

Virginia Museum of Fine Arts
Minutes of the Full Board of Trustees Meeting
Thursday, 15 June 2017, 1:00 pm
Claiborne Robertson Room

There were present:

Michael J. Schewel, President
Dr. Monroe E. Harris, Executive Vice President
Karen C. Abramson
Cindy H. Conner
Ankit N. Desai
W. Birch Douglass III
Kenneth M. Dye
Anne Noland Edwards
Thomas F. Farrell II
Cynthia Kerr Fralin
Martha Glasser
Susan S. Goode
Margaret N. Gottwald
Terrell Luck Harrigan
Jil Womack Harris
Ivan P. Jecklin
Kenneth Johnson, Sr.
Steven A. Markel
Sara O'Keefe
Thomas W. Papa
Satya Rangarajan
Pamela Reynolds
William A. Royall, Jr.

Absent:

Lynette L. Allston
Martin J. Barrington
Tyler Bishop
Dr. Betty Crutcher
Richard B. Gilliam
John A. Luke Jr.
Michele Petersen
Rupa Tak

Foundation Board of Directors (By invitation)

Kelly B. Armstrong, President
H. Hiter Harris III, Vice President
Anne Battle
William Cohen
James W. Klaus
A. John Lucas
Wycliffe McClure

Stanley J. Olander, Jr., *conference*

By Invitation:

Alex Nyerges, Director
David Bradley
Stephen D. Bonadies
Dr. Lee Anne Chesterfield
Jody Green
Jan Hatchette
Laura Keller
Alexandria McGrath
Hossein Sadid
Jayne Shaw
Dr. Michael Taylor
Susan Williams
Kimberly Wilson

I. CALL TO ORDER

At 1:10pm, President Mike Schewel called the meeting to order and welcomed the group.

Motion: proposed by Mr. Royall and seconded by Ms. Goode to elect Michael J. Schewel as President of the Board of Trustees and to elect Monroe E. Harris, Jr. as Executive Vice President of the Board of Trustees for a one-year term beginning July 1, 2017. Motion approved.

Motion: proposed by Mr. Schewel and seconded by Mr. Rangarajan to approve the Minutes of the March 30, 2017 Full Board meeting as distributed. Motion approved.

II. REPORT OF THE PRESIDENT

Mr. Schewel thanked the board members for attending the annual dinner for current and former board members. He recognized Susan Goode and Birch Douglass for their years of service on the Trustee board, especially for their time spent as committee chairs, and presented them with gifts on behalf of the entire board. He introduced new Trustees Ankit Desai, Anne Noland Edwards, Martha Glasser, and Tom Papa. He asked that the Trustees contact Laura Keller with any suggestions for new board members.

III. REPORT OF THE DIRECTOR

Director Alex Nyerges introduced the newest member of the museum's leadership team, Deputy Director for Communications Jan Hatchette, who came to the museum after spending seventeen years in the Communications Department at the University of Richmond. Mr. Nyerges updated the board on progress made toward the 2020 Strategic Plan, reporting that the museum hosted the Southeastern Art Museum Directors Conference in May in an effort to elevate the museum's reputation in the field. The first objective in the 2020 Strategic Plan is to elevate the museum's reputation in the field, so VMFA hosted the Southeastern Art Museum Directors conference in May, continued investing in staff and equipment in the Goode Conservation Center, and hired renowned curator Valerie Cassel Oliver to join the staff as the new Sydney and Frances Lewis Curator of Modern and Contemporary Art.

The director outlined key areas of success for improving visitor experience, noting that attendance to the Rachel Lambert Mellon Collection of Jean Schlumberger has reached more than 83,000. He

announced that the Mellon collections of French art and British Sporting Art will travel as part of two new exhibitions. He also reported that the museum has successfully hired a new Director of Membership, Kristine Craig. The museum hosted another successful family day on June 10th, *Celebrate African American Art: Adornment*, with 3,500 visitors.

Thirdly, the director summarized achievements related to education. The museum has selected a designer for the reimagined ArtMobile, *VMFA On the Road*, local design firm Riggs Ward. As part of the Evans 360 grant, VMFA staff has also developed a mobile cart for digitally streaming tours and has redesigned the collections page.

Lastly, the director reported on building infrastructure and capacity for new projects. He introduced Scott Newman of Cooper Robertson who has worked on outlining current and future space needs, identifying inefficiencies, and projecting expenses for future capital campaigns. Mr. Newman summarized the preliminary findings with a final report to be completed in September.

IV. REPORT OF THE FOUNDATION

Mr. Schewel introduced Kelly Armstrong, Foundation Board President, thanking her for more than two years as board president. Ms. Armstrong provided an update on the Foundation portfolio which is up +4.6% in the first quarter. She announced that the Foundation elected officers at the May meetings, so Hiter Harris will be President beginning July 1, Lilo Ukrop and James Klaus will serve as Co-Vice Presidents and succeed him as co-presidents. Vance Spilman has been elected Treasurer, and Jay Olander was re-elected as Secretary. The Foundation has elected new board members Wayne Chasen, Carolyn Garner, and Ukay Jackson. She explained that the museum will be beginning the search for a new Deputy Director for Advancement and Membership.

V. COUNCIL ANNUAL REPORT

Mr. Schewel introduced Alex McGrath, recognizing her for her leadership during her two years as Council President. Ms. McGrath gave the Council's annual report, noting that Fine Arts and Flowers raised \$283,000 for the reinstallation of the Fabergé galleries, and there were 17,000 visitors to the event. This year, the Council contributed 30,000 volunteer hours with more than 280 active volunteers, including a new initiative to call renewing members to thank them for supporting the museum.

VI. COMMITTEE REPORTS

➤ External Affairs Committee

Chair Ken Johnson provided a summary of the External Affairs Committee meeting, where the committee discussed current marketing initiatives, advancement revenue, and government relations.

➤ Fiscal Oversight Committee

Chief Financial Officer Hossein Sadid presented the FY18 budget. At \$40.4 million, both revenues and expenses have increased 10.5% from FY17 due to strategic planning investments and increased exhibition activity, offset by revenue from grants, change capital, and travelling exhibition fees.

Motion: proposed by Mr. Papa and seconded by Mr. Douglass to approve the FY18 budget as distributed. Motion approved.

➤ Art & Collections Committee

Chair Susan Goode reported that the Art and Collections Committee reviewed updates to the exhibition portfolio, discussed the American Art collection plan with Leo Mazow, and learned about the efforts to digitize and preserve the Louis Draper archive.

➤ Education Committee

Chair Terrell Harrigan updated the board on the Education Committee meeting. She explained that the group spent the meeting discussing the latest progress made toward ArtMobile and learning about VMFA's Early Childhood Education programs.

➤ Art Acquisitions Sub-Committee

At 2:12 PM the meeting went into closed session with the following motion.

Motion: proposed by Mr. Schewel, and seconded by Mr. Jecklin 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 2:26 PM, the meeting resumed in open session.

Motion: proposed by Mr. Royall, 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. Jecklin and seconded by Mr. Douglass that the Board ratify the recommendation of Art Acquisitions Sub-Committee to accept the following **purchases, gifts, deaccessions, and loans** using the funds specified:

PURCHASE CONSIDERATIONS:

1. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), 18 paintings (see Appendix A)

Vendor: Etienne Bol
Source: Eric and Jeanette Lipman Fund

2. Jan Toorop (Dutch, born Indonesia, 1858-1928), *Delftsche Slaolie (Delft Salad Oil)*, 1895, Lithograph printed in colored inks on wove paper, Sheet: 38 ¹³/₁₆ × 27 ³/₈ in. (98.58 × 69.53 cm), Image: 34 ⁹/₁₆ × 22 ¹/₈ in. (87.79 × 56.2 cm)

Vendor: Gretha Arwas
Source: John and Maria Shugars Fund

3. Melvin Edwards (American, born 1937), *Hers (Lynch Fragment)*, 1963, Welded steel, 12 x 7 x 4 in. (30.48 × 17.78 × 10.16 cm)

Vendor: Alexander Gray Gallery

Source: Arthur and Margaret Glasgow Endowment

4. Beuford Smith (American, born 1941), *Angela Davis Rally, Central Park, NYC*, 1972, Gelatin silver print, Sheet: 10 ¹⁵/₁₆ × 14 in. (27.78 × 35.56 cm), Image: 10 ³/₈ × 13 ¹⁵/₁₆ in. (26.35 × 35.4 cm)

Beuford Smith (American, born 1941), *Street Speaker*, undated, Gelatin silver print, Sheet: 7 ¹⁵/₁₆ × 9 ¹³/₁₆ in. (20.16 × 24.92 cm), Image: 7 ¹/₂ × 9 ³/₈ in. (19.05 × 23.81 cm)

Beuford Smith (American, born 1941), *Sunday, Harlem Women*, 1966, Gelatin silver print, Sheet: 10 × 8 in. (25.4 × 20.32 cm), Image: 9 ⁷/₁₆ × 7 ⁷/₁₆ in. (23.97 × 18.89 cm)

Beuford Smith (American, born 1941), *Brooklyn, NY*, circa 1970, Gelatin silver print, Sheet: 9 ¹⁵/₁₆ × 7 ¹⁵/₁₆ in. (25.24 × 20.16 cm), Image: 9 ⁷/₁₆ × 7 ⁵/₁₆ in. (23.97 × 18.57 cm)

Beuford Smith (American, born 1941), *Wall, Lower East Side*, 1972, Gelatin silver print, Sheet: 11 ¹/₁₆ × 13 ¹⁵/₁₆ in. (28.1 × 35.4 cm), Image: 10 ⁷/₁₆ × 13 ⁷/₁₆ in. (26.51 × 34.13 cm)

Beuford Smith (American, born 1941), *Boy on Swing, Lower East Side*, 1970, Gelatin silver print, 7 ¹⁵/₁₆ × 9 ¹⁵/₁₆ in. (20.16 × 25.24 cm), Image: 6 ¹³/₁₆ × 9 ⁷/₈ in. (17.3 × 25.08 cm)

Beuford Smith (American, born 1941), *Two Bass Hit, Lower East Side*, 1972, Gelatin silver print, Sheet: 10 ¹⁵/₁₆ × 13 ¹⁵/₁₆ in. (27.78 × 35.4 cm), Image: 9 ³/₈ × 13 ¹/₂ in. (23.81 × 34.29 cm)

Beuford Smith (American, born 1941), *Bed-Stuy, Brooklyn*, 1970, Gelatin silver print, Sheet: 9 ¹⁵/₁₆ × 8 in. (25.24 × 20.32 cm), Image: 9 ¹/₂ × 6 ¹³/₁₆ in. (24.13 × 17.3 cm)

Anthony Barboza (American, born 1944), *1st Annual Black Photographers Dinner Honoring Roy DeCarava and James Van Der Zee, NYC*, 1979, Gelatin silver print, Sheet: 11 × 13 ¹⁵/₁₆ in. (27.94 × 35.4 cm), Image: 7 ⁷/₁₆ × 9 ¹³/₁₆ in. (18.89 × 24.92 cm)

Anthony Barboza (American, born 1944), *2nd Annual Black Photographers Dinner Honoring Gordon Parks and P.H. Polk #2, NYC*, 1980, Gelatin silver print, Sheet: 8 × 9 ¹⁵/₁₆ in. (20.32 × 25.24 cm), Image: 6 × 9 ³/₈ in. (15.24 × 23.81 cm).

Anthony Barboza (American, born 1944), *3rd Annual Black Photographers Dinner Honoring Moneta Sleet and Chuck Stewart #2*, 1981, Gelatin silver print, Sheet: 11 × 13 ¹⁵/₁₆ in. (27.94 × 35.4 cm), Image: 9 × 11 in. (22.86 × 27.94 cm)

Anthony Barboza (American, born 1944), *4th Annual Black Photographers Dinner Honoring The Smith Brothers and Richard Saunders #1*, 1982, Gelatin silver print, Sheet: 10 ⁷/₈ × 13 ¹⁵/₁₆ in. (27.62 × 35.4 cm), Image: 8 ¹/₁₆ × 10 ¹/₁₆ in. (20.48 × 25.56 cm)

Anthony Barboza (American, born 1944), *Kamoinge meeting at my studio, 10 West 18th Street, NYC*, 1970s, Gelatin silver print, Sheet: $7 \times 10 \frac{7}{8}$ in. (17.78 \times 27.62 cm), Image: $4 \frac{5}{16} \times 10$ in. (10.95 \times 25.4 cm)

Anthony Barboza (American, born 1944), *P.H. Polk, Gordon Parks, and James Van Der Zee, 2nd Annual Black Photographers Dinner, NYC*, 1980, Gelatin silver print, Sheet: $5 \times 6 \frac{15}{16}$ in. (12.7 \times 17.62 cm), Image: $4 \frac{1}{2} \times 6 \frac{15}{16}$ in. (11.43 \times 17.62 cm)

Anthony Barboza (American, born 1944), *NYC*, 1970s, Gelatin silver print, Sheet: $13 \frac{15}{16} \times 10 \frac{15}{16}$ in. (35.4 \times 27.78 cm), Image: $8 \times 5 \frac{3}{8}$ in. (20.32 \times 13.65 cm)

Anthony Barboza (American, born 1944), *Self Portrait in Harlem NYC*, 1970s, Gelatin silver print, Sheet: $10 \frac{7}{8} \times 14$ in. (27.62 \times 35.56 cm), Image: $9 \frac{1}{16} \times 13 \frac{7}{8}$ in. (23.02 \times 35.24 cm)

Anthony Barboza (American, born 1944), *Ming Smith, NYC*, 1970s, Gelatin silver print, Sheet: $13 \frac{7}{8} \times 11$ in. (35.24 \times 27.94 cm), Image: $6 \frac{15}{16} \times 4 \frac{11}{16}$ in. (17.62 \times 11.91 cm)

Anthony Barboza (American, born 1944), *Ming Smith, NYC, at the home of André Kertész*, 1970s, Gelatin silver print, Sheet: $6 \frac{15}{16} \times 5 \frac{1}{2}$ in. (17.62 \times 13.97 cm), Image: $3 \frac{15}{16} \times 2 \frac{5}{8}$ in. (10 \times 6.67 cm)

Vendor: Keith De Lellis Gallery
Source: Arthur and Margaret Glasgow Endowment

5. Dox Thrash (American, 1892-1965), *After the Lynching*, circa 1937-1939, Carborundum mezzotint printed in black ink on wove paper, $6 \times 8 \frac{7}{8}$ in. (13.5 \times 22.54 cm)

Vendor: Dolan Maxwell Gallery
Source: Arthur and Margaret Glasgow Endowment

6. Benton Murdoch Spruance (American, 1904-1967), *Changing City*, 1934, Lithograph printed in black ink on wove paper, Sheet: $13 \frac{1}{16} \times 17 \frac{3}{16}$ in. (33.18 \times 43.66 cm), Image: $10 \times 14 \frac{9}{16}$ in. (25.4 \times 36.99 cm)

Vendor: Dolan Maxwell Gallery
Source: Kathleen Boone Samuels Memorial Fund

7. Wenceslaus Hollar (Bohemian (active in Germany, Flanders, and England), 1607-1677), *An American from Virginia (Unus Americanus ex Virginia)*, 1645, Etching, Sheet: $4 \frac{3}{16} \times 3 \frac{3}{16}$ in. (10.64 \times 8.1 cm), Plate: $4 \frac{1}{16} \times 3 \frac{1}{8}$ in. (10.32 \times 7.94 cm), Edition: First state of two, signed in the plate: "W. Hollar ad vivum delin. et fecit. 1645"

Vendor: Graham Arader Galleries
Source: Arthur and Margaret Glasgow Endowment and contribution from Frank Raysor

8. Jean-Louis André Théodore Géricault (French, 1791-1824), *Flayed Horse*, undated, Plaster, $9 \frac{15}{16} \times 9 \frac{7}{8} \times 3 \frac{3}{4}$ in. (25.24 \times 25.08 \times 9.53 cm)

Vendor: Tresbosc and van Lelyveld
Source: Arthur and Margaret Glasgow Endowment

9. Unknown Artist (Indian, Rajasthan, probably Jaipur, 18th century), *Painted Series of the Twenty-Four Tirthankaras*, 18th century, Opaque watercolor, ink, and gold on paper, 6 1/2 × 4 5/8 in. (16.5 × 11.8 cm) each

Vendor: Shawn Ghassemi
Source: Arthur and Margaret Glasgow Endowment

10. Unknown Artist (Indian, Punjab Hills, Bilaspur, 18th Century), *Three Pages from a Ragamala Series: Megha Raga, Subavi Ragini, Shankara Ragaputra*, circa 1730-1740, Opaque watercolor, gold, and silver on paper, 10 9/16 × 7 9/16 in. (26.8 × 17.9 cm) each

Vendor: Simon Ray
Source: Arthur and Margaret Glasgow Endowment

11. Artists Unknown, (Native American, various dates), 16 works, various dates and materials

Vendor: Robert and Nancy Nooter
Source: Arthur and Margaret Glasgow Endowment

GIFT CONSIDERATIONS:

1. Artist Unknown (Santa Ana, 19th Century), *Buffalo Hide Shield*, 19th century, Rawhide, wood, pigment, 3 3/16 × 21 5/16 in. (8.1 × 54.13 cm)

Donor: Robert and Nancy Nooter
Credit Line: Gift of Robert and Nancy Nooter

2. Pudlak Shaa (Inuit, Cape Dorset, Nunavet, Canada, born 1965), *Walrus/humans*, 1991, Serpentine, 16×19 in. (40.64 × 48.26 cm)
David Ruben Piqtoukun (Inuit, Paukatuk, Northwest Territories, Canada, born 1950), *Seal/baby*, 1993, Brazilian Soapstone with Pipestone Inlay, Overall (a - adult): 8 × 18 1/4 × 12 in. (20.32 × 46.36 × 30.48 cm), Overall (b - baby): 2 3/4 × 6 1/2 × 2 1/8 in. (6.99 × 16.51 × 5.4 cm)
Ovilu Tunnillie (Inuit, Capre Dorset, Northwest Territories, Canada, born 1949), *Sedna*, 1995, Serpentine, 21 × 15 1/2 × 5 3/4 in. (53.34 × 39.37 × 14.61 cm)

Donor: Hubert N. Hoffman III
Credit Line: Gift of Mr. and Mrs. Hubert (Jay) N. Hoffman, III

3. Zulu culture, Nongoma region (South Africa), *Girl's Apron (Isigege)*, early 20th century, Glass beads, natural plant beads, fiber, 10 3/4 × 16 3/4 in. (27.3 × 42.5 cm)

Zulu culture, Nongoma region (South Africa), *Girl's Apron (Isigege)*, early 20th century, Glass beads, natural plant beads, fiber, 9 3/4 × 13 3/4 in. (24.8 × 34.9 cm)

Zulu culture, Maphumulo region (South Africa), *Married Woman's Cape*, early 20th century, Glass beads, fiber, trade cloth, 23 × 33 in. (63.5 × 83.8 cm)

Donor: William D. and Norma C. Roth

Credit Line: Gift of William D. Roth and Norma Canelas Roth

4. Etienne Bol (Belgian, born 1950), *Tshibumba Kanda-Matulu painting*, 1973, Digital print in diasec mount

Etienne Bol (Belgian, born 1950), *Tshibumba Kanda-Matulu posing with a painting in front of Gécamines*, 1973, Digital print in diasec mount

Etienne Bol (Belgian, born 1950), *Tshibumba Kanda-Matulu portrayed next to a tomb*, 1973, Digital print in diasec mount

Three items of archival material related to the painting *Salongo Alinga Mosala* by Tshibumba Kanda-Matulu, including an AP photo of Mobutu Sese Seko, a one-Zaire banknote, and a printed textile from the MPR political party

Donor: Etienne Bol

Credit Line: Gift of Etienne Bol

5. Carol Harrison (American, born 1950), *Untitled (Richmond antique toys)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, in. 7 × 8 ⁷/₈ in. 17.78 22.54

Carol Harrison (American, born 1950), *Untitled (Richmond café)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 13 ⁷/₁₆ × 16 ¹⁵/₁₆ in. (34.13 × 43.02 cm)

Carol Harrison (American, born 1950), *Untitled (Richmond closed bar)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 7 ³/₁₆ × 9 ¹/₈ in. (18.25 × 23.17 cm)

Carol Harrison (American, born 1950), *Untitled (Richmond grand staircase)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 13 ¹/₄ × 16 ¹¹/₁₆ in. (33.66 × 42.37 cm)

Carol Harrison (American, born 1950), *Untitled (Richmond hallway door open)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 13 ¹/₄ × 16 ¹¹/₁₆ in. (33.66 × 42.37 cm)

Carol Harrison (American, born 1950), *Untitled (Richmond, patio chairs columns)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 7 × 8 ¹³/₁₆ in. (17.78 × 22.38 cm)

Carol Harrison (American, born 1950), *Untitled (Richmond peaches)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 13 ¹/₂ × 17 in. (34.29 × 43.18 cm)

Carol Harrison (American, born 1950), *Untitled (Richmond tree cemetery)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 13 ⁵/₁₆ × 16 ⁷/₈ in. (33.81 × 42.86 cm)

Carol Harrison (American, born 1950), *Untitled (gasoline)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 4 × 5 in. (10.16 × 12.7 cm)

Carol Harrison (American, born 1950), *Untitled (Richmond Hollywood Cemetery)* from *Summer Portfolio of Richmond*, 1987, Gelatin silver print on Ilford Galerie paper, 13 ³/₈ × 16 ¹⁵/₁₆ in. (33.97 × 43.02 cm)

Donor: William Dunlap
Credit Line: Gift of William Dunlap

6. Howardena Pindell (American, born 1943), *Free, White and 21*, 1980, Videotape (color and sound), Duration: 12.15 minutes

Donor: Garth Greenan Gallery
Credit Line: Gift of Garth Greenan and Bryan Davidson Blue

DEACCESSION CONSIDERATIONS:

1. Egyptian (New Kingdom, Dynasty 18), *Sculpture of Neith, Overseer of the Cattle*, circa 1570-1342 BC, Black granite, 16 ¹/₄ × 6 ¹/₂ × 9 ¹/₂ in. (41.2 × 16.5 × 24.1 cm), Gift of Mr. and Mrs. A. Barrozzi, 1980.163

Recommendation: This sculpture is recommended for deaccession and sale at public auction on the basis of two criteria in VMFA's Collection Management Policy: (1) the work is of poor quality and lacks value for exhibition or study purposes; (2) the work is being deaccessioned as part of the museum's effort to refine and improve its collections.

2. Roman (Imperial), *Torso of Satyr*, Second century AD, Marble, 37 ¹/₂ × 15 × 8 ¹/₂ in (95.25 × 38.1 × 21.59 cm), Adolph D. and Wilkins C. Williams Fund, 57.8

Recommendation: This sculpture is recommended for deaccession and sale at public auction on the basis of two criteria in VMFA's Collection Management Policy: (1) the work is of poor quality and lacks value for exhibition or study purposes; (2) the work is being deaccessioned as part of the museum's effort to refine and improve its collections.

APPENDIX A:

1. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Colonie Belge 1885-1959*, circa 1970-1973, Acrylic on flour sack, 15 ³/₄ × 21 ²¹/₃₂ in. (40 × 55 cm)

2. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *(Simon) Kimbangu*, circa 1970-1973, Acrylic on flour sack, 15 ¹⁵/₁₆ × 30 ³³/₆₄ in. (40.5 × 77.5 cm)

3. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *La Victoire de la Force Publique sur les Envahisseurs Italiens du Kenya 1940-45*, circa 1970-1973, Acrylic on flour sack, 15 ²³/₆₄ × 24 ¹/₆₄ in. (39 × 61 cm)

4. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Colonie Belge 1941, Gouverneur Marron dans Martyrs de l'U.M.H.K. à Lubumbashi*, circa 1970-1973, Acrylic on flour sack, $17 \frac{29}{32} \times 28 \frac{15}{16}$ in. (45.5 × 73.5 cm)
5. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Le 30 juin 1960, Zaïre indépendant*, circa 1970-1973, Acrylic on flour sack, $18 \frac{7}{64} \times 25$ in. (46 × 63.5 cm)
6. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Discours du 4 janvier 1959, Les Martyrs de l'Indépendance*, circa 1970-1973, Acrylic on flour sack, $15 \frac{5}{32} \times 28 \frac{35}{64}$ in. (38.5 × 72.5 cm)
7. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Conflit Kasavubu – Lumumba*, circa 1970-1973, Acrylic on flour sack, $13 \frac{31}{32} \times 24 \frac{39}{64}$ in. (35.5 × 62.5 cm)
8. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Salongo Alinga Mosala*, circa 1970-1973, Acrylic on flour sack, Framed: $16 \frac{17}{32} \times 29 \frac{59}{64}$ in. (42 × 76 cm)
9. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Discours le plus aplaudi de l'ONU*, circa 1970-1973, Acrylic on flour sack, Framed: $16 \frac{17}{32} \times 29 \frac{23}{32}$ in. (42 × 75.5 cm)
10. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Arrestation a Lodja*, circa 1970-1973, Acrylic on flour sack, Framed: $15 \frac{23}{64} \times 25 \frac{63}{64}$ in. (39 × 66 cm)
11. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Début de la Carrière politique, Lumumba en Prison central de Buluo à Jadotville*, circa 1970-1973, Acrylic on flour sack, Framed: $16 \frac{9}{64} \times 27 \frac{11}{64}$ in. (41 × 69 cm)
12. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Calvaire d'Afrique*, circa 1970-1973, Acrylic on flour sack, Framed: $15 \frac{15}{16} \times 29 \frac{21}{64}$ in. (40.5 × 74.5 cm)
13. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Tombeau sans Cercueil (quartier Luano Lubumbashi)*, circa 1970-1973, Acrylic on flour sack, Framed: $14 \frac{61}{64} \times 23 \frac{5}{8}$ in. (38 × 60 cm)
14. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *La Mort historique de Lumumba, Mpolo et Okito*, circa 1970-1973, Acrylic on flour sack, Framed: $18 \frac{7}{64} \times 28 \frac{35}{64}$ in. (46 × 72.5 cm)
15. Tshibumba Kanda-Matulu (Congolese, 1941-1981), *Manifestation des Femmes Katangaises*, circa 1970-1973, Acrylic on flour sack, Framed: $17 \frac{29}{32} \times 28 \frac{47}{64}$ in. (45.5 × 73 cm)
16. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Attaque de l'Union Minière*, circa 1970-1973, Acrylic on flour sack, Framed: $15 \frac{3}{4} \times 25 \frac{25}{64}$ in. (40 × 64.5 cm)
17. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Le Monstre de la Cession Katangaise*, circa 1970-1973, Acrylic on flour sack, Framed: $16 \frac{11}{32} \times 21 \frac{29}{64}$ in. (41.5 × 54.5 cm)

18. Tshibumba Kanda-Matulu (Congolese, 1947- circa 1982), *Débarquement des Soldats de la Force Publique en 1960*, circa 1970-1973, Acrylic on flour sack, Framed: 15 ³⁵/₆₄ × 20 ¹⁵/₃₂ in. (39.5 × 52 cm)

APPENDIX B:

1. Unknown Artist (Haida, 19th-20th century), *Spoon*, 19th-20th century, Horn, 10 × 3 × 3 in. (25.4 × 7.62 × 7.62 cm)

2. Unknown Artist (Bella Bella, 19th century), *Bentwood Box*, 19th century, Cedar, shells, pigment, 19 × 15 × 16 in. (48.26 × 38.1 × 40.64 cm)

3. Unknown Artist (Tlingit, 19th century), *Potlatch Spoon*, 19th century, Sheep horn, silver and shell inlay, 14 × 4 × 4 in. (35.56 × 10.16 × 10.16 cm)

4. Unknown Artist (Tsimshian, 19th -20th century), *Sun Mask*, 19th-20th century, Wood, pigment, abalone shell, 5 in. (12.7 cm)

5. Unknown Artist (Pacific Northwest Coast, 19th -20th century), *Pipe Bowl*, 19th-20th century, Steatite, 5 × 2 × 1 in. (12.7 × 5.08 × 2.54 cm)

6. Unknown Artist (Tsimshian,), *Raven Rattle*, circa 1890, Wood, pigment, 14 × 3 × 4 in. (35.56 × 7.62 × 10.16 cm)

7. Unknown Artist (Navajo, 1865-70), *Child's Blanket*, 1865-70, Wool, 30 × 42 in. (76.2 × 106.68 cm)

8. Unknown Artist (Pomo, 1900), *Coiled Gift Basket*, 1900, Willow, sedge root, bulrush, feathers, white clamshell disk beads, 6 × 12 in. (15.24 × 30.48 cm)

9. Unknown Artist (Pomo, 1900), *Storage Basket*, 1900, Willow, sedge root, redbud, 7 × 12 in. (17.78 × 30.48 cm)

10. Unknown Artist (Apache, 1890-1900), *Food Tray*, 1890-1900, Yucca, 3 × 13 ½ in. (7.62 × 34.29 cm)

11. Unknown Artist (Acoma, early 20th century), *Olla*, early 20th century, Terracotta with pigment, 10 × 12 in. (25.4 × 30.48 cm)

12. Unknown Artist (Zuni Tribe of the Zuni Reservation, New Mexico, early 20th century), *Heartline Olla*, early 20th century, Terracotta with polychrome pigment, 10 × 12 in. (25.4 × 30.48 cm)

13. Unknown Artist (Hohokam, no date), *Tularosa-style Small Olla*, undated, Terracotta with pigment, 8 ¼ × 10 in. (20.96 × 25.4 cm)

14. Unknown Artist (Hopi, no date), *Hopi Kachina (Butterfly Maiden)*, undated, Wood, pigment, feathers, 14 3/16 × 8 9/16 × 4 in. (36.04 × 21.75 × 10.16 cm)

15. Unknown Artist (Sioux, late 19th century), *Horse Bridle*, late 19th century, Metal, porcupine quills, feathers, pigment, $28 \frac{3}{16} \times 8 \frac{15}{16} \times 10 \frac{7}{8}$ in. (71.6 × 22.7 × 27.62 cm)

16. Unknown Artist (Apache, late 19th century), *High Top Moccasins*, late 19th century, Leather, beads, $11 \frac{1}{2} \times 10 \frac{3}{16} \times 3 \frac{3}{16}$ in. (29.21 × 25.88 × 8.1 cm)

LOANS FROM THE COLLECTION:

1. Martin Puryear, Untitled, 1995, Wire mesh, steel, tar, cedar, particleboard, Overall: 87 x 49 x 24 in. (220.98 x 124.46 x 60.96 cm), Sydney and Frances Lewis Endowment Fund, 95.82.

Exhibition: “Martin Puryear”, Parasol unit foundation for contemporary art, London, UK, September 19 – December 10, 2017.

Recommendation: Lend with courier.

2. Jane Peterson, Old Street, Gloucester, ca. 1920, Oil on canvas, 23 3/4 x 29 7/8 in./framed 17 1/2 x 23 3/8 in. (by sight), Gift of Martin Horwitz, 76.43.

Exhibition: “Jane Peterson: At Home and Abroad”, Mattatuck Museum, Waterbury, CT November 19, 2017 – January 28, 2018; Long Island Museum of Art, Stonybrook, February 11 – April 22, 2018; Columbia Museum of Art, Columbia, SC, May 13-July 22, 2018; Hyde Collection, Glens Falls, NY, August 5 – October 14, 2018

Recommendation: Lend, pending conservation examination, to all but first venue as painting is currently on loan to the Governor’s Mansion.

3. Wayne Thiebaud, Football Player, 1963, Oil on canvas, Overall: 72 × 36 in. (182.88 × 91.44 cm). Gift of the Sydney and Frances Lewis Foundation, 85.449.

Exhibition: “Wayne Thiebaud 1958-1968”, Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis, January 16 – May 14, 2018.

Recommendation: Lend.

4. Indian, Enthroned Buddha Touching the Head of a King, 8th or 9th Century, Copper alloy with copper, silver, and niello inlays and traces of pigment, Overall: $11 \frac{1}{2} \times 6 \times 4$ in. (29.21 × 15.24 × 10.16 cm), Arthur and Margaret Glasgow Fund, 86.120.

Exhibition: “Images of Awakening: Buddhist Sculpture from Pakistan and Afghanistan”, Georgia Museum of Art, The University of Georgia, Athens, GA (tentative dates) March 24 – June 17, 2018.

Recommendation: Lend with courier.

5. Eugène Delacroix, Scene from the Romance of Amadis de Gaule, 1860, Oil on canvas, Unframed: 21 1/2 × 25 3/4 in. (54.61 × 65.41 cm); Framed: 30 × 34 in. (76.2 × 86.36 cm), Adolph D. and Wilkins C. Williams Fund, 57.1.

Exhibition: “Eugène Delacroix (1798-1863)”, musée du Louvre, March 26 – July 23, 2018; Metropolitan Museum of Art, September 12, 2018 – January 6, 2019.

Recommendation: Lend with courier.

6. Nepalese, late 18th – early 19th century, Narrative Scroll depicting Scenes from the Svayambhupurana, Opaque watercolor on cloth, 34 3/8” H x 235” L, overall. Zimmerman Family Collection, Arthur and Margaret Glasgow Fund, 91.466.

Nepalese, 1412, Myriad Stupas with Ushnishavijaya, Opaque watercolor on cloth, 33 1/4” H x 23” W, Zimmerman Family Collection, Arthur and Margaret Glasgow Fund, 91.469.

Nepalese, 11th – 12th century, Three Leaves from a Manuscript of Gandavyuha, Opaque watercolor and ink on palm leaf, 2” H x 21 3/4” L, Nasli and Alice Heeramanek Collection, Gift of Paul Mellon, 68.8.113.1-3.

A selection of leaves from Nepalese, Kathmandu, Tarumula Monastery, 1671, Manuscript of the Panaraksa, Opaque watercolor and gold on blue-black painted paper, 4 3/8” H x 16” L, approximately, each. Adolph D. and Wilkins C. Williams Fund, 86.127.1-137.

Nepalese, 17th century, Ushnishavijaya Stupa, Gilded copper alloy, gemstones, 11 3/4” H x 6” W. Gift of Berthe and John Ford, 91.534.

Nepalese, 16th century, Stupa, Copper alloy, 8 1/2” H x 5 3/4” dia., Gift of Orrin Hein, 91.486.

Nepalese, 1767, Ritual Skull Cup (Kapala), Gilded copper alloy, 4 1/2” H x 5 1/4” W x 7 1/2” D, Gift of Mr. and Mrs. Robert Slusser, 85.34.

Nepalese, 15th century, Por-bhus (Ritual Dagger), Wood, 8 1/2” L x 2 1/4” W, Gift of an Anonymous Donor, 99.143.

Nepalese, 15th century, Por-bhus (Ritual Dagger), Wood, 9 7/8” L x 1 7/8” W, Gift of an Anonymous Donor, 99.168.

Nepalese, 18th – 19th century, Necklace, Gilded copper alloy and glass, 8” H x 9 3/4” W x 1/2” D, Gift of the Friends of Indian Art and Museum Purchase, Robert A. and Ruth W. Fisher Fund, 94.10.

Exhibition: “Dharma and Punya: Buddhist Ritual Art of Nepal”, Iris and B. Gerald Cantor Art gallery, College of the Holy Cross, Worcester, MA, September 5 – December 14, 2018.

Recommendation: Lend, with courier, all with the exception of 94.10, which is denied for conservation reasons.

7. Stuart Davis, Little Giant Still Life, 1950, Oil on canvas, Unframed: 33 x 43 in. (83.82 x 109.22 cm); Framed: 41 ¾ x 52 1/8 in. (106.05 x 132.4 cm), John Barton Payne Fund, 50.8.

Exhibition: “Married to American Art: Edith Gregor Halpert and the Downtown gallery (working title), Jewish Museum, New York City, NY, September 21, 2018 – February 3, 2019; unidentified second venue; Shelburne Museum, Shelburne, VT, summer 2019.

Recommendation: Lend to first venue only as painting is needed for exhibition at VMFA, pending conservation review upon return from loan in January 2018.

8. John Singer Sargent, The Sketchers, 1913, Oil on canvas, Unframed: 22 x 28 in. (55.88 x 71.12 cm); Framed: 34 ¾ x 40 1/2 in. (88.27 x 102.87 cm); Arthur and Margaret Glasgow Fund, 58.11.

John Singer Sargent, Mrs. Albert Vickers (Edith Foster), 1884, Oil on canvas, Unframed: 82 ¾ x 39 13/16 in. (210.19 x 101.12 cm); Framed: 95 x 51 1/2 in. (241.3 x 130.81 cm), Adolph D. and Wilkins C. Williams Fund, 92.152.

John Singer Sargent, A Gust of Wind (Judith Gautier), 1883-85, Oil on canvas, Unframed: 24 ¾ x 15 in. (62.87 x 38.1 cm); Framed: 31 15/16 x 22 3/8 x 2 in. (81.12 x 56.83 x 5.08 cm), The James W. and Frances Gibson McGlothlin Collection.

Exhibition: “John Singer Sargent”, National Museum, Stockholm, Sweden, October 4, 2018 – January 13, 2019.

Recommendation: Lend 92.152, Mrs. Albert Vickers (Edith Foster) with courier. Deny 58.11 The Sketchers, as it is needed in the galleries. Deny A Gust of Wind because it is part of the new McGlothlin collection installation.

CHANGES TO LOANS PREVIOUSLY APPROVED:

1. Queena Dillard Stovall, Baptizing – Pedlar River (Baptism No. 2), 1957, Oil on canvas 26 ½” H x 34 5/8” W, without frame; 32 ½” H x 40 5/8” W, with frame, General Endowment Fund, 59.11.3.

Exhibition: Queena Stovall Retrospective, Daura Gallery at Lynchburg College, Lynchburg, VA; Virginia Historical Society, Richmond, VA, April – October, 2018.

The dates for the previously approved first venue, the Daura Gallery, have changed from September through December 2017 to January through March 2018. A second venue has been identified, the Virginia Historical Society.

Recommendation: Lend to second venue.

2. Robert Motherwell, Two Pink Stripes and Negative Collage, 1966, Oil and acrylic on paper. 30 ¾” H x 22 1/2” W, without frame, John Barton Payne Fund, 70.6.1.

Aaron Siskind, Lima 89 (Homage to Franz Kline), 1975, Gelatin silver print, 20" H x 16" W, sheet; 14" H x 14" W, image, Gift of Mr. and Mrs. Holt Massey, 93.140.

Helen Frankenthaler, Spoletto, 1972, Screen print on paper, 39 3/8" H x 29 1/4" W, sheet. John Barton Payne Fund, 73.49.

Lee Krasner, Primary Series: Blue Stone, 1969, Color lithograph on paper, 22 3/4" H x 30 1/8" W, sheet. Gift of Mr. Ira H. Levy, 80.273.

Exhibition: "Painting on Clay: Toshiko Takaezu and the Abstract Expressionist Movement", Suzanne H. Arnold Art Gallery at Lebanon Valley College, Annville, PA, September 1 – October 15, 2017.

The request for two of the works, 70.6.1, Motherwell, Two Pink Stripes and Negative Collage, and 73.49, Frankenthaler, Spoletto, has been rescinded.

3. Jasper Johns, Between the Clock and the Bed, 1983, Encaustic on canvas 72" H x 126 1/2" W, without frame; 75" H x 129" W x 2 1/4" D, with frame. Gift of Sydney and Frances Lewis and the Sydney and Frances Lewis Foundation, 85.411.

Exhibition: "Jasper Johns", Royal Academy of Arts, London, September 19 – December 10, 2017, The Broad Museum, Los Angeles, February – May, 2018.

The second venue was approved in March. Request received to reconsider lending to the first venue, Royal Academy.

Recommendation: Lend to first venue with courier.

4. Louis Draper, Abstraction, metal sign, no date, Gelatin silver print, Sheet: 13 15/16 × 11 in. (35.4 × 27.94 cm), Image: 12 5/8 × 8 5/8 in. (32.07 × 21.91 cm), Arthur and Margaret Glasgow Endowment, 2015.277.

Louis Draper, Boy with Lace Curtain, no date, Gelatin silver print, Image: 12 7/8 × 9 in. (32.7 × 22.86 cm), Arthur and Margaret Glasgow Endowment, 2015.305.

Ming Smith, When you see me comin' raise your window high, New York City, New York, printed ca. 1972, Gelatin silver print, Dims: Image: 4 × 6 1/16 in. (10.16 × 15.4 cm), Adolph D. and Wilkins C. Williams Fund, 2016.238.

Exhibition: "Soul of a Nation: Art in the Age of Black Power", Tate Modern, London, July 12 – October 22, 2017.

Two new venues have been identified: Crystal Bridges Museum of American Art, Bentonville, AK, February 2 – April 23, 2017; Brooklyn Museum, Brooklyn, NY, September 7, 2018 – February 3, 2019.

Recommendation: Lend to Crystal Bridges Museum of American Art. Deny second venue as photographs are needed for VMFA exhibition.

5. Swahili (Kenya), Box, 19th-20th century, Wood, lacquer. 4 3/8" H x 3 5/8" dia.
Gift of Nancy and Robert Nooter, 2003.173a-b.

Swahili (Kenya), Box, 19th-20th century, Wood, lacquer. 3 3/8" H x 3 1/2" dia.
Gift of Nancy and Robert Nooter, 2003.174a-b.

Swahili (Kenya), Pair of Wedding Anklets, 19th-20th century, Silver, 3" x 5" x 4 1/2" (2.) 3" x 4 7/8" x 4 3/8", From the Robert and Nancy Nooter Collection, Adolph D. and Wilkins C. Williams Fund, 2003.19.1-2.

Swahili (Kenya), Ear Spools, 19th-20th century, Gold. 7/16" H x 1" dia.
Gift of Robert and Nancy Nooter, 2003.175.1-2.

Swahili (Kenya), Ear Spools, 19th-20th century, Horn. 1/2" H x 1 5/8" dia.
Gift of Robert and Nancy Nooter, 2003.176.1-2.

Zaramo (Tanzania), Hairpin, 19th-20th century, Wood. 7 5/8" x 1 1/2" x 1/4"
Gift of Robert and Nancy Nooter, 2004.47.

Zaramo (Tanzania), Hairpin, 19th-20th century, Wood. 6 3/8" x 7/8" x 1/4"
Gift of Robert and Nancy Nooter, 2004.48.

Swahili (Kenya), Architectural Fragment, ca. 19th century, Wood. 19 5/8"
Gift of Robert and Nancy Nooter, 2006.232.

Exhibition: "World on the Horizon: Swahili Arts Across the Indian Ocean"
Krannert Art Museum, University of Illinois at Urbana – Champaign, IL, August 2017 – March, 2018.

Two additional venues are identified: National Museum of African Art, Washington, DC, May 9 – Sept. 3, 2018; Fowler Museum, University of California, Los Angeles, CA: Oct. 21, 2018 – Feb. 10, 2019.

Recommendation: Lend to additional venues with courier.

LOANS DENIED:

1. Thornton Dial, Freedom Cloth, 2005, Cloth, coat hangers, steel, wire, artificial plants and flowers, enamel, and spray paint. Overall: 87 1/2 x 67 x 47 in. (222.25 x 170.18 x 119.38 cm). Gift of Pamela K. and William A. Royall, Jr. 2015.366.

Exhibition: "Animal Farm", The Brandt Foundation Art Study Center, Greenwich, CT, May 14 – October 2017.

Reason for denial: The request was received too late to accommodate.

2. Pierre Auguste Renoir, The Artist's Son, Jean Drawing, 1901, Oil on canvas, Unframed: 17 3/4 × 21 1/2 in. (45.09 × 54.61 cm); Collection of Mr. and Mrs. Paul Mellon, 83.48

Exhibition: "William J. Glackens and Pierre-Auguste Renoir: Affinities and Distinctions" Nova Southeastern University Art Museum, Fort Lauderdale, FL, November 18, 2018 – late January, 2019; Musée du Monmartre, Paris, February – May, 2018; possible third venue.

Reason for denial: The painting is committed to VMFA's Mellon traveling exhibition.

Motion approved.

Mr. Jecklin also reported on the following Director's Discretionary Purchases:

1. Liu Yin 清 劉愔 燕京八景 冊頁 八頁 (Chinese, active 18th-19th centuries), *The Eight Scenes of Beijing*, Album of eight leaves; ink and color on paper, Each Leaf: 9 3/4 × 11 5/8 in. (24.7 × 29.6 cm)

Vendor: Christie's

Source: Kathleen Boone Samuels Memorial Fund

2. Asher B. Durand (American, 1796-1886), *After a Summer Shower*, circa 1852-1853, Oil on canvas, 25 × 36 in. (63.5 × 91.44 cm)

Vendor: Christie's

Source: J. Harwood and Louise B. Cochrane Fund for American Art

3. Edward Weston (American, 1886-1958), *William Edmondson, Sculptor, Nashville*, 1941, printed 1951, Gelatin silver print, 7 1/2 × 9 1/2 in. (19.05 × 24.13 cm)

Vendor: Heritage Auctions

Source: Kathleen Boone Samuels Memorial Fund

4. Henri Cartier-Bresson (French, 1908 - 2004), *Members Only, American South*, circa 1960, Ferrotyped gelatin silver print, 6 3/4 × 9 7/8 in. (17.2 × 25.2 cm)

Henri Cartier-Bresson (French, 1908 -2004), *The Daughters of the Confederacy, Richmond, Virginia*, 1960, Ferrotyped gelatin silver print, 9 1/2 × 6 1/2 in. (24.1 × 16.5 cm)

Vendor: Christie's

Source: Arthur and Margaret Glasgow Endowment

5. Ferenc Berko (American, born Hungary,, 1916-2000), *Paris*, circa 1935-1937, Gelatin silver print, Sheet: 5 15/16 × 8 1/16 in. (15.08 × 20.48 cm), Image: 5 3/8 × 8 1/16 in. (13.65 × 20.48 cm)

Ferenc Berko (American, born Hungary, 1916-2000), *Solarized Nude*, circa 1950-1951, Gelatin silver print, 13 1/2 × 10 7/8 in. (34.29 × 27.62 cm)

Ferenc Berko (American, born Hungary, 1916-2000), *Nude, Chicago*, circa 1950-1951, Gelatin silver print, Image: $9 \frac{3}{4} \times 7 \frac{13}{16}$ in. (24.77 × 19.84 cm)

Ferenc Berko (American, born Hungary, 1916-2000), *Billboard Lights, New York*, 1950, Gelatin silver print, Sheet: $10 \times 8 \frac{1}{16}$ in. (25.4 × 20.48 cm), Image: $7 \frac{5}{8} \times 5 \frac{3}{4}$ in. (19.37 × 14.61 cm)

Vendor: Gitterman Gallery
Source: Eric and Jeanette Lipman Fund

6. Willie Anne Wright (American, born 1924), *Jack at Va. Beach*, 1980, Cibachrome print, $15 \frac{7}{8} \times 19 \frac{7}{8}$ in. (40.32 × 50.48 cm)

Willie Anne Wright (American, born 1924), *Homage to Roger Fenton #2*, 1970-1979, Cibachrome print, $9 \frac{15}{16} \times 7 \frac{15}{16}$ in. (25.24 × 20.16 cm)

Willie Anne Wright (American, born 1924), *Virginia Beach from Boardwalk*, 1978, Cibachrome print, $7 \frac{7}{8} \times 9 \frac{7}{8}$ in. (20 × 25.08 cm)

Willie Anne Wright (American, born 1924), *Amusement Park - Myrtle Beach, S.C.*, 1980, Cibachrome print, $7 \frac{7}{8} \times 9 \frac{7}{8}$ in. (20 × 25.08 cm)

Willie Anne Wright (American, born 1924), *Group at Nags Head #1*, 1979, Cibachrome print, $7 \frac{7}{8} \times 9 \frac{7}{8}$ in. (20 × 25.08 cm)

Vendor: Daniel Cooney Fine Art
Source: Kathleen Boone Samuels Memorial Fund

7. Nickolas Muray (American, born Hungary 1892-1965), *Martha Graham, New York*, 1924, Gelatin silver print, $9 \frac{1}{2} \times 7 \frac{1}{2}$ in. (24.13 × 19.05 cm)

André Kertész (American, born Hungary, 1894-1985), *Lexington Avenue, New York*, 1938, printed 1965, Gelatin silver print, $9 \frac{5}{8} \times 7 \frac{5}{8}$ in. (24.45 × 19.37 cm)

Vendor: Galerie Johannes Faber
Source: Aldine S. Hartman Endowment Fund

8. Dennis Winston (American, born 1946), *Main Street Station*, 2016, Woodcut printed in black ink on Hosho paper, Sheet: $19 \frac{5}{8} \times 16 \frac{1}{4}$ in. (49.85 × 41.28 cm), Image: $15 \times 11 \frac{7}{16}$ in. (38.1 × 29.05 cm)

Vendor: Studio Two Three
Source: Kathleen Boone Samuels Memorial Fund

9. Woodrow Nash (American, born 1948), *Apjyo*, 2016, Original stoneware, Overall (with base): $16 \frac{5}{16} \times 11 \times 8 \frac{1}{4}$ in. (41.43 × 27.94 × 20.96 cm), Overall (without base): $15 \frac{1}{8} \times 11 \times 8 \frac{1}{4}$ in. (38.42 × 27.94 × 20.96 cm)

Dennis Winston (American, born 1946), *Young Girl II*, Woodcut on handmade paper, Sheet: 21 ¼ × 14 ¼ in. (53.98 × 36.2 cm) Image: 18 ⅛ × 11 ⅛ in. (45.88 × 28.26 cm)

Eugene Vango (American, born 1941), *Untitled*, undated, Acrylic on canvas, 20 × 16 in. (50.8 × 40.64 cm)

Vendor: The Links, Richmond, VA Chapter
Source: Aldine S. Hartman Fund

10. Susan Worsham (American, born 1969), *Icing Fingers* from the series *By the Grace of God*, 2014, Edition 1/7, Archival pigment print, 32 × 40 in. (76.2 × 106.68 cm)

Susan Worsham (American, born 1969), *Untitled (Foxes on Azaleas)*, 2008, Edition 4/10, Archival pigment print, 20 × 25 in. (50.8 × 63.5 cm)

Susan Worsham (American, born 1969), *Marine, Hotel Near Airport, Richmond, VA*, 2009, Edition 1/7, Archival pigment print, 32 × 40 in. (76.2 × 106.68 cm)

Vendor: Candela Books and Gallery
Source: Kathleen Boone Samuels Memorial Fund and Aldine S. Hartman Endowment Fund

11. Travis Fullerton (American, born 1976), *Development*, 2012, Archival inkjet facemounted to acrylic on aluminum, 30 × 40 in. (76.2 × 101.6 cm)

Vendor: 1708 Gallery
Source: Kathleen Boone Samuels Memorial Fund

12. Daniel Heyman (American, born 1963) and Lucy Ganje (American, born 1941), *In Our Own Words: Native Impressions, 2015-2016*, A portfolio of 26 prints on handmade paper (mulberry and North Dakota native milkweed): 12 color reduction woodcuts (portraits) and 12 letter press prints (oral history), title page and colophon in linen portfolio. Each print: 26 ¼ × 19 ¼ in. (10.33 × 7.58 cm)

Vendor: Cade Tompkins Projects
Source: Arthur and Margaret Glasgow Endowment

VII. ADJOURNMENT

There being no further business, the meeting was adjourned at 2:28pm.

MOTION: Mr. William A. Royall, Jr.

MEETING: Board of Trustees

SECOND: Mr. W. Birch Douglass III

DATE: 15 June 2017

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 / M. Harris / Abramson / Conner / Desai / Douglass / Dye /
Edwards / Fralin / Glasser / Goode / Gottwald / Harrigan / J. Harris /
Jecklin / Johnson / Markel / O'Keefe / Papa / Royall /

NAYS: None

ABSENT DURING VOTE: Farrell /

ABSENT DURING MEETING: Allston / Barrington / Bishop / Crutcher / Luke /
Petersen / Rangarajan / Reynolds / Tak /

Recorded by: Laura Keller
Assistant to the Secretary of the Foundation