

Report from the Director and the President

The Met has always been an institution devoted to sharing the power of art with a wide and diverse audience. The same commitment to art, scholarship, and accessibility that marked our founding in 1870 continues to guide us today, and our dedication to that mission has allowed us to grow into an exceptionally strong museum. The historic achievements of fiscal year 2016—record-breaking attendance for the second year in a row, the successful launch of The Met Breuer, and a dynamic program demonstrating the relevance of 5,000 years of art—are a testament to the Museum’s strength, occurring in a year in which we also began the process of restructuring our activities within the disciplined framework of a long-term financial plan. The year’s accomplishments reflect our responsibility as we move forward: to transform and expand access to our collection and expertise in order to connect a global community to art, inspiration, and historical perspective. As we approach our 150th anniversary—bolstered by a proactive approach to financial stability and a core commitment to organizational excellence—we look forward to creating programs that allow the magnificence of The Metropolitan Museum of Art to shine.

A more in-depth look at the range of our activities and achievements during the year appears below. For a detailed discussion of the Museum’s financial results for fiscal year 2016, see the “Report of the Chief Financial Officer” on pages 93–96.

The Met Breuer

The opening of The Met Breuer on Madison Avenue and 75th Street in March 2016 marked the start of an exciting new chapter for both the Museum and the cultural landscape of New York City. Housed in the landmark building designed by the renowned Bauhaus architect Marcel Breuer, The Met Breuer program invites visitors to engage with the art of the twentieth and twenty-first centuries through a range of exhibitions, commissions, performances, and artist residencies, all uniquely presented through the global breadth and historical reach of The Met’s unparalleled collection. The landmark building was restored with Breuer’s original vision in mind under the guidance of Beyer Blinder Belle Architects & Planners LLP.

Acquisitions

The Museum continued to enhance its collection with a number of key acquisitions in fiscal year 2016.

The Department of the Arts of Africa, Oceania, and the Americas acquired two exceptional works. The first, a wooden mask from modern-day Zambia made by the Mbunda people, is striking for its scale and the dramatic articulation of its facial features. Used in male coming-of-age rituals, this *sachibongo* mask represents the spirit of an ancestral hunter armed with a bow, a cultural archetype. The second object, an Aztec labret—a type of plug that pierces the lower lip—is a rare example of what was once a thriving tradition of goldworking in the Aztec empire. It is made in the shape of a serpent ready to strike, with a bifurcated tongue that is ingeniously cast as a movable piece. Superbly crafted from a sacred material, a labret such as this would have underscored a ruler’s divine authority and asserted his ability to speak for an empire.

The Department of Arms and Armor acquired a rare shirt of mail and plate that belonged to Al-Ashraf Sayf ad-Din Qaitbay (ca. 1416/18–1496), the eighteenth Burji Mamluk sultan of Egypt and one of its longest reigning. One of only four examples, the shirt is unique for its elaborate gold ornamentation—intricate scrolling foliage, running vines, and circular medallions enclosing six-pointed stars—on the eighty-seven steel plates that protect the most vulnerable areas of the

body. The armor appears to have been seized by the Ottoman Turks following their conquest of Egypt in 1517, more than twenty years after Qaitbay’s death.

The Department of European Sculpture and Decorative Arts acquired *The Entombment* by María Luisa Roldán, called La Roldana (1656–1704). The sculpture is one of two jewel-like pieces that she gave to the newly installed King Philip V of Spain in 1701 to petition him to appoint her sculptor to the royal court. La Roldana pioneered a genre of sculpture—exquisitely modeled and painted figural groups, made on an intimate scale—of which this is perhaps the finest example.

The Cloisters collection was significantly enriched by the acquisition of a precious *Book of Hours* (ca. 1530–35) illuminated by Simon Bening of Bruges, an artist internationally renowned in his own time and to this day. He married extraordinary precision of execution with minuscule scale to create a world in which miracles are a regular occurrence.

An extremely rare Goya print, *Landscape with Buildings and Trees* (ca. 1800–1810), was acquired for the Department of Drawings and Prints, adding to our nearly complete collection of his prints. It is one of only four known impressions by Goya from a period when he was experimenting with individual subjects that were not part of series, and it finds parallels with his other work from the same period. The personal and somewhat introspective nature of its subject is key to understanding the direction in which Goya was moving at the time.

The American Wing received a promised gift of a 1786 painting by Gilbert Stuart, the most successful and resourceful portraitist of the early national period. This evocative painting of Joseph Brant—the paramount war chief of the Iroquois Nation, as well as a missionary and diplomat of consummate skill—is among the finest portraits of the American Revolution and one of the greatest depictions of a Native American. It will be the first painted portrait of a Native American to enter the department’s collection.

In early 2016, Harold Koda retired after fifteen years as Curator in Charge of The Costume Institute. To celebrate his extraordinary contributions to the field of fashion studies, Curator Andrew Bolton and Museum Trustee Anna Wintour approached designers to request pieces that Koda had long admired; in all, almost forty designs were donated to The Costume Institute in his honor. These gifts, which include pieces by the world’s most renowned designers—Sarah Burton for Alexander McQueen, Giorgio Armani, Karl Lagerfeld for Chanel, Tom Ford, Jean Paul Gaultier, and Versace, to name just a few—will serve as a lasting testament to Koda’s brilliant curatorship and unparalleled leadership in the field.

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

In fiscal year 2016, the depth of the Museum’s curatorial expertise was reflected in more than sixty exhibitions and twenty-one print titles, a number of which are highlighted here.

Leading off the fall exhibition season was the electrifying “Kongo: Power and Majesty,” featuring works from Central Africa. Several of the objects—monumental Mangaaka power figures that were created to heal, inspire awe, and promote trade—had never before been exhibited.

Another fall standout, the groundbreaking “Ancient Egypt Transformed: The Middle Kingdom,” focused on the least known of ancient Egypt’s major eras, a transformational period that witnessed the creation of powerful and compelling works of art.

“Celebrating the Arts of Japan: The Mary Griggs Burke Collection,” which opened in October 2015, presented a recent gift to The Met from the Mary and Jackson Burke Foundation, one of the finest private

collections of Japanese art outside Japan. With outstanding examples of painting, calligraphy, sculpture, ceramics, and lacquerware, it was one of a number of notable exhibitions based on works of art from The Met collection. Others were “Masterpieces of Chinese Painting from The Met Collection,” “Crime Stories: Photography and Foul Play,” and “The Luxury of Time: European Clocks and Watches.”

In winter, the most sumptuous moment in late nineteenth-century America was on display in “Artistic Furniture of the Gilded Age,” a three-part exhibition whose centerpiece was the opulent Worsham-Rockefeller Dressing Room, a rare surviving commission by the cabinet-maker and interior decorator George A. Schastey (1839–1894) and part of the Museum’s collection.

At The Met Cloisters, winter’s “The World in Play: Luxury Cards, 1430–1540” featured the only three decks of European hand-painted playing cards known to have survived from the late Middle Ages.

Print scholarship in the twentieth century was galvanized by two specialists celebrated in January’s “The Power of Prints: The Legacy of William M. Ivins and A. Hyatt Mayor.” The exhibition commemorated the centennial of the Museum’s Department of Drawings and Prints, which Ivins and Mayor inaugurated, and included works by Albrecht Dürer, Rembrandt van Rijn, Francisco de Goya, Mary Cassatt, and Henri de Toulouse-Lautrec, among other luminaries, as well as lesser-known artists.

One of history’s most important women artists was the focus of “Vigée Le Brun: Woman Artist in Revolutionary France,” a highlight of the winter and spring. Le Brun (1755–1842) was a self-taught artist with exceptional skills as a portraitist, and the exhibition was the first retrospective—and only the second exhibition—devoted to her in modern times.

The Met Breuer opened with a major thematic survey, “Unfinished: Thoughts Left Visible,” a cross-departmental curatorial effort. The innovative presentation explored the question of when a work of art is finished. It featured 190 works by artists from the Renaissance to the present day, including some of the greatest of all time, such as Titian, Rembrandt van Rijn, Paul Cézanne, and Andy Warhol. Also inaugurating The Met Breuer was a monographic exhibition dedicated to the Indian modernist Nasreen Mohamedi (1937–1990), who sought inspiration from a wide field that included the works of Paul Klee as well as Mughal architecture and Indian classical music.

The enduring legacy of Hellenistic artists and their profound influence on Roman art was revealed through the more than 250 exquisite objects, including sculptures, jewelry, gems, and precious coins, on view in “Pergamon and the Hellenistic Kingdoms of the Ancient World.” Many of the works had never before been seen in the United States, and in July we announced that two ancient marble sculptures that were among the show’s highlights—a statue of Athena Parthenos and a marble head of a youth—both from the famed collection of the Pergamon Museum in Berlin, will remain on view at The Met until fall 2018 while the Pergamon Museum is closed for renovation.

The annual installation on The Iris and B. Gerald Cantor Roof Garden—the fourth in a series of site-specific commissions for the Museum—featured a large-scale work, *Transitional Object (PsychoBarn)*, by British artist Cornelia Parker (born 1956). Inspired by the paintings of Edward Hopper and two emblems of American architecture—the classic red barn and the sinister mansion from Alfred Hitchcock’s film *Psycho*—the sculpture evokes the psychological associations embedded in architectural spaces.

Spring and summer’s “Court and Cosmos: The Great Age of the Seljuqs” told the story of a Turkic dynasty that fostered wide cultural exchange among diverse traditions in the region from Central Asia and Iran to Turkey from 1038 to 1307. Seljuq rule corresponded with one of the most fruitful periods in the region’s history, and the exhibition reflected the great Seljuqs’ spectacular productivity through an astonishing range of objects, including ceramics, glass, works on paper, woodwork, textiles, and more.

This year’s spring Costume Institute show, the intriguing “Manus x Machina: Fashion in an Age of Technology,” was the last major exhibition to open in fiscal year 2016. Through examples of haute couture and ready-to-wear, it explored the ways in which designers reconcile the handmade with the machine-made in their creations.

The Met is one of the world’s preeminent art-book publishers, and in fiscal year 2016 our Publications and Editorial Department produced twenty-one new print titles, including exhibition catalogues on topics ranging from Middle Kingdom Egypt to Indian court painting to the influence of technology on fashion, as well as catalogues on the Museum’s collections of musical instruments, clocks and watches, and Islamic arms and armor. The exhibition catalogue *Kongo: Power and Majesty* won both the George Wittenborn Award and the International Tribal Art Book Prize, while the catalogues *Unfinished: Thoughts Left Visible*, *Vigée Le Brun*, and *Pergamon and the Hellenistic Kingdoms of the Ancient World* all went into multiple printings. In addition, fourteen titles were translated into foreign languages. On The Met website, the groundbreaking *MetPublications*, a portal to our comprehensive publishing program with more than 1,500 online and print publications from the last five decades, attracted 1.4 million visitors from around the world.

For a full list of the year’s exhibitions and installations, see pages 88–89, and for a full list of the Museum’s publications, see page 69.

Digital

As The Met’s “fourth space,” our digital presence is an integral part of our work. Coinciding with the opening of The Met Breuer in March 2016, the Museum refreshed and upgraded its website and app, introducing new features and enhancements that create a more intuitive online resource and experience for visitors, both remotely and within the building. With half a million pages encompassing the Museum’s vast collection, hundreds of thousands of images available for download, and thousands of blog posts and videos, the website provides numerous ways to interact with The Met and currently receives about 33 million visits per year. One of its most popular features, the online publication *Heilbrunn Timeline of Art History*, continued to expand in fiscal year 2016, and drew thirty-five percent of the website’s total users. Another digital achievement, *The Artist Project*, the Museum’s online series in which 120 contemporary artists respond to works of art or galleries at the Museum that sparked their imaginations, was completed in June 2016. Launched in March 2015, the series won gold in “Online Presence” from the American Alliance of Museums Media and Technology MUSE awards this year, and its episodes have been viewed a total of 3.2 million times. The new online feature *#MetKids* launched in September 2016. Developed for seven- to twelve-year-olds, it connects users to art and the Museum’s collection through multimedia content, fun facts, project ideas, and more. A collaboration among our educators, curators, conservators, and researchers and children from all over the world, *#MetKids* won several awards in fiscal year 2016, including bronze in “Education and Outreach” from the American Alliance of Museums Media and Technology MUSE awards.

Global

With a body of ever-expanding knowledge underpinning our activities and creating dialogue between disparate histories and traditions across the ages, The Met is by nature a museum not only of the world, but in the world, and fiscal year 2016 brought particularly meaningful developments on the global front. In December 2015, we signed a memorandum of understanding with the Ministry of Culture, Sports, and Tourism of the Republic of Korea. The landmark agreement was accompanied by the announcement of a gift of \$1 million from the Ministry to fund initiatives for presenting Korean art at The Met and to support collaborative scholarship over a three-year period. Also in December, The Met hosted with Columbia University and Koç University a conference in Istanbul on cultural heritage preservation in Syria and Iraq. The gathering allowed us to convene key participants from both countries who would not have been able to get visas to the United States; the more than forty participants also included colleagues from Turkey and Western Europe. In April 2016, the Museum hosted the third 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 share insights on various facets of museum management, including curatorial and conservation work as well as marketing, development, and digital technology.

Education, Concerts & Lectures, and Audience Development

In fiscal year 2016, the Education and Concerts & Lectures Department expanded to include Audience Development. The transition has fostered greater collaboration around the goal of engaging visitors of all ages, backgrounds, and interests.

Along the same lines, the process of rethinking the department's organizational structure began in fiscal year 2016, with an eye toward defining the department's priorities, aligning workflow, and developing an educational philosophy and institutional values that maximize creative programming and audience engagement. In fiscal year 2016, 31,824 events (almost 3,500 more than last year) drew 847,429 participants (compared with 749,179 in fiscal year 2015), reflecting greater interest in existing programs, more volunteer-led tours and adult group visits, and additional programs at the newly opened Met Breuer.

Our continued engagement with practicing artists and the exploration of the creative process was most notable in our two artist residencies. Visual artist Peter Hristoff collaborated on a wide range of innovative projects throughout the Museum to promote greater understanding of Muslim culture among teens and adults. *Relation: A Performance Residency by Vijay Iyer* included a marathon of performances featuring the artist alongside a roster of musicians, poets, vocalists, and other artists. The event drew twelve thousand visitors for the inauguration of The Met Breuer. A full weekend of additional interactive programs at The Met Breuer, The Met Fifth Avenue, and The Met Cloisters, attended by more than seven thousand people, also marked the opening of the new building and reinforced the idea of The Met as one institution with three iconic locations.

MetFridays: New York's Night Out, evenings of dynamic programming conceived around a theme, engaged local residents and served as a platform for partnerships with New York City's creative communities. Evenings such as ¡Noche en el Met! Celebrate Latin America, for example, fostered cultural learning among almost two thousand visitors and attracted a diverse audience, of which fifty percent were aged eighteen to thirty-four. Visitors of all ages and abilities enjoyed an enormous range of programs throughout the year, including large-scale festivals such as the Lunar New Year and Museum Mile celebrations, which together attracted well over nine thousand people. Free-with-admission live-arts performances in the galleries also drew large numbers, with an increase of sixty-eight percent over last year.

Continuing efforts to engage new and diverse youth audiences were again manifested in two large-scale Teens Take The Met! events, which involved more than fifty organizational partners that presented a wide variety of activities: art making, music, gallery experiences, interpretive programming, 3-D printing, dance classes, and more. This year almost eight thousand teens—thirty percent of whom had never visited before—made the Museum theirs.

The Met remains an invaluable resource for K–12 teachers and their students. In fiscal year 2016, a total of 220,796 people participated in 6,325 guided and self-guided school group visits, while a total of 3,812 teachers and school leaders took part in programs on integrating art into classroom teaching.

A full discussion of Education, Concerts & Lectures, and Audience Development appears on pages 58–60.

Visitorship

During fiscal year 2016, the Museum drew 6.7 million visitors, the highest number since we began tracking admission statistics more than forty years ago. The total includes attendance at all three of the Museum's locations. This is the fifth consecutive year in which attendance at the Museum exceeded 6 million. The increase in attendance over last year (this year was 400,000 higher than the last) was due to an increase of approximately 200,000 visitors at The Met Fifth Avenue and The Met Cloisters combined, and attendance of 185,000 during the inaugural four months at The Met Breuer.

The Met continues to be a popular destination for local visitors: twenty-nine percent of the Museum's visitors to The Met Fifth Avenue and The Met Cloisters in fiscal year 2016 came from the five boroughs of New York City, while forty percent were from both New York City and the tristate area combined. The Museum also continues to be New

York's most visited tourist attraction for both domestic and international audiences—in fiscal year 2016, international visitors from about 190 countries visited The Met Fifth Avenue and The Met Cloisters, accounting for forty-one percent of visitors.

Exhibition attendance was strong over the course of the year. Twenty-one of the exhibitions on view at The Met Fifth Avenue in fiscal year 2016 were visited by more than 100,000 visitors each, including "Sargent: Portraits of Artists and Friends" (which closed October 4, 2015, and drew 254,750 visitors); "Artistic Furniture of the Gilded Age" (210,903); "Ancient Egypt Transformed: The Middle Kingdom" (187,030); "Vigée Le Brun: Woman Artist in Revolutionary France" (165,220); "Pergamon and the Hellenistic Kingdoms of the Ancient World" (which closed on July 17, 2016, with a total of 185,266); and "Kongo: Power and Majesty" (141,376).

Over half of the exhibitions that received more than 100,000 visitors were based on works of art from The Met collection, among them, "Masterpieces of Chinese Painting from The Met Collection" (211,396 visitors as of June 30, 2016; on view through October 11); "Grand Illusions: Staged Photography from The Met Collection" (147,313); "Reconstructions: Recent Photographs and Video from The Met Collection" (141,075); "Discovering Japanese Art: American Collectors and The Met" (140,697; opened February 14, 2015); "A Passion for Jade: The Heber Bishop Collection" (133,572; opened March 14, 2015); and "The Luxury of Time: European Clocks and Watches" (126,787).

Also contributing to the high attendance this fiscal year were the final weeks of last summer's popular exhibitions "The Roof Garden Commission: Pierre Huyghe" (which closed November 1, 2015, and drew 483,208 visitors) and "China: Through the Looking Glass" (which closed September 7, 2015, and attracted 815,992 people).

Attendance was also particularly strong during the early weeks of "The Roof Garden Commission: Cornelia Parker, *Transitional Object (PsychoBarn)*," which opened April 19, 2016, and had more than 340,000 visitors as of June 30; and the spring Costume Institute exhibition "Manus x Machina: Fashion in an Age of Technology," which opened on May 5 and had more than 540,000 visitors as of June 30 (the run of both of these exhibitions extended into fiscal year 2017).

Attendance at The Met Breuer in its initial months—from March 1 through June 30, 2016—was strong at 185,000. At The Met Cloisters, the final fifteen weeks of last year's "Treasures and Talismans: Rings from the Griffin Collection" took place in fiscal year 2016, bringing the total attendance for the exhibition to 163,772.

The groundbreaking resources in our "fourth space"—the digital realm—attracted greater numbers than ever before. The Museum's website ended fiscal year 2016 with a total of 32.5 million visits, and The Met app, which launched in September 2014, was used nearly 1.9 million times in its first twenty-one months. The Museum's Facebook page ended fiscal year 2016 with more than 1.7 million followers (with a reach of 243 million people), and our Twitter feed reached 1.5 million followers (with tweets receiving 173 million impressions). The Met's Webby Award-winning Instagram account had 1.4 million followers at the end of the fiscal year.

The Museum's digital audience is increasingly global. In fiscal year 2016, thirty-four percent of website users were international, as were high percentages of followers on our social media platforms—sixty-one percent on Instagram, fifty-three percent on Twitter, and sixty-nine percent on Facebook. The Museum also has a presence on two of China's largest social media networks: its Weibo account launched in December 2013 and had 10 million impressions through the end of fiscal year 2016, and its WeChat account launched in April 2016.

The Met's loyal Members continued to serve as an invaluable source of support in fiscal year 2016, with Membership renewals representing seventy-four percent of the \$27 million total income from Member dues. Combined income from Membership dues and Annual Appeal donations totaled \$28.9 million from 131,945 members. The slight drop in paid Member households was offset by a significant growth in complimentary IDNYC memberships, which grew by roughly 35,000 individuals over the last year to total 39,840. To celebrate the opening of The Met Breuer, Membership executed a special preview week, and these efforts were overwhelmingly well received, with more than 23,000 Members attending evening receptions and daytime previews over the course of the week.

Finance and Budget

After a mid-year reforecast identified a potential operating deficit of \$23 million for fiscal year 2016, the Museum implemented a soft hiring freeze and engaged departments across the institution to reduce expenses. These short-term measures supported the realignment of the fiscal year 2016 deficit with the original budget of \$8 million. It was during this time that the administration identified the possibility of larger deficits in the years to come if a financial restructuring were not undertaken this year. In April, a twenty-four-month financial restructuring plan was announced to bring costs in line with resources. At the center of this work are three guiding principles: Mission—recognizing that our primary commitment is to the collection, scholarship, and the quality of our programs; Sustainability—identifying reductions that can be maintained over the long term without compromising our mission or public service; and Efficiency—realizing operating and process improvements to reduce expenses.

The deficit-reducing steps outlined in the twenty-four-month plan included the completion of a voluntary retirement program on July 5, 2016, which exceeded our target of thirty percent participation; building revenue streams through our retail operations and creative thinking across all revenue-generating areas; creating a more effective procurement process to reduce operating costs; and taking a prudent approach to further reducing the number of staff.

As we move ahead, we will be looking at the pace and scale of our programming and of our plans for the Southwest Wing, while remaining fully committed to the priorities established through the Long-Term Feasibility Study (completed in fiscal year 2014) and the Five-Year Strategy (completed in January 2015), which in part focuses on creating a sustainable financial model for the future.

Brand Strategy

As part of our effort to expand the reach and relevance of the Museum to the broadest, most diverse global audience, in March of this year we unveiled a new visual strategy that brings greater clarity and consistency to The Met experience and to communication across all of our spaces—The Met Fifth Avenue, The Met Breuer, The Met Cloisters, and online. A culmination of the Audience Engagement Study that we began two years ago with assistance from the Wolff Olins agency, the new visual strategy was achieved through canvassing a broad spectrum of constituents, from curators and staff to visitors, Members, collectors, and artists. The new look—which includes a clear graphic language comprised of custom fonts and colors, a new logo based on our commonly used name, “The Met,” a new map, and a clear, integrated presentation of our programming across all public-facing materials—was chosen because it represents something simple, bold, and indisputable: The Met is here for everyone. The priorities established through the Audience Engagement Study will continue to inform our work as we move ahead, while the formal institutional name, The Metropolitan Museum of Art, remains unchanged.

Capital Projects

Our plans to develop the Southwest Wing with David Chipperfield Architects continue. Fundraising for this project is ongoing, and the schematic design phase is expected to be completed in January 2017.

On July 1, after a year of renovation, we reopened two galleries dedicated to Ptolemaic art, works created in Egypt between 332 and 30 B.C. In the spring, the Department of Musical Instruments began a year-long refreshing of its galleries, which are expected to reopen in spring 2017, and in May we announced 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. Expected to take two years beginning this fall, the renovation will result in a more nuanced story of the history of British design.

Thanks to a \$2.4 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, Manhattan Borough President Gale A. Brewer, and the New York City Council, with special thanks to Speaker Melissa Mark-Viverito and

members Julissa Ferreras-Copeland, Daniel R. Garodnick, and Jimmy Van Bramer. In addition, we received a grant from the State of New York, which 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 secured over \$95.6 million in new gifts and pledges in fiscal year 2016. Total gifts and pledges received since June 30, 2011 (the close of the last campaign), have grown to just over \$496 million.

The campaign had a tremendous boost from extraordinary gifts from Trustees Howard Marks and Richard L. Chilton, Jr.

The Met’s agenda for modern and contemporary art also continued to receive strong support. In the past year, we received generous gifts toward this program from Trustees Mark Fisch, Mary Jaharis, Samantha Boardman Rosen, Bonnie J. Sacerdote, and Ann G. Tenenbaum, as well as Jane C. Carroll, Stephanie and Peter Brant, The Eli and Edythe Broad Foundation, Michael B. Kim and Kyung Ah Park, Sotheby’s Inc., and The Dr. Mortimer and Theresa Sackler Foundation, and an anonymous donor.

Other gifts of note were made by Trustees Mrs. Russell B. Aitken, Debra Black, and Andrew M. Saul. Now more than ever, The Met is focused on building its endowment, and we received several generous gifts to this end. Trustee Emerita Florence Irving and Herbert Irving made a bequest to create the position of Florence and Herbert Irving Associate Chief Librarian in the Thomas J. Watson Library in honor of Kenneth Soehner, Arthur K. Watson Chief Librarian. Trustee Cynthia Hazen Polsky and Leon Polsky made a generous gift to name a curatorial position in the Department of Modern and Contemporary Art as the Cynthia Hazen Polsky and Leon Polsky Curatorship of Contemporary Art. Additionally, Akiko Yamazaki and Jerry Yang created an endowment fund to support visiting scholars, researchers, and/or research assistants in the Department of Asian Art. The Met’s acquisitions fund was bolstered by contributions from Leonard A. Lauder and Ronald S. Kane, in particular.

Trustees, Staff, and Volunteers

The Museum’s Board of Trustees elected three new members this year: Debra Black, Philip F. Maritz, and, representing the Borough of Brooklyn, Colvin W. Grannum. William P. Rayner was elected Honorary Trustee, and Joyce Frank Menschel and Shelby White were elected Trustees Emeriti. Russell L. Carson, Richard L. Chilton, Jr., and Lulu C. Wang were reelected as Vice Chairmen of the Board. Harold Holzer, who retired from the Museum in July 2015, joined the Board as an Ex Officio Trustee, appointed to the position of Comptroller Designee by New York City Comptroller Scott M. Stringer.

One of the great champions of our curators and their vision during her tenure here, Jennifer Russell retired in July 2016. She was the Museum’s Associate Director for Exhibitions since 2010 and was previously our Associate Director for Collections and Administration from 1993 to 1996. In April, the Board elected a new Associate Director for Exhibitions, Quincy Houghton, who joined us this past August. Previously, Houghton was the Associate Director for Exhibitions at the J. Paul Getty Museum in Los Angeles, where she worked since 1994.

Olena Paslawsky, who served as Senior Vice President, Chief Financial Officer, and Treasurer, also retired this year, after a decade of distinguished service.

As mentioned earlier, after fifteen years as Curator in Charge of The Costume Institute, Harold Koda retired in January 2016. Koda came to The Met in 1993 and has been at the forefront of establishing fashion as a serious academic discipline. Under his leadership, The Costume Institute built an unrivaled collection and saw the historic transfer of the Brooklyn Museum’s Costume Collection to The Met in 2009 as well as the reopening of its galleries as the Anna Wintour Costume Center in 2014. Andrew Bolton, hired as an Associate Curator by Koda in 2002 and promoted to Curator in 2006, was named the new Curator in Charge of The Costume Institute.

In April we announced that Nina McN. Diefenbach, after thirty-four years at the Museum, most recently as Vice President for Development and Membership, was appointed Deputy Director for Advancement at the Barnes Foundation. Diefenbach applied her exceptional talents to the management of our overall fundraising effort during many important phases of the Museum's growth.

Another esteemed colleague, Rebecca A. Rabinow, Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art, left the Museum this past summer to become the Director of the Menil Collection in Houston. Rabinow worked at The Met for twenty-six years and was one of our greatest exhibition makers.

The Museum welcomed one new curator, an associate curator, and several assistant curators this year. Stephen C. Pinson joined us in November 2015 as Curator in the Department of Photographs. Previously, he worked at the New York Public Library, serving as the Robert B. Menschel Curator of Photography and as the Miriam & Ira D. Wallach Assistant Director for Art, Prints, and Photographs. The Department of Modern and Contemporary Art welcomed one associate curator and two assistant curators, while the Departments of European Paintings and European Sculpture and Decorative Arts each welcomed an assistant curator.

There were several promotions this year. Barbara D. Boehm was named the Paul and Jill Ruddock Senior Curator, Department of Medieval Art and The Cloisters; Tony White was appointed the Florence and Herbert Irving Associate Chief Librarian, Thomas J. Watson Library;

and Daniëlle O. Kisluk-Grosheide was elected the Henry R. Kravis Curator, Department of European Sculpture and Decorative Arts. Isabelle Duvernois was promoted to Conservator, Department of Paintings Conservation; Soyoung Lee was made Curator, Department of Asian Art; and Melinda Watt was promoted to Curator, Department of European Sculpture and Decorative Arts. In other staff appointments, Clare Vincent was elected Curator Emerita, Department of European Sculpture and Decorative Arts, and Morihiro Ogawa was elected Special Consultant Emeritus, Department of Arms and Armor.

This and every year, the Museum's many achievements would not be possible without the dedication and support of our volunteers. Passionate about their work and outstanding in their dedication, they are an indispensable part of all that the Museum undertakes. This year, we commend Alice Geller for her two years of service as Chair of the Volunteer Organization and welcome its new Chair, Susan Berger. Berger joins Manager of Volunteer Activities Helen Lee, who is staying on for a second term. On behalf of the Museum, we thank all of our volunteers, our Members and friends, and especially our Trustees and staff. The Museum's achievements are a direct result of the remarkably talented men and women who work here, and their devotion is what makes The Met such a vibrant cultural resource, able to inspire and enrich the lives of so many.

Thomas P. Campbell
Director and
Chief Executive Officer

Daniel H. Weiss
President and
Chief Operating Officer