Virginia Museum of Fine Arts

Minutes of the Art Acquisitions Sub-Committee Meeting

Tuesday, December 11, 2018, 4:30pm

Evans Court Exhibition Gallery and Claiborne Robertson Room

There were present:

Ivan P. Jecklin, Chair

Tom Papa, Vice Chair

Karen C. Abramson

Janet Geldzahler

David Goode

Meg Gottwald

Michele Petersen

William A. Royall, Jr.

Absent:

Steven A. Markel

Dr. Monroe E. Harris, Jr., Ex-officio

Trustees by Invitation:

Kenneth M. Dye

Anne Noland Edwards

Terrell Luck Harrigan

Jil Womack Harris

Staff by Invitation:

Alex Nyerges, Director

Stephen D. Bonadies

Caprice Bragg

Ashley Duhrkoop

Dr. Sarah Eckhardt

Jody Green

Tom Gutenberger

Jan Hatchette

Ashley Holdsworth

Li Jian

Laura Keller

Dr. Leo Mazow

Dr. Johanna Minich

Cynthia Norwood

Christopher Oliver

Valerie Cassel Oliver

William Neer

Dr. Susan Rawles

Jennie Runnels

Hossein Sadid

Barry Shifman

Dr. Michael R. Taylor

Richard B. Woodward

Colleen Yarger

1. CALL TO ORDER

At 4:56 pm, Chair Ivan Jecklin called the meeting to order and welcomed the committee.

**Motion:** proposed by Mr. Jecklin and seconded by Ms. Abramson to approve the Minutes of the September 25, 2018 meeting of the Art Acquisitions Sub-Committee as distributed. Motion approved.

1. PURCHASE, GIFT, DEACCESSION, AND LOAN CONSIDERATIONS

At 4:57 pm the meeting went into closed session.

**Motion:** proposed by Mr. Jecklin and seconded by Ms. Abramson that the meeting go into closed session to discuss proposed art purchases, gifts, deaccessions, and loans. The relevant exemption is Section 2.2-3711(A)(6 and 10)of the Code of Virginia. Motion approved.

At 6:04 pm, the meeting resumed in open session.

**Motion:** proposed by Mr. Papa and seconded by Mr. Dye 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.

A roll call vote was taken, the results of which are outlined in the Certification Resolution.

**Motion**: proposed by Mr. Jecklin and seconded by Ms. Abramson that the Art Acquisitions Sub-Committee recommend to the Full Board of Trustees that they approve the gift, purchase, deaccession, and loan considerations as fully described in the meeting packets. Motion approved with Mr. Royall abstaining.

**Motion:** proposed by Mr. Jecklin and seconded by Ms. Abramson 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 12, 2018 and December 31, 2018. Motion approved with Mr. Royall abstaining.

1. OTHER BUSINESS/ADJOURNMENT

There being no further business, the meeting was adjourned at 6:10pm.

Recorded by: Laura Keller

 Assistant to the Secretary of the Foundation

MOTION SHEET

Art Acquisition Sub-Committee Meeting

11 December 2018

Report on Recent Purchase and Gift:

1. Frederic Edwin Church (American, 1826-1900), *A View on the Magdalena River*, 1857, Oil on canvas, 23 ¾ × 36 in. (60.33 × 91.44 cm)

Vendor: Private collection, c/o Michael Altman Fine Art & Advisory Services

Source: The J. Harwood and Louise B. Cochrane Fund for American Art; The Adolph D. and Wilkins C. Williams Fund by exchange; and The Arthur and Margaret Glasgow Fund by exchange

Executive Summary: This purchase gave the museum a unique opportunity to acquire a documented, important painting related to Frederic Edwin Church’s 1853 journey through present-day Colombia and Ecuador. Replete with the exotic flora and fauna that Church viewed firsthand, *View on the Magdalena River* is an exquisitely composed landscape that depicts no one specific site, but rather is a pastiche of rivers, grasslands, and the mountainous terrain of South America. While the painting echoes the viewpoint of a traveler in an exotic land, it also includes themes as wide ranging as natural history, the presence of the divine, and the “civilizing” hand of colonial settlements. The painting balances the artist’s interest in depicting observable, exotic locales with the unifying sense of a divine ecological order represented in the various vignettes within the painting. When Church debuted the painting in 1857 at the Annual Exhibition of the National Academy, one critic remarked, “View on the Magdalena … is one of the freshest, and sweetest, and most seducing pictures of the exhibition.”

1. Asher B. Durand (American, 1796-1886), *Progress (The Advance of Civilization)*, 1853, Oil on canvas, 48 × 72 in. (121.9 × 182.9 cm)

Donor: Private collection, c/o Michael Altman Fine Art & Advisory Services

Credit Line: Gift of an Anonymous Donor

Executive Summary: The extraordinarily generous gift of Asher B. Durand’s *Progress (The Advance of Civilization)* (usually called *Progress*) elevates in demonstrable ways the quality of VMFA’s collection of nineteenth-century American art. Only a handful of masterpieces in American art—notably Thomas Cole’s *The Oxbow*,and George Inness’s *The Lackawanna Valley*—rival *Progress* in dramatizing the meeting of nature and civilization. However, those two paintings, in the Metropolitan Museum of Art and the National Gallery of Art respectively, have been much more widely exhibited than *Progress*, which has been privately held since Durand painted it in 1853. This beloved, canonical painting has now entered the public domain and the citizens of the Commonwealth of Virginia will be among the first to benefit from its presence at its new home in Richmond.

Purchase Considerations:

1. Hale Woodruff (American, 1900-1980), *The Banjo Player*, 1929, Oil on canvas, 23 ¾ × 28 ¾ in. (60.33 × 73.03 cm)

Vendor: Michael Rosenfeld Gallery LLC

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

Executive Summary: With this painting, VMFA has the opportunity to purchase a signature work by Hale Woodruff, one of the most significant mid-twentieth century American artists, and perhaps his most important early figurative canvas. A leading figure in the Harlem Renaissance, this American painter, printmaker, and educator studied first at the John Herron Institute in Indianapolis and the Fogg Art Museum at Harvard University, before completing his education at the Académie Scandinave and the Académie Moderne in Paris in the late 1920s. He painted *The Banjo Player* at the end of this period in Paris. In this work, Woodruff models forms with rich coloration—*impasto* in some passages—that shows the influence of Post-Impressionism and Fauvism. But he joins his contemporaries in applying that aesthetic to the subject of the banjo player, a motif frequently explored by fellow contemporary African American artists, such as Palmer Hayden, Malvin Gray Johnson, and Albert Alexander Smith.

1. Samuel Levi Jones (American, born 1978), *Psychosocial*, 2018, Deconstructed medical books on canvas, 60 × 55 in. (152.4 × 139.7 cm)

Vendor: Galerie Lelong & Co.

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Samuel Levi Jones is inspired by questions of authority, representation, and recorded history. The artist’s ongoing practice centers on physically undoing objects associated with systems of power and control. Jones often rearranges deconstructed books into grid‑like compositions that expose their flaws and question their assumed command of the truth. As he explains, “I am ultimately thinking about information that is selectively left out.” His works examines urgent questions of how brutality is embedded in institutional systems such as law enforcement, education, and the medical industry. *Psychosocial* is a classic example of the artist’s use of found materials to arrive at the intersections of social critique and art historical references of Minimalism.

1. Paul Rucker (American, born 1968), *Storm in a Time of Shelter*, 2018, Cloth, mannequins, historical ephemera and artifacts, various dimensions

Vendor: Paul Rucker

Source: Arthur and Margaret Glasgow Endowment in two payments

Executive Summary: Paul Rucker is a multimedia visual artist, composer, and musician. *Storm in the Time of Shelter*, the artist’s most ambitious installation work to date,was prominently featured in the Institute of Contemporary Art at Virginia Commonwealth University’s inaugural exhibition, *Declaration*. The installation, composed of 52 mannequins donning the artist’s interpretation of Klansman robes along with ephemera generated by the Klu Klux Klan over the last 100 years, is as poetic as it is provocative. Arranged in the formation of a large “X,” the configuration of the piece mandates that viewers navigate in and around the individual components of the work and, in doing so, confront the imagery of hatred and bias generated by white supremacist thought.

1. Melvin Edwards (American, born 1937), *Corner for Ana*, 1970, Barbed wire, variable dimensions

Vendor: Alexander Gray Associates LLC

Source: Arthur and Margaret Glasgow Endowment with support from the Revolving Art Purchase Fund

Executive Summary: Melvin Edwards, a pioneer in the history of contemporary African‑American art and sculpture, has described *Corner for Ana* as “a place for thoughtfulness.” Comprised of parallel horizontal lines of barbed wire stretched from floor‑to‑ceiling across the corner of a room, this piece was inspired by his daughter, Ana (now a resident of Richmond, VA). It also references the common childhood punishment of being sent to stand in a corner. The barbed wire sections off the corner, creating an impenetrable, prison‑like space with a border that one cannot permeate. *Corner for Ana* is an example of Edwards’ “drawing in space,” revealing his interest in suspensions as a means of shifting the perception of an environment through intersecting lines and shadows. At once Minimalist in construction, but complex in its conception, the acquisition of this work would significantly increase the works in the collection born from conceptual art frameworks and continue to expand conversations around materiality.

1. Candida Alvarez (American, born 1955), *Chill*, 2011, Acrylic, pencil, oil, and enamel on canvas, 84 × 72 × 1 ¾ in. (213.36 × 182.88 × 4.45 cm)

Vendor: Candida Alvarez

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Candida Alvarez is an abstract painter whose works integrate Pop art, color theory and memory. Born in New York City, Alvarez has been quick to draw upon her upbringing and Puerto Rican heritage. Known for her complex, vibrantly layered combinations of abstract and figurative forms, Alvarez’s work is rich in popular culture, historical and modern art references, incorporating world news and personal memories. Alvarez has stated, “Having run away from seemingly inadequate definitions for abstract painting, I find myself immersed in a relationship that tracks, exchanges, and shreds the world of news, front‑page photography, design, and pictorial memory into a subject‑less pictorial mash‑up. In essence there is no more picture; there is only painting.”

1. Egyptian (New Kingdom, Dynasty 18), *Swivel Ring with cartouche of Thutmose III*, circa 1482-1425 BC,Gold, faience, US ring size 7 ¾

Egyptian (Late Period, Dynasty 26), *Amulet Bead Necklace*, circa 664-525 BC,Faience, gold, length: 17in. (43 cm)

Egyptian (Middle Kingdom, Dynasty 11-12), *Amulet and Scarab Bead Necklace*, 2040-1786 BC,Carnelian, length: 15 ¾ in. (40 cm)

Egyptian (Middle Kingdom, Dynasty 11-12), *Scarab with tear-drop bead necklace*, circa 2040-1786 BC,Carnelian, gold, amethyst, length: 18 in. (46 cm)

Vendor: Sands of Time Ancient Art

Source: Jack and Mary Anne Frable Fund and Arthur and Margaret Glasgow Endowment

Executive Summary: These four works of Egyptian jewelry were selected to highlight the range of materials used by Egyptians to produce jewelry in antiquity and to explore the connection Egyptians made between personal adornment and amuletic powers and protections. The proposed acquisition follows up on recent gifts to and purchases by VMFA over the past several years to build a representative collection of jewelry that includes material from all periods of ancient Egyptian history.

1. Nicolino Calyo (American, born Italy, 1799-1884), *General View of Niagara Falls*, circa 1840, Gouache on paper, 6 ¼ × 8 ¾ in. (15.88 × 22.23 cm)

Vendor: Donald A. Heald Rare Books

Source: Gabe Burton Fund

Executive Summary: This delicately painted, gem-like gouache depicts the sweeping expanse of each of the three waterfalls that constitute Niagara Falls. An Italian exile, Nicolino Calyo was one of the earliest and most prolific practitioners of gouache painting in the United States. Though he chiefly painted the skylines and ports of burgeoning American cities, including New York, Philadelphia, and Cincinnati, around 1840 his interests turned towards the more distinctive geographic features of his adopted nation, including the great cascade on the country’s border with British colonial Canada. VMFA currently owns no painted representation of Niagara Falls, which was the single most depicted landscape in all of American art of the nineteenth century. The acquisition of *General View of Niagara Falls* adds to our collection a superbly painted representation of this important site by one of the foremost and talented gouache painters of the era.

1. Unknown Artist (Japanese (Edo Period, 1603-1868)), *Whose Sleeves?*, 17th century, Pair of six-panel folding screens; ink and color on gold paper, 59 × 130 in. (150 × 330 cm)

Unknown Artist (Japanese (Heian Period, 794-1185)), *Sigalovada Sutra*, 12th century, Gold and silver on indigo-dyed paper, 10.2 × 129 in. (25.8 × 328 cm)

Hashimoto Gaho (Japanese, 1835-1908), *Sei-shonagon Lifting up a Bamboo Blind*, 19th century, Hanging scroll; ink and color on silk, height: 70 in. (180.02 cm)

Tanaka Raishō (Japanese, 1875-1940), *Mountain Moon in Four Seasons*, 1916, Set of four hanging scrolls; ink and color on silk, height: 119 11/16 in. (304 cm)

Vendor: Shibunkaku Co., Ltd.

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This group of painted screens, hanging scrolls, and calligraphy represents a broad range of subject matter, from religious work to genre scenes and landscapes, dating from the 12th through the 20th centuries. Created by either anonymous or well-known Japanese artists, these works not only document Japanese history and culture, but also reveal artistic styles from the Heian period (794 –1185) to modern Japan. If approved, this group of works represents VMFA’s most important purchase of Japanese art since the 1960s, when the museum acquired Japanese artworks directly from Japan, and will add various subjects and artists that are not yet represented in VMFA’s collection.

Director’s Discretionary Purchases:

1. Samuel Levi Jones (American, born 1978), *Deeper*, 2017, Color aquatint and flatbite on Rives BFK paper, 67 × 51 in. (170.18 × 129.54 cm)

Vendor: Page Bond Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Samuel Levi Jones is inspired by questions of authority, representation, and recorded history. The artist’s ongoing practice centers on physically undoing objects associated with systems of power and control. Jones often rearranges deconstructed books into grid‑like compositions that expose their flaws and question their assumed command of the truth. As he explains, “I am ultimately thinking about information that is selectively left out.” His works examines urgent questions of how brutality is embedded in institutional systems such as law enforcement, education, and the medical industry. With the acquisition of *Deeper*, the museum will remain at the forefront of finding and supporting artists early in their careers whose work has shaped the discourse of a specific genre. Here Jones shows his facility in printmaking, transferring his iconic deconstructed books into a color aquatint and flatbite print.

1. Tahara Tohbe (Japanese, 1925-1991), *Tea Bowl*, Showa Period (1926-1989), Hagi ware; stoneware with glaze, 3 ½ × 5 3/8 in. (8.89 × 13.65 cm)

Kato Juemon (Japanese, 1894-1974), *Tea Bowl*, Showa Period (1926-1989), Mino ware, Shino type; stoneware with design in brown over white glaze, 4 3/16 × 5 1/8 in. (10.64 × 13.02 cm)

Tōshū Yamamoto (Japanese, 1906-1994), *Tea Bowl*, Showa period (1926-1989), Bizen ware; stoneware with natural glaze, 3 ½ × 5 1/8 in. (8.89 × 13.02 cm)

Hamada Shoji (Japanese, 1894-1978), *Tea Bowl*, circa 1963, Mashiko ware; stoneware with brown glaze, 3 7/8 × 4 9/16 in. (9.84 × 11.59 cm)

Unknown Artist (Korean, Joseon Dynasty), *Tea Bowl*, Joseon dynasty (1368-1910), Buncheong ware; stoneware with glaze, 2 ½ × 7 ¼ in. (6.35 × 18.42 cm)

Rokubei Kiyomizu (Japanese, 1875-1959), *Tea Bowl*, Showa period (1926-1989), Seto ware; stoneware with yellow glaze, 2 ¾ × 5 in. (6.99 × 12.7 cm)

Ogawa Choraku (Japanese, 1912-1991), *Tea Bowl*, Showa period (1926-1989), Raku ware; stoneware with red glaze, 3 7/16 × 4 9/16 in. (8.73 × 11.59 cm)

Katomitsu Juemon (Japanese, born 1937), *Water Jar with Grass Design*, Showa period (1926-1989), Mino ware, Shino type; stoneware with painted design, 7 × 7 3/8 in. (17.78 × 18.73 cm)

Unknown Artist (Japanese), *Incense Box*, Edo period (1615-1868), Amari ware, Kakiemon type; porcelain with underglaze blue and overglaze enamels, 1 5/16 × 2 5/8 in. (3.33 × 6.67 cm)

Yabunouch (Japanese, 1840-1917), *Incense Box*, Meiji period (1868-1912), Mino ware, Oribe type; stoneware with green and brown enamels over white glaze, 2 × 1 15/16 in. (5.08 × 4.92 cm)

Ohi Chozaemon (Japanese, born 1927), *Plum-Shaped Incense Box*, Showa period (1926-1989), Ohi ware; stoneware with red glaze, 1 ½ × 2 ½ in. (3.81 × 6.35 cm)

Unknown Artist (Chinese), *Incense Box with Figures in Landscape*, Ming Dynasty (1368-1644), Red lacquer on wood, 1 3/16 × 13 7/16 in. (3.02 × 34.13 cm)

Vendor: Kobijutsu Ancient Art

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This group of fine East Asian objects consists of seven tea bowls, four incense containers, and a water jar, dating from the 15th through the 20th century. Created primarily by modern Japanese artists, these objects exhibit traditional Japanese ceramic making techniques, blended with modern styles. Fired at well-known kiln sites, each Japanese tea utensil is signed and inscribed by the artist, either on the vessel or on the storage box. The Japanese admiration for Chinese and Korean objects is exemplified by a rare Ming-dynasty lacquered incense container as well as an excellent example of a 15th century Korean tea bowl.

1. Salvador Dali (Spanish, 1904-1989), *Les Chants de Maldoror*, 1934, 44 etchings with drypoint in black ink on Vélin d’Arches paper with full margins and *remarques*. Each sheet: 13 1/8 × 9 7/8 in. (33 × 25 cm)

Vendor: Timothy Baum

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: These 44 etchings by the Spanish Surrealist artist Salvador Dalí represent a significant addition to VMFA’s print collection. As the unique proof set for the complete series of etchings that make up the first edition of *Les Chants de Maldoror* – the infamous 1869 prose poem by Isidore Ducasse (Uraguayan, 1846-1870), the self-styled Comte de Lautréamont – these 44 etchings will make for a popular future exhibition at VMFA that could also travel statewide. The prints showcase Dalí’s heightened realism and meticulous attention to detail, which serves to amplify the horror of his imagery of anamorphic skulls, protruding bones, severed body parts, and pieces of raw meat.

1. George Rodger (English, 1908-1995), *Victor of Korongo, Nuba Wrestling Match, Kordofan, Southern Sudan*, 1949, printed 1950, Gelatin silver print, 9 3/8 × 7 ¼ in. (23.81 × 18.42 cm)

Vendor: Barry Singer Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This celebrated photograph, which depicts two wrestlers from the Nuba tribe in Kordofan in southern Sudan, was first published in *National Geographic* magazine in 1951. It was taken in 1949, during George Rodger’s journey across the African continent, and was printed upon his return to the Magnum Photos Agency in Paris in the following year. Since that time *Victor of Korongo* has become one of the most famous images in the history of modern photography and we were thrilled to acquire this rare vintage print for the collection.

1. Richard Carlyon (American, 1930-2006), *Passage to India*, 1975, Liquitex and acrylic polymer emulsion on canvas, 90 × 83 in. (228.6 × 210.82 cm)

Vendor: Reynolds Gallery

Source: National Endowment for the Arts American Art Fund

Executive Summary: *Passage to India* was one of sixteen monumental paintings that Richard Carlyon created between January and November 1975 whose titles pertain to places, historical personages, and works of literature (in this case E. M. Forster’s 1924 novel *A Passage to India).* All of the works were executed as large rectilinear fields of brilliantly colored minimalist abstractions. This body of work also marked a transition for the artist who began moving away from the medium of oil paint and into more experimental materials such as acrylic paint and Liquitex polymer. The shift in materials meant that Carlyon painted multiple thin layers of paint with much greater precision and control, creating a more dynamic relationship with the viewer.

1. Unknown Artist (Japanese, Edo Period), *Incense Pillow with Cherry Blossoms,* 17th–18th centuries, Lacquer and maki-e on wood, 5 1/8 × 4 11/16 × 8 35/64 in. (13 × 11.9 × 21.7 cm)

Unknown Artist (Japanese, Edo Period), *Large Noh Drum*, 17th–18th centuries**,** Lacquer and maki-e on wood, 3/8 × 4 31/64 in. (28.9 × 11.4 cm)

Unknown Artist (Japanese, Muromachi – Edo Period), *Small Noh Drum with Chrysanthemum Design*, 16th–18th centuries, Lacquer and maki-e on wood, 10 5/64 × 3 7/8 in., (25.6 × 9.84 cm)

Unknown Artist (Japanese, Muromachi – Monoyama Period), *Small Noh Drum with Crane Design*, 16th century, Lacquer and maki-e on wood, 10 × 3 15/16 in. (25.4 × 10 cm)

Unknown Artist (Japanese, Muromachi – Monoyama Period), *Small Noh Drum with Floral Design*, 16th century, Lacquer and gold on wood, 9 15/16 × 3 15/16 in. (25.24 × 10 cm)

Unknown Artist (Korean, Joseon Dynasty), *Bowl with Chrysanthemum Design*, 15th century, Buncheong ware; stoneware with white slip, glaze, and carved design, 3 3/16 × 7 ¼ in. (8.1 × 18.42 cm)

Unknown Artist (Korean, Joseon Dynasty), *Tea Bowl*, 16th century, Porcelain with white glaze, 2 ¾ × 5 3/16 in. (6.99 × 13.18 cm)

Unknown Artist (Korean, Goryeo Dynasty),*Celadon Bowl*, 12th century, Porcelain with green glaze, 2 13/16 × 6 13/16 in. (7.14 × 17.3 cm)

Unknown Artist (Korean, Joseon Dynasty), *Water Jar with Floral Design*, 15th–16th centuries, Buncheong ware; stoneware with white slip, glaze, and carved design, 4 11/16 × 6 1/8 in. (11.91 × 15.56 cm)

Unknown Artist (Chinese, Song Dynasty), *Bowl with Peony Design*, 12th century, Porcelain with carved design under bluish-white glaze, 3 9/16 × 6 13/16 in. (9.05 × 17.3 cm)

Vendor: Seikado Antiques

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: Purchased through Director’s discretionary funds from Seikado Antiques in Kyoto, Japan, this group of ten objects represents nearly seven centuries of craftsmanship and artistry in East Asian lacquerware and ceramics. Included are fine Japanese lacquered objects, such as *Noh* hand drums, and an incense pillow, as well as Korean and Chinese ceramic tea utensils, all displaying striking characteristics associated with many historically important styles and materials. Each object possesses its own excellence, and allows for a comprehensive understanding of East Asian art and culture.

Gift Considerations:

1. Guy Goodwin (American, born 1940), *C-Swing*, 1974, Oil on canvas, 87 ½ x 102 in. (222.25 × 259.08 cm)

Donor: Pamela K. and William A. Royall, Jr., c/o Try-Me Gallery

Credit Line: Gift of Pamela K. and William A. Royall, Jr.

Executive Summary: This painting belongs to a series of works, all uniformly the same size, which Guy Goodwin created using five separate brushstrokes: a vertical, a horizontal, a diagonal, an incomplete C shape that goes to the left, and another C that goes to the right. Each gesture was painted in one day using a different color, with no revisions, thus linking the *C-Swing* series with the repeated actions of Minimalism and Conceptual art practices of the 1960s and early 1970s. Goodwin has also connected these paintings with the musical compositions of Jazz Saxophonist Sonny Rollins, whose 1958 album *Freedom Suite* he listened to, day and night, while completing these paintings. *C-Swing* typifies Goodwin's early painting style and will serve to expand the museum's iconic collection of Post‑War abstraction.

1. Guy Goodwin (American, born 1940), *2‑2‑3‑3 INTERIOR*, 2011, Acrylic and tempera on laminated cardboard, 77 × 87 × 7 in. (195.58 × 220.98 × 17.78 cm)

Donor: Pamela K. and William A. Royall, Jr., c/o Try-Me Gallery

Credit Line: Gift of Pamela K. and William A. Royall, Jr.

Executive Summary: Guy Goodwin’s high‑key abstractions can be compared to the work of his contemporaries, such as Louise Fishman (his classmate at the University of Illinois), Mary Heilmann and Elizabeth Murray, while also resonating with the work of much younger artists like Keltie Ferris, Amy Sillman, and Ruth Root. With his deliberately pared‑down vocabulary of forms and taut pictorial spaces, Goodwin nods to the tradition of modernist geometric abstraction while allowing suggestions of vernacular culture to seep in. His new works resemble signage in their monumental scale, attention‑grabbing colors, and prominent display of forms that vaguely resemble letters of the alphabet. However, the Pop overtones of Goodwin’s work may derive more from their links to music, as the freeform compositions owe much to the rhythms of jazz, an important cultural touchstone for the artist.

1. Matthew Day Jackson (American, born 1974), *Aerial Crop Painting*, 2011, Synthetic carpet, wood, stainless steel frame, 72 × 102 in. (182.88 × 259.08 cm)

Donor: Pamela K. and William A. Royall, Jr., c/o Try-Me Gallery

Credit Line: Gift of Pamela K. and William A. Royall, Jr.

Executive Summary: Matthew Day Jackson’s work explores signature themes that range from space exploration and war machinery to advanced anatomy and history. He uses both traditional craft and cutting edge technology to make art that exposes the layered and often dark relationships between our pervasive reliance on technology and the palpable effects of that reliance over time. Since emerging on the contemporary art scene in the early 2000s, Jackson’s conceptual-based, interdisciplinary work has taken the form of constructed paintings, sculpture, performance, and works on paper. *Aerial Crop Painting* uses patches of carpet to simulate the view of fields of crops as seen from an airplane as a commentary on modern farming techniques and their impact on the natural environment.

1. Nick Cave (American, born 1959), *Untitled (Soundsuit)*, 2011, Fabric, sequins, embroidery, mannequin, 102 × 36 × 36 in. (259.08 × 91.44 × 91.44 cm)

Donor: Pamela K. and William A. Royall, Jr., c/o Try-Me Gallery

Credit Line: Gift of Pamela K. and William A. Royall, Jr.

Executive Summary: This iconic *Soundsuit* has been generously offered as a gift from Pam and Bill Royall and would be the first work by Cave to enter the collection. *Soundsuits* are elaborate and wearable sculptures that the artist began making in 1992. Comprised of a variety of materials that include fabric, sisal, human hair, buttons, sequins, feathers, wire and accumulated objects, these suits are made to be worn and their title relates to the noise made when they move. As a former dancer and choreographer, Cave has historically activated these objects. Whether static or in motion, the *Soundsuit*s bear some resemblance to African ceremonial costumes and masks.

1. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *15 paintings*, circa 1970-1973, Acrylic on flour sack, various dimensions (see Appendix A)

Donor: Pamela K. and William A. Royall, Jr., c/o Try-Me Gallery

Credit Line: Gift of Pamela K. and William A. Royall, Jr.

Executive Summary: This gift completes the series of paintings by Tshibumba Kanda‑Matulu depicting the complicated history of the Congo that was recently acquired by VMFA. The 15 paintings presented here are part of a collection of 33 paintings collected by Professor Victor Bol in Lubumbashi in the early 1970s. VMFA acquired 18 paintings from this collection in 2017, and the gift of the remaining works reunites the entire collection at VMFA, which also includes important archival material, photographs, papers, and paintings by other Congolese popular painters. Adding to the scenes of the Belgian colonial administration and the fallout and political struggles of the post‑Independence period. Already in VMFA's collection, this group of paintings depicts scenes from the pre‑colonial period and early colonial contact, thus expanding the historical narrative that VMFA can present in future African art gallery displays.

1. André Kertész (American, born Hungary, 1894-1985), 38 photographs, Gelatin silver prints, various dimensions (see Appendix B)

Donor: Judy Haselton, c/o Howard Greenberg Gallery

Credit Line: Gift of Judy Haselton

Executive Summary: The offered gift of these 38 Kertész photographs represents a significant contribution to the museum’s growing collection of works by prominent Hungarian-American photographers, which is the subject of a major upcoming exhibition at VMFA entitled *American, Born Hungary.* We are most grateful to Judy Haselton, a photography collector from New York, for offering to donate this important group of Kertész works, which range in date from 1914 to 1984, and includes portraits, landscapes, and cityscapes. Many of these photographs, such as *Lexington Avenue at 44th Street, New York*, of 1937, and *Rooftops, Chartres*, of 1977, use the artist’s trademark vertiginous viewpoint to capture the abstract geometry and the unexpected beauty of the urban environment.

1. Umemura Keizan (Japanese, 1866-1934), *Geese and Reeds*, 19th century, Pair of six-panel folding screens; ink on paper, 66 × 144 in. (167.64 × 365.76 cm)

 Donor: Charles Linwood Vincent

Credit Line: Gift of Charles L. Vincent

Executive Summary: Painted in monochromatic tones of black and gray, this pair of six‑panel folding screens depicts a flock of geese amongst the reeds in the “Japanese‑style” (*Nihonga*) of the 19th and 20th centuries. In the right screen, two geese prepare for landing, heads pointed downwards with their wings spread wide. The left screen shows a group of geese standing in the marshy reeds, their feathers and bodies made up of subtle gray ink washes. Together the two screens create a dramatic panorama that possibly indicates the changing of the seasons, with the right screen perhaps depicting a southward migration in autumn or winter, and the left showing the geese preparing to migrate north for the spring or summer. This pair of folding screens comes to the museum as a gift from Charles Linwood Vincent, whose generous donations to VMFA since the late 1990s have enriched the museum’s collection of Japanese paintings.

1. Larry Silver (American, born 1934), *Headstand*, 1954, printed 1999, Gelatin silver print, 19 7/8 × 15 13/16 in. (50.48 × 40.16 cm)

Larry Silver (American, born 1934), *Contestants*, 1954, printed 1998, Gelatin silver print, 19 15/16 × 15 7/8 in. (50.64 × 40.32 cm)

Larry Silver (American, born 1934), *Man Being Balanced*, 1954, printed 2011, Gelatin silver print, 19 7/8 × 15 7/8 in. (50.48 × 40.32 cm)

Larry Silver (American, born 1934), *Spectators Watching Body Building Competition*, 1954, printed 1984, Gelatin silver print, 11 1/8 × 16 5/8 in. (28.26 × 42.23 cm)

Larry Silver (American, born 1934), *Woman being Balanced*, 1954, printed 1980, Gelatin silver print, 16 1/8 × 13 1/16 in. (40.96 × 33.18 cm)

Larry Silver (American, born 1934), *Boardwalk Beach Spectators*, 1954, printed 1999, 15 15/16 × 19 7/8 in. (40.48 × 50.48 cm)

Donor: Bruce Silverstein, Bruce Silverstein Gallery, LLC.

Credit Line: Gift of Bruce Silverstein

Executive Summary: Larry Silver made these six photographs in the summer of 1954, while he was a nineteen-year-old student at the Art Center School in Los Angeles, California. During a trip to Santa Monica Pier, he discovered Muscle Beach and its remarkable pageant of weight lifters, body builders, acrobats and gymnasts who performed for Silver’s 4 × 5 inch view camera as he recorded his account of a time and place that no longer exists. These photographs, which are offered as a gift from the artist’s son, the noted photography dealer Bruce Silverstein, capture the bodybuilding competition contestants and the crowds of spectators watching them perform their feats of strength and acrobatic balancing acts that he encountered in the open-air gymnasium in the sand in Santa Monica. Silver documented this important moment in Southern California culture with a lyricism and eye for detail that are the hallmarks of his career as a photographer.

1. Jeff Elrod (American, born 1966), *Untitled*, 2000, Acrylic on canvas, 90 ¼ × 94 in. (229.24 × 238.76 cm)

Donor: Drs. Paul and Sara Monroe

Credit Line: Gift of Drs. Paul and Sara Monroe

Executive Summary: Working in abstraction, Jeff Elrod’s work is based on process, specifically the interweaving of digital and analog practices. His large‑scaled compositions are derived from imagery drawn from software editing programs like Photoshop or Illustrator. Elrod then transposes these computer designs on canvas by using traditional techniques, such as painting, drawing or spraying, sometimes even printing them directly onto the canvas. His works thereby capture a moment when analog and digital production clash, thus connecting the profound history of painting, abstraction and digital movement. Offered as a generous gift from Drs. Paul and Sara Monroe, this painting is a stellar example of Elrod’s iconic practice of merging digital process with the human hand.

1. Unknown Artist (Egyptian, Ptolemaic), *Ptolemaic Head*, 50-25 BC, Marble, height: 11 ¾ in. (29.9 cm)

Donor: Sue McGovern-Huffman and Mark Huffman

Credit Line: Gift of Sue McGovern-Huffman and Mark Huffman

Executive Summary: This magnificent ruin of a portrait realistically depicts a middle-aged, bald man. This type of realistic portrait is commonly referred to as a priest of Isis among Classical scholars and as an “egghead” among Egyptologists. The most likely date for this portrait is around the middle of the first century BC, a time that witnessed internecine civil war among the Ptolemies, increasing Roman dominion over the eastern Mediterranean littoral and interference in Egypt, and, ultimately, the suicide of Cleopatra VII Philapater, the last Ptolemaic ruler of Egypt. The portrait was sculpted in white marble, a material not found in Egypt, but which was imported by the Macedonian-Greek Ptolemies and Romans. In its current state, the orbits of the eyes, nose, mouth and ears have been damaged or are missing altogether. Despite the poor state of preservation, the subtlety of the carving shines through the ravages of time and man, particularly in the rendering of the orbital folds and swollen eyes with a gentle rounding of the brow ridge from temple to temple and softly rendered furrows.

1. Paul Rucker (American, born 1968), *Proliferation*, 2009, Digital video (edition 1/10), 10:30 minutes

Donor: Paul Rucker

Credit Line: Gift of the artist

Executive Summary: The digital video *Proliferation*, an offered gift from the artist, visually chronicles the proliferation of the American prison system from 1778 to 2008. Of *Proliferation*, Rucker states, “Art can tell stories. For years I would talk about injustice by reciting numbers and statistics. When you say, “we have over 2.3 million people in prison,” it’s too large a number to comprehend. During a residence around prison issues at the Blue Mountain Center in New York, I found some maps that I felt could help tell the story. This project shows the proliferation of the US prison system from a celestial point of view. Using different colors to indicate different eras, the viewer can clearly see the astonishing grown of this system over time.” Using the overlay of maps throughout the centuries as visual composition, Rucker performs a musical composition inspired by this mapping that serves as the video’s soundtrack.

1. Charles Alston (American, 1907-1977), *Portrait of a Man*, 1929, Pastel and graphite on paper, 21 ½ × 16 ¾ in. (54.61 × 52.55 cm)

Donor: Michael Rosenfeld and halley k harrisburg, c/o Michael Rosenfeld Gallery LLC

Credit Line: Gift of Michael Rosenfeld and halley k harrisburg

Executive Summary: The North Carolina-born painter and draftsman Charles Alston once commented that: “Painting has become so impersonal. I have a need to relate to humanity in a more direct way.” With works like *Portrait of a Man*, the artist restituted a sense of the subject’s underlying character and compassion. Alston’s delicate, but sure modeling of the man’s dark hair, turning face, and piercing eyes suggest a depth of expression somewhat at odds with the relatively spare markings on the page. This generous gift from art dealer Michael Rosenfeld and his wife halley k harrisburg helps facilitate the initiative in VMFA’s strategic plan to bolster significantly the number of works in the collection by African American artists.

1. Charles Méryon (French, 1821-1868), 41 Etchings, various dimensions (see Appendix C)

Edmond Gosselin (French, 1849-1917), *L’abside de Notre-Dame*, after 1854, Etching in black ink on laid paper, 11 15/16 × 17 1/16 in. (30.32 × 43.34 cm)

Amze Emmons (American, born 1974), *Levity*, 2018, Ten color screen print with laser cut elements on Coventry rag paper, 15 × 20 in. (38.1 × 50.8 cm)

Donor: Frank Raysor

Executive Summary: In 2009, Frank Raysor, an art collector who was raised in Richmond, announced his intention to donate approximately 10,000 works of art, mostly prints (some bound in rare volumes) to VMFA. This offered gift comprises a variety of artworks that demonstrate the broad reach and deep relevance and significance of Raysor’s extraordinary collection, which extends well beyond the European Art Department.

Deaccession Considerations:

1. George Bellows (American, 1882-1925), *Shipyard Society*, 1916, Oil on panel, 30 × 38 in. (76.2 × 96.52 cm), Adolph D. and Wilkins C. Williams Fund, 62.34

Executive Summary: This work by George Bellows is recommended for deaccession and sale on the basis of an important criterion in VMFA’s Collection Management Policy: (3) the work is being deaccessioned as part of the museum’s effort to refine and improve its collection. In 2017 James W. and Frances G. McGlothlin donated to VMFA five works by Bellows that significantly enhanced the museum’s collection of American art. In particular, the addition of four major oil paintings greatly reduced the importance of *Shipyard Society* within VMFA’s holdings. Through a deaccession and sale of this painting, VMFA will have the opportunity to improve its collection in other areas of American art that are currently underrepresented, namely the purchase of Frederic Edwin Church’s *A View on the Magdalena River* and the related gift of Asher B. Durand’s *Progress (The Advance of Civilization)*.

1. Frederic Edwin Church (American, 1826-1900), *In the Tropics*, 1856, Oil on canvas, 25 ¼ × 36 ¼ in. (64.14 × 92.08 cm), Arthur and Margaret Glasgow Fund, 65.28

Executive Summary: This work by Frederic Edwin Church is recommended for deaccession and sale on the basis of an important criterion in VMFA’s Collection Management Policy: (3) the work is being deaccessioned as part of the museum’s effort to refine and improve its collection. An early acquisition in VMFA’s history of collecting American landscape painting, *In the Tropics* is a serviceable if not extraordinary product of the artist’s important paintings of South America produced between 1853 and 1860. Since 1965 the overall quality of the American art collection has grown to such an extent to demand that VMFA feature a work of superior quality by this premier artist, as we have in the recently acquired *View on the Magdalena River*.

Appendix A:

1. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *La Marche d’Esclaves*, circa 1970-1973, Acrylic on flour sack, 20 × 29 7/8 in. (50.8 × 75.88 cm)
2. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *La Marche d’Esclaves II*, circa 1970-1973, Acrylic on flour sack, 15 3/8 × 28 13/16 in. (39.05 × 73.18 cm)
3. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *La Mort de Bodson tué par M’siri*, circa 1970-1973, Acrylic on flour sack, 29 ½ × 19 3/16 in. (74.93 × 48.74 cm)
4. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Le Fils du Chef Katanga tué par M’siri l’ami de son père*, circa 1970-1973, Acrylic on flour sack, 16 ½ × 25 1/8 in. (41.91 × 63.82 cm)
5. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *La Tête historique de M’siri, M’siri fût coupé la tête*, circa 1970-1973, Acrylic on flour sack, 19 7/8 × 29 11/16 in. (50.48 × 75.41 cm)
6. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Colonie Belge II Culture Obligatoire*, circa 1970-1973, Acrylic on flour sack, 17 ¼ × 28 3/16 in. (43.82 × 71.6 cm)
7. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Une Fois dans l’histoire du Zaire (Martyrs de l’economie)*, circa 1970-1973, Acrylic on flour sack, 15 × 26 3/16 in. (38.1 × 66.52 cm)
8. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Kananga de 1960-65*, circa 1970-1973, Acrylic on flour sack, 16 5/8 × 26 3/8 in. (42.23 × 66.99 cm)
9. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Les Refugies de 1960-63 á Lubumbashi,* circa 1970-1973, Acrylic on flour sack, 18 ½ × 24 ½ in. (46.99 × 62.23 cm)
10. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *A-Jadotville, Le Trouble Les Balubakat et le Kat*, circa 1970-1973, Acrylic on flour sack, 21 9/16 × 16 ¾ in. (54.77 × 42.55 cm)
11. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Manifestation des Étudiants à Kinshasa*, circa 1970-1973, Acrylic on flour sack, 16 11/16 × 25 3/16 in. (42.39 × 63.98 cm)
12. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Manifestation des Étudiants à Lubumbashi*, circa 1970-1973, Acrylic on flour sack, 16 11/16 × 25 7/8 in. (42.39 × 65.09 cm)
13. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Chez Kasongo Nyembo*, circa 1970-1973, Acrylic on flour sack, 19 3/8 × 29 3/16 in. (49.21 × 74.14 cm)
14. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Les Mercenaires de Bukavu*, circa 1970-1973, Acrylic on flour sack, 25 1/16 × 18 5/8 in. (63.66 × 47.31 cm)
15. Tshimbumba Kanda-Matulu (Congolese, 1947-circa 1982), *Debacle des acquereurs*, circa 1970-1973, Acrylic on flour sack, 15 7/8 × 23 1/2 in. (40.32 × 59.69 cm)

Appendix B:

1. André Kertész (American, born Hungary, 1894-1985), *A Sandwich Man, Paris*, 1928, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
2. André Kertész (American, born Hungary, 1894-1985), *Acrobat on a stack of chairs, Fete Foraine, Paris*, 1931, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
3. André Kertész (American, born Hungary, 1894-1985), *At Ossip Zadkine’s Studio, Paris (Sculpted Head on Tray)*, 1926, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
4. André Kertész (American, born Hungary, 1894-1985), *Bird Flying by Cupula, England,* 1980, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
5. André Kertész (American, born Hungary, 1894-1985), *Black Cat with Sculpture and Newspaper, Paris*, 1928, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
6. André Kertész (American, born Hungary, 1894-1985), *Boatyard, England*, 1980, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
7. André Kertész (American, born Hungary, 1894-1985), *Break Dancer doing Handstand, Beaubourg, Paris*, 1977, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
8. André Kertész (American, born Hungary, 1894-1985), *Budapest, Hungary (Bird in Nest)*, 1984, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
9. André Kertész (American, born Hungary, 1894-1985), *Country Accident, Esztergim*, 1916, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
10. André Kertész (American, born Hungary, 1894-1985), *Dinner Celebration, Spring #8*, 1935, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
11. André Kertész (American, born Hungary, 1894-1985), *Distortion #5*, 1933, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
12. André Kertész (American, born Hungary, 1894-1985), *Dog and Keys of MR. Caillot, Guard of Notre Dame, Paris*, 1928, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
13. André Kertész (American, born Hungary, 1894-1985), *Domos, Hungary (Woman at Doorway)*, 1984, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
14. André Kertész (American, born Hungary, 1894-1985), *Downtown, Esztergom*, 1917, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
15. André Kertész (American, born Hungary, 1894-1985), *Esztergom, Hungary (Horse and Colt)*, 1915, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
16. André Kertész (American, born Hungary, 1894-1985), *Farm of Ralph D. Johnson, Casselton, North Dakota (silo through trees),* 1978, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
17. André Kertész (American, born Hungary, 1894-1985), *Hungarian Puszta, Sziget Becse*, 1914, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
18. André Kertész (American, born Hungary, 1894-1985), *Lexington Avenue at 44th Street, New York*, 1937, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
19. André Kertész (American, born Hungary, 1894-1985), *New York (Man Reading, Pigeon)*, 1977, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
20. André Kertész (American, born Hungary, 1894-1985), *Paris (Arced Ramp and Walls from Above)*, 1982, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
21. André Kertész (American, born Hungary, 1894-1985), *Paris (Birds on Park Chairs)*, 1980, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
22. André Kertész (American, born Hungary, 1894-1985), *Paris (Woman and Dead Bird)*, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
23. André Kertész (American, born Hungary, 1894-1985), *Piana, Corsica*, 1932, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
24. André Kertész (American, born Hungary, 1894-1985), *Pine Tree and Snow Fence*, 1978, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
25. André Kertész (American, born Hungary, 1894-1985), *Reflection, Judson Memorial*, 1974, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
26. André Kertész (American, born Hungary, 1894-1985), *Rooftops, Chartres*, 1977, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
27. André Kertész (American, born Hungary, 1894-1985), *Rue du Chateau (Eiffel Tower in Distance)*, 1929, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
28. André Kertész (American, born Hungary, 1894-1985), *St. Jean de Luze (Two Women in Black Under Steps)*, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
29. André Kertész (American, born Hungary, 1894-1985), *The Eiffel Tower from Passy, Paris*, 1935, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
30. André Kertész (American, born Hungary, 1894-1985), *Tsizaigar, Hungary (Cattle in Street, Power Lines)*,1984, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
31. André Kertész (American, born Hungary, 1894-1985), *Transport, They had come up by Train from a Ship on the Black Sea, Braila, Romania*, 1918, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
32. André Kertész (American, born Hungary, 1894-1985), *Two Pigeons on Fountain*, 1978, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
33. André Kertész (American, born Hungary, 1894-1985), *Wine Cellars, Budafok*, 1919, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
34. André Kertész (American, born Hungary, 1894-1985), *Distortion #117,* Paris, 1933, printed later, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
35. André Kertész (American, born Hungary, 1894-1985), *Distortion #120, Paris,* 1933, printed later, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
36. André Kertész (American, born Hungary, 1894-1985), *Distortion #128, Paris,* 1933, printed later, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
37. André Kertész (American, born Hungary, 1894-1985), *Distortion #76, Paris,* 1933, printed later, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)
38. André Kertész (American, born Hungary, 1894-1985), *Distortion #92, Paris,* 1933, printed later, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

Appendix C:

1. Charles Méryon (French, 1821-1868), *La morgue*, 1854, Etching with drypoint and black ink on chine collé on laid watermarked paper, 13 3/8 × 10 9/16 in. (33.97 × 26.8 cm)
2. Charles Méryon (French, 1821-1868), *La morgue*, 1854, Etching with drypoint and black ink on chine collé on laid watermarked paper, 13 3/8 × 10 9/16 in. (33.97 × 26.8 cm)
3. Charles Méryon (French, 1821-1868), *L’abside de Notre-Dame*, 1854, Etching with drypoint and black ink on laid paper, 10 3/8 × 16 15/16 in. (26.99 × 43.02 cm)
4. Charles Méryon (French, 1821-1868), *L’abside de Notre-Dame*, 1854, Etching with drypoint and black ink on wove paper, 11 ¾ x 16 ¾ in. (29.85 × 42.55 cm)
5. Charles Méryon (French, 1821-1868), *L’abside de Notre-Dame*, 1854, Etching with drypoint on chine collé on laid paper, 11 1/8 × 16 15/16 in. (28.26 × 43.02 cm)
6. Charles Méryon (French, 1821-1868), *L’abside de Notre-Dame*, 1854, Etching with engraving and drypoint with dark brown ink on laid paper, 13 ¼ × 19 ¼ in. (33.66 × 48.90 cm)
7. Charles Méryon (French, 1821-1868), *Vers à Eugène Bléry*, No.2, 1854, Etching with drypoint and black ink on laid paper, 14 1/8 × 11 3/16 in. (37.15 × 28.42 cm)
8. Charles Méryon (French, 1821-1868), *L’Attelage*, 1854, Etching with drypoint and black ink on laid paper, 14 5/8 × 11 3/16 in. (37.15 × 28.42 cm)
9. Charles Méryon (French, 1821-1868), *Entrée du couvent des capuchins francais à Athènes (after Le Bas)*, 1854, Etching with drypoint and black ink on laid paper, 14 5/8 × 11 3/16 in. (37.15 × 28.42 cm)
10. Charles Méryon (French, 1821-1868), *Entrée du couvent des capuchins francais à Athènes (after Le Bas)*, 1854, Etching with drypoint and dark brown ink on laid paper, 9 3/8 × 6 in. (23.81 × 15.24 cm)
11. Charles Méryon (French, 1821-1868), *La Salle des Pas-Perdus à l’ancien Palais de Justice (after Ducereau)*,1855, Etching with black ink on laid paper, 12 ¾ × 19 ¼ in. (32.39 × 48.90 cm)
12. Charles Méryon (French, 1821-1868), *Le Pont-au-Change, vers 1784 (after Nicolle)*, 1855, Etching with dark brown ink on laid paper, 8 × 11 7/8 in. (20.32 × 30.16 cm)
13. Charles Méryon (French, 1821-1868), *Le Pont-au-Change, vers 1784 (after Nicolle)*, 1855, Etching with dark brown ink on wove paper, 8 11/16 × 16 11/16 in. (22.07 × 42.39cm)
14. Charles Méryon (French, 1821-1868), *Le Pont-Neuf et la Samaritaine de dessous la premiere arche du Pont-au-Change (after Nicolle)*, 1855, Etching with dark brown ink on wove paper, 7 5/8 × 10 1/8 in. (19.37 × 25.72 cm)
15. Charles Méryon (French, 1821-1868), *Le Pont-Neuf et la Samaritaine de dessous la premiere arche du Pont-au-Change (after Nicolle)*, 1855, Etching with engraving and dark brown ink on wove paper, 8 1/8 × 10 1/16 in. (20.64 × 25.56 cm)
16. Charles Méryon (French, 1821-1868), *Le Pont-Neuf et la Samaritaine de dessous la premiere arche du Pont-au-Change (after Nicolle)*, 1855, Etching with dark brown ink on wove paper, 11 ¾ × 14 13/16 in. (29.85 × 37.62 cm)
17. Charles Méryon (French, 1821-1868), *San Francisco*, 1855-1856, Etching with black ink on laid paper, 9 1/8 × 39 13/16 in. (23.18 × 101.129 cm)
18. Charles Méryon (French, 1821-1868), *Adresse de Rochoux*, 1855, Etching with black ink and brick red ink on laid paper, 7 ¼ × 10 ¾ in. (18.42 × 27.31cm)
19. Charles Méryon (French, 1821-1868), ), *Adresse de Rochoux*, 1855, Etching with black ink and red orange ink on laid paper, 6 ¾ × 9 7/8 in. (17.15 × 25.08 cm)
20. Charles Méryon (French, 1821-1868), ), *Adresse de Rochoux*, 1855, Etching with black ink and red brown ink on laid paper, 14 ¼ × 10 9/16 in. (36.20 × 26.83 cm)
21. Charles Méryon (French, 1821-1868), ), *Adresse de Rochoux*, 1855, Etching with black ink and red violet on laid paper, 5 1/8 × 6 in. (13.01 × 15.24 cm)
22. Charles Méryon (French, 1821-1868), ), *La loi solaire*, 1855, Etching with black ink and brick red ink on laid paper, 13 13/16 × 10 3/16 in. (35.08 × 25.88 cm)
23. Charles Méryon (French, 1821-1868), *Le Pilote de Tonga*, 1856, Etching with black ink and red brown ink on laid paper, 13 13/16 × 10 3/16 in. (35.08 × 25.88 cm)
24. Charles Méryon (French, 1821-1868), *La Loi Lunaire, No. 1*, 1856, Etching with black ink on Japanese paper, 9 × 14 1/16 in. (22.86 × 35.72 cm)
25. Charles Méryon (French, 1821-1868), *Chateau de Chenonceau, No. 1 (after Ducerceau)*, 1856, Etching with black ink on laid paper, 9 3/8 × 12 ¼ in. (23.82 × 31.12 cm)
26. Charles Méryon (French, 1821-1868), *Chateau de Chenonceau, No. 2 (after Ducerceau)*, 1856, Etching with black ink on laid paper, 8 ½ × 10 ¾ in. (21.59 × 27.31 cm)
27. Charles Méryon (French, 1821-1868), *Casimir le Conte (after Boulanger)*, 1856, Etching with black ink on green laid paper, 17 5/8 × 13 7/16 in. (44.77 × 34.13 cm)
28. Charles Méryon (French, 1821-1868), *Casimir le Conte (after Boulanger)*,1856, Etching with black ink on wove paper, 19 ¼ × 13 7/8 in. (48.90 × 35.24 cm)
29. Charles Méryon (French, 1821-1868), *Passerelle du Pont-au-Change, apres l’incendie de 1621 (after della Bella)*, 1860, Etching with black ink on chine collé on wove paper, 7 1/16 × 10 7/8 in. (17.94 × 27.62 cm)
30. Charles Méryon (French, 1821-1868), *Passerelle du Pont-au-Change, apres l’incendie de 1621 (after della Bella)*, 1860, Etching with black ink on chine collé on wove paper, 7 9/16 × 10 15/16 in. (19.21 × 27.80 cm)
31. Charles Méryon (French, 1821-1868), *Passerelle du Pont-au-Change, apres l’incendie de 1621 (after della Bella)*, 1860, Etching with black ink on laid paper, 6 7/16 × 9 ¾ in. (16.35 × 24.77 cm)
32. Charles Méryon (French, 1821-1868), *Passerelle du Pont-au-Change, apres l’incendie de 1621 (after della Bella)*, after 1860, Etching with black ink on chine collé on wove paper, 8 9/16 × 12 ½ in. (21.75 × 31.75 cm)
33. Charles Méryon (French, 1821-1868), *Passerelle du Pont-au-Change, apres l’incendie de 1621 (after della Bella)*, 1860, Etching with black ink on chine collé on wove paper, 7 3/16 × 11 9/16 in. (18.26 × 29.36 cm)
34. Charles Méryon (French, 1821-1868), *Rue Pirouette aux Halles (after Laurence)*, 1866, Etching with drypoint and dark brown ink on chine collé on wove paper, 8 × 6 3/16 in. (20.32 × 15.72 cm)
35. Charles Méryon (French, 1821-1868), *Rue Pirouette aux Halles (after Laurence)*, 1860, Etching with drypoint and brown ink on laid paper, 18 5/16 × 12 in. (46.51 × 30.48cm)
36. Charles Méryon (French, 1821-1868), *Rue Pirouette aux Halles (after Laurence)*, 1860, Etching with drypoint and brown ink on chine collé on wove paper, 8 7/8 × 6 3/16 in. (20.32 × 15.72 cm)
37. Charles Méryon (French, 1821-1868), *Chevet de St. Martin-sur-Renelle (after Langlois)*, 1860, Etching with black ink on laid paper, 14 ¾ × 11 3/16 in. (37.47 × 30.00 cm)
38. Charles Méryon (French, 1821-1868), *Le Malingre Cryptogame*, 1860, Etching with black ink on green paper, 5 3/16 × 4 11/16 in. (13.18 × 11.91 cm)
39. Charles Méryon (French, 1821-1868), ), *Le Malingre Cryptogame*, 1860, Etching with black ink and red ink a la poupée on laid paper, 19 ¾ × 13 3/16 in. (50.17 × 33.50 cm)
40. Charles Méryon (French, 1821-1868), ), *Le Malingre Cryptogame*, 1860, Etching with black ink and red ink a la poupée on laid paper, 18 11/16 × 13 1/8 in. (47.47 × 33.34 cm)
41. Charles Méryon (French, 1821-1868), *Tete de chien de la Nouvelle-Hollande*, 1860, Etching with engraving and black ink on chine collé on laid paper, 6 11/16 × 10 ½ in. (16.98 × 26.67 cm)
42. Edmond Gosselin (French, 1849-1917), *L’abside de Notre-Dame*, after 1854, Etching in black ink on laid paper, 11 15/16 × 17 1/16 in. (30.32 × 43.34 cm)
43. Amze Emmons (American, born 1974), *Levity*, 2018, Ten color screen print with laser cut elements on Coventry rag paper, 15 × 20 in. (38.1 × 50.8 cm)

Loans from the collection:

1. Rembrandt Harmensz van Rijn, *Jan Cornelis Sylvius,* 1633, Etching on laid paper,

 Sheet: 7 1/2 × 6 9/16 in. (19.05 × 16.67 cm); Plate: 6 1/2 × 5 5/8 in. (16.51 × 14.29 cm; Mat: 20 × 16 in. (50.8 × 40.64 cm), Purchased as a gift of Frank Raysor, 2010.109

Reinier Nooms, called Zeeman, Dutch, circa 1623‑1664, *Entrée du Faubourg Saint‑Marceau,* 17th Century, Etching printed in black ink on laid paper, Sheet (Trimmed to plate line): 5 3/8 × 9 3/4 in. (13.65 × 24.77 cm); Mount: 11 1/2 × 16 in. (29.21 × 40.64 cm), Gift of Frank Raysor, 2014.507

 Rembrandt Harmensz van Rijn, *Presentation in the Temple with the Angel: Small Plate,* 1630, Etching printed in black ink on laid paper, Sheet (trimmed to plate line): 4 1/16 × 3 1/16 in. (10.32 × 7.78 cm), Gift of Robert B. and Harriet W. Scott, 2014.452

 Rembrandt Harmensz van Rijn, *A Woman Bathing Her Feet at a Brook,* 1658, Etching printed in black ink on laid paper, Mount (laid paper): 11 1/4 × 8 3/4 in. (28.58 × 22.23 cm), Sheet: 6 1/2 × 3 1/4 in. (16.51 × 8.26 cm); Plate: 44 × 3 1/16 in. (111.76 × 7.78 cm), Framed (Period Frame): 16 7/8 × 2 in. (42.86 × 5.08 cm), Arthur and Margaret Glasgow Endowment, 2017.184

Exhibition: “The Printed World: Masterpieces of Seventeenth-Century Printmaking from the Frank Raysor Collection and the Harnett Print Study Center Collection”, Joel and Lila Harnett Museum of Art, University of Richmond, VA, February 1 – March 24, 2019.

Recommendation: Lend.

1. Vincent Van Gogh, *Marsh with Water Lilies, Etten*, 1881, Pen and India ink on paper with pencil underdrawing, Sheet: 9 1/4 x 12 3/8 in. (23.5 x 31.43 cm); Framed: 16 ½ x 21 in. (41.91 x 53.34 cm), Collection of Mr. and Mrs. Paul Mellon, 85.777

 Exhibition “Vincent van Gogh: His Life in Art,” The Museum of Fine Arts, Houston, TX, March 10 – June 27, 2019.

Recommendation: Lend.

1. Ettore Sottsass, *Tartar (prototype),* 1985, Wood, plastic, laminate, reconstituted veneer,

 30 ¼” H x 72” W x 32 ¼” D (76.8 x 183 x 82 cm), Gift of Frances A. Lewis, 2003.23

 Exhibition: “Ettore Sottsass and the Social Factory,”Institute of Contemporary Art, Miami, FL,

April 18 – October 6, 2019.

Recommendation: Lend with courier.

1. Yaka, *Headrest*, 19th-20th century, Wood, brass tacks, Overall: 9 x 8 ½ x 5 3/4 in. (22.86 x 21.59 x 14.61 cm), Adolph D. and Wilkins C. Williams Fund, 84.81

Pende, *Chief’s or Diviner’s Figure representing the Belgian Colonial Officer, Maximilien Balot*, 1931, Wood, with metal repair staples, Overall: 24 5/8” H (62.55 cm), Aldine S. Hartman Endowment Fund, 2015.3

Exhibition: “Congo,” Museum Rietberg, Zürich, Switzerland, November 22, 2019 – March 15, 2020.

 Recommendation: Lend with courier.

MOTION: Mr. Jecklin MEETING: Art Acquisitions Sub-committee

SECOND: Ms. Abramson DATE: December 11, 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 (A) 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: Jeckin / Papa / Abramson / Geldzahler / Goode / Gottwald / Petersen / Royall

NAYS:

[For each nay vote, the substance of the departure

from the requirements of the Act should be described.]

ABSENT DURING VOTE:

ABSENT DURING MEETING: Harris / Markel