Virginia Museum of Fine Arts

Minutes of the Full Board of Trustees Meeting

Wednesday, 27 March 2019, 1:15pm

Claiborne Robertson Room & Publicly Posted Conference

There were present:

Dr. Monroe E. Harris, President

Karen C. Abramson

Lynette L. Allston

Martin J. Barrington

Carol Ann Bischoff

Gilbert Bland

Joan Brock

Marland Buckner

Edie Cabaniss

Cindy H. Conner

Dr. Betty Crutcher

Kenneth M. Dye

Anne Noland Edwards

Janet Geldzahler, *via conference*

David Goode

Margaret N. Gottwald

Jil Womack Harris

Jeffrey Humber

Kenneth Johnson

Andrew Lewis

Suzy Szasz Palmer

Thomas W. Papa

Michele Petersen

Satya Rangarajan

Pamela Reynolds

Pamela J. Royal

William A. Royall, Jr.

Rupa Tak

 Charles Whitaker

Absent:

Tyler Bishop

Ankit N. Desai

Richard B. Gilliam

Martha M. Glasser

Ivan Jecklin

Steven A. Markel

Sara O'Keefe

By invitation:

Alex Nyerges, Director

Aubrey Layne, Secretary of Finance

Stephen D. Bonadies

Caprice Bragg

Jody Green

Tom Gutenberger

Jan Hatchette

Laura Keller

James W. Klaus

Cynthia Norwood

Katie Payne

Hossein Sadid

Dr. Michael Taylor

Cathy Turner

Kimberly Wilson

1. CALL TO ORDER

President Monroe Harris called the meeting to order at 1:16pm and welcomed the board. He recognized Secretary of Finance Aubrey Layne and thanked him for attending the meeting.

**Motion:** proposed by Mr. Royall and seconded by Mr. Johnson to approve the minutes of the December 12, 2018 Full Board meeting as distributed.

Next, President Harris asked Ms. Cynthia Norwood, Senior Assistant Attorney General, to update the board on new Freedom of Information Act requirements that would impact dialing into VMFA board meetings via phone and require by-law changes.

**Motion:** proposed by Mr. Royall and seconded by Mr. Papa to approve the revisions to the by-laws as distributed. Motion approved

1. REPORT OF THE PRESIDENT

President Harris introduced nine new Trustees: Carol Ann Bischoff, Gilbert Bland, Joan Brock, Marland Buckner, Edie Cabaniss, Jeffrey Humber, Andy Lewis, Suzy Szasz Palmer, and Charlie Whitaker, and thanked them for attending the meeting. Next, he recognized three reappointments: Meg Gottwald, Monroe Harris, and Pam Royal.

He then thanked Bill and Pam Royall for hosting event at Try-Me Gallery for the Association of Art Museum Directors (AAMD) in January. Additionally, he recognized Pam Reynolds as an honoree of the *Richmond Times Dispatch*’s Strong Voices: Celebrating the Power and Stories of Richmond Women.

1. FISCAL OVERSIGHT COMMITTEE REPORT

Chair David Goode acknowledged Chief Financial Officer Hossein Sadid for leading a discussion of proposed FY2020 budget during the fiscal oversight meeting. He noted that the committee will present a budget for approval by the board at the June meetings.

1. REPORT OF THE DIRECTOR

Mr. Nyerges introduced Secretary of Finance Aubrey Layne who then gave an update on Commonwealth support. Secretary Layne noted that the museum received $10.1 million in operating support from the Commonwealth this past fiscal year and will receive $10.6 million in operating support for the next fiscal year. He expressed the state’s support of VMFA’s mission and its positive economic impact on the Commonwealth. Secretary Layne also noted that the Commonwealth is reconvening regarding budget amendments.

Next, Mr. Nyerges expressed his condolences for Ms. Martha Glasser for the recent passing of her husband and fellow VMFA supporter, Mr. Richard Glasser. He shared Mrs. Glasser’s appreciation for the condolences and notes that she has received from fellow trustees.

Then, Director Alex Nyerges reported on the Association of Art Museum Directors (AAMD) conference that was held in Richmond in January 2019. He noted that AAMD had not been held its meeting in Richmond since 1979 and that more than 170 museum directors attended. They were very impressed with VMFA, Try-Me Gallery, and VCU’s Institute for Contemporary Art. This has already resulted in several new opportunities for collaboration with conference attendees and their museums.

Mr. Nyerges then reported that more than 9,000 visitors attended VMFA’s recent ChinaFest, and that additionally through a partnership with China, two exhibitions will open at the National Museum of China in May. The exhibitions are *The Rachel Lambert Mellon Collection of Jean Schlumberger* and a special exhibition of American Art, *The Glory and the Dream*.

He then noted that the *Congo Masks: Masterpieces from Central Africa* exhibition closed with 44,000 visitors. Next, Mr. Nyerges congratulated Dr. Michael Taylor, Chief Curator and Deputy Director for Art and Education, on his recent publication and talk, *Percy Rainford: Duchamp's "Invisible" Photographer*. He also reported that thanks to Mr. Ken Johnson, a board newsletter will be reinstated.

Mr. Nyerges asked Tom Gutenberger to give an update on the capital campaign. Mr. Nyerges noted that the capital campaign is a part of VMFA’s Strategic Plan to create greater financial stability and more space. Mr. Gutenberger then provided updates on the progress, status of the feasibility study, timeline, and next steps for the campaign. Consultants have been hired, including campaign consultant Washburn & McGoldrick and communications consultant Steege Thomson. The case statement has been rewritten and interviews are being conducted in service of the feasibility study now. He also outlined the tentative breakdown of the proposed total to be raised. Mr. Gutenberger noted that the goal of the campaign will be presented to the Campaign Planning Task Force in June for approval by the Board of Trustees and the Foundation Board of Directors also in June. He then reviewed the gift pyramid and noted the overall projected time of the campaign both private and public.

Next, Mr. Nyerges introduced Caprice Bragg, Vice President for Board Relations and Strategic Planning to give an update on the 2020 Strategic Plan. Ms. Bragg reviewed the four goals of the plan and noted that that Museum has made significant advances against all four goals. She reported that investments made in visitors have generated considerable energy, enthusiasm, and created a public persona for VMFA. Additionally, she noted that VMFA is positioned to be further elevated in the local, regional and national space. From observations, three areas of the plan remain to be addressed: capital campaign, CIO, and next stage of in-museum benchmarking. For each goal, Ms. Bragg outlined positive advancements toward the goal while also noting what remains to be completed under the current plan. In response to her report, Mr. Rangarajan suggested that VMFA create an impact map outlining the Museum’s statewide reach.

1. REPORT OF THE FOUNDATION

Mr. Nyerges gave a brief report for the Foundation on behalf of Foundation Board President Hiter Harris. He noted that the fourth quarter was difficult, but the portfolio performed ahead of its benchmark. Mr. Nyerges also reported that board members have been doing a fantastic job supporting fundraising by hosting events that have resulted in new relationships with potential donors, new memberships, and $425,000 raised. He stated that the Executive Summit breakfast will be happening in May and welcomed board members to join. Additionally, the Foundation board anticipates welcoming new board members in July. Next, Mr. Nyerges announced that the Trustee Board and Foundation Board would have a joint engagement opportunity thanks to Bill and Pam Royall and Keith Kissee; he asked board members to Save the Date for a cocktail party on May 9 at the Prestwould.

1. ENTERPRISES REPORT

Next, Mr. Nyerges thanked Cathy Turner, former Director of Enterprise Operations and Visitor Services, for her 36 years for service to the Museum and congratulated her on her retirement. Ms. Turner then gave a presentation to the board on VMFA’s Enterprises, noting that food services and special events has accounted for a total revenue of almost $33 million in the last eight years, while the shop has accounted for $20 million in the same timeframe. She explained that the focus of the enterprises is on supporting the mission of the museum, while contributing to the bottom line. Compared to peers, VMFA’s restaurants rank number five in restaurant gross revenue behind only the Metropolitan Museum of Art, Los Angeles County Museum of Art, Royal Ontario Museum, and the J. Paul Getty Museum.

**Motion:** proposed by Mr. Rangarajan and seconded by Dr. Harris to recognize Ms. Cathy Turner for her 36 years of service to the Virginia Museum of Fine Arts as the Director of Enterprise Operations and Visitor Services. Motion approved.

# COMMITTEE REPORTS

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* 1. Education Committee

Education Chair Jil Harris shared figures discussed at the committee meeting, explaining that educations programs last year reached more than 289,000 people, the department hosted 45 programs last month, including ChinaFest. She reported that VMFA on the Road has made numerous stops around the state and that VMFA award 26 fellowships to more than 780 applicants. Lastly, she explained that the committee learned about the Museum’s teen programs, including Teen Stylin’ and Museum Leaders in Training.

* 1. Art Acquisitions Sub-Committee

At 2:56pm the meeting went into closed session.

**Motion:** proposed by Dr. Harris and seconded by Mr. Johnson that the meeting go into closed session under the Virginia Freedom of Information Act, Section 2.2-3711(A), subsections (6) and (10) of the Code of Virginia 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 grants. Motion approved.

At 3:05pm, the meeting resumed in open session.

Motion: proposed by Mr. Royall and seconded by Mr. Papa that the board 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 Dr. Harris and seconded by Mr. Papa to ratify the recommendation the Art Acquisitions Sub-Committee made in yesterday’s meeting to approve the gift, purchase, loan, and deaccession considerations as fully described on the motion sheet. Motion approved.

* 1. Art & Collections Committee

Vice Chair Tom Papa noted that the committee heard about the upcoming exhibition *Awaken: A Tibetan Buddhist Journey Toward Enlightenment*, learning about installation and design from curator Dr. John Henry Rice. Additionally, Stephen Bonadies, Senior Deputy Director for Conservation and Collections, gave an update on the Mellon grant, the Susan and David Goode Center for Advanced Study in Art Conservation, and the research being published by conservation.

* 1. External Affairs Committee

External Affairs Chair Ken Johnson reported that the committee discussed the analytics and data from the museum, noting that the museum is doing well with its exhibitions.

1. ADJOURNMENT

There being no further business, Mr. Harris adjourned the meeting at 3:13pm.

Motion:      proposed by Dr. Harris and seconded by Mr. Royall to adjourn the meeting at 3:13pm. Motion approved.

Recorded by: Jody Green

 Administrative and Project Coordinator to the Director

MOTION SHEET

27 March 2019

 Purchase Considerations:

1. Elie Nadelman (American, born Poland 1882-1946), *Hostess (Standing Girl)*, circa 1920, Cherry wood, polychrome, 32 ½ × 12 × 9 in. (82.6 × 30.5 × 22.9 cm)

Vendor: Michael Altman Fine Art & Advisory Services, LLC

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

Executive Summary: *Hostess (Standing Girl)* is an uncommonly clear example of modernism’s appropriation of folk art, and the sculpture ranks among the best works this canonical American artist produced in wood during his signature period. The extreme rarity of his work—and the limited number of pieces he produced in cherry wood— makes this sculpture, which would be the first piece by Nadelman to enter VMFA’s collection, an acquisition priority.

2. Deborah Roberts (American, born 1962), *Let Them Be Children*, 2018, Acrylic, pastel, ink, gouache, and collage on canvas, 45 × 132 in. (114.30 × 335.28 cm)

Vendor: Stephen Friedman Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Deborah Roberts is celebrated for her multimedia works that address the complexities of black girlhood in relation to conventional beauty standards, value, and self-worth. In her intricately composed collages, Roberts mines the provocation of American standards of beauty and female desirability—delving deep into the often-debilitating nature of racial binaries. The Austin-based artist presents an array of fictive visions of young black girls constructed out of magazine clippings, photographs, and images from the internet to emphasize the implications of societal pressures and privilege that dominate mainstream media. *Let Them Be Children* is one of the largest and most complex compositions the artist has attempted to date. The work features Roberts’ iconic collaged figures of black youth created with the artist’s signature of empathy and compassion. The work extends Roberts’ practice into new territory, incorporating black male figures into her compositions, as well as working on canvas as opposed to her earlier works on paper.

3. Mildred Thompson (American, 1936-2003), *Wood Picture*, circa 1965, Found wood, paint, and nails, 29 1/8 × 25 ¾ × 2 ¼ in. (74 × 65.4 × 5.7 cm)

Vendor: Galerie Lelong and Co.

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: In a prolific career spanning more than four decades, Mildred Thompson created paintings, drawings, prints, and sculpture using a distinctly unique language of abstraction. As an African American woman, her practice transcended art world trends and the prevailing narratives prescribed by her generation. She instead chose freedom of exploration, defying norms, and refusing to be categorized. Thompson’s personal visual language was inspired by theories and systems of science and music. Due to the marginalization of racism and sexism she experienced in the United States, Thompson spent the majority of her career in Germany and France where she created many established bodies of work, including this early, rare, and exceptional example of her *Wood Pictures* series.

4. *Chinese Export Vegetable Dish*, circa 1823, Hard paste porcelain with enamel and gilded ornament, 5 ¼ × 9 ½ × 8 7/16 in. (13.34 × 24.13 × 21.43 cm)

Vendor: Sumpter Priddy III, Inc.

Source: James H. Willcox, Jr. Endowment

Executive Summary: This covered vegetable dish belongs to a body of Chinese Export wares produced for the American market. It is particularly desirable for its rare Virginia provenance. Commissioned by Thomas ap Catesby Jones (1790-1858), probably through his London agent, the serving dish boasts colorful overglaze enamel and gilded decoration centered by a rococo cartouche topped with the family's armorial cipher. Inside the cartouche, the initials "T, M, J" honor the 1823 marriage of Jones to Mary Walker Carter (1803-1870) of "Richmond Hill." The marriage linked two historic Virginia families whose 17th-century ancestors included the naturalist Mark Catesby (1683-1749), "The Immigrant" Richard Lee I (1617-1664), and the politician-businessman Robert "King" Carter (1662/3-1732). Commodore of the Pacific Squadron during the Mexican-American War, Jones was also the second cousin (twice removed) of VMFA patron, T. Catesby Jones (1880-1946), whose art collection was bequeathed in 1947 to form the core of VMFA's modernist holdings.

Director’s Discretionary Purchases:

1. Ming Smith (American, birthdate withheld), *Onlookers, Île de Gorée, Senegal*, circa 1972, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm)

Ming Smith (American, birthdate withheld), *Sun Breeze after the Bluing, Hoboken, New Jersey*, circa 1972, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm)

Vendor: Steven Kasher Gallery

Source: Aldine S. Hartman Fund

Executive Summary: Ming Smith was born on an unknown date (she prefers to withhold her actual birthdate) in Detroit, Michigan and raised in Columbus, Ohio. After attending Howard University in Washington D.C., she moved to New York City, where she worked as both a photographer and a model. She remains an active member of the Kamoinge Workshop, an African American photography collective founded in 1963. She joined the group in 1972 as the first female member and remained the only woman in the group until 1994, when Gordon Parks’ daughter, Toni Parks joined the group. Louis Draper sponsored her membership (a founding member had to sponsor new members when they joined). These photographs will play a key role in VMFA’s 2020 exhibition, *Working Together: Louis Draper and the Kamoinge Workshop*.

2. Anthony Barboza, (American, born 1944), *Photography Album Containing 28 Photographs*, 1972,

Gelatin silver prints within an accordion fold album, various dimensions

Anthony Barboza, (American, born 1944), *Fadiouth, Senegal*, 1972, Gelatin silver print, 11 1/16 × 13 7/8 in. (28.1 × 35.24 cm)

Anthony Barboza, (American, born 1944), *Lou Draper in Senegal*, 1978, Gelatin silver print, 11 × 8 ½ in. (27.94 × 21.59 cm)

Anthony Barboza, (American, born 1944), *Okra Orchestra Brooklyn NY Rehearsal*, 1978, Gelatin silver print, 11 1/16 × 13 15/16 in. (28.1 × 35.4 cm)

Anthony Barboza, (American, born 1944), *Cecil McBee at Fat Tuesday*, 1979, Gelatin silver print, 7 15/16 × 9 15/16 in. (20.16 × 25.24 cm)

Calvin Wilson (American, dates unknown), *New York No. 1*, early 1960s, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

Vendor: Anthony Barboza

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Anthony Barboza is a key, early member of the Kamoinge Workshop, the African American photography collective that Richmond-born artist Louis Draper helped to found in New York in 1963. Barboza describes Draper as an important mentor and a close friend. The two artists worked together particularly closely in the 1970s, when Louis Draper worked as a studio assistant for Barboza’s commercial photography studio. Recently, Barboza played a major role in the 2016 publication of a book produced by Kamoinge, *Timeless*. These photographs will each add an important dimension to the story of Kamoinge in VMFA's 2020 exhibition: *Working Together: Louis Draper and the Kamoinge Workshop*. In particular, the accordion fold photography album consisting of 28 original gelatin silver prints will be the first object visitors will see when they enter the exhibition.

3. André Kertesz (American, born Hungary, 1894-1985), *Paris (Rooftops*), 1927, printed later, Gelatin silver print, 9 ½ × 7 6/7 in. (24.2 × 20 cm)

André Kertesz (American, born Hungary, 1894-1985), *Egg Slicer, New York*, 1941, Gelatin silver print, 10 × 8 1/6 in. (25.5 × 20.8 cm)

Háar Ferenc (Francis Haar) (American, born Hungary, 1908-1997), *Shadows on the Rainy Road*, 1936, Gelatin silver print, 9 ½ × 7 5/64 in. (24.2 × 18 cm)

Vendor: Vintage Galéria

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: André Kertesz’s *Paris (Rooftops*) and *Egg Slicer, New York* are classic examples of the artist’s pioneering contributions to Modernist photography and abstraction. Háar Ferenc’s *Shadows on the Rainy Road* showcases his interest in the painterly qualities of the glistening wet street scene, a favorite subject for Pictorialist photography in the early decades of the twentieth century. The Director’s Discretionary purchase of these 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.*

4. Révész-Biró (Imre Révész (American, born Hungary, 1895-1975) and Irma Biró (Hungarian, dates unknown), *Nude Portrait*, circa 1933, Gelatin silver print mounted on cardboard, 6 ¼ × 3 15/16 in. (15.6 × 10 cm)

Vendor: Kàroly Kincses

Source: Aldine S. Hartman Fund

Executive Summary: Very little is known about the Hungarian-born, American photographer Imre Révész, who published his work with his creative partner, Irma Bíro, under the joint name of “Révész-Biró.” This nude portrait is typical of their work in the early 1930s, which blended the classical tradition of the female nude with Surrealism’s efforts to tap the creative powers of the unconscious. This purchase represents a significant contribution to the museum’s growing collection of works by prominent Hungarian-American photographers, which will be the subject of a major exhibition at VMFA in 2021 entitled *American, Born Hungary*.

5. W. Eugene Smith (American, 1918-1978), *Marian Anderson*, 1947, Gelatin silver print, 10 ½ × 13 ½ in. (26.7 × 34.3 cm.)

Vendor: Swann’s Auctions

Source: Aldine S. Hartman Fund

Executive Summary: One of the most celebrated photographic essayists of the twentieth century, W. Eugene Smith is well known for creating memorable images that explore humanity and its often-found difficulties. This intriguing image of the African American contralto Marian Anderson at work in a recording studio captures the celebrated artist in a moment of recognizable frustration. *Marian Anderson* was reproduced in one of Smith’s famous *Life* magazine essays, “Recording Artists.” This photograph is only the fourth work by Smith to enter VMFA’s collection and expands the museum’s holdings of American narrative photography.

6. John Sloan (American 1871-1951), *The Lafayette*, 1928, Etching, plate: 4 15/16 × 6 7/8 in. (12.54 × 17.46 cm), sheet: 7 11/16 × 9 9/16 (19.53 × 24.29 cm)

Vendor: Swann’s Auctions

Source: Gabe W. Burton Fund

Executive Summary: John Sloan was one of the premier American painters and printmakers in the first three decades of the twentieth century. This print gives something of an insider’s view of the corner entrance to the Lafayette Hotel in New York, as well as the interior view of the hotel’s café through a large street-facing window, in which one can see seated patrons being served by standing wait-staff, and walls lined with framed artwork. The hotel façade is parallel to the picture plane, giving the viewer full access to this space, which was a gathering place for artists and writers. Sloan was a frequent patron of this establishment and lived nearby. As he observed of the Lafayette Hotel, “To the passerby not looking for glitter, it has always had a look of cheer and comfort, particularly on a wet evening such as this.” He later remembered the Lafayette as “an old restaurant and hotel where French cuisine has been for years and still is regarded as one of the best in New York,” adding that “the atmosphere of the nineteenth century” infused the establishment. As a frequent printmaker and painter of hospitality sites, Sloan provided for Edward Hopper and other American artists an object lesson in how a hotel can suggest value in the vernacular and comfort in the commonplace.

7. John Marin (American, 1870-1953), *Downtown, The El*, 1921, Etching on cream wove paper, 6 ¾ × 8 ¾ in. (17.15 × 22.23 cm)

Vendor: Swann’s Auctions

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The painter and printmaker John Marin was one of the first American artists to conceive of the city in experimental modernist terms. As seen in *Downtown, The El*, his economy of means and the networks of seemingly rapidly applied, boldly inscribed lines challenge the sense of traditional one-point perspective and suggest speed and dynamism—appropriate for the modern urban and transportation themes of this etching. The artist enhances the sense of urban vigor by effectively crowning and framing the two skyscrapers with groupings of lines. This accentuates the blank, negative space encapsulating the buildings, with attention focused further on the structures themselves. *Downtown, The El* is the first work by this trailblazing American modernist to enter VMFA’s permanent collection and we were thrilled to acquire this print at auction for such a reasonable price.

8. Unidentified American Artist, *Painted Portrait of Rebecca White Pickering by Gilbert Stuart*, circa 1846, Daguerreotype, 5 ½ × 44 ¾ × ¾ in. (13.97 × 12.07 × 1.91 cm)

Unidentified American Artist, *Painted Portrait of a Woman with Neckerchief*, circa 1850, Daguerreotype, 3 ¾ × 3 ¼ × ¼ in. (9.53 × 8.26 × 1.91 cm)

Unidentified American Artist, *Painted Portrait of a Family*, circa 1850, Daguerreotype, 3 11/16 × 3 ⅛ in. (9.37 × 7.94 cm)

Unidentified American Artist, *Painted Portrait of a Woman*, circa 1850, Daguerreotype, 3 ¾ × 3 3/16 in. (9.53 × 8.1 cm)

Unidentified American Artist, *Painted Portrait of a Woman*, circa 1850, Daguerreotype, 3 ¼ × 2 11/16 in. (8.26 × 6.83 cm)

Unidentified American Artist, *Painted Portrait of an Adolescent Boy*, circa 1850, Daguerreotype, 3 ¾ × 3 ¼ × ¼ in. (9.53 × 8.26 × 1.91 cm)

Unidentified American Artist, *Painted Portrait of a Woman in Equestrian Outfit*, circa 1850, Daguerreotype, 3 ⅝ × 3 3/16 × ⅝ (9.21 × 8.1 × 1.59 cm)

Vendor: Cowan’s Auctions

Source: Jeanette and Eric Lipman Fund

Executive Summary: A recent auction presented VMFA with the extremely rare opportunity to reunite an early American daguerreotype of a painted portrait with its original source. Within this group of seven daguerreotypes offered at auction, we recognized one of the unidentified images as the portrait of Rebecca White Pickering by Gilbert Stuart in the museum’s collection. Also in this lot were six works whose original sources have not yet been identified. Each of the daguerreotypes date to the same era and were likely produced for a family member of the featured sitter(s), when they could no longer access the original. VMFA was delighted to acquire these daguerreotypes at auction as they not only expand its collection of early American photography, but also add significant intellectual depth to its relationship with the paintings collection.

9. George Barbier (French, 1882-1932) and François-Louis Schmied (Swiss, active in France, 1873-1941), *Les Chansons de Bilitis*, 1914-1922, 42 Stenciled print illustrations, 10 ¾ × 13½ in. (27.31 × 34.29 cm)

Vendor: Leonard Fox

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: Forty-two designs by the most famous Paris illustrator George Barbier, and engraved on wood and colored by François-Louis Schmied, illustrate thirty elegies narrating the story of the “friendship” of Bilitis and Mnasidika. *Les Chansons de Bilitis* (The 7 Songs of Bilitis) is one of the major poetic works by Pierre Louÿs. In addition, the celebrated collaboration between Barbier and Schmied on this work is one of the crown jewels of the French (Paris) Art Deco period. It is also certainly among the very best examples of Barbier’s early designs. *Les Chansons de Bilitis* reveals the artist’s passion for the Classical world - its vases, furniture, fashion, and ornament - which he beautifully depicts with an Art Deco sensibility. Production of *Les Chansons de Bilitis* began in 1914, but was halted at the death of the French publisher Pierre Corrard during the onset of World War I and was only completed by his widow in 1922. VMFA has sought to acquire the most celebrated rare portfolios by Barbier and, with the Director’s Discretionary purchase of *Les Chansons de Bilitis*, we now have all five of his most distinguished portfolios.

10. George Barbier (French, 1882-1932), *Solomon and the Young Baina-Lekhem before the High Priest Zadok*, 1912, Watercolor on paper, 11¼ × 8½ in. (28.60 × 21.60 cm)

Vendor: Leonard Fox

Source: Ailsa Mellon Bruce Fund for Decorative Arts

Executive Summary: This watercolor is the preliminary design for a color pochoir plate reproduced in Hugues le Roux’s book titled "*Makeda, Reine de Saba, Chronique Éthiopienne*," published in Paris by Goupil in 1914, which is considered to be one of Barbier’s earliest and finest illustrated books. As the greatest illustrator for Paris Art Deco, it is vital that VMFA acquires original preliminary designs to show the design process of this French master. We were therefore delighted to acquire as a director’s discretionary purchase this beautiful preliminary design by the finest Art Deco illustrator working in Paris at the beginning of the twentieth century.

11. Georges de Feure (French, 1868-1943), *Design* (*Les Orchidées*) (*Orchids*), circa 1900, Watercolor on paper, 17½ × 14½ in. (45 × 38 cm)

Vendor: Robert Zehil

Source: Ailsa Bruce Mellon Fund for Decorative Arts

Executive Summary: Born in Paris, Georges de Feure was a painter, theatrical designer, and decorative artist working in the Symbolist and Art Nouveau styles. Like other artists active in France in the late nineteenth century, he created designs in oil, watercolor, and pencil for tapestries, textiles, and all manner of decorative arts. De Feure was a versatile artist who designed numerous objects, such as furniture, ceramics, metalwork, textiles, stained glass, jewelry, illustrations for books, and posters. This watercolor is most likely a preliminary design for wallpaper, upholstery, or furnishings fabrics. We were thrilled to add it to our world-class Art Nouveau collection, which includes a number of important works by de Feure.

12. Eugène Grasset (Swiss, active in France, 1841-1917), *The Months (Les Mois)*, 1895, 12 wood engravings with chromotypography printed on simili Japon paper, 12 ¾ × 10 in. (32.39 × 25.4 cm)

Vendor: Georgina Kelman

Source: Gabe W. Burton Fund

Executive Summary: Eugène Grasset was considered to be the “father of Art Nouveau.” He is so important to the story of French Art Nouveau that we have made every effort to acquire a representative selection of works by this master. Grasset’s most iconic color lithographs are his calendar pages showing *The Months* (*Les Mois*). This series of twelve color plates, one for each month, was designed in 1895 for the 1896 calendar of the Parisian department store of La Belle Jardinière. We were thrilled to acquire *The Months* for a highly reasonable price.

13. Beau Dick (Canandian, Kwakwaka’wakw, 1955-2017), *Soul Catcher,* circa 2013, Bronze, 10 × 36 ½ × 3 5/8 (25.56 × 92.71 × 9.21 cm)

Vendor: Douglas Reynold Gallery

Source: Katherine Boone Samuels Fund

Executive Summary: Born in 1955 on a remote island off the British Columbia mainland, Beau Dick was an artist, activist and mentor within his Kwakwaka’wakw community and beyond. In the late 1960s he relocated to Vancouver to pursue a career in art, struggling financially, but making a name for himself as an indigenous artist. *Soul Catcher* is a unique addition to the Native American permanent collection in that it is one of the first bronze pieces we have acquired. This director’s discretionary purchase also supports the Native American collection plan, which prioritizes the addition of more contemporary indigenous art to the collection.

14. Tonami Sosai II (Japanese, 1918-2004), *Tea Caddy*, circa 1980-2000, Lacquer on wood with *maki-e*, eggshell and mother-of-pearl inlay, 2 5/8 × 3 3/8 in. (6.67 × 8.57 cm)

Unidentified Artist (Japanese, dates unknown), *Container in Form of a Thatch House*, circa 1940-1960, Lacquer on wood with *maki-e* decoration, 4 1/2 × 4 7/8 × 3 13/16 in. (11.43 × 12.38 × 9.68 cm)

Yamauchi Shinsen (Japanese, active 1894-1940), *Large Tray with Landscape Design*, 1933, Lacquer with *maki-e* decoration, 2 1/2 × 19 × 13 15/16 in. (6.35 × 48.26 × 35.4 cm)

Hattori Toshio (Japanese, born 1943), *Large Tea Caddy with Blue-shell Inlay*, circa 1980s, Lacquer with blue mother-of-pearl inlay, 2 15/16 × 2 3/4 in. (7.46 × 6.99 cm)

Yamagishi Zasuo (Japanese, born 1954), *Incense Container with Floral Design*, circa 2000, Lacquer on wood with gold, silver, and mother-of-pearl inlay, 1 × 3 1/2 in. (2.54 × 8.89 cm)

Fujigawa Kokusai (Japanese, 1808-1885), *Four-Tiered Container with Phoenix and Floral Design*, 1867, Lacquer on wood with carved design, 12 3/4 × 9 × 8 1/2 in. (32.39 × 22.86 × 21.59 cm) 9

Koiwa Masayo, (Japanese, born 1917), *Bird-Shaped Vase*, circa 1950s, Lacquer on cloth, 5 3/8 × 6 1/2 × 4 1/8 in. (13.65 × 16.51 × 10.48 cm)

Yokoi Beikin (Japanese, 1885-1941), Iga *Flower Vase*, circa 1920s-1930s, Stoneware with Iga clay and wood-ash glaze, 11 1/8 × 6 1/2 × 5 1/2 in. (28.26 × 16.51 × 13.97 cm)

Vendor: Sekisen Oriental Art

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The Director’s Discretionary purchase of this group of Japanese works of art includes seven lacquerwares and one stoneware vase, dating from the 19th through the 20th centuries. This purchase, directly acquired from Japan, is focused on Japanese lacquerware, an area that needs to be strengthened in VMFA’s collection of Japanese art. These objects, including tea and incense containers and vases, are excellent examples of Japanese lacquerware, made by established artists from regional lacquer production centers. Each object is signed by either the artist or the workshop on the object or the individual storage box.

Year End Gifts:

1. Richard Carlyon (American, 1930-2006), *exposed. Among A Few Delayed Shadows*, 1999-2001, Acrylic polymer, emulsion, and graphite on panel, 72 1/8 × 64 in. (183.20 × 162.56 cm)

Donor: Sanford and Page W. Bond

Credit Line: Gift of Sanford and Page W. Bond

Executive Summary: This monumental painting is a wonderful example of the artist’s late work, which incorporated fragments of words into monochromatic fields of acrylic paint to question the meaning of representation and the nature of abstraction. The underlying text in this painting reads, in three separate lines: “HIDDEN/MASKED/UNSEEN,” although the viewer is offered a partial glimpse of these words, whose incomplete appearance plays with the light effects of shadows, photographic exposures, and abstraction. *exposed. Among A Few Delayed Shadows*, which was completed in 2001, will be seamlessly integrated into VMFA’s collection of abstract painting, joining three additional works by Carlyon already in the museum’s holdings: *Passage to India* (1975), *Pelasgian Slate III* (1981), and *A Screwing* (1995).

2. Georgette Agutte (French, 1867-1922), *Deux femmes (Two Women)*, 1911, Oil on canvas, 33 × 39 in. (81.28 × 99.06 cm)

Georgette Agutte (French, 1867-1922), *Nu couché (Reclining Nude)*, circa 1915, Oil on fiber cement board, 39 × 48 in. (99.06 × 121.92 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: The French Fauve painter Georgette Agutte shared Henri Matisse’s interest in vigorous brushwork and an iridescent, high-keyed palette, as seen in the 1911 painting *Deux femmes (Two Women)*, which belongs to an extended series of paintings on the theme of nude models in the artist’s studio in Chamonix in South-Eastern France. The chromatic intensity of the bedspread and wallpaper background demonstrates Agutte’s interest in Fauvist experimentation with luminous color effects, while the subtle modeling of the figures reflect her training in the academic techniques of the École Nationale Supérieure des Beaux-Arts. *Nu couché (Reclining Nude)*, which Agutte completed around 1915, infuses the classic subject of the reclining nude with energy and movement. Rendered with a melodious balance of warm and cool tones, Agutte’s naked female model is depicted in a sympathetic manner that grants her agency through her motion and happy countenance, as opposed to the passive and sexually available nudes of her male counterparts. We are immensely grateful to Pam and Bill Royall for donating these works, which are the first paintings by this artist to enter VMFA’s collection.

3. Richard Malogorski (American, born 1957), *Cemetery, Dorset, Vermont*, 1995, Gelatin silver print, 15 1/8 × 80 in. (38.42 × 203.2 cm)

William Dunlap, (American, born 1944), *Landscape and Variable – Old Masters Reconsidered*, 1986, Etching with aquatint and drypoint, 30 × 22 7/16 in. (76.2 × 56.99 cm)

William Dunlap (American, born 1944), *Black Iris*, 1992, Lithograph with hand coloring, 29 5/8 × 20 1/8 in. (75.24 × 51.12 cm)

Donor: Alex Nyerges and Kathryn Gray

Credit Line: Gift of Alex Nyerges and Kathryn Gray

Executive Summary: The generous year-end gift of a photograph by Richard Malogorski and two prints by William Dunlap by VMFA director Alex Nyerges and his wife, Kathryn Gray, enhances our holdings in contemporary works on paper. Malogorski’s sweeping panoramic view of a Vermont cemetery captures the haunting beauty of a historic site in New England. Dunlap’s prints reflect his interest in Rembrandt’s prints and self-portraits, as well as the inner vitalism of nature. These are the first works by Dunlap to enter VMFA’s collection, which is especially fitting given the artist’s ties to Virginia.

4. Marcel Jean (French, 1900-1993), *Profil de la Mémoire: Eaux-Fortes, 1935-1942 (Profile of Memory: Etchings, 1935-1942)*, 1975, 36 Etchings and aquatints on vélin d’Arches paper, housed in a portfolio box designed by the artist and published by Éditions des Grands Jour Surréalistes, Paris, 22 2/5 × 15 2/5 in. (56.9 × 39.1 cm)

Kurt Seligmann (American, born Switzerland, 1900-1962), *Les Vagabondages Héraldiques (Heraldic Wanderings)*, 1934, Book with 15 etchings on vélin de Rives paper with accompanying text pages by Pierre Courthion, published by Éditions des chroniques du jour, Paris, Each sheet: 19 ½ × 15 in. (49.53 × 38.1 cm)

Donor: Timothy Baum

Credit Line: Gift of Timothy Baum

Executive Summary: In 1975 the French artist Marcel Jean worked with the master printer Georges Visat to make an album of 36 of his Surrealist prints in a deluxe edition of 50 copies. The donation of this portfolio to VMFA enhances our collection of works on paper and makes for an exciting future exhibition that could travel to museum partners throughout the Commonwealth of Virginia. In 1934, the year he joined the Surrealist group, Kurt Seligmann completed a suite of 15 etchings for the book *Les Vagabondages Héraldiques (Heraldic Wanderings)*, which was published by Éditions des chroniques du jour in Paris with texts by Pierre Courthion, an art critic who like Seligmann was born in Switzerland, but lived and worked in France. *Les Vagabondages Héraldiques* is a sustained Surrealist essay in the traditional genre of a book describing trades and crafts – a genre that had enjoyed great popularity in Europe in the 17th and 18th centuries. We are very grateful to receive these Surrealist prints as year-end gifts from Timothy Baum, a New York-based art dealer and poet, as Surrealism is one of the cornerstones of VMFA’s Modern Art collection.

5. Gong Jianhua (Chinese, born 1953), 25 Photographs, various dates, Gelatin silver prints, various dimensions (see Appendix A)

Donor: Kent and Marcia Minichiello,

Credit Line: Gift of Kent and Marcia Minichiello

Executive Summary: These 25 photographs by contemporary Chinese photographer Gong Jianhua were the fulfillment of a promised gift from Kent and Marcia Minichiello. Originally part of a set of 50 photographs, the Minichiellos’ generously divided the gift between VMFA and the Joel and Lila Harnett Print Study Center, University of Richmond Museums. In honor of the promised gift, VMFA collaborated with the University of Richmond Museums in 2017 to put on view simultaneous exhibitions of each institution’s portion of the gift. Sarah Eckhardt worked with Kristopher Kersey, formerly an Assistant Professor of Art History at University of Richmond (currently Assistant Professor at the University of California, Berkeley) to make thematic groupings and Dr. Kersey served as the guest curator for *Shanghai Passages: Longtang Photographs by Gong Jianhua* which was on display in VMFA’s Lewis Focus Gallery from January 11 through July 30, 2017.

6. Adolf Schreyer (German, 1828-1899), *Courrier Imperial (Siberie),* 1882, Photoengraving, 20 × 34 5/8 in. (50.8 × 87.95 cm)

Adolf Schreyer (German, 1828-1899), *Engagement de Cavalerie (Tunisie)*, 1882, Photoengraving, 19 15/16 × 34 ¼ in. (50.64 × 87 cm)

Donor: Claudine Boucher

Credit Line: Gift of Claudine Boucher

Executive Summary: Adolf Schreyer’s travels to Algeria, Egypt, Syria and Tunisia inspired the Arabian horse and rider subjects that made him one of the most prolific and successful Orientalist painters of his day. These two large photogravures – *Courier Imperiale (Siberie)* and *Engagement de Cavalerie (Tunisie)* – were both made after famous paintings by the artist. In the late nineteenth and early twentieth centuries, photogravures were touted as being superior to even the finest photographs. The artist’s popularity, coupled with the large 12 size of these prints, made for a cost-effective alternative for those who could not afford to buy paintings from the artist. These photogravures will join a small compendium of other works by this artist in our permanent collection (2 paintings and one watercolor).

7. Ansel Adams (American 1902-1984), 18 photographs, various dates, Gelatin silver prints, various dimensions (see Appendix B)

Alan Ross (American, born 1948), *Ansel and Virginia Adams at Home, Carmel, California*, circa 1975, Gelatin silver print, 10 13/16 × 9 9/16 in. (27.46 × 24.29 cm)

Beaumont Newhall (American, 1908-1993), *Ansel Adams, Ranchos de Taos, New Mexico*, 1980, Gelatin silver print, 8 ⅜ × 12 15/16 in. (21.27 × 32.86 cm)

Jim Alinder (American, born 1941), *Ansel Adams, Carmel*, 1984, Gelatin silver print, 11 ⅜ × 10 ⅞ in. (28.89 × 27.62 cm)

Donor: Andrea Gray Stillman

Credit Line: Gift of Andrea Gray Stillman

Executive Summary: For the second consecutive year Andrea Gray Stillman has given a significant group of photographs by, or picturing, Ansel Adams. Stillman was formerly Adams’s studio assistant and many of these works were printed by the artist specifically as gifts for her. Among the highlights of this generous donation are five photographs from his first portfolio, *Parmelian Prints of the High Sierra* (1927), and seven prints from his 1930 commission from the Curry Company of Yosemite to publicize winter activities in the park. The latter photographs are exceedingly rare and do not appear on the art market. Andrea Gray Stillman’s year-end gift is the most significant addition of photographs by Adams to VMFA’s collection. Many of these works will be featured in the 2020 exhibition, *Ansel Adams: Masterworks*.

8. George Bellows (American, 1882-1925), *The Tournament*, 1920, Lithograph, 14 ¾ × 18 3/8 in. (37.50 × 46.70 cm)

Donor: Dorothy Canter

Credit Line: Gift of Dorothy Canter

Executive Summary: The American artist George Bellows was particularly interested in tennis subject matter in 1919–20, producing four paintings and two prints of the Newport Lawn Tennis Club. He produced the lithograph *The Tournament* after the 1920 painting, *Tennis at Newport*, which was generously donated to VMFA by James W. and Frances Gibson McGlothlin in 2017. By selectively applying the lithographic crayon in several passages in the center of the composition, and then producing lines and shading that radiate toward the edges—suggesting orthogonals in the perspective plan—Bellows recreates in this lithograph the explosion of spectral green coloring from the painted version. The artist, that is, does with only two colors what it takes other practitioners an entire palette to achieve. We are thrilled to now have in the collection both works on this theme thanks to this wonderful year end gift by Dorothy Canter.

9. William Henry Bartlett (English, 1809-1854), *Natural Bridge, Virginia*¸1839, Engraving, 10 1/16 × 6 7/16 in. (25.56 × 16.35 cm)

W. Goodacre (American, Dates Unknown), *Natural Bridge, Virginia*, 1846, Engraving, 11 3/16 × 8 7/16 in. (28.42 × 21.43 cm)

Robert Hinshelwood (American, born Scotland, 1812- after 1875), *Natural Bridge, Virginia*¸ 1869, Engraving, 16 ¼ × 12 9/16 in. (41.28 × 31.91 cm)

Donor: Sue Rainey, 1920 Blue Ridge Road, Charlottesville, VA 22903

Credit Line: Gift of Sue Rainey

Executive Summary: As one of the most frequently depicted sites in American landscape art of the nineteenth century, the Natural Bridge of Virginia appeared in paintings, prints, decorative arts, maps, and books. These three engravings, each based on an original drawing, display the hallmark pictorial conventions of the geological formation: the ‘keyhole’ view of the distant sky through the arch, the winding Cedar Creek beneath it, and engaged onlookers. Yet even though they each share great similarities and only thirty years separate the earliest and latest prints, they speak to different themes of the Natural Bridge as representative of both wilderness and landscape tourism. These prints will be valuable additions to VMFA’s 2021 exhibition, *Virginia Arcadia: The Natural Bridge in American Art*.

10. Robert Riggs (American, 1896-1970), *Neighborhood Champ*, circa 1932-1933, Lithograph, 16 ¾ × 22 1/16 in. (42.55 × 56.04 cm)

Donor: Ron Rumford

Credit Line: Gift of Ronald Rumford

Executive Summary: Robert Riggs was a prominent Philadelphia-based painter and printmaker who, by the early 1930s, gained critical and popular renowned for his boxing scenes such as *Neighborhood Champ*. This lithograph depicts a figure (possibly a referee or trainer) with his back to the viewer as he handles the ropes; the caped boxer, in profile, crouching on a stool at right; and an array of faces of spectators both across the ring and in the foreground—where he situates his imagined beholder. Instead of using the untreated portions of the lithographic stone to create white passages, the artist instead scrapes black paint from applications of touche (a fluid ink applied for painterly effect). This helps create the intense *chiaroscuro* effect in *Neighborhood Champ*, especially evident in the face and leg of the standing man and the boxer. Adding to the perceived immediacy, spontaneity, and overall credibility of the scene, Riggs—like George Bellows—did not use “models or photographs,” but rather attended the spectacles that appear in works like *Neighborhood Champ*. This lithograph is the first gift to VMFA from Ron Rumford, director of the Dolan Maxwell Gallery in Philadelphia.

11. Brett Weston (American, 1911-1993), 50 photographs, various dates, Gelatin silver prints, various dimensions (see Appendix C)

Donor: Brett Weston Archive

Credit Line: Gift of the Brett Weston Archive

Executive Summary: A member of a famously prolific family of photographers, Brett Weston photographed urban scenes, still lifes, and untouched landscapes over the course of a career that spanned seven decades. From the streets of New York to the rainforests of Hawaii, Weston’s photography is defined by great technical acumen and an unyielding sense of close observation. Through the generous donation of Christian Keesee and the Brett Weston Archive, VMFA has not only doubled its holdings by this significant American artist, but also now possesses a complete overview of his long career.

12. Jack Delano, *Woman Painting from Skyline Drive, Shenandoah Valley, VA*, circa 1940, printed 1985, Dye transfer print, 7 × 10 in. (17.78 × 25.4 cm)

Jack Delano, *Sawmill at Greensboro Lumber Co., Greensboro, GA*, June 1941, printed 1985, Dye transfer print, 7 × 10 in. (17.78 × 25.4 cm)

Russell Lee, *Saying Grace before the Pie Town, New Mexico, Fair*, October 1940, printed 1985, Dye transfer print, 7 × 10 in. (17.78 × 25.4 cm)

Marion Post Wolcott, *African Americans Fishing in Creek near Cotton Plantation outside Belzoni Mississippi Delta*, October 1939, printed December 1986, Dye transfer print, 7 × 10 in. (17.78 × 25.4 cm)

Marion Post Wolcott, *African Americans Fishing in Creek near Cotton Plantation outside Belzoni Mississippi Delta*, October 1939, printed December 1986, Dye transfer print, 7 × 10 in. (17.78 × 25.4 cm)

Jack Vachon, *Country School (bus) near Portsmouth, Ohio*, 1940-1949, printed 1986, Dye transfer print, 6 ¾ × 10 in. (17.45 × 25.4 cm)

Donor: Howard Greenberg, Director, Howard Greenberg Gallery

Credit Line: Gift of Howard Greenberg

Executive Summary: These six rare color photographs produced by artists working for the Farm Security Administration (FSA) were a generous year-end donation from Howard Greenberg. During the height of the Great Depression, the FSA, one of the many New Deal agencies, sent photographers across the nation to document the realities of ongoing economic and social turmoil. Forming an archive corroborating the need for further New Deal spending, the photographs produced by these artists are some of the most influential and visually compelling records of the era. Of the eleven photographers employed by the FSA, only six worked with color photography. Four of those photographers (Jack Delano, Russell Lee, Marion Post Wolcott, and John Vachon) are included in this gift. As American 15 photography of this era is one of the strengths of VMFA collection, we are pleased to welcome these important gifts that add a completely new facet to our holdings.

13. Aaron Siskind (American, 1903-1991), *Apollo Theater, Harlem*, circa 1937, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

Aaron Siskind (American, 1903-1991), *Boys in Empty Tenement, Harlem*, 1937, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

Aaron Siskind (American, 1903-1991), *Façade, Unoccupied Building, Harlem*, 1937, printed 1981, Gelatin silver print, 10 7/8 × 14 in. (35.56 × 27.62 cm)

Aaron Siskind (American, 1903-1991), *Girl with Clothes, Harlem*, 1937, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

Aaron Siskind (American, 1903-1991), *Lady and Lamp, Harlem*, 1940, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

Aaron Siskind (American, 1903-1991), *Lafayette Theater 2*, Harlem, 1938, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

Aaron Siskind (American, 1903-1991), *Man by Bed, Harlem*, 1940, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

Aaron Siskind (American, 1903-1991), *Street Scene 4*, Harlem, 1937, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

Donor: Howard Greenberg, Director, Howard Greenberg Gallery

Credit Line: Gift of Howard Greenberg

Executive Summary: These eight works belong to a series of fifty-two photographs that Aaron Siskind made between 1933 and 1941 to document life in New York City’s Harlem neighborhood. These photographs were printed and published in 1981 as *Harlem Document*, along with excerpts from the Federal Writers’ Project’s oral history of Harlem in the 1930s, and a foreword by fellow photographer Gordon Parks. The photographs feature arresting and often moving portraits of African American men, women, and children; intimate domestic interiors; images of actors and performers at the Apollo and Lafayette Theaters; lively street scenes; and empty tenement buildings. We are very grateful to Howard Greenberg for donating these works as year-end gifts to VMFA, where they will enhance our collection of American modernist photography, while also resonating with the museum’s strategic plan initiative to increase our holdings of African-American art, including the work of Gordon Parks, who greatly admired Siskind’s documentary photographs of the Harlem community during the Great Depression.

14. Choi Woo-seok 崔禹錫 (Korean, 1899-1964), *Daoist Immortals*, 20th century, Two hanging scrolls; ink and color on paper, each: 74 3/16 × 19 ½ in. (188.44 × 49.53 cm)

Jung Kwang 중광 重光 (Korean, born Japan, 1934-2002), *Crane*, 20th century,

Hanging scroll; ink and color on paper, 51 1/8 × 22 in. (129.86 × 55.88 cm) Keum Dong-won 금동원 (Korean, born 1927), *From New York*, 1986, Hanging scroll; ink and color on paper, 38 ¾ × 42 ½ in. (98.43 × 107.95 cm)

Donor: Keum Ja Kang, Kang Collection Korean Art

Credit Line: Gift of the Kang Collection

Executive Summary: The four scrolls in this year-end gift represent modern and contemporary paintings by three renowned Korean artists, who created these works in a range of ink painting styles, including abstract and Western influenced modes of expression. We are grateful to the Kang Collection for the donation of these four scroll paintings, as there are by Korean artists who are not yet represented in VMFA’s collection.

15. Tatsuzō Shimaoko, (Japanese, 1919-2007), *Large Square Plate with Rope Design*, circa 1950-1959, Stoneware with white slip under wood-ash glaze, 2 ¾ × 11 5/16 × 11 ¼ in. (6.98 × 28.73 × 28.57 cm)

Donor: Albert Hinckley

Credit Line: Gift of Albert Hinckley

Executive Summary: This large square plate, created by Tatsuzō Shimaoka (1919-2007), represents the 20th century Japanese folk craft style, known as *mingei*. The artist’s work characteristically features impressed designs and white slip under a misty wood-ash glaze, a style inherited from both Japanese and Korean traditional ceramic making techniques. This year end gift is from VMFA’s longtime patron Mr. Albert Hinckley, who donated to VMFA a 14th-century Japanese Buddhist painting in 1972. The plate is the first example of Shimaoka’s artwork to enter VMFA's collection.

16. Kawase Hasui (Japanese, 1883-1957), 22 Woodblock Color Prints, various dates, various dimensions, (see Appendix D)

Donor: René Balcer

Credit Line: René and Carolyn Balcer Collection

Executive Summary: This group of year-end gifts consists of twenty-two rare woodblock color prints by the Japanese printmaker Kawase Hasui, including early prints, unpublished examples, color and size variants, and a booklet gifted to delegates of the International Red Cross Conference in 1934. The designs, colors and impressions are superb, representing the artist’s skills in producing high-quality landscape woodblock color prints that successfully integrate both Japanese and Western printmaking styles. This generous gift is from René and Carolyn Balcer, who have donated more than 700 Hasui prints and paintings to VMFA.

17. Unidentified Artist (Kisale Region, Democratic Republic of Congo), *Bowl,* 11th-14th centuries, Terracotta, 9 ½ × 3 ¼ in. (24.13 × 8.26 cm)

Unidentified Artist (Kisale Region, Democratic Republic of Congo), *Pot,* 11th-14th centuries, Terracotta, 6 × 6 in. (15.24 × 15.24 cm)

Donor: Richard and Elaine Woodward

Credit Line: Gift of Richard and Elaine Woodward in memory of Mary Nooter Roberts

Executive Summary: These two pottery vessels were given by VMFA’s Curator of African art, Richard Woodward, and wife Elaine, in memory of Dr. Mary Nooter Roberts, one of the world’s leading scholars of Luba art history, who passed away in 2018. Polly was the daughter of Robert and Nancy Nooter, VMFA’s leading benefactors for African and Native American art over many decades. Polly’s primary scholarship centered around the Luba, one of Africa’s most consequential historic empires. It is believed that the Luba kingdom arose during the 17th century in the savannah of southern Congo, in the area of Lake Kisale, the region where these two pottery vessels originate from. Based on archaeological studies made in the region during the 1950s and 1970s, Kisalian and Kambabian phases of pottery, ivory carving, and metalwork represent a pre-Luba phase of cultural development emerging in the region. These two vessels exhibit stylistic characteristics of the classic Kisalian phase, which is generally dated from the 11th-14th centuries. VMFA has a very strong core of Luba and Luba related sculptures in the collection, thanks in large part to works collected by Polly’s parents. The donation of these terracotta pieces extends the chronological scope of this area of the collection to a very early phase.

18. Unidentified Artist, Possibly Dinka, Nuer, or Related Culture (South Sudan), *Snuff Container*, 19th-20th centuries, Bone, brass, leather, 5 in. high (12.7 cm)

Donor: Dr. and Mrs. Kenneth L. Brown

Credit Line: Gift of Kenneth and Bonnie Brown

Executive Summary: A corridor of peoples who speak dialects of the Nilotic language family extends from South Sudan through corners of Ethiopia, Kenya, Uganda, and Democratic Republic of Congo to Tanzania. Because animal husbandry, primarily cattle raising, is the main livelihood of these ethnic groups, pastoral movements with the cattle for seasonal grazing raises the need for portable possessions. Taking snuff is widely practiced in the region, and a variety of materials and forms are employed in creating personal containers. This snuff container, which has been donated by Dr. and Mrs. Kenneth L. Brown, has a long chain, indicating that it was worn over the shoulder for convenience. It has been attributed to the Dinka people of South Sudan, but given the portability of such objects, and lacking other evidence, it could have originated elsewhere.

19. Unidentified Artist (Aymara culture, Bolivia, Department of Oruro), *Ceremonial Poncho*, 19th century, Alpaca fiber, natural dyes in. 84 ½ (warp) × 72 (weft) in. (214.63 × 182.88 cm)

Donor: Margaret A. and C. Boyd Clarke

Credit Line: Gift of Margaret A. and C. Boyd Clarke

Executive Summary: Ceremonial weavings of the Colonial and 19th century Aymara people of Bolivia are counted as some of the finest textiles ever produced. They were sought after 18 as trade items throughout the Andes by both indigenous and Spanish traders. Most were produced as utilitarian items, but in many cases they played a significant role in social, political, and religious events. This delicately woven poncho from the Oruro region is woven from alpaca fiber, the traditional material used for these textiles. The delicate weave with its complicated pattern and separate central panel was probably influenced somewhat by Hispanic patterns that had migrated into the area. The size and complexity of the textile make it almost certain that this piece was created for a gift or for an important ceremonial function.

Deaccession considerations:

1. Moses Ezekiel (American, 1844-1917), *Thomas Crawford*, 1879- 1884, Marble, 84 × 40 × 40 in. (213.36 × 101.6 × 101.6 cm), Gift of Mr. and Mrs. Bruce Dunstan, 52.15

Executive Summary: VMFA wishes to transfer ownership of this monumental sculpture to the Norfolk Botanical Garden, where it has been on loan since 1974. By transferring ownership to the Garden, VMFA will also be following the direct, written wishes of the work’s original donors, Bruce and Susan Dunstan, who heartily approved of the idea of reuniting *Thomas Crawford* with the ten other sculptures that Ezekiel made as a commission from the Corcoran Gallery of Art in Washington, D.C. The Chrysler Museum of Art in Norfolk recently deaccessioned and transferred two sculptures from the same series to the Norfolk Botanical Garden. We would like to join the Chrysler in supporting another Virginia institution in the improvement of its collection and civic mission through the judicious deaccession and transfer of the *Thomas Crawford* statue, which will finally allow the Garden to own all eleven works by Ezekiel.

2. Henry Moore, (English, 1898-1986) *Working Model for Locking Piece*, 1962, Bronze, 43 × 32 in. (109.22 × 81.28 cm), Given by Virginia Sargeant Reynolds in memory of her husband, Richard S. Reynolds, Jr., 80.174

Executive Summary: This sculpture by Henry Moore is recommended for deaccession and sale at public auction on the basis of two criteria as outlined in the VMFA’s Collection Management Policy: (1) is the lesser of two works by the artist in the Museum’s holdings. It is a study for a much larger work not housed in the Museum’s collection; (2) the deaccession of this work would enable the Museum to refine and improve its collection, including new commissions for the E. Claiborne and Lora Robins Sculpture Garden.

Appendix A:

1. Gong Jianhua (Chinese, born 1953), *Bed repairer*, 1991, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

2. Gong Jianhua (Chinese, born 1953), *Postman*, 1987, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

3. Gong Jianhua (Chinese, born 1953), *Bicycle Kingdom*, 1994, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

4. Gong Jianhua (Chinese, born 1953), *Hair Cutting*, 1995, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

5. Gong Jianhua (Chinese, born 1953), *Rush Hour*, 1990, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

6. Gong Jianhua (Chinese, born 1953), *The Day of Washing*, 1990, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

7. Gong Jianhua (Chinese, born 1953), *Snowing Day*, 1985, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

8. Gong Jianhua (Chinese, born 1953), *Flooding*, 1995, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

9. Gong Jianhua (Chinese, born 1953), *Telephone Booth*, 1995, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

10. Gong Jianhua (Chinese, born 1953), *Lighting a Briquette Stove*, 1995, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

11. Gong Jianhua (Chinese, born 1953), *Flooding*, 1996, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

12. Gong Jianhua (Chinese, born 1953), *Shanghai Prison*, 1987, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

13. Gong Jianhua (Chinese, born 1953), *Buddhist Master*, 1994, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

14. Gong Jianhua (Chinese, born 1953), *Washing Clothes*, 1991, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

15. Gong Jianhua (Chinese, born 1953), *Longtang and Houses to be Dismantled*, 2001, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

16. Gong Jianhua (Chinese, born 1953), *Prayer*, 1994, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

17. Gong Jianhua (Chinese, born 1953), *Flood Bathing*, 1993, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

18. Gong Jianhua (Chinese, born 1953), *A Wedding Couple*, 1995, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

19. Gong Jianhua (Chinese, born 1953), *Dismantled Houses*, 1991, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

20. Gong Jianhua (Chinese, born 1953), *After School*, 1996, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

21. Gong Jianhua (Chinese, born 1953), *Oh It Is Snowing*, 1990, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

22. Gong Jianhua (Chinese, born 1953), *Longtang Restroom*, 1993, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

23. Gong Jianhua (Chinese, born 1953), *Longtang*, 1990, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

24. Gong Jianhua (Chinese, born 1953), *Traffic Policeman*, 1996, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

25. Gong Jianhua (Chinese, born 1953), *Street Traffic*, 1996, Gelatin silver print, 16 × 19 7/8 in. (40.64 × 50.48 cm)

Appendix B:

1. Ansel Adams (American, 1902-1984), *Banner Peak, Thousand Island Lake, Central Sierra*, 1923, printed 1927, Gelatin silver print, 9 ⅞ × 11 13/16 in. (25.08 × 30 cm)

2. Ansel Adams (American, 1902-1984), *Mount Brewer and Bullfrog Lake Kings Canyon National Park, California*, 1925, printed 1927, Gelatin silver print, 9 13/16 × 11 13/16 in. (24.92 × 30 cm)

3. Ansel Adams (American, 1902-1984), *From Glacier Point, Yosemite National Park, California*, 1927, Gelatin silver print, 9 ⅞ × 11 ¾ in. (25.08 × 29.85 cm)

4. Ansel Adams (American, 1902-1984), *On the Heights, Yosemite National Park, California*, 1927, Gelatin silver print, 9 13/16 × 11 ¾ in. (24.92 × 29.85 cm)

5. Ansel Adams (American, 1902-1984), *Monolith, the Face of Half Dome, Yosemite National Park, California*, 1927, Gelatin silver print, 11 13/16 × 9 13/16 in. (30 × 24.92 cm)

6. Ansel Adams (American, 1902-1984), *Untitled [Two Skiers on Mt. Watkins]*, circa 1930, Gelatin silver print, 9 ¾ × 11 13/16 in. (24.77 × 30 cm)

7. Ansel Adams (American, 1902-1984), *Untitled [Two People in a Sleigh]*, circa 1930

Gelatin silver print, 9 13/16 × 11 13/16 in. (24.92 × 30 cm)

8. Ansel Adams (American, 1902-1984), *Untitled [Two Skiers Looking over a Cliff]*, circa 1930

Gelatin silver print, 9 ¾ × 11 ⅞ in. (24.77 × 30.16 cm)

9. Ansel Adams (American, 1902-1984), *Untitled [Ski Slopes with Mountain Range in Background]*, circa 1930, Gelatin silver print, 9 11/16 × 11 13/16 in. (24.61 × 30 cm)

10. Ansel Adams (American, 1902-1984), *Untitled [Skier Jumping]*, circa 1930, Gelatin silver print, 9 ⅞ × 11 ⅞ in. (25.08 × 30.16 cm)

11. Ansel Adams (American, 1902-1984), *Untitled [Skier Ascending Mountain with Ski Tracks]*, circa 1930, Gelatin silver print, 11 15/16 × 9 ⅞ in. (30.32 × 25.08 cm)

12. Ansel Adams (American, 1902-1984), U*ntitled [Skier Descending Mountain with Ski Tracks]*, circa 1930, Gelatin silver print, 11 13/16 × 9 15/16 in. (30 × 25.24 cm)

13. Ansel Adams (American, 1902-1984), *Alfred Stieglitz at His Desk, An American Place, New York City*, 1938, printed circa 1948, Gelatin silver print, 6 11/16 × 4 15/16 in. (16.99 × 12.54 cm)

14. Ansel Adams (American, 1902-1984), *Vine and Rock, Hawaii*, 1948, printed circa 1960

Gelatin silver print, 6 ½ × 5 in. (45.72 × 35.56 cm)

15. *Merced River, Cliffs of Cathedral Rocks, Autumn, Yosemite National Park, California*, 1939, printed circa 1960, Gelatin silver print, 7 7/16 × 9 ½ in. (18.89 × 24.13 cm)

16. Ansel Adams (American, 1902-1984), *Sand Dunes, Sunrise, Death Valley National Monument, California*, 1948, printed circa 1974, Gelatin silver print, 13 11/16 × 10 11/16 in. (34.77 × 27.15 cm)

17. Ansel Adams (American, 1902-1984), *Redwoods, Bull Creek Flat, Northern California*, circa 1960, printed circa 1974, Gelatin silver print, 10 7/16 × 13 ¼ in. (26.51 × 33.66 cm)

18. Ansel Adams (American, 1902-1984), *Half Dome, Yosemite National Park, California*, 1935, printed 1979, Gelatin silver print, 10 7/16 × 14 ⅛ in. (26.51 × 33.66 cm)

Appendix C:

1. Brett Weston (American, 1911-1993), *Trolley, Buildings, End of Forty-Second Street, New York*, 1945 (printed later), Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

2. Brett Weston (American, 1911-1993), *New York, Bowery, Church Door*, 1946, Gelatin silver print, 10 × 8 in. (25.4 × 20.32 cm)

3. Brett Weston (American, 1911-1993), *Door Detail, New York*, circa 1945, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

4. Brett Weston (American, 1911-1993), *Wall with Chalk Drawing, New York*, circa 1945, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

5. Brett Weston (American, 1911-1993), *Apartment Stairway and Door, New York*, circa 1945, Gelatin silver print, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

6. Brett Weston (American, 1911-1993), *Dune, White Sands, New Mexico*, circa 1940, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

7. Brett Weston (American, 1911-1993), *New York, Windows, Wrought Iron Arch*, circa 1940, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

8. Brett Weston (American, 1911-1993), *House and Tree*, circa 1940, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

9. Brett Weston (American, 1911-1993), *Trees, Leaves, Grove*, 1971, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

10. Brett Weston (American, 1911-1993), *Cactus*, circa 1940, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

11. Brett Weston (American, 1911-1993), *Calla Lilly, Plant, Leaves, Water*, circa 1980, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

12. Brett Weston (American, 1911-1993), *Botanicals, Succulent, Leaves*, circa 1950, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

13. Brett Weston (American, 1911-1993), *Snow and Buildings, Europe*, 1973, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

14. Brett Weston (American, 1911-1993), *Trees and Water, Germany*, circa 1945, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

15. Brett Weston (American, 1911-1993), *Wood*, circa 1950, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm)

16. Brett Weston (American, 1911-1993), *Leaves, Hawaii*, 1981, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

17. Brett Weston (American, 1911-1993), *Botanical*, 1980, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

18. Brett Weston (American, 1911-1993), *Botanical*, circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

19. Brett Weston (American, 1911-1993), *Broken Window*, 1978, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

20. Brett Weston (American, 1911-1993), *Car*, circa 1940, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

21. Brett Weston (American, 1911-1993), *Clouds*, circa 1980, 11 × 14 in. (27.94 × 35.56 cm)

22. Brett Weston (American, 1911-1993), *Rock and Water*, no date, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

23. Brett Weston (American, 1911-1993), *Shoreline, Mono Lake*, 1962, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

24. Brett Weston (American, 1911-1993), *Sand and Rock*, no date, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

25. Brett Weston (American, 1911-1993), *Cantaloupe*, circa 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

26. Brett Weston (American, 1911-1993), *Kelp, Sand, Leaves*, circa 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

27. Brett Weston (American, 1911-1993), *Rocks and Kelp*, circa 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

28. Brett Weston (American, 1911-1993), *Rock and Kelp*, circa 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

29. Brett Weston (American, 1911-1993), *Kelp and Rock*, 1968, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

30. Brett Weston (American, 1911-1993), *Rock Wall*, circa 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

31. Brett Weston (American, 1911-1993), *Rock*, circa 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

32. Brett Weston (American, 1911-1993), *Trees, Snow, Moss*, circa 1975, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

33. Brett Weston (American, 1911-1993), *Trees*, circa 1980, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

34. Brett Weston (American, 1911-1993), *Animal Skull, Bone and Wood*, circa 1980, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

35. Brett Weston (American, 1911-1993), *Mountains, Clouds, Landscape*, no date, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

36. Brett Weston (American, 1911-1993), *Cows, Cattle, Landscape*, 1964, 11 × 14 in. (27.94 × 35.56 cm)

37. Brett Weston (American, 1911-1993), *Plants and Leaves, Hawaii*, circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

38. Brett Weston (American, 1911-1993), *Plants and Leaves, Hawaii*, circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

39. Brett Weston (American, 1911-1993), *Leaves, Plants, Hawaii*, circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

40. Brett Weston (American, 1911-1993), *Plants, Hawaii*, circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

41. Brett Weston (American, 1911-1993), *Plants and Leaves, Hawaii*, 1978, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

42. Brett Weston (American, 1911-1993), *Plants and Leaves, Hawaii*, circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

43. Brett Weston (American, 1911-1993), *Plants, Hawaii*, circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

44. Brett Weston (American, 1911-1993), *Leaf, Hawaii*, circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

45. Brett Weston (American, 1911-1993), *Plants,* circa 1985, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

46. Brett Weston (American, 1911-1993), *Rock, Trees*, circa 1968, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

47. Brett Weston (American, 1911-1993), *Landscapes*, circa 1960, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

48. Brett Weston (American, 1911-1993), *Rock Formation*, circa 1980, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

49. Brett Weston (American, 1911-1993), *Metal*, circa 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

50. Brett Weston (American, 1911-1993), *Metal*, circa 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

Appendix D:

1. Kawase Hasui (Japanese, 1883 – 1957), *Mountain Temple in Sendai District* (Summer 1919), 1919, Woodblock color prints; ink and color on paper, 16 ¾ × 10 in. (42.55 × 25.4 cm)

2. Kawase Hasui (Japanese, 1883 – 1957), *Rain in Kiyosumi Municipal Garden/Small boat in Spring Shower,* (unpublished) and *Sunset at Kiyosumi/Guest House in the Pines,* 1934, Woodblock prints from the booklet *Tokyo*, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

3. Kawase Hasui (Japanese, 1883 – 1957), *Kakinose in Hogo District*, 1923, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

4. Kawase Hasui (Japanese, 1883 – 1957), *Sunset at Ikegami at Ichinokura*, 1928, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

5. Kawase Hasui (Japanese, 1883 – 1957), *Sunset at Ikegami at Ichinokura*, 1928, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

6. Kawase Hasui (Japanese, 1883 – 1957), *Takino River*, 1929, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

7. Kawase Hasui (Japanese, 1883 – 1957), *Nihon Bridge, Dawn*, 1940, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

8. Kawase Hasui (Japanese, 1883 – 1957), *Kasuga Shrine in Nara*, 1933, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

9. Kawase Hasui (Japanese, 1883 – 1957), *Katsua in Hizen District*, 1937, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

10. Kawase Hasui (Japanese, 1883 – 1957), *Mainland Island Amakusa,* 1933, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

11. Kawase Hasui (Japanese, 1883 – 1957), *Torii Gate at Miyajima Shrine*, 1942, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

12. Kawase Hasui (Japanese, 1883 – 1957), *Kuonji Temple Mt. Minobu*, 1930, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

13. Kawase Hasui (Japanese, 1883 – 1957), *Morning at Mitsuhama Beach*, 1953, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

14. Kawase Hasui (Japanese, 1883 – 1957), *A Fine Day After Snow At Yoshida*, circa 1953, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

15. Kawase Hasui (Japanese, 1883 – 1957), *Evening in Minamo in Chichibu Province*, circa 1946, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

16. Kawase Hasui (Japanese, 1883 – 1957), *Takehara Matoba-Hiroshima Prefecture*, 1948, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

17. Kawase Hasui (Japanese, 1883 – 1957), *Tsubosaka Temple in Yamato Province*, 1950, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

18. Kawase Hasui (Japanese, 1883 – 1957), *Abumi Promontory*, 1950, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

19. Kawase Hasui (Japanese, 1883 – 1957), *Spring Rain at Arakawa*, 1932, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

20. Kawase Hasui (Japanese, 1883 – 1957), *Vermillion-lacquered Temple Gate In Snow*, circa 1930, Woodblock color prints; ink and color on paper, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

21. Kawase Hasui (Japanese, 1883 – 1957), Original binder with three folders numbered and titled in Japanese for the series *Views of Japanese Scenery*, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

22. Kawase Hasui (Japanese, 1883 – 1957), *Ten matchbook sized prints of Waterfront Scenes- with Full Moon, at Sunset, Early Evening*, circa 1930, Woodblock color prints; ink and color on paper, 1 ½ × 2 3/8 in. (3.81 × 6.03cm)

Loans from the collection:

1. Orazi Fontana, *Dish Depicting Marcus Curtius Leaping into the Chasm,* circa 1540, Maiolica, 2 ¾ × 15 ¾ in. (6.99 × 40.01 cm), Arthur and Margaret Glasgow Fund, 84.75

Guido Durantino, *Platter from the Service of Anne, Duke of Montmorency,* circa 1535, Maiolica, Overall: 11 7/8 in. (30.16 cm), Gift of Mr. and Mrs. Arthur Glasgow and Mrs. E.A. Rennolds in Memory of Mr. and Mrs. John Kerr Branch, and Museum Purchase, Arthur and Margaret Glasgow Fund, by exchange, 99.137

Exhibition: *Storytelling in Renaissance Maiolica*, Georgia Museum of Art, University of Georgia, Athens, GA, April 27 – September 29, 2019.

Recommendation: Lend with courier.

2. Jacob Lawrence, *John Brown held Harpers Ferry for 12 hours. His defeat was a few hours off,* 1977, Screenprint on wove paper, Sheet: 20 × 25 3/4 in. (50.8 × 65.41 cm); Image: 13 7/8 × 20 1/16 in. (35.24 × 50.96 cm), J. Harwood and Louise B. Cochrane Fund and partial gift of Derrick Johnson in honor of his grandson, Mark Devon Johnson, on the occasion of VMFA's 75th anniversary, 2011.219.20

Eastman Johnson, *A Ride for Liberty - The Fugitive Slaves, March 2, 1862*, 1862, Oil on board, Unframed: 21 1/2 × 26 in. (54.61 × 66.04 cm); Framed: 31 × 35 × 3 3/8 in. (78.74 × 88.9 × 8.57 cm), Paul Mellon Collection, 85.644

Exhibition: *Determined: The 400-Year Struggle for Black Equality*, Virginia Museum of History and Culture, Richmond, VA, June 19, 2019 – March 1, 2020.

Recommendation: Lend.

3. Jackson Pollock, *Number 15*, 1948, Enamel on paper, Unframed: 22 ¼ × 30 ½ in. (56.52 × 77.47 cm); Framed: 32 × 40 ½ (81.28 × 102.87 cm), Gift of Mr. and Mrs. Arthur S. Brinkley, Jr., 78.2

Franz Kline, *Untitled*, 1955, Commercial oil-based paint on canvas, 67 ½ × 83 in. (171.45 × 210.82 cm), Gift of Sydney and Frances Lewis, 85.415

Exhibition: *Par Hasard (By Chance)*, Centre de la Vieille Charité, Marseille, France, October 18, 2019 – February 24, 2020.

Recommendation: Lend Kline, with courier. Deny Pollock as the painting is needed at VMFA.

4. Louis Marcoussis, *Carpet (Le Chleuh) (for Jacques Doucet’s residence, Paris, France)*, circa 1925, Wool,

99 × 55 in. (251.46 × 139.7 cm), Gift of Sydney and Frances Lewis, 85.343.

Exhibition: *Marie Cuttoli Modern: Tapestry from Picasso to Le Corbusier,* The Barnes Foundation, Philadelphia, PA, February 23 – May 10, 2020.

Recommendation: Lend

5. Harry Bertoia, *Hanging Sculpture*, circa 1956, Bronze, Overall: 48 ½ × 18 × 9 ½ in. (123.19 × 45.72 × 24.13 cm), Gift of the Friends of Taylor Simmons as a Memorial to Him, 58.35

Harry Bertoia, *Tree*, 1957, Brass, copper, and steel, 92 × 78 × 46 in. (233.5 × 198.0 × 116.8 cm), Gift of an Anonymous Donor, 58.51.

Exhibition: *Harry Bertoia: Sculpting Mid-Century Modern Life*, Nasher Sculpture Center, Dallas, TX, September 19, 2020 – January 10, 2021, with two possible additional venues through summer 2020.

Recommendation: Lend.

6. Frederick MacMonnies, *Young Chevalier*, circa 1898, Oil on canvas, 75 1/8 × 50 5/8 in. (190.82 × 128.59 cm); J. Harwood and Louise B. Cochrane Fund for American Art, 2013.172.

Exhibition: *Americans in Spain*, Milwaukee Art Museum, Milwaukee, WI, October 16, 2020 –January 31, 2021; Chrysler Museum of Art, Norfolk, VA, February 26 – May 31, 2021; possible third venue.

Recommendation: Lend.

Loan Requests for Denial:

1. Sally Mann, *Untitled (*#6 from the series *Deep South), 1*998, Gelatin silver enlargement print, toned with tea, printed from the original wet-plate collodian negative, Sheet: 39 1/8 × 48 1/2 in. (99.38 × 123.19 cm); Framed: 44 ½ × 53 7/8 × 1 ½ (113.03 × 136.84 × 3.81 cm), Gift of The Massey Charitable Trust and National Endowment for the Arts Fund for American Art, 99.212

Sally Mann, *Jessie #34,* 2004, Gelatin silver print, Unframed: 48 5/8 × 38 1/2 in. (123.51 × 97.79 cm); Framed: 50 3/16 × 40 1/8 × 2 1/2 in. (127.48 × 101.92 × 6.35 cm); Arthur and Margaret Glasgow Fund, 2006.13

Cy Twombly, *Still Life, Black Mountain College,* 1951, Gelatin silver print, Image: 7 3/8 × 7 1/4 in. (18.73 × 18.42 cm); Mount: 14 × 11 in. (35.56 × 27.94 cm); Framed: 20 5/8 × 16 5/8 in. (52.39 × 42.23 cm), Kathleen Boone Samuels Memorial Fund, 2013.198

Cy Twombly, *Still Life, Black Mountain College,* 1951, Gelatin silver print, Image: 6 1/8 × 6 in. (15.56 × 15.24 cm); Mount: 14 × 11 in. (35.56 × 27.94 cm); Kathleen Boone Samuels Memorial Fund, 2013.199

Cy Twombly, *Still Life, Black Mountain College,* 1951, Gelatin silver print, Image: 7 1/2 × 7 1/4 in. 31 (19.05 × 18.42 cm); Mount: 14 × 11 in. (35.56 × 27.94 cm), Kathleen Boone Samuels Memorial Fund, 2013.200

Deborah Turbeville, *Untitled (Cy Twombly facing right in his studio)*, Photograph, Sheet: 8 × 10 in. (20.32 × 25.4 cm); Image: 6 3/8 × 9 7/16 in. (16.19 × 23.97 cm), Gift of the Deborah Turbeville Foundation, 2016.507

Sally Mann, *Remembered Light, Untitled (Open Book),* 2012, Gelatin silver print, tea toned, Framed: 15 × 13 1/16 × 1 1/4 in. (38.1 × 33.18 × 3.18 cm); Sheet: 9 15/16 × 8 in. (25.24 × 20.32 cm); Image: 9 5/8 × 7 11/16 in. (24.45 × 19.53 cm), Adolph D. and Wilkins C. Williams Fund, 2016.424

Exhibition: *The Rockbridge Group: Masters Along the Maury, Pierre Daura, Jena Hélion, Cy Twombly, Sally Mann*, Daura Gallery, University of Lynchburg, Lynchburg, VA, April 22 - June 10, 2019.

Reason for denial: VMFA only received notice of this exhibition request, which is for a student thesis, in early February, 2019, less than two months before the show was scheduled to open. Many of these works are travelling in other exhibitions, including *VMFA on the Road*, or are needed for upcoming displays at the museum.

2. Julie Mehretu, *Stadia III*, 2004, Ink and acrylic on canvas, 107 × 140 in. (21.78 × 355.6 cm), The National Endowment for the Arts Fund for American Art, and partial gift of Jeanne Greenberg Rohatyn, 2006.1

Exhibition: *Solidary & Solitary: The Joyner/Giuffrida Collection*, Baltimore Museum of Art, Baltimore, MD, September 29, 2019 – January 5, 2020

Reason for denial: The painting is needed for exhibition at VMFA.

3. Aaron Douglas, *The Prodigal Son*, after 1927, Oil on canvas, Unframed: 26 × 18 ½ in. (66.04 × 46.99 cm); Framed: 32 × 24 11/16 in. (81.28 × 62.71 cm), J. Harwood and Louise B. Cochrane Fund for American Art, 2012.278

Exhibition: *Cabarets and Clubs in Modern Art*, Barbican Centre, London, England, October 1, 2019 – January 19, 2020; Österreichische Galerie Belvedere, Vienna, Austria, February 13 – June 1, 2020.

Recommendation: The painting is needed for exhibition at VMFA.

4. Edward Hopper, *House at Dusk*, Oil on canvas, Unframed: 36 ¼ × 50 in. (92.08 × 127 cm); Framed: 45 ¼ × 59 in. (114.94 × 149.86 cm), John Barton Payne Fund, 53.8

Exhibition: *Edward Hopper: A New Look on Landscape*, Beyeler Museum AG, Basel, Switzerland, January 26 – May 17, 2020.

Reason for denial: The painting is promised to VMFA’s Hopper exhibition with subsequent travel to

a second venue at the same time as this loan exhibition.

MOTION: Mr. Royall MEETING: Board of Trustees

SECOND: Mr. Papa DATE: March 27, 2019

**CERTIFICATION OF CLOSED MEETING**

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

 **WHEREAS**, Section 2.2-3712 (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 Board of Trustees hereby certifies that, to the best of each member's knowledge, (i) only public business matters lawfully exempted from open meeting requirements by Virginia law were discussed in the closed meeting to which this certification resolution applies, and (ii) only such public business matters as were identified in the motion convening the closed meeting were heard, discussed or considered by the Board of Trustees.

VOTE

AYES: M. Harris / Abramson / Allston / Bischoff / Bland / Brock / Buckner / Cabaniss / Conner / Crutcher / Dye / Edwards / Gottwald / J. Harris / Humber / Johnson / Palmer / Papa / Petersen / Rangarajan / Reynolds / Royal / Royall / Whitaker

NAYS: NONE

ABSENT DURING VOTE: Barrington / Goode / Lewis / Tak

ABSENT DURING MEETING: Bishop / Desai / Gilliam / Glasser / Jecklin / Markel / O’Keefe