Virginia Museum of Fine Arts

Minutes of the Board of Trustees Meeting

Wednesday, September 21 12:30 PM

Claiborne Robertson Room

There were present:

Michael J. Schewel, Executive Vice President

Dr. Monroe E. Harris, Jr., Vice President

Martin J. Barrington

Tyler Bishop

Cindy H. Conner

Dr. Betty Crutcher

W. Birch Douglass III

Kenneth M. Dye

Susan S. Goode, conference

Jil Womack Harris

Steven A. Markel

Judith A. Niemyer, MD

Sara O’Keefe

Dr. Claude G. Perkins

Satya Rangarajan

William A. Royall, Jr.

Charles H. Seilheimer, Jr.

Foundation Board of Directors:

Kelly B. Armstrong, President

By Invitation:

Alex Nyerges, Director

Maggi Beckstoffer

Stephen Bonadies

Dr. Lee Anne Chesterfield

Jody Green

Claudia E. Keenan

Laura Keller

Alexandria McGrath

Cameron O’Brion

Hossein Sadid

Jayne Shaw

Dr. Michael Taylor

Kimberly Wilson

Absent:

Karen C. Abramson

Thomas F. Farrell II

Cynthia Kerr Fralin

Richard B. Gilliam

Margaret N. Gottwald

Terrell Luck Harrigan

Ivan P. Jecklin

Kenneth Johnson, Sr.

H. Eugene Lockhart

John A. Luke Jr.

James W. McGlothlin

Michele Petersen

Pamela Reynolds

1. CALL TO ORDER

At 12:42 PM, President Michael J. Schewel called the meeting to order and welcomed the board members.

#### MINUTES APPROVAL

**Motion:** proposed by Dr. Monroe Harris and seconded by Mr. Charles H. Seilheimer that the minutes of the June 23, 2016 Board of Trustees meeting be approved as distributed. Motion

approved.

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1. REPORT OF THE PRESIDENT

President Michael Schewel welcomed the board members to the first full board meeting of his presidency. He noted that upcoming event dates have been included in the documents distributed to the board. He reported that the opening of the newly renovated Faberge galleries will coincide with the Fine Arts and Flowers (FAAF) Gala in October. He then thanked the Council for their support through their work on FAAF. President Schewel reported that the Yves Saint Laurent gala will be held in spring of 2017. Mr. Schewel noted that 4 board members concluded their terms so the board has open positions. VMFA’s nominees were proposed to the Governor’s Office. Mr. Schewel met with the Governor’s Office the week prior and requested reappoints for all board members who are up for their next terms. He noted that this was his first meeting as president and he looks forward to a great year ahead with wonderful board members and staff.

1. REPORT OF THE DIRECTOR

Director Alex Nyerges introduced Interim Deputy Director of Communications Maggi Beckstoffer and noted that under the new realignment as of July 1, Advancement and Marketing are now two separate divisions. The search for the new Deputy Director of Communications is now under way. Mr. Nyerges stated that after the meeting the “art-moment” for the board would be a behind-the-scenes tour of the Fabergé galleries, which now have 3 times the space with a 2,000 square-foot gallery. Ms. Eda Cabaniss, who has sponsored the new galleries, is thrilled and the installation is ongoing and ahead of schedule. Mr. Nyerges thanked Mr. Stephen Bonadies (Chief Conservator & Senior Deputy Director for Collections), Dr. Michael Taylor (Chief Curator and Deputy Director for Art and Education), and their staff for all of their hard work on the Fabergé galleries. He also noted that the Fine Arts and Flowers Gala, which will coincide with the reopening of the renovated galleries, will be held on October 19th.

Regarding Strategic Planning, Mr. Nyerges reported that the he and the rest of the Division Heads are working together to make sure that the Museum is performing according to the 5-year plan. He noted that Ms. Claudia Keenan, Executive Director and Deputy Director for Advancement and Membership, will later report on Change Capital raised thus far. The ArtMobile vehicle, donated to the Museum by the Commonwealth of Virginia, is now under the stewardship of VMFA and will undergo a temporary re-branding period. Mr. Nyerges stated that during the December Trustee meetings, he will give an update on FY17 and the first quarter of the year. He noted that he is thrilled with the progress that has been made by the Division Heads and the Senior Advisor for Museum Planning and Board Relations, Dr. Lee Anne Chesterfield.

The State has mandated a 5% budget reduction, meaning that VMFA must cut 5% of its $10 million dollar appropriation. Mr. Nyerges noted that the budget reduction process was on an accelerated schedule and submissions were due prior to this meeting. Mr. Nyerges reported that VMFA reduced the budget by $5000,000 and that jobs were not affected by this cut.

Latin American Family Day was held on Saturday, September 17th, and attendance figures were around 2,460 with attendance from families representing many countries across Latin America. *Kehinde Wiley: A New Republic* beat ticket revenue numbers and is the best attended summer exhibition that VMFA has had since reopening in 2010. The exhibition came in under budget and in compliance with the Strategic Plan. President Michael J. Schewel noted that VMFA has become very good at predicting attendance.

Next, Mr. Nyerges reported that Kimberly Wilson, Deputy Director for Human Resources, has truly changed the status of Human Resources at VMFA. Ms. Wilson reported that she organized a “State of the Museum” Address for the last full staff meeting, and she is pleased to be so welcomed and well-received at the Museum. Ms. Wilson noted that prior to her arrival there was a fractured structure to the orientation process for Foundation and State employees. Her division has worked to streamline the process and has improved the on-boarding process for new hires. There are now 2 new-employee orientations each month and they hope to implement a structured format with a history of VMFA. Her team now consists of a recruiter, an HR business partner, a compensation and classification payroll specialist, a benefits administrator, and an HR internal communications staff member. Furthermore, VMFA is now a V3 Certified (Virginia Values Veterans Program) Institution. Ms. Wilson noted that her division will work on training opportunities for employees. Also, she reported that VMFAEngaged! is a new staff association that combines the previous staff association and the Employee Task Force. They have joined forces and are looking at other surveys and benchmarks for VMFA. They are very interested in The Chronicle of Education’s Great Places to Work. Mr. Nyerges thanked Ms. Wilson for her report and noted that according to the Strategic Plan, the goal is to improve VMFA as a great place to work for everybody.

Mr. Nyerges then introduced Ms. Laura Keller, Assistant to the Secretary, who reviewed Board Effect, the new Board platform for retrieving meeting materials. The review included a visual presentation for logging in and accessing materials. President Schewel then requested that Ms. Keller present a “1 function” update for the next several meetings.

1. REPORT OF THE FOUNDATION

President Kelly Armstrong presented the report of the Foundation, noting that they had a fantastic FY16, raising more than $16 million. As of June 30th, the endowment reached $250 million, and the benchmark was down by 3.7%. Summer 2016’s numbers were up by 4.7% but trail 5 year-historic amounts. Previously, the museum has operated with up to a 5% distribution range (averaging at about 4.6-4.8% annually), but the Foundation’s Investment Committee has recommended to move to a 4.5% draw. This would require a $500,000 change. The goal is to sustain the endowment in the long term.

President Schewel questioned Mr. Hossein Sadid, Chief Financial Officer, regarding the operating revenue reduction required by the State and how that reduction compared to the Foundation’s decision to reduce the 5% draw on the endowment. Mr. Sadid noted that the market value is roughly $400,000-$500,000 for the Foundation reduction, making it almost identical to the Commonwealth’s reduction. Mr. Nyerges noted that the Foundation’s goal would be easily achieved during this fiscal year if the Museum was not asked to make the mandatory reduction by the Commonwealth. Regarding the reduction of restricted funds, Mr. Nyerges noted that the Museum could control the timing of some expenses. Approximately $250,000 of the funds are unrestricted revenues. The Museum has the option of cutting expenses or raising more money. Mr. Nyerges expressed that these cuts were not catastrophic; income will continue to be received from the Evans Fund. Mr. Sadid noted that the Museum must think strategically for the coming years as the Commonwealth’s projections for the future are unknown and may require additional cuts. President Schewel stated that more will be known soon but that State funding decreases for the Museum consistently. Both President Schewel and Mr. Nyerges agreed that President Armstrong and the Foundation are prudent in acting on the reduction of the draw on the endowment.

Lastly, Ms. Armstrong noted that the Foundation committees are very busy. ArtShare has been meeting regarding the external needs for technology. She requested that if the board members have any friends or contacts who would be interested in donating to technology for the Museum, please let her know.

1. COMMITTEE REPORTS

* Joint Meeting of the Resources & Visitor Experience and Fiscal Oversight Committees –

Tyler Bishop and Birch Douglass, Co-Chairs

Claudia Keenan, Executive Director and Deputy Director for Advancement and Membership

Hossein Sadid, Chief Financial Officer

Chair Mr. Birch Douglass III introduced Ms. Claudia Keenan who notified the board that the committee reviewed the numbers for FY16 and FY17 year-to-date during the meeting. The goal for FY16 was $6 million dollars and $16 million dollars was actually raised. $5.8 million—in cash, written, and verbal pledges—was raised for Change Capital. Ms. Keenan thanked the board for stepping up and supporting the plan.

Ms. Keenan noted that the FY17 goal is $7.9 million and $1.734 million has already been raised for the year-to-date. Memberships did well under Kehinde Wiley: A New Republic, and projects have been added to the Strategic Plan. Ms. Keenan expressed that there are more ways to be involved with the museum for upcoming events and that it is critical to bring new people to the Museum. She reported that the Hearst Foundation visited the Museum earlier during the month and that they enjoyed their visit so much, they changed their plans to spend an extra day at the Museum.

Regarding upcoming events, Ms. Keenan announced that the Fine Arts and Flowers Fabergé gala will be held on October 19th. She then thanked Ms. Alex McGrath, President of the Council, for all of the Council’s hard work on fundraising for the event. November 2nd marks the VMFA’s trip to the Norwegian Embassy to honor the opening of *Jasper Johns & Edvard Munch: Love, Loss, and the Cycle of Life*. She also announced VMFA’s travels to Art Basel Miami from November 29 to December 2 and the December 13 “Friend-raiser” in New York City to introduce VMFA to a New York audience. The New York event will be hosted by Pam and Bill Royall and Mary and Don Shockey—representing both the Trustee and Foundation boards. She requested that board members send any ideas for prospects for the event to her or Ms. Maya Erhardt, Manager of Donor Relations. Ms. Keenan also noted that the Yves Saint Laurent gala will be held on May 2nd of 2017.

Lastly, Ms. Keenan summarized the Government Relations update, noting that for FY16, the State budgeted 3.2% above projected revenue but fell short at their actual of 1.7%. Unfortunately this means that the State is implementing a budget savings plan that required the Museum to cut 5% of state funding to the operating budget. She also noted that the Benefactor Group has been retained as pre-campaign counsel for VMFA. They completed Phase I of their work by the end of FY16; this phase involved polling museum staff, museum leadership, and board members to ascertain whether or not VMFA is ready as an organization for a Capital Campaign. The Group feels that VMFA is in good shape and they are working on their recommendations to the Museum. July 1st they began Phase II of the project, and this involves further research of financial potential of donors to VMFA and the reprioritizing of portfolios accordingly.

Next, Mr. Hossein Sadid provided a summary of the Fiscal Oversight Committee noting that the Museum ended with a $100,000 surplus for FY16 which will be used for one-time cost expenditures. Mr. Sadid addressed the 5% savings strategy to be implemented by the State. He noted that Museum leadership has identified areas where cuts can occur and they have submitted their recommendations to the Secretary of Education’s office. They have been accepted and will be in the revised budget bill. He also addressed the recommended change by the Foundation Investment Committee that the endowment payout decrease from 5% to 4.5%. He noted that they are beginning the early stages of planning for this change.

Regarding the performance of *Kehinde Wiley: A New Republic*, Mr. Sadid reported that the financial outcome was 7% better than anticipated, and this is attributed to the reduction of expenses. He then gave an update on the finances for upcoming projects including Fabergé, for which he thanked Stephen Bonadies and Bob Tabor for their hard work. He also thanked VMFA’s Council and Edie Cabaniss. He noted that $5.3 million has gone into the funding for the project, including the travel of the exhibition. Mr. Sadid also addressed the Pauley Center roof project, which has faced some challenges with unexpected storm damage during the summer months. He reported that a space planning study is being conducted and that the Robinson House project is coursed to begin March 1, 2017, with 2 years dedicated to its completion. It will cost $1.9 million to take on the project.

* Joint Meeting of the Operations & Art and Education Committees –

Stephen Bonadies, Senior Deputy Director for Conservation & Collections

Dr. Michael Taylor, Chief Curator and Deputy Director for Art and Education

Mr. Stephen Bonadies reported on the Operations Committee’s meeting by discussing the renovation of the Fabergé galleries. He noted that an entire cast of staff and contractors have dedicated many hours to this renovation. He then played a video montage illustrating their hard work. Mr. Satya Rangarajan noted that the video was excellent and would be a great way to garner excitement about the renovations via social media. Mr. Nyerges noted that the video was completed by VMFA staff.

Dr. Michael Taylor then gave a review of the Art and Education Committee’s meeting, noting that Dr. Johanna Minich. Consulting Curator for Native American Art, gave a preview of next fall’s statewide exhibition *Hear My Voice*. Dr. Meghan Rosatelli, VMFA’s Digital Learning Coordinator, also presented the digital interactives for Fabergé.

* Art Acquisitions Sub-Committee – Dr. Michael Taylor, Deputy Director for Art & Education, on behalf of Chair, Mr. Ivan Jecklin

At 1:50 PM the meeting went into closed session with the following motion.

**Motion:** proposed by Mr. Schewel, and seconded by Dr. Monroe E. Harris, Jr. 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 1:55 PM, the meeting resumed in open session.

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

1. Alexis-Anatole Fournier (French, 1864-1926), with Students at the Ecole Guérin (Designers of Form), Henri Barbéris (French, active at Sévres, 1897-1907) (Designer of Decoration), Henry Ernest Brécy (French, active at Sévres, 1880-1928) (Decorator), National Manufactory at Sévres (France, founded 1756) (Manufacturer), *Pair of Vases (Vases des Pommerets*), model dated about 1896, made 1906, Hard-paste porcelain (*pâte dure nouvelle*), 22 ½ × 11 ½ in. (57.15 × 29.21 cm.), 22 ½ × 11 5⁄8 in. (57.15 × 29.53 cm.)

Vendor: Robert Zehil

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This pair of *Vases des Pommerets* are prime examples of Art Nouveau ceramics. The total fusion of the organic shape and the vegetal decoration in this vase was without precedent at Sèvres and reflect the profound changes at the manufactory during this period. Some of this new taste can be attributed to the designs by students at the short lived Ecole Guérin. VMFA has just a few examples of French Art Nouveau ceramics, including a porcelain tea service by Maurice Dufrêne and a stoneware vase by Pierre Dalpayrat. It is therefore crucial to add important and representative Art Nouveau ceramics, such as these visually striking *Vases des Pommerets*, to round out our collection.

1. Eugénie Bethmont (French, active at Sévres, 1896-1909) (Designer of Form), Jean Baptiste Gauvenet (French, 1885-1967) (Designer of Decoration), Charles Louis Emile Pihan (French, active at Sévres, 1879-1928) (Decorator), National Manufactory at Sévres (France, founded 1756) (Manufacturer), *Vase (Vase Clermont C)*, model 1905, made 1924, Hard-paste porcelain (*pâte dure nouvelle*), polychrome enamels, gilding, 22 3⁄8 × 15 13⁄16 in. (56.83 × 40.16 cm.)

Vendor: Robert Zehil

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This large and rare Art Deco vase, decorated with four different panels of stylized nude figures within classical motifs, is called a *Vase Clermont C*. In the early 1900s, vases designed at the Sèvres Manufactory were given the names of French towns. The *Clermont* form was created in 1903 by Eugénie Bethmont, while the striking decoration was conceived by the highly-talented artist Jean-Baptiste Gauvenet. While VMFA has one of the finest museum collections of Paris Art Deco in the United States, it lacks ceramics of the same period and therefore needs to strengthen its collection through gifts and purchases. This Sèvres Art Deco vase would be a spectacular addition to our holdings. Not only does it have iconic Art Deco motifs, but it was also prominently displayed at the 1925 International Art Deco Exhibition in Paris.

1. Palmer Hayden (American, 1890-1973), *Untitled (Dreamer),* circa 1930, Oil on canvas, 20 × 18 ¼ in. (50.8 × 46.355 cm.)

Vendor: Michael Rosenfield Gallery LLC

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: This painting presents VMFA with a remarkable opportunity to acquire a masterpiece by the Harlem Renaissance artist Palmer Hayden. Among the first African-American artists to travel to Europe for study and inspiration, Hayden painted this canvas in Paris, where he lived and worked between 1927 and 1932. With its mask-like face, vibrant palette, loose brushwork, and tilted picture plane, *Untitled (Dreamer)* skillfully merges the visual language of Post-Impressionist French painting with African art and aesthetics, thus offering enormous educational potential for cross-cultural connections at VMFA.

1. Ansel Adams (American, 1802-1984), *Untitled* *(Edward Weston at Tenaya in Yosemite)*, 1937, Gelatin silver contact print, image: 2 1/4 × 3 in. (5.72 × 7.62 cm.)

Vendor: Barry Singer Gallery

Source: Virginia Museum of Fine Arts Fund for Photography

Executive Summary: As exquisite as it is art historically important, this rare photograph brings together two giants of American photography: Ansel Adams and Edward Weston. A series of well-known prints by Adams depicts Weston posing at the left of the camera, while holding photographic equipment. The present contact print however depicts an un-posed moment right before or after that image was taken, thereby affording a rare look at the manner in which both men effectively fabricated their versions of the American west.

1. Unknown artist and scribes (Ethiopian, active mid-18th century), *Sälams (salutations) to Saint Gäbrä Mänfäs Qeddus and various Talismanic Prayers*, mid-18th century, Ink and paint on parchment (single sheet folded vertically four ways and horizontally three ways), page size: 28 x 25 in. (71.1 x 63.5 cm)

Vendor: Sam Fogg Ltd.

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This uncommonly large parchment manuscript has an unusual format, with text and illustrations on both sides in four columns. The manuscript offers salutations to Saint Gäbrä Mänfäs Qeddus on the front (recto) and talismanic verses on the back (verso). The figures and abstract design elements on both sides of the parchment are rendered in a distinctive and consistent style, demonstrating a sure hand and great imagination and variety in the detailing of the elements. These illuminations will enhance our collection with a new drawing style that helps to reveal the creative range of Ethiopian painters. The quality of the illuminations and unusually large size of this work will make an exciting and distinctive impact in our Ethiopian gallery.

1. Unknown artists (Ethiopian, active 19th century), *Collection of Prayers and Talismanic Drawings*, 19th century, Manuscript on vellum, 32 leaves, page size: 7 ½ × 5 ¾ × 1 1⁄16 in. (19.05 × 14.61 × 2.7 cm.)

Vendor: Sam Fogg Ltd.

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This rare and remarkable volume is a manual or source-book filled with blessings, incantations, prayers, and talismanic drawings that are employed in creating scrolls associated with healing and protection from evil. The Ethiopian practice of healing addresses both the spiritual and physical aspects of an individual, and the actions addressed by the texts and drawings in this book include banishing demons, binding the tongues of evil spirits, frightening the devil, and healing rheumatism. The addition of this significant manuscript to the collection will serve to enhance our understanding of healing, divination, and knowledge in Ethiopia. These are important themes that have been consciously developed throughout our African art collection, with strengths in works from Mali, Nigeria, and the Congo, thus inviting cross-cultural connections with this fascinating manuscript.

1. Unknown artist (Ethiopian, active late 17th century), *Life and Miracles of Saint Gäbrä Mänfäs Qeddus together with a Homily and Miracles of Saint Michael,* late 17th century, Illuminated manuscript on parchment, 87 leaves including 6 full-page paintings bound between wooden boards, page size: 8 7⁄8 × 9 1⁄4 in. (22.5 × 23.5 cm.)

Vendor: Sam Fogg Ltd.

Source: Funds provided by The Reverend Dr. Vienna Cobb Anderson

Executive Summary: This late 17th century manuscript is highlighted with richly colored, beautifully drawn and detailed illuminations rendered in the manner of traditional icon paintings. The manuscript, with its fully colored backgrounds and large format, has a strong visual impact that will be dramatic when displayed in the Ethiopian gallery.

1. Sunutyos (Ethiopian, active early 17th century), *Homilies and Miracles of Saint Michael, with various other Homilies*, made for his patron, Qennewatä Krestos, circa 1710, Illuminated manuscript on vellum, 173 leaves including 22 full-page paintings, bound between wooden boards covered in tooled red leather, with dark red satin inserts on the inner sides, page size: 7 ¼ × 7 ½ in. (18.5 × 19 cm.)

Vendor: Sam Fogg Ltd.

Source: Funds provided by The Reverend Dr. Vienna Cobb Anderson

Executive Summary: This historically important illuminated manuscript, whose scribe and patron are identified in the text, focuses on miracles and homilies associated with the Archangel Michael. The extent of the illuminations, which consist of twenty-two paintings depicting the miracles of St. Michael and the life of Christ among other images, along with the quality of the representations, and the condition of the paintings make this volume a wonderful visual feast that will significantly elevate our representation of this wonderful and important Ethiopian art form.

1. Rembrandt Harmensz van Rijn (Dutch, 1606-1669), *Sheet of Studies: Head of the Artist, a beggar couple, heads of an old man and an old woman*, *etc.,* circa 1632, Etching, 3 ½ × 3 ¾ in. (9.9 × 10 cm.)

Vendor: Kunsthandlung Helmut H. Rumbler

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This exceedingly rare and historically important etching would be the eighth lifetime impression print by Rembrandt to enter VMFA’s collection. It would also be our first Rembrandt self-portrait—a major theme in the artist’s work—as well as our most exciting and experimental etching by the Dutch master.

1. Unknown artist (Indian, Rajasthan, Kota), *Page from a* Ragamala *Series:* *Vibhasa Ragini of Pancham*, circa 1720-1740, Transparent and opaque watercolors and gold on wove paper, Folio: 10 ¾ × 7 ¾ in. (27 × 19 cm.), Image: 8 3⁄8 × 5 ½ in. (21.3 × 14 cm.)

Vendor: Prahlad Bubbar

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: This captivating Indian painting from the Rajasthani court of Kota comes from a grand old set of *ragamala* pages. Finely executed and vibrantly colored, it is a miniature of the highest quality, a natural fit for VMFA’s South Asian collection. The work’s subject matter and visual sumptuousness will ensure that this painting would be a gem in our small, but excellent collection of Indian paintings. It also presents exciting opportunities to educate our audiences about the distinctive artistic tradition from which it emerges, one that unites painting, poetry, and music.

1. Unknown artist(s) (Indian, possibly Lucknow, Uttar Pradesh) *Silver Chandelier*, circa 1920, Partially gilded silver over wooden and iron structure, 22 ¼ × 25 7⁄8 in. (56.52 × 65.72 cm.)

Vendor: Sam Fogg Ltd.

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: This spectacular silver chandelier would be a magnificent addition to VMFA’s deep holdings of colonial-period India’s decorative arts. Originally illuminated by 24 electrical bulbs, this glittering, confectionary lighting device features four mermaids—sari-clad women emerging from the open mouths of large, curling fish—who would have borne a pair of small lamps in their hands. A slightly larger bulb would have emerged from behind each of their tall, floral headdresses. Between the mermaids rise trios of flowers reminiscent of calla lilies, their open blooms projecting outward from long stems. The interiors of each of their cup-shaped corollas were also once fitted with screw-in electrical bulbs. This chandelier will look stunning in our Late Indian gallery, shown alongside related works, including our iconic silver-clad howdah.

1. Ming Smith (American, birthdate unknown), *Senior Citizens*, circa 1968, Gelatin silver print, 4 × 5 ¾ in. (10.16 × 14.605 cm.), Sheet: 11 × 4 in. (27.94 × 35.56 cm.), signed and titled verso;

Ming Smith (American, birthdate unknown), *When you see me comin’ raise your window high, New York City, New York*, 1972, printed circa 1972, Gelatin silver print, Image: 4 × 6 in. (10.16 × 15.24 cm.), Sheet: 11 × 14 in. (27.94 × 35.56 cm.), signed on the mount by the artist recto;

Ming Smith (American, birthdate unknown), *Untitled, Harlem, NY*, circa 1975, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm.), signed and annotated by the artist verso;

Ming Smith (American, birthdate unknown), *Untitled (from the Self-Portrait series)*, 1975, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm.), signed and titled by the artist verso;

Ming Smith (American, birthdate unknown), *America seen through Stars and Stripes, New York City, New York*, 1976, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm.);

Ming Smith (American, birthdate unknown), *Star and Hope, Harlem, NY,* 1978, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm.), signed, titled, and dated by the artist verso;

Ming Smith (American, birthdate unknown), *Amen Corner Sisters, Harlem, NY,* 1976, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm.), signed by the artist verso;

Ming Smith (American, birthdate unknown), *Sun Ra space I*, *New York City, New York,* 1978, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm.), annotated and dated by the artist verso;

Ming Smith (American, birthdate unknown), *Sun Ra space II*, *New York City, New York,* 1978, Gelatin silver print, 11× 14 in. (27.94 × 35.56 cm.), signed, titled and dated by the artist verso;

Ming Smith (American, birthdate unknown), *Romare Bearden, New York, New York,* 1977, Gelatin silver print, Image: 6 × 4 ½ in. (15.24 × 11.43 cm.), Sheet: 11 × 14 in. (27.94 × 35.56 cm.), signed by the artist verso.

Vendor: Steven Kasher Gallery

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: Ming Smith is 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. Smith’s photographs of the 1970s often capture candid street scenes in New York, especially Harlem. She also developed a distinctive photographic style that embraces movement by utilizing the softened, blurred forms of long shutter speeds to make dynamic and atmospheric compositions, such as *Sun Ra space I* and *Sun Ra space II*. These ten works make for an exceptionally strong addition to the photography collection and bolsters the museum’s strategic plan initiative to increase our representation of African-American artists.

1. Virgil Ortiz (Cochiti, born 1969), *Aeronauts: Steu and Cuda*, 2014, *Steu*: Clay, slip, and wild spinach paint, 22 ½ × 7 ½ × 8 ½ in. (57.15 × 17.78 × 20.32 cm.); *Cuda:* Clay, slip, and wild spinach paint, 21 × 6 × 7 in. (53.34 × 15.24 × 17.78 cm.)

Vendor: King Galleries

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: These two figures, *Steu* and *Cuda*, are from Virgil Ortiz’s series *Pueblo Revolt 1680/2180*, a collection of 31 large scale ceramic figures created to visually illustrate a storyline Ortiz created to engage Cochiti youth about the history of the Pueblo Revolt by connecting it to a sci-fi, futuristic narrative. Androgynous twins and interstellar time travelers (Aeronauts), *Steu* and *Cuda* are sculpted and painted to be the “yin-yang” of one another in their angular forms and designs, with their traditional whorl-style topknots functioning like antennae. This pair of figures will enliven the VMFA’s collection of Pueblo ceramics and will be featured in the upcoming *Hear My Voice* exhibition.

and the following **Director’s Discretionary purchase**

1. Stanley Rayfield (American, born 1987), *Blameless*, 2015, Graphite on paper, 18 × 15 5⁄16 in. (45.72 × 38.89 cm.)

Vendor: Glavé Kocen Gallery

Source: Aldine S. Hartman Endowment Fund

Executive Summary: Stanley Rayfieldis an emerging Richmond artist and an accomplished portraitist who received his BFA from Virginia Commonwealth University in 2009. *Blameless* continues his use of portraiture to explore core tenets of his Christian faith. While Rayfield uses incredible skill in capturing the likeness of his sitter, Nicholas Briley, the artist also explains that the figure simultaneously embodies the abstract concept of forgiveness: “*Blameless* is a piece about forgiveness. The subject is reflecting on the grace received through repentance. The old things are behind him. He now has no shame and no regrets. Forgiven and blameless, he exudes a very tangible freedom and a quiet power.” This acquisition supports both VMFA’s investment in local artists as well as our strategic plan goal to increase the museum’s representation of African-American artists.

and the following **gift considerations**

1. Henry Louis Stephens (American, 1824-1882) *Jolly Old Cock* from *The Comic Natural History of the Human Race*, 1851, Lithograph printed in color inks on wove paper, Sheet: 10 1⁄8 × 7 in. (25.72 × 17.78 cm.), Image: 8 × 6 ¼ in. (20.32 × 15.88 cm); *Driesbach's Lion, Black Tiger* from *The Comic Natural History of the Human Race*, 1851, Lithograph printed in color inks on wove paper, Sheet: 10 1⁄8 × 7 3⁄8 in. (25.72 × 18.73 cm.), Image: 8 3⁄8 × 6 in. (21.27 × 15.24 cm.); *Night Hawk* from *The Comic Natural History of the Human Race*, 1851, Lithograph printed in color inks on wove paper, Sheet: 10 × 7 1⁄8 in. (25.4 × 18.1 cm), Image: 7 ¼ × 5 5⁄8 in. (18.42 × 14.29 cm.); *The Attorney* from *The Comic Natural History of the Human Race*, 1851, Lithograph printed in color inks on wove paper, Sheet: 10 × 7 ¼ in. (25.4 × 18.42 cm.), Image: 7 11⁄16 × 6 ¼ in. (19.53 × 15.88 cm.)

Donor: Sally Kyger

Credit Line: Gift of Sally Kyger

Executive Summary: These four color lithographs by Philadelphia’s leading satirical artist of the antebellum era, Henry Louis Stephens, are offered to VMFA by the artist’s great granddaughter. The lithographs are related to Stephens’ portfolio, *The Comic Natural History of the Human Race* (1851) in which the artist depicts portraits of the city’s leading political, social, and cultural figures as animal and human hybrids, which were intended to gently poke fun at their public persona. Adapting representational conventions from sources including John James Audubon’s *Birds of America* (1827-1838), the lithographs are a whimsical representation of art and humor in midcentury America.

1. Unknown Artist (Liberian, active mid-20th century), *Strip Cloth*, circa 1962, Cotton, 125 ft. total including the long piece (a) which is 111 ft., 9 in. and seven shorter strips (b-h) about 2 in. long

Donor: Phyllis Kirkwood

Credit Line: Gift of Phyllis Kirkwood

Executive Summary: The gift of this textile strip offers a wonderful educational opportunity for illustrating the process that underlies the basis of the many garments tailored from narrow-band cloth textiles in VMFA’s significant holdings from Cameroon, Nigeria, Ghana, and Mali, among others.

1. Unknown Artist (Nigerian, active late-20th century), *Adire (tie-dye) Cloth*, circa 1990, Cotton, indigo, 50 ½ × 62 ½ in. (128 × 159 cm.)

Donor: Leslie Thompson

Credit Line: Gift of Leslie Thompson

Executive Summary: This is a mint-condition example of an exquisite *adire* (tie-dye) cloth that is painstaking in detail and execution. This cloth adds a new adire technique to our strong core of Nigerian indigo-dyed textiles, which include woven and embroidered works, paste resist designs, and other techniques. Around 1990, the donor worked with the Nigerian Minister of Culture, Dr. Ekpo Eyo, on an archaeological dig while she was a student at the University of Maryland. She purchased the newly made cloth in a market in Nigeria and has kept it stored for the past 25 years, hence its remarkable condition.

1. Harvey Littleton (American, 1922-2013) *Sliced Descending Form*, 1988, Pulled and cased glass, cut and polished, Overall (a): 10 3⁄8 × 9 5⁄8 × 6 5⁄8 in. (26.35 × 24.45 × 16.83 cm.), Overall (b): 5 ¾ × 4 7⁄8 × 2 1⁄16 in. (14.61 × 12.38 × 5.24 cm.)

Donor: Lyn and Donald Kocen

Credit Line: Gift of Lyn and Don Kocen

Executive Summary: Harvey Littleton is widely considered to be one of the founders of the American studio glass movement, so it is appropriate for VMFA to own an important work by this artist. *Sliced Descending Form* is a fine example of the work that Littleton made in the 1980s, which consisted of color compositions in glass whose precise arrangement was determined by the owner.

and following **loan considerations**

1. Vincent van Gogh, *The Wheat Field behind St. Paul’s Hospital, St. Remy*, 1889, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.26.

Exhibition: “Van Gogh, Monet, Homer and the Agrarian Ideal,” Chrysler Museum of Art, Norfolk, Virginia, October 7, 2016 – January 8, 2017.

Recommendation: lend.

1. Mark Rothko, *Untitled*, 1960, oil on canvas. Gift of Sydney and Frances Lewis, 85.438.

Exhibition: “Rothko: The Dark Paintings,” Pace Gallery, New York, NY, November 4, 2016 – January 7, 2017.

Recommendation: lend with courier.

1. Alfred Sisley, *The Thames at Hampton Court*, 1874, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.51.

Exhibition: “Alfred Sisley (1839 – 1899): Impressionist Master,” Bruce Museum, Greenwich, Connecticut, January 21 – May 21, 2017; Hôtel de Caumont, Centre d’Art, Aix-en-Provence, France, June 10 – October 8, 2017.

Recommendation: lend with courier. *The Watering Pond at Marly with Hoarfrost*, by Alfred Sisley (Mellon Collection, 83.52) was previously approved for loan to this exhibition.

1. Childe Hassam, *The Isle of Shoals*, 1912, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 70.17

John Leslie Breck, *Grey Day on the Charles*, 1894, oil on canvas. J. Harwood and Louise B. Cochrane Fund for American Art, 90.151.

Exhibition: “The American Impressionist Garden: Color and Light,” The Taubman Museum of Art, Roanoke, Virginia, February 17 – May 14, 2017.

Recommendation: lend.

1. Ernst Ludwig Kirchner, *Seated Woman with Wood Sculpture* (*Erna Seated with a Sculpture*), 1912, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 84.80.

Exhibition: “Vibrant Metropolis / Idyllic Nature. Kirchner – The Berlin Years.” Kunsthaus Zurich, Zurich, Switzerland, February 10 – May 21, 2017.

Recommendation: lend with courier.

1. Charles Sheeler, *Steel-Croton*, 1953, oil on canvas. John Barton Payne Fund, 54.3.3.

Exhibition: “Charles Sheeler: Fashion, Photography, and Sculptural Form,” James A. Michener Art Museum, Doylestown, Pennsylvania, March 18 – July 9, 2017, and possible additional venues through early 2018.

Recommendation: lend.

1. Clara Driscoll for Tiffany Glass and Decorating Company, *Cobweb Lamp*, ca. 1902, leaded glass, bronze, mosaic-glass tiles. Gift of Sydney and Frances Lewis, 85.164a-c

Exhibition: “Tiffany’s Glass Mosaics,” Corning Museum of Glass, Corning, New York, May 20, 2017 – January 7, 2018.

Recommendation: lend with courier.

1. Queena Stovall, *Baptizing – Pedlar River (Baptism No. 2)*, 1957, oil on canvas. General Endowment Fund, 59.11.3.

Exhibition: “Queena Stovall,” Daura Gallery at Lynchburg College, late August through mid-December, 2017.

Recommendation: lend.

1. Nazca culture, South Coast, Peru, *Tabard with Lizard-like Creatures*, 400-700, feathers on cotton. Arthur and Margaret Glasgow Fund, 60.44.3.

Exhibition: “Golden Kingdoms: Luxury and Legacy in the Ancient Americas,” The J. Paul Getty Museum, Los Angeles, California, September 15, 2017 – January 28, 2018; The Metropolitan Museum of Art, New York, New York, February 26 – May 28, 2018.

Recommendation: lend with courier.

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.

Recommendation: lend.

1. Mary Cassatt, *A Child Picking a Fruit*, 1893, oil on canvas. Gift of Ivor and Anne Massey, 75.18.

Exhibition: “Women Artists in Paris, 1850 – 1900,” Denver Art Museum, October 21, 2017 – January 14, 2018; Speed Art Museum, Louisville, Kentucky, February 17 – May 13, 2018; Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, June 8 – September 3, 2018.

Recommendation: lend to the Clark only, as this very popular painting has been away three times in the last three years.

Changes to loans previously approved:

1. Henri Matisse, *Lorette*, 1917, oil on panel. T. Catesby Jones Collection, 47.10.72.

Henri Matisse, *Nude Figure*, ca. 1909, ink on wove paper. T. Catesby Jones Collection, 47.10.74.

Henri Matisse, *Two Views of the Same Woman*, ca. 1920, ink on wove paper. T. Catesby Jones Collection, 47.10.76.

Exhibition: “Matisse en noir et blanc,” Musée des Beaux-Arts de Lyon, December, 2016 – March, 2017.

The borrowers have withdrawn their request for these works.

Report on renewal of a long-term loan:

1. A selection of window hardware from the museum’s Worsham-Rockefeller Bedroom (Gift of the Museum of the City of New York, 2008.213) to The Metropolitan Museum of Art, New York, New York for use in their Worsham-Rockefeller Dressing Room.

The loan has been renewed through July 30, 2017.

Loans Denied:

1. Pablo Picasso, *Jester on Horseback*, 1905, oil on composition board. Collection of Mr. and Mrs. Paul Mellon, 84.2.

Exhibition: “Picasso / Lautrec,” Museo Thyssen-Bornemisza, Madrid, Spain, October 17, 2017 – January 21, 2018.

Reason for denial: to limit the light exposure for this fragile work, which has been widely lent and has just returned from the VMFA Statewide exhibition “French Horse from Géricault to Picasso: Works from the Virginia Museum of Fine Arts.”

1. Mary Cassatt, *The Banjo Lesson*, 1894, pastel over oil pastel on wove paper. Adolph D. and Wilkins C. Williams Fund, 58.43.

Mary Cassatt, *Child Picking a Fruit*, 1893, oil on canvas. Gift of Ivor and Anne Massey, 75.18.

Exhibition: “Mary Cassatt, an American in Paris,” Jacquemart-André Museum, Paris, March – July, 2018.

Reasons for denial: to limit the exposure for *The Banjo Lesson*, which has been heavily exhibited over the years; *Child Picking a Fruit* cannot be lent, as this project conflicts with the Clark venue of the exhibition “Women Artists in Paris, 1850 – 1900.”

1. OTHER BUSINESS

The President reminded the Board that upcoming events are listed on the blue sheets in their folders and to attend as many as possible. He then announced that the Board would go into a closed session to discuss personnel.

1. EXECUTIVE CLOSED SESSION

**Motion**: proposed by Mr. Schewel and seconded by Mr. Douglass that the meeting go into closed session under the Virginia Freedom of Information Act, Section 2.2-3711 (A) subsection (1) of the Code of Virginia to discuss a personnel matter which is not public. Motion carried.

At 2:00 pm by motion proposed, seconded, and carried, the meeting resumed in open session.

**Motion:** proposed by Mr. Schewel, and seconded by Mr. Douglass 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 Second Certification Resolution below.

1. ADJOURNMENT

No additional business was brought before the Committee and the meeting was adjourned by Mr. Schewel at 2:02 PM.

MOTION: Mr. Michael J. Schewel MEETING: Board of Trustees

SECOND: Mr. W. Birch Douglass III DATE: 21 September 2016

**FIRST 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 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: Schewel / Harris, Jr. / Barrington / Bishop / Conner / Crutcher / Douglass III / Dye / Goode (conference) / Harris / Markel / Niemyer / O’Keefe / Perkins / Rangarajan / Royall / Seilheimer, Jr.

NAYS: None

ABSENT DURING VOTE: None

ABSENT DURING MEETING: Abramson / Fralin / Farrell II / Gilliam / Gottwald / Harrigan / Jecklin / Johnson / Lockhart / Luke Jr. / McGlothlin / Petersen / Reynolds

MOTION: Mr. Michael J. Schewel MEETING: Board of Trustees

SECOND: Mr. W. Birch Douglass III DATE: 21 September 2016

**SECOND CERTIFICATION OF CLOSED MEETING**

**WHEREAS**, the Full 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 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 Full 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 Full Board of Trustees.

VOTE

AYES: Schewel / Harris, Jr. / Barrington / Bishop / Conner / Crutcher / Douglass III / Dye / Goode (conference) / Harris / Markel / Niemyer / O’Keefe / Perkins / Rangarajan / Royall / Seilheimer, Jr.

NAYS: None

ABSENT DURING VOTE: None

ABSENT DURING MEETING: Abramson / Fralin / Farrell II / Gilliam / Gottwald / Harrigan / Jecklin / Johnson / Lockhart / Luke Jr. / McGlothlin / Petersen / Reynolds

Recorded by: Jody Green

Administrative Assistant, Office of the Director