Virginia Museum of Fine Arts

Minutes of the Trustee Full Board Meeting

Thursday, 14 December 2017, 12:30 – 2:00 pm

Claiborne Robertson Room

**There were present:**

Michael J. Schewel, President

Dr. Monroe E. Harris, Executive Vice President

Lynette L. Allston

Martin J. Barrington

Tyler Bishop

Cindy H. Conner

Dr. Betty Crutcher

Cynthia Kerr Fralin

Janet Geldzahler

Martha M. Glasser

David Goode

Margaret N. Gottwald

Terrell Luck Harrigan

Jil Womack Harris

Ivan P. Jecklin

Kenneth Johnson, Sr.

Steven A. Markel

Sara O'Keefe

Thomas W. Papa

Michele Petersen

Pamela Reynolds

William A. Royall, Jr.

Rupa Tak, *via conference*

**Absent:**

Karen C. Abramson

Ankit N. Desai

Kenneth M. Dye

Anne Noland Edwards

Thomas F. Farrell II

Richard B. Gilliam

John A. Luke Jr.

Satya Rangarajan

Dr. Pamela J. Royal

Ex-Officio Members

Governor Terence McAuliffe

Speaker William J. Howell

Mayor Levar Stoney

Foundation Board of Directors

H. Hiter Harris III, Vice President

**By Invitation:**

Alex Nyerges, Director

Stephen D. Bonadies

Dr. Lee Anne Chesterfield

Herbert A. Claiborne

Bruce Davis

Diana Duke Duncan

Celeste Fetta

Jody Green

Jan Hatchette

Laura Keller

Maggie McGurn

Courtney Morano

Scott Newman

Cameron O'Brion

Valerie Cassel Oliver

Karen Palen

Sarah Rasich

Hossein Sadid

Jayne Shaw

Dr. Michael Taylor

Kimberly Wilson

1. CALL TO ORDER

President Michael J. Schewel called the meeting to order at 12:45 pm.

1. MINUTES APPROVAL

**Motion:** proposed by Mr. Royall and seconded by Mr. Papa to approve the Minutes of the September 13, 2017 Full Board meeting as distributed.

1. EVANS 360 PRESENTATION

Ms. Celeste Fetta, VMFA’s Director of Education, reviewed the Evans Distance Learning Program, Evans 360. She introduced Ms. Courtney Morano, VMFA’s Interpretation Manager, who noted that the program aims to create a facilitated experience for educators and students alike. A dialogue with students which is made possible through interactive and live-broadcast video from VMFA’s galleries aids in skill building for the students.

Ms. Fetta then introduced Ms. Maggie McGurn, VMFA’s Distance Learning Instructor, and Ms. Sarah Rasich, VMFA’s Distance Learning Content Specialist, to demonstrate the program while in use. Ms. Rasich noted that ideal class sizes are usually 15-20 students to allow an appropriate chance to facilitate the experience. Ms. Rasich stated that Ms. McGurn demonstrates an activity to allow participants to get comfortable and to create an exploratory base for a rich conversation. Ms. McGurn, who was live broadcasting from VMFA’s Modern and Contemporary galleries, then demonstrated an activity for the board using a work by artist Julie Mehretu from the collection. The activity involved observing the work and writing down 5 adjectives to describe the marks made by the artist using the sounds that they might make. Ms. McGurn noted that this would allow students to think about music in conjunction with art.

Ms. Fetta explained that the program was geared for grades 6-12 with an emphasis on 10th grade as well as community colleges. She noted that there is an untapped market for 10th grade art education that has not yet been covered by other art museums. Ms. Fetta then responded to a series of questions from the board stating that the schools only need to be able to access the appropriate (and free) web platform, Zoom, and to have access to a laptop with a projector and internet. She also reported that they are looking into senior centers as well. President Schewel stated that this program allows VMFA to reach out from the campus and touch people across the state; this—along with VMFA on the Road—will be a key learning tool for the state of Virginia. He then thanked Dr. Herbert A. Claiborne for attending the meeting for support from the Lettie Pate Whitehead Foundation.

1. REPORT OF THE PRESIDENT

President Schewel introduced VMFA’s three newest Trustees, Ms. Janet Geldzahler, Mr. David Goode, and Dr. Pamela Jenkins Royal. He also requested that board members please fill out their conflict of interest forms by their appropriate due dates.

1. REPORT OF THE DIRECTOR

Director Alex Nyerges reported that *Terracotta Army* had received 35,000 visitors against a goal of 120,000. He thanked Dr. Michael Taylor, Stephen Bonadies, Jan Hatchette and Jayne Shaw for their hard work as Division Heads. Their teams have provided excellent support towards the exhibition through installation, marketing, development, and education. He then noted that there would be a lecture by the *Terracotta Army* curator, Li Jian, that evening and to please attend. Director Nyerges also stated that free admission had been offered to state employees and teachers to attend the exhibition.

Director Nyerges noted that VMFA’s previous exhibition *Hear My Voice* is slated to travel to the Taubman Museum in Roanoke and the Museum of the Shenandoah Valley in Winchester. The exhibition surpassed its attendance goals. He stated that in FY17, VMFA received nearly 600,000 visitors—the second highest number in the museum’s history. He noted that the diversity of the audience continues to grow as well. Additionally in FY17, VMFA’s fiscal operations remained in the black.

1. REPORT OF THE FOUNDATION

Director Alex Nyerges provided a report on the behalf of the Foundation Board President Hiter Harris. He noted that the endowment was up 13.5% and that the Chief Development Officer search continues with the help of the consulting firm, Korn Ferry. The Director of Government Relations search is also underway but the position will not be filled prior to the Governor’s inauguration in January of 2018. Interviews have already started. Director Nyerges noted that a capital campaign update would be provided by Benefactor Group later in the meeting.

1. VMFA SPACE STUDY REPORT

Stephen Bonadies, the Chief Conservator and Senior Deputy Director for Conservation and Collections, introduced the Space Study, noting that VMFA will work closely with Cooper Robertson. Scott Newman, partner at Cooper Robertson, then reviewed the high level space needs for the museum. The agenda included key drivers of growth, a summary of projected space needs, accommodating growth, an overview of probable costs and the next steps.

Key drivers of 10-year program growth include new permanent and special exhibition galleries, additional events spaces for larger groups, additional collaborative and educational spaces, expanded art handling and exhibition production spaces, and space maximization techniques through compact shelving and other methods. Cooper Robertson noted that to accommodate the 10-year needs the following would occur: program growth to be accommodated through a combination of expansion, reorganization, and selective renovation; a main building addition of 101,900 gsf; Belvedere improvements of 5,500 gsf; renovations and reorganization of existing areas in the Main Building totaling 38,200 gsf; projected growth accounts for efficiencies from standardized work spaces; compact storage will be used for 25% of the collection; and long-term needs can be accommodated on campus expansion sites.

Mr. Newman reviewed the space needs by programmatic use and the proposed expansion. He also summarized the construction costs and well as the hard and soft costs associated with the project. Lastly, he noted the next steps, which include: issuing a draft space study report, VMFA review of the report, the capital campaign, master plan, architect selection, design, bidding and construction contract aware, and then construction.

1. CAPITAL CAMPAIGN

Director Nyerges introduced Ms. Diana Duke Duncan, Strategic Partner with Benefactor Group, the consulting firm leading VMFA’s Capital Campaign. He noted that VMFA is looking 20 years ahead on how to build the endowment and Benefactor Group is assessing VMFA’s preparedness for the Campaign. The Chief Development Officer search is ongoing and will coincidence with the beginning phases of the Campaign and space study.

Ms. Duncan began her report by noting that VMFA is doing everything that it should be to undertake a capital campaign by implementing its strategic plan and seeking counsel for the campaign. In her report, she stated that Benefactor Group started with an internal assessment of VMFA and any issues that might need to be resolved before the campaign planning process was underway. The feasibility study included VMFA’s goals and metrics and how they related to the Strategic Plan. The study revealed that VMFA’s development team has been working very hard for the past few years and that will need to continue through the capital campaign. There will also be a need to work with Mr. Hossein Sadid, VMFA’s Chief Financial Officer, to find a realistic budget and appropriate timeline.

She noted that Benefactor Group is finalizing VMFA’s case for support, which explains the Capital Campaign, VMFA, and why VMFA needs the support of donors. It will provide VMFA’s fundraising goals and guidelines for the next 5-8 years. Additionally, it will contain VMFA’s proposed campaign objectives. A campaign planning taskforce will be assembled to represent the board and affirm the elements of the campaign. She stated that external findings and recommendations will come from the taskforce. Ms. Duncan noted that a timeline is also in effect and will include leadership briefings in the coming months. The first campaign planning taskforce meeting will occur in January of 2018, leadership briefings will occur in spring, and interviews in the summer. Benefactor’s findings and recommendations will be presented to the Full Board to vote on in December of 2018. Lastly, Ms. Duncan reported that external testing will be done for the case for support.

1. COMMITTEE REPORTS

**External Affairs Committee**

Chair Ken Johnson thanked Ms. Jayne Shaw and Ms. Jan Hatchette for their hard work on *Terracotta Army*. He noted that the marketing for the exhibition has been extraordinary and that the fundraising goals have been surpassed. Chief Financial Officer Hossein Sadid gave a brief report on the general assembly noting that operating support from the Commonwealth is still present and he gave his thanks to David Bradley for his hard work. Mr. Bradley will soon obtain a copy of the proposed budget to see what funds have been allocated for VMFA’s Strategic Plan, ArtMobile, Evans 360 and more.

Mr. Johnson stated that the committee would receive a membership report at their next meeting in the spring. Additionally, he praised Director Nyerges for his recent presentation at the Commonwealth Club.

**Fiscal Oversight Committee**

President Schewel noted that VMFA is slightly ahead of budget. The 2019-2020 budget discussions are underway. The committee discussed these assumptions and noted that the museum has a favorable financial outlook. There are some risks of course including the support from the state, changes in the campaign calendar, and the net revenue for exhibitions for the baseline of the budget. The finance team is managing costs effectively and President Schewel expressed his appreciation.

**Education Committee**

Chair Terrell Harrigan thanked Celeste Fetta and her team for their presentation. She also thanked Cherry Gardner for attending the meeting as an ad hoc member with 32 years of experience in local education. The committee discussed education’s recent launch of the collections search tool that includes written materials from curators and staff. This will be announced in a press release in January of 2018. She noted that they discussed the new start space which provides a great way to orient families while in the museum. Lastly they discussed Evans 360 and the debut of the ArtMobile.

**Art & Collections Committee**

Chair Ivan Jecklin noted that the committee visited the Susan and David Goode Center for Conservation and heard a report on paper conservation and the artist Sari Dienes from conservator Samantha Sheesley. Then, the committee heard a collections plan from decorative arts curator Barry Shifman. Lastly the committee reviewed AAMD’s guidelines for collecting antiquities and understanding provenance.

Next, Modern and Contemporary curator Valerie Cassel Oliver gave a brief presentation on her vision for the Modern and Contemporary art collection at VMFA.

**Art Acquisitions Sub-Committee**

Dr. Michael Taylor, Deputy Director for Art & Education, brought the board into closed session where they reviewed the works for consideration.

At 2:14 PM the meeting went into closed session with the following motion.

**Motion:** proposed by Mr. Schewel, and seconded by Mr. Jecklin that the meeting go into closed session under Section 2.2-3711 (A) (6), (8) and (9) of the Freedom of Information Act

to discuss the **investing of public funds** where competition or bargaining is involved, where, if made public initially, the financial interest of the Museum would be adversely affected, and

to discuss and consider matters relating to specific **gifts, bequests, and fundraising activities,** and **grants and contracts for services to be performed,** and

to discuss and consider matters relating to specific **gifts, bequests, and** **grants.** Motion carried.

At 2:27 PM, the meeting resumed in open session.

**Motion:** proposed by Ms. Cynthia Fralin, and seconded by Mr. Bill Royall that the Committee certify that the closed session just held was conducted in compliance with Virginia State law, as set forth in the Certification Resolution distributed. Motion carried.

**Motion:** proposed by Mr. Ken Johnson, and seconded by Mr. Bill Royallto ratify the recommendation the Art Acquisitions Committee made in yesterday’s meeting to approve the gift, purchase, loan and deaccession considerations as fully described on the motion sheet in your folders.

**Motion:** to propose that the Art Acquisitions Sub-Committee recommend to the Full Board of Trustees that Director Alex Nyerges and Dr. Michael Taylor be authorized to accept gifts of art offered to the Museum between December 15, 2017 and December 31, 2017.

PURCHASE CONSIDERATIONS:

1. Holly Wilson (Delaware/Cherokee, born 1968), *Bloodline: The Matriarchs*, 2017, Cedar, bronze, 21 × 132 in. (53.34 × 335.26 cm)

Vendor: Holly Wilson

Source: Purchased with funds provided by Nan and Boyd Clarke

Executive Summary: *Bloodline: The Matriarchs* is Wilson’s most recent work and is featured in the *Hear My Voice: Native American Art of the Past and Present* exhibition at VMFA. This work summarizes Wilson’s family history as far back as she can trace. A cedar tree is the base for the figures to walk across, recollecting the cedar Wilson’s mother would use to purify the family home. The tree is cut lengthwise so it exposes the rough center of the tree and its rings show its life and history. The eight separate sections represent each generation, beginning with Wilson’s own children on the far right. When hung, the light casts a shadow of the figures on the wall, which represent memories for the artist. According to Wilson: “Like a shadow, these memories cannot be held, and in the end, we are all only a shadow in history, shadows on this earth.”

2. Rosalyn Drexler (American, born 1926), *No Pictures*, 1963, Acrylic and paper on canvas, 73 3⁄8 × 98 × 3 7⁄8 in. (186.37 × 248.92 × 9.84 cm)

Vendor: Garth Greenan Gallery, 545 West 20th Street, New York, NY 10011

Source: Arthur and Margaret Glasgow Endowment to repay Revolving Art Purchase Fund

Executive Summary: *No Pictures* is the largest painting that Rosalyn Drexler has ever made and also one of her most important works from the 1960s. Depicting two women and two men with their faces covered and set against an expanse of deep blue divided by a singular stripe of white, this visually striking painting would make a particularly important addition to VMFA’s Pop Art gallery. Drexler produced a large body of bold and bright works of art in the early 1960s that directly engaged popular culture during the same period as Andy Warhol, Roy Lichtenstein, Ed Ruscha, and Tom Wesselmann. *No Pictures* will add another key voice to the dialogue between works by the predominately male artists represented in the museum’s Pop collection, while also raising the museum’s profile as an institution committed to expanding the narratives of 20th Century art.

3. Jennie C. Jones (American, born 1968), *Quiet Gray with Black Subtone # 1 and 2*, Acoustic absorber panel and acrylic paint on canvas, Left: 48 x 13 in. (121.92 × 33.02 cm), Right: 48 × 37.5 in. (121.92 × 95.25 cm), Overall: 48 × 54 1⁄8 in. (121.92 × 137.48 cm)

Vendor: Sikkema Jenkins & Co., 530 West 22nd Street, New York, NY 10011

Source: Pamela K. and William A. Royall Jr. Fund for 21st Century Art

Executive Summary: Jennie C. Jones is a conceptual artist working in the fields of painting and sound. Moving through the realm of painting­­­–first with works on paper and, beginning in 2010, works on canvas–Jones has created a unique meditation on the intersections of minimalist abstraction and the genre of freeform jazz. As both an African American and a female artist, Jones’ practice serves to expand both fields whose canonical histories have excluded artists of diverse cultural backgrounds and women, respectively. The work proposed for acquisition is an extraordinary example of Jones’ early and iconic style, in which her use of minimalist visual language is infused with “sound source” through the incorporation of acoustic panels onto the surface.

4. Sanford Biggers (American, born 1970), *Overstood*, 2017, Sequins, canvas, fabric, tar, glitter, polystyrene, and aquaresin, 146 × 96 × 50 in. (370.84 × 243.84 × 127cm)

Sanford Biggers (American, born 1970), *Khemestry*, 2017, Antique quilt, birch plywood, and gold leaf, 70 × 97 × 24 in. (177.8 × 243.8 × 61 cm)

Vendor: Marianne Boesky Gallery, 509 West 24th Street, New York, NY 10011

Source: *Overstood*: Pamela K. and William A. Royall Jr. Fund for 21st Century Art

*Khemestry*: National Endowment for the Arts Fund for American Art

Executive Summary: Sanford Biggers is a conceptual artist working in sculpture, performance, film/video and sound, who has incorporated his keen interest in black political and cultural histories in his most recent body of work that was featured in his debut exhibition with Marianne Boesky Gallery, entitled, *Selah*, an ancient Hebrew word that connotes, “in accordance to or with.” Both works placed forth for purchase consideration debuted in this exhibition and embody the most salient and visually arresting aspects of Biggers’ works to date.

5. John Biggers (American, 1924-2001), *Coming Home from Work*, 1944, Oil on canvas, 40 1⁄8 × 32 ¼ in. (101.92 × 81.92 cm)

Vendor: Forum Gallery, 475 Park Avenue, New York, NY 10022

Source: J. Harwood and Louise B. Cochrane Fund for American Art

Executive Summary: *Coming Home from Work* is a masterwork by an important twentieth-century African American artist with strong ties to Virginia. Boldly painted with rich, localized, almost glowing colors defining an exaggerated perspective plan, this work addresses the themes of urban poverty, mind-numbing labor, and the unidealized, everyday lives of African Americans in the 1940s. Influenced by the sharecroppers Biggers encountered near Hampton Institute, where the artist was studying when he made this painting, this work fits squarely with VMFA’s strategic plan, which calls upon the institution to increase significantly its holdings of works by African American artists.

6. Kenneth Hayes Miller (American, 1876-1952), *Leaving the Bank*, 1924, Oil on canvas, 30 × 25 in. (76.2 × 63.5 cm)

Vendor: Brock & Co., P.O. Box 648, Concord, MA 01742

Source: J. Harwood and Louise B. Cochrane Fund for American Art

Executive Summary: *Leaving the Bank* is a signature work by Kenneth Hayes Miller, a key member of the Fourteenth School group of artists who, between 1920 and 1950, found social realist subject matter in the hordes of individuals populating the parks, buses, banks, trains, restaurants and other public sites around Union Square and Fourteenth Street in lower Manhattan. This beautiful and rare painting, which has been offered to VMFA at a reasonable price, is a milestone in Miller’s endeavor to capture the individualism, fashion and agency of the New Woman in the 1920s.

7. Archibald Motley, Jr., (American, 1891-1981), *Town of Hope*, 1927, Oil on canvas, 39 × 47 in. (99.06 × 119.38 cm)

Vendor: Johnson Publishing, LLC; via David Lusenhop, Lusenhop Fine Art, 1427 East 36th Street, Suite 4203 C, Cleveland, OH; and Jumaane N’Namdi, N’Namdi Contemporary, 177 NW 23rd Street, Miami, FL 33127

Source: J. Harwood and Louise B. Cochrane Fund for American Art in two payments

Executive Summary: With Archibald Motley’s painting *Town of Hope*, VMFA has the opportunity to

acquire a masterpiece by one of the most important and influential African American artists of the

twentieth century. The painting fuses genre and landscape elements in a single tableau, but it might

properly be called a history painting, as it represents a scene from The Great Migration of circa

1915 to 1945, in which six million African Americans left the rural South for better lives in northern

cities such as New York, Philadelphia, Cleveland, Buffalo, and Detroit. Representing a significant

step in fulfilling our strategic plan initiative to increase our holdings of African American art, *Town*

*of Hope* would be the first work by Motley to enter VMFA’s collection.

8. Anne Brigman (American, 1869-1950), *The Heart of the Storm*, negative 1902, printed 1912, Gelatin silver print, 9 ¾ × 7 ¾ in. (24.77 × 19.69 cm)

Vendor: Barry Singer Gallery, 7 Western Avenue, Petaluma, CA 94952

Source: Eric and Jeanette Lipman Fund

Executive Summary: Esteemed by her West Coast contemporaries as a leading figure in California’s early 20th-century Pictorialist movement, the pioneering photographer Anne Brigman was also an original member of Alfred Stieglitz’s famed Photo-Secession (“291”) circle. The acquisition of this iconic work by Brigman advances VMFA’s mission to increase its representation of women artists, as well as our efforts to build a world class collection of photography.

9. D. Y. Begay (Navajo (Diné), birthdate unknown), *Dah iistl’ o Bizaad (Weaving’s Voice)*, 2017, Fiber and natural dyes, 39 ½ × 50 in. (100.33 × 127 cm)

Vendor: D.Y. Begay

Source: Purchased with funds provided by Mareke Schiller

Executive Summary: Born and raised on Navajo territory, artist D. Y. Begay learned how to spin, dye, and weave according to family traditions passed down for generations. Using plants and natural wools from her community of Tselani within the Navajo Nation, Begay creates distinctive textiles that she often describes as “landscape paintings in tapestry.” The hand-dyed earth-tone colors in *Dah iistł’ó Bizaad* are derived from Begay’s surroundings in Tselani, Arizona. She describes herself as “inspired by the canvas of the desert, the endless sculpted configurations on the mesas, and the evocative and enchanting colors in the sky.”

10. Unidentified Artist (Korean, Joseon Dynasty, 1392-1910), *Flowers and Birds*, 19th century  
Eight-panel folding screen; ink and color on paper, Overall screen: 58 ¾ × 154 in (149.2 × 391.2 cm)

Unidentified Artist (Korean, Japanese Colonial Period, 1910-1945), *Ideographs of Confucian Virtues (Munjado)*, early 20th century, Eight-panel folding screen; ink and color on paper with gold-colored silk brocade mounting, Overall screen: 56 × 140 in. (142.2 × 355.6 cm), Single panel with mounting: 56 × 17 ½ in. (142.2 × 44.5 cm), Image on single screen: 30 × 11 ½ in. (76.2 × 29.21 cm)

Unidentified Artist (Korean, Joseon Dynasty, 1392-1910), *Ideographs of Confucian Virtues (Munjado)*, 19th century, Eight-panel folding screen; ink and color on paper, Overall screen: 49 ½ × 137 in. (126 × 348 cm)

Unidentified Artist (Korean), *Wrapper (Bojagi)*, circa 1960s - 1970s, Silk, other fabric, 25 ½ × 23 ½ in (64.8 × 59.7 cm)

Unidentified Artist (Korean), *Wrapper (Bojagi)*, circa 1960s - 1970s, Silk, cloth, 35 ½ × 28 ½ in. (90.2 × 72.4 cm)

Unidentified Artist (Korean), *Wrapper (Bojagi)*, circa 1960s - 1970s, Silk, cloth, 22 × 22 ½ in. (55.9 × 57.1 cm)

Unidentified Artist (Korean), *Wrapper (Bojagi) with Chinese Characters*, circa 1960s - 1970s, Silk, cloth, 21 ½ × 21 ½ in. (54.6 × 54.6 cm)

Vendor: Kang Collection of Korean Art, 9 East 82nd Street, New York, NY 10028

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The three folding screens and four patchwork wrappers proposed for acquisition tell compelling stories about Korean art and culture. If acquired, they will enhance our display of Korean art at VMFA, since the museum’s collection currently includes only two folding screens and three textiles. These objects are also important for cross-cultural comparisons between Korean and Chinese art in the East Asian galleries.

11. Kishi Chikudo (Japanese, 1826-1897), *Majestic Seated Tiger*, 1895, Hanging Scroll; ink and color on

silk, 67 × 19 3⁄8 in. (170.18 × 49.21 cm)

Nakamura Hochu (Japanese, died 1819), *Six Immortal Poets*, circa 1810, Hanging Scroll; ink and

color on silk, 41 3⁄8 × 14 5⁄8 in. (105.10 × 37.15 cm)

Vendor: Joan B. Mirviss Ltd., Japanese Fine Art, 39 East 78th Street, Suite 401, New York, NY 10075

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: Both of these works would be wonderful additions to VMFA’s collection of Japanese painting. The work of Kishi Chikudo is widely collected and appears in major museum collections in both the United States and Japan. The piece by Nakamura Hochu demonstrates an important era in Japanese art, when public demand for decorative imagery called for the reintroduction of classical subjects and styles. Additionally, both works correlate well with established collection themes in the East Asian galleries, including zodiac animal imagery and artwork relating to classical Japanese literature.

12. Alfred-Henri Bramtot (French, 1852-1894), *Les Amis de Job (Job’s Comforters)*, 1886, Oil on canvas, 34 ¼ × 60 ¼ in. (87 × 153 cm), Signed and dated lower right: “Alfred Bramtot. 1886.”

Vendor: Michel Descours galerie-peintures et dessins, 44 rue Auguste Comte, 69002 Lyon, France

Source: Arthur and Margaret Glasgow Endowment and C.I. Planning Incorporation, by exchange

Executive Summary: Alfred-Henri Bramtot’s *Les Amis de Job (Job’s Comforters)* was one of the stand out paintings of the 1886 Salon Exhibition in Paris. The Orientalist overtones of *Job’s Comforters* highlights a factor that would make this painting a welcome addition to our nineteenth century art gallery. Incorporated amongst examples of art by his teacher William-Adolphe Bouguereau, this work would add another facet to our Academic art narrative.

13. Rembrandt Harmensz van Rijn (Dutch, 1606-1669), *A Woman Bathing Her Feet at a Brook*, 1658, Etching with drypoint and surface tone, 6 3⁄8 × 8 ¾ in. (16.2 × 8.3 cm)

Vendor: Hill-Stone, Inc., 41 Elm Street, South Dartmouth, MA 02748

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: VMFA currently owns ten Rembrandt prints that were made during his lifetime. Of Rembrandt’s major subjects, nudes and landscapes are altogether missing from this list, thus making the acquisition of *A Woman Bathing Her Feet at a Brook* a priority for our growing collection of the artist’s etchings. The work entirely eschews any pretention of subject matter—it is a carefully observed depiction of a living model, as well as a study of light and shadow—and has been made available at a reasonable price for such a rare and beautiful impression.

14. Unidentified Artist (Ethiopian), *The Descent from the Cross, Burial, and Resurrection,* circa 1800, Tempera on cloth, 53 5⁄8 × 67 in. (136 × 171 cm)

Vendor: Sam Fogg, Ltd., 15D Clifford Street, London W1S 4JZ, United Kingdom

Source: Funds provided by The Reverend Dr. Vienna Cobb Anderson

Executive Summary: This painting is one of a group of surviving fragments by the same, as yet unidentified, Ethiopian artist, and presumably from the same church. A well-documented church with a similar cycle of paintings is in the monastery of Narga Sellase, located on an island in Lake Tana. With its painted scenes of *The Descent from the Cross, Burial, and Resurrection,* this work will transform the presentation of VMFA’s Ethiopian collection by referencing the context of environment of the church for the space in which crosses, icons, manuscripts, and scrolls are displayed.

15. Unidentified Artist (Ethiopian), *The Archangel Michael,* mid-18th century, Tempera on cloth, 94 × 34 in. (239 × 86 cm)

Vendor: Jacaranda Gallery, 280 Riverside Drive, New York, NY, 10025

Source: The Rev. Dr. Vienna Cobb Anderson Endowment for Ethiopian and Coptic Art, and funds provided by The Reverend Dr. Vienna Cobb Anderson

Executive Summary: This painting of the Archangel Michael comes from the Shoa region of central Ethiopia. When paired with the other painting containing scenes from the life of Christ, which was made in the Lake Tana region of Western Ethiopia, these two works will provide the collection with different regional styles of wall painting from Ethiopia. Furthermore, the image of the Archangel Michael is fittingly expressive of the history of Ethiopia, a country noted for the strength of its armies whose victories in 1896 and 1935-36 against Italian forces preserved its independence, making it the only African country to retain sovereign status. We are grateful to The Rev. Dr. Vienna Cobb Anderson, whose endowment for Ethiopian and Coptic art has provided the funds for the purchase of both works.

16. Sammy Baloji (Congolese, born 1978), *Untitled #6*, 2006, Archival digital photograph on satin matte paper, 24 × 66 ¾ in. (60.96 × 169.55 cm)

Sammy Baloji (Congolese, born 1978), *Untitled #17*, 2006, Archival digital photograph on satin matte paper, 24 × 66 ¾ in. (60.96 × 169.55 cm)

Sammy Baloji (Congolese, born 1978), *Untitled #25*, 2006, Archival digital photograph on satin matte paper, 24 × 52 ¾ in. (60.96 × 133.99 cm)

Sammy Baloji (Congolese, born 1978), *Untitled #27*, 2006, Archival digital photograph on satin matte paper, 24 × 70 ¾ in. (60.96 × 179.71 cm)

Vendor: Axis Gallery, 453 West 17th Street, New York, NY 10011

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: In contemporary Lubumbashi, great machines of industry decay in silence. This sprawling city, once the center of the copper mining industry of the Belgian Congo, now stands as a memorial to the broken promises of colonial modernity. Growing up in Lubumbashi, Sammy Baloji was sensitized to the colonial history and the postcolonial decline of this once-prosperous mining region of the Democratic Republic of Congo. These four photomontages from Baloji’s *Mémoire* series juxtapose photographic realities, combining past and present, to evoke glaring cultural and historical tensions.

17. Tsherin Sherpa (Nepalese, born 1965), *Luxation 1*, 2016, Acrylic on cotton, 16 stretched canvases, each 18 × 18 in. (45.72 × 45.72 cm)

Vendor: Rossi & Rossi, Yally Industrial Building, Unit 3C, 6 Yip Fat Street, Wong Chuk Hang, Hong Kong

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: This grandly scaled and stunning painting on 16 stretched canvases would become the first work of contemporary art to enter VMFA’s world-class Himalayan collection. Tsherin Sherpa’s *Luxation 1* possesses a dramatic visual presence that, in our galleries, would be rivaled only by VMFA’s monumental sculpture of the same subject, which would be inestimably enhanced by its artistic conversation with the proposed piece. In addition to becoming an eventual star of our permanent galleries, *Luxation 1*, if acquired, will feature prominently in VMFA’s 2019 exhibition *Awaken*.

18. Mikki Ferrill (American, born 1937), *Untitled*, 1970, Gelatin silver print, 10 × 8 in. (25.40× 20.32 cm)

Mikki Ferrill (American, born 1937), *Untitled*, 1972, Gelatin silver print, 10 × 8 in. (25.40× 20.32 cm)

Mikki Ferrill (American, born 1937), *Untitled*, circa 1970s, Gelatin silver print, 8 × 10 in. (20.32 × 25.40 cm.)

Mikki Ferrill (American, born 1937), *Untitled*, circa 1970s, Gelatin silver print, 10 × 8 in. (25.40× 20.32 cm)

Mikki Ferrill (American, born 1937), *Untitled*, circa 1970s, Gelatin silver print, 8 × 10 in. (20.32 × 25.40 cm.)

Vendor: Keith De Lellis Gallery, 41 East 57th Street, Suite 703, New York, NY 10022

Source: Aldine S. Hartman Fund

Executive Summary: Mikki Ferrill is one of a handful of women artists whose work appeared in the four volume series *The Black Photographers Annual*, published between 1974 and 1980. She had a portfolio in the first volume and two images in the second volume, which makes this acquisition of five of her photographs timely, as it is very important to represent her work in the series of *Black Photographers Annual* exhibitions currently rotating through the VMFA’s photography gallery. Ferrill’s prolific body of work will undoubtedly rise to prominence over the next few years once it becomes accessible to more collectors and museum curators.

19. Mikki Ferrill (American, born 1937), *Fallen Man Under Christ*, 1973, Gelatin silver print, 8 × 10 in. (20.32 × 25.40 cm)

Mikki Ferrill (American, born 1937), *Prayer, Rockford, Alabama*, 1974, Gelatin silver print, 8 × 10 in. (20.32 × 25.40 cm)

Vendor: Steven Kasher Gallery, 515 West 26th Street, Floor 2, New York, NY 10001

Source: Aldine S. Hartman Fund

Executive Summary: Mikki Ferrill is one of a handful of women artists whose work appeared in the four volume series *The Black Photographers Annual*, published between 1974 and 1980. She had a portfolio in the first volume and two images in the second volume, which makes this acquisition of two of her photographs timely, as it is very important to represent her work in the series of *Black Photographers Annual* exhibitions currently rotating through the VMFA’s photography gallery. Her images demonstrate a unique vision and cultural perspective which will broaden and enrich the museum’s collection of 20th century photography, while also supporting the museum’s strategic plan initiative to increase VMFA’s representation of African American photographers.

DIRECTOR’S DISCRETIONARY PURCHASES:

1. Artist Unknown (Indian, Rajasthan, Jodhpur), *Portion of a Folio from a* Shiva Purana *Manuscript: Brahma, Vishnu, and the Goddess Worship the Linga of Flames*, circa 1828, Opaque watercolor, gold, and silver on paper, 18 × 16 in. (45.72 × 40.64 cm)

Vendor: Julian Roberts

Source: Eric and Jeanette Lipman Fund in memory of Joseph M. Dye III

Executive Summary: The museum’s collection has been significantly enhanced with the purchase of a superb, large-scale picture from early-19th-century Jodhpur. Sizeable already for an Indian painting, the picture is, actually, but one-third of a page from one of the so-called monumental manuscripts produced during the reign of Marwar’s Maharaja Man Singh (reign 1803-43). It was purchased using Director’s discretionary funds in order to ensure our access to it at the extremely reasonable price proffered by its owner. This rare painting’s acquisition would be, under any circumstances, of great merit to VMFA’s South Asian collection. Its relationship to another painting already in our holdings only amplifies its significance, as does the fact that we have acquired it in memory of the late Joseph M. Dye III, the museum’s former Chief Curator.

2. Man Ray (American, 1890-1976), *Indestructible Object*, 1965 (replica of destroyed 1923 original),

Wooden metronome with cutout photograph of eye on pendulum, 8 5⁄8 × 4 3⁄8 × 4 ½ in. (21.9 ×

11.1 × 11.4 cm)

Vendor: Timothy Baum

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: In 1965 Man Ray collaborated with the French artist Daniel Spoerri – whose édition MAT issued art works in large editions, known as multiples – to make an edition of one hundred *Indestructible Objects*. The *Indestructible Object* that we have acquired as a Director’s Discretionary purchase is number thirteen in this edition and allows VMFA to display one of Man Ray’s most iconic and influential works of art, which consists of a wooden metronome with a cutout photograph of Lee Miller’s eye affixed to the ticking pendulum.

3. Willie Anne Wright (American, born 1924), *Lady with a Locket*, 2009, Gelatin silver print, 14 × 11 in. (35.56 × 27.94 cm)

Vendor: 501 Auctions, Richmond, sold to benefit Connor's Heroes Foundation, P.O. Box 2536, Midlothian, VA 23113

Source: Aldine S. Hartman Fund

Executive Summary: The inspiration for Willie Anne Wright’s *Lady with a Locket* came from a found photograph of a 19th century woman, which Wright scanned digitally. The image of the anonymous woman inspired her to make photograms of lace and pressed flowers. By combining them into one negative and printing the image as a gelatin silver print, she was able to incorporate several photographic processes into a single work of art. Expanding the museum’s representation of a highly regarded female artist from Richmond not only strengthens the photography collection, but benefits the museum’s standing in the local arts community.

4. John Albok (American, born Hungary, 1894-1982), *Shine Sir?*, 1933, Gelatin silver print, 20 1⁄16 × 16 in. (50.96 × 40.64 cm)

John Albok (American, born Hungary, 1894-1982), *Play is Happiness!*, 1936, Gelatin silver print, 17 × 14 1⁄16 in. (43.18 × 35.72 cm)

John Albok (American, born Hungary, 1894-1982), *In Peace!, Along 5th Avenue, New York City*,1938

Gelatin silver print, 17 × 14 1⁄16 in. (43.18 × 35.72 cm)

John Albok (American, born Hungary, 1894-1982), *The Winged Victory at the New York World’s Fair*, 1939, Gelatin silver print, 20 1⁄16 × 16 in. (50.96 × 40.64 cm)

John Albok (American, born Hungary, 1894-1982), *We Were Here, Closing Day at the World’s Fair*, 1940

Gelatin silver print, 19 7⁄8 × 15 7⁄8 in. (50.48 × 40.32 cm)

Vendor: Barry Singer Gallery, 7 Western Avenue, Petaluma, CA 94952

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The Hungarian-born American photographer John Albok owned a tailor’s shop at 1392 Madison Avenue at 96th Street in New York, where he lived and worked until his death. Albok created photographs during his spare time, including his neighborhood’s street scenes, especially its children, as well as images of leisure activities in Central Park and the works of art on display in the 1939 World’s Fair in Flushing, Queens, such as the soaring *Winged Victory* and the graffiti-covered sculpture in *We Were Here, Closing Day at the World’s Fair*, of 1940.

5. John Albok (American, born Hungary, 1894-1982), *Park Avenue Tunnel, Resting Place*, 1935, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

William Dassonville (American, 1879-1957), *San Francisco from Telegraph Hill*, circa 1925, Bromoil print, 13 ¾ × 10 15⁄16 in. (34.93 × 27.78 cm)

György Kepes (American, born Hungary, 1906-2001), *Topological Light Forms, Chicago*, 1938, Gelatin silver print, 10 × 7 15⁄16 in. (25.4 × 3.13 cm)

Clarence John Laughlin (American, 1905-1985), *Advent of Anonymous Man*, 1957, Gelatin silver print, 19 5⁄8 × 15 ¾ in. (49.85 × 40.01 cm)

Vendor: Photographs Do Not Bend Gallery, 154 Glass Street, Suite 104, Dallas, TX 75207

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The addition of these four works has enhanced VMFA’s collection of photography and provides compelling opportunities for future gallery rotations and exhibitions. The quartet ranges from street photography and Pictorialism to the modernist abstraction of the Bauhaus School and Surrealism. The four artists shared an interest in unexpected viewpoints, cropping, light and tonality in their photographs, thus providing a platform for discussions of photographic technique and experimentation.

6. Berenice Abbott (American, 1898-1991), *Portrait of Edward Hopper*, 1949, Gelatin silver print, 13 1⁄8 × 10 1⁄16 in. (33.34 × 25.56 cm), Signed in graphite on mount at lower right corner “BERENICE ABBOTT.”

Consuelo Kanaga (American, 1894-1978), *Portrait of Milton Avery*, 1950, Gelatin silver print, 8 15⁄16 × 7 7⁄8 in. (22.7 × 20 cm)

Nickolas Muray (American, born Hungary, 1892-1965), *Dancers (Ted Shawn and Ruth St. Denis)*, 1921, Gelatin silver print, 9 1⁄16 × 7 3⁄8 in. (23.02 × 18.73 cm), Signed in graphite on mount at lower right corner “Muray”; inscribed in graphite by artist at lower left corner “1921”.

Cornell Capa (American, born Hungary, 1918-2008), *JFK on the Campaign Trail*, 1960, Gelatin silver print, 8 15⁄16 × 13 1⁄16 in. (22.7 × 33.18 cm)

Vendor: Wendy Halstead Gallery, P.O. Box 250321, Franklin, MI 48025

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The Director’s discretionary purchase of these four works has enriched VMFA’s collection of photography, especially in the realm of portraiture. The group ranges from insightful portraits of the modern American artists Edward Hopper and Milton Avery, the pioneers of modern dance Ted Shawn and Ruth St. Denis, and future President John F. Kennedy on the campaign trail in 1960.

7. Danny Lyon (American, born 1942), *Texas Cotton Pickers*, 1967, Gelatin silver print, 6 ¼ × 9 ¼ in. (15.88 × 23.5 cm)

Danny Lyon (American, born 1942), *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, 51 Gelatin silver prints (see Appendix A)

Vendor: Etherton Gallery, 135 South 6th Avenue B, Tucson, AZ 85701

Source: *Texas Cotton Pickers*: Aldine S. Hartman Fund

*Memories of the Southern Civil Rights Movement*:Arthur and Margaret Glasgow Endowment

Executive Summary: These photographs by Danny Lyon will make an important contribution to VMFA’s collection of Civil Rights photography, which we began building in 2011. Lyon made *Texas Cotton Pickers* as part of a series of images he took in prisons in Texas between 1967 and 1968. It is a powerful image which condenses the several decades-long critique of the American prison industrial complex into one photographic frame. Pictured in their uniforms bent over in the field, the prisoners offer an eerily beautiful composition which is at odds with the underlying message: their free labor picking cotton replaces the free labor of the slaves that picked cotton over one hundred years before them. This work has been acquired along with 51 other photographs from the artist’s *Memories of the Southern Civil Rights Movement* portfolio*.*

GIFT CONSIDERATIONS:

1. Danny Lyon (American, born 1942), *Birmingham, Alabama*, 1962, printed 2015, Gelatin silver print, 11 1⁄8 × 13 15⁄16 in. (28.26 × 35.4 cm)

Donor: Etherton Gallery, 135 South 6th Avenue B, Tucson, AZ 85701

Credit Line: Gift of Terry Etherton

Executive Summary: In his 1992 book, *Memories of the Southern Civil Rights Movement*, Danny Lyon reproduced many of his most significant images from the movement, taken between 1962 and 1964, and organized them chronologically and by location, pairing them with his written recollections of the experience of making the photographs, as well as his participation in the events he documented. The majority of the prints in the portfolio of 51 prints, made by Lyons in 2015, correspond directly with the images in the book and thus offer a full and varied representation of Danny Lyon’s most powerful images taken while working with SNCC. *Birmingham, Alabama* was also reprinted in 2015, but was not included in the portfolio and thus complements the other works by Danny Lyon that were acquired as a Director’s Discretionary purchase.

2. John Albok (American, born Hungary, 1894-1982), *Depression 1933 (Homeless Man in Shadows)*, 1933, Gelatin silver print, 6 5⁄16 × 5 3⁄16 in. (16.03 × 13.18 cm)

John Albok (American, born Hungary, 1894-1982), *Mischief Makers – July 4th, Central Park*, 1945, Gelatin silver print, 7 ¾ × 9 5⁄8 in. (19.69 × 24.45 cm)

Donor: Photographs Do Not Bend Gallery, 154 Glass Street, Suite 104, Dallas, TX 75207

Credit Line: Gift of Missy and Burt Finger

Executive Summary: The Hungarian-born American photographer John Albok owned a tailor’s shop at 1392 Madison Avenue at 96th Street in New York, where he lived and worked until his death. Albok created photographs during his spare time, including his neighborhood’s street scenes, including empathetic images of homelessness during the Great Depression that reflect the artist’s indignation at seeing the same poverty here that he had experienced in Hungary after World War I. Albok is perhaps best known for his photographs of children, such as this memorable image of kids playing in Central Park that he took on the Fourth of July holiday in 1945.

3. Robert Thomas Jones, Jr. (American, 1941-2017), 26 photographs (see Appendix B)

Donor: Selden Richardson

Credit Line: Gift of an Anonymous Donor in memory of Bob Jones, Jr.

Executive Summary: A Virginia native, Bob Jones Jr. was born in Petersburg and lived in Richmond until his untimely death in 2017. Jones served as a reconnaissance photographer for several years in the United States Navy before attending Richmond Professional Institute (now VCU) and then traveling widely as a photo journalist. He received the Virginia News Photographers Association’s Photographer of the Year Award five times. These photographs document the work of the African American self-taught artist Leslie J. Payne (1907-1981). Nicknamed “Airplane Payne,” the artist filled a field in rural Virginia with what he termed “imitations,” including replica airplanes, communication towers, an airstrip, and his Airplane Machine Shop Company, while also living in a one room house on the property. This set of prints makes an invaluable contribution to VMFA’s photography collection, while the photographs’ subject also adds to the museum’s growing interest in building a collection of folk and outsider art.

4. Antoine-Louis Barye (French, 1795-1875), *Tom the Algerian Greyhound*, circa 1889, Bronze, 17 15⁄16 × 34 ½ in. (45.5 × 87.6 cm)

Donor: Mrs. Patricia St. Clair

Credit Line: Gift of Mrs. Nelson L. St. Clair, Jr.

Executive Summary: A highly naturalistic and observant representation of his own pet,the gift of *Tom the Algerian Greyhound* would be a fitting addition for our important Barye collection. If accepted, the present gift will join the display of approximately 60 other *animalier* sculptures on the balcony outside the Mellon French galleries. The gift will also be the first addition of a canine Barye sculpture since *Basset Hound* and *Pointer* were bequeathed to the museum in 1999 by Paul Mellon. Owing to its comparatively large size, the present gift will be an eye-catching statement piece and represent yet another breed – this time a pet rather than a working dog – thus adding to the comprehensiveness of the museum’s Barye collection.

5. Twenty seven Modern and Contemporary Paintings, Sculpture, and Works on paper and Eighty seven Pre-Columbian Ceramic Figurines and Vessels (see Appendix C)

Donor: Estate of Jeanette Lipman

Credit Line: Gift of The Lipman Foundation in memory of Jeanette S. Lipman

Executive Summary: Eric and Jeanette Lipman were generous donors to the Virginia Museum of Fine Arts for decades before Mrs. Lipman passed away in January 2017 and left their art collection as a bequest to the museum. This important donation bolsters significantly VMFA’s holdings of Pre-Columbian ceramics and Modern and Contemporary works, including a double-sided ink drawing by Ernst Ludwig Kirchner, a woodcut by Lyonel Feininger, a color print by Vasily Kandinsky, and a large number of paintings, drawings, and prints by Jacques Villon.

6. Morita Haruyo (Japanese, born 1945), *Twelve-Layer Kimono*, 1989, Serigraph with painted designs; ink, color and gold on paper, 30 × 38 in. (76.2 × 96.52 cm), framed: 44 5⁄8 × 52 in. (113.35 × 132.08 cm)

Donor: Mitzi Humphrey

Credit Line: Gift of Mitzi Humphrey

Executive Summary: This serigraph (a color print produced by means of a modern silkscreen process) by contemporary Japanese artist Morita Haruyo depicts a female figure donning a lavish, twelve-layer kimono (*junihitoe*). This style of kimono rose to popularity in the 10th century during the Heian period (794-1185), and its twelve layers would indicate that its wearer was of high courtly status. The gift of this work would enhance VMFA’s collection of Japanese art, particularly of pieces dating to the Showa period (1926–1989). In addition to being the first silkscreen work in the East Asian collection, it would also help connect and contextualize other examples of Japanese printmaking acquired by VMFA since the 1940s.

7. Thirty four works on paper from the Frank Raysor collection (see Appendix D)

Donor: Frank Raysor

Credit Line: Gift of Frank Raysor

Executive Summary: Frank Raysor has very generously offered to donate 34 works on paper to VMFA: 16 works by Charles Méryon, 17 works by Théophile-Alexandre Steinlen, and a recent print by Judy Pfaff. This donation continues Frank Raysor’s commitment to build an outstanding collection of prints and works on paper at VMFA.

8. Giovanni Boldini (Italian, 1842-1931), *Portrait of a Lady with Lilacs*, 1885, Oil on panel, 22 × 15 5⁄8 inches (55.9 × 39.3 cm),framed 27 ¾ × 21 ¼ in. (70.49 × 53.98 cm)

Donor: Mrs. Jane Joel Knox

Credit Line: Gift of Joseph T. and Jane Joel Knox

Executive Summary: We are most grateful to longtime VMFA supporter Jane Joel Knox for offering to donate this remarkable Boldini portrait, which was made at the height of the Italian artist’s career, and reflects his determination to capture the glamour, energy, and optimism of the Parisian *Belle Époque*.

DEACCESSION CONSIDERATION:

1. Unknown Artist (Italian, 16th century), *Doorway*, 16th century, Limestone, 150 × 104 × 18 ½ in. (380.7 × 264.0 × 47.0 cm), Adolph D. and Wilkins C. Williams Fund, 67.54.6

Recommendation: This doorway is recommended for deaccession and sale at public auction on the basis of two criteria in VMFA’s Collection Management Policy: (1) the work is of poor quality and lacks value for exhibition or study purposes; (2) the work is being deaccessioned as part of the museum’s effort to refine and improve its collection.

APPENDIX A:

1. Danny Lyon (American, born 1942), *Ella Baker* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 10 7⁄8 × 13 1⁄16 in. (27.62 × 33.18 cm)

2. Danny Lyon (American, born 1942), *John Lewis in Nashville* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 10 7⁄8 × 13 15⁄16 in. (27.62 × 35.4 cm)

3. Danny Lyon (American, born 1942), *A year after the Freedom Rides, Jackson, Mississippi* from *Memories of the Southern Civil Rights Movement*, 1962, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

4. Danny Lyon (American, born 1942), *Untitled* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

5. Danny Lyon (American, born 1942), *Demonstrations at an “all-white” swimming pool in Cairo, Illinois* from *Memories of the Southern Civil Rights Movement*, 1962, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

6. Danny Lyon (American, born 1942), *Demonstrations at an “all-white” swimming pool in Cairo, Illinois* from *Memories of the Southern Civil Rights Movement*, 1962, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

7. Danny Lyon (American, born 1942), *John Lewis at a SNCC demonstration in Cairo, Illinois* from *Memories of the Southern Civil Rights Movement*, August 1962, printed 2015, Gelatin silver print, 10 7⁄8 × 13 15⁄16 in. (27.62 × 35.4 cm)

8. Danny Lyon (American, born 1942), *Untitled* from *Memories of the Southern Civil Rights Movement*, August 1962, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

9. Danny Lyon (American, born 1942), *Segregated drinking fountains in the county courthouse in Albany, Georgia* from *Memories of the Southern Civil Rights Movement*, August 1962, printed 2015, Gelatin silver print, 13 15⁄16 × 10 15⁄16 in. (35.4 × 27.78 cm)

10. Danny Lyon (American, born 1942), *Ralph Allen taking an affidavit from Carolyn Daniels in Terrill County* from *Memories of the Southern Civil Rights Movement*, August 1962, printed 2015, Gelatin silver print, 10 7⁄8 × 13 15⁄16 in. (27.62 × 35.4 cm)

11. Danny Lyon (American, born 1942), *A street in Albany* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 10 7⁄8 × 13 15⁄16 in. (27.62 × 35.4 cm)

12. Danny Lyon (American, born 1942), *Dr. Martin Luther King Jr., and Reverend Ralph Abernathy are escorted back to jail in Albany* from *Memories of the Southern Civil Rights Movement*, August 1962, printed 2015, Gelatin silver print, 10 15⁄16 × 13 7⁄8 in. (27.78 × 35.24 cm)

13. Danny Lyon (American, born 1942), *Eddie Brown, calmly being carried off by the Albany police* from *Memories of the Southern Civil Rights Movement*, August 1962, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

14. Danny Lyon (American, born 1942), *Outside, Lester MacKinney, Bernice Reagon, and John O’Neal wait to get in* from *Memories of the Southern Civil Rights Movement*, November 1962, printed 2015, Gelatin silver print, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

15. Danny Lyon (American, born 1942), *Joy Reagon, Jessie Harris, Peggy Dammond, Sam Block, Dorie Ladner* from *Memories of the Southern Civil Rights Movement*, November 1962, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

16. Danny Lyon (American, born 1942), *University of Mississippi campus when James Meredith tried to register as the first black student there* from *Memories of the Southern Civil Rights Movement*, 1962, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

17. Danny Lyon (American, born 1942), *Dottie Miller, gives an affidavit to James Forman, Danville* from *Memories of the Southern Civil Rights Movement*, June 10, 1963, printed 2015, Gelatin silver print, 13 7⁄8 × 11 in. (35.24 × 27.94 cm)

18. Danny Lyon (American, born 1942), *A crowd watches the demonstrators returning to the city hall steps* from *Memories of the Southern Civil Rights Movement*, June 10, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

19. Danny Lyon (American, born 1942), *Bob Zellner, Bernice Reagon, Cordell Reagon, Dottie Miller (Zellner), and Avon Rollins, Danville*, *Virginia* from *Memories of the Southern Civil Rights Movement*, June 10, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

20. Danny Lyon (American, born 1942), *The mass meeting in Danville, Virginia* from *Memories of the Southern Civil Rights Movement*, June 10, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 7⁄8 in. (27.78 × 35.24 cm)

21. Danny Lyon (American, born 1942), *James Forman at the Danville mass meeting* from *Memories of the Southern Civil Rights Movement*, June 10, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

22. Danny Lyon (American, born 1942), *Police arrest whites who are harassing demonstrators, Savannah, Georgia* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

23. Danny Lyon (American, born 1942), *Arrests in Savannah* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 11 1⁄8 × 13 7⁄8 in. (28.26 × 35.24 cm)

24. Danny Lyon (American, born 1942), *Leesburg, Georgia, Stockade* from *Memories of the Southern Civil Rights Movement*, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

25. Danny Lyon (American, born 1942), *Untitled* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 13 7⁄8 × 10 15⁄16 in. (35.24 × 27.78 cm)

26. Danny Lyon (American, born 1942), *SNCC members and friends defiantly gather to sing freedom songs* from *Memories of the Southern Civil Rights Movement*, August 28, 1963, printed 2015, Gelatin silver print, 13 15⁄16 × 10 7⁄8 in. (35.4 × 27.62 cm)

27. Danny Lyon (American, born 1942), *The morning after the bombing of the Sixteenth Street Baptist Church* from *Memories of the Southern Civil Rights Movement*, September, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

28. Danny Lyon (American, born 1942), *The windows of the Sixteenth Baptist Church, where four fourteen-year-old girls were killed by a KKK bomb* from *Memories of the Southern Civil Rights Movement*, September, 1963, printed 2015, Gelatin silver print, 13 7⁄8 × 10 15⁄16 in. (35.24 × 27.78 cm)

29. Danny Lyon (American, born 1942), *Crowds wait along the funeral route* from *Memories of the Southern Civil Rights Movement*, September, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

30. Danny Lyon (American, born 1942), *Jimmy Hicks, Julian Bond, John Lewis, and Jeremiah X stand across the street from the bombed church* from *Memories of the Southern Civil Rights Movement*, September, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

31. Danny Lyon (American, born 1942), *Dr. Martin Luther King just before he speaks at Birmingham* from *Memories of the Southern Civil Rights Movement*, September, 1963, printed 2015, Gelatin silver print, 13 15⁄16 × 10 15⁄16 in. (35.4 × 27.78 cm)

32. Danny Lyon (American, born 1942), *SNCC workers stand outside the funeral: Emma Bell, Dorie Ladner, Dona Richards, Sam Shirah, and Doris Derby* from *Memories of the Southern Civil Rights Movement*, September, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 7⁄8 in. (27.78 × 35.24 cm)

33. Danny Lyon (American, born 1942), *Sheriff Jim Clarke arrests two demonstrators in Selma, Alabama* from *Memories of the Southern Civil Rights Movement*, October 7, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

34. Danny Lyon (American, born 1942), *Sheriff Jim Clarke arrests two demonstrators in Selma, Alabama* from *Memories of the Southern Civil Rights Movement*, October 7, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 15⁄16 in. (27.78 × 35.4 cm)

35. Danny Lyon (American, born 1942), *James Baldwin on Freedom Day, Selma, Alabama* from *Memories of the Southern Civil Rights Movement*, October 7, 1963, printed 2015, Gelatin silver print, 13 7⁄8 × 10 15⁄16 in. (35.24 × 27.78 cm)

36. Danny Lyon (American, born 1942), *Entrance to the City Café, Selma, Alabama* from *Memories of the Southern Civil Rights Movement*, October 7, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 7⁄8 in. (27.78 × 35.24 cm)

37. Danny Lyon (American, born 1942), *The Freedom Choir in the Tabernacle Baptist Church* from *Memories of the Southern Civil Rights Movement*, October 7, 1963, printed 2015, Gelatin silver print, 13 15⁄16 × 10 15⁄16 in. (35.4 × 27.78 cm)

38. Danny Lyon (American, born 1942), *The road to Yazoo City, Mississippi* from *Memories of the Southern Civil Rights Movement*, 1963, printed 2015, Gelatin silver print, 13 7⁄8 × 10 15⁄16 in. (27.78 × 35.24 cm)

39. Danny Lyon (American, born 1942), *A house in the Delta* from *Memories of the Southern Civil Rights Movement*, 1963, printed 2015, Gelatin silver print, 10 7⁄8 × 14 in. (27.62 × 35.56 cm)

40. Danny Lyon (American, born 1942), *The Clarksdale, Mississippi police pose for a photograph as ministers from the National Council of Churches march to the local church* from *Memories of the Southern Civil Rights Movement*, 1963, printed 2015, Gelatin silver print, 13 15⁄16 × 11 in. (35.4 × 27.94 cm)

41. Danny Lyon (American, born 1942), *Bob Dylan plays behind the SNCC office, Greenwood, Mississippi* from *Memories of the Southern Civil Rights Movement*, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 7⁄8 in. (27.78 × 35.24 cm)

42. Danny Lyon (American, born 1942), *Charles Sherrod and Randy Battle visit a supporter in the Georgia countryside* from *Memories of the Southern Civil Rights Movement*, 1963, printed 2015, Gelatin silver print, 13 15⁄16 × 10 15⁄16 in. (35.4 × 27.78 cm)

43. Danny Lyon (American, born 1942), *Ruby Doris Smith, James Forman, Marion Barry, and Sam Shirah at the SNCC Washington conference shortly after Kennedy’s death* from *Memories of the Southern Civil Rights Movement*, November 22, 1963, printed 2015, Gelatin silver print, 10 15⁄16 × 13 13⁄16 in. in. (27.78 × 35.08 cm)

44. Danny Lyon (American, born 1942), *Atlanta, Georgia* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 11 × 13 15⁄16 in. (27.94 × 35.4 cm)

45. Danny Lyon (American, born 1942), *As demonstrators block traffic to protest segregation in downtown Atlanta, an anonymous woman walking by confronts the mob that had begun abusing the protestors* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 13 7⁄8 × 10 15⁄16 in. (35.24 × 27.78 cm)

46. Danny Lyon (American, born 1942), *One of high school student Taylor Washington’s numerous arrests is immortalized as he yells while passing before me, Atlanta, Georgia* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 10 15⁄16 × 13 7⁄8 in. (27.78 × 35.24 cm)

47. Danny Lyon (American, born 1942), *SNCC staff and supporters take a break from a conference to demonstrate at a Toddle House, Atlanta, Georgia* from *Memories of the Southern Civil Rights Movement*, 1962-1964, printed 2015, Gelatin silver print, 13 15⁄16 × 10 15⁄16 in. (35.4 × 27.78 cm)

48. Danny Lyon (American, born 1942), *Fannie Lou Hamer marches, Hattiesburg, Mississippi* from *Memories of the Southern Civil Rights Movement*, January 22, 1964, printed 2015, Gelatin silver print, 11 × 13 7⁄8 in. (27.94 × 35.24 cm)

49. Danny Lyon (American, born 1942), *Stokely Carmichael and the Maryland National Guard, Cambridge, Maryland* from *Memories of the Southern Civil Rights Movement*, 1964, printed 2015, Gelatin silver print, 10 7⁄8 × 13 15⁄16 in. (27.62 × 35.4 cm)

50. Danny Lyon (American, born 1942), *Clifford Vaughs, another SNCC photographer, is arrested by the National Guard* from *Memories of the Southern Civil Rights Movement*, 1964, printed 2015, Gelatin silver print, 13 15⁄16 × 10 7⁄8 in. (35.4 × 27.62 cm)

51. Danny Lyon (American, born 1942), *A meeting of the Mississippi Freedom Democratic party, created in 1964. Here people vote in Mississippi, most for the first time in their lives* from *Memories of the Southern Civil Rights Movement*, 1964, printed 2015, Gelatin silver print, 11 1⁄8 × 13 15⁄16 in. (28.26 × 35.4 cm)

APPENDIX B:

1. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne and One of His Airplane Creations*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 18 13⁄16 × 23 15⁄16 in. (47.78 × 60.80 cm)

2. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne in One of His Airplanes*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 18 ½ × 23 7⁄8 in. (46.99 × 60.64 cm)

3. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne’s “Airplane Machine Shop”*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 24 × 18 3⁄8 in. (60.96 × 46.67 cm)

4. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne Outside of His “Airplane Machine Shop”*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 23 7⁄8 × 19 ¾ in. (60.64 × 50.17 cm)

5. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne in His “Airplane Machine Shop”*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 18 ¼ × 23 7⁄8 in. (46.36 × 60.64 cm)

6. Robert Thomas Jones, Jr. (American, 1941-2017), *Airplane by Leslie J. Payne*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 17 5⁄8 × 24 in. (44.77 × 60.96 cm)

7. Robert Thomas Jones, Jr. (American, 1941-2017), *One of Leslie J. Payne’s Airplanes at His “Airport”,* 1972, printed circa 1985, Gelatin silver print printed on Kodak Kodabromide paper, 18 15⁄16 × 23 15⁄16 in. (48.10 × 60.80 cm)

8. Robert Thomas Jones, Jr. (American, 1941-2017), *Propeller Detail*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 23 7⁄8 × 19 7⁄16 in. (60.64 × cm)

9. Robert Thomas Jones, Jr. (American, 1941-2017), *Mementoes on Airplane Dashboard*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 18 7⁄8 × 23 15⁄16 in. (60.64 × 49.37 cm)

10. Robert Thomas Jones, Jr. (American, 1941-2017), *Airport Pylon*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 17 5⁄8 × 24 in. (44.77 × 60.96 cm)

11. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie Payne*, 1972, printed circa 1985, Gelatin silver print, 14 × 10 15⁄16 in. (35.56 × 27.78 cm)

12. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne and His Airplane*, 1972, printed circa 1985, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

13. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne in One of His Airplanes*, 1972, printed circa 1985, Gelatin silver print on Kodak Kodabromide paper, 14 × 10 15⁄16 in. (35.56 × 27.78 cm)

14. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne*, 1972, printed circa 1985, Gelatin silver print, 14 × 10 15⁄16 in. (35.56 × 27.78 cm)

15. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne, Airplane Building Homemade*, 1972, printed circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

16. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne in His “Airplane Machine Shop”*, 1972, printed circa 1985, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

17. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne Outside His “Airplane Machine Shop”*, 1972, printed circa 1985, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

18. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne,* 1972, printed circa 1985, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

19. Robert Thomas Jones, Jr. (American, 1941-2017), *Airplane by Leslie J. Payne*, 1972, printed circa 1985, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

20. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne’s Airfield*, 1972, printed circa 1985, Gelatin silver print, 14 × 11 in. (35.56 × 27.94 cm)

21. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne’s “Airplane Machine Shop” Sign*, 1972, printed circa 1985, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

22. Robert Thomas Jones, Jr. (American, 1941-2017), *Leslie J. Payne’s “Airplane Machine Shop”*, 1972, printed circa 1985, Gelatin silver print, 14 × 10 15⁄16 in. (35.56 × 27.78 cm)

23. Robert Thomas Jones, Jr. (American, 1941-2017), *Photo Board*, 1972, printed circa 1985, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

24. Robert Thomas Jones, Jr. (American, 1941-2017), *Detail of Photo Board, Photograph of African-American GI*, 1972, printed circa 1985, Gelatin silver print, 14 × 10 15⁄16 in. (35.56 × 27.78 cm)

25. Robert Thomas Jones, Jr. (American, 1941-2017), *Pilot’s Wings*, 1972, printed circa 1985, Gelatin silver print, 14 × 10 15⁄16 in. (35.56 × 27.78 cm)

26. Robert Thomas Jones, Jr. (American, 1941-2017), *Kitten on Airfield Grate*, 1972, printed circa 1985, Gelatin silver print, 10 15⁄16 × 14 in. (27.78 × 35.56 cm)

APPENDIX C:

MODERN AND CONTEMPORARY WORKS OF ART

1. Georges Braque (French, 1882-1963), *The Pond from Letters Amorosa by René Char*, 1963, Lithograph in colors on watermarked BFK Rives paper, numbered 24/75, 13 × 13 in. (33.02 × 33.02 cm)

2. Jewett Campbell (American, 1912-1999), *Still life*, 1952, Oil on canvas, 25 × 30 in. (63.5 × 76.2 cm)

3. Henri-Edmond Cross (French, 1856-1910), *Le Fort Carré*, *Antibes*, 1908, Watercolor over pencil on paper, 9 ½ × 6 ¾ in. (24.13 × 17.15 cm)

4. Henri-Edmond Cross (French, 1856-1910), *Le Voilier (The Sailing Ship)*, undated, Watercolor on paper, 4 ¾ × 5 ¼ in. (12.10 × 13.33 cm)

5. Lyonel Feininger (American, 1871-1956), *The Harbor*, 1918, Woodcut, 6 3⁄8 × 8 5⁄8 in. (16.19 × 21.91 cm)

6. Vasily Kandinsky (Russian, 1866-1944), *Kleine Welton I* *(Small Worlds I),* 1922, Lithograph in colors on Velin paper, 8 5⁄8 × 9 ¾ in. (21.91 × 24.77 cm)

7. Ernst Ludwig Kirchner (German, 1880-1938), *Portrait of a Woman* (recto); *Two Nudes* (verso), circa 1910, Brush and ink on paper, 15 ½ × 12 ½ in. (39.37 × 31.75 cm)

8. Joan Miró (Spanish, 1893-1983), *Black and Red* *(Noire et Rouge)*, 1938, Etching in black and red on Arches paper, 10 ¼ × 6 ¾ in. (22.86 × 17.15 cm)

9. Joan Miró (Spanish, 1893-1983), *Untitled from Nous Avons by René Char*, 1959, Etching with aquatint and pochoir stenciling printed in colors on Japan Misumi paper, numbered 20/40, 5 1⁄8 × 7 ¾ in. (13.02 × 19.69 cm)

10. Rubin Peacock (American, born 1941), *Pentangle*, 1982, Bronze, 144 × 72 × 48 in. (365.76 × 182.88 × 121.92 cm)

11. Paul Signac (French, 1863-1935), *Evening, Jetty at Flessingue* (*Le Soir, La Jetée de Flessingue)*, 1898, Lithograph in colors on chine-volant paper, 8 × 10 in. (20.32 × 25.4 cm)

12. Paul Signac (French, 1863-1935), *View of* *Fécamp*, 1930, Watercolor over pencil on paper mounted on board, 11 ½ × 17 in. (29.21 × 43.17 cm)

13. Paul Signac (French, 1863-1935), *La Rochelle (Three Sailboats at Anchor in the Harbor)*, undated, Watercolor over black chalk on fine antique laid paper, 12 ½ × 17 ½ in. (31.75 × 44.45 cm)

14. Jacques Villon (French, 1875-1963), *Night Cabaret* (*Cabaret de Nuit)*, 1902, Aquatint printed in colors, numbered 2/30, 18 7⁄8 × 15 ¼ in. (47.94 × 38.74 cm)

15. Jacques Villon (French, 1875-1963), *Study for Avant La Revue (Before the Review)*, 1905, Watercolor and pencil on paper, 7 × 5 in. (17.78 × 12.7 cm)

16. Jacques Villon (French, 1875-1963), Musicians at a Café (*Musiciens Chez le Bistro)*, 1912, Etching on laid paper, numbered 45/50, 10 ¼ × 9 in. (26.04 × 22.86 cm)

17. Jacques Villon (French, 1875-1963), *Baudelaire au Socle (Baudelaire on a Pedestal)*, 1920, Pencil on paper, 13 × 19 in. (33.02 × 48.26 cm)

18. Jacques Villon (French, 1875-1963), *Cubist Composition* (*Figure Par Plans)*, 1921, Gouache, watercolor, pen, and India ink on paper, 8 × 5 in. (20.32 × 12.7 cm)

19. Jacques Villon (French, 1875-1963), *Petite Nature Morte au Samovar (Small Still Life with Samovar)*, 1930, Oil on cradled panel, 13 × 16 in. (33.02 × 40.64 cm)

20. Jacques Villon (French, 1875-1963), *Portrait* *du Jacques Bon* (*L’élève de La Gándara) (Portrait of Jacques Bon (Student of Antonio de La Gándara))*, 1924, Oil and pen and ink on canvas, 23 × 17 in. (58.42 × 43.17 cm)

21. Jacques Villon (French, 1875-1963), *Study for Assise à Terre (Seated Woman on the Ground)*, 1930, Pen and India ink on tan tracing paper, 8 ½ × 10 ½ in. (21.59 × 26.67 cm)

22. Jacques Villon (French, 1875-1963), *Assise à Terre (Seated Woman on the Ground)*, 1930, Oil on canvas, 15 × 18 in. (38.1 × 45.72 cm)

23. Jacques Villon (French, 1875-1963), *The Philosopher* *(Le Philosophe)*, 1930, Etching and drypoint on cream laid paper, numbered 9/50, 8 3⁄8 × 6 in. (21.27 × 15.24 cm)

24. Jacques Villon (French, 1875-1963), *Landscape with View of the Hills Near La Brunié*, 1940, Gouache and pen and India ink on paper, 8 × 12 in. (20.32 × 30.48 cm)

25. Jacques Villon (French, 1875-1963), *Never More*, 1956, Oil on canvas, 23 ½ × 31 ½ in. (59.69 × 80.01 cm)

26. Jean Lurçat (French, 1892-1966), *Untitled (Figure on a Beach)*, 1931, Gouache on paper mounted on board, Sheet: 12 5⁄16 × 20 5⁄8 in. (31.27 × 52.39cm), Board: 19 5⁄8 × 27 in. (49.85 × 68.58 cm)

27. Renée Sintenis (German, 1888 – 1965), *Puppy in a Dog Basket*, circa 1930, Etching on paper, 5 ½ × 3 ½ in. (13.97 × 8.89 cm)

PRE-COLUMBIAN ART

1. *Michoacán standing male figure,* Buff brown clay, 4 × 2 1/8 × ¾ in. (10.16 × 5.4 × 1.91 cm)

2. *Michoacán standing male figure*, Buff grey clay with traces of red and grey paint, 3 7/8 × ½ × ¾ in. (9.84 × 1.27 × 1.91 cm)

3. *Chipicuaro standing female figure*, Pale buff clay, 4 5/8 × 1 11/16 × 1 1/8  in. (11.75 × 4.29 × 2.86 cm)

4. *Chipicuaro standing female figure*, Pale buff clay, 3 5/8  × 1 3/16 × 3/8  in. (9.21 × 3.02 × 0.95 cm)

5. *Chipicuaro standing female figure*, Buff clay, 2 ¾ × 1 ¾ × ¾ in. (6.99 × 4.45 × 1.91 cm)

6. *Chipicuaro standing figure*, Buff brown clay, 2 3/8 × 1 1/8  × 5/8  in. (6.03 × 2.86 × 1 .59 cm)

7. *Michoacán standing female figure*, Buff brown clay, 2 ¾ × 1 5/8 × ¾ in. (6.99 × 4.13 × 1.91 cm)

8. *Standing male figure*, Buff clay, 2 ½ × 1 5/8 × ¾ in. (6.35 × 4.13 × 1.91 cm)

9. *Chipicuaro standing female figure*, Buff clay with traces of red and white paint, 3 7/8 × 1 5/8 × 5/8  in. (9.84 × 4.13 × 1.59 cm)

10. *Michoacán seated female figure holding a child*, Buff grey clay with traces of red and black paint, 2 ¼ × ½ × 15/16 in. (5.72 × 1.27 × 2.38 cm)

11. *Michoacán standing female figure holding child on back*, Buff grey clay, 2 × 2 ½ × ½ in. (5.08 × 6.35 × 1.27 cm)

12. *Michoacán standing male figure*, Buff grey clay with traces of red paint, 5 × 2 ¼ × 1 in. (12.7 × 5.72 × 2.54 cm)

13. *Chipicuaro seated figure holding child on back*, Pale buff clay with traces of red and white paint, 2 × 2 ½ × ½ in. (5.08 × 6.35 × 1.27 cm)

14. *Michoacán seated male figure*, Pale buff clay with traces of red and white paint, (14.1): 3 × 2 ¼ × 1 3/8 in. (7.62 × 5.72 × 3.49 cm)

15. *Michoacán seated male figure*, Pale buff clay with traces of red and white paint, (14.2): 3 × 2 ¼ × 1 11/16 in. (7.62 × 5.72 × 4.29 cm)

16. *Michoacán standing male figure*, Pale buff clay, 4 × 2 3/8 × 1 13/16 in. (10.16 × 6.03 × 4.6 cm)

17. *Chipicuaro standing figure*, Buff grey clay with traces of red and white paint, 2 ¼ × 1 1/16 × 3/8 in. (5.72 × 2.7 × 0.95 cm)

18. *Michoacán standing male figure*, Brown clay with traces of white paint, 4 3/8 × 2 1/8 × ¾ in. (11.11 × 5.4 × 1.91 cm)

19. *Chipicuaro standing female figure*, Pale buff clay, 2 ¼ × 1 ¼ × 5/8 in. (5.72 × 3.18 × 1.59 cm)

20. *Chipicuaro standing female figure holding a child*, Brown clay, 2 × ¾ × ½ in. (5.08 × 1.91 × 1.27 cm)

21. *Michoacán standing female figure*, Buff grey clay, 3 3/8 × 1 ¾ × 3/8  in. (8.57 × 4.45 × 0.95 cm)

22. *Michoacán standing male figure*, Pale buff clay, 2 × 1 1/8 × ¾ in. (5.08 × 2.86 × 1.91 cm)

23. *Michoacán seated male figure playing flute*, Buff clay with traces of red paint, 3 ¼ × 1 3/8  × 1 3/8  in. (8.26 × 3.49 × 3.49 cm)

24. *Michoacán male figure seated on a four-legged stool*, Pale buff clay with traces of red paint, 3 ¼ × 1 1/8 × 1 ½ in. (8.26 × 4.76 × 3.81 cm)

25. *Michoacán male figure seated on a bench*, Pale buff clay, 2 × 1 ¼ × 1 ½ in. (5.08 × 3.18 × 3.81 cm)

26. *Michoacán standing female figure*, Pale brown clay, 4 × 1 ½ in. (10.16 × 3.81 cm)

27. *Chipicuaro seated female figure rattle*, 1150-50 BC, Pale brown clay with traces of red paint, 4 ½ × 3 7⁄16 × 2 7⁄16 in. (11.43 × 8.73 × 6.19 cm)

28. *Chipicuaro male standing figure*, Buff reddish clay with traces of red paint, 5 13⁄16 × 2 3⁄8 × 13⁄16 in. (14.76 × 6.03 × 2.06 cm)

29. *Chipicuaro female standing figure*, Buff reddish clay with traces of red paint, 4 11⁄16 × 2 3⁄8 × ¾ in. (11.91 × 6.03 × 1.91 cm)

30. *Chipicuaro group of female figures on a slatted pallet*, Pale buff clay, 4 × 3 7⁄8 × 4 in. (10.16 × 9.84 × 10.16 cm)

31. *Chipicuaro bed figure on a canopied pallet*, Pale buff clay, 2 1⁄8 × 2 ¾ × 1 ¾ in. (5.4 × 6.99 × 4.45 cm)

32. *Bowl*, Gray clay, ¾ × 1 1⁄8 in. (1.91 × 2.86 cm)

33. *Bowl*, Gray clay, 7⁄8 × 1 ¼ in. (2.22 × 3.18 cm)

34. *Vessel*, Buff grey clay with traces of red paint, 1 × 1 ¼ × 1 ½ in. (2.54 × 3.18 × 3.81 cm)

35. *Chipicuaro standing female figure*, 500-100 BC, Buff grey clay with traces of red paint, 1 ½ × 1 1⁄8 × 1 3⁄8 in. (3.81 × 2.86 × 3.49 cm)

36. *Chipicuaro Seated hollow figure*, Buff grey clay with black, cream, and red paint, 3 1⁄16 × 2 3⁄8 × 1 7⁄16 in. (7.78 × 6.03 × 3.65 cm)

37. *Chipicuaro standing female figure*, Buff grey clay with black, cream, and red paint, 3 15⁄16 × 1 15⁄16 × 1 in. (10 × 4.92 × 2.54 cm)

38. *Chipicuaro standing flat female figure*, Buff grey clay with black, cream, and red paint, 9 ¾ × 5 3⁄8 × 1 ¼ in. (24.77 × 13.65 × 3.18 cm)

39. *Late Pre-Classic Chipicuaro Bowl*, Buff grey clay with cream and red paint, 7 in. diameter (17.78 cm)

40. *Late Pre-Classic Chipicuaro Bowl*, Buff grey clay with black, cream, and red paint, 1 11⁄16 × 3 ½ in. (4.29 × 8.89 cm)

41. *Chinesco Bowl*, Buff grey clay with black and cream paint, 1 ¾ × 5 5⁄16 in. (4.45 × 13.49 cm)

42. *Late Pre-Classic Chipicuaro Bowl*, Buff grey clay with cream and red paint, 3 ¾ × 5 3⁄8 in. (9.53 × 13.65 cm)

43. *Colima vessel*, Black clay, 2 × 4 ½ × 2 1⁄8 in. (5.08 × 11.43 × 5.4 cm)

44. *Late Pre-Classic Chipicuaro bowl*, Buff grey clay with black, cream, and red paint, 4 3⁄8 × 10 5⁄8 in. (11.11 × 26.99 cm)

45. *Late Mayan El Salvador Polychrome pot*, Buff grey clay with black, grey, orange, and red paint, 2 ½ × 5 9⁄16 × 4 3⁄4 in. (6.35 × 14.13 × 12.07 cm)

46. *Chipicuaro Ocarina (whistle)*, Brown clay, 2 × 1 3⁄8 × 2 in. (5.08 × 3.49 × 5.08 cm)

47. *Michoacán Ocarina (whistle)*, Brown clay, 1 1⁄8 × 1 ¼ × 1 ¾ in. (2.86 × 3.18 × 4.45 cm)

48. *Vera Cruz fragmented head*, Pale brown clay, 3 ½ × 3 3⁄8 × 2 ¾ in. (8.89 × 8.57 × 6.99 cm)

49. *Manabí Fragmented head*, Buff brown clay with orange paint, 3 3⁄8 × 2 ¼ × 2 ¼ in. (8.57 × 5.72 × 5.72 cm)

50. *Central Mexico (Possibly Zacatenco), Pre-Classic fragmented bust*, Red brown clay with black slip on stand, 3 ¼ in. (8.26 cm)

51. *Vera Cruz fragmented head of Soariente or smiling face figure*, Pale buff brown clay, 5 ¾ × 5 3⁄16 × 3 7⁄8 in. (14.61 × 13.18 × 9.84 cm)

52. *Tlatilco female figure*, Brown grey clay with traces of red paint, 4 5⁄8 × 1 13⁄16 × 7⁄8 in. (11.75 × 4.6 × 2.22 cm)

53. *Tlatilco female figure*, Brown grey clay with traces of red paint, 4 5⁄8 × 1 13⁄16 × 1 in. (11.75 × 4.6 × 2.54 cm)

54. *Seated female figure*, Pale-grey clay, 2 ¼ × 1 3⁄8 × 1 1⁄8 in. (5.72 × 3.49 × 2.86 cm)

55. *Seated female figure holding a child*, Grey brown clay, 2 ½ × 1 3⁄8 × 1 ¼ in. (6.35 × 3.49 × 3.18 cm)

56. *Colima standing female figure holding a bowl of fruit*, Buff grey clay, 5 15⁄16 × 3 ½ × 2 3⁄8 in. (15.08 × 8.89 × 6.03 cm)

57. *Standing figure wearing cape*, Orange slip on pale buff clay, 6 5⁄8 × 4 ¾ × 2 7⁄8 in. (16.83 × 12.07 × 7.3 cm)

58. *Jalisco seated "sheepface" female figure holding a bowl*, Buff grey clay with traces of red paint, 9 1⁄8 × 5 1⁄8 × 3 in. (23.18 × 13.02 × 7.62 cm)

59. *Jalisco standing male drummer*, Buff grey clay, 9 9⁄16 × 3 1⁄8 × 3 7⁄8 in. (24.29 × 7.94 × 9.84 cm)

60. *Jalisco standing male flute player*, Buff grey clay, 10 1⁄8 × 4 ¾ × 3 ¾ in. (25.72 × 12.07 × 9.53 cm)

61. *Nayarit seated male figure*, Buff grey clay with black, red, and white paint, 4 7⁄8 × 3 × 1 9⁄16 in. (12.38 × 7.62 × 3.97 cm)

62. *Nayarit seated male figure*, Buff grey clay with black, cream, and red paint, 4 1⁄16 × 2 ¾ × 2 1⁄8 in. (10.32 × 6.99 × 5.4 cm)

63. *Colima standing male figure*, Pale red brown clay, 4 7⁄8 × 2 7⁄8 × 1 1⁄8 in. (12.38 × 7.3 × 2.86 cm)

64. *Colima standing male "gingerbread" figure*, Buff grey clay with gray paint, 9 1⁄8 × 4 7⁄8 × 1 ½ in. (23.18 × 12.38 × 3.81 cm)

65. *Colima standing male "gingerbread" figure*, Buff grey clay with grey paint, 7 1⁄16 × 3 ½ × 1 3⁄8 in. (17.94 × 8.89 × 3.49 cm)

66. *Colima "flat" standing female figure*, Orange red clay, 6 ½ × 3 5⁄16 × 1 ¾ in. (16.51 × 8.41 × 4.45 cm)

67. *Colima female figure*, Brown clay, 5 ¾ × 3 1⁄8 × 3 ¾ in. (14.61 × 7.94 × 9.53 cm)

68. *Colima “flat” standing female figure*, Pale brown clay, 5 1⁄8 × 3 ¼ × 3 ¼ in. (13.02 × 8.26 × 8.26 cm)

69. *Jalisco standing female figure*, Buff grey clay with cream and red paint, 4 ¾ × 2 ½ × 1 in. (12.07 × 6.35 × 2.54 cm)

70. *Colima joined marital pair*, Buff grey clay, 5 ¼ × 4 3⁄8 in. (13.34 × 11.11 cm)

71. *Jalisco mother and child*, Grey brown clay, 3 3⁄8 × 3 1⁄8 × 4 7⁄8 in. (8.57 × 7.94 × 12.38 cm)

72. *Colima Bowl with Fruit Motif*, Terracotta, 100 BC-AD 250, 11 diameter × 4 in. (27.94 × 10.16 cm)

73. *Huastec fragmented head*, Grey clay, 3 3⁄8 × 3 1⁄8 × 1 ¾ in. (8.57 × 7.94 × 4.45 cm)

74. *Colima tripod vessel*, Pale buff clay, 4 7⁄8 × 4 × 5 3⁄16 in. (12.38 × 10.16 × 13.18 cm)

75. *Zapotec-Mixtec cylinder vessel with projecting foot motif*, Pale buff clay, 5 × 3 ¾ in. (12.7 × 8.26 cm)

76. *Colima male figure of Cargador with water jug on his back*, Buff grey clay, 9 3⁄16 × 6 ¼ × 6 7⁄8 in. (23.34 × 15.88 × 17.46 cm)

77. *Colima male figure of kneeling Cargador with maguey cactus on his back*, Buff grey clay, 11 ½ × 7 7⁄8 × 9 ¾ in. (29.21 × 20 × 24.77 cm)

78. *Colima bowl with six bats*, Buff grey clay, 5 1⁄8 × 9 1⁄8 in. (13.02 × 23.18 cm)

79. *Colima vessel in the shape of a seal*, Buff grey clay, 5 13⁄16 × 6 3⁄8 × 4 7⁄8 in. (14.76 × 16.19 × 12.38 cm)

80. *Chinesco coiled serpent*, Buff grey clay, 6 3⁄8 × 8 5⁄16 in. (16.19 × 21.11 cm)

81. *Fragmented head of Xipa Totec*, Grey clay, 3 3⁄8 × 3 1⁄8 × 1 ¾ in. (8.57 × 7.94 × 4.45 cm)

82. *Mexcala stone mask*, Hard green stone with traces of red paint, 6 × 4 in. (15.24 × 10.16 cm)

83. *Chipicuaro Middle Pre-Classic standing female figure*, Buff grey clay with brown, orange, and white paint, 3 5/8  × 1 3/16 × 3/8  in. (9.21 × 3.02 × 0.95 cm)

84. *Chipicuaro Middle Pre-Classic standing female figure*, Buff grey clay with brown, orange, and white paint, 3 5/8  × 1 3/16 × 3/8  in. (9.21 × 3.02 × 0.95 cm)

85. *East Coast Late Classic Hacha stone head*, Volcanic grey stone, 4 ¾ in. height (12.07 cm)

86. *Vera Cruz Late Classic head with opened mouth*, Buff grey clay, 7 ½ × 8 ½ in. (19.05 × 21.59 cm)

87. *Vera Cruz Late Classic head with headdress*, Buff grey clay, 5 × 5 ¼ in. (12.7 × 13.34 cm)

APPENDIX D:

1. Charles Méryon (French, 1821 – 1868), *Le Tombeau de Molière au Père-Lachaise, Paris (Molière’s Tomb, Père-Lachaise Cemetery, Paris)*, 1854, Etching,

2. Charles Méryon (French, 1821 – 1868), *L’ancienne porte du Palais de Justice (The Old Gate of the Palace of Justice, Paris)*, 1854, Etching and drypoint, 4 1⁄8 × 3 7⁄8 in. (10.48 × 9.84 cm)

3. Charles Méryon (French, 1821 – 1868), *L’ancienne porte du Palais de Justice (The Old Gate of the Palace of Justice, Paris),* 1854, Etching and drypoint, 4 1⁄16 × 3 15⁄16 in. (10.32 × 10 cm)

4. Charles Méryon (French, 1821 – 1868), *L’ancienne porte du Palais de Justice (The Old Gate of the Palace of Justice, Paris)*, 1854, Etching and drypoint, 7 7⁄8 × 7 3⁄8 in. (20 × 18.73 cm)

5. Charles Méryon (French, 1821 – 1868), *Armes symboliques de la ville de Paris (Symbolical Arms of the City of Paris),* 1854, Etching, 7 ¾ × 6 13⁄16 in. (19.69 × 17.3 cm)

6. Charles Méryon (French, 1821 – 1868), *Armes symboliques de la ville de Paris (Symbolical Arms of the City of Paris),* 1854, Etching, 8 ¼ × 6 ¾ in. (20.96 × 17.15 cm)

7. Charles Méryon (French, 1821 – 1868), *La rue des Mauvais Garçons (The Street of the Bad Boys),* 1854, Etching, 15 × 12 ½ in. (38.1 × 31.75 cm)

8. Charles Méryon (French, 1821 – 1868), *La rue des Mauvais Garçons (The Street of the Bad Boys)*, 1854, Etching, 8 × 6 ½ in. (20.32 × 16.51 cm)

9. Charles Méryon (French, 1821 – 1868), *La petite pompe, Paris (The Notre Dame Pump, Paris)*, 1854, Etching, 9 1⁄8 × 6 3⁄16 in. (23.18 × 15.72 cm)

10. Charles Méryon (French, 1821 – 1868), *La petite pompe, Paris (The Notre Dame Pump, Paris)*, 1854, Etching, 19 ¼ × 12 5⁄8 in. (48.9 × 32.07 cm)

11. Charles Méryon (French, 1821 – 1868), *La petite pompe, Paris (The Notre Dame Pump, Paris)*, 1854, Etching, 11 5⁄8 × 17 7⁄8 in. (29.53 × 45.4 cm)

12. Charles Méryon (French, 1821 – 1868), *Le Pont-au-Change, Paris (The Exchange Bridge, Paris)*, 1854, Etching with drypoint, 11 5⁄8 × 17 7⁄8 in. (29.53 × 45.4 cm)

13. Charles Méryon (French, 1821 – 1868), *Le Pont-au-Change, Paris (The Exchange Bridge, Paris),* 1854, Etching with drypoint, 8 7⁄8 × 15 3⁄8 in. (22.54 × 39.05 cm)

14. Charles Méryon (French, 1821 – 1868), *Le Pont-au-Change, Paris (The Exchange Bridge, Paris)*, 1854, Etching with drypoint, 11 1⁄8 × 18 1⁄8 in. (28.26 × 46.04 cm)

15. Charles Méryon (French, 1821 – 1868), *Le Pont-au-Change, Paris (The Exchange Bridge, Paris)*, 1854, Etching with drypoint, 12 ½ × 18 ¾ in. (31.75 × 47.63 cm)

16. Charles Méryon (French, 1821 – 1868), *L’Espérance (Hope)*, 1854, Etching, 2 7⁄8 × 5 ½ in. (7.3 × 13.97 cm)

17. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Fin de Bail (End of Lease)*, 1899, Lithograph printed in black ink over pale blue-green tinted background, 10 7⁄16 × 7 ½ in. (26.51 × 19.05 cm)

18. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Tournée du Chat Noir de Rodolphe Salis (Tour of Rodolphe Salis’ Chat Noir)*, 1897, Lithographic plate made after original (not by Steinlen)

19. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Winter, Cat on a Cushion,* 1909, Color lithograph, 19 13⁄16 × 24 ¼ in. (50.32 × 61.6 cm)

20. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Summer, Cat on a Balustrade*, 1909, Color lithograph, 19 5⁄16 × 23 ½ in. (49.05 × 59.69 cm)

21. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Reclining Cat, Head Resting on its Paws*, 1902, Soft-ground etching, aquatint and drypoint on zinc printed in black ink on wove paper, 12 15⁄16 × 20 1⁄8 in. (32.86 × 51.12 cm)

22. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Two Cats Resting*, 1914, Drypoint printed in black in on laid paper with two watermarks, 15 × 12 ¾ in. (38.1 × 32.39 cm)

23. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Workers Leaving the Factory*, 1903, Lithograph printed in black ink on china, 9 13⁄16 × 12 13⁄16 in. (24.92 × 32.54 cm)

24. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Pure Sterilized Milk from the Vingeanne*, November 1897, Lithograph printed in colored inks on wove paper, 15 3⁄8 × 11 3⁄8 in. (39.05 × 28.89 cm)

25. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Compagnie Française des Chocolats et des Thés*, June 1899, Lithograph printed in colored inks on wove paper, 15 3⁄8 × 11 3⁄8 in. (39.05 × 28.89 cm)

26. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Première Exposition de L’oeuvre dessiné et peint de Th. A Steinlen*, 1894, Lithograph printed in colored inks on wove paper, 7 ¼ × 5 ½ in. (18.42 × 13.97 cm)

27. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Exposition Steinlen*, 1903, Lithograph printed in colored inks on wove paper, 8 × 5 ¾ in. (20.32 × 14.61 cm)

28. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Invitation to Exposition Steinlen*, 1903, Photomechanical relief print in colored inks on paper, 3 9⁄16 × 4 13⁄16 in. (9.05 × 12.22 cm)

29. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *A la Bodiniére, 18 Rue St. Lazare, Exposition de L’oeuvre dessiné et peint de Th. A Steinlen*, 1894, Lithograph printed in black and orange inks on wove paper mounted on fabric, 26 × 32 ½ in. (66.04 × 82.55 cm)

30. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Pure Sterilized Milk from the Vingeanne*, 1894, Lithograph printed in colored inks on paper, 58 × 40 7⁄8 in. (147.32 × 103.82 cm)

31. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Black Cat with Panorama of Montmatre*, 1895-1910, Engraving and aquatint in black ink on wove paper, 9 15⁄16 × 12 7⁄8 in. (25.24 × 32.7 cm)

32. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Study of Feline Head in Profile,* 1921-1923, Brown ink wash on wove paper, 4 × 4 5⁄16 in. (10.16 × 10.95 cm)

33. Théophile-Alexandre Steinlen (French, born Switzerland, 1859 – 1923), *Cat Lying on the Floor*, 1902, Soft ground etching, drypoint and aquatint on zinc printed in black and brown ink on laid paper, 12 × 16 1⁄8 in. (30.48 × 40.96 cm)

34. Judy Pfaff (American, born 1946), *Yukata A*, 2016, Woodblock print printed in ink and color on 30 gsm Kozo paper, 13 × 61 in. (33.02 × 154.94 cm)

**LOANS FROM THE COLLECTION:**

1. Tiffany & Company, *Coffee Pot and Cream Jug,* 1878, Silver, Coffee Pot: Overall: 7 × 2 7/8 × 5 in. (17.78 × 7.3 × 12.7 cm); Cream Jug: Overall: 4 × 2 3/8 × 3 1/4 in. (10.16 × 6.03 × 8.26 cm), Gift of Sydney and Frances Lewis, 85.283.1-2.

Tiffany Studios, *Dresser Lamp,* ca. 1900, Favrile glass, brass, electrical fittings, 10 1/2 x 4 (diameter) in./lamp 4 x 8 (diameter) in./shade (26.7 x 10.2 (diameter) cm./lamp 10.2 x 20.3 (diameter) cm./shade cm), Gift of Mabel and George McDonald, 89.29a‑b.

Tiffany Studios, *Inkwell,* ca. 1900, Gilded bronze, favrile glass, Overall: 4 × 4 1/2 in. dia. (10.16 × 11.43 cm), Sydney and Frances Lewis Art Nouveau Fund, 73.17

Exhibition: “Louis Comfort Tiffany:  Art & Innovation,” The History Museum, South Bend, IN, March 31 – October 1, 2018

Recommendation: Lend with courier.

1. Carle Van Loo, *A Pasha Having His Mistress's Portrait Painted,* 1737, Oil on canvas, Unframed: 26 × 30 in. (66.04 × 76.2 cm), Framed: 35 × 39 1/2 in. (88.9 × 100.33 cm)

Adolph D. and Wilkins C. Williams Fund, 59.20

Exhibition: “Wyeth, Parrish, Rockwell and the European Narrative Tradition,” Norman Rockwell Museum, Stockbridge, MA, June 9 – October 28, 2018.

Recommendation: Lend.

1. Nöel‑Nicolas Coypel, *The Rape of Europa,* 1722, Oil on canvas, Unframed: 35 1/2 × 40 1/4 in. (90.17 × 102.24 cm), Framed: 44 1/2 × 49 1/4 in. (113.03 × 125.1 cm), Adolph D. and Wilkins C. Williams Fund, 97.128

Exhibition: “Orléans Collection,”New Orleans Museum of Art, New Orleans, LA, October 25, 2018 – January 27, 2019.

Recommendation: Lend

1. Max Beckmann, *King Saul*, 1947, Oil on canvas, Unframed: 51 3/8” H x 29 5/8” W (130.4 x 75.2 cm); Framed: 57 3/8” H x 35 ¾” W (145.6 x 90.7 cm), Adolph D. and Wilkins C. Williams Fund, 84.5.

Exhibition: “Max Beckmann, Figures in Exile,” Museo Thyssen-Bornemisza, Madrid, Spain, October 23, 2018 – January 27, 2019; Caixaforum, Barcelona, Spain, February 20 – May 28, 2019. The loan is requested only for the second venue in Barcelona.

Recommendation: Lend with courier.

1. Giovanni Battista Moroni, *Two Donors in Adoration before the Madonna and Child, and St. Michael*, 1557‑60, Oil on canvas, Unframed: 35 1/4 × 38 1/2 in. (89.54 × 97.79 cm; Framed: 45 1/2 × 48 1/2 in. (115.57 × 123.19 cm), Adolph D. and Wilkins C. Williams Fund, 62.20

Exhibition: “The Portraits of Giovanni Battista Moroni,” The Frick Collection, New York, NY, February 21 – June 2, 2019.

Recommendation: Lend.

1. Francisco Goya, *General Nicolas Philippe Guye,* 1810, Oil on canvas, Unframed: 41 3/4 × 33 3/8 in. (106.05 × 84.77 cm); Framed: 52 1/4 × 43 3/4 in. (132.72 × 111.13 cm), Gift of Mr. John Lee Pratt, 71.26

Exhibition: Untitled, Beyeler Museum AG, Riehan/Basel, Switzerland, May, 2020 – August, 2020.

Recommendation: Lend with courier.

**CHANGES TO LOANS PREVIOUSLY APPROVED:**

1. Greek, Attic, attributed to Triptolemos Painter and attributed to Charinos, *Red-Figured Ram’s Head Rhyton (Drinking Cup)*, ca. 480 B.C., Terracotta, 8 7/8” H x 5 ½” W x 10 ½” D, overall. Adolph D. and Wilkins C. Williams Fund, 79.100

Exhibition: “Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings” Venues & dates: Harvard Art Museums, Cambridge, MA, September 7, 2018 – January 6, 2019; Museum of Fine Arts, Houston, February 17 – May 19, 2019

The planned second venue, Museum of Fine Arts, Houston, has withdrawn from the exhibition.

1. Tibetan, *Padmasambhava*, 18th century, Copper alloy, gemstones, traces of paint, Overall: 23 1/2 × 16 × 12 in. (59.69 × 40.64 × 30.48 cm). Berthe and John Ford Collection, Gift of the E. Rhodes and Leona B. Carpenter Foundation, 91.530a-b.

Exhibition: “The Second Buddha: Master of Time,” (formerly “The Second Buddha: The Lotus-born Guru”), The Rubin Museum of Art, February 2, 2018 – January 7, 2019, Tang Teaching Museum at Skidmore College, February– June, 2019.

The request for the loan is withdrawn.

**LOANS DENIED:**

1. Claude Monet, *Field of Poppies, Giverny,* 1885, Oil on canvas, Unframed: 23 5/8 × 28 ¾ in. (60.01 × 73.03 cm), Framed: 34 1/2 × 39 1/2 in. (87.63 × 100.33 cm), Collection of Mr. and Mrs. Paul Mellon, 85.499

Exhibition: “Monet and His Places,” Denver Art Museum, Denver, CO

10/20/2019 ‑ 2/2/2020, Museum Barberini, Potsdam, Germany, 2/29/2020 ‑ 6/1/2020.

Reason for denial: The painting is needed for VMFA’s traveling exhibition of the Mellon Collection.

**Motion:** proposed by Mr. Monroe Harris, and seconded by Mr. Michael Schewel to propose that the Art Acquisitions Sub-Committee recommend to the Full Board of Trustees that Director Alex Nyerges and Dr. Michael Taylor be authorized to accept gifts of art offered to the Museum between December 15, 2017 and December 31, 2017.

1. ADJOURNMENT

President Schewel adjourned the meeting at 2:33pm.

*\* Public comment will not be received at the meeting \**

MOTION: Mr. Michael J. Schewel MEETING: Board of Trustees

SECOND: Ms. Cynthia Fralin DATE: 14 December 2017

**CERTIFICATION OF CLOSED MEETING**

**WHEREAS**, the Full Board of Trustees has convened a closed meeting on this date pursuant to an affirmative recorded vote and in accordance with the provisions of The Virginia Freedom of Information Act; and

**WHEREAS**, Section 2.2-3712 of the Code of Virginia requires a certification by this Board that such closed meeting was conducted in conformity with Virginia law;

**NOW, THEREFORE, BE IT RESOLVED** that the Full Board of Trustees hereby certifies that, to the best of each member's knowledge, (i) only public business matters lawfully exempted from open meeting requirements by Virginia law were discussed in the closed meeting to which this certification resolution applies, and (ii) only such public business matters as were identified in the motion convening the closed meeting were heard, discussed or considered by the Full Board of Trustees.

VOTE

AYES: Schewel / M. Harris / Allston / Conner / Crutcher / Fralin / Geldzahler / Glasser / Gottwald / Harrigan / J. Harris / Jecklin / Johnson / Markel / O’Keefe / Papa / Petersen / Reynolds / Royall / Tak

NAYS: None

ABSENT DURING VOTE: Barrington / Bishop / Goode

ABSENT DURING MEETING: Abramson / Desai / Dye / Edwards / Farrell / Luke /

/ Rangarajan / Royal

Recorded by: Jody Green

Administrative Assistant, Director’s Office

And

Laura Keller

Assistant to the Secretary of the Foundation