

THE METROPOLITAN
MUSEUM OF ART

Annual Report
for the Year
2021–2022

The Metropolitan Museum of Art

*One Hundred Fifty-Second Annual Report of the Trustees
for the Fiscal Year July 1, 2021, through June 30, 2022*

Presented to the Board of Trustees of The Metropolitan Museum of Art November 10, 2022

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

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Report from the President and the Director

In fiscal year 2022, following a historically turbulent period across all areas—financial, structural, and societal—The Metropolitan Museum of Art demonstrated that it is not only an institution of great resilience but also one of tremendous vision and forward momentum.

It was a landmark year, with The Met demonstrating both excellence and a profound sense of its mission across a range of accomplishments. We introduced multiple initiatives featuring increased interdisciplinary presentations of works that provide new, multifaceted narratives and interpretations of art and history, and also launched several major transformative capital projects—a full reimagining of our Modern Wing, made possible by securing a \$125 million gift from Met Trustee Oscar Tang and his wife, Agnes Hsu-Tang; a reenvisioning of the Michael C. Rockefeller Wing, which houses the Museum’s collections of art from sub-Saharan Africa, Oceania, and the ancient Americas; and renovating the Ancient Near Eastern and Cypriot Art Galleries. We made, and continue to make, significant progress on our commitment to equity and diversity. We also approved a new Strategic Plan in May. The five-year plan, described below, seeks to advance the Museum’s mission in new directions while honoring our historic commitments to scholarship, education, conservation, public service, and one another.

As we enter a new fiscal year, we remain vigilant in response to the ongoing pandemic and are benefiting from unprecedented financial support for the Museum. A spirit of innovation is evident across all of our programming and, most importantly, every day we welcome visitors with joy both on-site and virtually. We are in a strong place operationally—poised to make key investments in our workforce, infrastructure, and capital projects—with momentum in advancing a new and exciting programmatic vision informed by an unparalleled collection spanning 5,000 years of creativity, growing visitation, and prudent financial management.

As noted in the new Strategic Plan, the last two years have demonstrated humanity’s profound global interdependence. The Met’s global reach may serve to underscore those connections across time and geography, and we look to the future with a renewed sense of purpose and a deepened commitment to The Met’s core mission of service to our local communities and to the larger world.

A more in-depth look at the scope of our activities and achievements during fiscal year 2022 appears below. For a detailed discussion of the Museum’s financial results for the year, see the “Report from the Chief Financial Officer” on pages 19–21.

Strategic Plan, 2022–27

Our new Strategic Plan articulates a vision of what it means to become a universal art museum with inclusivity as a core strength of our collections and a primary objective in our work. It defines six goals, supported by strategies and priority initiatives, that will help us realize that vision: 1) Build a universally relevant institution that connects to contemporary audiences and reaffirm our commitment to scholarship; 2) Increase and promote the Museum’s global presence; 3) Deepen the Museum’s relationship with local communities; 4) Strengthen The Met as a professional community and workplace; 5) Enhance the presentation, protection, and preservation of the collection; and 6) Maintain sustainable approaches to financial management, operations, and facilities. The plan reflects input and feedback from the Museum’s staff, who played a significant role in formulating our five core values: *Respect*—Engage one another with collegiality, empathy, and kindness, always; *Inclusivity*—Ensure that all are and feel welcome and valued; *Collaboration*—Reach across boundaries to exchange ideas and work together toward our shared mission; *Excellence*—Lead the cultural world in quality and

expertise, and inspire curiosity and creativity; and *Integrity*—Hold ourselves to the highest moral standards, admit when we fall short, and then evolve. For the full vision statement, along with the core values and primary goals, see the “Mission Statement” on page 15.

The Museum’s new Strategic Plan renews our focus on the permanent collection with opportunities to display, connect, and contextualize these works in more complex, multifaceted, and engaging ways, and captures our aim to balance our ambition with empathy as well as our commitment to the present with the goal of being sustainable across generations. The strategies and initiatives it outlines will be the focus of our activity over the next five years. Much of the work is already under way—for example, the three large capital projects mentioned above and fundraising efforts to develop the collection and program through a diversity, equity, inclusion, and accessibility lens, with additional funding set aside for the acquisition of 20th- and 21st-century works by BIPOC artists. Other initiatives are phased and will be carried out over a longer time horizon. The initiatives will be supported by resources drawn from our existing budgets and new funds.

Acquisitions

Spanning more than 5,000 years of creativity, the Museum’s permanent collection is the heart of The Met. Our world-class programming, both in the galleries and virtually, depends on a collection that can speak to the broadest possible audience through new connections that we make between our objects and the issues of our time. In fiscal year 2022, we enhanced The Met collection through a number of key acquisitions that will allow us to elevate work by underrepresented artists, deepen our holdings, and present more diverse narratives. Below are some highlights.

Through a landmark partnership with The Studio Museum in Harlem, the vast archive of the renowned American photographer James Van Der Zee (1886–1983)—some 20,000 prints, 30,000 negatives, studio equipment, and ephemera—has come to The Met. Best known as the premier chronicler of the Harlem Renaissance, Van Der Zee, who himself gifted 66 of his photographs to the Museum in 1970, worked into the early 1980s. For some 70 years he recorded the pivotal moments of life for his clients, neighbors, and friends both inside his studio and in street scenes and social settings that feature both everyday people and monumental figures such as Marcus Garvey. Together with the Studio Museum, which, alongside Donna Van Der Zee, widow of James Van Der Zee, has safeguarded and championed the artist’s legacy for 40 years, The Met will research, conserve, digitize, and provide public access to this extraordinary catalogue—an expansive and beautiful portrait of Black life in New York—so that the entire world can experience the work of this pivotal American photographer.

A significant portrait by Archibald Motley, Jr. (1891–1981), a key, Chicago-based figure integral to the Harlem Renaissance of the 1920s–1940s, was acquired for the Department of Modern and Contemporary Art. *Uncle Bob* is the first work by Motley to enter The Met collection and extends our prioritized efforts to strengthen representation of early 20th-century Black artists, particularly those associated with the Harlem Renaissance. While Motley remains most widely known for scenes of daily and night-life activities, portraiture was an important part of his practice, and he depicted several family members early in his career. His 1928 portrait of his mother’s half-brother, Robert (Bob) White, who was born enslaved in 1850, is informed by contemporary discourses regarding modern Black identity and racial uplift, particularly those concerning the important concept of “The New Negro,” as set forth in Alain Locke’s eponymous 1925 book. With this counter-typical portrayal of his uncle, who is shown seated beside a fabric-draped table with a vase of flowers and a book, Motley negates the dehumanizing stereotyped images of

Black Americans that historically served to justify personal and systemic racism in the United States.

Through our new Native arts program in the American Wing, the Museum has been honored to advance the voices of Native American and Indigenous artists and communities in our exhibitions, collection, and programs, and this year we acquired for the department a Yup'ik mask from about 1900. Made of wood, pigment, and vegetal fiber, the mask depicts the artist's vision of the universe. Its whimsical imagery combines elements drawn from the Arctic realms of earth, sky, and water, such as the face with a black paw motif, the finely rendered fingers of a human hand grasping a fish, the head of a bird, and the seal. The bent willow bow that frames the central image once held feathers or other adornments. The mask joins other works of historical and contemporary Native American art in our collection that embody deep aesthetic roots and allow us to confront the environmental, religious, and economic disruptions that Indigenous communities have so powerfully negotiated—and still negotiate—through a balance of tradition and innovation.

For the Department of Drawings and Prints, we acquired an important work by the Norwegian artist Edvard Munch (1863–1944). An early study, *Night in Saint-Cloud* dates from a transformational two-year period during which the artist lived and trained in France. It is the only known compositional drawing related to a significant series of works (paintings, pastels, and a print) of the same title featuring a solitary man in a top hat seated in profile by a window at night. The figure's bowed and dejected posture and the cross-shaped shadow on the floor contribute to the common interpretation of the work as a psychological self-portrait of the artist mourning the recent death of his father.

For the Department of European Sculpture and Decorative Arts, we acquired an extremely rare bronze roundel, with its original gilding and silver inlay, attributed to the goldsmith-sculptor Gian Marco Cavalli (ca. 1454–after 1508) and produced within the refined culture of the Northern Italian Gonzaga court in Mantua, where such antiquarian inventions were highly prized. Depicting *Mars, Venus and Cupid with Vulcan at his Forge*, more simply known as the Mantuan roundel, this seminal Italian relief is an exquisite example of the Renaissance style, capturing the interwoven technical practices of painting, sculpture, printmaking, and goldsmith's work. Ambitious and imposing, it is the largest bronze roundel known to survive from this period. It shows a gold-winged Venus, goddess of love, raptly gazing at Mars, while her husband Vulcan fabricates the war god's helmet, and on her lap, her son Cupid points love's arrow toward Mars and scowls at Vulcan who has left unfinished the infant god's small wings, without which he cannot hit his mark. The Latin inscription admonishes them: "Venus Mars and Love rejoice. Vulcan, get to work!"

A rare Tibetan painting from the early 15th century depicting the Buddhist protective deity *Vaishravana* was acquired for the Department of Asian Art. *Vaishravana*, a premier guardian of Buddhist law and a protector of riches, is a complex deity who embodies many strands of Buddhist thought and belief. Tibetans understand him foremost as the premier of the four guardians of the cardinal directions. In this role, he serves as a protector of Buddhist law. Here we see *Vaishravana* seated on his snow-lion mount in a stormy atmosphere, accompanied by his generals, each riding a storm cloud, with *Vaishravana* emerging from a tumultuous skyscape. He is dressed as a warrior-king in full battle armor and high boots that point to his Central Asian ancestral connections. This celebrated Tibetan deity is principally represented in monastery mural programs of the 14th and 15th centuries, as witnessed at Shalu and Gyantse monasteries. In both pictorial and aesthetic terms, this painting is unrivaled in its sophisticated integration of iconographic complexities into a single coherent visualization of this powerful deity.

An exceptional painting by Nicolas Poussin (1594–1665), a French artist who changed the course of European painting and set the terms for subsequent generations of artists, was given to the Department of European Paintings this year by Jon and Barbara Landau. Poussin executed *The Agony in the Garden* just after arriving in Rome, when he was brimming with innovation and curiosity but had not yet attained a firm footing in the city's art world. In this intimately scaled painting, a zigzag composition unites two scenes: Christ anticipates his mortal death by crucifixion while his disciples slumber. The monumentality of

the figures in the foreground and the architecture demonstrate Poussin's fascination with classical antiquity, while the treatment of light and the cascade of putti reflect his reception of Venetian Renaissance painting. Poussin's rare use of more costly copper as a support instead of canvas made this a particularly sought-after artwork from the moment it was painted. This addition brings The Met's holdings of paintings by Poussin to seven, making it the largest and most comprehensive collection of his work outside Europe.

Our rigorous collection efforts go hand in hand with our work to deepen and disseminate knowledge across a breadth of disciplines. In this respect, the Museum's Thomas J. Watson Library also made great strides this year, expanding and promoting access to the library's collection of scholarly material by or featuring underrepresented and marginalized artists and artistic traditions. The library was also awarded a National Endowment for the Humanities Grant to assess, expand, and promote access to the library's collection of publications by and about Indigenous American, Hispanic American/Latino(a/x), and Asian American/Pacific Islander artists.

Exhibitions and Publications

In a year that demonstrated The Met's distinctive resilience, as well as the continued innovation and ambition behind our programming overall, our exhibition team mounted 31 exhibitions and installations, ranging from small collection-focused presentations to major international loan shows. The lineup featured diverse subject matter and themes, multiple viewpoints, and new connections both across cultures and across our collection. As these highlights show, many of the year's presentations were model examples of what only The Met can do.

The first new exhibition of fiscal year 2022, *The New Woman Behind the Camera*, featured more than 120 photographers from the 1920s through the 1950s—"new" women at the forefront of experimentation who embraced photography to capture their personal experiences and the era's social and political transformations. Organized by the National Gallery of Art, Washington, in association with The Met, it was the first exhibition to take an international approach to the subject. Highlighting female photographers' innovative work in studio portraiture, fashion and advertising, street photography, photojournalism, and other areas, it sought to reevaluate the history of photography and advance new, more inclusive conversations on the contributions of female photographers, including Ilse Bing, Lola Álvarez Bravo, Florestine Perrault Collins, Elizaveta Ignatovich, Dorothea Lange, Niu Weiyu, Tsuneko Sasamoto, Gerda Taro, and Homai Vyarawalla, among many others.

Two collection-based presentations from summer 2021 spoke directly to the challenges and issues of our times. *Selections from the Department of Drawings and Prints: Revolution, Resistance, and Activism* captured the spirit of civic engagement and protest that has enlivened recent public discourse by examining how artists from the 18th century to the present have mobilized works on paper to promote causes, respond to events, and sway public opinion. *Companions in Solitude: Reclusion and Communion in Chinese Art* asked timely questions by exploring the twin themes of solitude and togetherness in Chinese art. The choice to be alone or together has been central to the lives of thinkers and artists down the ages, and Chinese art abounds with images of figures who pursued both paths. More than 120 works of painting, calligraphy, and decorative arts illuminated this choice, and in the wake of 2020, a year that isolated us physically but connected us virtually in unprecedented ways, the exploration invited meditation on the fracture and facture of human connection in our own time.

Jules Tavernier and the Elem Pomo celebrated Indigenous Pomo peoples and highlighted their continuing cultural presence by exploring the intercultural exchange between French-born and -trained American artist Jules Tavernier (1844–1889) and the Indigenous Pomo community of Elem at Clear Lake in Northern California. Organized by The Met and the Fine Arts Museums of San Francisco, it centered around Tavernier's rediscovered masterwork *Dance in a Subterranean Roundhouse at Clear Lake, California* (1878), which depicts a ceremonial dance while also exposing the threat posed by White settlers operating a toxic mercury mine on the community's ancestral homelands, one that continues to negatively impact the lives of the sovereign people of the

present-day Elem Indian Colony. Paintings, prints, watercolors, and photographs by a range of artists alongside paintings by Tavernier told the story of his travels while incorporating a multiplicity of voices, including those of Pomo cultural leaders and curators.

The surprising diversity of Spanish medieval art was a focus at The Met Cloisters, where *Spain, 1000–1200: Art at the Frontiers of Faith* opened in late summer 2021, marking the first time since its inauguration at The Met Cloisters in 1961 that the Fuentidueña Chapel gallery, which typically focuses on the Christian tradition, presented a group of works that testify to the diversity of Spanish medieval art. Communities of Christians, Muslims, and Jews lived side by side in Spain for centuries, creating vibrant artistic traditions that often intersected. By using the space to tell a more nuanced story, the exhibition demonstrated the ease with which objects and artistic ideas transcended differences of belief. The silk textiles, ivory carvings, illuminated manuscripts, frescoes, and sculptures on view revealed a dynamic, interconnected past that often mirrors the present.

September 2021 saw a dramatic changing of the guard in The Met Fifth Avenue's Great Hall, where we unveiled a pair of monumental eighth-century Maya stone reliefs—on long-term loan from the Republic of Guatemala—that depict the powerful Indigenous American rulers King K'inich Yo'nal Ahk II and Queen Ix Wak Jalam Chan, or “Lady Six Sky.” The stone monuments replace the magnificent statue of Athena that returned home to the Pergamon Museum in Berlin and herald the upcoming exhibition *Lives of the Gods: Divinity in Maya Art*, scheduled to open in fall 2022. The change also coincides with the closure of the Michael C. Rockefeller Wing for its complete renovation and is one of the many new ways visitors will experience art from the ancient Americas, sub-Saharan Africa, and Oceania in the Museum while the wing is closed.

Opening in fall 2021 and launching a dynamic two-part exploration of fashion in the United States, *In America: A Lexicon of Fashion* established a modern vocabulary of American fashion based on its expressive qualities. (Part Two, *In America: An Anthology of Fashion*, opened in May 2022 and is captured later in this section.) A signature quilt from The Met's American Wing collection, begun in 1856 and signed by some of the most famous Americans of the period—including eight Presidents—opened *Lexicon* and served as a metaphor for the United States and its unique cultural identities. The nuanced presentation focused a critical eye on the vernacular of American style and explored provocative themes such as belonging, desire, and consciousness through approximately 100 men's and women's ensembles by a diverse range of designers from the 1940s to the present. A second iteration opened in March in which nearly 70 percent of the works on view in the first iteration were rotated out and more than 70 new works and 35 new designers, including emerging designers, were added to further reflect on the vitality and diversity of American fashion.

Last fall's *Surrealism Beyond Borders*, organized by The Met and Tate Modern, reconsidered the true “movement” of Surrealism across boundaries of geography and chronology, and within networks that span Eastern Europe to the Caribbean, Asia to North Africa, and Australia to Latin America. With 278 works from almost eight decades, produced across 45 countries, it offered a fresh appraisal of these collective concerns and exchanges to recast appreciation of this most revolutionary and globe-spanning movement.

Opened last November, the ongoing installation *Before Yesterday We Could Fly: An Afrofuturist Period Room* invites visitors on a journey into a space where histories that look toward a more resilient future could be told. Foregrounding generations of African diasporic creativity while also celebrating a number of new acquisitions made for the project, it offers a novel approach to the period-room tradition by embracing the African and African diasporic belief that the past, present, and future are interconnected. Narratively driven by the real, lived history of Seneca Village—a vibrant community of predominantly Black landowners and tenants that once thrived just west of The Met and whose erasure in 1857 to make way for Central Park still reverberates today—the construction is activated through vision, sound, and storytelling and furnished with a kaleidoscope of works from our collection, from Bamileke beadwork and 19th-century American ceramics to contemporary art and design.

Fall 2021 featured several exhibitions that demonstrated the

extraordinary and growing diversity of the art in The Met collection and the generosity of our donors. *Gifts from the Fire: American Ceramics from the Collection of Martin Eidelberg* presented over 150 works dating from the early 1880s to the early 1950s (a selection from the recent gift to The Met by scholar Martin Eidelberg) to illuminate the impressive accomplishments along with the multiplicity of voices of American potteries and ceramists across the United States. It emphasized the creations of women artists, who had newly moved into professional pottery, and talented émigré ceramists, who adapted prevailing styles from their countries. *Modern Times: British Prints, 1913–1939* focused on the tumultuous years when numerous British artists and expatriates turned to printmaking to convey the vibrancy and innovation, as well as the destruction and turmoil, of contemporary life. It celebrated the transformative acquisition of British modernist works on paper from the unparalleled collection of Leslie and Johanna Garfield by presenting more than 100 rare works whose subjects included factories and underground trains, war-torn landscapes, leisure activities, and the countryside. Viewers left with a greater understanding of the artists' oeuvres, printmaking, and British modernism as a whole in the years bracketed by two world wars.

The years between World War II and the Vietnam War were the focus of another presentation of extraordinary recent gifts to The Met—*Cruel Radiance: Photography, 1940s–1960s*. It explored how photography flourished as a medium during the period in focus and included several mini-monographic presentations on a group of diverse photographers including Helen Levitt, Roy DeCarava, Mario De Biasi, Robert Frank, Diane Arbus, Don McCullin, and Aaron Rose, as well as seldom-seen classic photographs, acquisitions that the Museum had not yet exhibited, and magazines and books by Japanese photographers.

The collection-based *Alter Egos | Projected Selves* demonstrated how, especially in recent decades, many artists have deployed themselves as photographic subjects in order to experiment with identity, invent or disrupt narratives, and intervene in the medium of photography itself. Viewers saw photographers appropriate imagined identities, manipulate their images beyond recognition, and weave online avatars into a glitchy composite; some photographers took the “self” out of self-portraiture entirely. Together, the works explored the allure of this ubiquitous genre and alerted us to its instability.

Inspiring Walt Disney: The Animation of French Decorative Arts, which opened in December, was The Met's first-ever exhibition to explore the work of Walt Disney and the hand-drawn animation of Walt Disney Animation Studios. Organized by The Met and The Wallace Collection, it examined Disney's personal fascination with European art and the use of French motifs in his films and theme parks, drawing new parallels between the studios' magical creations and their artistic models. Sixty works of 18th-century European decorative arts and design—from tapestries and furniture to Boulle clocks and Sèvres porcelain—were featured alongside 150 production artworks and works on paper from the Walt Disney Animation Research Library, Walt Disney Archives, Walt Disney Imagineering Collection, and The Walt Disney Family Museum, along with selected film footage illustrating the extraordinary technological and artistic developments of the studio during Disney's lifetime and beyond.

The Museum's first exhibition dedicated solely to Korean lacquerware, *Shell and Resin: Korean Mother-of-Pearl and Lacquer*, showcased nearly 30 outstanding works of Korean lacquerware from The Met collection. The pieces were arranged thematically by motif to illustrate the technical and aesthetic development of the art form and acknowledge its greater Asian context through comparative examples of Chinese, Japanese, and Ryūkyū (Okinawan) lacquers and South Asian mother-of-pearl. Beginning with a rare 12th-century trefoil box with intricate inlay, it followed the tradition to the present, with contemporary works by master artists.

The African Origin of Civilization, which opened in December, presents masterpieces from the Museum's collection from west and central Africa alongside art from ancient Egypt for the first time in The Met's history. Featuring pairings of works from different African cultures and eras, it provides a rare opportunity to appreciate the extraordinary creativity of the continent across five millennia, revealing unexpected parallels and contrasts. Although there was no contact between their creators, the

works share deep and underrecognized histories. The exhibition will remain on view while our galleries for the art of sub-Saharan Africa, Oceania, and the ancient Americas are closed for the renovation of the Michael C. Rockefeller Wing, expected to reopen in early 2025.

One of the most important artists of the late 20th and early 21st centuries was the focus of *Charles Ray: Figure Ground*. For over five decades, Ray (born Chicago, 1953) has experimented with a wide range of methods, including performance, photography, and sculpture, the medium for which he is best known today. His work addresses in elliptical, often irreverent ways not only art history, popular culture, and mass media but also identity, mortality, race, and gender. At The Met, sculptures from every period of Ray's career were united with key photographs from the 1970s and 1980s, and the works that Ray loosely patterned on Mark Twain's 1885 novel *Adventures of Huckleberry Finn* were brought together for the first time. With judiciously placed works arranged to forge subtle connections between objects and viewers, the presentation facilitated thoughtful contemplation of Ray's challenging, provocative oeuvre.

Another celebrated artist, French painter Jacques Louis David (1748–1825), was the focus of winter's *Jacques Louis David: Radical Draftsman*, the first exhibition devoted to the artist's works on paper. David's iconic works captured the aspirations and suffering of a nation while addressing timeless themes that resonate today. He navigated vast artistic and political divides throughout his life—from his birth in Paris to his death in exile in Brussels—and the exhibition invited visitors to follow the artist's process as he gave form to the neoclassical style and created major canvases that shaped the public's perceptions of historical events in the years before, during, and after the French Revolution. The more than 80 drawings and oil sketches on view—including rarely loaned or newly discovered works—were drawn from the collections of The Met and dozens of institutional and private lenders. Complementing the exhibition, *In the Orbit of Jacques Louis David: Selections from the Department of Drawings and Prints* drew on the Museum's vast collection of more than one million drawings, prints, and illustrated books to highlight the range of accomplishments of artists working at the same time as David—peers, pupils, and rivals who could hardly escape the impact of the great artist's work.

A work created in 2007—a constellation of accounts of women who have experienced sexual violence—was featured in *Amar Kanwar: "The Lightning Testimonies,"* an installation of eight synchronized video projections that played on a 32-minute loop. Beginning with the partition of India and Pakistan in 1947, Kanwar's work, which the artist has exhibited internationally and within communities affected by this history of violence, spans several regions, ending with the historic anti-rape protests in Manipur in 2004. Through contemporary and archival footage and many voices, the work contests official histories, exposes how rape functions as a means of social repression, and ultimately transports viewers beyond the realm of suffering into a space of contemplation where resilience creates the potential for transformation.

Fictions of Emancipation: Carpeaux Recast began its yearlong run in March 2022 and is another example of how the Museum is working to reassess and broaden the narratives it presents about the past and the present and to critically reposition seminal works in the collection. Organized around the marble bust *Why Born Enslaved!* by French sculptor Jean-Baptiste Carpeaux, acquired by The Met in 2019, it is the first exhibition at The Met to examine Western sculpture in relation to the histories of transatlantic slavery, colonialism, and empire. More than 35 works arranged around Carpeaux's sculpture offer an in-depth look at portrayals of Black enslavement, emancipation, and personhood with an aim toward challenging the notion that representation in the wake of abolition constitutes a clear moral or political stance. Important works by Josiah Wedgwood, Frédéric Auguste Bartholdi, Charles Cordier, Edmonia Lewis, Louis-Simon Boizot, and others show how 19th-century Western artists engaged with the Black figure as a political symbol and site of exoticized beauty, while contemporary sculptures by Kara Walker and Kehinde Wiley connect the dialogue to current conversations about the legacies of slavery in the Western world.

Another long-running exhibition that opened in March, *Samurai Splendor: Sword Fittings from Edo Japan* explores the luxurious aspects of Edo-period sword fashion, a form of arms and armor rarely featured

in exhibitions outside Japan. During the period, named after the town of Edo (present-day Tokyo), the Tokugawa regime brought economic growth, peace, and widespread enjoyment of the arts and culture—along with strict class separation and rigid regulations for all. As a result, the ruling class had few ways to display personal taste in public, and fittings and accessories for their swords became a means of self-expression and artistic creation. The objects on view are all from The Met collection, with many rarely or never exhibited before.

Two April exhibitions offered surprising new perspectives on legendary, well-known artists: Winslow Homer (1836–1910) and the French-American artist Louise Bourgeois (1911–2010). Organized by The Met and The National Gallery, London, *Winslow Homer: Crosscurrents* invited viewers to consider the artist's deeply thoughtful approach to depicting complex social and political issues of his era—many of which remain pertinent today—while also reveling in his sophisticated artistry. It presented Homer's work through the lens of conflict, showing how a fascination with struggle permeates his art—from emblematic images of the Civil War and Reconstruction that depict the effects of the conflict on the landscape, soldiers, and formerly enslaved people to dramatic, monumental seascapes and dazzling tropical works. With the iconic painting *The Gulf Stream* as its centerpiece—a work that captures Homer's lifelong engagement with the subjects of race, geopolitics, and the environment—it featured 88 oils and watercolors from international collections and was the largest critical overview of this consequential figure's art and life in more than a quarter of a century.

Louise Bourgeois: Paintings was the first comprehensive exhibition of paintings produced by the celebrated artist who is best known today as a sculptor. The works on view, made by Bourgeois between her arrival in New York in 1938 and her turn to sculpture in the late 1940s, showed viewers how, in this early body of work, her artistic voice emerged and she established a core group of visual motifs that she would continue to explore over the course of her decades-long career. Informed by new archival research, the exhibition shed light on a little-known chapter in the artist's practice.

As mentioned above, *In America: An Anthology of Fashion*, the second in a two-part exhibition exploring fashion in the United States, opened in May. A collaboration between The Costume Institute and the American Wing, it featured men's and women's dress from the 18th century to the present in vignettes installed in American Wing period rooms whose interiors survey more than two hundred years of American domestic life and tell a variety of stories—from the personal to the political and the stylistic to the cultural. The exhibition reflected on these narratives and the rooms' complex and layered histories through a series of three-dimensional cinematic "freeze frames" produced in collaboration with notable American film directors—Radha Blank, Janicza Bravo, Sofia Coppola, Julie Dash, Tom Ford, Regina King, Martin Scorsese, Autumn de Wilde, and Chloe Zhao—that explored the role of dress in shaping American identity.

The importance of the kimono and its connections with Western fashion is the focus of June's *Kimono Style: The John C. Weber Collection*, which traces the transformation of the kimono from the late Edo period (1615–1868) through the early 20th century, as the T-shaped garment was adapted to suit the lifestyle of modern Japanese women. It features a remarkable selection of works, including a promised gift of numerous modern kimonos from the renowned John C. Weber Collection of Japanese art, as well as highlights from The Costume Institute's collection. More than 60 kimonos, including men's and children's, are displayed alongside Western garments, Japanese paintings, prints, and decorative art objects to explore the mutual artistic exchanges between the kimono and Western fashion.

Water Memories was the last exhibition to open in fiscal year 2022. A presentation in the American Wing, it called viewers' attention to the timely and urgent subject of water conservation by exploring water's significance to Indigenous peoples and Nations in the United States through historical, modern, and contemporary artworks. The objects on view—protest fashion, hand-carved children's toys, glass lamps, oil paintings, photographs, and video, with contemporary Indigenous community members providing interpretations and sharing their personal associations with water—collectively revealed how, across time

and place, water provides nourishment, sanctuary, and healing while also activating protest, conflict, and complex dialogue.

This year, we also opened to the public an exhibition of artwork by Museum staff, *Art Work: Artists Working at The Met*, for two weeks in June. Since 1935, staff members working as a part of The Met community, many of whom are accomplished artists, have shared their creative contributions with each other on a regular basis, but until this year there had not been a staff exhibition open to the public. The wide range of artistic expression on view—from drawing, painting, and photography to sculpture and digital media—corresponded to an equally expansive representation of departments throughout the institution, including guards, educators, technicians, librarians, designers, engineers, conservators, volunteers, registrars, and many others. It was a joy to be able to publicly celebrate their talent, their vision, and their accomplishments.

Outgoing loan exhibitions are an important part of the Museum's work to deepen its relationship with audiences around the world, and this fiscal year, *European Masterpieces from The Metropolitan Museum of Art* traveled to two venues in Japan: the Osaka City Museum of Fine Arts (November 13, 2021–January 16, 2022) and The National Art Center, Tokyo (February 9–May 30, 2022). Featuring works by such painters as Rembrandt, Rubens, Turner, Degas, Renoir, Cézanne, and Monet—works that are normally on view in our European Paintings galleries, currently closed until fall 2023 for the Skylights Renovation Project—it gave visitors a once-in-lifetime opportunity to experience a large and concentrated group of masterpieces that rarely leave our permanent display in New York.

The Publications and Editorial Department saw excellent recovery in fiscal year 2022, with a pre-pandemic-level output of 21 new titles and several reprints. Among these were 12 exhibition catalogues, notably including the highly acclaimed *Surrealism Beyond Borders; Inspiring Walt Disney*, which went into two printings; and *Winslow Homer: Crosscurrents*. The department also published the long-awaited collection catalogue *Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art*, available as a free digital publication through the department's online platform, MetPublications, which now provides free remote access to over 1,700 Met books and articles. And we released the annual *Metropolitan Museum Journal* and four issues of the *Bulletin*, including *Before Yesterday We Could Fly: An Afrofuturist Period Room*, which featured the Museum's first specially commissioned graphic novel.

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

Conservation

In other collection highlights, thrilling new insights into a painting that entered the Museum's collection in 1977—Jacques Louis David's 1788 double portrait of Antoine Laurent Lavoisier and Marie-Anne Lavoisier—were announced in September 2021, a testament to the world-class expertise—meticulous conservation work, cutting-edge scientific analysis, and curatorial interpretation—housed at The Met. Following nearly three years of in-depth analysis using state-of-the-art technology, this landmark work of European painting and a cornerstone of The Met collection was found to have an underlying composition that showed that David originally depicted the couple as fashionable members of the French elite, rather than as the progressive and scientifically minded couple visible today. These dramatic alterations not only reveal the couple's shifting public face on the brink of the French Revolution; they provide insight into David's creative process and his ingenuity in formulating a new kind of portrait, transforming our understanding of the centuries-old masterpiece.

At The Met Cloisters, a major project to conserve the beloved *Heroes Tapestries*, a series that has been part of our medieval collection since 1947, saw substantial progress when our textile conservators, in close collaboration with their curatorial colleagues, completed the conservation treatment of the *King Arthur* tapestry after more than three years of work. The tapestry is back on view and the outcome of the treatment is significant—both in terms of the tapestry's structural stability and visual appearance—ensuring its preservation for future generations. *Julius Caesar and Attendants* is the next tapestry from the series that will be transferred to the conservation lab for treatment.

Digital—Content, Partnerships, and Social Media

Expanding our global reach through engaging digital content and virtual programming is an indispensable part of our work, and our achievements in this area in fiscal year 2022 underscore the Museum's readiness to continue to find new ways to incorporate digital tools and state-of-the-art technology into all of our programming.

The Museum's website ended the fiscal year with over 28 million visits, of which nearly 12 million were international users. The *Perspectives* content hub—with virtual gallery tours and exhibition openings, event videos, and *Close Look* articles—saw over 1 million visitors in fiscal year 2022. In January, we launched a new series, *Spotlight*, that features new examinations of a single work of art from The Met collection and that visitors can encounter both onsite and online.

The Museum's program of virtual exhibition tours continued to grow, with nine video tours drawing over half a million views during fiscal year 2022. The first season of #MetKids Microscope launched in August 2021 with six episodes. Through kid-gear animated videos, it looked engagingly at the science behind the art. The series had over 100,000 views on YouTube and was also an official nominee for a Webby award.

We also launched two new podcast series. *Frame of Mind* debuted in February 2022 and explores connections between art and wellness from a range of individual experiences and perspectives over 11 episodes. It was featured on Oprah Daily as one of the 14 Best Podcasts of 2022 and on BBC's podcast Radio Hour. The second, *Immaterial*, launched in May and explores how the materials used to make art can yield insights about the larger world. Both podcasts are available for free on The Met's website and on demand across all major podcast platforms.

A new web-based feature that allows visitors to use their smartphones to listen to Audio Guide content related to The Met collection debuted in August 2021. With an easy-to-use interface, it gives our onsite visitors easier access to audio content and more control over their listening experience. In fiscal year 2022, we produced Audio Guides for the following exhibitions: *The Medici: Portraits and Politics, 1512–1570* (which opened June 26, 2021, just days before the start of fiscal year 2022); *Inspiring Walt Disney: The Animation of French Decorative Arts; Fictions of Emancipation: Carpeaux Recast*; and *Winslow Homer: Crosscurrents*. Through our web-based Primer feature, which allows audiences to engage with the art in our galleries through stories, videos, and images, we featured *The Medici: Portraits & Politics, 1512–1570* and the American Wing collection.

For Black History Month, the Museum partnered with Google Arts & Culture to promote the long-term installation *Before Yesterday We Could Fly: An Afrofuturist Period Room* on their platform. It included an exhibition tour and 11 artist videos, along with other media. We also continued our partnership with the Wikimedia Foundation. Use of the Museum's public domain images across Wikipedia continues to grow, with over 25 million page views per month of articles that feature images from The Met collection.

With continued growth on our social media channels, including on TikTok and among our 32 departmental Instagram accounts, we remain the second-most followed museum in the world, with more than 11 million followers. This fiscal year we expanded to include a range of new partnerships and offerings, including: a four-part series with the irreverent medieval satirist Greedy Peasant; a five-month collaboration with the Studio Museum to showcase the James Van Der Zee archive; and smaller, one-off partnerships with the Public Art Fund, New York City Ballet, and other peer institutions. In spring 2021, The Met partnered with TikTok to go live for International Museum Day and we continue to expand our short-form video program. Other ongoing priorities include uplifting the perspectives of Deaf and Disabled artists through our #MetAccess series as well as showcasing living artists as part of the Museum's heritage month programming and in relation to exhibitions. These efforts included a 12-part video interview series with artists featured in the Afrofuturist period room installation.

The Museum's email marketing channel now reaches over 2.5 million people, up from just over 2 million last year, and continues to be a highly effective means to share exhibition, education, press, retail, membership, and development messages as well as digital content. This year, our email messages featured and uplifted more diverse voices, content, and events during heritage months and throughout the year.

Behind the scenes, we launched several new lifecycle automation projects to help the Museum improve and learn more about the visitor experience.

Education

In a year marked by shifting COVID-19 health and safety protocols and the need to be nimble, our Education Department presented a wide range of virtual events as well as in-person and hybrid programming. In fiscal year 2022, 8,930 onsite events drew 152,822 visitors, while 6,603 online and hybrid events engaged 694,487 people worldwide.

After nearly a year of all-virtual programming, in October 2021 we hosted MetFest, our first-ever Museum-wide block party with programming both outside and inside The Met Fifth Avenue. Originally conceived to mark the Museum's 150th anniversary in spring 2020, the daylong event was reimagined as a community-centered festival to signal the vibrancy of museums and cultural institutions for New Yorkers. A multidepartment collaboration with over 120 performances, gallery and behind-the-scenes tours, staff talks, and art-making and interactive activities, it drew nearly 20,000 visitors of all ages and abilities, with over 15,000 joining online. Other large-scale annual events, including Lunar New Year Festival, Garden Day at The Met Cloisters, and Museum Mile Festival, drew almost 6,500 in person and over 30,200 online.

Regular in-person programs also resumed in fall 2021, including public tours of The Met collection and a new series of drop-in, informal gallery chats. We also welcomed the return of our international fellows, with 66 scholars from 19 different countries joining us to engage in research and projects in 25 departments across the Museum.

The Met is equally dedicated to serving as a cultural and social hub for young people, and last spring we welcomed over 2,600 teens back onsite for the annual Museum-wide Teens Take The Met! event for an evening of performances, interactive conversations, art-making activities, and more. For families with younger children, we expanded onsite creativity and art-making opportunities through three semesters of Children's Classes per year and new weeklong school-break camps.

Following last year's drive to fully fund undergraduate and graduate internships, thereby removing financial barriers to students' participation in order to diversify and develop the museum field, this year we focused on further diversifying the high school internship cohort by trying to reach students in New York City and the tristate area with the most need. As a result, 96 percent of our high school interns attended public schools across the City, the highest we have seen in recent years. We also made our fellowship application process more equitable and inclusive by developing a more considered and transparent system of evaluation to accommodate those with nontraditional backgrounds.

Our ongoing community outreach and engagement efforts this year included the publication of *The Power of Many: A Collaborative's Journey toward Social Justice and Creative Practice*, cowritten by a cohort of professionals drawn from the Collaborative for Creative Practice and Social Justice, a group of 21 arts and culture organizations across New York City, including The Met, who work toward social justice through a variety of arts-based practices.

Collaborating with artists is critical to our audience engagement. Through our Civic Practice Partnership we continued to connect ambitious collaborative social justice-oriented art projects with New York City communities. In fiscal year 2022, Miguel Luciano, Civic Practice Partnership Artist in Residence for 2017–21, culminated his residency that focused on researching the historic connections between The Met and the East Harlem community with a block party celebrating his exhibition *Cemí-Libre* at Hope Community Inc.'s Galería del Barrio.

The year saw a number of panels, talks, and symposia that presented important perspectives on exhibitions and The Met collection, as well as made connections to relevant contemporary issues. A talk with New York University's Kwame Anthony Appiah, Professor of Philosophy and Law, focused on the complex interactions between cultural heritage and questions of identity, memory, and community in various African nations, where new spaces highlight the relationship between place, memorialization, and time. A panel in

conjunction with the exhibition *Winslow Homer: Crosscurrents* featured scholars and artists discussing Homer's iconic painting *The Gulf Stream* and its intersecting themes of race, politics, and environment in the context of the Atlantic world. A virtual two-day symposium related to the exhibition *Surrealism Beyond Borders* featured leading scholars and artists exploring how the "movement" of Surrealism should be reconsidered across boundaries of geography and chronology rather than examined primarily from a Western European perspective. In conjunction with *Fictions of Emancipation: Carpeaux Recast*, a panel of scholars investigated Western sculpture in relation to the histories of transatlantic slavery, colonialism, and empire in a daylong hybrid symposium, and Education partnered with the Departments of European Sculpture and Decorative Arts, Design, and Publications and Editorial to develop a reflection space in the exhibition where visitors could engage with the research and provide responses. And last spring, our fellows shared their research with the public in a reimagined series of virtual and onsite sessions called Research Out Loud that reached over 1,500 in 43 countries and also featured gallery talks and a musical performance.

Collaborations that focused on alternative ways of learning included, with the Department of Scientific Research, *Sniffing Out the Art: Exploring the Role of Olfaction in Museums*, an interactive virtual seminar with international guest speakers that explored the olfactory heritage in museum scholarship, display, and interpretation; and a Lunch and Learn series of professional training webinars with guest speakers to inform our work with young people.

The year also included a sustained focus on health and wellness. Leading voices in healthcare, cultural organizations, government, and the United Nations were part of a hybrid symposium The Met presented with World Health Organization (WHO) Arts and Health Program in partnership with New York University, Johns Hopkins University, and various health and research organizations. It explored how vital the arts are to our physical, mental, and social health and reached an in-person and online audience of over 7,500. In addition, we prioritized a Social and Emotional Learning (SEL) skill development project to improve resilience and connectedness in NYC District 75 schools that meet the needs of students with significant disabilities; published *Social and Emotional Learning Through Art: Lessons for the Classroom*, centered on the virtual art-based workshops we implemented in spring 2021 with Met teaching artists and teachers and students in five such schools; and published an online educator resource with 30 lessons built on primary SEL competencies and based on The Met collection. In continued support of senior adults, in partnership with Citymeals on Wheels we distributed five new thematic *Your Met Art Box* packages based on The Met collection to 1,500 meal recipients and their Friendly Visiting Volunteers.

The Museum's reputation as a vital resource for teaching, training, and learning at all levels was bolstered in fiscal year 2022 with over 64,600 K–12 teachers and students nationwide taking part in 5,580 virtual and 6,498 in-person guided tours of The Met collection, and 45,249 in self-guided tours. In addition, 2,817 teachers and school leaders participated in programs focused on integrating art into the classroom.

In the area of multidisciplinary art learning, this year we also launched MetSTEAM, an initiative to integrate science, technology, engineering, arts, and math concepts into the Museum's educational programming. In collaboration with the Scientific Research, Conservation, Imaging, and Digital Departments, as well as partner institutions with established STEM and STEAM programs, we engaged in research and pilot activity to determine curricular needs. As part of this work, which included focus groups with teachers and school administrators, we offered *The Art and Science of Materials*, a three-part pilot educator workshop in which Met experts shared examples of their processes of scientific inquiry.

Live Arts

As concert stages reopened, MetLiveArts returned with live performances while continuing to produce free, accessible, and high-impact digital content for audiences near and far. Programming for fiscal year 2022 spanned genres, formats, and centuries, and several MetLiveArts

productions received high praise from critics, including actor Gavin Creel's performance in October 2021 of an original song cycle, *Walk on Through*, and Heartbeat Opera's novel take on Beethoven's only opera, *Fidelio*, in February 2022. There were several world premieres, including a series of four new choreographic creations by 2020–21 Artist in Residence Bijayini Satpathy (who culminates her residency in fiscal year 2023); *Life Returns*, an evening-length work of musical fusion by composer-saxophonist Matthew Evan Taylor; and a world premiere from Estonian composer Arvo Pärt in the Temple of Dendur. MetLiveArts also presented several gallery-based performances, including a two-day event at The Met Cloisters by The Clarion Choir and Orchestra that featured multiple performances across The Met Cloisters galleries, public spaces, and gardens. In June, we presented a concert honoring the diverse musical traditions of Ukraine, with all concert proceeds going to Ukrainian museums and museum workers. The year in MetLiveArts also featured rich programming for Black History Month, Asian American and Pacific Islander Heritage Month, and Pride Month.

Visitorship

In fiscal year 2022, the Museum made steady and significant progress toward regaining the high visitor levels it experienced pre-COVID, when The Met saw record annual attendance in fiscal year 2019, with over 5.3 million ticketed visitors (at The Met Fifth Avenue and The Met Cloisters). In fiscal year 2021, after closing for several months and then greatly limiting attendance with fewer open days and hours, we welcomed 1.2 million ticketed visitors. This past fiscal year, despite several more COVID waves, continued travel restrictions, and a range of other external challenges, Museum attendance more than doubled compared to fiscal year 2021, to 2.9 million ticketed visitors (including 180,000 at The Met Cloisters).

The Met historically is one of New York's most visited tourist attractions for domestic and international audiences, and this year, after two years of reduced international and domestic tourism, visitor categories—international, domestic, tristate, and local—began returning to pre-pandemic proportions, driven primarily by strong recovery in domestic tourism but also notable recovery in international tourism. This year, local visitors made up 42 percent of our attendance, compared to 39 percent pre-COVID; tristate visitors made up 13 percent, compared to 11 percent pre-COVID; domestic visitors (outside the tristate area) 32 percent, compared to 22 percent; and international visitors 13 percent, compared to 28 percent. A further milestone in our recovery, in September 2021 we increased our open days from five to six, adding Tuesday, and resumed Friday and Saturday evening hours. Through our Date Night at The Met initiative, which features informal gallery chats, live music, drink specials, and more, our weekend evening attendance significantly increased, even exceeding pre-pandemic levels on many days.

Exhibitions that contributed to the Museum's increased attendance in fiscal year 2022 included: *In America* parts one and two, with *A Lexicon of Fashion* drawing 311,074 visitors in its first rotation, September 18, 2021–March 13, 2022, and 176,250 in its second, March 21–June 30, 2022, and *An Anthology of Fashion* drawing 150,769 visitors from May 7 to June 30, 2022; *Inspiring Walt Disney*, with 153,840 visitors (December 10, 2021–March 6, 2022); *Surrealism Beyond Borders*, with 178,911 visitors (October 11, 2021–January 30, 2022); *The New Woman Behind the Camera*, with 117,024 (July 2–October 3, 2021); and *Winslow Homer: Crosscurrents*, with 139,743 (April 11–June 30, 2022). Also well attended were *Alter Egos | Projected Selves*, with 128,599 visitors (November 22, 2021–May 1, 2022), and *Charles Ray: Figure Ground*, with 119,310 (January 31–June 5, 2022). Two exhibitions that opened in fiscal year 2021 also contributed to this year's increased attendance: *The Medici: Portraits and Politics, 1512–1570*, with 150,804 visitors (July 1–October 11, 2021), and *The Roof Garden Commission: Alex da Corte, "As Long as the Sun Lasts,"* with 105,402 (July 1–October 31, 2021).

The Thomas J. Watson Library saw 8,268 visits by outside researchers in fiscal year 2022 and registered 1,716 new outside researchers. The Museum libraries circulated 41,523 items to readers and continued to digitize rare collection materials, both printed and manuscript, and to make them available online, averaging 185,974 hits per month.

Capital Projects

The Museum's Construction Department had an extremely busy year, with numerous capital projects in active construction and design phase and others in the planning stage.

Our vision for the Oscar L. Tang and H.M. Agnes Hsu-Tang Wing—a full reimagining of our modern and contemporary art galleries—will be realized by Mexico City–based architect Frida Escobedo, who was selected following a comprehensive international search. Early concept planning is now under way for the new wing, which will encompass 80,000 square feet of galleries and public space. In her practice, Escobedo is known for wielding architecture as a way to create powerful spatial and communal experiences, and already through her partnership with The Met, she has demonstrated her vision to create enthralling galleries that will challenge the embedded hierarchies of our history and chart a more accessible trajectory for the new wing, while respecting and connecting with the Museum's archipelago of architectural styles as well as organization and infrastructure.

Renovation of the Michael C. Rockefeller Wing—our project to reenvision how we display the Museum's collections of the art of sub-Saharan Africa, Oceania, and the ancient Americas—is also fully under way following the closure of the wing in summer 2021. The galleries are now demolished and our design team of Beyer Blinder Belle as executive architect and WHY Architecture as design architect continue to oversee the project. The new galleries are expected to open in early 2025.

Announced in February 2022, the project to completely renovate our galleries for Ancient Near Eastern and Cypriot Art will introduce an innovative and forward-thinking approach to presenting art from a vast region that includes ancient Iraq, Iran, Turkey, Syria, the Eastern Mediterranean coast, Yemen, and Central Asia. The Museum selected the Boston-based architectural firm NADAAA, led by principal designer Nader Tehrani, for the 15,000-square-foot project, which will also include spaces for discourse and discussion. Deinstallation of the galleries began in August 2022 and construction is expected to begin in late 2023, with the new galleries scheduled to open in 2025.

The Museum also announced this year a redesign of the children's education space in the Nolen Library. Called the 81st Street Studio, the reimagined space will provide children ages 3 to 11 and their caregivers with dynamic drop-in experiences that encourage making, investigation, critical thinking, and more. The new space is expected to open in summer 2023.

Phase two of the European Paintings Galleries Skylights Project saw significant progress this year, following the completion of the project's first phase in December 2020. Construction on the remaining galleries is substantially complete and will soon be handed over to the Department of European Paintings for art installation. The galleries will open to the public in November 2023.

Upgrades to the Museum's electrical and mechanical infrastructure also continue throughout the campus, including the completion of significant upgrades to our air quality in response to the COVID-19 pandemic and extensive electrical upgrades that are nearing completion.

In addition, the Museum received \$13 million in funding from the City of New York for the infrastructure upgrades related to the Ancient Near Eastern and Cypriot Art Galleries renovation project. For this critical funding, we are grateful to the Mayor of New York City, Eric Adams; his administration; the Manhattan Borough President, Mark Levine; and the New York City Council.

Institutional Advancement

Thanks to a dedicated and generous community of supporters, The Met secured \$345.2 million in new gifts and pledges in fiscal year 2022.

Especially noteworthy is the unparalleled generosity of Trustee Oscar Tang and his wife Dr. Agnes Hsu-Tang, who committed \$125 million through The Tang Fund and the Tang Family Foundation to name and support the renovation of the Museum's modern and contemporary art galleries. The John Pritzker Family Fund reconfirmed its \$25 million commitment for the new wing as well. With strong support from private individuals and the City of New York, we exceeded our fundraising goal for the renovation of the Michael C. Rockefeller Wing. We also

made continued progress toward securing funding for the renovation of the Ancient Near Eastern and Cypriot Art galleries, most notably through a generous pledge from The Ruddock Foundation for the Arts.

We raised \$43 million for spendable operating support, including a special \$10 million grant from the U.S. Small Business Administration, along with a record \$8.2 million raised through the Trustee Fund for The Met and \$4.8 million from our various Fund for The Met appeals. In addition, revenue from Membership dues and ticket sales for Member events and classes totaled \$24.8 million. We also continued to offer complimentary one-year memberships to individuals in the IDNYC program and, with the addition of 2,000 IDNYC members, had a combined Member count of 119,000 at fiscal year-end.

The Museum's work to address accessibility needs gained major momentum with Trustee Mary Jaharis's commitment of \$10 million, which also supports exhibitions, programs, internships, and research in the Departments of Greek and Roman Art, Modern and Contemporary Art, and Medieval Art and The Cloisters. We also established an exciting collaboration with the State of Qatar through a generous \$5 million commitment from Qatar Museums.

The Met also received major contributions supporting other key areas of our work from the Estate of James D. Draper; the Jayne Wrightsman Estate; the Mellon Foundation; the Estate of Florence Rothenberg; the Estate of William R. and Violet Drexler; Frances F. and Leo D. Bretter; and the Stavros Niarchos Foundation. Generous donors also named the following staff positions: the John F. Niblack Curatorship of Chinese Painting and Calligraphy; the Eugene V. Thaw Curatorship; and the Merryl H. and James S. Tisch Curator at Large.

Funding for the year's exhibitions, including endowment allocations, totaled \$17.2 million. Significant grants were received from Instagram for *In America: A Lexicon of Fashion* and *In America: An Anthology of Fashion*; the Barrie A. and Deedee Wigmore Foundation and the John Pritzker Family Fund for *Surrealism Beyond Borders*; Morgan Stanley for *Inspiring Walt Disney: The Animation of French Decorative Arts*; the Eugene V. and Clare E. Thaw Charitable Trust for *Jacques Louis David: Radical Draftsman*; the Iris & B. Gerald Cantor Foundation for *Fictions of Emancipation: Carpeaux Recast*; and Bank of America for *Winslow Homer: Crosscurrents*.

With the return of in-person events, the Museum mounted an array of successful gatherings during the fiscal year, including two Costume Institute Benefits. Additionally, revenue from events hosted at the Museum by corporate, nonprofit, and social clients totaled \$1.9 million.

Trustees, Staff, and Volunteers

In fiscal year 2022, the Museum's Board of Trustees elected Daniel Brodsky and Howard Marks as Trustees Emeriti and reelected Richard L. Chilton, Jr., as Vice Chairman of the Board. Upon his election as Mayor of New York City, Eric Adams joined the Board as an Ex Officio Trustee, along with his representative, Scott Sartiano. Other Ex Officio Trustees were welcomed to the Board with the new administration: Adrienne Adams, as the Speaker of the New York City Council; Susan Donoghue, as the Commissioner of Parks and Recreation; Laurie Cumbo, as the Commissioner of Cultural Affairs; and Brad Lander, as the Comptroller of New York City, along with his representative, Lily C. Zhou.

As this report was being prepared for publication, the Museum's Board of Trustees announced that, beginning in July 2023 and following the retirement of the Museum's President and CEO, The Met would adopt a new leadership structure in which the Director will add the role of CEO to his title and be responsible for the overall leadership of the Museum. In fiscal year 2023, now under way, the President and the Director will continue to work together to develop the institution and ensure a smooth transition to the new leadership structure.

We were saddened by the loss of three Trustees this year. Trustee Emeritus Sir Joseph E. Hotung, who died in December, was an avid supporter of the arts around the globe and a generous donor to The Met for more than 35 years. He was a longtime member of the Visiting Committee to the Department of Asian Art, which he led as Chair for five years, among other committees, and had a keen interest in that department, which he supported with funds for acquisitions and by establishing an endowment for exhibitions and publications.

Former Honorary Trustee Diane "Didi" Burke also died in December. A beloved friend to the Museum for nearly four decades, along with her late husband, James, she provided key support to special exhibitions, publications, acquisitions, and operations. After a landmark gift, the Diane W. Burke Hall in the Ruth and Harold D. Uris Center for Education was named in her honor. She had a particular passion for Islamic art and for education, serving many years as a tour guide and leader in the Volunteer Organization.

Trustee Emeritus Michel David-Weill, who died in June, was a formidable business leader as well as an art enthusiast whose passion and dedication to the Museum endeared him to The Met. An avid collector, he had a particular interest in Renaissance and 18th-century French art. He was also keenly fond of The Met Cloisters and provided wide-ranging support for the Department of Medieval Art and The Cloisters, including funds for the renovation of the Museum's Treasury. The Medieval Art and The Cloisters Curatorship in Charge is named in his honor, and in 2005 he created the Michel David-Weill Fund for exhibitions and publications. He also provided generous support to the Department of European Paintings and Department of European Sculpture and Decorative Arts, among other gifts. As Trustee Emeritus, David-Weill remained active, serving on the Visiting Committees for the Department of European Paintings, Department of Paintings Conservation, and Department of Medieval Art and The Cloisters, of which he was Chair.

In staff news, Sheena Wagstaff, Leonard A. Lauder Chair, Department of Modern and Contemporary Art, left the Museum this past summer. An inspirational and passionate colleague, she came to The Met a decade ago to transform and grow our Modern and Contemporary Art department, and the fruits of this work are abundant: an exceptional team of curators; the outstanding Met Breuer program that has provided momentum for many aspects of our work; a well-developed concept for the Museum's unique approach to the art of our time; a large and robust exhibition program; and an ambitious acquisition program that has unfolded under her leadership. Wagstaff set the Museum on a path to diversify our engagement with the art of the 20th and 21st centuries, bringing a truly global perspective to our work.

After a seven-year tenure as Senior Vice President for Institutional Advancement, Clyde B. Jones III left the Museum in June. Under his leadership, the Institutional Advancement team raised more than \$1.5 billion, adding nearly \$400 million in new gifts to the endowment and funding for a wide range of critical, large capital projects, including renovations of the British Galleries, Musical Instruments galleries, and now the Rockefeller Wing, 81st Street Studio, and Ancient Near Eastern and Cypriot Art galleries. During his time at The Met, we also secured the Tangs' gift for the Modern Wing. Under Jones's guidance, Institutional Advancement also created the International Council, the Latin American Art Initiative, and Friends of The Met.

In April we welcomed Neil Cox as Head of the Leonard A. Lauder Research Center for Modern Art. Previously a distinguished professor of Modern and Contemporary Art at the University of Edinburgh, Cox is a recognized authority on Cubism with a particular emphasis on Pablo Picasso. He brings to the role a deep knowledge of the fields at the heart of the Research Center's mission and decades of experience in the public sphere, collaborating with museums, leading institutional research projects and educational initiatives, and mentoring graduate students.

Lesley Ma also joined us in April, as the inaugural Ming Chu Hsu and Daniel Xu Associate Curator of Asian Art in the Department of Modern and Contemporary Art. She comes to The Met from M+, Hong Kong's museum of visual culture, where she served as founding Curator, Ink Art, since 2013, was a core member of the inaugural curatorial team at M+, and led the effort to establish an institutional framework and collection on ink art, an area of visual art that covers modern and contemporary responses across and beyond Asia to the ink painting and calligraphy traditions.

There were a number of staff appointments this year. Rebecca McGinnis was named the Mary Jaharis Senior Managing Educator, Accessibility; Jared Ash was named the Florence and Herbert Irving Librarian for Collection Development, The Thomas J. Watson Library; and Denise Murrell was appointed the Merryl H. and James S. Tisch Curator at Large, Director's Office.

Additionally, Rebecca Capua was promoted to Conservator, Department of Paper Conservation; Giulia Chiostrini was promoted to Conservator, Department of Textile Conservation; Robyn Fleming to Museum Librarian, Thomas J. Watson Library; Manu Frederickx to Conservator, Department of Objects Conservation; Ann Grady to Conservator, Department of Objects Conservation; Sarah Graff to Curator, Department of Ancient Near Eastern Art; Janice Kamrin to Curator, Department of Egyptian Art; M. Alan Miller to Conservator, Department of Paintings Conservation; Alison Nogueira to Curator, The Lehman Collection; Marina Ruiz-Molina to Conservator, Department of Paper Conservation; and Femke Speelberg to Curator, Department of Drawings and Prints.

The loyalty and passion of our volunteers touches every aspect of the Museum's work and seeing so many of them return on-site after nearly two years of reduced activity is a wonderful reminder of their immense

value to The Met. We commend Amanda Lister, the outgoing Chair of the Volunteer Organization, and welcome a new chair, Grace Gorman, who joins Manager of Volunteer Activities Stephanie Katz in leading this exemplary group. We are grateful for their efforts and thank all of our volunteers, as well as our Members and friends, for their continued support. In this year of deepened commitment to our mission, we are particularly grateful to our Trustees and staff—an incomparable group whose talent, creativity, and professionalism is an inspiration. Thanks to them, The Met is able to grow in strength and effectiveness and be a museum of art and culture that truly matters, locally and globally, at this moment and beyond.

Daniel H. Weiss
President and Chief Executive Officer

Max Hollein
Marina Kellen French Director

Mission Statement

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.”¹

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

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

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

Core Values

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

Vision

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

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

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

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

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

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

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

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

Five-Year Strategic Goals 2022–27

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

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

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

Exhibitions and Installations

The Met Fifth Avenue

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

The New Woman Behind the Camera. July 2–October 3, 2021. The exhibition is made possible in part by the Horace W. Goldsmith Foundation, The Daniel and Estrellita Brodsky Foundation, and the National Endowment for the Arts. It is organized by the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art, New York.

Selections from the Department of Drawings and Prints: Revolution, Resistance, and Activism. July 29, 2021–January 17, 2022.

Companions in Solitude: Reclusion and Communion in Chinese Art. July 31, 2021–August 14, 2022. The exhibition is made possible by the Joseph Hotung Fund.

Jules Tavernier and the Elem Pomo. August 16–November 28, 2021. The exhibition is made possible by Jan and Warren Adelson and The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts. It is organized by The Metropolitan Museum of Art and the Fine Arts Museums of San Francisco.

In America: A Lexicon of Fashion. September 18, 2021–September 5, 2022. The exhibition is made possible by Instagram. Additional support is provided by Condé Nast.

Surrealism Beyond Borders. October 11, 2021–January 30, 2022. The exhibition is made possible by the Barrie A. and Deedee Wigmore Foundation. Additional support is provided by the Placido Arango Fund, the Gail and Parker Gilbert Fund, Alice Cary Brown and W.L. Lyons Brown, the John Pritzker Family Fund, and The International Council of The Metropolitan Museum of Art. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. It is organized by The Metropolitan Museum of Art and Tate Modern.

Gifts from the Fire: American Ceramics from the Collection of Martin Eidelberg. October 22, 2021–October 30, 2022. The exhibition is made possible by the Frank H. & Eva B. Buck Foundation.

Modern Times: British Prints, 1913–1939. November 1, 2021–January 9, 2022.

Before Yesterday We Could Fly: An Afrofuturist Period Room. Opened November 5, 2021. The exhibition is made possible by the Hobson/Lucas Family Foundation and the Director's Fund. Additional support is provided by Art Mentor Foundation Lucerne and the Terra Foundation for American Art.

Alter Egos | Projected Selves. November 22, 2021–May 1, 2022. The exhibition is made possible by Joyce Frank Menschel.

Cruel Radiance: Photography, 1940s–1960s. November 22, 2021–May 1, 2022. The exhibition is made possible by The Robert Mapplethorpe Foundation, Inc.

Christmas Tree and Neapolitan Baroque Crèche. November 23, 2021–January 9, 2022. The exhibit of the crèche is made possible by gifts to The Christmas Tree Fund and the Loretta Hines Howard Fund.

Baseball Cards from the Collection of Jefferson R. Burdick. November 26, 2021–May 10, 2022.

Inspiring Walt Disney: The Animation of French Decorative Arts. December 10, 2021–March 6, 2022. Lead corporate sponsorship is provided by Morgan Stanley. Additional support is provided by The Florence Gould Foundation, The Danny Kaye and Sylvia Fine Kaye Foundation/French Heritage Society, and Beatrice Stern. The exhibition is organized by The Metropolitan Museum of Art and The Wallace Collection.

Shell and Resin: Korean Mother-of-Pearl and Lacquer. December 13, 2021–July 5, 2022. The exhibition is made possible by the Ministry of Culture, Sports and Tourism of the Republic of Korea (MCST).

The African Origin of Civilization. Opened December 14, 2021. The exhibition is made possible by The Daniel P. Davison Fund and Louise Grunwald.

In the Orbit of Jacques Louis David: Selections from the Department of Drawings and Prints. January 20–May 31, 2022.

Celebrating the Year of the Tiger. January 29, 2022–January 17, 2023. The exhibition is made possible by the Joseph Hotung Fund.

Charles Ray: Figure Ground. January 31–June 5, 2022. The exhibition is made possible by the Barrie A. and Deedee Wigmore Foundation. Additional support is provided by the Jane and Robert Carroll Fund, Angela A. Chao and Jim Breyer, Lisa and Steven Tananbaum, The Andy Warhol Foundation for the Visual Arts, the Diane W. and James E. Burke Fund, and the Gail and Parker Gilbert Fund.

Jacques Louis David: Radical Draftsman. February 17–May 15, 2022. The exhibition is made possible by the Eugene V. and Clare E. Thaw Charitable Trust. Additional support is provided by the Margaret and Richard Riney Family Foundation and The Schiff Foundation.

Amar Kanwar: The Lightning Testimonies. February 28, 2022–November 6, 2022. The exhibition is made possible by The Modern Circle.

Fictions of Emancipation: Carpeaux Recast. March 10, 2022–March 5, 2023. The exhibition is made possible by the Iris & B. Gerald Cantor Foundation. Additional support is provided by Allen R. Adler and Frances F. L. Beatty.

Samurai Splendor: Sword Fittings from Edo Japan. Opened March 21, 2022. The exhibition is made possible by the Vilcek Foundation.

Winslow Homer: Crosscurrents. April 11–July 31, 2022. The exhibition is made possible by The Peter Jay Sharp Foundation. Corporate sponsorship is provided by Bank of America. Additional support is provided by the Barrie A. and Deedee Wigmore Foundation, the Terra Foundation for American Art, White & Case LLP, the Enterprise Holdings Endowment, and Ann M. Spruill and Daniel H. Cantwell. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. It is organized by The Metropolitan Museum of Art and The National Gallery, London.

Louise Bourgeois: Paintings. April 12–August 7, 2022. The exhibition is made possible by The Modern Circle, The Easton Foundation, and the Eugene V. and Clare E. Thaw Charitable Trust.

In America: An Anthology of Fashion. May 7–September 5, 2022. The exhibition is made possible by Instagram. Additional support is provided by Condé Nast.

Baseball Cards from the Collection of Jefferson R. Burdick. May 12–January 24, 2023.

Kimono Style: The John C. Weber Collection. June 7, 2022–February 20, 2023. The exhibition is made possible by the Mary Livingston Griggs and Mary Griggs Burke Foundation Fund, 2015.

Art Work: Artists Working at The Met. June 6–June 19, 2022.

Water Memories. June 23, 2022–April 2, 2023.

The Met Cloisters

Spain, 1000–1200: Art at the Frontiers of Faith. August 30, 2021–February 13, 2022. The exhibition is made possible by the Michel David-Weill Fund.

Outgoing Loan Exhibitions

European Masterpieces from The Metropolitan Museum of Art, New York. Osaka City Museum of Fine Arts. November 13, 2021–January 16, 2022. | The National Art Center, Tokyo. February 9–May 30, 2022.

Museum Publications

Published by the Publications and Editorial Department

Art and Religion in Medieval Armenia (2022). Edited by Helen C. Evans. 136 pp. 100 illus. Paperback with flaps \$50.00.

Charles Ray: Figure Ground (2022). Kelly Baum and Brinda Kumar, with contributions by Charles Ray and Hal Foster. 112 pp. 87 illus. Paperback with flaps \$25.00.

Collecting Inspiration: Edward C. Moore at Tiffany & Co. (2021). Edited by Medill Higgins Harvey. 304 pp. 289 illus. Hardcover \$65.00.

Fictions of Emancipation: Carpeaux's Why Born Enslaved! Reconsidered (2022). Edited by Elyse Nelson and Wendy S. Walters. 140 pp., plus 32-page insert. 81 illus. Paperback with flaps \$25.00.

George Grosz in Berlin: The Relentless Eye (2022). Sabine Rewald, with an essay by Ian Buruma. 180 pp. 115 illus. Hardcover \$45.00.

Gifts from the Fire: American Ceramics, 1880–1950—From the Collection of Martin Eidelberg (2021). Alice Cooney Frelinghuysen and Martin Eidelberg. 256 pp. 273 illus. Hardcover \$65.00.

How to Read Greek Sculpture (2021). Seán Hemingway. 168 pp. 165 illus. Paperback with flaps \$25.00.

In America: A Lexicon of Fashion (2022). Andrew Bolton and Amanda Garfinkel, with Jessica Regan and Stephanie Kramer. Photographs by Anna-Marie Kellen. 272 pp. 236 illus. Hardcover \$50.00.

Inspiring Walt Disney: The Animation of French Decorative Arts (2021). Wolf Burchard. 240 pp. 212 illus. Hardcover \$50.00.

Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art (2022). Edited by Denise Allen, Linda Borsch, James David Draper, Jeffrey Fraiman, and Richard E. Stone. 555 pp. 590 illus. Free online.

Jacques Louis David: Radical Draftsman (2022). Edited by Perrin Stein. 308 pp. 242 illus. Hardcover \$65.00.

Kimono Style: Edo Traditions to Modern Design—The John C. Weber Collection (2022). Monika Bincsik, with contributions by Karen van Godtsenhoven and Arai Masanao. 176 pp. 167 illus. Paperback with flaps \$35.00.

Louise Bourgeois: Paintings (2022). Clare Davies and Briony Fer. 172 pp. 120 illus. Hardcover \$45.00.

Modern Times: British Prints, 1913–1939 (2021). Jennifer Farrell, with contributions by Gillian Forrester and Rachel Mustalish. 200 pp. 140 illus. Hardcover \$50.00.

Surrealism Beyond Borders (2021). Edited by Stephanie D'Alessandro and Matthew Gale. 383 pp. 340 illus. Hardcover \$65.00.

Winslow Homer: Crosscurrents (2022). Stephanie L. Herdrich and Sylvia Yount, with contributions by Daniel Immerwahr, Christopher Riopelle, and Gwendolyn DuBois Shaw. 200 pp. 140 illus. Hardcover \$50.00.

THE METROPOLITAN MUSEUM OF ART BULLETIN

Jules Tavernier and the Elem Pomo. MMAB 79, no. 1 (Summer 2021). Elizabeth Kornhauser and Shannon Vittoria, with a preface by Robert Joseph Geary. 48 pp. 53 illus. Paperback \$14.95.

Spain, 1000–1250: Art at the Frontiers of Faith. MMAB 79, no. 2 (Fall 2021). Julia Perratore. 48 pp. 53 illus. Paperback \$14.95.

Before Yesterday We Could Fly: An Afrofuturist Period Room. MMAB 79, no. 3 (Winter 2022). Introduction by Ian Alteveer, Hannah Beachler, and Sarah Lawrence, with an essay by Michelle D. Commander. Graphic novella by John Jennings. 50 pp. 26 illus. Paperback \$14.95.

The African Origin of Civilization. MMAB 79, no. 4 (Spring 2022). Diana Craig Patch and Alisa LaGamma. 46 pp. 53 illus. Paperback \$14.95.

METROPOLITAN MUSEUM JOURNAL

Metropolitan Museum Journal 56 (2021). 184 pp. 122 illus. Paperback \$75.00.

Report from the Chief Financial Officer

As reported in the “Report from the President and the Director,” following a historic period of widespread turbulence, The Met saw a range of accomplishments and new initiatives in fiscal year 2022, and as the Museum enters a new fiscal year, it is in a strong place operationally. The year’s achievements took place against a backdrop of positive trends, including the return of more on-site events and programming, increases in visitation and membership over fiscal year 2021, and unprecedented financial support for the Museum. As The Met advances a new and exciting programmatic vision informed by its unparalleled collection and the goals and values of its new Strategic Plan, the macro environment remains complex and challenging, requiring continued vigilance in the Museum’s financial planning.

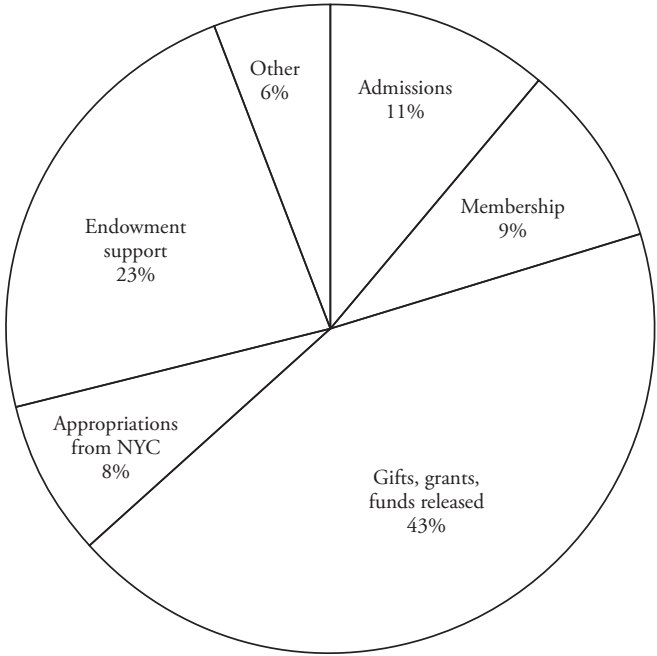
Direct evidence of the Museum’s strong recovery in fiscal year 2022 can be seen in its total revenue and other income improvement, which increased by \$61.4 million (105%) compared to fiscal year 2021. Operating expenses also increased, by \$50.1 million, or 18% over the prior year, due to the reintroduction of on-site events, additional on-site programming, increasing the Museum’s open days from five to six, and resuming Friday and Saturday evening hours. Consequently, The Met reduced its deficit this year, finishing fiscal year 2022 with a deficit of \$5.6 million, compared with \$7.6 million in fiscal year 2021.

Revenue

Unrestricted revenue (including auxiliary activities) totaled \$119.6 million in fiscal year 2022, compared to \$58.3 million in the prior year, marking a \$61.4 million (105%) increase over fiscal year 2021. Admissions and membership revenue contributed most significantly to the Museum’s unrestricted revenue, and both recovered significantly due to the return of visitors driven primarily by strong recovery in domestic tourism and also some recovery in international tourism. In fiscal year 2022, admissions revenue increased by \$21.8 million (215%) to reach \$32.0 million, while membership revenue increased by \$7.2 million (38%) to reach \$26.2 million.

Revenues from auxiliary activities, primarily the Museum’s retail and restaurant operations, also benefited from the recovery of visitors. Revenues increased by \$21.0 million (85%) to end fiscal year 2022 at \$45.6 million, while operating expenses from auxiliary activities increased by \$10.5 million (31%) in fiscal year 2022, to \$44.4 million. Net income from auxiliary activities was \$1.2 million in fiscal year 2022, compared to a \$9.2 million net loss in the prior year. The return of on-site events, along with the income streams associated with them, also contributed to revenue growth.

Fiscal Year 2022 Operating Revenue, Support, and Transfers
(Excluding Auxiliary Activities)
\$283.3 Million



Support and Transfers

Contributions and grants used to fund Museum operations, including operating funds from the City of New York, endowment support for current activities, and net assets released or transferred from restrictions, totaled \$209.3 million, reflecting a \$9.2 million (-4%) decrease over the prior year.

The annual support from the Museum's endowment, as set by The Met's Spending Policy, continues to provide a significant source of financial strength and stability to the Museum as it continues to make progress toward regaining the high visitor levels it experienced pre-COVID. In fiscal year 2022, the Museum appropriated \$173.6 million from its endowment through its Spending Policy, representing a 3.6% increase over the prior year. The Museum's spending rate (i.e., the dollars appropriated annually as a percentage of the endowment's prior year-end market value) was 3.9% in fiscal year 2022, compared to 5.0% in the prior year, reflecting the impact of strong market returns in fiscal year 2021.

Operating Expenses

Operating expenses (excluding auxiliary activities) increased by \$39.6 million (16%) compared to the prior year, totaling \$290.1 million in fiscal year 2022. The key driver was a rebound in activity levels compared to fiscal year 2021, including higher levels of activity in programming, events, and marketing.

The Museum's interest expense on its bond and interest rate swaps is reported as a non-operating charge and totaled \$12.4 million in fiscal year 2022, relatively flat with the prior year. Interest expense is fully funded through a designation of the Museum's unrestricted general operating endowment support, which is reflected in the Non-Operating section of the Statement of Activities in the Audited Financial Statements.

Fundraising

Thanks to a dedicated and generous community of supporters and driven by the return of in-person events, including two Costume Institute Benefits, along with strong results from annual fundraising

programs and continued momentum around priority capital projects, fundraising increased by \$78.0 million (49%) from the prior year to \$237.1 million in fiscal year 2022.

Capital Expenditures

Capital construction and infrastructure-related expenditures totaled \$61.1 million in fiscal year 2022, up from \$39.6 million in the prior year, reflecting investment in a wide range of projects. Key projects included phase two of the project to renovate the skylights in the European Paintings Galleries, renovation of the Michael C. Rockefeller Wing, and infrastructure upgrades related to the project to renovate the Ancient Near Eastern and Cypriot Art Galleries, which received an allocation of \$13 million from the City of New York, with whom we continue to work hand in hand on outreach, diversity, and energy conservation programs.

Statement of Financial Position

Net assets at the end of fiscal year 2022 were \$4.7 billion compared to \$4.8 billion a year ago, reflecting a \$121.5 million (-2.5%) decrease. Investment returns of negative 3.7% were the primary driver of this decline. The Museum's investments decreased by \$249.8 million (-5.0%) after factoring in negative investment returns and spending resulting from The Met's Spending Policy.

Offsetting the decline in investments was a \$68.4 million decrease (-36%) in the Museum's pension and postretirement medical liability, due to the increase in discount rates in the pension plans.

Looking Forward

Financial and operating sustainability, particularly during a period of significant macro environment stress and economic uncertainty, is a top priority for the Museum as it launches its new Strategic Plan. The strength of the Museum's financial planning and governance process will allow it to navigate the upcoming period by aligning further gains in visitor recovery with reinstatement of programmatic activities and staffing levels.

Statement of Operations (unaudited)

for the year ending June 30, 2022, with comparative totals for 2021 (in thousands)

	2022	2021
REVENUE, SUPPORT, AND TRANSFERS:		
Admissions	\$ 31,952	\$ 10,144
Membership	26,170	18,990
Gifts and grants	42,861	17,613
Operating appropriations from the City of New York	22,560	18,936
Endowment support for current activities	65,350	89,684
Retail and other auxiliary activities	45,589	24,639
Other income	15,903	4,487
Net assets released from donor restrictions	78,518	92,289
Total revenue, support, and transfers	328,903	276,782
EXPENSES:		
Program services	213,456	187,740
Auxiliary activities	44,382	33,852
Supporting services	76,644	62,783
Total expenses	334,482	284,375
Change in net assets from operating activities	\$ (5,579)	\$ (7,593)