

Date: _____ Approved: _____

Virginia Museum of Fine Arts
Art Acquisitions Sub-Committee Meeting Minutes
Theater Level Conference Center, Room #1, 8:30 am
Wednesday, March 20, 2012

There were present:

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

By Invitation:

Alex Nyerges, Director
Karen C. Abramson
Stephen D. Bonadies
Ms. Suzanne Broyles
Dr. Lee Anne Chesterfield
Dr. Sarah Eckhardt
Terrell Luck Harrigan
Li Jian
Dr. Mitchell Merling
Robin Nicholson
Cameron O'Brion
John Ravenal
Dr. Susan Rawles
Dr. Peter Schertz
Charles H. Seilheimer, Jr.
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
Thurston R. Moore, Ex-Officio

I. CALL TO ORDER

The meeting was called to order by Co-Chair, Susan S. Goode, at 9:06 am.

II. MINUTES

Motion: proposed and seconded that the minutes of the last meeting of the Art Acquisitions Sub-Committee held on the 13th of December 2012 be approved as distributed on the 7th of March 2013. Motion carried.

III. PURCHASE, GIFT AND LOAN CONSIDERATIONS

At 9:08 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 10:08 am, by motion proposed, seconded and carried, the meeting resumed in open session.

Motion: proposed by Ms. Goode, seconded by Mrs. Mastracco 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 Mr. Jecklin to recommend to the Full Board of Trustees approval of the following purchase considerations for the amounts and funds specified:

1. Kara Walker (American, born 1969), *Untitled*, 1996, ink, paper, graphite, 85¼ x 72¼” for a price of \$150,000 (reduced from \$175,000; includes framing and glazing) from funds donated by Pam and Bill Royall Jr., Mary and Don Shockey Jr., Marion Boulton Stroud, and the Lewis Endowment Fund (\$37,500); Vendor: Sikkema Jenkins & Co., New York, NY
2. Trenton Doyle Hancock (American, born 1974), *The Former and the Ladder or Ascension and a Cinchin*, 2012, acrylic and mixed media on canvas, 84 x 132 x 3” for a price of \$75,000 (reduced from \$85,000) from the Pamela K. and William A. Royall Jr. Fund for 21st-Century Art; Vendor: James Cohan Gallery, NY

3. Derrick Adams (American, born 1970), *Head #2 (Floor Plan)* from the *Deconstruction Worker* series, 2011, mixed media collage, 36 x 35-7/8" w, for a price of \$6,000 (reduced from \$7,500) from the Pamela K. and William A. Royall Jr. Fund for 21st-Century Art, Vendor: Tilton Gallery, New York
4. Richard Roth (American, born 1946), *Untitled (Yellow Corner)*, 1971, enamel paint, glass, 72 x 72" for a price of \$11,200 (reduced from \$14,000) from the Sydney and Frances Lewis Endowment Fund, Vendor: Reynolds Gallery, Richmond
5. Eugène Grasset (French, 1845-1917), *Design for a Brooch*, 1900, gouache and watercolor over pencil on buff paper, image: 4 x 5 1/2", sheet: 12 5/8 x 9 7/8" for a price of £2,400, from the Maria and John Shugars Fund, Vendor: Stephen Ongpin Fine Art/Guy Peppiatt Fine Art, London
6. Pierre Legrain (French, 1888-1929), *Design for a Birdcage*, about 1922-23, pencil, ink, and gouache on paper, 17 7/8 x 11 7/8" for a price of \$4,000 (reduced from \$5,000) from the John and Maria Shugars Fund, Vendor: Kristin Gary Fine Arts, New York
7. Photographer unknown, 17 Black and White Vintage Photographs of Interiors Designed by Pierre Legrain (French, 1888-1929) for Jacques Doucet (French, 1853-1929), ca. 1928-1929, each: 9 x 6-3/4" for a price of \$25,000 total from the Lewis Endowment Fund, Vendor: Daniel Wolf, New York
8. Wenceslaus Hollar (Bohemian, 1607-1677), *Elephant and Flowers* (from the *Animalium...*), 1662, etching w/thread margins, 6 3/4 x 10 5/8", Pennington 2066 (I/III), Watermark: Foolscape(?) for a price of \$1030, (includes shipping) from Funds provided by Frank Raysor; Vendor: Hawley Field Fine Art, Charlottesville
9. Balthasar Korab (Hungarian, 1926-2013), *TWA Study 1*, silver gelatin photograph, 13-15/16 x 10 3/4" for a price of \$1,500 André Kertész (Hungarian, 1894-1985):
Chairs, Paris, 1926, (printed later) silver gelatin photograph 10 x 8" for a price of \$9,500
Williamsburg, VA, 1948, gelatin silver print, 9-15/16 x 8" for a price of \$11,000
 Total Price: \$22,000 from the Aldine S. Hartman Endowment Fund, Vendor: Wendy Halsted Gallery

and the following gift/purchase considerations:

1. Chinese Calligraphies and Paintings from the Y. T. Bay Collection:
 - 64 Calligraphies by fifty artists, 18th—mid-20th century, Hanging scrolls, folding fans; ink and color on paper or on silk, various sizes for a price of \$463,900
 - 51 Paintings by forty-eight artists 18th—mid-20th century, Hanging scrolls, folding fans; ink and color on paper or on silk, various sizes for a price of \$570,300
 Cost and Source:
 - Arthur and Margaret Glasgow Endowment Fund (60%) \$620,520
 - Vendor contribution (40%) \$413,680
 - Appraised value: \$1,034,200
 Vendor/Donor: Dr. David Pui, Minneapolis; Credit: Arthur and Margaret Glasgow Endowment Fund and partial gift of the Y. T. Bay Collection.

2. Thirteen gelatin silver prints by Louis Draper (American, 1935-2002)

Purchase Consideration:

Untitled (<i>Revolt Now</i>), 1960s, 6-15/16 x 8-5/8"	\$4000
Untitled (<i>Noisy Panthers Disrupt Trial</i>), 1960s, 5-13/16" x 8-9/16"	\$3500
Untitled (<i>MLK Poster in Window</i>), 1960s, 11 x 13 ⁷ / ₈ "	\$2000
<i>Malcolm X, 369th Armory, Harlem</i> , 1964, 9 ¹ / ₄ x 12-5/8"	\$3500
Untitled (Garment Worker), 1960s, 6-15/16 x 9 ¹ / ₂ "	\$3000
<i>John Henry</i> , 1960s, 10-3/4" x 10 1/8"	\$3000
<i>Fannie Lou Hamer, Mississippi</i> , 1971, 9 x 6 ¹ / ₈ "	\$3500
Untitled (<i>Santos</i>) from <i>Playground Series</i> , 1968, 8-15/16" x 5-7/8"	\$3500
Untitled (<i>Haircut, Dakar Senegal, West Africa</i>), 1978, 6 ¹ / ₄ x 9 ¹ / ₂ "	\$3000

Gift Consideration:

Untitled (Susan B. Anthony), <i>Bronx 1975</i> , 6-7/8" x 6-5/8"	
Untitled (<i>Plaid Youth</i>), date unknown, 9 9/16" x 6 3/16"	
Untitled (<i>Youth with Beret</i>), <i>Bronx 1975</i> , print: 6-9/16 x 6 ³ / ₄ ", mounted: 14" x 11"	
Untitled (<i>Black Muslim</i>), 1960s, 8-7/16 x 9-7/16"	

Price: \$29,000 total; Gift Value \$11,000

Vendor/Donor: The Louis Draper Estate, represented by Candela Books + Gallery, Richmond, from the NEA Fund for American Art

and the following gift considerations:

1. Sue Williams (American, born 1954), *Unsupervised Shoes*, 1999, oil on canvas, 98 x 104"; Donor: Mary and Donald Shockey Jr., Berryville
2. Edwin Henry Landseer, RA 1802-1873, *Untitled (Study of a Recumbant Stag)*, 1819 chalk and pencil on laid paper, 7 x 9 1/2"; Donor: Calder Loth, Richmond
3. A group of Bloomsbury paintings; Donor: Alice and James Heard-Williams, Lynchburg
Duncan Grant (British, 1885-1978):
A Street in Leves, Sussex, ca. 1939, oil on canvas, 26¹/₄ x 20"
Tilton from the Lane to Charleston, 1921, oil on canvas 13³/₄ x 21-5/8"
Still Life after Chardin, 1967, black chalk and watercolor, 13³/₄ x 16³/₄"
Portrait of Amaryllis, Late 1950s, oil on canvas, 24 x 20"
Roger Fry (British, 1866-1934), *La Cardiaque*, oil on panel, 13 x 16"
Vanessa Bell (British, 1879-1961), *Beddingham*, oil on canvas, 24 x 20"
Edward Le Bas (British, 1904-1966), *A Lady Reading*, oil on canvas, 21 x 25¹/₂"
4. Bruce Onobrakpeya (Nigerian, b. 1932), Urhobo culture, *Fura de Nono* plastograph relief, 1971, epoxy resin on metal plate; 18¹/₄ x 24³/₈"
Donor: Sandra W. Ferebee and Erik van Strien, Norfolk

and to approve the following loan recommendations made by the Staff:Loans from the Collection

1. Alfred Munnings, The Belvoir Point-to-Point Meeting on Barrowby Hill, 1921, oil on canvas; Paul Mellon Collection, 99.83; Exhibition: "Munnings: Out in the Open"

- Venues & dates: National Sporting Library and Museum, Middleburg, April 24 – Sept. 15, 2013; Recommendation: lend
2. Karl Kappes for S.A. Weller Pottery Company, Indian Portrait Vase, ca. 1895-1918, ceramic, glazed. Gift of William B. O’Neal, 87.131
Exhibition: “From Alaska to the Mountain Peaks of Central Mexico: Depicting Native American Life in the Late Nineteenth Century”
Venues and dates: Fralin Museum of Art at the University of Virginia, June 7 – August 4, 2013; Recommendation: lend
 3. Paul Cezanne, Victor Choquet, ca. 1877, oil on canvas.
Gift of Mr. and Mrs. Paul Mellon, 83.14
Exhibition: “Cezanne and Twentieth-Century Italian Artists”
Venues & dates: Complesso del Vittoriano, Rome, October 4, 2013 – February 2, 2014;
Recommendation: lend with courier
 4. Narcisse-Virgile Diaz de la Pena, The Edge of the Forest at Fontainebleau, 1870, oil on canvas; Gift of Mrs. Donald G. Geddes, 50.16.1
Johan Barthold Jongkind, View of the Côte Sainte-Catherine, Rouen, 1858, oil on canvas; Adolph D. and Wilkins C. Williams Fund, 70.18
Pierre Auguste Renoir, Young Girls Looking at an Album, ca. 1892, oil on canvas
Adolph D. and Wilkins C. Williams Fund, 53.7
Alfred Stevens, Woman in the Studio, 1862-65, oil on wood panel
Gift of Joseph T. and Jane Joel Knox, 2012.59
Six works from the Collection of Mr. and Mrs. Paul Mellon:
Paul Cezanne, Study of a Slave after Michelangelo, 1881-1884, pencil on paper, 85.744;
Pierre Auguste Renoir, The Milliner, ca. 1879, pencil on paper, 95.42;
Camille Pissarro, Two Peasant Women, n.d., pencil and watercolor on paper, 99.112;
Jean-Baptiste-Armand Guillaumin, The Caravans, 1889, pastel on paper, 85.788;
Eugene Boudin, Scenes of Races at Deauville, 1866, pencil and watercolor on paper, 85.741;
Berthe Morisot, Marthe décolletée, 1893, watercolor and ink on paper, 95.39;
And eight 19th – and early 20th-century Russian works, Gift of the Josephine Bay Paul and C. Michael Paul Foundation, and the Charles Ulrick and Joseph Bay Foundation, Inc.:
Ivan Shishkin, Woodland Scene, n.d., oil on canvas, 68.75.6;
Ilya Repin, The Artist’s Doctor, n.d., oil on wood panel, 68.75.13;
Ilya Repin, A Peasant Girl, n.d., oil on canvas, 68.75.15;
Vassily Vereshchagin, An Old Woman, n.d., oil on canvas, 68.75.1;
Sergei Svetoslavsky, The House Beside the River, n.d., oil on board, 68.75.4;
Sergei Vinogradov, Woman Seated on Steps, 1916-1917, oil on canvas, 68.75.7;
Sergei Soudeikine, Scene from Petrushka, n.d., oil on panel, 68.75.8;
Julius Sergius von Klever, The Potato Gatherers, 1909, oil on canvas, 68.75.12.
Exhibition: “What’s Art For? Nineteenth-Century French and Russian Art from the Collection of the Virginia Museum of Fine Arts”
Venues & dates: Joel and Lila Harnett Museum of Art, University of Richmond, February 26 – April 20, 2014
Recommendation: lend all but 68.75.4, Svetoslavsky, The House Beside the River
Mary Cassatt, A Child Picking a Fruit, 1893, oil on canvas; Gift of Anne and Ivor Massey, 75.18; Exhibition: “Degas / Cassatt”; Venues & dates: National Gallery of Art, May 11 – October 5, 2014; Recommendation: lend with courier

Changes to Loans Previously Approved

1. Unknown maker, Indian, 18th century, two pages from the Illuminated Manuscript of the Inaneshvari, colors and ink on paper; Adolph D. and Wilkins C. Williams Fund, 91.9.244, and 91.9.260; Exhibition: “Yoga: The Art of Transformation”
Venues and dates: Arthur M. Sackler Gallery, Smithsonian Institution, October 19, 2013 – January 26, 2014; Asian Art Museum, San Francisco, February 21 – May 25, 2014. Proposed third venue: Cleveland Museum of Art, June 22 – September 7, 2014
Recommendation: three works were previously approved for this exhibition: 2000.98 (to the Sackler only); 85.1548 and 68.8.55 to both venues. Approve Cleveland Museum of Art as the third venue. Lend 85.1548, 68.8.55, 91.9.244, and 91.9.260 to the exhibition, limiting each venue to two of the four works on paper.

Loans Denied

1. Claude Monet Iris by the Pond, 1914-1917, oil on canvas; Adolph D. and Wilkins C. Williams Fund, 71.8
Claude Monet, Field of Poppies, Giverny, 1885, oil on canvas; Collection of Mr. and Mrs. Paul Mellon, 85.499
Claude Monet, Camille at the Window, 1873, oil on canvas; Collection of Mr. and Mrs. Paul Mellon, 83.38
Claude Monet, Vineyards in the Snow, Looking toward the Mill at Orgemont, 1873, oil on canvas; Adolph D. and Wilkins C. Williams Fund, 60.51
Exhibition: “Monet”; Venues & dates: Stables of the Visconti Castel, Pavia, Italy, September 14 – December 15, 2013
2. Claude Monet, Iris by the Pond, 1914-1917, oil on canvas; Adolph D. and Wilkins C. Williams Fund, 71.8; Exhibition: “Around Monet, the Landscape from the Seventeenth to the Twentieth Century”; Venues & dates: Palazzo della Gran Guardia, Verona, Italy, October 26, 2013 – February 9, 2014; Basilica Palladiana, Vicenza, Italy, February 22 – May 4, 2014
3. Robert Rauschenberg, Coexistence, 1961, oil, fabric, metal, and wood on canvas
Gift of the Sydney and Frances Lewis Foundation, 85.433; Exhibition: “Art, Activism, and Civil Rights in the 1960s”; Venues & dates: Brooklyn Museum, opening March, 2014
4. Venetian, Scenes from the Life of Christ, ca. 1310, tempera and gold leaf on wood panel.
Adolph D. and Wilkins C. Williams Fund, 55.11.1-2; Exhibition: “Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy”; Venues & dates: Frist Center for the Visual Arts, Nashville, October 31, 2014 – January 25, 2015

Motion carried.

IV. OTHER BUSINESS/ADJOURNMENT

Sylvia Yount reported on the following nine end of year gifts and one discretionary purchase.

End of Year Gifts

1. Nine prints by Eldzier Cortor (American, born 1916), 1960s-1970s: *Composition Study III*, aquatint, 20-15/16 x 16”; *Dual Form III* color aquatint, 19⁵/₈ x 15-13/16”; *Dual Form III*, sepia aquatint, 15-13/16 x 19³/₄”; *Environment No. V*, mezzotint, 23⁷/₈ x 33⁷/₈”; *L’Abbattoire I*,

- red entaglio woodcut, 15 x 19⁷/₈”; *L’Abbattoire III*, woodcut, 13³/₄ x 20-9/16”; *L’Abbattoire VI*, woodcut, artist’s print, 35¹/₄ x 23-9/16”; *Torso*, etching, , 20 x 14³/₄”; *Trilogy No. II*, sanguine color, 20³/₈ x 15”
Gift of the artist
2. Paul Revere (American, 1735-1818), Set of six Demitasse Spoons, 18th-19th century, silver
Donor: Estate of Lilburn Trigg Talley, Richmond
 3. Elizabeth Nottingham (Day) (American, 1907-1956), *Sea Sculpture*, 1955, watercolor on paper, image: 11¹/₂ x 16³/₄”
Horace Day (American, 1909-1984), *Driftwood, Botany Bay, Edisto Is., S.C.*, 1955, watercolor on paper, image: 14³/₄ x 19-³/₄”
Donor: Estate of the Artists, c/o son, Talmage Day, Alexandria
 4. Will Berry (American, born 1954), *Untitled*, 2011, oxidation of aluminum leaf on gessoed linen over cedar panel, 47 x 23”
Donor: Judith and Christopher Cabot, Beverly Farms, MA, via Page Bond Gallery, Richmond
 5. Kano Naonobu (Japanese, 1607-1650) 藤原尚信, *Dragon in the Clouds*, 17th century, Edo period (1615-1868), six-panel-folding screen; ink on paper, overall: 65¹/₂ x 145”, each panel: 65¹/₂ x 23 ³/₄”
Donor: Charles Linwood Vincent, Miami
 6. Sixteen Japanese woodblock prints
Hiroshi Yoshida (1881 -1950):
From the Kansai District series:
A Little Restaurant, 1933; *Farm House, Noka*, 1946; *Night in Kyoto*, 1933;
Hirosaki Castle, 1925; *A Spa in Spring*, 1940; *Hayase Kansai District*, 1933
Toshi Yoshida (1911-1995): *White Plum in Farmyard*, 1951; *Pagoda in Kyoto*, 1942;
Silver Pavilion
Katsuyuki Nishijima (born 1945), *First Day of Coldest Season*, early print created in mid 1970’s
Haku Maki 1924-2000): *Tea Bowl*, 1962; *Tea Bowl*, 1963; *Tea Bowl*, 1965
Kiyoshi Saito (1907-1997): *Bunraku*, 1960, embossed details on mica background;
Cat (untitled); *Small Cat*, 1954
Donor: Marjorie and Jerome Silber, Winston-Salem
 7. Kuba, Ndengese or Nkutshu culture (Democratic Republic of the Congo), *Anthropomorphic Hook*, 19th-20th century, wood , 4³/₄”h; Donor: Mona Gavigan, Washington, DC
 8. Eleven Pieces of South African Beadwork:
Thembu culture, *Necklace*, glass beads, fiber, button, 10 ³/₄” diam.
Xhosa culture, *Apron*, 19th-20th century, glass beads, string, coins, 12 x 10¹/₄”
Northern Nguni culture (possibly Zulu), *Necklace(?)* with 7 rectangular panels, mid-20th century, glass beads, fiber, button, 7¹/₂” diam.
Xhosa or Zulu, *Necklace*, 19th-20th century, glass beads, fiber, button, 14³/₄ x 1¹/₄”
Xhosa or Zulu, *Headband*, late 19th century, glass beads, fiber, buttons, 11¹/₂ x 1¹/₄”
Zulu, *Pair of Tubular Necklaces*, 19th-20th century, glass beads, fiber, ea: 15¹/₂ x 1¹/₂”
Zulu, *Bandolier*, 19th-20th century, glass beads, fiber, 18³/₄ x 2”
Zulu, *Girl’s Belt with Apron*, late 19th- early 20th century, glass beads, fiber, Belt: 12¹/₂”d.
Apron: 9 x 3”
Zulu, *Necklace (or Anklet?)*, late 19th century, glass beads, fiber; 11³/₄ x 2”
Zulu culture, *Belt*, mid-20th century, glass beads, fiber; 41¹/₂ x 1³/₄”
Northern Nguni culture (possibly Zulu), *Flywhisk*, 19th-20th century, modified umbrella

handle, wire, fiber; 25³/₄"long
 Donor: Deborah Stokes, Rockville, MD

9. Dida culture (Cote d'Ivoire), Tie-dyed raffia cloth, early 20th century, 33"h
 Donor: Drs. James and Gladys Strain, Riverdale, NY

Discretionary Purchase

1. A.B. Jackson (American, 1925–1981), *The Porch Lady*, n.d., sepia ink on cream paper
 16-9/16 x 20-1/16"; for a price of \$1200; from The Adolph D. and Wilkins C.
 Williams Fund; Vendor: Fine Art Images, Mega Mentors Art Benefit Auction, 2013

No additional business was brought before the Committee and the meeting was adjourned by Co-Chair, Susan S. Goode at 10:13 am.

Suzanne Broyles
 Secretary of the Museum

MOTION:	Ms. Goode	MEETING:	Art Acquisitions Sub-Committee
SECOND:	Mrs. Mastracco	DATE:	20 March 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/Jecklin/Knox/Royall/Talegaonkar/Mastracco
 NAYS: None

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

ABSENT DURING VOTE: None
 ABSENT DURING MEETING: Fralin/Cochrane/Connors/Markel/McGlothlin/Moore

Suzanne Broyles
 Secretary of the Museum