Virginia Museum of Fine Arts

Minutes of the Full Board of Trustees Meeting

Thursday, 14 June 2018, 1:00 pm

Claiborne Robertson Room

There were present:

Michael J. Schewel, President

Dr. Monroe E. Harris, Executive Vice President

Karen C. Abramson

Lynette L. Allston

Martin J. Barrington, *via conference*

Cindy H. Conner

Dr. Betty Crutcher

Kenneth M. Dye

Anne Noland Edwards

Cynthia Kerr Fralin

Richard B. Gilliam

Martha M. Glasser

David Goode

Margaret N. Gottwald

Terrell Luck Harrigan

Jil Womack Harris

Ivan P. Jecklin

Kenneth Johnson

Steven A. Markel

Sara O'Keefe

Thomas W. Papa

Michele Petersen

Pamela J. Royal

William A. Royall, Jr.

By Invitation

Alex Nyerges, Director

H. Hiter Harris III, Foundation Board

Stephen D. Bonadies

Dr. Lee Anne Chesterfield

Jody Green

Jan Hatchette

Laura Keller

Cameron O'Brion

Karen Palen

Katie Payne

Hossein Sadid

Jayne Shaw

Dr. Michael Taylor

Kimberly Wilson

Absent:

Tyler Bishop

Ankit N. Desai

Thomas F. Farrell II

Janet Geldzahler

John A. Luke Jr.

Satya Rangarajan

Pamela Reynolds

Rupa Tak

1. CALL TO ORDER

At 1:08 pm, President Michael J. Schewel called the meeting to order.

1. CONSENT AGENDA APPROVAL

**Motion:** proposed by President Schewel and seconded by Mr. David Goode to approve the following items on the consent agenda as distributed:

* + Approve the minutes of the March 15, 2018 Full Board meeting as distributed.
  + Elect Monroe E. Harris, Jr. as President of the Board of Trustees for a term ending June 30, 2019.
  + Approve the revisions to the by-laws as distributed.
  + Approve the FY19 budget as distributed.

1. REPORT OF THE PRESIDENT

President Michael J. Schewel recognized Mr. William A. Royall, Jr. and Pamela K. Royall for receiving the John Barton Payne award the evening prior at the annual board dinner. He then congratulated Dr. Lee Anne Chesterfield, VMFA’s Senior Advisor for Museum Planning and Board Relations, for her appointment as Director of the Harn Museum of Art at the University of Florida. He thanked her for her hard work and presented her with a gift from the Board.

Next, President Schewel noted several board members were rotating off of the board after 10 years of service; these trustees included Thomas Farrell, John Luke, Cynthia Fralin, and himself. He presented Ms. Fralin—who was in attendance at the meeting with a gift—and thanked her for her service on the board.

Then, President Schewel introduced Ms. Katie Payne, VMFA’s new Director of Government Relations. She noted that her strategy will include creating a compelling narrative to accompany budget requests. Mr. Schewel then thanked his fellow board members in addition to Alex and the senior leadership team at VMFA. He noted that he had five goals for his presidency, including improving the board meetings by adding more art, building a solid foundation for the Capital Campaign, expanding the membership program, examining education, and improving Government Relations. He expressed that he was very happy with where the Museum and the board stands, and also credited Foundation Board of Directors President, Mr. H. Hiter Harris III, for his hard work as well. He noted that the Capital Campaign will require the support of every single board member. Lastly, he reported that he was pleased to inform the board that Alex signed a new contract and all are happy with these results.

1. REPORT OF THE DIRECTOR

Director Alex Nyerges thanked President Schewel for his leadership, vision, and service on the Board of Trustees. Next, he gave a summary of FY18. He reported that onsite visitors for the year closed at a record high of 653,000 with 211,000 visitors to *Terracotta Army* alone. VMFA’s presence at the Winter Antiques Show in January of 2018 raised the reputation of the Museum, bringing it to a New York audience. Additionally, VMFA will host the Association of Art Museum Directors (AAMD) to the Museum in January of 2019. AAMD has not been to Richmond since 1979 with 70-80% of its membership never having been to VMFA. He reported that this would be a huge reputation builder for the Museum.

Next, he noted that have prioritized collecting African and African American art. Thanks to a grant from the Mellon Foundation, the Susan and David Goode Center for Conservation will be a leader in the field for diversity in part by offering paid internships to diverse students who may not otherwise be able to pursue a career in conservation. VMFA is also focused on developing in-house exhibitions to build its reputation and capitalize on its stellar collection. This year, VMFA’s *Horse in Greek Art*, an in-house curated exhibition has hit all-time record attendance for an Evans Court Gallery exhibition, and it will travel to several statewide partner institutions. Additionally, membership stands at more than 40,000 member households.

Regarding Statewide initiatives, the Evans 360 Distance Learning Program has reached 1,534 students to date and VMFA’s 21st century iteration of the ArtMobile will launch on October 30 in Fredericksburg, VA. Director Nyerges noted that this is all very good news for VMFA and that it placing the Museum in good standing going into the Capital Campaign. He asserted that the addition of both Mr. Gutenberger and Ms. Payne who has already helped to secure additional funding of $188,000 for the operation of the ArtMobile for the next two years.

President Schewel then thanked Ms. Laura Keller, Assistant to the Secretary of the Foundation, for her tireless help in preparing for all of the Board meetings and logistics during his time of service.

1. REPORT OF THE FOUNDATION

Foundation Board of Directors President Hiter Harris noted that the search for the Deputy Director for Advancement had been conducted through Korn Ferry and the search resulted in a local hire of Mr. Thomas Gutenberger, who worked previously at the University of Richmond. He thanked Ms. Jayne Shaw, Director of Development, for her hard work for the past year. Mr. Harris noted that the upcoming campaign timeline would need to be adjusted to accommodate Mr. Gutenberger’s input based on his arrival date. Next. Mr. Harris noted that the Foundation Board of Directors would have a guest speaker at their next board meeting to include more creativity and innovative programming into the board meetings. The next speaker will be Mr. Peter Grant, Chair of the University of Virginia’s Third Century Campaign. He also noted that the Foundation’s Advancement Committee would be conducting a deep dive on VMFA’s Development branch at their next meeting. He reported that new foundation board members were up for approval by the board as well. Lastly, he thanked President Schewel for his collaboration and service on the Board of Trustees.

1. COUNCIL ANNUAL REPORT

Council President Karen Palen noted that the Council support group boasts 574 members. They will be organizing Fine Arts and Flowers again this year with proceeds to benefit the launch of *VMFA on the Road*. Their goals is to raise $300,000 for the new iteration of the ArtMobile. The Council provides support to the gift shop, VMFA tours, the garden, phone calls to new members, and so much more.

1. ART ACQUISITIONS SUB-COMMITTEE REPORT

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

At 2:00 PM the meeting went into closed session with the following motion.

**Motion:** proposed by Mr. Jecklin, and seconded by Mr. Goode 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 2:04 PM, the meeting resumed in open session.

**Motion:** proposed by Mr. Jecklin, and seconded by Mr. Goode 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 Ms. Fralin, and seconded by Dr. Crutcherto 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 carried.

PURCHASE CONSIDERATIONS:

1. Alphonse Mucha (Czech, 1860-1939), *Poster: Monaco-Monte Carlo,* 1897, Lithograph, 42 5∕8 × 29 3∕8 in. (108 3∕8 × 74 5∕8 cm)

Vendor: Macklowe Gallery, 445 Park Avenue, New York, NY 10022

Source: John and Maria Shugars Fund

Executive Summary: Alphonse Mucha was a leading Art Nouveau artist who worked in late nineteenth century Paris. An exceptionally skilled designer, Mucha created many advertisements – for cigarette papers, champagne, railroads, and others – as well as magazine and book illustrations. By the late 1890s, Mucha was so famous that he was asked to create an advertisement poster for Monaco-Monte Carlo, one of the French Riviera's most elegant locations. The artist promoted the glorious possibilities of a vacation on the Mediterranean coast in the poster on offer to VMFA, which represents the perfect advertising combination of the artist’s creative talent and the luxury and glamour of the travel destination.

1. Sergei Maliutin (Russian, 1859-1937), *“Teremok” armchair*, designed 1903, made circa 1905-1917, Birch, 56 × 24 × 24 in. (143 × 62 × 62 cm)

Vendor: Oscar Graf

Source: Swenson Art Nouveau Fund and Arthur and Margaret Glasgow Endowment

Executive Summary: This very rare armchair is one of the masterpieces designed by Sergei Maliutin and made at the Abramtsevo Carpentry Workshop founded by Elizaveta Mamontova in 1876. This workshop, as well as the Talashkino art colony, are the most important and celebrated kustar (folk craft) institutions of early twentieth century Russia. The creation of this chair was a turning point in Maliutin’s career and its acquisition will strengthen our holdings in Russian decorative arts.

1. Rembrandt Harmensz van Rijn (Dutch, 1606-1669), *The Second Oriental Head,* circa 1635, Etching (only state), 6 × 5 in. (15.4 × 12.7 cm)

Vendor: Hill-Stone, Inc.

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The human face provides the subject for some of Rembrandt’s most iconic works. The work under consideration depicts an older man, who looks away from the viewer, with eyes cast down. Here, Rembrandt has used line to explore the possibilities of the aged face as subject matter. Lines forming the wrinkles in the skin seamlessly flow into the beard and then into the furry coat. The high fur hat has been identified as a kolpik, a high fur hat traditionally worn by Jewish men, which attests to the artist’s interest in creating images with subjects derived from Eastern Europe and the Middle East. If acquired, VMFA would become only the eighth institution in the United States to have this particular print in their collection.

1. Donald Moffett (American, born 1955), *IMPEACH*, 2006, Media Player and ten speakers, Audio loop length: 2 minutes, 20 seconds, Edition 1 of 3, with 1 Artist’s Proof

(VMFA will co-own this work with the Brooklyn Art Museum. Each institution will pay a set fee)

Vendor: Marianne Boesky Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Donald Moffett describes the word "impeach" as epic poetry, albeit a one-word poem. Continuing to allow content to drive the form of his art, Moffett uses United States Representative John Lewis' speech from December 18, 1998, arguing metaphorically against the impeachment of President Bill Clinton. The legendary civil rights icon slowed the congressional proceedings for approximately one minute before the vote was called and the matter lost. Moffett has chosen this Library of Congress recording for IMPEACH to push further his exploration of the American political landscape as both subject and object. *IMPEACH* would typify an engagement with history, particularly the recent political histories of this country. As such, it provides a poetic, yet resonant dimension to VMFA’s collection and extends the museum’s holdings into areas of new media.

1. 50 works of Native American Art (see Appendix A)

Vendor: Robert and Nancy Nooter

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The 50 works of Native American art presented for acquisition represent the fifth and final year of the gift-purchase agreement between VMFA and Robert and Nancy Nooter.

Many of these objects have been on display in our permanent gallery, such as the Northwest Coast *Raven Mask* and *Goose Landing Mask*. Others will be rotated into the gallery, such as the large woven Apache *Olla* and several of the *kachinas* and California baskets. All objects proposed for purchase, along with the four gifts that the Nooters are making this year, will greatly enhance our growing collection of Native American art.

1. Cheryl Pope (American, born 1980), *STANDING STRONG (Title of a Poem by Ed Roberson, 2013)*, 2016, Wood ladder, 481 pairs of boxing hand wraps, 120 × 10 × 30 in. (304.8 × 25.4 × 76.2 cm)

Vendor: Monique Meloche Gallery

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: The work placed forth for acquisition, *STANDING STRONG* *(Title of a Poem by Ed Roberson, 2013)*, 2016, was created for Cheryl Pope’s solo exhibition at the Monique Meloche Gallery in November 2016. The piece addresses the trauma of gun violence in Chicago. The artist, herself a former Golden Gloves amateur boxing champion, regularly incorporates boxing into her object-making and performance practice. Of the work, Pope has stated “This work is about manhood, is about the history and the weight of the fight for respect. An old ladder is wrapped with 481 pairs of boxing hand wraps, the total number of African American men killed by gun violence in Chicago from January 2016 - October 25th, 2016 (opposed to 33 Caucasian men). In the poem penned by Roberson from which the title is derived, he references the metaphor of mixed match shoes, of being both here and the after world. The ladder portrays this constant state of fear of being here and the potential of being there, being shot, being killed. The boxing wraps are the fight, the fight to stay alive, the fight for respect, the fight to get out. The weight of the ladder is the weight each carries for those that came before and lost, and also the weight of hope each carries every day they stay alive.”

DIRECTOR’S DISCRETIONARY PURCHASES:

1. Sam Gilliam (American, born 1933), *Born Again*, 1968, Magna and acrylic on canvas with aluminum powder, 119 × 176 in. (302.26 × 447.04 cm)

Vendor: Jeffrey Humber

Source: Sydney and Frances Lewis Fund with Revolving Art Purchase fund

Executive Summary: *Born Again* is an iconic work from Sam Gilliam’s body of paintings that were stretched using a beveled edge wooden frame that allowed the flat, two dimensional surfaces of his works to project away from the wall. Gilliam speaks poetically of this body of work as an homage to labor and the ordinary person who works with their hands–conceiving of the beveled edge stretcher as that akin to the construction of a “window,” and the building of a house. On a secondary level, the beveled edge for the artist also pertains to a “window onto the world,” and can be understood as Gilliam’s response to the turbulent political period of the late 1960s, particularly in the wake of an endless stream of assassinations that gripped the country and the world. The work will seamlessly engage in dialogue with VMFA’s collection of abstract painting from the 20th and 21st centuries, especially the work of Jackson Pollock and the Washington Color School.

1. James Salisbury Burt (American, active 1835-1849), *Viaduct on the Baltimore and Washington Railroad*, circa 1837-1838, Oil on panel, 14 5/8 × 19 7/8 in. (37 × 50.4 cm)

Vendor: Sotheby’s, 1334 York Ave, New York, NY 10021, American Art Online Sale, January 23, 2018, Lot 34

Source: Museum Purchase

Executive Summary: The Thomas Viaduct is the second oldest railroad bridge in the world, and James Salisbury Burt’s painting is a very early American railroad scene. Little is known about Burt’s career, but *Viaduct on the Baltimore and Washington Railroad* appears to be one of his first works and probably dates to the late 1830s as the structure it depicts—the Thomas Viaduct—did not exist until 1835. The addition of this painting nicely augments VMFA’s growing collection of Hudson River School landscapes, with special emphasis on its early development, as well as other works amplifying the intersection of industrial and artistic interests at the outset of American railroad history.

1. Mosely Greene (American, 1829-1892), *Wounded Soldier*, 1868, Oil on canvas, 20 ⅛ × 24 3∕16 in. (51.12 × 61.44 cm)

Vendor: Taylor and Graham

Source: Museum Purchase

Executive Summary: This previously unlocated (though documented) painting by Mosely Greene is an extremely pleasant surprise for the American Art department, which has desired works of art related to the Civil War for several years. Deftly rendered in autumnal hues and deep areas of shadow, *Wounded Soldier* is remarkable as a timely reflection upon the American Civil War, and was painted only three years after its conclusion. Greene’s *Wounded Soldier* participates in a postwar artistic rejection of large-scale, heoric images of national import and a turn towards the representation of the common soldier or citizen. Likely a self-portrait, this arresting painting adds a personal facet to VMFA’s collection of the art of the American Civil War.

1. Weegee (Arthur Fellig, American, born Poland, 1899-1968), *Under the Third Avenue El*, 1943-1945, Gelatin silver, 8 ⅛ × 7 ⅝ in. (20.6 × 19.4 cm)

Vendor: Phillip’s, 450 Park Ave, New York, NY 10022, The Odyssey of Collecting: Photographs from the Joy of Giving Something Foundation Sale, October 3, 2017, Lot 32

Source: Eric and Jeanette Lipman Fund

Executive Summary: Flamboyantly walking the line between the joined worlds of photojournalism and fine art photography, Weegee made a career out of capturing the underbelly of New York City in the 1930s and 1940s. As a freelance photographer, the artist’s images typically captured murder victims, anguished family members, or impenitent criminals, all set within a Surreal nocturnal landscape of the city as illuminated by Weegee’s flash bulb. In the 1940s, Weegee became increasingly experimental with his darkroom practice. By layering multiple exposures onto a single print he created what he called “distortions,” which often gave his subjects the illusion of having extra eyeballs or limbs. In *Under the Third Avenue El*, the artist has used the same process to give a disorienting view of the light-speckled Bowery with multiple exposures of the image atop one another. This photograph is an unusual and captivating example of Weegee applying his experimental darkroom practice to one of his signature subjects.

1. Peter Sekaer (American, born Denmark, 1901-1950), *Jones’ Barber Shop, Bowling Green, VA*, 1936, Gelatin silver print, 7 ½ × 8 ½ in. (18.5 × 21.5 cm)

Vendor: Bonham’s, 580 Madison Avenue, New York, NY 10022, Fine Photographs Sale, October 2, 2017, Lot 43.

Source: Aldine S. Hartman Fund

Executive Summary: Working alongside photographers like Walker Evans, Ben Shahn, and Berenice Abbott, Peter Sekaer produced images of American life tinged with elements of modernist design. As a photographer for several New Deal agencies, including the Rural Electrification Administration, the Farm Security Administration, and the Office of Indian Affairs, Sekaer travelled across the United States in the 1930s, documenting the byways, homes, businesses, and lives of everyday Americans. Many of Sekaer’s photographs, including *Jones’ Barber Shop, Bowling Green, VA* show a particular interest in planarity, text, and vernacular design. VMFA is pleased to add its first work by Sekaer to the collection, where it joins a growing number of documentary photographs made during the interwar period.

1. A. Aubrey Bodine (American, 1906-1970), *Intersection of High Street and Low Street*, 1947, Gelatin silver print, 12 × 9 in. (30.5 × 22.9 cm)

Vendor: Heritage Auctions, 3500 Maple Avenue, 17th Floor, Dallas, TX 75219, Online Photographs Auction Sale #191810, February 28, 2018, Lot 13138

Source: VMFA Art Purchase Fund

Executive Summary: *Intersection of High and Low Street* is the first photograph by A. Aubrey Bodine to enter VMFA’s collection. Photographed at a steep, upward angle, Bodine captures the humorous intersection of two street signs, as well the Bishop’s Crook lamppost on which they hang. Unlike much of his earlier production, this work shares an aesthetic of concreated observation with many of the straight photographers of this era, including Edward Weston. The angled junction of the two street signs, the curvature of the lamppost, and eye-like light bulb that appears to float in its socket, suggests an uncharacteristic reliance on the formal qualities of his photograph, as well as Bodine’s unrelenting interest in the refinement of his technique.

1. Leigh Suggs (American, born 1981), *The Background II*, 2018, Collaged cyanotype, 17 ¾ × 17 13/16 in. (45.09 × 45.24 cm)

Vendor: 1708 Gallery, 319 West Broad Street, Richmond VA 23220, Benefit Auction, February 10, 2018

Source: Aldine S. Hartman Fund

Executive Summary: Leigh Suggs has been an active participant in the local art community for the last several years and has had two solo exhibitions at Reynolds Gallery. She works on the border between design and fine art, utilizing patterns and bright colors to produce rhythmic works that often seem to pulse with movement. As *The Background II* illustrates, her work is often labor intensive, involving intricate cutting and layering of shapes that build to make a larger, overall composition. Partially rooted in traditional forms, like quilting, while also conversant with 1960s movements like Minimalism and Op art, this piece offers many points of dialogue with other works in VMFA’s collection, including the newly acquired group of quilts from the Souls Grown Deep Foundation. Acquiring this work fits within our initiative to support emerging Virginian artists in addition to continuing to increase our representation of women artists in the collection.

1. Molly Murphy-Adams (Lakota, born 1977), *Map: Commonwealth Project*, 2017, Beads, fabric, ink, crystal, wood, 24 × 60 × 1 ½ in. (60.96 × 152.4 × 3.81 cm)

Vendor: Molly Murphy Adams

Source: Museum Purchase and Gift of the Coe Gallery, Inc., by exchange

Executive Summary: Murphy-Adams describes her work as contemporary native sculptural beadwork. In the center panel of *Map: Commonwealth Project*, Murphy-Adams embroiders successive boundary changes from pre-contact, colonial, and statehood periods, and highlights some of the major river systems of Virginia. Also included are fully beaded botanical specimens that are indigenous to the region. The side panels illustrate traditional basket patterns of Virginia natives on the outside and tattoo designs on the inside. The center section of each panel has beaded QR codes listing the history of the naming of Virginia’s major rivers. This is a contemporary beadwork piece by a nationally recognized Lakota artist and is the first contemporary beadwork piece to enter the permanent collection

1. Anthony Barboza (American, born 1944), *Sam Gilliam-Artist*, 1980, printed circa 2010, Color photograph, 8 7/16 × 8 3/16 in. (21.43 × 20.8 cm)

Adger Cowans (American, born 1936), *Footsteps,* 1960, Gelatin silver print, 8 ¼ × 13 5/16 in. (20.96 × 33.81 cm)

Vendor: Walton Gallery

Source: Aldine S. Hartman Fund

Executive Summary: These two photographs were on display in Walton Gallery’s booth at the Current Art Fair in September 2017. Walton Gallery shows works by a number of artists in the Kamoinge collective and this offered an opportunity to buy works by key artists from the group while also supporting a Virginia gallery participating in the Current Art Fair, a new and important arts initiative in Richmond. Anthony Barboza’s portrait of Sam Gilliam in the midst of his paint spattered studio and Adger Cowans iconic *Footsteps* are important additions to VMFA’s growing collection of photographs by members of Kamoinge.

1. Adger Cowans (American, born 1936), 11 photographs, circa 1960- circa 1980, Gelatin silver prints, various dimensions

Vendor: Adger Cowans

Source: Aldine S. Hartman Fund

Executive Summary: As VMFA prepares for the 2020 exhibition, *Working Together: Louis Draper and the Kamoinge Workshop*, the museum is building the most comprehensive collection of early Kamoinge photographers in the country, including Adger Cowans. These eleven photographs, along with the artist’s gift of a 2018 print of his 1958 *Egg Nude*, offer a strong representation of Cowans’ work from this period. In addition, Cowans’ work appeared in the third volume of the *Black Photographer’s Annual* and four of these photographs, including *Momma’s Ohio Piano*, appear in the current photography gallery rotation, *Truthful Witnessing: The Black Photographers Annual, Volume 3*.

1. Anthony Barboza (American, born 1943), *James Baldwin—Author,* 1975, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

Augusto Cantamessa (Italian, born 1927), *Breve Orizzonte*, circa 1955, Gelatin silver print, 19 × 15 ½ in. (48.26 × 39.37 cm)

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

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: Anthony Barboza was an important early member of the Kamoinge Collective, which he joined in 1963. He began his *Black Borders Series* as a way to make portraits of people he admired on his own terms, rather than for specific editorial assignments. He photographed everyone from photographers and painters he admired, such as Imogen Cunningham and Norman Lewis, to pop icons like Michael Jackson. For his portrait of James Baldwin, Barboza directed studio lights from various directions to create a diffuse, luminous pattern that suggests energy radiating from the author. In addition to the James Baldwin portrait, VMFA also acquired from the same gallery a major work of Italian modern photography, namely Augusto Cantamessa’s *Breve Orizzonte*, which has long been considered the artist’s greatest image.

1. Marilyn Nance (American, born 1953), *John Henry Memorial Blues and Gospel Jubilee*,

*Clifftop, West Virginia*, 1974, printed circa 1987, Gelatin silver print, 15 7/8 × 19 7/8 in. (40.32 × 50.48 cm)

Marilyn Nance (American, born 1953), *46th Anniversary*, 1979, printed before 1990, Gelatin silver print, 10 7/8 × 13 7/8 in. (27.62 × 35.24 cm)

Vendor: Marilyn Nance

Source: Eric and Jeanette Lipman Fund

Executive Summary: Marilyn Nance began her photography career freelancing for the *Village Voice* and traveled to Lagos, Nigeria in 1977 as the official North American photographer for FESTAC, a global, pan-African festival of arts and culture. Along with Dawoud Bey and Carrie Mae Weems, Nance was part of a younger generation of photographers who admired the work of the Kamoinge Workshop members, as well as the ethos the group represented. Beuford Smith, the editor of the *Annual*, learned about Nance’s work while she was still a student and encouraged her to submit her photographs. *John Henry Memorial Blues and Gospel Jubilee, Clifftop, West Virginia,* appeared in the third volume of the *Black Photographers Annual* while *46th Anniversary* appeared in the fourth volume. These works will play a key role in the upcoming *Black Photographer Annual* rotations. Of the 118 photographers that appeared within the four volumes of the *Annual*, only thirteen were women, making it especially important to find and collect their work.

1. Dawoud Bey (American, born 1953), *A Woman with Hanging Overalls*, 1977, printed 2016, Gelatin silver print, Sheet: 11 × 13 15/16 in. (27.94 × 35.4 cm)

Dawoud Bey (American, born 1953), *A Woman and Two Boys Passing*, 1978, printed 2011, Gelatin silver print, Sheet: 10 15/16 × 13 15/16 in. (27.78 × 35.4 cm)

Dawoud Bey (American, born 1953), *A Woman at Convent Avenue Baptist Church*, 1977, printed 2016, Gelatin silver print, Sheet: 11 × 13 15/16 in. (27.94 × 35.4 cm)

Vendor: Stephen Daiter Gallery, 230 W. Superior Street, Fourth Floor, Chicago, IL 60654

Source: Aldine S. Hartman Fund

Executive Summary: A recent recipient of the MacArthur Genius award, Dawoud Bey began his photography career in the mid-1970s as a street photographer, producing a series, *Harlem, U.S.A.*, that received critical acclaim at his first solo exhibition held at the Studio Museum in Harlem in 1979. All three of these images are from that foundational series. They were also published in Bey’s portfolio of five images in the fourth volume of the *Black Photographers Annual* and will be featured in the fourth rotation of the Black Photographers Annual exhibition entitled, *Patience and Persistence*.

1. Marie Cécile Thijs (Dutch, born 1964), *Silent Thought*, 2017, Lambda C-print on dibond, 27 ½ x 27 ½ in. (70 x 70 cm)

Vendor: Smith-Davidson Gallery, Tintorettostraat 3, 1077 RM Amsterdam, The Netherlands

Source: Eric and Jeanette Lipman Fund

Executive Summary: The Dutch artist Marie Cécile Thijs was born in Heerlen, but lives and works today in Rotterdam. Originally trained as a lawyer, Thijs decided to pursue a career as a photographer almost fifteen years ago. The artist specializes in staged photographs that often reference the golden age of Dutch painting in the 17th century, especially still life arrangements and portraits by artists such as Judith Leyster, Rembrandt Harmensz van Rijn, and Johannes Vermeer, whose dramatic light effects and detailed realism she seeks to emulate in her own work. This can be seen in this remarkable 2017 photograph of her daughter, Nadia, who is shown lost in thought in a carefully posed composition whose stark simplicity and arresting beauty deliberately invokes the work of the Dutch artists who came before her.

1. Diego Sanchez (American, born Colombia, 1963), *Composition #76*, 2018, Oil and acrylic on panel, 32 × 38 in. (81.28 × 96.52 cm)

Vendor: The Visual Arts Center of Richmond, 1812 West Main Street, Richmond, VA 23220, Benefit Auction, March 17, 2018

Source: Aldine S. Hartman Fund

Executive Summary: This is the first work to enter VMFA’s collection by Diego Sanchez, a highly respected teacher and artist in Richmond. It was acquired at “The Darkroom,” a collectors’ night benefit auction at the Visual Arts Center of Richmond. This work belongs to a large group of abstract paintings, all of which are entitled *Composition* followed by their number in the series. Sanchez began this body of work in 2012 after his friend and fellow artist Cindy Neuschwander encouraged him to take more risks in his paintings and experiment with abstraction. *Composition #76* is one of the most complex and ambitious works in this series and reveals the artist’s love of color combinations, mark making, and the painting process itself.

1. Ergy Landau (French, born Hungary, 1896-1967), *Self-Portrait with Nude,* 1930, Gelatin Silver print, 6 11/16 × 9 in. (170 × 230 cm)

Vendor: Vintage Works, Ltd., 258 Inverness Circle, Chalfont, PA 18914

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Born in Budapest, Erzsi Landau moved to Paris in 1923 and changed her name to Ergy Landau. She quickly established herself as a portrait photographer and socialized with other Hungarian-born photographers, including Brassaï, Nora Dumas (born Kelenföldi Telkes Nóra), André Kertész, László Moholy-Nagy, and Charles Rado. In 1925 she became a French citizen and the success of her early commercial work and portraiture encouraged her to experiment with modernist photography. In 1929 Landau hired Nora Dumas as her assistant and began to focus almost exclusively on the female nude. This remarkable self-portrait, which she made in the following year, shows the artist crouching on the floor, with her back to the camera, as she photographs her favorite model, Assia Granatouroff, whose nudity contrasts with Landau’s fully clothed body. Taken with a time-release device, the photograph was carefully staged to deliberately subvert the male artist and female model tradition of Western art, as Landau, the subject, but also a woman artist, is not the passive focus, but rather an active presence in the composition.

1. Louise E. Jefferson (American, 1908-2002), *Blues Singer* (also called *The Soloist*), 1938, Lithograph on cream wove paper, 8 ¼ × 11 ¼ in. (20.96 × 28.58 cm)

Vendor: Swann Galleries, 104 East 25th Street #6, New York, NY 10010, African-American Fine Art Sale, April 5, 2018, Lot 17

Source: Aldine S. Hartman Fund

Executive Summary: The African American printmaker, graphic designer, photographer, book illustrator, and educator Louise E. Jefferson was born in Washington, D.C., and was educated at Hunter College and Columbia University. *Blues Singer* is one of three lithographs she is known to have produced as an instructor at the Harlem Community Art Center, a branch of the WPA’s Fine Arts Project, in the late 1930s. The lack of cross-hatching—evident throughout most of the image—makes way for the white of the stone in the area around the singer’s head, producing a halo effect perhaps meant to simulate the shine of a spotlight. In contrast to works by other contemporary American printmakers, there is absolutely no racial stereotyping in *Blues Singer*, and there is no coquettish appeal to the viewer. *Blues Singer* is exceedingly rare—the only other extant print of the composition is in the collection of the Metropolitan Museum of Art in New York.

1. André Kertész (American, born Hungary, 1894-1985), *Looking Down on Fire Escapes and Clotheslines*, 1943, printed circa 1965, Gelatin silver print mounted on board, 8 × 14 in. (45.72 × 35.56 cm)

Vendor: Stephen Bulger Gallery, 1356 Dundas Street West, Toronto, Ontario, M6J 1Y2, Canada

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: After achieving critical and commercial success in Paris, Kertész and his wife decided to move to New York in 1936, where he continued to explore and capture the modern cityscape. *Looking Down on Fire Escapes and Clotheslines* is one of many scenes that Kertész produced during his early years in New York. In this photograph, Kertész uses his trademark vertiginous viewpoint to capture the abstract geometry of the fire escapes, clotheslines, potted plants and billowing sheets. Kertész’s innovative use of shadow, angle, and composition is evident here, as is his interest in the unexpected beauty of the urban environment. *Looking Down on Fire Escapes and Clotheslines* offers viewers a reprieve from the manic pace of the city, as Kertész brilliantly captures a moment of stillness in the fast-paced American metropolis.

1. John Albok (American, born Hungary, 1894-1982), *Dreamer!*, 1937, Gelatin silver print, 9 ½

× 7 ½ in. (24.13 × 19.05 cm)

John Albok (American, born Hungary, 1894-1982), *City Fruit Garden*, 1934, Gelatin silver print mounted on board, 10 5/8 × 10 ½ in. (26.99 × 26.67 cm)

John Albok (American, born Hungary, 1894-1982), *Fifth Ave., NYC, Depression, Forsake*, 1933, Gelatin silver print, 13 ¾ × 10 ½ in. (34.93 × 26.67 cm)

Vendor: PDNB Gallery, 154 Glass Street, Suite 104, Dallas, TX 75207

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: *City Fruit Garden* is a strong example of the street photography for which John Albok is known, while *Dreamer!* and *Fifth Avenue, New York City, Depression, Forsake* belong to an important series of 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 died of cancer at Mount Sinai Hospital, New York, on January 12, 1982, a day before a full retrospective of his work, *Tailored Images*, opened at the Museum of the City of New York. By the time of his death he had made some 16,000 photographs, including these three works that we have acquired as Director’s Discretionary purchases, which will be included in the upcoming exhibition entitled *American, Born Hungary* that will be on display at VMFA in 2021.

1. Robert Henri (American, 1865-1939), *The Towhead*, 1907, Oil on canvas, 23 3/8 × 19 3/8 in. (59.37 × 49.21 cm)

Vendor: Charles Guthrie

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: *The Towhead* is one of at least fifteen portraits by Robert Henri depicting Cori Peterson, a young Dutch girl who modeled for him in Haarlem in the summer of 1907. The artist was in The Netherlands teaching a summer class on behalf of the New York School of Art. Capturing the child in full smiling exuberance, the painting may be considered one of the best examples of the subgroup of Henri’s portraits of children that, in turn, express the Ashcan School’s dictum of value residing in the vernacular, even in the face of a seemingly anonymous child, whose chuckling playfulness challenges high art’s supposed propriety. Henri described Cori as a “little white-headed, broad-faced, red-cheeked girl of about eight, always laughing.”

1. Prentice Herman Polk (American, 1898-1985) *The Boss,* 1932, Gelatin silver print, 9 5/16 × 7 5/8 in. (23.7 × 19.4 cm)

Vendor: Vintage Works, Ltd., 258 Inverness Circle, Chalfont, PA 18914

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: Prentice Herman Polk’s powerful image of a formerly enslaved woman, *The Boss*, numbers among the photographer’s most iconic works, which served to countermand contemporary racial stereotypes of African American people during the Jim Crow era. Alongside the work of other prominent African American photographers, this image also served to illustrate and affirm the contributions of black artists to the history of the medium, as celebrated in the historic *Black Photographers Annual* in 1974. VMFA owns a later print of this work that was included in the artist’s 1981 *Portfolio of 11 Original Photographs*, but we were thrilled to acquire as a Director’s Discretionary purchase this signed vintage print, given its importance in the history of African American photography.

GIFT CONSIDERATIONS:

1. Harry Roseman (American, born 1945), *Folded Plywood #19*, 2014, AC Plywood Panel, 56 ¾ × 105 ¼ × 4 ¾ in. (144.15 × 267.34 × 12.07 cm)

Donor: The American Academy of Arts and Letters, 633 West 155th Street, New York, NY 10032

Credit Line: Gift of the American Academy of Arts and Letters

Executive Summary: Harry Roseman is a sculptor, photographer, educator, and consummate draftsman. He currently serves as chair of the Department of Art at Vassar College. Roseman has generated numerous bodies of work using plywood as a malleable material from which he creates two-dimensional relief works and Minimalist sculpture. This work debuted in his exhibition at the American Academy of Arts and Letters in 2015 and will resonate with other Minimalist works in the collection.

1. 14 Ceramic works by Various Pueblo Artists (Cochiti, Keshi, Santa Ana, Acoma, Zuni, 1950-2014) (see Appendix B)

Donor: Ed Chappell and Susan Buck

Credit Line: Gift of Edward Chappell and Susan Buck

Executive Summary: This collection of 14 pieces of pottery range in date from 1950 to 2014 and represent artists from Cochiti, Santa Ana, Acoma, and Zuni Pueblos. A’Shiwi potters, known to outsiders as Zuni, have always been recognized as distinctive among the various artists. They produced a variety of complex forms and were one of the first Pueblos to experiment with polychrome slip painting. Randy Nahohai (1957-2016), was particularly innovative in ceramic arts and is one of the principle Zuni artists collected by Edward Chappell and Susan Buck. Their generous gift will greatly enhance VMFA’s collection of 20th century Pueblo ceramics and introduce visitors to the incredible works of Randy Nahohai, who is a somewhat overlooked Zuni artist.

1. Unidentified Artist (Ethiopian, 20th century), *Scroll with Six Archangels,* 20th century (before 1977), Tempera on parchment, 63 7∕8 × 9 1∕8 in. (162.24 × 23.18 cm)

Donor: The Estate of Father James F. Kauffmann

Credit Line: Gift of the Estate of Father James F. Kauffmann

Executive Summary: The most common genre of Ethiopian scrolls, known as healing scrolls, display talismanic diagrams, symbols, and texts prepared by *däbtäras* (religious healers). They are made for clients to help combat physical and spiritual ills. VMFA’s collection includes several such examples. The scroll offered from the estate of Father Kauffmann, richly painted with archangel figures and decorative interlace borders, fits the collecting objective of developing the Ethiopian section of the African collection and will broaden the range of scroll types in presenting a format different from the curative works in the museum’s holdings.

1. Unidentified Artist (Ethiopian, 20th century) *Healing Scroll*, 20th century, Ink and wash on parchment, 4 1∕16 × 65 in. (10.33 × 165 cm)

Donor: The Reverend Dr. Vienna Cobb Anderson

Credit Line: Gift of The Reverend Dr. Vienna Cobb Anderson

Executive Summary: In Ethiopian healing scrolls, both word and image are believed to effect mystical powers to banish demons, bind the tongues of evil spirits, frighten the devil, and to heal an assortment of physical ills. The parchment scroll offered as a gift by Vienna Anderson leads with an image of an archangel bearing a sword, followed by invocational verses in red and scripture, prayers, incantations, or healing verses written in black ink, the exact content of which awaits translation. The quality of the script is particularly crisp, indicating that it was done with care by a *däbtära* (religious healer) well trained in the intricacies of forming the more than 200 characters comprising the Ge’ez (Ethiopic) alphabet. This scroll will make a strong addition to our Ethiopian holdings and will correlate with other works in the African collection associated with divination and healing.

1. Various Artists (Yoruba Culture, Nigeria, Republic of Benin), *Ere Ibeji (Male Twin Figure)*, 20thcentury, Wood, 10 × 3 × 3 1/8 in. (25.4 × 7.62 × 7.94 cm)

*Ere Ibeji (Male Twin Figure)*, 20thcentury, Wood, 11 1/8 × 3 5/8 × 3 3/8 in. (28.26 × 9.21 × 8.57 cm)

*Pair of Ere Ibeji (Male and Female Twin Figures)*, 20thcentury, Wood, iron, glass beads, string, copper alloy; Male figure: 10 ¾ × 3 5/8 × 3 5/8 in. (27.31 × 9.21 × 8.57 cm); Female figure: 11 × 3 5/8 × 3 ½ in. (27.94 × 9.21 × 8.89 cm)

*Pair of Ere Ibeji (Male and Female Twin Figures)*, 20thcentury, Wood; Male figure: 11 3/8 × 4 ½ × 3 ¾ in. (28.89 × 11.43 × 9.53 cm); Female figure: 11 ½ × 4 ½ × 3 ¾ in. (29.21 × 11.43 × 9.53 cm)

Donor: The Estate of Richard K. Priebe

Credit Line: Gift of the Estate of Richard K. Priebe

Executive Summary: These six sculpted figures are known as *ere ibeji* (*ere* = sacred; *ibi* = born; *eji* = two). They are made to care for the soul of a departed twin or pair of twins. The Yoruba experience the world’s highest incidence of twin births, and they associate both fortune and risk in believing that twins harbor special powers but may be subject to negative forces, so great care and concern is directed toward them. Usually eight to twelve inches tall, *ere ibeji* are carved as vital, mature individuals. Because the Yoruba have twins approximately every twelve to fifteen births, innumerable *ere ibeji* have been carved over the years. Given their near ubiquity as a figural format, they provide a good comparative demonstration of the styles of different Yoruba regions and workshops. This donation includes two mixed pairs and an individual male and female figure, each bearing the distinctive character of regional and workshop styles, thus making a wonderful addition to the Yoruba section of the African collection.

6. Paul DiPasquale (American, born 1951), *Neptune Virginia Beach Maquette*, 2004, Bronze, 96 × 72 in. (243.84 × 182.88 cm)

Donor: Aubrey and Peggy Layne

Credit Line: Gift of Aubrey and Peggy Layne

Executive Summary: This 2004 bronze sculpture by Paul DiPasquale is being offered as a gift to VMFA by Aubrey Layne, the Secretary of Finance in the Virginia Governor’s cabinet, and his wife, Peggy. It served as the maquette for the completed statue of *King Neptune* in Virginia Beach, which follows its design fairly closely. DiPasquale cast the maquette in bronze in an edition of six, of which this is number four. Our plan would be to install *Neptune Virginia Beach Maquette* in the E. Claiborne and Lora Robins Sculpture Garden at the base of the waterfall, thus allowing visitors to enjoy the sculpture and its references to water and Roman mythology.

1. Adger Cowans (American, born 1936), *Egg Nude*, 1958, printed 2018, Pigment print on Hahnemühle 100 % pearl finish paper, Sheet: 15 ¾ × 19 5/16 in. (40.01 × 49.05 cm)

Donor: Adger Cowans

Credit Line: Gift of the artist

Executive Summary: As VMFA prepares for the 2020 exhibition, *Working Together: Louis Draper and the Kamoinge Workshop*, the museum is building the most comprehensive collection of early Kamoinge photographers in the country. The artist’s offered gift of a 2018 print of his 1958 *Egg Nude*, along with the eleven photographs that were recently acquired through a Director’s Discretionary purchase, and offer a strong representation of Cowans’ work from this crucial period of his career.

1. Marilyn Nance (American, born 1953), *Untitled*, from the series, *FESTAC 77*, 1977, printed circa 1987, RC print, 7 15/16 × 9 15/16 in. (20.16 × 25.24 cm)

Marilyn Nance (American, born 1953), *Ethiopian Contingent*, from the series, *FESTAC 77*, 1977, printed circa 1987, RC print, 7 15/16 × 9 15/16 in. (20.16 × 25.24 cm)

Donor: Marilyn Nance

Credit Line: Gift of the artist

Executive Summary: Marilyn Nance attended New York University, followed by the Pratt Institute, where she graduated with an MFA in 1976. She began her photography career freelancing for the *Village Voice* and traveled to Lagos, Nigeria in 1977 as the official North American photographer for FESTAC 77, a global, pan-African festival of arts and culture (also known as the Second World Black and African Festival of Arts and Culture). It was a massive gathering of artists, musicians, writers, and scholars from Africa and the global African diaspora, with a large contingency coming from the United States. Nance was the only official U.S. photographer of the festival, making her collection of vintage prints from the event an especially important visual record. The artist’s offered gift of these photographs, which are RC (resin coated) prints, expands the museum’s ability to represent a global narrative from this period.

1. Four works of Native American Art (see Appendix A)

Donor: Robert and Nancy Nooter

Credit Line: Gift of Robert and Nancy Nooter

Executive Summary: VMFA’s Native American art collection continues to grow as we acquire more works through both gifts and purchases. The works presented for acquisition at the June 2018 AASC meeting represent the fifth and final year of the gift-purchase agreement between VMFA and Robert and Nancy Nooter. Longtime friends and donors to the museum, the Nooters have offered an impressive collection of 54 works of Native American art this year, including 4 gifts: a large Apache woven olla and three Northwest coast pieces (a carved wooden rattle, a maskette, and a serving bowl). These gifts have a total appraised value of $185,000.00, thus making this a very generous donation from the Nooters.

DEACCESIONING CONSIDERATIONS:

1. M. Fernandez (Spanish?) Copy after René Frémin (French, 1672-1744), *Diana*, Late 19th century, Terracotta, 67 in. (170.1 cm), Gift of Mr. John Lee Pratt, 59.14

Executive Summary: This sculpture is recommended for deaccession 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.

1. Attributed to Pier Francesco Mola (Italian, 1612-1666), *Homer*, 17th century, Oil on canvas, 38 3⁄8 × 28 ½ in. (97.4 × 72.3 cm), Gift from Karl Rudolph, 79.99

Executive Summary: This painting 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.

1. Follower of Agnolo di Cosimo, known as Bronzino (Italian, 1503-1572), *A Young Girl*, 16th century, Oil on panel, 27 ½ × 19 ¾ in. (69.85 × 50.17 cm), Adolph D. and Wilkins C. Williams Collection, 49.11.41

Executive Summary: This painting 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.

1. Bernardino Fungai (Italian, Sienese, 1460-1516), *Madonna and Child with a Bishop Saint and Saint Sebastian*, Late 1490s, Tempera on panel, 35 × 28 in. (88.9 × 71.12 cm), Gift of Arthur and Margaret Glasgow, 49.10.1

Executive Summary: This painting 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.

1. Attributed to Francesco De’ Rossi, called Salviati (Italian, 1510-1563), *Portrait of a Young Man*, 16th century, Oil on canvas, 18 ¾ × 15 in. (47.63 × 38.1 cm), Arthur and Margaret Glasgow Endowment, 59.6

Executive Summary: This painting 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.

1. Attributed to Thomas Couture (French, 1815-1879), *The Water Carriers*, 19th century, Oil on canvas, 26 × 22 ¾ in. (66.0 × 57.7 cm), Bequest of William Palmer Gray, 45.2.2

Executive Summary: This painting 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.

1. School of Fontainebleau (French), *Sabina Poppaea*, 16th century, Oil on cradled panel, 26 ½ × 22 ½ in. (67.3 × 57.1 cm), Gift of Arthur Glasgow, 56.2.19

Executive Summary: This painting 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. Unidentified Artist (Haida), *Seal Bowl*, 19th-20th centuries, Wood, shell, 24 in. high (60.96 cm)
2. Unidentified Artist (Tlingit or Haida), *Rattle*, 19th century, Wood, pigment, 11 × 6 × 6 in. (27.94 × 15.24 × 15.24 cm)
3. Unidentified Artist (Tlingit), *Shaman's Maskette*, 19th-20th centuries, Wood, pigments, 5 × 4 × 2 in. (12.7 × 10.16 × 5.08 cm)
4. Unidentified Artist (Apache), *Olla*, 1890-1900, Willow, 23 × 23 in. (58.42 × 58.42 cm)
5. Unidentified Artist (Yupik), *Goose Landing Mask*, Wood, feathers, 19 × 15 × 7 in. (48.26 × 38.1 × 17.78 cm)
6. Unidentified Artist (Inuit), *Punuk-style Whale's Tail*, 5th century, Ivory, 2 in. high (5.08 cm)
7. Unidentified Artist (Inuit), *Birds*, 18th-19th centuries, Walrus ivory, 1 ¾ in. high (4.45 cm)
8. Unidentified Artist (Tlingit), *Trinket Basket*, 1860-1923, Spruce root, vegetable dye, 4 ¼ × 5 ¼ in. (10.8 × 13.34 cm)
9. Unidentified Artist (Tlingit), *Rattle Top Lid Basket*, 1860-1923, Spruce root, vegetable dye, 3 ½ × 5 ½ in. (8.89 × 13.97 cm)
10. Unidentified Artist (Nootka), *Raven Mask*, 19th century, Wood, fiber, 20 × 8 × 8 in. (50.8 × 20.32 × 20.32 cm)
11. Unidentified Artist (Navajo), *Hubbell with Two Crosses Rug*, late 19th century, Wool, 46 × 71 in. (116.84 × 180.34 cm)
12. Unidentified Artist (Navajo), *Blanket*, early 20th century, Wool, 33 × 59 in. (83.82 × 149.86 cm)
13. Unidentified Artist (Navajo), *Blanket*, early 20th century, Wool, 41 ½ × 67 ½ in. (105.41 × 171.45 cm)
14. Unidentified Artist (Navajo), *Regional Blanket*, early 20th century, Wool, 41 ½ × 67 ½ in. (105.41 × 171.45 cm)
15. Unidentified Artist (Panamint), *Basket*, late 19th century, Grasses, sumac, willow, bulrush root, yucca, Joshua tree root, 9 × 18 in. (22.86 × 45.72 cm)
16. Unidentified Artist (Sierra Miwok), *Basket*, late 19th century, Willow, bracken root, 9 × 18 in. (22.86 × 45.72 cm)
17. Unidentified Artist (Maidu), *Cooking Basket*, 1900, Willow, sedge root, bracken root, bulrush root, 9 × 17 ½ in. (22.86 × 44.45 cm)
18. Unidentified Artist (Maidu), *Gambling Tray*, 1890, Willow, redbud, 2 ½ × 16 in. (6.35 × 40.64 cm)
19. Unidentified Artist (Paiute), *Water Vessel*, 1890-1900, Willow, red ochre, pine pitch, 9 5∕16 × 7 3∕8 in. (23.65 × 18.73 cm)
20. Unidentified Artist (Pomo), *Basket*, 1900, Willow, sedge root, bulrush, clamshell disk beads, 4 × 2 ½ × 1 in. (10.16 × 6.35 × 2.54 cm)
21. Unidentified Artist (Micmac), *Birchbark Basket*, Birchbark, Porcupine quills, 6 × 4 × 3 ½ in. (15.24 × 10.16 × 8.89 cm)
22. Unidentified Artist (Fraser River, Salish), *Coiled Basket*, mid-20th century, Cedar, red cherry bark, white bear grass, 23 × 13 × 11 in. (58.42 × 33.02 × 27.94 cm)
23. Unidentified Artist (Mono), *Shoulder Basket*, early 20th century, Willow, sedge root, bracken root, bulrush root, 3 × 7 in. (7.62 × 17.78 cm)
24. Unidentified Artist (Hopi), *Plaque*, 1890-1935, Rabbitbrush, vegetable dye, 1 × 13 in. (2.54 × 33.02 cm)
25. Unidentified Artist (Hopi), *Plaque*, 1890-1935, Rabbitbrush, vegetable dye, 1 ½ × 13 ½ in. (3.81 × 34.29 cm)
26. Unidentified Artist (Hopi), *Plaque*, 1890-1935, Rabbitbrush, vegetable dye, 1 × 14 ½ in. (2.54 × 36.83 cm)
27. Unidentified Artist (Panamint), *Basket*, 1900-40, Grasses, sumac, willow, bulrush root, yucca, Joshua tree root, 3 ½ × 8 in. (8.89 × 20.32 cm)
28. Unidentified Artist (Panamint), *Basket*, 1900-40, Grasses, sumac, willow, bulrush root, yucca, Joshua tree root, 3 ½ × 8 in. (8.89 × 20.32 cm)
29. Unidentified Artist (Santa Domingo), *Bowl*, late 19th century, Terracotta with pigment, 11 ½ × 5 ¾ in. (29.21 × 14.61 cm)
30. Unidentified Artist (Zia), *Bowl*, late 19th century, Ceramic with pigment, 5 × 11 in. (12.7 × 27.94 cm)
31. Unidentified Artist (Zia), *Olla with Birds*, early 20th century, Terracotta with pigment, 10 × 12 in. (25.4 × 30.48 cm)
32. Unidentified Artist (Ancient Puebloan), *Tularosa-style Small Olla*, 1100-1250, Terracotta with pigment, 5 ¼ × 5 7∕16 × 6 in. (13.34 × 14.92 × 15.24 cm)
33. Unidentified Artist (Jemez), *Headdress*, late 19th century, Wood, fiber, pigment, 14 3∕16 × 12 ¼ × 3 in. (36.04 × 31.12 × 7.62 cm)
34. Unidentified Artist (Jemez), *Headdress*, late 19th century, Wood, fiber, pigment, 14 3∕16 × 12 ¼ × 3 in. (36.04 × 31.12 × 7.62 cm)
35. Unidentified Artist (Hopi), *Kachina*, early 20th century, Cottonwood, pigment, 8 7∕8 × 5 ¾ × 3 1∕16 in. (22.54 × 14.61 × 7.78 cm)
36. Unidentified Artist (Hopi), *Hopi Cradle Doll*, undated, Wood, pigment, 4 5∕8 × 2 ¼ × 9∕16 in. (10.48 × 5.72 × 1.43 cm)
37. Unidentified Artist (Hopi), *Kachina*, undated, Wood, pigment, feathers, 9 ½ × 3 5∕8 × 2 5∕8 in. (24.13 × 9.21 × 6.67 cm)
38. Unidentified Artist (Arapaho), *Arapaho Child's Moccasins*, undated, Leather, beads, Overall (.1): 2 ¾ × 5 1∕16 × 2 5∕16 in. (6.99 × 12.86 × 5.87 cm), Overall (.2): 1 7∕8 × 5 1∕8 × 2 ¼ in. (4.76 × 13.02 × 5.72 cm)
39. Unidentified Artist (Sioux), *Moccasins*, late 19th century, Leather, beads, Overall (.1): 3 3∕16 × 9 7∕8 × 4 3∕16 in. (8.1 × 25.08 × 10.64 cm), Overall (.2): 3 ¼ × 9 11∕16 × 4 in. (8.26 × 24.61 × 10.16 cm)
40. Unidentified Artist (Cheyenne), *Moccasins*, late 19th century, Leather, wood, Overall (.1): 10 × 3 ½ × 4 ¼ in. (25.4 × 8.89 × 10.8 cm), Overall (.2): 3 ½ × 10 ¼ × 3 15∕16 in. (8.89 × 26.04 × 10 cm)
41. Unidentified Artist (Cheyenne), *Woman's Saddle*, late 19th century, Leather, beads, 10 × 10 × 22 in. (25.4 × 25.4 × 55.88 cm)
42. Unidentified Artist (Sioux), *Saddle Cover*, late 19th century, Leather, beads, 40 ¼ × 26 × 11 ½ in. (102.24 × 66.04 × 29.21 cm)
43. Unidentified Artist (Hopi), *Kachina*, undated, Wood, pigment, 8 × 4 5∕16 × 2 15∕16 in. (20.32 × 10.95 × 7.46 cm)
44. Unidentified Artist (Sioux), *Quilled Moccasins*, undated, Porcupine quills, leather, beads, Overall (.1): 4 1/16 × 10 5/8 × 4 7/16 in. (10.32 × 26.99 × 11.27 cm), Overall (.2): 3 5∕8 × 10 5∕8 × 3 7∕8 in. (9.21 × 26.99 × 9.84 cm)
45. Unidentified Artist (Apache), *Drum*, late 19th century, Leather, wood, 2 7∕8 × 12 13∕16 in. (7.3 × 32.54 cm)
46. Unidentified Artist (Blackfeet), *Drum*, late 19th century, Leather, wood, 4 3∕16 × 11 in. (10.64 × 27.94 cm)
47. Unidentified Artist (Huari), *Textile*, 500-900, Wool, 25 in. high (63.5 cm)
48. Unidentified Artist (Nazca), *Coca Pouch*, 100 BC-AD 200, Wool, 11 ½ × 10 × 1 in. (29.21 × 25.4 × 2.54 cm)
49. Unidentified Artist (Nazca), *Coca Pouch*, 100 BC-AD 200, Wool, 11 ½ × 10 × 1 in. (29.21 × 25.4 × 2.54 cm)
50. Unidentified Artist (Nazca), *Coca Pouch*, 500-800, Wool, 17 ½ × 23 × 2 in. (44.45 × 58.42 × 5.08 cm)
51. Unidentified Artist (Bolivian), *Textile,* 19th century, Wool, 32 × 30 in. (81.28 × 76.2 cm)
52. Unidentified Artist (Bolivian), *Textile*, 19th century, Fiber, 38 × 40 in. (96.52 × 101.6 cm)
53. Unidentified Artist (Bolivian), *Textile*, 19th century, Fiber, 32 × 30 in. (81.28 × 76.2 cm)
54. Unidentified Artist (Bolivian), *Woman's Mantle*, 19th century, Wool, 32 × 30 in. (81.28 × 76.2 cm)

APPENDIX B:

1. Teresita Romero (Cochiti, 1894-1991), *Jar*, circa 1950-1957, Ceramic, 6 in. high (15.24 cm)
2. Eudora Montoya (Santa Ana, 1905-1996), *Jar*, before 1970, Ceramic, 9 in. high (22.86 cm)
3. Bertie Pasqual (Santa Ana, 1923-2012), *Jar*, circa 1970, Ceramic, 7 ½ in. high (19.05 cm)
4. C. Maurus Chino (Acoma, born 1954), *Jar*, 1986, Ceramic, 7 in. high (17.78 cm)
5. Eileen Yatsattie (Zuni, born 1960), *Cornmeal Bowl*, 2000, Ceramic, 8 in. high (20.32 cm)
6. Eileen Yatsattie (Zuni, born 1960), *Jar*, 1985, Ceramic, 5 ¼ in. high (13.34 cm)
7. Randy Nahohai (Zuni, 1957-2016), *Jar*, 1999, Ceramic, 7 1∕8 in. high (18.098 cm)
8. Randy Nahohai (Zuni, 1957-2016), *Flute*, 2004, Ceramic
9. Randy Nahohai (Zuni, 1957-2016), *Cornmeal Bowl*, 2014, Ceramic, 12 in. high (30.48 cm)
10. Randy Nahohai (Zuni, 1957-2016), *Cornmeal Bowl*, 2009, Ceramic, 8 ¾ in. high (22.23 cm)
11. Randy Nahohai (Zuni, 1957-2016), *Cornmeal Bowl*, 2006, 9 3/8 in. high (23.81 cm)
12. Anderson Peynesta (Zuni, born 1964), *Jar*, 1989, Ceramic, 5 3∕8 in. high (13.65)
13. Alan Lasilou (Zuni, born 1969) *Jar*, 2007, Ceramic, 7 in. high (17.78 cm)
14. Jaycee Nahohai (Keshi, born 1985), *Lidded Jar*, 2014, Ceramic, 9 7∕8 in. high (25.08 cm)

**LOANS FROM THE COLLECTION:**

1. David Hockney, *Blue Interior and Two Still Lifes,* 1965, Acrylic on canvas, Overall: 57 × 56 ¾ in. (144.78 × 144.15 cm); Framed: 57 13∕16 × 57 7∕8 × 1 5∕16 in. (146.84 × 147 × 3.33 cm), Gift of Sydney and Frances Lewis, 85.404

Patrick Caulfield, *In My Room,* 1974, Acrylic on canvas, Unframed: 108 × 108 in. (274.32 × 274.32 cm), Gift of the Sydney and Frances Lewis Foundation, 85.529

Roy Lichtenstein, *Still Life with Folded Sheets,* 1976, Oil and Magna on canvas, Unframed: 70 × 50 in. (177.8 × 127 cm); Framed: 70 ¾ × 50 ½ × 1 ½ in. (179.71 × 128.27 × 3.81 cm), Gift of the Sydney and Frances Lewis Foundation, 85.556

Lowell Nesbitt, *Alex Katz's Studio,* 1967, Oil on canvas, Unframed: 60 × 72 in. (152.4 × 182.88 cm); Framed: 61 ¼ × 73 3∕8 × 1 ¾ in. (155.58 × 186.37 × 4.45 cm), Gift of Bernice Fox Weinstein, 91.381

Jack Mendenhall, *Mirrored Dressing Room,* 1977, Oil on canvas, 59 9∕16 × 72 3∕8 × 2 1∕8 in. (151.29 × 183.83 × 5.4 cm), John Barton Payne Fund, 77.99

Exhibition: “In My Room: Artists Paint the Interior, 1950‑Now,” The Fralin Museum of Art at the University of Virginia, Charlottesville, VA, May 18 – September 30, 2018.

Recommendation: Lend Hockney, 84.404; Lichtenstein, 85.556; Nesbitt, 91.381; Mendenhall, 77.99. Deny Caulfield, 85.529 due to condition issues.

1. Thomas Henry Nicholson, *A Ladies' Horse Race,* 1839, Pen and ink, Framed: 21 3∕8 × 28 3∕8 in. (54.29 × 72.07 cm), Paul Mellon Collection, 85.1245

Exhibition: “Sidesaddle, 1690-1935,” National Sporting Library & Museum, Middleburg, VA, September 7, 2018 – March 24, 2019.

Recommendation: Lend.

1. Vija Celmins, *Untitled (Galaxy),* 1988‑92, Oil on canvas, mounted on wood panel, 16 ¼ × 18 3∕8 in. (41.28 × 46.67 cm), Adolph D. and Wilkins C. Williams Fund, 93.8

Exhibition: “Vija Celmins” (working title), San Francisco Museum of Modern Art, San Francisco, CA, December 1, 2018 – March 31, 2019; Art Gallery of Ontario, Toronto, Canada, May 1 – August 1, 2019; The Met Breuer, New York, NY, October 1, 2019 – January 12, 2020

Recommendation: Lend.

1. African, *Seated Figure,* 17th century, Clay, 10 ½ × 5 × 5 ½ in. (26.67 × 12.7 × 13.97 cm), Adolph D. and Wilkins C. Williams Fund, 80.169

African, *Necklace,* 14th‑18th century, Copper alloy, 2 ¼ × 7 in. (5.72 × 17.78 cm), Gift of Mr. and Mrs. Philip M. Nesmith in Memory of Fisher H. Nesmith, Jr., 92.31

Bamana, *Hunter's Shirt,* 19th‑20th centuries, Strip cloth, various attached talismans, 33 ½ × 50 in. (85.09 × 127 cm), Gift of Robert and Nancy Nooter, 95.66

Fulani, *Khosa,* 1901‑1998, Wool, 50 ½ × 111 in. (128.27 × 281.94 cm), Virginia Museum Art Purchase Fund, 98.1

Akan, *Kuduo,* 19th‑20th centuries, Brass, 8 ½ × 5 7∕8 × 5 7∕8 in. (21.59 × 14.92 × 14.92 cm), From the Robert and Nancy Nooter Collection, Adolph D. and Wilkins C. Williams Fund, 2005.25

Akan, *Dwa (Official’s Stool), 1*9th‑20th century, Wood, brass, 21 ¾ × 24 ¼ × 14 7∕8 in. (55.25 × 61.6 × 37.78 cm), Adolph D. and Wilkins C. Williams Fund, 2007.1

Akan, *Man's Wrapper (Kente cloth),* 20th century, Rayon or silk, 122 ½ × 90 ½ in. (311.15 × 229.87 cm), Aldine S. Hartman Endowment Fund, 2011.4

Bamana, *Ntomo mask,* 19th‑early 20th centuries, Wood, cowries, Abrus precatorius seeds, 17 ¾ × 5 5∕8 × 3 ¾ in. (45.09 × 14.29 × 9.53 cm), Gift of Jeffrey P. and Melody F. DeLawter in celebration of VMFA's 75th anniversary, 2011.46

Fulani, *Pair of Earrings,* 20th century, Gold, 3 × 3 ¼ × 1 ½ in. (7.62 × 8.26 × 3.81 cm), Adolph D. and Wilkins C. Williams Fund, 80.74.1‑2

Dogon, *Staff,* 19th‑early 20th Century, Iron, 35 ½ × 7 ½ in. (90.17 × 19.05 cm), Gift of Mona Gavigan, 2015.205

Exhibition: “African Art: Power and Identity,” The Peninsula Fine Arts Center, Newport News, VA, January 26 – April 29, 2019

Recommendation: Lend 80.169, 92.31, 2005.25, 2007.1, 80.74.1‑2, and 2015.205. Deny 95.66 and 2011.46, as they are needed at VMFA for the Mellon grant project. Deny 98.1 and 2011.4 due to condition issues.

1. Edward Bannister, *Moonlight Marine,* 1885, Oil on canvas, 22 × 30 ¼ (55.88 × 76.84 cm); Framed: 32 9∕16 × 40 ¾ (82.71 × 103.51 cm), J. Harwood and Louise B. Cochrane Fund for American Art, 2009.308

Exhibition: “The Color of the Moon: Lunar Painting in American Art,” Hudson River Museum, Yonkers, NY, February 8 – May 12, 2019; James A. Michener Museum, Doylestown, PA, June 1 – September 8, 2019.

Recommendation: Lend.

1. Junius Brutus Stearns, *Washington as a Farmer at Mount Vernon,* 1851, Oil on canvas, 46 11∕16 × 63 5∕8 × 3 ½ in. (118.59 × 161.61 × 8.89 cm), Gift of Edgar William and Bernice Chrysler Garbisch, 50.2.4

Exhibition: “Jefferson and Palladio: Designing Young America,” Chrysler Museum of Art, Norfolk, VA, October 1, 2019 – January 22, 2020.

Recommendation: Lend.

1. Ernst Ludwig Kirchner, *Seated Woman with Wood Sculpture,* 1912, Oil on canvas, 43 ¼ × 43 ¼ in. (109.86 × 109.86 cm), Adolph D. and Wilkins C. Williams Fund, 84.80.

Ernst Ludwig Kirchner, *Six Dancers,* 1911, Oil on canvas, 37 ½ × 49 ¼ in. (95.25 × 125.1 cm), Ludwig and Rosy Fischer Collection, Bequest of Anne R. Fischer, 2009.171

Ernst Ludwig Kirchner, *Otto und Maschka Mueller im Atelier (recto); Untitled (Nude in Landscape)(verso),* 1911, Oil on canvas, 28 ½ × 24 in. (72.39 × 60.96 cm), The Ludwig and Rosy Fischer Collection, Gift of the Estate of Anne R. Fischer, 2009.172

Ernst Ludwig Kirchner, *Two Streetwalkers,* 1914, Pastel on laid paper with a watermark, 26 1∕8 × 20 ¾ in. (66.36 × 52.71 cm), The Ludwig and Rosy Fischer Collection, Gift of the Estate of Anne R. Fischer, 2009.175

Ernst Ludwig Kirchner, *Sand Hills in Grünau,* 1913, Oil on canvas, 33 7∕8 × 38 in. (86.04 × 96.52 cm); Arthur and Margaret Glasgow Endowment, and Gift of Eva Fischer Marx, Thomas Marx, and Dr. George and Mrs. Marylou Fischer, 2016.135

Exhibition: “Ernst Ludwig Kirchner,” Neue Galerie, New York, NY, October 3, 2019 – January 13, 2020.

Recommendation: Lend 2009.171, 2009.172, and 2016.135. Deny 84.80, 2009.175 as they are needed for exhibition at VMFA.

**Changes to loans previously approved:**

1. John Cage, *New River Watercolors, Series IV, #1,* 1988, Watercolor on rag paper, 31 ½ × 45 1∕8 in. (80.01 × 114.62 cm), Gift of Ray Kass and the Mountain Lake Workshop, and the Horton Fund of the Virginia Tech Foundation, 90.186.

Exhibition: “The Mountain Lake Experience,” Gregg Museum of Art & Design at NC State, August 23 through December 23, 2018; Maryland Institute College of Art, Baltimore, MD, January 26 – March 24, 2019; The Longwood Center for the Visual Arts, Farmville, VA, November 16, 2019 – March 8, 2020.

The dates for the Longwood venue have changed from opening in spring 2019 to opening on November 16, 2019. A new second venue has been identified: Maryland Institute College of Art, Baltimore, MD, January 26 – March 24, 2019.

Recommendation: Approve new second venue.

1. Nepalese, late 18th – early 19th centuries, *Narrative Scroll depicting Scenes from the Svayambhupurana,* Opaque watercolor on cloth, 34 1∕8 × 235 in. (86.68 × 596.9 cm)

Zimmerman Family Collection, Arthur and Margaret Glasgow Fund, 91.466.

Nepalese, 1412, *Myriad Stupas with Ushnishavijaya,* Opaque watercolor on cloth, 33 ¼ × 23 in. (84.45 × 58.42 cm) Zimmerman Family Collection, Arthur and Margaret Glasgow Fund, 91.469.

Nepalese, 11th – 12th centuries, *Three Leaves from a Manuscript of Gandavyuha,* Opaque watercolor and ink on palm leaf, 2 × 21 ¾ (5.08 × 55.25 cm), Nasli and Alice Heeramaneck Collection, Gift of Paul Mellon, 68.8.113.1-3.

A selection of leaves from Nepalese, Kathmandu, Tarumula Monastery, 1671, *Manuscript of the Panaraksa,* Opaque watercolor and gold on blue-black painted paper, 4 3∕8 × 16 in. (11.13 × 40.64 cm), Adolph D. and Wilkins C. Williams Fund, 86.127.1-137.

Nepalese, 17th century, *Ushnishavijaya Stupa,* Gilded copper alloy, gemstones, 11 ¾ × 6 (29.85 × 15.24), Gift of Berthe and John Ford, 91.534.

Nepalese, 16th century, *Stupa,* Copper alloy, 8 ½ × 5 ¾ in. (215.9 × 14.61 cm), Gift of Orrin Hein, 91.486.

Nepalese, 1767, *Ritual Skull Cup* *(Kapala),* Gilded copper alloy, 4 ½ × 5 ¼ × 7 ½ in. (11.43 × 13.34 × 17.78 cm), Gift of Mr. and Mrs. Robert Slusser, 85.34.

Nepalese, 15th century, *Por-bhus (Ritual Dagger),* Wood, 8 ½ × 2 ¼ in. (21.59 × 5.08 cm), Gift of an Anonymous Donor, 99.143.

Nepalese, 15th century, *Por-bhus (Ritual Dagger),* Wood, 9 7∕8 × 1 7∕8 in. (25.08 × 4.76 cm), Gift of an Anonymous Donor, 99.168.

Exhibition: “Dharma and Punya: Buddhist Ritual Art of Nepal,” Iris and B. Gerald Cantor Art gallery, College of the Holy Cross, Worcester, MA, September 5 – December 14, 2018.

The exhibition is postponed from September 2018 to open on October 20, 2019 and run through January 2020.

Recommendation: Approve new loan period.

1. Mason Chamberlin, *Portrait of Thomas Nelson, Jr.,* 18th century, Oil on canvas, 36 ¾ × 32 ¼ in. (93.35 × 81.91 cm), Gift of Dr. John Randolph Page, 54.4

Exhibition: “A Rich and Varied Culture: The Material World of the Early South,” 2014 - ongoing exhibition, Dewitt Wallace Decorative Arts Museum, Colonial Williamsburg, VA.

An extension of the loan for an additional two years is requested.

Recommendation: Approve extension.

1. William‑Adolphe Bouguereau*, Battle of the Centaurs and the Lapiths,* 1852, Oil on canvas, 59 1∕8 × 81 × 3 ½ in. (150.18 × 205.74 × 8.89 cm), Arthur and Margaret Glasgow Fund, 2008.100

Exhibition: “Bouguereau & America”, Milwaukee Art Museum, Milwaukee, WI, February 14 – May 12, 2019; Memphis Brooks Museum of Art, Memphis, TN, June 22 – September 22, 2019.

The third venue has been identified as San Diego Museum of Art, San Diego, CA, November 9, 2019 – March 15, 2020.

Recommendation: Lend to third venue.

**Loan Requests for Denial:**

1. George Morland, *Pigs and Piglets in a Sty,* circa 1800, Oil on canvas, 12 1∕8 × 15 ½ in. (30.8 × 39.37 cm), Paul Mellon Collection, 85.472

Ed Trask, *Bill’s Barbecue,* 2016, Acrylic on canvas, 60 × 48 × 1 3∕8 in. (152.4 × 121.92 × 3.49 cm), Purchased with funds provided by Chitra and Satya Rangarajan, 2016.433

Exhibition: “Barbecue Nation,” Atlanta History Center, Atlanta, GA, May 5, 2018 – June 19, 2019.

Reason for denial: The Morland is participating in VMFA’s traveling exhibition of the Mellon Collection. The loan request for the Trask was received too late to process.

**The following loans are denied as they are participating in VMFA’s Mellon traveling exhibitions:**

1. Edgar Degas, *At the Milliner,* circa 1882‑1885, Oil on canvas, 35 × 40 ¼ × 4 3∕8 in. (88.9 × 102.24 × 11.11 cm), Collection of Mr. and Mrs. Paul Mellon, 2001.27

Exhibition: “Building a New World: Impressions of Industry in the Late-Nineteenth Century,” Art Gallery of Ontario, Toronto, Canada, February 16 – May 5, 2019

1. Claude Monet, *Irises by the Pond,* 1914-1917, Oil on canvas, 84 ½ × 64 ½ in. (214.63 × 163.83 cm), Adolph D. and Wilkins C. Williams Fund, 71.8

Exhibition: “Monet: The Late Years”, Fine Arts Museums of San Francisco, de Young Museum, CA, February 16 – May 27, 2019; Kimbell Art Museum, Fort Worth, TX, June 16 – September 15, 2019.

1. Vincent Van Gogh, *Daisies, Arles*, 1888, Oil on canvas, 20 ½ × 23 ¾ × 2 ¼ (52.07 × 60.33 × 5.72 cm), Collection of Mr. and Mrs. Paul Mellon, 2014.207

Exhibition: “Van Gogh: Still Lives,” Museum Barberini, Potsdam, Germany, October 26, 2019 – February 2, 2020.

1. OTHER BUSINESS / ADJOURNMENT

Lastly, Dr. Harris proposed a toast and presented a gift of thanks to Mr. Schewel on behalf of the board. There being no further business, President Schewel adjourned the meeting at 2:09pm.

MOTION: Mr. Ivan Jecklin MEETING: Art Acquisitions Committee

SECOND: Mr. David Goode DATE: 14 June 2018

**CERTIFICATION OF CLOSED MEETING**

**WHEREAS**, the Art Acquisitions Sub-Committee 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 Art Acquisitions Sub-Committee 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 Art Acquisitions Sub-Committee.

**VOTE**

AYES: Schewel / M. Harris / Abramson / Allston / Conner / Crutcher / Dye / Edwards / Gilliam / Glasser / Goode / Gottwald / Harrigan / J. Harris / Jecklin / Johnson / Markel / O’Keefe / Papa / Petersen / Royal / Royall

NAYS: None

ABSENT DURING VOTE: None

ABSENT DURING MEETING: Barrington / Bishop / Desai / Farrell / Geldzahler / Luke Rangarajan / Reynolds / Tak

Recorded by: Jody Green

Administrative Assistant, Director’s Office