

Date: \_\_\_\_\_ Approved: \_\_\_\_\_

Virginia Museum of Fine Arts  
Art Acquisitions Sub-Committee Meeting Minutes  
Theater Level Conference Center, Room #1, 8:30 am  
Wednesday, September 18, 2013

There were present:

Ms. Susan S. Goode, Co-Chair  
Dr. Elizabeth F. Harris  
Ivan P. Jecklin  
Mrs. Jane Joel Knox  
Dr. Shantaram K. Talegaonkar  
William A. Royall, Jr., Ex-Officio

By Invitation:

Alex Nyerges, Director  
Karen C. Abramson  
Stephen D. Bonadies  
Ms. Suzanne Broyles  
Dr. Lee Anne Chesterfield  
Dr. Sarah Eckhardt  
Dr. Mitchell Merling  
Robin Nicholson  
Cameron O'Brion  
Christopher Oliver  
Dr. Susan Rawles  
Ms. Jayne Shaw  
Barry Shifman  
Richard B. Woodward  
Dr. Sylvia Yount

Absent:

Cynthia Kerr Fralin, Co-Chair  
Mrs. Louise B. Cochrane  
Michael M. Connors  
Steven A. Markel  
James W. McGlothlin

I. CALL TO ORDER

The meeting was called to order by Co-Chair, Susan S. Goode, at 9:35 am.

II. MINUTES

**Motion:** proposed and seconded that the minutes of the last meeting of the Art Acquisitions Sub-Committee held on the 14th of June 2013 be approved as distributed on the 22nd of August 2013. Motion carried.

### III. PURCHASE, GIFT AND LOAN CONSIDERATIONS

At 9:37 am the meeting went into closed session.

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

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

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

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

At 10:24 am, by motion proposed, seconded and carried, the meeting resumed in open session.

**Motion:** proposed by Ms. Goode, seconded by Dr. Talegaonkar 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 Ms. Goode and seconded by Mrs. Knox to recommend to the Full Board of Trustees the following purchase considerations for the amounts and funds specified:

1. Designed by Christian Herter (American, 1839-1883), Manufactured by Herter Brothers (active 1864-1906), *Gentleman's Armchair*, ca. 1881-1882, New York, New York, gilded maple with mother-of-pearl intarsia insets and original upholstery, 33½ x 27½ x 28", for a price of \$350,000 (insurance value: \$400,000)—pre-conservation treatment (\$75,000 contract fee to Metropolitan Museum conservation staff), from the J. Harwood and Louise B. Cochrane Fund for American Art, Vendor: Margot Johnson, Inc., New York, NY
2. Marguerite Zorach (American, 1887-1968), *Two Sisters- Marguerite and Her Sister, Edith*, 1921, oil on canvas, 30 x 25", for a price of \$195,000 (insurance value: \$225,000), from the J. Harwood and Louise B. Cochrane Fund for American Art, Vendor: Debra Force, NY, NY
3. Mantuli Biyela (Zulu, active mid-20<sup>th</sup> century), *Beaded Attire of a Senior Zulu Man, Eshowe Region, South Africa. Beaded Attire for Mthandeni Biyela (her husband)*, mid-20<sup>th</sup> century Twelve elements, cotton, glass beads, plastic beads, buttons, metal, hide, fiber. . . \$40,000 Artist unknown (Zulu, active mid-20<sup>th</sup> century), *Beaded Attire of a Married Zulu Woman, Maphumulo Region, South Africa. Beaded Attire of a Married Zulu Woman*, mid-20<sup>th</sup> century Sixteen elements, cotton, glass beads, plastic beads, buttons, fiber. . . . . \$45,000

For a Total Price of \$85,000, from the Adolph D. and Wilkins C. Williams Fund, Vendor: Axis Gallery, West Orange, NJ

4. Rembrandt Harmensz. van Rijn (Dutch, 1606-1669), *The Angel Appearing to the Shepherds*, 1634, etching, drypoint and burin, 260 x 219 mm, state III/III; \$37,000 (\$38,000 value) From the Samuels Fund (\$27,000), Frank Raysor (\$5,000), and Alice and Lewis Nelson (\$5,000)  
Albrecht Dürer (German, 1471-1528), *The Woman of the Apocalypse and the Seven-Headed Dragon* from *The Apocalypse*, 1496-98, woodcut on laid paper, from the 1511 Latin edition, 390 x 277 mm, only state \$18,000; From the Adolph D. and Wilkins C. Williams Fund  
Théodore Géricault (French, 1791-1824), *Le Marchand de Poissons Endormi*, 1820/21, pen lithograph printed from 'stone paper', off-white wove paper, 218 x 290 mm, only state \$5,000 (\$6,500 value) From funds provided by Alice and Lewis Nelson, for a total price of \$60,000; Vendor: Susan Schulman Printseller, New York, NY
5. Cy Twombly (American, 1928 – 2011), four silver gelatin photographs titled *Still Life*, Black Mountain College, 1951, 6<sup>1</sup>/<sub>8</sub> x 6" and 7<sup>3</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>4</sub>", framed: 14<sup>1</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>4</sub>" each, for a total price of \$50,000, from the Kathleen Boone Samuels Memorial Fund, Vendor: Henry H. Simpson III, Lexington, VA
6. Gordon Parks, *White police officer standing between two black protestors*, 1963, gelatin silver print; printed ca.1963, sheet: 8<sup>7</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>2</sub>". . . . . \$10,000 value  
Bob Adelman, *Demonstrator during the March on Washington, D.C., 1963*, gelatin silver print. printed later, Image size: 9<sup>1</sup>/<sub>2</sub> x 14" Paper size: 10<sup>1</sup>/<sub>2</sub> x 15". . . . . \$4,000 value  
For a Total Price of \$12,600 (\$14,000 insurance value), from the Aldine S. Hartman Endowment Fund; Vendor: Howard Greenberg Gallery, New York, NY
7. Guerrilla Girls (Anonymous Collective, American, 1985 - current), *Guerrilla Girls Portfolio Complete 1985-2012*, 1985-2012: 89 prints, mostly 17 x 22"  
Additional material will be accessioned by the library, including: three signed copies of Guerrilla Girl books: *The Guerrilla Girls Bedside Companion to the History of Western Art* (1998); *Bitches, Bimbos and Ballbreakers...* (2003); *The Guerrilla Girls Art Museum Activity Book* (2004); print edition of the newsletter *Hot Flashes* (1991-94); for a price of \$12,533 (\$12,500 + shipping), from the National Endowment for the Arts Fund for American Art; Vendor: Guerrilla Girls, NY, NY
8. Sonia Delaunay (French, 1885–1979), *Sonia Delaunay: Ses Peintures, Ses Objets, Ses Tissus Simultanés, Ses Modes*, 20 pochoir prints dated 1915-1925, Published as a portfolio by Librairie des Arts Décoratifs, Paris, 1925; For a Price of \$14,750 (\$20,000 insurance value), from the John and Maria Shugars Fund, Vendor: Leonard Fox, New York, NY
9. C.E. Porter (American, 1847-1923), *Chrysanthemums*, ca.1881; oil on canvas, 10 x 16 inches, for a price of \$35,000 (\$31,500 + \$3,500 for frame), from the John Barton Payne Fund, Vendor: Fine Art Images, Chesterfield, VA

**and** allowing a one-time only \$400,000 bid limit for a proposed purchase at auction of the following:

1. Lockwood De Forest (American, 1850-1932), manufactured by Ahmadabad Wood Carving Company, Gujarat, Ahmadabad, India; Pair of Repousse and Chased Brass Overlaid Teak Chairs, ca. 1881-82; Brass, teak; modern upholstery on oak and pine substrate, 34 5/8"H x 22 1/4"W x 22 1/2"D each; from The Williams Fund; Vendor: Bonhams, Fine American & European Furniture, Decorative Arts & Silver, Sale 21003, Lot 1553, New York, on 9/25/13

**and** the following gift considerations:

1. Designed by Edward Lycett (American, born England, 1833-1910), Made by Faience Manufacturing Company (1881-1892), *Covered Vase*, 1886-1890, Greenpoint, Brooklyn, New York, cream-colored earthenware painted over the ivory-glazed or bronze-luster ground with polychrome enamels and flat and raised gold paste decoration, 11<sup>3</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>2</sub>", Donor: Emma and Jay Lewis, New York, NY
2. Wendell Castle (American, born 1932), *Blue Noon*, 2007, polychromed fiberglass, 76<sup>1</sup>/<sub>4</sub> x 38<sup>1</sup>/<sub>2</sub> x 33<sup>1</sup>/<sub>2</sub>", edition of 8, prototype 1, Donor: Friedman Benda, New York, NY, Credit: Gift of the Artist and Friedman Benda
3. Janos Enyedi (American, 1947-2011), *Sampson Crane Detail--The Port of Virginia*, 2005, digital photograph(number 1 from an edition of 3), 40 x 60", Donor:Diana Enyedi, St.Petersburg, FL
4. Willie Anne Wright (American, born 1924), *Pools--At Polly's Pool*, 1983, Cibachrome pinhole photograph, 16 x 20"; Donor: Alyssa Salomon, Providence Forge, VA
5. Italo Scanga (American, born Italy, 1932 - 2001), *Changing Time*, 1999, acrylic on paper, ca. 35 x 28"; Donor:The Italo Scanga Foundation, c/o Sarah Scanga Swanlund, Harrisonburg VA
6. Susanne Wenger (Austrian, worked in Nigeria, 1915 – 2009), two silkscreen prints on paper, ca. 1959: *Diviner for Obatala*, 29-9/16 x 19-11/16"; and title unknown, 27<sup>1</sup>/<sub>2</sub> x 19<sup>3</sup>/<sub>4</sub>"  
Four African Textiles:  
Akan culture (Ghana), *Kente cloth*, 20<sup>th</sup> century, cotton, 130<sup>3</sup>/<sub>4</sub> x 84<sup>3</sup>/<sub>4</sub>"  
Akan culture (Ghana), *Kente cloth*, 20<sup>th</sup> century, cotton, 132 x 89<sup>3</sup>/<sub>4</sub>"  
Fulani culture (West Africa), *Khasa*, 20<sup>th</sup> century, wool, 110<sup>1</sup>/<sub>2</sub> (incl. fringe) x 49<sup>3</sup>/<sub>8</sub>"  
Fulani culture (West Africa), *Khasa*, 20<sup>th</sup> century, wool, 98<sup>7</sup>/<sub>8</sub> (incl. fringe) x 50<sup>1</sup>/<sub>2</sub>"  
Donor: Richard Priebe, Richmond, VA
7. Yoruba culture (Nigeria, Republic of Benin), *Olokun Cloth*, 1970s, cotton, indigo dye (*adire eleko* method), 77<sup>1</sup>/<sub>2</sub> x 71<sup>1</sup>/<sub>2</sub>", Donor: Dan Hartman, Midlothian, VA

**and** to approve the following loan recommendations made by the Staff:

Loans from the collection:

1. Clarice Smith, Falling Leaves, 2008, five-fold screen, oil on canvas with gold and copper leaf. Gift of the Artist, 2012.58; Exhibition: "Clarice Smith: Recollections of a Life in Art" Venues and dates: New York Historical Society, Nov. 8, 2013 – Feb. 9, 2014  
Recommendation: lend with courier
2. George Catlin, Tuch-ee, a Celebrated War Chief of the Cherokees, 1834, oil on canvas. Paul Mellon Collection, 85.628; Exhibition:"Striking Resemblance: The Changing Art of Portraiture"; Venues & dates: Zimmerli Art Museum at Rutgers University, Jan. 25 – July 31, 2014; Recommendation: lend pending conservation review.
3. Paul Gauguin, Still Life with Oysters, 1876, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.23; Vincent van Gogh, Laundry Boat on the Seine at Asnières, 1887, oil on canvas; Collection of Mr. and Mrs. Paul Mellon, 83.25

Vincent van Gogh, Marsh with Water Lilies, Etten, 1881, pen and India ink on paper with Pencil underdrawing. Collection of Mr. and Mrs. Paul Mellon, 85.777

Vincent van Gogh, A Trunk of a Tree, Arles, 1888, pen and sepia ink on buff paper. Collection of Mr. and Mrs. Paul Mellon, 95.33

Exhibition: “Friction of Ideas: Gauguin, Van Gogh, Bernard”

Venues & dates: Ordrupgaard Museum for Franks-impressionisme, Copenhagen, Feb. 6 – June 22, 2014

Recommendation: lend 83.23 and 83.25 with courier. Deny 85.777 and 95.33 for reasons of Mellon restrictions and to limit further exposure for these works on paper.

4. Richard Estes, Paris Street Scene, 1971, oil on canvas; Gift of Sydney and Frances Lewis, 85.382; Exhibition: “Richard Estes’ Realism” Venues & dates: Portland Museum of Art, Maine, May 22 – Sept. 7, 2014; Smithsonian American Art Museum, Oct. 31, 2014 – Feb. 8, 2015; Recommendation: lend.
5. Ernst Ludwig Kirchner, Seated Woman with Wood Sculpture, 1912, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 84.80  
Seven works from The Ludwig and Rosy Fischer Collection, Gift of the Estate of Anne R. Fischer:
  - Ernst Ludwig Kirchner:
    - Otto and Maschka Mueller in the Studio, 1911, oil on canvas, 2009.172
    - Portrait of Gewecke, 1914, oil on canvas, 2009.176
    - Six Dancers, 1911, oil on canvas, 2009.171
  - Auguste Macke:
    - Study for the Hat Shop, 1913, pastel on paper, 2009.221
    - Woman with Umbrella, 1913, oil on panel, 2009.222
  - Emil Nolde, Blue Sea, ca. 1914, oil on canvas, 2009.254
  - Max Pechstein, Bathers, 1910, oil on canvas, 2009.261

Exhibition: “German Expressionism and France: from Van Gogh and Gauguin to the Blaue Reiter” Venues & dates: Los Angeles County Museum of Art, June 8 – Sept. 14, 2014; Montreal Museum of Fine Arts, Oct. 6, 2014 – Jan. 25, 2015; Recommendation: lend five works with courier, 2009.172, 2009.176, 2009.254, 2009.261, and 84.80. Deny three works, 2009.171, needed in the European Modernism Gallery; 2009.221, a fragile pastel; and 2009.222, a work on wood panel.

6. Andy Warhol, Triple Elvis, 1963, silkscreen ink, silver paint, and spray paint on linen. Gift of Sydney and Frances Lewis, 85.453  
Roy Lichtenstein, Still Life with Folded Sheets, 1976, oil and Magna on canvas. Gift of the Sydney and Frances Lewis Foundation, 85.556  
Exhibition: “Pop Art Myths”  
Venues & dates: Museo Thyssen-Bornemisza, Madrid, June 10 – Sept. 14, 2014  
Recommendation: lend Lichtenstein with courier; deny Warhol, which is a key work for our visitors, and which should be reserved for the most deserving exhibitions.
7. Claude Monet, The Bridge at Argenteuil, 1873, oil on canvas. Gift of Anna L. and Fleetwood Garner, 2006.29; Exhibition: “Monet and the Seine: Impressions of a River” Venues & dates: Philbrook Museum, Tulsa, June 29 – Sept. 21, 2014; The Museum of Fine Arts, Houston, Oct. 26, 2014 – Jan. 29, 2015; Recommendation: lend to MFA Houston venue; deny Philbrook venue, whose dates conflict with another exhibition.
8. Camille Pissarro, Coconut Palms by the Sea, 1856, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.45; Exhibition: “From San Juan to Paris and Back: Francisco Oller, his Caribbean, and the Era of Impressionism”; Venues & dates: Brooklyn Museum, Jan. – March, 2015, and up to three possible additional venues through April 2016; Recommendation: lend to Brooklyn venue; evaluate additional venues as they are identified.

9. Paul Cezanne, Victor Chocquet, ca. 1877, oil on canvas; Collection of Mr. and Mrs. Paul Mellon, 83.14; Exhibition: "Victor Chocquet: Art Collector and Friend of the Impressionists Renoir, Cezanne, Monet, Manet." Venues & dates: The Oskar Reinhart Collection "Am Römerholz", Winterthur, Switzerland, Feb. 20 – June 17, 2015; Recommendation: lend with courier
10. Byzantine, 4<sup>th</sup> century, Ring depicting the Bust of Asclepius ("Gold Horoscope Ring") Adolph D. and Wilkins C. Williams Fund, 67.52.11; Exhibition: "Time in Antiquity" Venues & dates: Institute for Study of the Ancient World, NYU, Spring 2015; Recommendation: lend
11. American, Massachusetts, unknown maker, Chest of Drawers, ca. 1780-1790, mahogany and white pine. Adolph D. and Wilkins C. Williams Fund, 76.42.16  
American, Virginia, unknown maker, Pair of Side Chairs, ca. 1790 – 1800, carved and inlaid mahogany, yellow pine, reproduction wool-linen moreen upholstery. Kathleen Boone Samuels Memorial Fund, 95.19.1-2; Exhibition: long-term loan to the permanent collection galleries of the new Yorktown Victory Center Museum, now under construction and opening in early 2016; Duration of loan: three years; Recommendation: lend, pending positive readings of the HVAC system prior to opening this new facility.
12. Deccan, probably Hyderabad, 18<sup>th</sup> century, 'Alam (Standard), copper alloy; Arthur and Margaret Glasgow Fund, 81.87; Exhibition: "The Art of India's Deccan Sultans, ca. 1500 – 1750"; Venues & dates: Metropolitan Museum of Art, April 14 – July 26, 2015  
Recommendation: lend with courier

Changes to loans previously approved:

1. Two Indian works: Akshobhya (86.120), and Shakyamuni Buddha with Two Bodhisattvas, Thirty-five Buddhas of Confession, and Seventeen Arhats (68.8.119), to "Collecting Kashmir: Buddhist Art and its Legacies," Block Museum of Art, North-western University, Chicago, Jan. 13 – March 29, 2015, approved September 2012  
Proposed second venue: Rubin Museum of Art, NY, early May – late Sept. 2015  
Proposed new loan: Western Tibet, Zhangzhung Meri, 16<sup>th</sup> century, opaque watercolor on cloth. Arthur and Margaret Glasgow Fund, 91.507  
Recommendation: approve Rubin Museum as second venue; lend 86.120 to both venues, lend 68.8.119 to Block venue only, and 91.507 to Rubin venue only, in order to limit exposure to light.

Loans denied:

1. Tibet, Densatil Monastery, Nagaraja, Serpent King, 15<sup>th</sup> – 16<sup>th</sup> century, gilded copper alloy, gemstones. Gift of E. Rhoads and Leona B. Carpenter Foundation, from the John Ford Collection, 91.555; Exhibition: "Densatil"; Venues & dates: Asia Society Museum, New York, March 18 – May 18, 2014
2. Henri de Toulouse-Lautrec, At the Bar, 1887, oil on canvas; Collection of Mr. and Mrs. Paul Mellon, 83.54; Exhibition: "Henri de Toulouse-Lautrec – The Path to Modernism" Venues & dates: Kunstforum Wien, Oct. 16, 2014 – Jan. 25, 2015.
3. One or more of the following paintings from the Collection of Mr. and Mrs. Paul Mellon:
  - Claude Monet, Field of Poppies, 1885, oil on canvas, 85.499
  - Edouard Manet, On the Beach at Boulogne, 1868, oil on canvas, 85.498
  - Sisley, The Watering Place at Marly with Hoarfrost, 1876, oil on canvas, 83.52
  - Claude Monet, Camille at the Window, 1873, oil on canvas, 83.38
  - Berthe Morisot, The Jetty, 1875, oil on canvas, 83.41
 Exhibition: "Monet and the French Impressionists"

Venues & dates: ARoS Art Museum, Aarhus, Denmark, Oct. 9, 2015 – Jan. 10, 2016

Motion carried.

#### IV. OTHER BUSINESS/ADJOURNMENT

Sylvia Yount reported on the following Director's discretionary purchase.

##### Director's Discretionary Purchase

1. Edward S. Curtis (American, 1868-1952), *Before the Storm, Apache*, 1906, orotone, 11 x 14" for a price of \$8,000; from A. Paul Funkhouser Endowment Fund; Vendor: Alexander Reeves Fine Art, Richmond, VA

No additional business was brought before the Committee and the meeting was adjourned by Co-Chair, Susan S. Goode at 10:27 am.

Suzanne Broyles  
Secretary of the Museum

MOTION:	Ms. Goode	MEETING:	Art Acquisitions Sub-Committee
SECOND:	Dr. Talegaonkar	DATE:	18 September 2013

#### **CERTIFICATION OF CLOSED MEETING**

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

**WHEREAS**, Section 2.2-3712 of the Code of Virginia requires a certification by this Committee 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: Goode/Harris/Knox/Talegaonkar  
NAYS: None

[For each nay vote, the substance of the departure from the requirements of the Act should be described.]

ABSENT DURING VOTE: Jecklin/Royall  
ABSENT DURING MEETING: Fralin/Cochrane/Connors/Markel/McGlothlin

Suzanne Broyles  
Secretary of the Museum