British decorative arts and sculpture of the early sixteenth through the nineteenth century. The work began two years ago, and when the galleries reopen in early 2020 they will provide our visitors with a narrative-rich experience of British design.

The Museum also embarked on a momentous project to improve the way visitors experience its collection of European paintings from 1250 to 1800 by replacing and updating the galleries' skylights, which were constructed in 1939. The project began in April and will be completed in phases over four and a half years. To ensure that important masterpieces remain on view during this time, many works have been moved to other galleries.

The Museum was able to continue work on its multiyear plan to upgrade and replace vital infrastructure with a \$2.4 million allocation from the City of New York. We are grateful to the Mayor of New York City Bill de Blasio and his administration, the New York City Council, and Manhattan Borough President Gale A. Brewer for this critical funding. We also received a grant from the State of New York for ongoing infrastructure upgrades and replacement projects. We extend our thanks to State Assembly Member Dan Quart for his efforts in securing this funding.

The Fund for The Met

In March 2018, The Met celebrated having raised more than \$1 billion from fiscal year 2011 through fiscal year 2017—a remarkable accomplishment made possible by the generosity of many thousands of individuals, corporations, and foundations. This strong trajectory continued

in fiscal year 2018, when the Museum secured gifts and pledges totaling a milestone \$203.8 million.

We are immensely grateful to our friends who have supported institutional priorities, including Richard Roth, Trustee Sacha Lainovic and Rebecca Lainovic, Sarah Arison, and Trustee Beatrice Stern, who gave generous capital gifts.

In the past year, The Met received leadership gifts to build its endowment from Florence and Herbert Irving through the Irving Family Trust as well as from Leonard A. Lauder; Katharine Rayner; Diane and Arthur Abbey; Honorary Trustee Aaron I. Fleischman; Trustee John A. Moran and his wife, Carole; Wendy Yu; and from the Estates of Richard Greenbaum and Diana A. Stern. Additionally, the Museum's acquisitions fund was reinforced by generous gifts from Leonard A. Lauder and Trustee Emerita Marina Kellen French.

The Museum's support for exhibitions in fiscal year 2018 totaled \$19.6 million, of which more than 50 percent was donated by corporations. The most significant corporate grants included those from Morgan Stanley for "Michelangelo: Divine Draftsman and Designer" and Versace for "Heavenly Bodies: Fashion and the Catholic Imagination" and The Costume Institute Benefit.

Foundation support for the Museum in fiscal year 2018 totaled \$5.9 million. Highlights of foundation grants included the Gray Foundation's commitment to Teens Take The Met! as well as major gifts from the Stavros Niarchos Foundation and Art Mentor Foundation Lucerne for MetLiveArts programming. The launch of the Kenan Project was made possible by a major grant from the William R. Kenan, Jr. Charitable Trust.

Trustees, Staff, and Volunteers

There were several changes to the Museum's Board of Trustees. Sacha Lainovic was elected Trustee, as was Mathew M. Wambua, representing the Bronx. Russell L. Carson was elected Trustee Emeritus, and James E. Shipp and Aaron I. Fleischman were elected Honorary Trustees. Daniel Brodsky was reelected as Chairman of the Board, and Richard L. Chilton, Jr. and Lulu C. Wang were reelected as Vice Chairmen of the Board. The Board also welcomed the new Speaker of the New York City Council, Corey Johnson, as an Ex Officio Trustee, along with his representative, Gregory Zaffiro.

We were deeply saddened this year by the loss of several long-serving Trustees. Kenneth Jay Lane, an Honorary Trustee who generously donated funds and gifted works of art to many areas of the Museum, passed away in July 2017. Creative and visionary, Lane also worked closely with the late Diana Vreeland, designing jewelry for Costume Institute exhibitions she organized from 1972 to 1989. Honorary Trustee Sandra Priest Rose passed away in August 2017. A passionate advocate for education and culture and an educator herself, she established the Museum's Frederick P. and Sandra P. Rose Chairman of Education position and, with her late husband, the Frederick P. Rose Curatorship in the Department of Musical Instruments. Rose was also exceedingly generous in her creation of a fund to support teacher training and public school programming. Honorary Trustee Eugene V. Thaw, a generous benefactor along with his late wife, Clare, died in January. The Thaws' many outstanding contributions include gifts to the Museum's collections of European paintings, modern art, and Chinese art; an endowment for modern and contemporary exhibitions; and support for Paintings Conservation. Another great friend to The Met, Honorary Trustee William P. Rayner also died in January. His and his wife Kathy's support of the American Wing in particular has helped the Museum remain at the forefront of sharing our nation's art. Honorary Trustee Erving Wolf, who passed away in February, was another steadfast supporter of the American Wing along with his wife, Joyce. The Wolfs' generosity included endowing that wing's Erving and Joyce Wolf Gallery and gifting many significant works of art from their superb collection.

The Board will also miss Trustee Emerita Drue Heinz, who died in March. A respected friend who was generous with her time, she supported all areas of the Museum, contributing major works of art as well

as to capital campaigns for the building and operations. She was a great champion of the Department of European Paintings, where two galleries are named in her honor, and also of the Department of Drawings and Prints, endowing a curatorship and establishing an endowment to support Museum publications in perpetuity there.

After more than thirty years of distinguished service, most recently as Deputy Director for Collections and Administration, Carrie Rebora Barratt left the Museum in June to become the President and Chief Executive Officer of the New York Botanical Garden. Barratt began her career at The Met as a curator of American paintings and sculpture and as manager for the Henry R. Luce Center for the Study of American Art, and during her tenure developed an outstanding record of lectures, publications, and exhibitions. Appointed Deputy Director in 2009, she was an energetic and dedicated leader and advocate as well as a brilliant ambassador for The Met across the nation and around the world. Upon her departure, she was named Curator Emerita by the Board. In May, the Board appointed an Interim Deputy Director for Collections and Administration: Andrea Bayer, a specialist in Italian Renaissance painting who has been with the Museum's Department of European Paintings for twenty-eight years and has assumed a variety of leadership roles within both the institution and her field.

The Museum's Senior Vice President and Chief Investment Officer since 2014, Suzanne E. Brenner left the Museum in November 2017 after almost twenty years of service, first as Associate Treasurer and later as Senior Vice President and Chief Investment Officer. In October 2017, the Board elected a new Senior Vice President and Chief Investment Officer: Lauren A. Meserve, a member of the Museum's investment team since 2002 and Chief Investment Officer since 2014.

Carlos A. Picón, Curator in Charge of the Department of Greek and Roman Art, retired in November 2017 after twenty-seven years on staff as head of the department. An authority on ancient and classical art, he oversaw many successful gallery projects and major exhibitions and acquired works of art that have greatly enriched the collection. Most notably, he led the fifteen-year project to renovate and reinstall the Greek and Roman galleries, which opened in 2007. The Board named Seán Hemingway, who was hired as an Assistant Curator in 1998 and promoted to Curator in 2010, the John A. and Carole O. Moran Acting Curator in Charge.

The Museum established and named the following endowed positions: Joseph Scheier-Dolberg was named the Oscar Tang and Agnes Hsu-Tang Associate Curator of Chinese Paintings; Andrew Bolton was named the Wendy Yu Curator in Charge of The Costume Institute; Monika Bincsik was named the Diane and Arthur Abbey Assistant Curator for Japanese Decorative Arts; and Ian Alveer was named the Aaron I. Fleischman Curator, Department of Modern and Contemporary Art. Additionally, Kathryn Calley Galitz was promoted to Educator, Museum Teaching and Volunteer Administration, Education Department; and Federico Carò was promoted to Research Scientist, Department of Scientific Research. In other staff appointments, Katharine Baetjer was elected Curator Emerita, Department of European Paintings.

The devotion of the Museum's outstanding group of volunteers is evident throughout the institution, and many of our achievements would not be possible without their support. This year we commend Susan Berger for her two years of service as Chair of the Volunteer Organization and welcome its new Chair, Arlene Brickner. Brickner joins Manager of Volunteer Activities Laurel Brien, who is beginning her second year of service. We thank all of our volunteers, as well as our Members, friends, and especially our Trustees and staff for their extraordinary contributions and dedication to this institution. Their expertise and passion are the reason the Museum has accomplished so much this fiscal year. Because of their commitment, we are able to extend to our global audience unparalleled opportunities to connect with over 5,000 years of beauty, creativity, and artistic achievement.

Daniel H. Weiss
President and Chief Executive Officer