Virginia Museum of Fine Arts

Minutes of the Art Acquisitions Sub-committee Meeting

Tuesday, 20 September 2016, 3:00 pm

Raysor Print Study and Reynolds Lecture Hall

There were present:

Ivan P. Jecklin, Co-Chair

Dr. Betty Crutcher

Susan Goode

Steven Markel

Dr. Claude G. Perkins

By Invitation:

Cindy Conner

W. Birch Douglass III

Charles H. Seilheimer, Jr.

Alex Nygeres

Maggi Beckstoffer

Stephen D. Bonadies

Dr. Lee Anne Chesterfield

Ashley Duhrkoop

Dr. Sarah Eckhardt

Jody Green

Aiesha Halstead

Ashley Holdsworth

Laura Keller

Dr. Leo Mazow

Dr. Mitchell Merling

Dr. Johanna Minich

Rebecca Morrison

Judy Niemyer, PhD

Christopher Oliver

Dr. Susan Rawles

Dr. John Henry Rice

Dr. Peter Schertz

Barry Shifman

Dr. Michael Taylor

Richard B. Woodward

Al Wilson

Absent:

Karen C. Abramson

Cynthia Fralin

Margaret N. Gottwald

Dr. Monroe Harris

**Dr. Paul Monroe**

I. CALL TO ORDER

The meeting was called to order by Mr. Ivan P. Jecklin, Co-Chair, at 3:04 pm.

II. MINUTES

**Motion:** proposed by Ms. Susan Goode and seconded by Dr. Betty Crutcher that the minutes of the last meeting of the Art Acquisitions Sub-Committee, held on the 22nd of June 2016, be approved as distributed. Motion approved.

III. PURCHASE, GIFT, AND LOAN CONSIDERATIONS

At 4:10 pm the meeting went into closed session.

**Motion:** proposed by Mr. Ivan P. Jecklin, Co-Chair, and seconded by Dr. Claude G. Perkins that the meeting go into closed session under Section 2.2-3711 (A) (6), (8) and (9) of the Freedom of Information Act

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

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

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

At 4:15 pm, the meeting resumed in open session.

**Motion:** proposed by Mr. Ivan P. Jecklin, and seconded by Dr. Claude G. Perkins 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. Charles H. Seilheimer, Jr., and seconded by Dr. Claude G. Perkins 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.”

MOTION: Mr. Jecklin MEETING: Art Acquisitions Sub-Committee

SECOND: Dr. Claude Perkins DATE: 20 September 2016

**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: Jecklin / Crutcher / Goode / Markel / Perkins

NAYS: None

ABSENT DURING VOTE: None

ABSENT DURING MEETING: Abramson / Harris / Gottwald

Recorded by: Ashley Holdsworth, Administrative Assistant

 Curatorial