

THE METROPOLITAN  
MUSEUM OF ART

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Annual Report  
for the Year  
2020–2021

# The Metropolitan Museum of Art

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*One Hundred Fifty-First Annual Report of the Trustees  
for the Fiscal Year July 1, 2020, through June 30, 2021*

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Presented to the Board of Trustees of The Metropolitan Museum of Art    November 9, 2021

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

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# Report from the President and the Director

When The Metropolitan Museum of Art reopened its doors to the public on August 29, 2020, after five months of closure due to the COVID-19 pandemic, it was a signal to the world that life was returning to New York City and The Met. The joy and gratitude expressed by our visitors and Members was nearly overwhelming, and as we look back on that day and the fiscal year—with its accomplishments and renewed sense of purpose, and with feelings of hope and cautious optimism—we are reminded that, for a mission-driven institution such as The Met, with resilience comes responsibility. August 29, 2020, was a historic day for the institution and in many ways represents the beginning of a journey for the entire Museum. The steps taken in fiscal year 2021, at all levels of The Met, outline a path that will allow us to grow into a stronger, more diverse museum that serves all communities—one that is a testament to both the power of art and perseverance of humanity. Many of those steps, as well as other achievements during the year, would not have been possible without the commitment and dedication demonstrated by our supporters, our Board of Trustees, and, especially, our staff, whose efforts over the past nineteen months have been nothing short of heroic.

As this report was being prepared for publication, three months into a new fiscal year and the start of our fall season, the fruits of those collective efforts are clear: The Met is thriving, and the momentum is promising. Attendance has been rising steadily—from roughly 3,000 visitors a day when we reopened to more than 10,000 daily visitors last spring and summer—and we are again open on Tuesdays and have resumed Friday and Saturday evening hours. Throughout the pandemic, we have presented a highly ambitious program of exhibitions, and the months ahead are no exception. This fall also brings the return of many beloved Met activities, including docent tours, talks with curators and conservators, and Live Arts in-person performances. The Costume Institute benefit also returned this September, marking the opening of the exhibition *In America: A Lexicon of Fashion*, and was a resounding success in spite of the restrictions and complications imposed by the pandemic, thanks to the extraordinary teamwork among our staff.

On the leadership front, Candace K. Beinecke and Hamilton (“Tony”) E. James were elected as Co-Chairs of the Museum’s Board of Trustees; their term began in January and they succeed Daniel Brodsky, who served as Chairman of the Board with great dedication since May 2011. We are grateful for his leadership and steady hand. A Met Trustee since 2010, Candace is an attorney who is currently Senior Partner of the global law firm Hughes Hubbard & Reed, and she has served as Chair of our Legal Committee since 2011. Tony, the Executive Vice Chairman of Blackstone and a member of its board of directors, was also elected as a Met Trustee in 2010 and has been Chair of the Museum’s Finance Committee since 2014. As we salute Dan with appreciation and admiration, we welcome Candace and Tony in leading the institution through its next great period.

In the financial area, efforts that we began in fiscal year 2020 to manage the historic losses in revenue brought on by months of closure saw further progress and are moving us toward a strong and stable foundation. With visitation trending upward, as we plan for fiscal year 2022 and beyond, we are relying on several measures to offset the lost revenue, including the cost reductions implemented last year, support from federal relief packages and our Emergency Relief Fund, and new sustainable funding sources, including enhanced unrestricted fund-raising and touring exhibitions. With this foundation in place, we are committed to investing in the Museum’s future by supporting our mission, programming, and staff.

In fiscal year 2021, The Met’s mission—to connect audiences to creativity and knowledge; to protect and preserve the institution and its magnificent collection in perpetuity; and to be good citizens and

exemplary leaders in our current times—saw tremendous progress. As we move forward and adapt to a changing world, we recognize the remarkable period we are in. The Met is a magnificent institution—home to 5,000 years of creativity, world-class scholarship, and innovative programming that speaks to everyone—and our embrace of the opportunities presented by this transitional time—to become better, stronger, and a true museum of the world, for the world—can be seen in all that we accomplished in fiscal year 2021.

Below is a summary of the many achievements and activities that took place, including highlights of the year’s financial results.

## *Commitments to Antiracism, Diversity, and Strengthening The Met Community*

The work that we accelerated in 2020 to confront the realities of racism within our institution and enact real and lasting change continued apace in fiscal year 2021. It included the appointment in January 2021 of the Museum’s first Chief Diversity Officer, Lavita McMath Turner, who oversees our ongoing diversity projects and is a key member of the Management Team, ensuring that diversity and equity are at the core of every decision at the highest level of the Museum. While we have been engaged in a diversity, equity, inclusion, and accessibility (DEIA) strategic plan for the past several years, we recognized we needed to redouble and expand our efforts. In July 2020, we released our Commitments to Antiracism, Diversity, and a Stronger Community as a course of actions that would jump-start our DEIA work and meaningfully move the Museum forward. Many of the commitments were formed this year, while others are part of ongoing efforts that will continue to build on the critical achievements to date. Some highlights of our work in this area are summarized here.

In fiscal year 2021, staff at all levels of the institution received antiracism training through workshops that helped create a shared understanding of the issues of bias and discrimination (the Volunteer Organization will participate in antiracism workshops this fall and winter, and workshops for our Trustees are in the planning stage). We furthered our commitments to diversifying staff by improving our search process and invested in broadening the pool of future museum and arts workers—this year, over 50 percent of new hires for key roles across the Museum, including department heads, senior managers, and curators, were people of color, and, thanks to a generous gift from Adrienne Arshnt, 100 percent of all undergraduate and graduate internships are now fully funded, making us a leader in the museum field.

In the collections area, we created an endowment dedicated to the acquisition of works by BIPOC artists in our twentieth- and twenty-first-century collections and are rethinking our permanent collection displays to highlight new narratives, as seen in the reinstallation of the European Paintings galleries, among others. We are also proud of the Museum’s work with Native American art and communities, through the hiring of our first curator of Native American art, the evolving presentation of the Charles and Valerie Diker Collection and other related exhibitions in the American Wing, the land acknowledgment plaque that we installed in May, and more. Planning is underway for exhibitions and installations that include critical collaborations with BIPOC scholars and artists, and we are continuing to further highlight diverse perspectives and expand narratives in all of our programming—from educational to digital, publications, performances, lectures, events, and more.

The Employee Resource Groups (ERGs), formed to help foster a more inclusive and equitable experience of working at The Met, concluded their pilot year, and we are working with each group to ensure they have what they need to continue fostering community across the Museum.

We have also been thinking critically about how we engage with New York communities, and leaders in Education, the Diversity and Inclusion Office, and Government Affairs are in the early stages of redefining the Museum's community outreach efforts to grow our audiences and ensure we are a museum where all New Yorkers feel they belong.

We also made progress this year on commitments that strengthen our DEIA work in Procurement and the Investments Office.

As we look ahead, we are committed to reflecting critically on our past to ensure a more just future for the institution. Completing our first commitment—to create an honest assessment of our history and present practices—will be fundamental to our future as a museum dedicated to the well-being of all. This will get underway in the fall with the formation of a working group that will develop the scope, methodology, and timeline of the project. Investing in diversity, equity, inclusion, and accessibility will also feature prominently in The Met's five-year plan, which is currently in development and will be finalized by the end of 2021.

### Financial

Since the beginning of the pandemic in fiscal year 2020, the Museum has successfully addressed significant revenue losses through a diversified financial relief strategy, including establishing an emergency fund of approximately \$100 million; securing federal support from the Cares Act and Shuttered Venues Grant; significantly reducing spending through substantial cuts in programmatic, acquisition, and other discretionary project budgets; and the reduction of its workforce through voluntary retirement programs and other staff actions. Due to these measures, The Museum successfully contained its operating deficits to \$7.7 million and \$7.6 million in fiscal year 2020 and 2021, despite significant losses of unrestricted revenue and support. While the scale and pace of the Museum's revenue recovery remains uncertain, the financial steps taken early in the pandemic will ensure that the Museum enters the next phase of this crisis in a position of financial strength.

In fiscal year 2021, the Museum's unrestricted revenue (including auxiliary activities, net) totaled \$24.4 million compared to \$51.8 million and \$93.4 million in fiscal year 2020 and 2019, respectively. Admissions and membership remain the two biggest contributors to the Museum's

unrestricted revenue, with both channels severely impacted by the pandemic. The Museum's operating expenses decreased to \$250.5 million compared to \$287.6 million and \$305.5 million in fiscal year 2020 and 2019, respectively, reflecting the significant reduction of discretionary spending and compensation expenses.

The annual support from the Museum's endowment, as set by The Met's spending policy, continues to provide a significant source of financial strength and stability during the pandemic. In fiscal year 2021, the Museum appropriated \$164 million from its endowment through its Spending Policy, representing a 5 percent increase over prior year and a 5 percent spending rate. This appropriation excludes the reallocation of flexible appropriated endowment funds that were included in the Museum's Emergency Relief Fund as highlighted above.

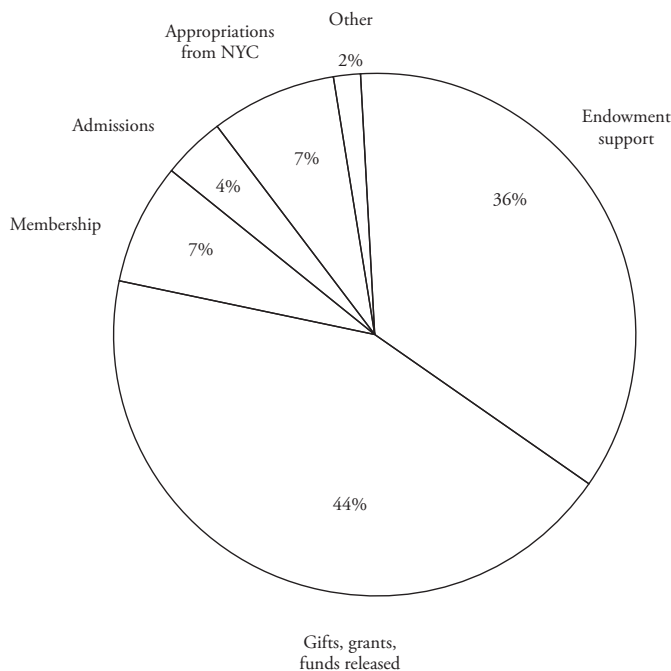
For a breakdown of the year's operating revenue, support, and transfers, see the chart below.

### Acquisitions

The Museum's collection spans more than 5,000 years of human creativity. Its breadth and relevance allow us to deliver groundbreaking programming to the broadest possible audience. The Met collection was expanded in fiscal year 2021 by a number of key acquisitions; the year was also notable for the strides we made in our efforts to more rigorously collect work by underrepresented artists and to further our progress in diversifying the narratives we tell. In parallel, the Libraries have undergone significant efforts to assess and expand Black representation in their collections and are currently replicating this model to other marginalized demographics, including LGBTQAI+ and Indigenous, Latinx, and other non-white artists. Several new acquisitions are called out here, and many are also explored online.

For the American Wing, we acquired an exceptional lacquerware tray (batea) by Indigenous artist José Manuel de la Cerda, active in Pátzcuaro (Michoacán) in west-central Mexico in the mid-eighteenth century. De la Cerda's inventive lacquerware exemplifies the ways in which local artistic traditions in New Spain were profoundly transformed by the presence of imported art objects from Europe and Asia. His batea features an episode from Virgil's *Aeneid*—Turnus provoked into war by

Fiscal Year 2021 Operating Revenue, Support, and Transfers  
(Excluding Auxiliary Activities)  
\$252.1 Million





Aeneas—in combination with ornamentation inspired by East Asian lacquerware as well as European chinoiserie, providing visual evidence of the cultural consequences of Mexico’s colonial status as a nexus of both transpacific and transatlantic trade.

A group of scholarly objects by Jin Xiya (1890–1979), the finest bamboo artist active in twentieth-century China, was acquired for the Department of Asian Art. Mainly created in the 1920s to 1940s, Jin’s wrist rests and folding fans showcase the artist’s virtuosic command of nearly every major style of traditional bamboo carving as well as his creative experimentation, such as his predilection for unusual compositions and never-before-seen subjects, and for featuring paintings and calligraphies by contemporary artists in his folding fans. The works represent the highest achievement of bamboo carving in early twentieth-century China and preserve a microcosm of the literati world of that time, when the scholarly elite sought to sustain inherited traditions in the face of a rapidly modernizing world. The acquisition also represents the only group of Jin’s bamboo carvings in a public museum outside China.

The Department of European Paintings acquired Hendrick ter Brugghen’s *Roman Charity*, a painting, dated 1623, of a woman (Pero) kneeling to nurse her elderly father (Cimon). He has been sentenced to death by starvation, and she defies both the law and social taboo to save his life. Recorded by the Roman historian Valerius Maximus, this potentially shocking episode was celebrated in seventeenth-century Europe as an exemplar of filial piety. Ter Brugghen emphasizes the solemnity of the scene at the same time as he hints at lurking danger through the inclusion of a barely visible figure in the background. With this acquisition, The Met has expanded its world-renowned collection of Dutch painting to incorporate a masterpiece of the movement known as Caravaggism, which emphasized dramatic lighting and vivid narratives with complex moral lessons.

The *Orpheus Cup* (ca. 1600 and 1641–42), acquired for the Department of European Sculpture and Decorative Arts, is a rare achievement of four artisans working for the imperial courts in Prague and Vienna. The enameled statuettes of animals, Orpheus, and Diana were made around 1600 by Jan Vermeyen, Emperor Rudolf II’s favorite goldsmith. Forty years later, Hans Georg Bramer, goldsmith to Emperor Ferdinand III, designed a cradle of rubies and gold for the precious figures, uniting them with painted enamel ovals illustrating scenes from Ovid’s *Metamorphoses* in a complex iconographic composition. The centrality of Orpheus may reflect the emperor’s interest in music, as the ancient musician and poet was legendary for his calming lyre. It may also refer to Ferdinand III’s ambitions: as ruler of the Holy Roman Empire at the end of the bloody Thirty Years’ War, he sought to leave a legacy of peace.

An icon type that embodies the cross-cultural currents of the thirteenth century—when Crusader artists coming from across Europe to the East met artists working in the Byzantine tradition of the Orthodox Church—was acquired for the Department of Medieval Art and The Cloisters. The intimate painting (tempera on wood) enables The Met to explore connections between Byzantine and Western European artists in the thirteenth century. Two Byzantine icon types appear in the exquisite faces of the Virgin and Child. Her pensive gaze recognizing her Son’s future suffering is standard for Virgin Hodegetria (She Who Shows the Way) images. His upturned face would be nestled against her neck in Virgin Eleousa (Virgin of Tenderness) icons to emphasize her role as a nurturing mother. By distancing the Child’s head, the artist has created a new variant of the Hodegetria type where the nurturing Virgin points to her Son as the Way to Salvation.

As part of our work to think critically about the significance of artists from historically underrepresented communities and their contributions to the development of modern art, we acquired for the Department of Modern and Contemporary Art a painting by Charles Alston (1907–1977), a foundational figure of the Harlem Renaissance. An exemplary portrayal of the movement’s “New Negro” woman, *Girl in a Red Dress* depicts the young woman in a way that embodies the artist’s synthesis of African aesthetics (in this case resonant with Fang reliquary busts) and modernist pictorial flatness in portrayals of African American subjects. Her graceful, elongated neck and sculpturally rendered face, combined with stylized modern attire and a contemplative gaze, exquisitely capture the Harlem Renaissance philosopher Alain Locke’s exhortation that “art must discover and reveal the beauty which prejudice and caricature have

overlaid.” The acquisition reflects a commitment to expand our Harlem Renaissance holdings, and its purchase follows the acquisitions of Aaron Douglas’s *Let My People Go* and Hale Woodruff’s *The Card Players* in 2015.

Acquiring major works by Latin American artists is also part of our acquisitions strategy, and for the Department of Modern and Contemporary Art we obtained a pivotal piece by Uruguayan artist Joaquín Torres-García (1874–1949). *Pintura constructiva* was painted in 1931 in Paris at the height of the artist’s conceptualization of Universal Constructivism, which aimed for a collective vocabulary that could stand for the humanist spirit across historical times and cultures. His paintings are composed of symbols inserted into a gridded structure, reconciling abstraction with figuration and demonstrating Torres-García’s interest in both the abstract vocabulary of the European avant-gardes and the iconographic traditions of ancient art of the Americas. In The Met acquisition, over thirty signs or symbols representing aspects of everyday life, the inner world of emotions, and elements related to science, travel, and architecture are visible, and can be read independently or as part of a broader philosophical narrative that connects with the artist’s own cosmology.

### *Exhibitions and Publications*

Despite arduous scheduling challenges brought on by the pandemic, our exhibitions team moved energetically forward and mounted thirty-two exhibitions and installations in fiscal year 2021. Many of the much-anticipated spring shows that were canceled in early 2020 due to the pandemic were on view when we reopened on August 29, 2020, and the lineup continued undiminished. The Museum mounted small collection-focused presentations, midsize themed explorations, and major loan exhibitions, many of which spoke directly to the challenges and issues of our time.

In the days before the Museum reopened, after more than five months of closure, we unveiled a timely new work of art on our Fifth Avenue facade. Yoko Ono’s *DREAM TOGETHER* marked the first time the Museum displayed art in spaces that are usually used for exhibition promotional banners. Created by the artist in response to the global COVID-19 crisis, the work offered a powerful message of hope and unity.

Among the major new exhibitions that greeted our visitors upon reopening was *Making The Met, 1870–2020*. Originally planned for spring 2020 as the signature exhibition of the Museum’s 150th anniversary year, it was an immersive, thought-provoking journey through The Met’s history. With more than 250 superlative works of art, from visitor favorites to rarely displayed treasures, it was organized around transformational moments in the evolution of the Museum, spotlighting the people and cultural forces that propelled The Met in new directions, from its founding in 1870 up to and including the extraordinary developments around the Black Lives Matter movement that defined the year 2020 and that prompted us to reconsider and rewrite certain exhibition texts.

Another reopening highlight postponed from spring 2020, *Jacob Lawrence: The American Struggle* marked the first time in more than half a century that a little-known series of paintings by the esteemed American modernist Jacob Lawrence titled *Struggle: From the History of the American People* (1954–56) was reunited. It revealed the artist’s visual reckoning with the nation’s complex history through iconic and folkloric narratives. During the show’s run, two paintings that had long been missing from the series were discovered when visitors to the exhibition realized they knew of works by Lawrence that were privately owned. The first—a painting that had not been seen publicly since 1960—was immediately reunited with the series and made part of The Met’s presentation and subsequent exhibition tour, organized by the Peabody Essex Museum, for presentations in Birmingham, Alabama; Seattle, Washington; and Washington, D.C. The second painting joined the exhibition at the last two venues.

In the third major exhibition that opened on August 29, 2020, contemporary Mexican artist Héctor Zamora utilized one of the defining symbols of our time—the wall—to transform the Roof Garden terrace and view of the surrounding Manhattan skyline. Zamora’s commission, *Lattice Detour*, invited viewers to reconsider the panoramic view and the implications of obstruction and permeability within a social space.

The focused installation *Gerhard Richter: The Birkenau Paintings* (2014) brought together four canvases of the German artist's landmark series that had served as the conceptual core of *Gerhard Richter: Painting After All*, which had been on view at The Met Breuer for only nine short days before the Museum closed in March 2020. (The Met Breuer did not reopen in August 2020, and the building was transferred to the Frick Collection that month, as previously planned.) We were enormously grateful to be able to move the Birkenau series to The Met Fifth Avenue to allow a second opportunity to see this extraordinary work, which encapsulates the artist's long-standing interest in art's ability to reckon with issues of identity and collective memory, particularly in the context of post–World War II Germany.

Several other exhibitions that had been planned as part of the Museum's 150th anniversary celebration opened in October 2020. *Pictures, Revisited* provocatively expanded and reimagined The Met's landmark 2009 exhibition *The Pictures Generation, 1974–1984*, which was the first major museum initiative to trace the evolution of visual appropriation. It considered the many legacies of appropriation, manifest at times in collage and archival projects, and in theatrically staged photographs that test the limits of cliché.

The Costume Institute's *About Time: Fashion and Duration* traced a century and a half of fashion, from 1870 to the present, in honor of the Museum's 150th anniversary. Employing philosopher Henri Bergson's concept of *la durée*—the continuity of time—it explored how fashion generates temporal associations that conflate the past, present, and future by connecting the works on view through shape, motif, material, pattern, technique, or decoration. Virginia Woolf served as the exhibition's "ghost narrator."

October's *Art for the Community: The Met's Circulating Textile Exhibitions, 1933–42* was also originally planned to coincide with the Museum's anniversary celebrations. It highlighted a series of groundbreaking shows, called "Neighborhood Circulating Exhibitions," organized by the Museum between 1933 and 1942 that were visited by almost a quarter of New York City's population and brought selections from the Museum's collection to New Yorkers across the five boroughs.

A series of thematic installations from the Department of Drawings and Prints in fall, winter, and spring highlighted the Museum's anniversary by taking an in-depth look at the department's collections. The first opened in October and told a story about the evolution and continuities in our appreciation of composition, style, technique, and subject matter. January's presentation featured works that relate to New York's history and urban development, its familiar monuments and skyline views, and the hustle and bustle of everyday life. Last spring's installation elucidated the broad range of materials and techniques used by artists in Europe and the United States to create works on paper from the Renaissance to the present day. Varied examples of works chosen from across cultures and time periods highlighted technical facility and innovation.

*James Nares: "Street"* was on view over last fall's Thanksgiving weekend and marked the first time the Museum projected a work of art—Nares's mesmerizing *Street* video from 2011—onto its exterior. On view within Central Park, the projection of Nares's languorous tribute to the bustling metropolis offered a moving reminder of what makes New York unique.

December's *Emperors, Artists, and Inventors: Transformative Gifts of Fine Arms and Armor* provided another example of the extraordinary depth of the Museum's collection. Spanning 1,500 years, from sixth-century Byzantium to early twentieth-century America, it featured remarkable works made in the service of monarchs, the nobility, and other eminent patrons—all created by skilled artists or fabricated to showcase the latest technical innovations of the era.

The Museum's storied collection of Asian art was the focus of two exhibitions that opened in January. *Celebrating the Year of the Ox* presented depictions of oxen and water buffalo created by artists in the last 3,000 years, including a wondrous eighth-century set of ceramic Chinese zodiac figures. *Masters and Masterpieces: Chinese Art from the Florence and Herbert Irving Collection* featured an outstanding selection of Chinese art given to The Met by Florence and Herbert Irving. The approximately 120 works on display (the first of two rotations, with the second planned for fall 2021) covered almost all major categories of Chinese art, with a focus on three-dimensional objects, including lacquer,

ceramic, metalwork, jade, bamboo, and stone carvings. The works represent the highest artistic sophistication and technical virtuosity of Chinese decorative arts from the tenth through the early twentieth century.

*Georg Baselitz: Pivotal Turn* opened in late January 2021 and displayed six landmark paintings given by the artist to the Museum in honor of our 150th anniversary. Made in 1969, they are among the first works in which Georg Baselitz (b. 1938) employed the strategy of inversion—representing his subjects upside down—and mark a critical moment in the artist's career as he sought to expunge narrative content and expression in order to focus on painting itself.

One of the most remarkable artists from the late eighteenth and early nineteenth centuries, Francisco Goya (1746–1828) was the focus of *Goya's Graphic Imagination*, which opened in February and featured around 100 works highlighting The Met collection—which holds one of the outstanding collections of Goya's drawings and prints outside Spain—as well as works from Madrid's Museo Nacional del Prado and select U.S. collections. Through his drawings and prints, Goya expressed his political liberalism, criticism of superstition, and loathing of oppression, and the exhibition showed how the artist responded to the turbulent social and political changes of his time.

February's *Shapes from Out of Nowhere: Ceramics from the Robert A. Ellison Jr. Collection* celebrated another extraordinary gift to The Met in honor of our 150th anniversary—125 modern and contemporary ceramics from Robert A. Ellison Jr., who passed away in July. Over his lifetime, Ellison donated more than 600 works to The Met, transforming our holdings in American art pottery, late nineteenth- and early twentieth-century European ceramics, and, this year, modern and contemporary works in clay. The exhibition presented a selection of over seventy-five works from more than forty-nine artists that chart the evolution of abstraction in clay from the second half of the twentieth century through the present.

The Museum's second commission in fiscal year 2021 to be featured on the facade of The Met Fifth Avenue was created by artist Carol Bove (born 1971) and installed in March. Titled *The séances aren't helping*, it consists of four abstract sculptures made of sandblasted, contorted stainless-steel tubes and five-foot-wide reflective aluminum disks. Despite their weight and heft, Bove's series of nonrepresentational forms appear astoundingly lithe and supple, resulting in a playful rhythmic pattern that both delights and confounds perception.

Gifts and acquisitions of the last decade that have transformed The Met's ability to narrate the story of Japanese art were the focus of the major presentation *Japan: A History of Style*, which opened in March. Each of the ten rooms in the Arts of Japan Galleries featured a distinct genre, school, or style, representing works in nearly every medium, from ancient times to the present. Highlights included the debut of a spectacular group of contemporary metalwork by Living National Treasures and emerging artists.

Spring's *Alice Neel: People Come First* was a landmark exhibition for both the Museum and the art world at large. Organized by The Met in association with the Guggenheim Museum Bilbao and The Fine Arts Museums of San Francisco, it was the first museum retrospective in New York of American artist Alice Neel (1900–1984) in twenty years. The exhibition positioned her as one of the century's most radical painters, a champion of social justice whose commitment to humanist principles inspired her life as well as her art. On view were 120 paintings, drawings, and watercolors carefully and meticulously assembled, despite the ongoing challenges of the pandemic, from sixty lenders.

*Bodhisattvas of Wisdom, Compassion, and Power* also opened in March and drew together a dramatic group of paintings, sculptures, ritual objects, and illustrated manuscripts from the eleventh to eighteenth century, made primarily for Nepal and Tibet's monastic institutions. Beautifully cast sculptures and paintings showing peaceful manifestations of the bodhisattvas intended for the public were juxtaposed with complex tantric images of the highest quality in portable media made for monastic elites.

One of the first and most accomplished European artists to document the landscape of the North American interior and its Indigenous peoples, Swiss-born Karl Bodmer (1809–1893) was the focus of April's *Karl Bodmer: North American Portraits*, organized by the Margre H. Durham Center for Western Studies, Joslyn Art Museum, in association with

The Met. A meticulous draftsman, he produced watercolor portraits while on expedition to the northwestern reaches of the Missouri River in 1833–34 that are notable for their sensitivity of depiction, refined brushwork, and precision in conveying eyewitness testimony to the lives of specific individuals and the complexity of cultural encounters.

Another spring 2021 highlight was the latest annual commission for The Iris and B. Gerald Cantor Roof Garden featuring an installation by Alex Da Corte, *As Long as the Sun Lasts*. An artist who works in film, performance, painting, installation, and sculpture, Da Corte is known for deconstructing and reinventing objects and cultural icons that are not only familiar and beloved but also contested. With nods to *Sesame Street*'s Big Bird and Alexander Calder's standing mobiles, *As Long as the Sun Lasts* was buoyant and thrilling.

*The Good Life: Collecting Late Antique Art at The Met* is a long-term installation that opened in May and showcases the Museum's important and rare collection of third- to eighth-century art from Egypt, reevaluating it through the lens of Late Antique ideas about abundance, virtue, and shared classical taste. Writers and craftspeople translated these ideas into a concept celebrated as "the good life," and the exhibition explores themes connected to social status, wealth, and living well in Late Antiquity.

The last exhibition to open in fiscal year 2021, *The Medici: Portraits and Politics, 1512–1570*, was a major international loan show of over ninety works. It introduced visitors to the new and complex ways in which artists portrayed the elite of Medicean Florence by representing the sitters' political and cultural ambitions and conveying the changing sense of what it meant to be a Florentine at this defining moment in the city's history. With works by the period's most celebrated artists, from Raphael, Jacopo Pontormo, and Rosso Fiorentino to Benvenuto Cellini, Agnolo Bronzino, and Francesco Salviati, it sounded a triumphant note and was even more remarkable for coming to fruition in a pandemic year, another extraordinary accomplishment of the exhibition project team.

*A New Look at Old Masters*, part of the European Paintings Skylights Project and a prelude to the expansive reinstallation of the European Paintings galleries, opened last December and explores a variety of themes in The Met's collection of European painting, creating new dialogues among the works and including a large presentation of sculpture. Gallery themes include the creation of still life and genre painting in the sixteenth and seventeenth centuries, an overview of oil sketches from the sixteenth through the eighteenth century, and the Museum's unsurpassed collection of works by Giovanni Battista Tiepolo. A large gallery displays portraiture in the Grand Siècle, while the eighteenth-century French galleries look at such themes as the study of expression, François Boucher and the decorative arts, and the role of female artists. The Met's exceptional collection of French Neoclassical painting, dominated by gifts from Jayne Wrightsman, are on view with sculpture busts by Jean Antoine Houdon of the essential figures of the Enlightenment: Denis Diderot and Voltaire.

Finally, selections from our collection of European masterpieces traveled to Brisbane, Australia, for the exhibition *European Masterpieces from The Metropolitan Museum of Art*, which opened in June at The Queensland Art Gallery and Gallery of Modern Art and will travel next year to two cities in Japan, Osaka and Tokyo. Spanning 500 years, the exhibition—another extraordinary undertaking, given pandemic challenges—allows visitors to experience works by painters such as Rembrandt, Rubens, Turner, Degas, Renoir, Cézanne, and Monet that rarely leave our permanent display in New York.

The Publications and Editorial Department quickly adapted to the challenging environment of fiscal year 2021 and produced twelve new titles and five reprints. Among these were five exhibition catalogues, including *Goya's Graphic Imagination*, the highly acclaimed *Alice Neel: People Come First*, and the sumptuous *Medici: Portraits and Politics, 1512–1570*; it is worth noting that all three of these titles sold out and were reprinted. The department also published two separate volumes for the Roof Garden Commissions, as well as the handsome commemorative volume *Gifts of Art: The Met's 150th Anniversary*. And we released the annual *Metropolitan Museum Journal* and four issues of the *Bulletin*, including our timely issue *A Time of Crisis*, which had the rare distinction for a *Bulletin* of being reviewed in the *Times Literary Supplement*. The department's digital platform, MetPublications, saw a huge increase

in visitors and provided free remote access to over 1,500 Met books and articles.

For a complete list of the Museum's publications and exhibitions and installations, see pages 19 and 20.

### *Digital—Content, Partnerships, and Social Media*

During the Museum's temporary closure, the importance of The Met's virtual programming to our mission to connect with global audiences was never so clear, and this year, as the Museum welcomed visitors back onsite, we made it a priority to continue reaching audiences where they are with a robust schedule of virtual programs and digital content. The Museum's website ended the fiscal year with around 37.8 million visits (up from 33.7 million last year). In spring 2021, we launched *Perspectives*, The Met's online location for deep dives into art, interviews, personal essays, scientific discoveries, and more. Designed to serve as a digital magazine, *Perspectives* uses easy navigation to lead visitors to relevant topics across the website. It was created in collaboration with staff across the Museum as part of a reimagined online publishing model that incorporates both existing and new content to attract and grow our audiences.

*Met Stories*, our 150th anniversary flagship video series that shared compelling personal stories from Met staff and visitors, premiered its final episode on New Year's Eve. Overall, the series attracted 3.4 million views across digital platforms in fiscal year 2021. Due largely to its engaging and thought-provoking content, *Met Stories* was recognized with the top prize in its category at both the Shorty Awards and Museum + Heritage Awards.

The Museum continues to grow its global reach through collaboration with our digital partners. The Met is now live on China's largest social media network, WeChat. We launched a program of eighty Met highlights objects on the platform, bringing our content to a new international audience. The Met's YouTube channel saw a 36 percent increase in subscribers in fiscal year 2021, a testament to the ways in which our commitment to regularly scheduled virtual programming has increased viewer engagement. The Museum's Open Access images have an increased presence in Wikipedia articles for non-art subjects and in multiple languages, demonstrating the importance of our partnership with Wikimedia.

We have also seen significant growth in the size of our audiences that we reach through our social media channels and email marketing. With 4.3 million followers on Twitter, 2 million on Facebook, and 3.8 million on its Webby Award-winning Instagram—10 million in aggregate—The Met is the second-most-followed museum in the world. Through engagement with initiatives such as our Silent Gallery Tour series that brought followers inside the Museum, our ongoing #MetAccess series that foregrounds the perspectives of Deaf and Disabled artists, and our continued priority to uplift the contributions of Black, AAPI, and LGBTQAI+ artists, we've reached new audiences and forged new connections with living artists. We also forged ahead into new territory through our official TikTok launch in December 2020. Our email marketing has grown from reaching 1.2 to over 2 million people and is a highly effective means to share exhibition, education, retail, membership, and development messages. This year, in January, we also experimented in partnering with Verizon to launch *The Met Unframed*, an immersive visual art and gaming experience featuring digitally rendered galleries and nearly fifty works of art from across our collection. Available for free for any 4G or 5G smart device for a limited five-week run, it helped bring The Met to life around the world. Together, these initiatives demonstrate our embrace of creative new ways that make it possible for more people to experience and appreciate art at a time when so few can experience our Museum in person.

On April 13, The Met commemorated its 151st anniversary with a Google Doodle on Google's search homepage, resulting in the highest traffic to the website ever: nearly 1.5 million sessions in a single day, more than five times the usual number. This significant marker of success in global reach was achieved through the collaborative effort of staff across departments and helped drive awareness of The Met collection to people all over the world.



## Education

The work of the Museum's Education Department is crucial to the institution's overall strategy to broaden the diversity and participation of The Met's local, national, and international audiences and partners. Innovative programming, deeper community engagement, and critical scholarly activity remained hallmarks of the fiscal year, thanks to the department's quick and expert pivot into virtual programming at the onset of the pandemic and its continued efforts to offer hybrid programming to accommodate audiences globally following the Museum's reopening in August 2020. In fiscal year 2021, Education's 2,074 online events drew 1,794,128 people worldwide.

The department was a leader during a period of remarkable change, with The Met's commitments to direct action on antiracism, diversity, and building a stronger community woven into every aspect of its work. Thanks to a transformative \$5 million gift from Adrienne Arsht, The Met became the single largest art museum in the country to offer fully paid internships to its nearly 120 undergraduate and graduate interns each year, enhancing access and removing financial barriers to students' participation. Not surprisingly, we received a record number of applications for the program in fiscal year 2021, with a 300 percent increase over the previous year. The department also conducted two virtual workshops dedicated to making The Met's fellowship program and, ultimately, the museum field, more inclusive, equitable, and diverse. These convenings with guest speakers yielded important recommendations—such as devising standardized rubrics for evaluating fellowship applications and creating a code of ethics to guide practices—that have since been implemented.

As always, artists were critical collaborators this year, allowing us to expand our thinking and response to issues of social justice and accessibility. As part of the Civic Practice Partnership (launched in 2017, the partnership connects ambitious collaborative social justice-oriented art projects with New York City communities), three artists—Jon Gray, Mei Lum, and Toshi Reagon—began their first year of a two-year residency, while Rashida Bumbray and Miguel Luciano, whose residencies had been extended due to the pandemic, concluded theirs. In partnership with the Park Avenue Armory, The Met commissioned Bumbray and Reagon to create works for the *100 Years | 100 Women Project Archive*, which interrogates the complex legacy of the 19th U.S. Amendment granting some women the right to vote. In collaboration with the Museum's Merchandising and Retail Department, Luciano released a limited-edition "El Met" T-shirt branded with a graphic remix of The Met's iconic logo. All proceeds are earmarked for the acquisition of Latinx art for The Met collection, which is especially lean. To mark the thirtieth anniversary of the Americans with Disabilities Act in 2020, we launched an ongoing series of Instagram posts that feature disabled artists responding to works in the collection, thereby making disability and accessibility perspectives more visible. We also continued to offer experiences that foster community and learning through hands-on art-making experiences with artists.

We also presented relevant and important perspectives through innovative programs that engaged experts from a range of disciplines. For example, the three-day series of live, thematic conversations *People: A Global Dialogue on Museums and Their Publics* brought together twenty-five international scholars, artists, writers, performers, and activists who shared their ideas on the ever-expanding topic of how museums engage with people locally and globally, and the dramatic ways in which the pandemic and calls for racial justice have shifted these interactions. The convening drew more than 2,500 attendees, who tuned in from 38 countries. Our own Met fellows in curatorial, conservation, and scientific departments presented important research related to The Met collection during an annual series of thirteen colloquia, which reached almost 1,900 attendees in 46 countries by virtue of its first-ever virtual format.

The Met has long been considered an essential resource for teaching, learning, and training at all levels, and with continued widespread remote learning, the Museum's resources and deep online offerings proved even more valuable and needed, embraced by both educators and families. In fiscal year 2021, 17,167 K–12 teachers and students nationwide and from Brazil, Canada, Mexico, and Singapore took part in 15,466 virtual guided tours of The Met collection. In addition, 1,076 teachers and

school leaders participated in programs focused on integrating art into the classroom, including eighteen who took part in our Met Professional Learning Community, an intensive, yearlong immersive practicum with an emphasis on social justice designed for New York City K–12 teachers working in Title I or District 75 public schools.

Cultural festivals for visitors of all ages and abilities (including the annual Museum Mile) drew 289,757 attendees online. This year The Met hosted its first virtual annual Lunar New Year Festival aimed at connecting visitors with artworks and traditions from across Asia. The celebration of the Year of the Ox took place over ten days and included artist-led workshops taught in English, Mandarin, and Korean; music and dance performances; Storytime with The Met with author and illustrator Ed Young; and curator-led exhibition tours in English and Mandarin. The festival reached 124,788 people worldwide.

Our commitment to serve as a cultural and social hub for young people has resulted in more than 40,000 teens and over 130 partners participating in our Teens Take The Met! program since 2014. The second virtual version of this event in November 2020 attracted 5,394 local and global teens to an entire day of activities on the social media channels of The Met and thirty partners.

Other programs and initiatives provided comfort during challenging times. In partnership with Citymeals on Wheels, for example, the Museum launched *Your Met Art Box*, a six-month pilot project to help alleviate social isolation for older, often vulnerable, adults in New York City. Thematic packets were distributed monthly to more than 1,000 Citymeals food recipients by volunteers who fostered conversation about featured works in The Met collection. The packets provided art supplies and materials to inspire art-making and other activities, and, with the inclusion of a free pass, encouraged recipients to visit the Museum.

## Live Arts

The Met is among the first encyclopedic museums with an independent department devoted exclusively to performance, and during the pandemic, MetLiveArts has continued to present high-impact digital productions of music, dance, and theater. The *New York Times* selected MetLiveArts for multiple "best of" lists, including two that called out our first live performance since the pandemic, *Our Labyrinth*, featuring Lee Mingwei and Bill T. Jones, which made the Best Dance of 2020 roundup. Through a monthly *Digital Premiere* series and the weekly *Balcony Bar from Home* series, MetLiveArts digital programs have been watched more than one million times since April 2020. Programs in fiscal year 2021 engaged with artists across all genres. In February 2021, celebrated violinist Leila Josefowicz performed works by Bach, flanked by masterpieces of Jackson Pollock and Mark Rothko. Launched in June with performances continuing throughout the summer, the *Sonic Cloisters* series invited electronic and techno musicians to record performances at The Met Cloisters, resulting in a provocative and soulful combination of cutting-edge music and medieval art. MetLiveArts programs often feature performers from under-represented backgrounds, and their success places our Live Arts department on the front lines of The Met's broader commitments to diversity, inclusion, and equity.

## Visitorship

After the Museum's reopening on August 29, 2020, we welcomed approximately 1.2 million visitors to The Met Fifth Avenue and The Met Cloisters in fiscal year 2021 (The Met Cloisters drew 90,489 visitors). Despite the significant reduction in tourism this year, thanks to our highly ambitious program of exhibitions and events, The Met saw strong attendance trends. As noted above, the number of visitors has been rising steadily—from approximately 3,000 per day when we reopened to more than 10,000 daily in spring and summer—and the Museum continues to be one of New York's most visited tourist attractions for domestic and international audiences, drawing in a wide range of people. The year also underscored the importance of The Met in the lives of New Yorkers and those who live in the tristate area: local visitors from the five boroughs made up 63 percent of the overall attendance this year, and 17 percent were from the tristate area, while international

tourists accounted for 3 percent of visitors. The importance of our Members has also been underscored: this year, Members represent 25 percent of our visitors (usually the figure is about 10 percent). Additionally, in a year that showed us more clearly than ever how important The Met is for those who live nearby, we were honored, as a civic institution, to serve as a voting site for the 2021 New York City mayoral election primary in June.

Two exhibitions that opened in spring 2021 and contributed to the rapid rise in attendance in spring and summer were *Alice Neel: People Come First*, which had 107,044 visitors from March 22 to June 30, 2021, and *The Roof Garden Commission: Alex Da Corte, "As Long as the Sun Lasts,"* which had 64,394 visitors from April 16 to June 30, 2021. Other exhibitions that added to attendance this fiscal year were *Making The Met, 1870–2020*, which brought 71,350 visitors during its run from August 29, 2020, to January 3, 2021; *The Roof Garden Commission: Héctor Zamora, "Lattice Detour,"* which had 49,044 visitors from August 29 to December 7, 2020; *About Time: Fashion and Duration*, with 41,789 visitors from October 29, 2020, to February 7, 2021; and *Jacob Lawrence: The American Struggle*, which had 33,764 visitors from August 29 to November 1, 2020. Also adding to attendance was *Photography's Last Century: The Ann Tenenbaum and Thomas H. Lee Collection*, which was open from March 10, 2020, to November 30, 2021; even though the exhibition opened in fiscal year 2020, the majority of its 43,529 visitors came this fiscal year.

Exhibitions centered on The Met collection also saw many visitors this year, including *In Praise of Painting: Dutch Masterpieces at The Met* (opened October 16, 2018); *Pictures Revisited* (October 19, 2020–May 9, 2021); *Kyoto: Capital of Artistic Imagination* (July 24, 2019–January 31, 2021); and *Chinese Painting and Calligraphy Up Close* (December 21, 2020–June 27, 2021).

The reopening of The British Galleries on March 2, 2020, just days before the Museum's temporary closure began, and the new European Paintings galleries, which opened on February 5, 2021, also attracted many visitors this fiscal year.

### Global Partnerships

In fiscal year 2021, we continued to connect with the participants of the Indian Conservation Fellowship Program (ICFP) through virtual programming organized by The Met and its ICFP partners—Stichting Restauratie Atelier Limburg, Maastricht, the Netherlands, and the Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.—thereby furthering the program's goals to serve as a critical resource for the long-term preservation of India's cultural heritage. The ICFP is supported by the Andrew W. Mellon Foundation and India's Ministry of Culture.

The Met continued its partnership with the Slemani Museum in Sulaymaniyah, Iraq, in fiscal year 2021, once more made possible through the generous support of the Whiting Foundation. The Slemani Museum will produce a full collection catalogue, preserving its holdings in print in perpetuity, with members of The Met's Departments of Ancient Near Eastern Art, Islamic Art, Objects Conservation, Imaging, and Publications and Editorial serving as advisers.

Archaeological research projects in Egypt, Greece, Turkmenistan, Iraq, and Guatemala, supported by the Museum's Adelaide Milton de Groot Fund, paused their work overseas this year. Nevertheless, our curators were able to complete some projects domestically, including scientific analysis of ceramic and organic samples from the Turkmenistan site.

On the domestic front, the Network Initiative for Conservation Science (NICS), a pilot program launched in September 2016 by the Museum's Department of Scientific Research with funding from the Andrew W. Mellon Foundation, has continued to serve as a crucial resource for New York City museums and cultural heritage institutions, allowing members to probe in-depth scientific research questions as well as answer more straightforward requests in the service of art conservation and preservation. This year, a special issue of the scientific journal *Heritage Science*, entirely dedicated to NICS collaborative projects, was published, titled *The Network Initiative for Conservation Science (NICS): Building Bridges across New York City Museums*.

### Capital Projects

The Museum's Construction and Facilities Department continued its work at nearly full pace, despite the challenges of the pandemic, and vigilantly implemented new health and safety guidelines in collaboration with other departments and construction management partners. The first major milestone of the fiscal year was the opening of the first phase of the European Paintings galleries in December 2020, as noted above.

Renovation of the Michael C. Rockefeller Wing began in earnest in early 2021 with the construction document phase, moving us closer to our goal of reenvisioning the display of the Museum's collections of the art of sub-Saharan Africa, Oceania, and the ancient Americas. Our design team of Beyer Blinder Belle as executive architect and WHY Architecture as design architect affirmed key elements of the design, including the gallery floor plan and relationship among the three collections, and the deinstallation of the current galleries is underway. Full construction is scheduled to begin in early 2022, and the new galleries are expected to open in 2024.

An architect has been selected for the renovation of the Ancient Near Eastern and Cypriot galleries and the project has entered the design phase, and a plan to upgrade the Nolen Library and augment the Museum's educational programming for young children is in the design development phase. Upgrades to the Museum's electrical and air-quality infrastructure continue throughout the buildings.

The Museum also made continued progress on its multiyear plan to upgrade and replace vital infrastructure with a \$12.8 million allocation from the City of New York that will be earmarked for the renovation of the galleries of the Department of the Arts of Africa, Oceania, and the Americas. For this critical funding, we are grateful to the Mayor of New York City, Bill de Blasio; his administration; the Manhattan Borough President, Gale Brewer; and the New York City Council.

### Institutional Advancement

In fiscal year 2021, The Met secured \$157.2 million in new gifts and pledges thanks to the extraordinary generosity of our community of supporters.

Unrestricted giving was central to our fund-raising efforts. Trustee Emerita Marina Kellen French made a transformational gift through the Anna-Maria and Stephen Kellen Foundation and the Marina Kellen French Foundation, in recognition of which the Museum's Director position was named in her honor. We also received remarkable support from the Drue and H. J. Heinz II Charitable Trust, Trustee Emerita Bonnie J. Sacerdote, and an anonymous donor. Overall, \$29.6 million was raised for operating support.

The Met also received major contributions supporting key areas of our work from Ronald S. Lauder; the Estate of Nanette Kelekian; Lois and Arthur Stainman; the Michael R. and Kathleen B. Linburn Foundation; and Sarah Arison and the Arison Arts Foundation. We are deeply grateful for additional gifts made by the late Florence and Herbert Irving through the Florence Irving Marital Trust and the Irving Family Trust; the Jayne Wrightsman Estate and Coral Reef Foundation; and an anonymous estate.

Our fund-raising efforts for the new Michael C. Rockefeller Wing moved forward with great momentum. We secured significant gifts from Carlos Rodriguez-Pastor and Gabriela Pérez Rocchietti; the Marron Family; Helena and Per Skarstedt; and an anonymous donor. Toward the Museum's other capital projects, we received generous commitments from Joyce Lowinson Kootz and the New York City Department of Cultural Affairs.

Many donors also stepped forward to support The Met's commitments to antiracism, diversity, and a stronger community, and we are particularly thankful for the generosity of Adrienne Arshat and the Ford Foundation.

Funding for fiscal year 2021 exhibitions, including endowment allocations, totaled \$13 million. Significant grants were received from Louis Vuitton for *About Time: Fashion and Duration*; the Iris and B. Gerald Cantor Foundation for *Making The Met, 1870–2020*; Bank of America for *Making The Met, 1870–2020* and *The Medici: Portraits and Politics, 1512–1570*; and Bloomberg Philanthropies for The Roof Garden Commission installations by Héctor Zamora and Alex Da Corte.

The Met's loyal Members are an invaluable source of unrestricted support. This fiscal year, combined income from 114,500 households totaled \$19.5 million. This includes revenue from Member dues, donations to the Fund for The Met annual appeal, and ticket sales for Member virtual classes during the pandemic. The Museum continued to offer complimentary one-year memberships to individuals in the IDNYC program, and, with the addition of 2,500 IDNYC members, there was a combined Member count of 117,000 at fiscal year-end.

### *Trustees, Staff, and Volunteers*

The Museum's Board of Trustees elected five new members in fiscal year 2021: Ursula Burns, Amy Griffin, Jeff Himmelman, Karen Patton Seymour, and David S. Winter. Richard L. Chilton, Jr., was reelected as Vice Chair of the Board.

We were saddened this year by the loss of two Trustees. Honorary Trustee Yannis Costopoulos, who died in March, championed Greek art and culture throughout his life. He and the J. F. Costopoulos Foundation provided key support to the renovation of The Met's Greek and Roman galleries, and the Stavros and Danae Costopoulos Gallery and the Spyros and Eurydice Costopoulos Gallery were named in honor of the foundation and his family, who also created an ongoing fund for the publication of the Cesnola Collection of Ancient Cypriot Art. Costopoulos also helped sponsor the exhibitions *The Glory of Byzantium* (1997) and *Byzantium: Faith and Power* (2004). Trustee Emeritus Ambassador Carl Spielvogel, a trusted friend and adviser who served The Met with distinction for more than four decades, died in April. He chaired the Museum's Business Committee for fifteen years, and played a key role in bringing new support, sponsorships, and revenue for the Museum's programs and operations. His strong network in the government paved the way for many partnerships between The Met and our elected officials. Over many years, Ambassador Spielvogel and his wife, Dr. Barbaralee Diamonstein-Spielvogel, also a Benefactor, generously supported initiatives across the Museum and donated works of art to several curatorial departments.

Keith Christiansen, the John Pope-Hennessy Chair of European Paintings since 2009, retired after forty-four years of curatorial practice. During that time, he collaborated in the organization of more than twenty exhibitions, ranging from *The Age of Caravaggio* (1985) to *Orazio and Artemisia Gentileschi* (2002); *Andrea Mantegna* (1992) to *Tiepolo* (1997); *El Greco* (2003) to *Poussin and Nature* (2008); and *From Van Eyck to Bruegel: Early Netherlandish Painting at The Metropolitan Museum of Art* (1998) to *The Medici: Portraits and Power, 1512–1570* (2021). He has taught at Columbia University and the Institute of Fine Arts at New York University, as well as Smith College and Vassar. In addition to the many acquisitions he pursued that have enriched the Museum's collection, he has published widely and is a member of the American Academy of Arts and Sciences and a Chevalier dans l'Ordre des Arts et des Lettres, conferred by the Ministry of Arts in France.

Stepping into the role of Curator in Charge is Stephan Wolohojian, who joined the Department of European Paintings as Curator in 2015 and became Jayne Wrightsman Curator in 2019. Appointed John Pope-Hennessy Curator in Charge this past July, he is a specialist in Italian Renaissance and Baroque painting, as well as nineteenth-century French painting. He curated the exhibition *Velázquez Portraits: Truth in Painting* (2016) and is currently involved in two upcoming loan shows at The Met: *Manet/Degas* and *The Invention of Painting: Sieneese Art ca. 1300*. Stephan received his PhD from Harvard University and was a professor at the University of Delaware before returning to the Harvard Art Museums, where he headed the European and American Art divisions and played a key role in the recent renovation. We believe that Stephan will be a great leader for the department, working with an extremely talented group of colleagues on innovative new programs that will capture the imaginations of the Museum's twenty-first-century visitors.

In other staff appointments this year, in September 2020, the Museum welcomed its inaugural Associate Curator of Native American art, Patricia Marroquin Norby, who joins the staff of the American Wing, where historical Native American art is now displayed. Patricia previously served as Senior Executive and Assistant Director of the Smithsonian's

National Museum of the American Indian—New York, and as Director of the D'Arcy McNickle Center for American Indian and Indigenous Studies at the Newberry Library, in Chicago.

The newly established position of Daniel Brodsky Curator of Modern Architecture, Design, and Decorative Arts in the Department of Modern and Contemporary Art was also filled last fall, with the appointment of Abraham Thomas. Responsible for the broad fields of modern architecture, design, and decorative arts, now brought together in one role, Abraham will work with the department's curators—as well as colleagues with expertise in the field of design arts across the Museum—to build and interpret The Met collection. Previously, he worked at the Smithsonian Institution, first as the Fleur and Charles Bresler Curator-in-Charge of the Renwick Gallery and, most recently, as Senior Curator at the Arts and Industries Building, in Washington, D.C.

As mentioned above, Lavita McMath Turner was named the institution's first Chief Diversity Officer and began at the Museum in January. Previously, she was Assistant Dean for Equity, Inclusion, and Experiential Learning at Guttman Community College, City University of New York (CUNY), where she provided strategic leadership in shaping the college's equity, diversity, and inclusion plans and worked to address the equity gaps for students with diverse backgrounds. Prior to her work there, she was the first Director of Government Relations at CUNY's Kingsborough Community College, where she led important civic engagement efforts and advocated for providing more equitable access to higher education.

We also welcomed this year a new Frederick P. and Sandra P. Rose Chair of Education, Heidi Holder, and new Chief Digital Officer, Douglas Hegley, both of whom were appointed in October 2020. A champion of equity and inclusion across all museum settings, Heidi comes to The Met from the Queens Museum, where she served as Director of Education for three years, overseeing the strategic planning and administration of its visual arts and museum interpretation programs and leading efforts to create evidence-based programs that respond to needs within communities. She also held positions at Brooklyn College and City College, where she led outreach initiatives and programs to build and strengthen relationships between the schools and their students, faculty, and communities. Douglas comes to the Museum from the Minneapolis Institute of Art, where he was Chief Digital Officer and was instrumental in guiding organizations and staff as they adapt to the rapid pace of innovations in digital technologies. In Minneapolis, his work focused on strategic planning, implementing new leadership models, cross-functional collaboration, inclusion and access, and team building.

Jhaelen Hernandez Eli was hired as Head of Construction in November 2020. Previously he was Senior Vice President, Head of Design and Construction, at the New York City Economic Development Corporation, where his portfolio included such projects as the Brooklyn Army Terminal and public realm, the Made in New York (MiNY) Campus at Bush Terminal, and, most recently, support for COVID-19 emergency efforts.

Jeanette Brizel was hired as Chief Human Resource Officer in March 2021 and brings years of experience in HR management to the position. Before joining The Met, she served as Vice President, Human Resources, at the College Board, where she focused her work on improving HR operations, providing support for staff and managers, and recruiting and retaining diverse talent. Previously, she served as Director of Mergers and Acquisitions at Willis Towers Watson, and has also held a variety of HR roles at Pfizer.

Other key positions were also filled this year: Alicia Cheng was hired as Head of Design in January 2021, and Regina Lombardo was appointed Chief Security Officer in May 2021 and will begin at the Museum this fall, replacing Keith Prewitt, who departed in February 2021.

In other staff changes, in January of this year, Jamie Kelleher, the Museum's Chief Financial Officer since 2016, was appointed Senior Vice President for Finance and Operations, Chief Financial Officer, and Treasurer. She joined the Museum in 2014 as Controller and now provides oversight to the Office of the Controller, Office of Budget and Planning, Treasury, Financial Operations, Internal Audit, Procurement, Information Systems and Technology, Office Services, Human Resources, and Visitor Experience.

The Museum appointed the following endowed positions in fiscal year 2021: Medill Higgins Harvey was named the Ruth Bigelow Wriston Associate Curator of American Decorative Arts; Maryam Ekhtiar was named the Patti Cadby Birch Curator, Department of Islamic Art; and Maia Nuku was appointed the Evelyn A. J. Hall and John A. Friede Curator for Oceanic Art, Department of the Arts of Africa, Oceania, and the Americas.

There were additional promotions this year: Yaëlle Biro was promoted to Curator, Department of the Arts of Africa, Oceania, and the Americas; Michael K. Carter was promoted to Museum Librarian, The Met Cloisters; Jennifer Farrell, to Curator, Department of Drawings and Prints; Daniel Hausdorf, to Conservator, Department of Objects Conservation; Yelena Rakic, to Curator, Department of Ancient Near Eastern Art; Isabel Stünkel, to Curator, Department of Egyptian Art; and Kisook Suh, to Conservator, Department of Textile Conservation.

The Museum's volunteers are among our most passionate and loyal

supporters, and during this pandemic year they continued their exemplary service, including ongoing training programs and, whenever possible, maintaining an onsite connection with visitors and staff. We commend Amanda Lister, Chair of the Volunteer Organization, and outgoing Manager of Volunteer Activities Elena Kobelevsky, and welcome a new manager, Stephanie Katz. With deep appreciation, we thank all of our volunteers, as well as our Members and friends; without their support, the Museum could not succeed in its mission. For our Trustees and, especially, our staff, we feel profound admiration and gratitude. As the year's accomplishments have shown, thanks to their efforts and dedication, The Met is flourishing, despite months of unprecedented challenges, and we are setting the highest standards for what it means to be an open and welcoming encyclopedic museum in our time and beyond.

Daniel H. Weiss  
President and Chief Executive Officer

Max Hollein  
Marina Kellen French Director



# Mission Statement

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

This statement of purpose has guided the Museum for over 140 years. The Met is devoted to an encyclopedic collection of art in the service of the public. During the 2015 strategic-planning process, the need for an updated, simpler mission statement with a more tightly articulated expression of that purpose became apparent.

To that end, on January 13, 2015, the Trustees of The Metropolitan Museum of Art reaffirmed the above statement of purpose and supplemented it with the following statement of mission:

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

## Core Values

Throughout The Met’s history, the essential values of excellence, inspiration, integrity, and accessibility have been manifest in different ways and to varying degrees, reflecting the evolving priorities and demands of each era. Future growth will require that The Met maintain these core values across all Museum functions, according to the following broad definitions:

- Excellence: Scholarly, Articulate, Rigorous, Efficient
- Inspiration: Creative, Relevant, Vibrant, Challenging
- Integrity: Authentic, Transparent, Responsible, Ethical
- Accessibility: Generous, Welcoming, Engaging, Inclusive

## Guiding Principles

During fiscal year 2015 The Met defined a set of institutional guiding principles. To carry out its mission, The Met follows these guiding principles:

- Build, study, conserve, and present collections that represent the highest achievement in art across all cultures and times.
- Create educational opportunities that demonstrate the relevance and potential of art to all audiences.
- Use technology strategically to share scholarship and content, engage audiences, and achieve internal efficiency.
- Connect the broadest audience to our scholarship and collections in multiple languages across all platforms.
- Foster a collaborative, diverse, and high-performing staff at all levels and within all functions of the Museum.
- Provide superior facilities and services for the public and for the full scope of the Museum’s work.
- Maintain a strong financial position by operating strategically and responsibly.
- Develop and engage a dedicated and diverse Board committed to the Museum’s success.
- Serve a leadership role among art museums worldwide.

## Five-Year Strategic Goals 2015–20

- Position our collection, scholarship, and expertise to create greater access, dialogue, and understanding around these resources.
- Connect to a broader, more diverse audience to inspire increased engagement with our work and to cultivate new relationships with visitors, collectors, and supporters.
- Attain organizational and operational excellence to enable greater transparency, efficiency, collaboration, and communication.

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



# Objects Promised to the Museum

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During the past fiscal year, the following donors, identified at the end of each entry, executed binding promised gift agreements to give the described works of art to the Museum at or before their deaths. These offers have been gratefully accepted by the Board of Trustees.

## The American Wing

Isaac N. Youngs; *Music-staff pen and case*, ca. 1820; Jane and Gerald Katcher

Attributed to Isaac N. Youngs; *Spoolbox*, ca. 1840; Jane and Gerald Katcher

James Callowhill (decorator); Willets Manufacturing Company (manufacturer); *Plaque*, ca. 1885–90; Emma and Jay A. Lewis

Ceramic Art Company; *Plate*, ca. 1889; Emma and Jay A. Lewis

Charles Coxon (designer); E. & W. Bennett Pottery (manufacturer); *Rockingham “Distin Family Band” garden seat*, ca. 1849–50; Emma and Jay A. Lewis

Probably designed by Daniel Greatbatch; D. & J. Henderson Flint Stoneware Manufactory (manufacturer); *Toby jug*, ca. 1828–33; Emma and Jay A. Lewis

Herman Carl Mueller; Mueller Mosaic Company (manufacturer); *Waterspout*, ca. 1910; Emma and Jay A. Lewis

Karl L. H. Müller (designer); Union Porcelain Works (manufacturer); *Vase*, ca. 1884; Emma and Jay A. Lewis

Lois Whitcomb Rhead; American Encaustic Tile Company (manufacturer); *Plaque, “The Scimeter,”* 1923; Emma and Jay A. Lewis

Frederick George Richard Roth (designer); Grueby Pottery (manufacturer); *Plaque with elephants*, ca. 1907–12; Emma and Jay A. Lewis

Tiffany & Co.; *Tray*, 1907–30; Emma and Jay A. Lewis

Possibly Tucker Factory; *Mug*, ca. 1828–38; Emma and Jay A. Lewis

Union Porcelain Works; *Partial tea set (teapot, sugar bowl, cream pitcher, slop bowl)*, 1876; Emma and Jay A. Lewis

Albert R. Valentien (decorator); Rookwood Pottery Company (manufacturer); *Charger*, ca. 1901; Emma and Jay A. Lewis

## Arms and Armor

John Manton, British; *Pair of flintlock dueling pistols of Lionel Tollemache, 5th Earl of Dysart (1734–1799), with case and accessories*, 1790–93; Irene Roosevelt Aitken

*Group of 91 armors and armor parts for man and horse, equestrian equipment, shields, shafted weapons, edged weapons, crossbows, and firearms*, late 12th–mid-18th century; Ronald S. Lauder Revocable Trust, by Ronald S. Lauder

## Asian Art

Jin Xiya (bamboo carver); Shen Yinmo (calligrapher); *Carved fan, calligraphy*, 1945 (bamboo carving), undated (fan calligraphy); Lynda Clark, Sandra Frazier, Joyce King, and Donna King-Luft

Jin Xiya (bamboo carver); Wu Dongmai (painter); Pang Guojun (calligrapher); *Carved fan, peony blossoms, and calligraphy*, 1942 (bamboo carving), 1958 (fan calligraphy); Lynda Clark, Sandra Frazier, Joyce King, and Donna King-Luft

## Drawings and Prints

Robert Bechtle; *Santa Barbara Patio*, 1982; Janice C. Oresman

Chakaia Booker; *Untitled*, 2014; Janice C. Oresman

Louisa Chase; *Chasm*, 1983; Janice C. Oresman

Lesley Dill; *Beauty Crowds Me Till I Die*, 1997; Janice C. Oresman

Lesley Dill; *Listen*, 2004; Janice C. Oresman

Lesley Dill; *Raptures Germination*, 2009; Janice C. Oresman

Antonio Frascioni; *Montelfeltro*, 1969; Janice C. Oresman

Antonio Frascioni; *Pomegranate*, 1966; Janice C. Oresman

Helgi Thorgils Fridjonsson; *Fellow Travelers*, 1986; Janice C. Oresman

Helgi Thorgils Fridjonsson; *Thirst*, 2005; Janice C. Oresman

Mark Thomas Gibson; *Banquet*, 2016; Janice C. Oresman

Richard Haas; *O.K. Harris Gallery*, 1971; Janice C. Oresman

Bryan Hunt; *Window*, 1986; Janice C. Oresman

Jane Kent; *Untitled*, 2015; Janice C. Oresman

Jane Kent; *Untitled*, 2015; Janice C. Oresman

Rockwell Kent; *Starry Night*, 1933; Janice C. Oresman

Christopher Le Brun; Green monoprint from *Seria for Ludo*, 2015; Janice C. Oresman

Judith Linhares; *Untitled*, 2005; Janice C. Oresman

Colbert Mashile; *Mokoko wa Mokgaka*, 2003; Janice C. Oresman

Elizabeth Murray; *Still Life with Green Finger IV*, 2003; Janice C. Oresman

Elizabeth Murray; *Two Toe*, 1994; Janice C. Oresman

James Nares; *Untitled (Mozart)*, 1988; Janice C. Oresman

Thomas Nozkowski; *First Print*, 1991; Janice C. Oresman

Raymond Parker; *Untitled*, 1970; Janice C. Oresman

Senzo Shabangu; *Vusumuzi, Mandlakayise*, 2012; Janice C. Oresman

Gary Simmons; *Flaming Boom Box*, 2005; Janice C. Oresman

Sandy Skoglund; *Babies at Paradise Pond*, 1995; Janice C. Oresman

Victoria Burge; *Notation 7*, 2018; The Polichar Trust, by Bruce and Donna Polichar

### Modern and Contemporary

Christina Quarles; *My Sweet Chariot*, 2020; John Auerbach

Matthew Wong; *Blue Rain*, 2018; Brian Donnelly

Robert Gober; *Short Haired Cheese*, 1992–93; Aaron I. Fleischman (a 56 percent undivided interest in this work has been promised; the remaining 44 percent partial interest in this work was purchased by the Museum)

Jordan Casteel; *Medinilla, Wanda, and Annelise*, 2019; Hill Charitable Collection

### Photographs

Valie Export; *Einkreisung*, 1976; David Dechman

Whitney's Gallery; *Castle Rock, Sand Stone, 40 Feet High, Thirty Miles from St. Paul, on Road to Northfield*, 1860s; Jennifer and Philip Maritz

Charles M. Conlon; *Group of 413 photographs of baseball players by Charles Conlon, associated periodicals, baseball cards, and other printed ephemera*, 1902–42; Paul Reiferson and Julie Spivack

# Deaccessioning Funds and Collections Care

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The Museum revised its Collections Management Policy to be consistent with the Association of Art Museum Directors (AAMD) guidelines for using deaccessioning funds during a limited period of time for the direct care of items in the Museum's collection, and, on March 2, 2021, the Board of Trustees approved revisions to the Museum's Collections Management Policy that permit the Museum to adopt such guidelines on a temporary basis.

In fiscal year 2022, ending June 30, 2022, the Museum will apply \$7,186,078.80 of deaccessioning proceeds toward the direct care of its collection in accordance with its Collections Management Policy.

The Museum would like to thank: Julia W. Emmons, James Stillman, Dr. Ernest G. Stillman, Emma A. Sheaffer, Lila Acheson Wallace, Herman A. E. and Paul C. Jaehne, Edward C. Moore, Charles Allen Munn, Grace Wilkes, Edward G. Kennedy, Catharine Lorillard Wolfe, John R. Morron, Frederick Loeser, William T. Evans, Howard Mansfield, Captain John R. Brasel USNR, Mrs. Ralph J. Hines, Mrs. Adrian H. Joline, George Blumenthal, Ione Ulrich Sutton, in honor of Philip Johnson, Irma A. Bloomingdale, Francis Lathrop, Mrs. Dietrich von Bothmer, and various donors.

# Museum Publications

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## *Published by the Publications and Editorial Department*

*Alice Neel: People Come First* (2021). Kelly Baum and Randall Griffey, with contributions by Meredith A. Brown, Julia Bryan-Wilson, and Susanna V. Temkin. 256 pp. 201 illus. Hardcover \$50.00.

*The Cesnola Collection of Cypriot Art: Terracotta Oil Lamps* (2021). Christopher S. Lightfoot. 366 pp. 591 illus. Paperback \$85.00.

*Gifts of Art: The Met's 150th Anniversary* (2020). Introduction by Max Hollein. 208 pp. 160 illus. Hardcover \$50.00.

*Goya's Graphic Imagination* (2021). Mark McDonald, with contributions by Mercedes Cerón-Peña, Francisco J. R. Chaparro, and Jesusa Vega. 320 pp. 166 illus. Hardcover \$50.00.

*The Medici: Portraits and Politics, 1512–1570* (2021). Edited by Keith Christiansen and Carlo Falciani, with contributions by Andrea Bayer, Elizabeth Cropper, Davide Gasparotto, Sefy Hendler, Antonella Fenech Kroke, Tommaso Mozzi, Elizabeth Pilliod, Julia Siemon, and Linda Wolk-Simon. 328 pp. 212 illus. Hardcover \$65.00.

*The Roof Garden Commission: Alex Da Corte, "As Long as the Sun Lasts"* (2021). Shanay Jhaveri, Jack Halberstam, and Sheena Wagstaff. 64 pp. 45 illus. Paperback with flaps \$9.95.

*The Roof Garden Commission: Héctor Zamora, "Lattice Detour"* (2020). Iria Candela and Paola Santoscoy. 64 pp. 43 illus. Paperback with flaps \$9.95.

## THE METROPOLITAN MUSEUM OF ART BULLETIN

*A Blessing of Unicorns: The Paris and Cloisters Tapestries*. MMAB 78, no. 1 (Summer 2020). Barbara Drake Boehm. 48 pp. 40 illus. Paperback \$14.95.

*A Time of Crisis*. MMAB 78, no. 2 (Fall 2020). With contributions by Andrea Meyers Achi, Ian Alteveer, Barbara Drake Boehm, Iria Candela, Keith Christiansen, Adam Eaker, Mia Fineman, Shanay Jhaveri, Alisa La Gamma, Donald J. La Rocca, James Moske, Denise Murrell, Keith Prewitt, Jeff L. Rosenheim, and Andrew Solomon. 48 pp. 40 illus. Paperback \$14.95.

*Recent Acquisitions: A Selection, 2018–2020—Part I: Antiquity to the Late Eighteenth Century*. MMAB 78, no. 3 (Winter 2021). 48 pp. 59 illus. Paperback.

*Recent Acquisitions: A Selection, 2018–2020—Part II: Late Eighteenth Century to Contemporary*. MMAB 78, no. 4 (Spring 2021). 48 pp. 63 illus. Paperback.

## METROPOLITAN MUSEUM JOURNAL

*Metropolitan Museum Journal* 55 (2020). 156 pp. 124 illus. Paperback \$75.00.

# Exhibitions and Installations

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## The Met Fifth Avenue

Yoko Ono: *DREAM TOGETHER*. August 20–September 13, 2020.

Jacob Lawrence: *The American Struggle*. August 29–November 1, 2020. The exhibition is made possible by the Barrie A. and Deedee Wigmore Foundation and the National Endowment for the Arts. It is organized by the Peabody Essex Museum, Salem, Massachusetts.

Making The Met, 1870–2020. August 29, 2020–January 3, 2021. The exhibition is made possible by the Iris & B. Gerald Cantor Foundation. Lead corporate sponsorship is provided by Bank of America.

The Roof Garden Commission: Héctor Zamora, *Lattice Detour*. August 29–December 7, 2020. The exhibition is supported by Bloomberg Philanthropies. Additional support is provided by Cynthia Hazen Polsky and Leon B. Polsky.

Gerhard Richter: *The Birkenau Paintings*. September 5, 2020–January 18, 2021.

Selections from the Department of Drawings and Prints: Anniversary Highlights. October 8, 2020–January 18, 2021.

Pictures, Revisited. October 19, 2020–May 9, 2021.

About Time: *Fashion and Duration*. October 29, 2020–February 7, 2021. The exhibition is made possible by Louis Vuitton. Corporate sponsorship is also provided by Condé Nast. Additional support is provided by Michael Braun, John and Amy Griffin, Nancy C. and Richard R. Rogers, the Natasha and Adar Poonawalla Foundation, and the Laura and Raymond Johnson Fund.

Art for the Community: *The Met's Circulating Textile Exhibitions, 1933–42*. October 31, 2020–June 27, 2021.

Christmas Tree and Neapolitan Baroque Crèche. November 27, 2020–January 6, 2021. The exhibit of the crèche is made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

James Nares: *Street*. November 27–29, 2020. This installation is made possible by the Director's Fund.

Selections from the Collection of Jefferson R. Burdick. December 3, 2020–May 31, 2021.

Emperors, Artists, and Inventors: *Transformative Gifts of Fine Arms and Armor*. December 21, 2020–February 21, 2022.

Selections from the Department of Drawings and Prints: *New York Inspired*. January 21–April 26, 2021.

Georg Baselitz: *Pivotal Turn*. January 28–July 18, 2021.

Celebrating the Year of the Ox. January 30, 2021–January 17, 2022. The exhibition is made possible by the Joseph Hotung Fund.

Masters and Masterpieces: *Chinese Art from the Florence and Herbert Irving Collection*. January 30, 2021–June 5, 2022. The exhibition is made possible by the Joseph Hotung Fund.

Goya's *Graphic Imagination*. February 12–May 2, 2021. The exhibition is made possible by the Placido Arango Fund and Fundación María Cristina Masaveu Peterson.

Shapes from Out of Nowhere: *Ceramics from the Robert A. Ellison Jr. Collection*. February 22–August 29, 2021. The exhibition is made possible by The Modern Circle.

The Facade Commission: Carol Bove, *The séances aren't helping*. March 1–October 26, 2021. The exhibition is made possible by the Director's Fund, the Diane W. and James E. Burke Fund, Helene and Johannes Huth, and Cynthia Hazen Polsky and Leon B. Polsky. Additional support provided by the John & Amy Griffin Foundation, Inc., and the Speyer Family Foundation.

Japan: *A History of Style*. March 8, 2021–April 24, 2022. The exhibition is made possible by The Miriam and Ira D. Wallach Foundation Fund.

Alice Neel: *People Come First*. March 22–August 1, 2021. The exhibition is made possible by the Barrie A. and Deedee Wigmore Foundation. Major support is provided by the Adrienne Arsht Fund for Resilience through Art. Additional funding is provided by Angela A. Chao and Jim Breyer, Agnes Gund, and the Jane and Robert Carroll Fund. It is organized by The Metropolitan Museum of Art in association with the Guggenheim Museum Bilbao and The Fine Arts Museums of San Francisco.

Bodhisattvas of Wisdom, Compassion, and Power. March 27, 2021–October 16, 2022. The exhibition is made possible by The Miriam and Ira D. Wallach Foundation Fund.

Karl Bodmer: *North American Portraits*. April 5–July 25, 2021. The exhibition is made possible by the Warner Foundation Fund and the Louis and Virginia Clemente Foundation Fund. It is organized by the Margre H. Durham Center for Western Studies, Joslyn Art Museum, in association with The Metropolitan Museum of Art.

The Roof Garden Commission: Alex Da Corte, *As Long as the Sun Lasts*. April 16–October 31, 2021. The exhibition is supported by Bloomberg Philanthropies. Additional support is provided by Cynthia Hazen Polsky and Leon B. Polsky.

Selections from the Department of Drawings and Prints: *Materials and Techniques*. April 29–July 26, 2021.

The Good Life: *Collecting Late Antique Art at The Met*. May 24, 2021–May 7, 2023. The exhibition is made possible by The Giorgi Family Foundation.

Selections from the Collection of Jefferson R. Burdick. June 3–November 22, 2021.

The Medici: *Portraits and Politics, 1512–1570*. June 26–October 11, 2021. Lead corporate sponsorship is provided by Bank of America. Major support is provided by David S. Winter. Additional funding is provided by the Sherman Fairchild Foundation, the William Randolph Hearst Foundation, Alice Cary Brown and W.L. Lyons Brown, the Gail and Parker Gilbert Fund, Laura and John Arnold, the Diane Carol Brandt Fund, the Hata International Foundation, Mr. and Mrs. J. Tomilson Hill, Denise and Andrew Saul, and The International Council of The Metropolitan Museum of Art. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

## New and Renovated Galleries

A New Look at Old Masters. Opened December 12, 2020.

## Outgoing Loan Exhibitions

European Masterpieces from The Metropolitan Museum of Art, New York. June 12–October 17, 2021. The Queensland Art Gallery | Gallery of Modern Art. Organized by The Metropolitan Museum of Art, New York, in collaboration with the Queensland Art Gallery | Gallery of Modern Art and Art Exhibitions Australia.