

Virginia Museum of Fine Arts
Minutes of the Art Acquisitions Sub-Committee Meeting
Tuesday, December 10, 2018, 11:45 am
Evans Court Gallery and Claiborne Robertson Room

There were present:

Tom Papa, Co-Chair

Karen C. Abramson, Co-Chair

Joan Brock

Eddie Cabaniss

Cindy Conner

Ken Dye

Janet Geldzahler

David Goode

Meg Gottwald

Jeff Humbler

Andy Lewis

Steve Markel

Michele Petersen

Dr. Monroe E. Harris, Jr., Ex-officio

Absent:

William A. Royall, Jr.

By Invitation:

Lynette Allston

Carol Ann Bischoff

Gil Bland

Marland Buckner

Betty Crutcher

Anne Edwards

Martha Glasser

Jil Womack Harris

Jim Klaus

Suzy Szasz Palmer

Alex Nyerges, Director

Stephen D. Bonadies

Caprice Bragg

Charles Carroll

Valerie Cassel Oliver

Sylvain Cordier

Dr. Sarah Eckhardt

Jody Green

Tom Gutenberger

Aiesha Halstead

Ashley Holdsworth

Taylor Jasper

Li Jian

Deb Love
Thomas Lunsford
Dr. Leo Mazow
Dr. Johanna Minich
William Neer
Dr. Christopher Oliver
Dr. Susan Rawles
Dr. John Henry Rice
Dr. Peter Schertz
Barry Shifman
Dr. Michael R. Taylor
Dr. Colleen Yarger

I. CALL TO ORDER

The meeting was called to order by Tom Papa at 11:47 am. The committee viewed the works of art in Evans Court and then proceeded to the Claiborne Robertson Room for discussion.

II. MINUTES

Motion: proposed by Mr. Tom Papa and seconded by Mr. Ken Dye that the minutes from the last meeting of the Art Acquisitions Sub-committee, held on the 18th of September 2018, be approved as distributed. Motion approved.

III. PURCHASE, GIFT, DEACCESSION, AND LOAN CONSIDERATIONS

At 12:17 pm the meeting went into closed session.

Motion: proposed by Mr. Tom Papa and seconded by Ms. Meg Gottwald that the meeting go into closed session under the Virginia Freedom of Information Act, Section 2.2-3711 (A), subsections (6) and (10) of the Code of Virginia to discuss the investing of public funds where competition or bargaining is involved, where, if made public initially, the financial interest of the Museum would be adversely affected, and to discuss and consider matters relating to specific gifts, bequests, and grants. Motion approved.

At 1:25 pm, the meeting resumed in open session.

Motion: proposed by Mr. Tom Papa and seconded by Dr. Monroe Harris 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. Tom Papa and seconded by Dr. Monroe Harris to propose that the Art Acquisition Sub-Committee recommend to the Full Board of Trustees that

they the approve the gift, purchase, deaccession, and loan considerations as fully described in the meeting packets. Motion approved.

Motion: proposed by Mr. Tom Papa and seconded by Dr. Monroe Harris that the Art Acquisitions Sub-Committee recommend to the Full Board of Trustees that the Director Alex Nyerges and Dr. Michael Taylor be authorized to accept gifts of art offered to the Museum between December 11, 2019 and December 31, 2019.

IV. OTHER BUSINESS/ADJOURNMENT

There being no further business, the meeting was adjourned at 1:27 pm.

Recorded by: Ashley Holdsworth
Administrative Assistant for Curatorial & Exhibitions

Art Acquisition Sub-Committee Meeting
10 December 2019

Purchase considerations:

1. Man Ray (American, 1890-1976), *12 Portraits*, various dates, Gelatin silver prints, various dimensions
(see Appendix A)

Vendor: Timothy Baum

Source: Arthur and Margaret Glasgow Endowment

2. Nari Ward (Jamaican, born 1963), *Xquisite Liquorsole*, 2009, Metal and neon sign, wood with artificial flowers, shoelaces and shoe tips, 250 × 32 × 34 in. (635 × 81.3 × 86.4 cm)

Vendor: Lehmann Maupin

Source: Arthur and Margaret Glasgow Endowment, Aldine S. Hartman Endowment Fund, and Eric and Jeanette Lipman Fund

3. Carrie Mae Weems (American, born 1953), *The Endless Weeping of Women*, 2008, Archival pigment print, Framed: 59 ½ × 49 ½ in. (151.13 × 125.73 cm)
The Assassination of Medgar, Malcolm, and Martin, 2008, Archival pigment print, Framed: 59 ½ × 49 ½ in. (151.13 × 125.73 cm)

Mourning, 2008, Archival pigment print, Framed: 59 ½ × 49 ½ in. (151.13 × 125.73 cm)
Constructing History: A Requiem to Mark the Moment, 2008, Single-channel, digital color video, 24 minutes

Vendor: Jack Shainman Gallery

Source: National Endowment for the Arts Fund for American Art; Gabe W. Burton Fund; and Arthur and Margaret Glasgow Endowment

Director's Discretionary Purchases:

1. Manuel Orazi (Italian, 1860-1934), *La Maison Moderne*, 1900, Color lithograph, 44 ¾ × 32 in. (116.2 × 81.2 cm)

Vendor: Posters Auctions International, Inc.

Source: Adolph D. and Wilkins C. Williams Fund

2. Cara Romero (Chemehuevi, born 1977), *Jackrabbit, Cottontail & Spirits of the Desert series: (Evolvers, Indian Canyon, No Wall, Spirits of Siwavaats)*, 2019, Four archival pigment prints on archival paper, each: 17 15/16 × 51 1/8 in. (45.56 × 129.86 cm)

Vendor: Cara Romero Photography

Source: Funds provided by Margaret A. and C. Boyd Clarke

3. Isaac Julien (English, born 1960), *Lyrics of Sunshine and Shadow (After Anna Murray Douglass)*, 2019, Wet-plate Collodion tintype mounted on Tulipwood frame, Image: 10 × 8 in. (25.4 × 20.32 cm); Frame: 16 7/8 × 14 7/8 in. (42.9 × 37.8 cm)

Lyrics of Sunshine and Shadow (After Frederick Douglass I), 2019, Wet-plate Collodion tintype mounted on Tulipwood frame, Image: 10 × 8 in. (25.4 × 20.32 cm); Frame: 16 7/8 × 14 7/8 in. (42.9 × 37.8 cm)

Lyrics of Sunshine and Shadow (After J.P. Ball), 2019, Wet-plate Collodion tintype mounted on Tulipwood frame, Image: 10 × 8 in. (25.4 × 20.32 cm); Frame: 16 7/8 × 14 7/8 in. (42.9 × 37.8 cm)

Vendor: Metro Pictures

Source: Arthur and Margaret Glasgow Endowment and Eric and Jeanette Lipman Fund

4. Marcel Duchamp (American, born France, 1887-1968), *The Box in a Valise (From or by Marcel Duchamp or Rose Sélavy) (La Boîte-en-valise, De ou par Marcel Duchamp ou Rose Sélavy)*, Series B, 1935-1941, assembled circa 1942-1946
Mixed Media Assemblage: cloth-covered cardboard and wood box containing 68 miniature replicas and reproductions of works by Marcel Duchamp, 15 3/4 × 15 × 3 1/2 in. (40 × 38.1 × 8.89 cm) (closed)

Vendor: Christie's, 8 King Street, St. James's, London, SW1Y 6 QT, United Kingdom
Source: Gift of Arthur and Margaret Glasgow, by exchange, Gift of Arthur Glasgow, by exchange and Adolph and Wilkins C Williams Collection, by exchange

5. James W.O. Thompson (American, dates unknown, active 1905-1935), *Untitled*, Oil on board, 20 × 15 1/2 in. (50.8 × 39.37 cm)

Vendor: Catherine Dail Fine Art

Source: John Barton Payne Fund

6. William Dasonville (American, 1879-1957), *Twilight, Yosemite Valley*, circa 1907, Gum bichromate print on Japanese tissue paper, 9 × 7 5/8 in. (22.86 × 19.37 cm)

W. Eugene Smith (American, 1918-1978), *Maude at Stove (Nurse Midwife Series)*, 1951, Gelatin silver print, 9 1/4 × 13 7/16 in. (23.49 × 34.13 cm)

W. Eugene Smith (American, 1918-1978), *Ku Klux Klan Meeting, South Carolina*, circa 1951-1958, Gelatin silver print, 8 7/16 × 6 5/16 in. (21.43 × 16.04 cm)

W. Eugene Smith (American, 1918-1978), *Welsh Miners*, 1950, printed later, Gelatin silver print, 9 7/8 × 13 1/4 in. (25.5 × 34.1 cm)

W. Eugene Smith (American, 1918-1978), *Dying Infant Found by American Soldier, Saipan Mountains*, 1944, printed 1972, Gelatin silver print, 12 7/8 × 9 13/16 in. (32.70 × 24.92 cm)

Lou Stoumen (American, 1917-1991), *Forty Years Portfolio*, 1979, published 1980, 20 Gelatin silver prints, each: 17 5/8 × 13 1/4 in. (44.8 × 33.7 cm)

Vendor: Barry Singer Gallery

Source: Floyd D. and Anne C. Gottwald Fund

7. Wilmer Wilson, IV (American, born 1989), *lack & Wh*, 2016, Staples and pigment print on wood, Overall: 72 × 48 × 1 3/8 in. (182.88 × 121.92 × 3.49 cm), Image: 50 1/2 × 42 1/2 in. (128.27 × 107.95 cm)

Vendor: Connersmith

Source: Arthur and Margaret Glasgow Endowment

8. Brian Palmer (American, born 1964), *Untitled (Evergreen Cemetery, Richmond, VA)*, 2019, Digital photograph, 30 × 40 in. (76.2 × 101.6 cm)

Vendor: Oakwood Arts, Inc.,

Source: Eric and Jeanette Lipman Fund

Gift Considerations:

1. John Covert (American, 1882-1960), *14 works of art*, various dates, materials, and dimensions (see Appendix B)

Donor: Charles and Anne Arensberg,

Credit line: Gift of Anne M. and Charles S. Arensberg

2. Tatsuzō Shimaoka (Japanese, 1919-2007), *Five Plates with Floral Designs*, circa 1950-1959, Stoneware with white slip inlay, and green enamels over a clear glaze, Each (diameter): 9 1/8 in. (23.18 cm)

Donor: Mr. Albert P. Hinckley, Jr.

Credit line: Gift of Albert P. Hinckley, Jr.

3. Kornilov Brothers Company (Russian, Saint Petersburg, 1835-2003), *Twelve Fish Plates*, circa 1900, Hard-paste porcelain, polychrome enamels, gilding, each (diameter): 9 1/2 in. (23 cm)

Donor: Mr. Albert P. Hinckley, Jr.

Credit line: Gift of Albert P. Hinckley, Jr.

4. Kenneth Josephson (American, born 1932), *Michigan*, 1970, Gelatin silver print, 6 × 9 in. (15.24 × 22.86 cm)

Donor: Barry Singer Gallery

Credit line: Gift of Barry and Gretchen Singer

5. Leslie Garland Bolling (American, 1898-1955), *Aunt Monday*, 1932, Poplar, height: 14 in. (35.56 cm)

Donor: Phoebe Antrim

Credit line: Gift of Joseph and Phoebe Antrim

6. P. Orr and Sons, (Madras, India, 1863-present), *Five-Piece Tea Service*, 1876, Silver, gilding, ivory, Hot Water Pot, 10 × 7 ½ × 5 ¾ in. (25.4 × 19.1 × 13.7 cm), Teapot, 6 × 10 7/8 × 6 in. (15.2 × 27.6 × 15.2 cm), Sugar Bowl, 4 ¼ × 8 1/8 × 5 3/8 in. (10.8 × 20.6 × 13.7 cm), Milk Jug, 5 ¼ × 6 ¼ × 3 3/8 in. (13.3 × 15.9 × 8.6 cm), Tray, 1 1/8 × 20 ¼ × 14 7/8 in. (2.9 × 51.4 × 37.8 cm)

Donor: The Estate of Paul F. Walter, c/o Satterlee, Satterlee, and Stephens, LLC

Credit Line: Gift of Paul F. Walter

7. Unidentified artists (Bolivian, 19th- 20th centuries), *Three Ceremonial Ponchos*, late 19th-early 20th centuries, Alpaca fiber, natural dyes, various dimensions

Donor: Nan and Boyd Clarke

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

8. Kaigai Tennen 海外天年 (Japanese, born 1860, active 1898-1901), *Kimono Designs by Tennen, Vol. 1*

天年模様鑿: 羽織裏之部上, 1899-1900, *One Hundred Cranes* 天年百鶴, 1900, Two bound, woodblock printed books; ink and color on paper, *Kimono Designs* book: 9 ¾ × 14 ½ in. (25 × 37 cm), *One Hundred Cranes* book: 12 ½ × 8 ½ in. (32 × 22 cm)

Donor: Allan Heaslip, Hermitage Richmond

Credit Line: Gift of Megan Blake

9. Komelia Hongja Okim (American, born Korea, 1939), *Wine Pitcher with Cup*, 2007-2009 Silver gilded with gold, Pitcher: 6 × 6 × 6 in. (15.24 × 15.24 × 15.24 cm), Cup: 2 ½ × 2 ½ in. (6.35 × 6.35 cm)

Unidentified Artist (Korean, Joseon Dynasty), *Two Pairs of Pillow Ends*, 19th–20th centuries Embroidery on silk and cotton, Framed: 14 ¾ × 23 in. (37.47 × 58.42 cm)

Donor: Komelia Hongja Okim, 722 Anderson Avenue, Rockville, MD 20850

Credit Line: Gift of the Artist (*Wine Pitcher and Cup*), Gift of Komelia Hongja Okim (*Two pairs of Pillow Ends*)

10. 57 Works on Paper by Charles Méryon (French, 1821-1868), Edmond Gosselin (French, 1849-1917), and Swoon (American, born 1977), Various dates, materials, and dimensions (See Appendix C)

Donor: Frank Raysor
Credit Line: Gift of Frank Raysor

Deaccessioning Considerations:

1. Aaron Siskind (American, 1903-1991), *25 Photographs*, Gelatin silver prints, various dates, various dimensions (See Appendix D)

Loans from the collection:

1. Ahmed Alsoudani, *Untitled*, 2009, Charcoal, acrylic on canvas, 99 × 73 ½ in. (251.46 × 186.69 cm),
Gift of Pamela K. and William A. Royall, Jr., 2014.370

Exhibition: *Ahmed Alsoudani*, Palazzo Cipolla, Rome, Italy, March 25 – September 30, 2020
Recommendation: Lend with courier.

2. Berthe Morisot, *The Harbor at Cherbourg, 1871 (Le Port de Lorient)*, 1871, Pencil and watercolor, 6 3/8 × 8 in. (16.19 × 20.32 cm.), Collection of Mr. and Mrs. Paul Mellon, 2012.66

Exhibition: *Voyages en terre inconnue. Les peintres de la modernité en Cotentin (1858-1950)*, Musée Thomas Hardy, Cherbourg-en-Cotentin, France, June 5 – September 6, 2020
Recommendation: Lend with courier.

3. Arthur Bowen Davies, *Line of Mountains*, circa 1913, Oil on canvas, 25 5/16 × 47 5/16 × 2 1/2 in. (64.29 × 120.17 × 6.35 cm), Gift of a Friend, 44.20.1

Tom Wesselmann, *Great American Nude #35*, 1962, Enamel, polymer, found materials on board, 48 × 60 in. (121.92 × 152.4 cm); Gift of Sydney and Frances Lewis, 85.454

Norman Lewis, *Post Mortem*, 1964, Oil on canvas, 64 × 50 in. (162.56 × 127 cm), Gift of the Fabergé Society of the Virginia Museum of Fine Arts, 2001.9

Exhibition: *Refiguring 20th Century American Art*, Pinacoteca de São Paulo, São Paulo, Brazil, August 29, 2020 – February 15, 2021. Organizers: Terra Foundation for American Art and Pinacoteca de São Paulo

Recommendation: Lend Davies and Lewis with courier. Deny Wesselmann as it is too fragile to lend.

4. Richard McLean, *Johnny Snowcap*, 1971, Oil on canvas, 60 3/4 × 72 3/4 in. (154.31 × 184.79 cm), Sydney and Frances Lewis Contemporary Art Fund, 72.57

Ralph Goings, *Paul's Corner*, 20th century, Color lithograph on wove paper, Sheet: 20 3/4 × 28 7/16 in. (52.71 × 72.23 cm); Image: 18 1/4 × 25 15/16 in. (46.36 × 65.88 cm), John Barton Payne Fund, 73.48.3

Jack Mendenhall, *Mirrored Dressing Room*, 1977, Oil on canvas, 59 9/16 × 72 3/8 × 2 1/8 in. (151.29 × 183.83 × 5.4 cm), John Barton Payne Fund, 77.99

Ralph Goings, *Helen's Drive-In*, 1971, Color lithograph on wove paper, Sheet: 24 3/8 × 28 11/16 in. (61.91 × 72.87 cm); Image: 19 9/16 × 26 in. (49.69 × 66.04 cm), Gift of Dorothy and Jerry Canter, 2015.463

Exhibition: *20/20: Photorealism in American Art*, Reynolda House Museum of American Art, Winston-Salem, NC, September 18, 2020 – December 31, 2020.

Recommendation: Lend with courier.

5. Juan Gris, *Carafe, and Packet of Tobacco*, 1914, Pasted paper, gouache, and charcoal on canvas, Unframed: 18 1/2 × 10 3/4 in. (46.99 × 27.31 cm); Framed: 29 1/8 × 21 3/4 in. (73.98 × 55.25 cm), T. Catesby Jones Collection, 47.10.28

Exhibition: *Form, Illusion, and Mirage: The Cubist Still Lifes of Juan Gris*, Dallas Museum of Art, Dallas, TX, November 8, 2020 – February 14, 2021; Baltimore Museum of Art, Baltimore, MD, March 21 – July 11, 2021.

Recommendation: Lend.

6. Ad Reinhardt, *Red Painting*, 1952, Oil on canvas, Unframed: 60 × 82 in. (152.4 × 208.28 cm), Framed: 62 1/2 × 84 1/2 in. (158.75 × 214.63 cm), Gift of Sydney and Frances Lewis, 85.434

Exhibition: *Ad Reinhardt: Art is Art and Everything Else is Everything Else*, Fundación Juan March, Madrid, Spain, October 2, 2020 – January 17, 2021.

Recommendation: Lend with courier

7. Triptolemos Painter, *Red-figure Ram's Head Rhyton (Drinking Cup)*, circa 480 B.C., Terracotta, Overall: 8 7/8 × 5 1/2 × 10 1/2 in. (22.54 × 13.97 × 26.67 cm), Adolph D. and Wilkins C. Williams Fund, 79.100

Exhibition: *The Classical World in Context: Persia*, J. Paul Getty Museum, Los Angeles, CA, March 17 – August 30, 2021

Recommendation: Lend with courier.

Changes to loans previously approved:

1. Max Pechstein, *Bathers*, 1911, Oil on canvas, Unframed: 27 3/4 × 31 3/4 in. (70.49 × 80.65 cm); Framed: 33 1/4 × 37 1/4 × 1 3/4 in. (84.46 × 94.62 × 4.45 cm), Ludwig and Rosy Fischer Collection, Gift of the Estate of Anne R. Fischer, and Adolph D. and Wilkins C. Williams Fund, 2009.261

Exhibition: *Brücke Artist's Frames*, Brücke-Museum, Berlin, Germany, November 15, 2019 – March 13, 2020; Buchheim Museum der Phantasie, Bernried am Starnberger See, Germany, March 28 – July 5, 2020.

Change: The second venue, Buchheim Museum der Phantasie, Bernried am Starnberger See, Germany, has rescinded their request.

2. George Catlin, *Tuch-ee, A Celebrated War Chief of the Cherokees*, 1834, Oil on canvas, Unframed: 28 1/4

× 23 1/8 in. (71.76 × 58.74 cm); Framed: 33 1/2 × 28 1/4 in. (85.09 × 71.76 cm), Paul Mellon Collection, 85.628

Thomas Eakins, *The Artist and His Father Hunting Reed-Birds on the Cohansey Marshes*, circa 1874, Oil on canvas laid on composition board, Unframed: 17 1/8 × 26 1/2 in. (43.5 × 67.31 cm); Framed: 30 3/4 × 21 7/8 in. (78.11 × 55.56 cm), Paul Mellon Collection, 85.638

Winslow Homer, *Army Teamsters*, 1866, Oil on canvas, Unframed: 18 × 28 1/2 in. (45.72 × 72.39 cm); Framed: 28 1/2 × 39 in. (72.39 × 99.06 cm), Paul Mellon Collection, 93.91

George Catlin, *BA-DA-AH-CHON-DU (He Who Outjumps All); A Crow Chief on Horseback Showing His Rich Costume and the Trappings of His Horse*, ca. 1865-70, Oil on canvas, Unframed: 21 3/8 × 26 3/4 in. (54.29 × 67.95 cm); Framed: 26 1/4 × 31 3/4 in. (66.68 × 80.65 cm), Paul Mellon Collection, 85.609

Exhibition: long-term loan to permanent galleries, Chrysler Museum of Art, Norfolk, VA, April 1, 2018 – March 31, 2020.

Change: The Chrysler has requested to extend the loans through July 1, 2020.

Recommendation: Approve three-month extension

Loan Requests for Denial:

1. Sanford Biggers, *Khemistry*, 2017, Antique quilt, birch plywood, gold leaf, Overall (a): 35 1/4 × 48 1/2 × 24 in. (89.54 × 123.19 × 60.96 cm); Overall (b): 50 7/8 × 96 1/2 × 24 in. (129.22 × 245.11 × 60.96 cm), National Endowment for the Arts Fund for American Art, 2017.192a-b
Exhibition: *Sanford Biggers: Codeswitch*, The Bronx Museum of the Arts, New York, NY, April – September 2020, with possible additional venues.

Reason for denial: The artwork is needed at VMFA for the exhibition *Dirty South*.

Appendix A:

1. Man Ray (American, 1890-1976), *Erik Satie*, 1922, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

2. Man Ray (American, 1890-1976), *Henri Matisse*, 1922, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

3. Man Ray (American, 1890-1976), *Augustus John*, 1923, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

4. Man Ray (American, 1890-1976), *Maurice de Vlaminck*, 1924, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

5. Man Ray (American, 1890-1976), *Pablo Picasso and friends at the Comte de Beaumont's Ball*, 1924, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

6. Man Ray (American, 1890-1976), *Simone Breton*, 1923, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

7. Man Ray (American, 1890-1976), *André Breton*, 1924, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)
8. Man Ray (American, 1890-1976), *Raymond Queneau*, 1925, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)
9. Man Ray (American, 1890-1976), *Maxime Alexandre*, circa 1930, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)
10. Man Ray (American, 1890-1976), *Lady Diana Cooper*, 1934, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)
11. Man Ray (American, 1890-1976), *Prou del Pilar*, 1934, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)
12. Man Ray (American, 1890-1976), *Dreams (Consuelo de Saint-Exupery and Germaine Hugnet)*, 1937, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

Appendix B:

1. John Covert (American, 1882-1960), *Untitled (Portrait of Unidentified Boy)*, circa 1905, Oil on canvas, 12 ½ × 14 ½ in. (31.75 × 36.83 cm)
2. John Covert (American, 1882-1960), *Self-Portrait*, circa 1905, Oil on canvas, 16 ¼ × 14 ¼ in. (41.28 × 36.19 cm)
3. John Covert (American, 1882-1960), *Untitled (Portrait of Unidentified Man)*, 1905, Oil on canvas, 18 × 15 in. (45.72 × 38.1 cm)
4. John Covert (American, 1882-1960), *Untitled (Unidentified woman in a green, polka-dot blouse)*, undated, 23 × 18 ¾ in. (58.42 × 47.63 cm)
5. John Covert (American, 1882-1960), *Venetian Sailboat*, circa 1909, Oil on canvas, 14 × 10 in. (35.56 × 25.4 cm)
6. John Covert (American, 1882-1960), *Untitled (Woman with Crossed Arms)*, 1922, Oil on canvas, 25 7/16 × 16 ½ in. (64.61 × 41.91 cm)
7. John Covert (American, 1882-1960), *Untitled (Yellow Mountains)*, undated, Oil on canvas, 22 5/8 × 25 3/8 in. (57.47 × 64.45 cm)
8. John Covert (American, 1882-1960), *Daybook*, 1942, Ink, graphite, and colored pencil on paper (double sided), 32 ½ × 13 ½ in. each (82.55 × 34.29 cm each)
9. John Covert (American, 1882-1960), *Abstraction with Cryptic Symbols*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)

10. John Covert (American, 1882-1960), *Calligraphic Abstraction*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)
11. John Covert (American, 1882-1960), *Madam I'm Adam*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)
12. John Covert (American, 1882-1960), *Miss Terry*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)
13. John Covert (American, 1882-1960), *Mr. E*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)
14. John Covert (American, 1882-1960), *Study for Mr. E*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)

Appendix C:

1. Charles Méryon (French, 1821-1868), *Ancienne habitation à Bourges*, 1860, Etching with drypoint. Black ink on laid paper, 12 15/16 × 8 3/8 in. (32.86 × 21.27 cm)
2. Charles Méryon (French, 1821-1868), *Ancienne habitation à Bourges*, 1860, Etching with drypoint. Black ink on laid paper, 15 1/2 × 11 1/8 in. (39.37 × 28.25 cm)
3. Charles Méryon (French, 1821-1868), *Ancienne habitation à Bourges*, 1860, Etching with drypoint. Dark brown ink on laid paper, 19 1/4 × 12 3/4 in. (48.89 × 32.38 cm)
4. Charles Méryon (French, 1821-1868), *Présentation de Valère Maxime au Roi Louis XI*, 1860, Etching with drypoint. Black ink on laid paper, 7 3/16 × 7 1/2 in. (18.25 × 19.05 cm)
5. Charles Méryon (French, 1821-1868), *Présentation de Valère Maxime au Roi Louis XI*, 1860, Etching with drypoint. Black ink on laid paper, 8 7/16 × 11 1/4 in. (21.43 × 28.57 cm)
6. Charles Méryon (French, 1821-1868), *Présentation de Valère Maxime au Roi Louis XI*, 1860, Etching with drypoint. Black ink on laid paper, 12 5/8 × 18 3/8 in. (32.06 × 46.67 cm)
7. Charles Méryon (French, 1821-1868), *Présentation de Valère Maxime au Roi Louis XI*, 1860, Etching with drypoint. Black ink on laid paper, 12 7/8 × 19 1/8 in. (32.70 × 48.57 cm)
8. Charles Méryon (French, 1821-1868), *Tourelle, rue de l'École de Médecine, 2*, 1861, Etching with drypoint. Black ink on chine collé on wove paper, 13 1/16 × 8 1/16 in. (33.17 × 20.47 cm)
9. Charles Méryon (French, 1821-1868), *Tourelle, rue de l'École de Médecine, 2*, 1863, Etching with drypoint. Black ink on chine collé on wove paper, 10 3/4 × 7 1/4 in. (27.30 × 18.41 cm)
10. Charles Méryon (French, 1821-1868), *Tourelle, rue de l'École de Médecine, 2*, 1863, Etching with drypoint. Black ink on laid paper, 17 7/16 × 12 3/8 in. (44.29 × 31.43 cm)

11. Charles Méryon (French, 1821-1868), *Tourelle, rue de l'École de Médecine, 22*, 1861, Etching. Black ink on laid paper, 16 9/16 × 12 1/8 in. (42.06 × 30.79 cm)
12. Charles Méryon (French, 1821-1868), *Partie de la cité vers la fin du XVIIe siècle (after a drawing then in the collection of M. Bonnardot)*, 1861, Etching. Black ink on laid paper, 9 3/16 × 15 5/16 in. (23.33 × 38.89 cm)
13. Charles Méryon (French, 1821-1868) *Partie de la cité vers la fin du XVIIe siècle (after a drawing then in the collection of M. Bonnardot)*, 1861, Etching. Black ink on laid paper, 11 1/8 × 16 5/8 in. (27.94 × 40.64 cm)
14. Charles Méryon (French, 1821-1868), *Partie de la cité vers la fin du XVIIe siècle (after a drawing then in the collection of M. Bonnardot)*, 1861, Etching. Black ink on laid paper, 11 1/8 × 16 5/8 in. (27.94 × 40.64 cm)
15. Charles Méryon (French, 1821-1868), *Partie de la cité vers la fin du XVIIe siècle (after a drawing then in the collection of M. Bonnardot)*, 1861, Etching. Black ink on laid paper, 12 7/8 × 19 9/16 (32.70 × 49.68 cm)
16. Charles Méryon (French, 1821-1868), *Le Grand Châtelet (after a drawing then in the collection of M. Berard)*, 1861, Etching and drypoint. Black ink on laid paper, 12 3/8 × 17 3/4 in. (31.43 × 45.08 cm)
17. Charles Méryon (French, 1821-1868), *Le Grand Châtelet (after a drawing then in the collection of M. Berard)*, 1861, Etching and drypoint. Black ink on laid paper, 12 × 14 3/8 in. (30.48 × 36.51 cm)
18. Charles Méryon (French, 1821-1868), *Le Grand Châtelet (after a drawing then in the collection of M. Berard)*, 1861, Etching and drypoint. Black ink on laid paper, 12 1/2 × 15 11/16 (31.75 × 39.84 cm)
19. Charles Méryon (French, 1821-1868), *Le Grand Châtelet (after a drawing then in the collection of M. Berard)*, 1861, Etching and drypoint. Black ink on chine collé on wove paper, 10 5/8 × 13 1/4 in. (26.98 × 33.65 cm)
20. Charles Méryon (French, 1821-1868), *Evariste Boulay-Paty (after a bronze medallion by David d'Angers)*, 1861, Etching. Brown ink on chine collé on wove paper, 4 15/16 × 4 15/16 in. (12.54 × 12.54 cm)
21. Charles Méryon (French, 1821-1868), *Pierre Nivelles (after Michel Lasne)*, 1861, Etching. Black ink on chine collé on wove paper, 6 7/16 × 4 9/16 in. (16.35 × 11.58 cm)
22. Charles Méryon (French, 1821-1868), *Jean Besly (after Jasper Issac)*, 1861, Etching. Black ink on chine collé on wove paper, 12 1/2 × 9 5/16 in. (31.75 × 23.65 cm)

23. Charles Méryon (French, 1821-1868), *Jean Besly (after Jasper Issac)*, 1861, Etching. Black ink on chine collé on wove paper, 12 3/16 × 9 3/16 in. (30.95 × 23.33 cm)
24. Charles Méryon (French, 1821-1868), *René de Laudonnière Sablais (de Burdigale) (after Crispin van de Passe)*, 1861, Etching, drypoint, and engraving. Dark brown ink on laid paper, 12 × 9 7/16 (30.48 × 23.97 cm)
25. Charles Méryon (French, 1821-1868), *René de Laudonnière Sablais (de Burdigale) (after Crispin van de Passe)*, 1861, Etching, drypoint, and engraving. Dark brown ink on laid paper, 12 1/2 × 9 3/8 in. (31.75 × 23.81 cm)
26. Charles Méryon (French, 1821-1868), *Louis Jacques Marie Bizeul (after a photograph)*, 1861, Etching with engraving. Black ink on chine collé on wove paper, 8 13/16 × 6 3/8 in. (22.38 × 16.19 cm)
27. Charles Méryon (French, 1821-1868), *Louis Jacques Marie Bizeul (after a photograph)*, 1861, Etching with engraving. Black ink on gray chine collé on wove paper, 13 × 10 3/16 in. (33.02 × 25.87 cm)
28. Charles Méryon (French, 1821-1868), *Louis Jacques Marie Bizeul (after a photograph)*, 1861, Etching with engraving. Black ink on gray chine collé on wove paper, 12 5/8 × 9 9/16 in. (32.07 × 24.28 cm)
29. Charles Méryon (French, 1821-1868), *Francois Viète (after Rabel)*, 1861, Etching. Black ink on laid paper, 15 × 10 5/16 in. (38.1 × 26.19 cm)
30. Charles Méryon (French, 1821-1868), *Francois Viète (after Rabel)*, 1861, Etching. Black ink on laid paper, 12 9/16 × 9 1/4 in. (21.27 × 23.49 cm)
31. Charles Méryon (French, 1821-1868), *Armand Guéraud, imprimeur et littérateur, de Nantes*, 1862, Etching. Dark brown ink on chine collé on wove paper, 11 1/8 × 8 3/8 in. (28.25 × 21.27 cm)
32. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour le portrait d'Armand Guéraud*, 1862, Etching and drypoint. Dark brown ink on chine collé on wove paper, 7 1/16 × 5 5/8 in. (17.93 × 13.65 cm)
33. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour le portrait d'Armand Guéraud*, 1862, Etching and drypoint. Black ink and red ink à la poupée on laid paper, 18 5/16 × 12 1/8 in. (46.51 × 30.79 cm)
34. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour le portrait d'Armand Guéraud*, 1862, Etching and drypoint. Dark brown ink on chine collé on wove paper, 13 3/8 × 10 1/4 in. (33.97 × 26.035 cm)

35. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour le portrait d'Armand Guéraud*, 1862, Etching and drypoint. Black ink on laid paper, 7 11/16 × 6 1/4 in. (19.52 × 15.875 cm)
36. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour le portrait d'Armand Guéraud*, 1862, Etching and drypoint. Black ink on chine collé on laid paper, 17 7/8 × 11 9/16 in. (45.40 × 29.36 cm)
37. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour le portrait d'Armand Guéraud*, 1862, Etching and drypoint. Black ink on chine collé on laid paper, 10 × 8 5/16 in. (25.4 × 21.11 cm)
38. Charles Méryon (French, 1821-1868), *Benjamin Fillon (after a photograph)*, 1862, Etching with drypoint. Black ink and red ink à la poupée on chine paper, 13 1/8 × 9 3/4 in. (33.33 × 24.76 cm)
39. Charles Méryon (French, 1821-1868), *Benjamin Fillon (after a photograph)*, 1862, Etching with drypoint on chine paper, 6 9/16 × 5 1/8 (22.86 × 13.01 cm)
40. Charles Méryon (French, 1821-1868), *Benjamin Fillon (after a photograph)*, 1862, Etching with drypoint on laid paper, 6 × 5 (15.24 × 12.7 cm)
41. Charles Méryon (French, 1821-1868), *Benjamin Fillon (after a photograph)*, 1862, Etching with drypoint on laid paper, 18 3/4 × 12 5/8 in. (47.62 × 32.07 cm)
42. Charles Méryon (French, 1821-1868), *La rue des Chantres*, 1862, Etching. Black ink on laid paper, 16 × 10 1/16 in. (40.64 × 25.55 cm)
43. Charles Méryon (French, 1821-1868), *La rue des Chantres*, 1862, Etching. Black ink on laid paper, 13 3/4 × 7 in. (34.92 × 17.78 cm)
44. Charles Méryon (French, 1821-1868), *La rue des Chantres*, 1862, Etching. Black ink on laid paper, 16 1/8 × 10 5/16 in. (15.55 × 26.19 cm)
45. Charles Méryon (French, 1821-1868), *Rebus: Ci-gît la vendetta surannée*, 1862, Etching with engraving. Black ink on wove paper, 3 1/16 × 2 7/8 in. (7.94 × 7.46 cm)
46. Charles Méryon (French, 1821-1868), *Rebus: Ci-gît la vendetta surannée*, 1862, Etching with engraving, 3 1/8 × 2 15/16 in. (7.94 × 7.46 cm)
47. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur le chemin de Ballade à Poëpo, 1845*, 1863, Etching. Black ink on chine collé on laid paper, 3 1/8 × 2 15/16 in. (7.94 × 7.46 cm)

48. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1845, 1863, Etching. Black ink on laid paper, 12 1/4 × 18 9/16 (31.11 × 47.15 cm)*
49. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1847, 1863, Etching. Brown ink on chine collé on greenish laid paper, 12 5/16 × 15 3/4 in. (31.27 × 40.00 cm)*
50. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1848, 1863, Etching. Black ink on chine, 9 × 12 3/4 in. (22.86 × 32.38 cm)*
51. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1845, 1863, Etching. Black ink on greenish wove paper, 7 3/4 × 11 3/8 in. (19.69 × 28.89 cm)*
52. Charles Méryon (French, 1821-1868), *Oceanie: Ilots à Uvéa (Wallis): pêche aux palmes, 1845, 1863, Etching with drypoint, black ink on chine collé on wove paper, 7 5/8 × 11 15/16 in. (19.36 × 29.53 cm)*
53. Charles Méryon (French, 1821-1868), *Oceanie: Ilots à Uvéa (Wallis): pêche aux palmes, 1845, 1863, Etching with drypoint. Black ink on laid paper, 6 11/16 × 13 5/16 in. (16.98 × 33.81 cm)*
54. Charles Méryon (French, 1821-1868), *Oceanie: Ilots à Uvéa (Wallis): pêche aux palmes, 1845, 1863, Etching with drypoint. Black ink on laid paper, 13 5/8 × 19 11/16 in. (35.60 × 50.00 cm)*
55. Charles Méryon (French, 1821-1868), *Oceanie: Ilots à Uvéa (Wallis): pêche aux palmes, 1845, 1863, Etching with drypoint. Dark brown ink on wove paper, 13 3/16 × 17 7/8 in. (33.49 × 45.40 cm)*
56. Edmond Gosselin (French, 1849-1917), *Partie de la Cite Vers la Fin du XVIIe Siecle (after a drawing then in the collection of M. Bonnardot), undated, Etching. Black ink on chine collé on wove paper, 9 1/2 × 16 1/2 in. (24.13 × 41.91 cm)*
57. Swoon (American, born 1977), *Caitlin, 2019, 5 color photopolymer letterpress relief print on handtorn kozo paper, hinge mounted at the top over Canson Mi-Tientes paper, 20 1/2 × 13 1/2 in. (50.02 × 34.29 cm)*

Appendix D:

1. Aaron Siskind (American, 1903-1991), *Chicago 29, 1952, Gelatin silver print, 13 11/16 × 17 in. (34.77 × 43.18 cm)*
2. Aaron Siskind (American, 1903-1991), *The Tree 62, 1973, Gelatin silver print, 19 7/8 × 16 in. (50.48 × 40.64 cm)*

3. Aaron Siskind (American, 1903-1991), *Volcano 114*, 1980, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)
4. Aaron Siskind (American, 1903-1991), *Chicago 9*, 1948, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)
5. Aaron Siskind (American, 1903-1991), *Pleasures and Terrors of Levitation 37*, 1953, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)
6. Aaron Siskind (American, 1903-1991), *Westport 87*, 1988, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)
7. Aaron Siskind (American, 1903-1991), *Martha's Vineyard 4C*, 1950, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)
8. Aaron Siskind (American, 1903-1991), *Chicago 56*, 1960, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm)
9. Aaron Siskind (American, 1903-1991), *New York 1*, 1951, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm)
10. Aaron Siskind (American, 1903-1991), *Lina 89 (Homage to Franz Kline)*, 1975, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)
11. Aaron Siskind (American, 1903-1991), *Tabernacle City 4*, 1936, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm)
12. Aaron Siskind (American, 1903-1991), *Lithuanian Shoemaker 3*, 1957, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)
13. Aaron Siskind (American, 1903-1991), *New York 1951*, 1951, Gelatin silver print, 23 15/16 × 22 1/4 in. (60.8 × 56.52 cm)
14. Aaron Siskind (American, 1903-1991), *Chicago 104*, 1952, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)
15. Aaron Siskind (American, 1903-1991) *Untitled*, circa 1955, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)
16. Aaron Siskind (American, 1903-1991), *Chicago 23*, 1957, Gelatin silver print, 14 × 11 in. (35.56 × 27.94 cm)
17. Aaron Siskind (American, 1903-1991), *Cusco 91*, 1975, Gelatin silver print, 19 7/8 × 15 15/16 in. (50.48 × 40.48 cm)

18. Aaron Siskind (American, 1903-1991), *Apollo Theater, Harlem*, circa 1937, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)
19. Aaron Siskind (American, 1903-1991), *Boys in Empty Tenement, Harlem*, 1937, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)
20. Aaron Siskind (American, 1903-1991), *Façade, Unoccupied Building, Harlem*, 1937, printed 1981, Gelatin silver print, 10 7/8 × 14 in. (27.62 × 35.56 cm)
21. Aaron Siskind (American, 1903-1991), *Girl with clothes from Harlem*, 1937, printed 1981, Gelatin silver print, Gelatin silver print, 13 15/16 × 10 7/8 in. (35.4 × 27.62 cm)
22. Aaron Siskind (American, 1903-1991) *Lady and Lamp, Harlem*, 1940, printed 1981, Gelatin silver print, 14 × 10 15/16 in. (35.56 × 27.78 cm)
23. Aaron Siskind (American, 1903-1991), *Lafayette Theater 2, Harlem*, 1938, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

MOTION: Tom Papa

MEETING: Art Acquisitions Sub-Committee

SECOND: Dr. Monroe Harris, Jr.

DATE: December 10, 2019

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 (A) of the Code of Virginia requires a certification by this Board that such closed meeting was conducted in conformity with Virginia law;

NOW, THEREFORE, BE IT RESOLVED that the 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: Papa / Abramson / Brock / Cabaniss / Conner / Dye / Geldzahler / Goode / Gottwald / Humber / Lewis / Markel / Petersen

NAYS: NONE

ABSENT DURING VOTE: NONE

ABSENT DURING MEETING: Royall