Virginia Museum of Fine Arts

Minutes of the Art Acquisitions Sub-committee Meeting

Wednesday, 22 June 2016, 2:00pm

Raysor Print Study and Claiborne Robertson Room

There were present:

Dr. Monroe E. Harris, Jr., Co-Chair

Ivan P. Jecklin, Co-Chair

Karen C. Abramson

Dr. Betty Crutcher

Susan Goode

Steven Markel

Dr. Claude G. Perkins

Dr. Shantaram K. Talegaonkar

By Invitation:

Tyler Bishop

Cindy H. Conner

W. Birch Douglass III

Kenneth M. Dye

Terrell Luck Harrigan

H. Hiter Harris III

Sara O’Keefe

Michael J. Schewel

Kelly B. Armstrong, Foundation President

Alex Nygeres

Stephen D. Bonadies

Dr. Sarah Eckhardt

Jody Green

Aiesha Halstead

Ashley Holdsworth

Li Jian

Claudia Keenan

Laura Keller

Dr. Leo Mazow

Dr. Mitchell Merling

Johanna Minich

Rebecca Morrison

Cameron O’Brion

Christopher Oliver

Dr. Susan Rawles

Dr. John Henry Rice

Dr. Peter Schertz

Samantha Sheesley

Barry Shifman

Dr. Michael Taylor

Richard B. Woodward

Absent:

Cynthia Fralin

Margaret N. Gottwald

Marty Barrington

Thomas F. Farrell II

Richard Gilliam

Jil Womack Harris

H. Eugene Lockhart, Jr.

John A. Luke, Jr.

Judith Niemyer, MD

Satya Rangarajan

Pamela Reynolds

I. CALL TO ORDER

The meeting was called to order by Dr. Monroe Harris, Co-Chair, at 3:55 pm.

II. MINUTES

**Motion:** proposed by Dr. Monroe Harris and seconded by Ms. Goode that the minutes of the last meeting of the Art Acquisitions Sub-Committee, held on the 15th of March 2016, be approved as distributed. Motion approved.

III. PURCHASE, GIFT, AND LOAN CONSIDERATIONS

At 3:56 pm the meeting went into closed session.

**Motion:** proposed by Dr. Harris, and seconded by Mr. Douglass 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 4:06 pm, the meeting resumed in open session.

**Motion:** proposed by Dr. Harris, and seconded by Mr. Douglass 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 Dr. Harris, and seconded by Ms. Goode that the Board ratify the recommendation of Art Acquisitions Sub-Committee to accept the following **purchase considerations** using the funds specified:

1. Dumile Feni (South African, 1942-1991), *Untitled*, early-mid 1980s, Silicon bronze, 22 3/8 × 10 1/2 × 18 in. (56.3 x 26.7 × 45.7 cm)

Vendor: Gallery MOMO

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: This magnificent, over-life-size head of a man is one of a series of powerful and profoundly human heads created by the South African artist Dumile Feni while living in exile in the United States. Acquiring this head will bring to VMFA’s African collection a rare and major work by one of Africa’s greatest sculptors of the late 20th century.

1. Unidentified artists (Indian, Karnataka, Tulunadu)*Panjurli Bhuta Mask*, circa 18th – 19th centuries, Copper alloy and silver, 20 ½ × 20 ¼ × 18 ¾ in. (52.07 × 51.43 × 47.62cm)

Vendor: Prahlad Bubbar Ltd.

Source: Arthur and Margaret Glasgow Endowment and Friends of South Asian Art

Executive Summary: An object of high drama—in form and function—this striking South Indian ritual mask of Panjurli Bhuta, the wild boar spirit, would be a great crowd pleaser in VMFA’s Indian Galleries. Such metal masks are used in the Bhuta, or Daiva, cult of Tulunadu, a small region along the coast of southern Karnataka and northern Kerala. A Panjurli Bhuta mask has long been on the South Asian Art Collection plan, and this extraordinarily fine example would be a superb addition to the collection.

1. Blasco de Grañén (Spanish, Zaragoza, 1400 -1459), *The Crucifixion*, circa 1440-1445, Tempera on panel, 55 ¾ × 39 3/8 in. (141.5 × 100 cm.)

Vendor: Patrick Matthiesen, Matthiesen Gallery

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

Executive Summary: This monumentally-scaled scene representing the Crucifixion comes from a multi-paneled altarpiece (*retablo*)painted­ by Blasco de Grañén, the leading late-Gothic artist in the Spanish Kingdom of Aragon. This major painting—a unique and important example of International Gothic art—would greatly enhance the European art collection. It would also be a strategic and transformative addition to the soon-to-be-reinstalled Medieval Galleries, where both Spanish art in general and, surprisingly, the subject of the Crucifixion, are currently under-represented.

1. Unidentified Artist (Japanese, Edo Period, 19th century), *Tiered Box with Floral Textile Design*, circa 19th century, Lacquer on wood with painted design (*maki-e*) and mother-of-pearl inlay, 11 ¾ × 9 in. (30 × 22.8 cm.)

Vendor: Kaikodo Asian Art

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This four tiered box (*jubako*) is painted with red, black, brown, yellow, green, beige and gold floral designs, and inlaid with mother-of-pearl. Evidenced by its elegant form, intricate design, and decorative technique, this lacquer box is not only a masterpiece of nineteenth-century Japanese lacquerware, but also reflects cultural interaction and international trade between Japan and the rest of the world.

1. Wendy Red Star (Apsaalooka, Crow, Born 1981), *Spring* (from the *Four Seasons* series), 2006, Archival pigment print on Sunset fiber rag mounted on Maxx Metal, Edition 9/15, Image: 31 1/2 × 36 in. (80.01 × 91.44 cm), Sheet: 35 1/2 × 40 × 1/8 in. (90.17 × 101.6 × 0.32 cm); *Indian Summer* (From the *Four Seasons* series), 2006, Archival pigment print on Sunset fiber rag mounted on Maxx Metal, Edition 9/15, Image: 31 1/2 × 36 in. (80.01 × 91.44 cm), Sheet: 35 1/2 × 40 × 1/8 in. (90.17 × 101.6 × 0.32 cm); *Fall* (from the *Four Seasons* series), 2006, Archival pigment print on Sunset fiber rag mounted on Maxx Metal, Edition 9/15, Image: 31 1/2 × 36 in. (80.01 × 91.44 cm), Sheet: 35 1/2 × 40 × 1/8 in. (90.17 × 101.6 × 0.32 cm); *Winter* (from the *Four Seasons* series), 2006, Archival pigment print on Sunset fiber rag mounted on Maxx Metal, Edition 9/15, Image: 31 1/2 × 36 in. (80.01 × 91.44 cm), Sheet: 35 1/2 × 40 × 1/8 in. (90.17 × 101.6 × 0.32 cm)

Vendor: Bockley Gallery

Source: Aldine S. Hartman Endowment Fund

Executive Summary: The acquisition of Wendy Red Star’s acclaimed *Four Seasons* series for VMFA’s permanent collection would highlight the Museum’s continued interest in, and support for, contemporary Native American art. In particular, Red Star’s work offers an exciting springboard for the ongoing conversation of how Native art intersects and interacts with more traditional museum classifications. Her *Four Seasons* series will also be shown in the 2017 VMFA exhibition, *Hear My Voice: Native American Art of the Past and Present.*

1. John Taylor Arms (American, 1887-1953), *An American Cathedral (The Woolworth Building)*, 1921, Etching printed in black ink on wove paper, Plate: 17 ¼ × 6 ¾ in. (43.81 × 17.14 cm.); Sheet: 19 ⅛ × 9 in. (48.57 × 22.86 cm.)

Vendor: The Old Print Shop

Source: A. Paul Funkhouser Endowment Fund

Executive Summary: *An American Cathedral* is one of John Taylor Arms’ most iconic etchings of an American scene. This work, which will be featured in the 2016 VMFA exhibition *Remnant and Revival: The Architectural Etchings of Charles Méryon and John Taylor Arms*, combines the artist’s keen interest in historic European architecture with the quickly growing American city, defined by the advent of soaring skyscrapers like the Woolworth Building in New York.

1. Edward Weston (American, 1886-1958), *Shipyard Detail, Wilmington*, 1935, Gelatin silver print, Image: 7 ½ × 9 ¼ in. (19.21 × 23.5 cm.); Mount: 10 ⅜ × 7 ½ in. (26.35 x 19.21 cm.)

Vendor: Barry Singer Gallery

Source: Wachovia Corporation in honor of Carol Jarratt and Arthur and Margaret Glasgow Endowment

Executive Summary: *Shipyard Detail, Wilmington* is one of Edward Weston’s most compelling and abstractly conceived photographs. Reflecting the artist’s modernist style of photography that emphasized a clarity of image and interest in sculptural form, this exceedingly beautiful work would join several other photographs by Weston in the collection, many of which are among his finest productions.

1. Henri de Toulouse-Lautrec (French, 1864-1901), *Divan Japonais*, 1892-1893, Lithograph printed in four colors on wove paper, 31 7/8 × 24 1/4 in. (80.96 × 61.6 cm)

Vendor: Leonard Fox Ltd.

Source: John and Maria Shugars Fund

Executive Summary: Henri de Toulouse-Lautrec was a celebrated French painter, printmaker, draughtsman and illustrator whose elegant and provocative images reflect his participation in the colorful and theatrical life of Paris in the late nineteenth century. This famous and iconic poster was commissioned by the owner of a small Parisian café-concert cabaret in Montmartre called the Divan Japonais to celebrate its reopening and refurbishment in a Japanese aesthetic.

1. Josef Maria Auchentaller (Austrian, 1865-1949), *Grosser Fest Corso und Fruhlingsfest*, (*Great Holiday Corso and Spring Festival*), 1899, Color lithograph laid down on linen, 37 × 49 4/5 in. (94 × 126.4 cm.)

Vendor: Leonard Fox Ltd.

Source: John and Maria Shugars Fund

Executive Summary: Josef Maria Auchentaller was an important Austrian artist associated with the Vienna Secession. He was also regularly involved with the magazine *Ver Sacrum*, of which VMFA has an almost complete set. Because the museum owns three belt buckles designed by Auchentaller, it is appropriate to acquire his most successful Viennese Art Nouveau poster.

1. Constantine “Gus” Manos (American, Born 1934)*Two-third empty bus with White Riders in Jim Crow Seats, Montgomery, AL, 1955*, 1955,Gelatin silver print, printed 1955, 6 3/4 × 9 1/2 in. (17.15 × 24.13 cm)

Eve Arnold (American, 1912-2012)*Untitled*, 1960, Gelatin silver print, printed circa 1960, 7 3/4 × 11 11/16 in. (19.69 × 29.69 cm)

Anonymous (American, 20th century) *Racial Violence Victim, Birmingham, AL*, 1961, Gelatin silver print, 10 × 8 1/16 in. (25.4 × 20.48 cm)

Danny Lyon (American, Born 1942)*SNCC field secretaries Chico Neblett and Selyn McCollum (who had been a Freedom Rider) demonstrate at the Cairo pool, Cairo, Illinois, 1962*, 1962,Gelatin silver print,8 × 9 15/16 in. (20.32 × 25.24 cm)

Charles Moore (American, 1931-2010) *James Meredith with US Marshals, Oxford, Mississippi, 1962*, 1962, Gelatin silver print, 6 1/2 × 9 9/16 in. (16.51 × 24.29 cm); *Confederate Flag, Oxford, Mississippi, 1962*, 1962, Gelatin silver print, 6 9/16 × 9 5/8 in. (16.67 × 24.45 cm); *Police Dogs Attack Demonstrators, Birmingham Protests, May 1963*, 1963, Gelatin silver print, printed later, 10 15/16× 13 15/16 in. (27.78 × 35.4 cm); *Alabama Fire Department Aims High-Pressure Water Hoses at Civil Rights Demonstrators,* *Birmingham Protests, May 3, 1963*, 1963, Gelatin silver print, printed circa 1963, 9 1/8 × 12 15/16 in. (23.18 × 32.86 cm)

Bill Hudson (American, 1932-2010) *William Gladsden Attacked by K-9 Units Outside Sixteenth Street Baptist Church, Birmingham, Alabama, May 3, 1963*, 1963, Gelatin silver print, 8 11/16 × 8 1/16 in. (22.07 × 20.48 cm)

Anonymous (American, 20th century) *Danville Firemen Turn a Hose on Negro Demonstrators who Staged a Protest March in Downtown Danville Today in Defiance of Court Orders, Danville, VA, June 10, 1963*, 1963, Gelatin silver print, 8 1/8 × 10 in. (20.64 × 25.4 cm)

Flip Schulke (American, 1930-2008**)** *March on Washington, Singing at the Rally, August 28, 1963*, 1963, Gelatin silver print, printed 1963, 13 7/16 × 9 1/8 in. (34.13 × 23.18 cm)

Bill Strode (American, 1937-2006) *Selma-to-Montgomery March, 1965*, 1965, Gelatin silver print, printed circa 1965, 9 1/2 × 6 3/8 in. (24.13 × 16.19 cm)

Bruce Davidson (American, 1932-2010) *National Guard Soldiers Escort Freedom Riders along Their Ride from Montgomery to Jackson, Mississippi, 1961,* 1961, Gelatin silver print, printed circa 1961, 7 × 9 15/16 in. (17.78 × 25.24 cm); *Selma-to-Montgomery March, March 1965*, 1965, Gelatin silver print, 9 7/8 × 7 15/16 in. (25.08 × 20.16 cm)

Vendor: Steven Kasher Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The acquisition of these fourteen photographs would nearly double the size of VMFA’s collection of Civil Rights photography, which was begun in 2011 and shown in the 2014 exhibition, *Signs of Protest: Photographs from the Civil Rights Era*. The selected images cover key moments in the Civil Rights movement, some of which have not previously been represented in the museum’s collection. In other cases, the museum would gain additional perspective on major events, such as the March on Washington for Jobs and Freedom and the Selma to Montgomery March.

1. Gordon Parks (American, 1912-2006), *Untitled (Harlem, NY),* 1948, Gelatin silver print, printed later, Sheet: 4 1/2 × 4 1/2 in. (11.43 × 11.43 cm); *Malcolm X Addressing Black Muslim Rally in Chicago, Illinois,* 1963, Gelatin silver print, printed circa 1980, Sheet: 29 3/4 × 20 in. (75.57 × 50.8 cm); *Untitled, New York, NY,* 1963, Gelatin silver print, Sheet: 8 7/8 × 13 1/8 in. (22.54 × 33.34 cm); *Women sitting by storefront in Harlem, NYC,* 1952, Gelatin silver print, printed June 3, 1952, Sheet: 12 × 9 1/2 in. (30.48 × 24.13 cm)

Roy DeCarava (American, 1919-2009) *David, 1952*, Gelatin silver print, printed circa 1952, Sheet: 13 5/8 × 9 in. (34.61 × 22.86 cm)

Vendor: Howard Greenberg Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: These photographs by Gordon Parks and Roy DeCarava significantly deepen the museum’s holding of two of the most important and influential photographers of the 20th century, while also supporting the Museum’s strategic emphasis on increasing the museum’s representation of African American artists.

1. Tibor Honty (Hungarian, 1907-1968), *44 Photographs* (see appendix A for full details)

Vendor: Barry Singer Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Tibor Honty was an important but often overlooked member of the eastern European modernist generation of photographers active in the first half of the 20th century. His work has been described appropriately as "melancholic lyricism" and the 44 photographs presented here would make VMFA an important repository for the study of his work, which predates the street photography movement of the 1950s and 1960s.

1. Unidentified artists (Indian, Coromandel Coast) *Tree-of-Life Palampore*, circa 1700-1725, Mordant-and resist-dyed cotton, 87 1/16 × 127 5/8 in. (221.14 × 324.17 cm)

Vendor: Francesca Galloway Ltd.

Source: Arthur and Margaret Glasgow Endowment, along with gifts by exchange from Mrs. M. N. Blakemore, in memory of her late husband, Major Maurice Neville Blakemore, Estate of Miss Lizzie Boyd, Russell O. and Lucille T. Briere, Mrs. Harvey Archer Clopton, Dr. and Mrs. Robert A. Fisher, Mr. and Mrs. Eric M. Lipman, George C. and Cecilia D. McGhee, Dr. Brooks Marsh, Dr. Leigh A. Marsh, Mrs. Oliver F. Marston, Dr. William M. Patterson, Miss Anne Rowland, Mr. Charles B. Samuels, Dr. George N. Thrift, Mrs. M.S. Wightman, Mrs. Nellie L. Wiley, Mr. and Mrs. Erwin Will, and the Virginia Museum of Fine Arts Foundation

Executive Summary: This rare and stunning Indian chintz made for export to Europe would be a spectacular addition to VMFA’s South Asian collection. Visually enthralling, this fine cotton textile is exquisitely decorated with the celebrated tree-of-life design. At once exotic and approachable, it speaks to connections between Indian and Western aesthetics, commerce, and culture.

1. Sari Dienes (American, born Hungary, 1898-1992) *Star Circle*, circa 1953-55, Plaster, Framed: 50 × 34 × 2 5/8 in. (127 × 86.36 × 6.67 cm), Overall: 48 × 32 × 1 3/8 in. (121.92 × 81.28 × 3.49 cm); *Esco*, circa 1953-57, Ink on webril mounted on cloth, Mount: 41 7/8 × 93 3/4 in. (106.36 × 238.13 cm), Sheet: 39 1/4 × 93 3/8 in. (99.7 × 237.17 cm), Image: 38 1/4 × 93 1/4 in. (97.16 × 236.86 cm)

Vendor Pavel Zoubok Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: These proposed acquisitions, along with a another work entitled *Marcy* that is an offered gift from the Sari Dienes Foundation, date from the mid-1950s, a seminal period in Sari Dienes’ artistic career when she actively participated in the dialogue around Abstract Expressionism, Fluxus, and Assemblage. The artist used rubbings of New York’s urban environment, such as manhole covers and subway grates, to create highly improvisational works of art that would have a profound influence on the work of Jasper Johns and Robert Rauschenberg.

 and the following **Director’s Discretionary Purchases**:

1. Tameka Norris (American, born 1979), *Wash N’ Dry*, 2015, Digital print, 9 × 15 in. (22.86 × 38.1 cm)

Vendor: 1708 Gallery

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: This photograph was purchased at 1708 Gallery’s annual auction on February 27, 2016. Tameka Norris, a young performance artist whose work has already received national acclaim, had an exhibition titled *Tameka Norris: Not Acquiescing* at 1708, Richmond’s nonprofit, artist-run gallery, from October 23 through December 5, 2015. In the exhibition she showed this photograph, a film still, alongside the 2014 video performance from which it comes, *Meka Jean: How She Got Good*. Norris developed her “Meka Jean” alter-ego for her performances that explore the conditions of post-Katrina New Orleans, where the artist is currently based.

and the following **Gift Considerations**:

1. Choi Bok-hee (Korean, Joseon Dynasty, 1930-2007), *Woman’s Ceremonial Costume: Short Jacket and Long Skirt*, Korean, 20th century, Jacket: silk damask, velvet woven with metallic thread; lined with silk fabric, 25 3/4 × 54 1/8 in. (65.41 × 137.48 cm), Skirt: silk damask, linen waistband; unlined, 41 1/8 × 122 in. (104.46 × 309.88 cm); *Child’s Dress (Dang-Jeogori)*, Korean, 20th century, Silk damask with stamped design in gold; lined with synthetic fabric, 17 1/4 × 29 1/2 in. (43.82 × 74.93 cm); Unknown artist, (North Korean) *Pillow Ends with Peonies and Butterflies*, 1900-1950, Embroidery on silk damask; framed, 17 1/2 × 11 in (44.5 × 27.9 cm)

Donor: Kang Collection

Credit Line: Gift of Kang Collection

Executive Summary: These two elegant and vibrantly colored costumes represent the traditional Korean costume style of the late Joseon dynasty (1392-1910). These outfits were handmade by Korea’s master seamstress Choi Bok-hee, based on costumes found in various Korean museum collections. The Kang Collection has also offered to donate a pair of pillow ends embroidered with peonies and butterflies. If accessioned, these works will become the first Korean textiles and costumes in VMFA’s collection.

1. Dumile Feni (South African, 1942-1991), *Untitled*, circa 1980s, Ink on paper, 18 3/4 × 23 7/8 in. (47.6 × 60.6 cm.)

Donor: Dumile Feni Family Trust

Credit line: Gift of the Dumile Feni Family Trust

Executive Summary: This black ink drawing was made at a time when the artist was focused on large scale figure sculptures and a series of heads, such as the one recommended for purchase. Images of confined or imprisoned figures carried personal as well as metaphorical meanings for Dumile, who had been beaten and jailed before fleeing South African in 1968. As if his exile was weighing more and more heavily on him, drawings of a single or multiple figures behind bars became a subject that Dumile revisited many times during the 1980s.

1. Arthur F. Raper (American, 1899-1979), *Dorothea Lange*, 1937, Gelatin silver print, 5 × 7 in. (12.7 × 17.78 cm.)

Donor: Mrs. Gwynn Litchfield

Credit Line: Gift of Mrs. Gwynn Litchfield

Executive Summary: This portrait of the celebrated American photographer Dorothea Lange relates to several works in VMFA’s collection by Lange and other social documentary photographers. Taken by Lange’s friend, the sociologist, Arthur F. Raper, this unique work would have both an aesthetic and documentary presence in any future exhibition about American photographers working during the Great Depression.

1. Tom Young (American, born 1951), *Transparency*, 2011, Color photograph, archival ink-jet print, 35 × 27 in. (88.9 × 68.58 cm.)

Donor: Jeanne and Richard S. Pres

Credit Line: Gift of Jeanne and Richard S. Press

Executive Summary: This work was published in Tom Young’s 2012 book, *Timeline: Looking to See with My Eyes Closed.* Like many photographs in this series, *Transparency* layers and juxtaposes images from disparate sources to form a composition that implies a narrative. The artist describes his work as ‘visual fictions’ that are intended to evoke the sensation of half-recalled memories.

1. Sari Dienes (American, born Hungary, 1898-1992) *Marcy*, circa 1953-55, Ink on webril, 72 × 36 in. (182.88 × 91.44 cm.)

Gift: *Marcy*, circa 1953-55, ink on webril

Donor: The Sari Dienes Foundation, courtesy of Pavel Zoubok Gallery

Credit Line: Gift of the Sari Dienes Foundation

Executive Summary: *Marcy*, an offered gift from the Sari Dienes Foundation, along with the two other proposed acquisitions, dates from the mid-1950s, a seminal period in Sari Dienes’ artistic career when she actively participated in the dialogue around Abstract Expressionism, Fluxus, and Assemblage. The artist used rubbings of New York’s urban environment, such as manhole covers and subway grates, to create highly improvisational works of art that would have a profound influence on the work of Jasper Johns and Robert **APPENDIX A**

**44 Photographs by Tibor Honty:**

1. *From the series Circus Caravans, Children in Doorway,* 1940,Gelatin silver print, 6 7/16 × 4 7/8 in. (16.35 × 12.38 cm)
2. *From the series Circus Caravans, Beautiful Gypsy Fortune Teller,* 1940-1959, Gelatin silver print, 6 15/16 × 5 11/16 in. (17.62 × 14.45 cm)
3. *From the series Circus Caravans, Woman with Eyes Closed,* 1940, Gelatin silver print, 8 11/16 × 6 3/4 in. (22.07 × 17.15 cm)
4. *From the series Circus Caravans, Variety Show - Ecce Homo*, 1940, Gelatin silver print, 9 5/16 × 11 5/8 in. (23.65 × 29.53 cm)
5. *From the series Circus Caravans, Boy and Dog in Doorway*, 1940, Gelatin silver print, 9 7/16 × 7 1/8 in. (23.97 × 18.1 cm)
6. *From the series Circus Caravans, Girls in Caravan Doorway*, 1940, Gelatin silver print, 9 7/16 × 7 1/8 in. (23.97 × 18.1 cm)
7. *From the series Circus Caravans, Girl in Caravan Doorway*, 1940, Gelatin silver print, 9 3/8 × 8 in. (23.81 × 20.32 cm)
8. *From the series The Sociophoto, Proc? (Why?)*, 1936 or Later, Gelatin silver print, 7 1/8 × 9 1/2 in. (18.1 × 24.13 cm)
9. *From the series The Sociophoto, Woman doing Laundry,* 1935, Gelatin silver print, 7 1/8 × 9 1/2  in. (18.1 × 24.13 cm)
10. *From the series Fair, The Shooting Gallery,* 1963, Gelatin silver print, 11 3/16 × 15 5/8 in. (28.42 × 39.69 cm)
11. *Liben 512*, 1958, Gelatin silver print, 7 3/4  × 11 1/16  in. (19.69 × 28.1 cm)
12. *Jan Strusa: Wounded, detail,* 1962, Gelatin silver print, 10 1/4 × 8 1/16  in. (26.04 × 20.46 cm)
13. *Aristide Maillol: Pomona, detail,* 1962*,* Gelatin silver print, 9 1/2  × 6 15/16 in. (24.13 × 17.62 cm)
14. *Sculpture Ruins*, circa 1960, Gelatin silver print, 6 7/8 × 9 1/8 in. (17.46 × 23.18 cm)
15. *Early Evening in Summer*, 1952, Gelatin silver print, 8 5/16 × 7 in. (21.11 × 17.78 cm)
16. *Untitled (Reclining Statue and Wall Mask)*, 1947, Gelatin silver print, 16 × 11 1/2  in. (40.64 × 29.21 cm)
17. *On the Window*, 1940-1949, Gelatin silver print, 9 5/16 × 7 in. (23.65 × 17.78 cm)
18. *Fish*, 1950-1959, Gelatin silver print, 7 1/8 × 9 5/8 in. (18.1 × 24.45 cm)
19. *Untitled (Black Statue with Price Tag)*, 1950-1959, Gelatin silver print, 7 × 6 3/8  in. (17.78 × 16.19 cm)
20. *France Master*, 1956, Gelatin silver print, 7 5/16 × 9 3/16  in. (18.57 × 23.34 cm)
21. *Untitled (Prickly Branch in Misty Forest)*, 1950-1959, Gelatin silver print, 5 1/16  × 4 11/16  in. (12.86 × 11.91 cm)
22. *Chance Meeting*, 1950-1959, Gelatin silver print, 6 15/16  × 9 1/16  in. (17.62 × 24.13 cm)
23. *Little Girl*, circa 1960-1969, Gelatin silver print, 7 1/16 × 9 13/16  in. (17.94 × 24.92 cm)
24. *Meeting,* 1940-1949, Gelatin silver print, 7 1/16  × 8 5/16  in. (17.94 × 21.11 cm)
25. *Window*, 1960-1969, Gelatin silver print, 7 × 10 in. (17.78 × 25.4 cm)
26. *At the Jewish Cemetery,* circa 1952, Vintage Gelatin Silver Print, 9 5/16 × 6 5/8  in. (23.65 × 16.83 cm)
27. *Joy from the First Snow (Little Jengibarov)*, 1962, Gelatin silver print, 6 7/16 × 9 5/8  in. (16.35 × 24.45 cm)
28. *Dogs Walking and Watching,* undated, Gelatin silver print, 7 5/16 × 6 3/8  in. (18.57 × 16.19 cm)
29. *From the Old Cemetery, Two Brothers*, 1942, Gelatin silver print, 7 × 8 5/8  in. (17.78 × 21.91 cm)
30. *Scales and Ballerina’s Legs,* undated,Gelatin silver print, 9 3/8  × 7 in. (23.81 × 17.78 cm)
31. *Leaf in the Window with Statuette,* undated, Gelatin silver print, 7 11/16  × 9 5/16  in. (19.53 × 23.65 cm)
32. *Invitation to the Dance*, 1947, Gelatin silver print, 9 1/4 × 6 13/16  in. (23.5 × 17.3 cm)
33. *Rodin Sculpture – Legs*, undated, Gelatin silver print, 6 1/8  × 4 1/8  in. (15.56 × 10.48 cm)
34. *Detail of Henry Moore Sculpture*, 1966, Gelatin silver print, 7 1/8  × 7 13/16 in. (18.1 × 19.84 cm)
35. *Michaelangelo’s David (From the A. S. Pushkin Museum in Moscow)*, 1961, Gelatin silver print, 12 × 16 3/16  in. (30.48 × 41.12 cm)
36. *Balzac by Auguste Rodin*, 1956, Gelatin silver print, 9 15/16 × 7 3/64  in. (25.24 × 17.9 cm)
37. *By the Roundabout*, 1963, Gelatin silver print, 9 1/4 × 7 3/16  in. (23.5 × 18.26 cm)
38. *Birds and People in Plaza*, undated, Gelatin silver print, 6 15/16 × 9 3/8  in. (17.62 × 23.81 cm)
39. *Woman with Cotton Candy*, circa 1963-1965, Gelatin silver print, 6 15/16 × 9 7/16  in. (17.62 × 23.97 cm)
40. *Woman with Guns and Toys*, circa 1963-1965, Gelatin silver print, 6 13/16 × 9 7/16  in. (17.3 × 23.97 cm)
41. *Smoker with Balloons*, 1963, Gelatin silver print, 6 3/4  × 7 3/16  in. (17.15 × 18.26 cm)
42. *Ticket Booth,* undated, Gelatin silver print, 8 9/16 × 8 11/16  in. (21.75 × 22.07 cm)
43. *Broken Face Statue,* undated, Gelatin silver print, 6 1/2 × 9 3/8  in. (16.51 × 23.81 cm)
44. *Reclining Statues*, undated, Gelatin silver print, 7 1/16  × 9 3/8  in. (17.94 × 23.81 cm)

 and the following **loans from the Collection**:

1. George Stubbs, *Shark with his Trainer Price*, 1794, oil on canvas. Paul Mellon Collection, 99.94.

Exhibition: “The Chronicle of the Horse,” National Sporting Library and Museum, Middleburg, Virginia, August 26, 2016 – March 26, 2017.

Recommendation: lend, pending conservation approval.

1. Ad Reinhardt, *Red Painting*, 1952, oil on canvas. Gift of Sydney and Frances Lewis, 85.434.

Jackson Pollock, *Number 15, 1948*, enamel on paper. Gift of Mr. and Mrs. Arthur Brinkley, Jr., 78.2

Exhibition: “Abstract Expressionism,” Royal Academy of Arts, London, UK, September 26, 2016 – January 2, 2017; Guggenheim Museum, Bilbao, Spain, February 3 – June 4, 2017.

Recommendation: lend the Reinhardt to both venues, with courier. Deny the Pollock, which is integral to our Abstract Expressionist installation and an important teaching tool used to illustrate Pollock’s drip method.

1. Peter Paul Rubens, *Pallas and Arachne*, 1636-1637, oil on wood panel. Adolph D. and Wilkins C. Williams Fund, 58.18.

Exhibition: “Meta-Painting. A Journey to the Idea of Art,” Museo del Prado, Madrid, Spain, November 8, 2016 – February 12, 2017.

Recommendation: lend with courier.

1. John White Alexander, *Portrait Study in Pink (The Pink Gown)*, 1896, oil on canvas. J. Harwood and Louise B. Cochrane Fund for American Art and Gift of Juliana Terian Gilbert in memory of Peter G. Terian, 2010.111.

Exhibition: “Clarence White and his World: The Art and Craft of Photography, 1895-1925,” Princeton University Art Museum, New Jersey, October 8, 2017 – January 14, 2018.

Recommendation: lend.

1. Henry Roderick Newman, *Anemones and Daffodils*, 1884, watercolor on paper. J. Harwood and Louise B. Cochrane Fund for American Art, 91.59.

Exhibition: “The American Pre-Raphaelites: Myriad Facts, Marvelous Delicacy,” National Gallery of Art, Washington, DC, spring, 2019.

Recommendation: lend.

 and the following **denied loans**:

1. Pierre Auguste Renoir, *Young Girls Looking at an Album*, ca. 1892, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 53.7.

Exhibition: “Renoir: Image of Color,” Miyagi Museum of Art and Okinawa Prefectural Museum and Art Museum, Japan, January – July, 2017.

Reason for denial: the painting is committed to two other exhibitions during the period of this project.

1. Gustave Caillebotte, *A Man Docking his Skiff*, 1878, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.13.

Exhibition: “Impressionism: The Art of Landscape,” Museum Barberini, Potsdam, Germany, January 21 – May 28, 2017.

Reason for denial: the painting is being reserved during the period of this project for a traveling exhibition of the Mellon Collection.

1. Gustave Caillebotte, *A Man Docking his Skiff*, 1878, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.13.

Exhibition: “Renoir and his Models: Decoding *Luncheon of the Boating Party*,” The Phillips Collection, Washington, DC, October 7, 2017 – January 7, 2018.

Reason for denial: the painting is being reserved during the period of this project for a traveling exhibition of the Mellon Collection.

and the following **Acquisition Policy Revisions Considerations**:

1. **Acquisitions**
	* 1. General Criteria

Works of art accessioned by VMFA into its collections, whether by gift, bequest, purchase, partial purchases, transfer, or exchange, are intended to be retained for long-term use and are reviewed according to the following criteria:

1. The work of art will be appropriate to VMFA collections, being consistent with the general collection goals of VMFA and the specific goals of the curatorial areas. In general, the Museum should build in areas of strength rather than expanding its overall collection range. Establishing a new collecting area must be done with full understanding of the nature of that commitment; it should be openly explained by the staff and justified to the Art Acquisitions Sub-committee.
2. The work of art will be of an aesthetic quality commensurate with VMFA standards for exhibition. Above all it is the superiority of an artist’s vision and/or virtuoso execution that make a fine work stand out.

 The art historical and educational value of a work of art are other significant considerations. The importance of the work in its stylistic innovation, representation of a period style or type, and its meaning or iconography are all factors that must be part of the rationale justifying a proposal for purchase.

 “Masterpieces” are the cornerstones of VMFA’s collections, but there is also a need for less familiar objects of equally high quality that provide the context, elaboration, and depth that significantly enrich the Museum’s holdings.

1. The work of art will possess potential for research and scholarship.
2. The work will have a clear and transferable title of ownership.
3. The work of art will be acquired without restrictions on its use, display or future disposition
4. The work of art will be in an acceptable state of preservation relative to other works of its kind, as determined by the Conservator.
5. Appropriate exhibition and storage space will be available for the work of art
6. The work of art will have a provenance that has been satisfactorily researched and adheres to guidelines administered by the American Alliance of Museums and Association of Art Museum Directors.
7. Acceptance of the work of art will not give the impression of undue commercial endorsement.

For purchase of a work of art, the sale price reflects current fair market value.

When reviewing a potential purchase, consideration should be made regarding whether a similar work of art could be obtained by gift or bequest rather than immediate purchase.

1. Gifts should be considered by the staff and Art Acquisitions Sub-committee with as much attention as purchases. Any reservations about their acceptance should be freely expressed and discussed. VMFA is not obligated to accept gifts or bequests. It is the responsibility of the staff and the Art Acquisitions Sub-committee to be forthright in making recommendations in this regard.
	* 1. Meetings of the Art Acquisitions Sub-committee

All proposed objects for acquisition will be considered by the Director, the President of the Board of Trustees, the Chairman of the Art Acquisitions Sub-committee, and the Curatorial Chair for approval during Art Acquisitions Sub-committee meetings. (See Procedures: Meetings of the Art Acquisitions Sub-committee).

For all proposed acquisitions, the curator submits to the Art Acquisitions Sub-committee a detailed report to include a description of the work, its condition, publication history, importance to the Museum's collection, valuation, justification for acceptance, provenance, and intentions for display and publication. For all purchases, the gift or fund against which the purchase will be charged must be identified, and a VMFA conservator must examine and provide an analysis of the work and assessment of its condition, dating, and attribution as part of the report. This report must be approved by the Chief Curator and Director.

* + 1. Gifts

For all objects offered for donation to VMFA, the donor must make a written statement of intent to donate, which is formalized by signing a Deed of Gift form. VMFA generally does not accept restrictions on gifts; any exceptions require approval by the Board of Trustees. All objects must be under the care and control of VMFA at the time of acquisition. “Care and control” is defined as either 1) on the premises of VMFA; or 2) in the care of an authorized agent of VMFA such as a fine art shipper or storage facility.

The Museum requires donors to transfer all rights of reproduction unless the donor does not own such rights or the gift is made by a living artist of the artist's own work. In such cases, the Museum will seek a nonexclusive right of reproduction from the copyright owner.

At every December Board of Trustees meeting, the Board votes to give the Director the authority to accept gifts during the period following the December Board meeting through December 31. These gifts are referred to as "Year-End Gifts" and reported to the Board of Trustees at its January meeting.

Under no circumstances will VMFA staff provide an appraisal of objects. Donors planning to claim a tax deduction are required by the IRS to obtain written appraisals for gifts in excess of $5,000 (single objects or in the aggregate) within the period of one calendar year; they are also required to file IRS form 8283, signed by VMFA, which acknowledges receipt of the gift by VMFA. Upon VMFA’s receipt of the donor-completed Form 8283 for signature, a copy of the completed and signed form, including any appraisal furnished to the IRS, will be retained by the Museum as part of the object file.

* + 1. Purchases

For all proposed purchases, the vendor must submit an invoice with the purchase price. The vendor will be sent a Purchase Agreement and Warranty of Sale that outlines the agreement between VMFA and vendor, and ensures the Vendor has clear title to the object and legal authority to complete the sale. For approved purchases, this agreement will be signed by both parties.

Prior to payment to the vendor, all objects approved for purchase must be under the care and control of VMFA, and a conservation examination and report completed, as per B. above.   Where there is a legitimate need to make partial or complete payment in advance of receipt of the object (as for an artist’s commission), such payment must be documented and controlled by a Purchase Agreement or Commission Agreement.

The Art Acquisitions Sub-committee and Board of Trustees have authorized the following exceptions to the approval process outlined in B. above, as Director’s Discretionary Purchases\*:

The Director is authorized to make purchases of artwork up to a purchase price of $100,000 without prior presentation or approval by the Art Acquisition Sub-committee and Board of Trustees. These are reported at the subsequent Board meetings.

The Director is authorized to make purchases of individual works of art up to a purchase price of $3,000,000 with the written approval of the President of the Board of Trustees, or in his or her absence the Vice-President and the Chairman of the Art Acquisition Subcommittee. This delegation of authority is intended only for art purchases where a delay until the next Board of Trustees Meeting would adversely impact VMFA’s bargaining power or the purchase price.

Recorded by: Ashley Holdsworth, Administrative Assistant

 Curatorial