

Virginia Museum of Fine Arts
Minutes of the Meeting of the Full Board of Trustees
Wednesday, 9 December 2015, 1:00 pm
Claiborne Robertson Room

There were present:

William A. Royall, Jr., President
Michael J. Schewel, Executive Vice President
Dr. Monroe E. Harris, Jr., Vice President
Karen C. Abramson
Dr. Betty Crutcher
W. Birch Douglass III
Kenneth M. Dye
Cynthia Kerr Fralin
Susan S. Goode
Margaret N. Gottwald
Terrell Luck Harrigan
Jil Womack Harris
Ivan P. Jecklin
Kenneth Johnson Sr.
Steven A. Markel
Judith A. Niemyer, MD
Sara O'Keefe
Michele Petersen
Satya Rangarajan
Charles H. Seilheimer, Jr.
Dr. Shantaram K. Talegaonkar

By invitation:

Alex Nyerges, Director
Kelly B. Armstrong
Stephen D. Bonadies
David Bradley
Naomi Crown
Ryan Dunstan
Leslie Ellis
Claudia E. Keenan
Laura Keller
Alex McGrath
Cameron O'Brion
Hossein Sadid
Jayne Shaw
Erin Sheets
Dr. Michael Taylor
Mary Scott Swanson
Kimberly Wilson

Absent:

Martin J. Barrington
Tyler Bishop
Mary Anne Carlson
Louise B. Cochrane
Thomas F. Farrell II
Richard B. Gilliam
H. Eugene Lockhart
John A. Luke
James W. McGlothlin
Dr. Claude G. Perkins
Pamela Reynolds

I. CALL TO ORDER

At 1:09 Michael J. Schewel called the meeting to order. He introduced Dr. Betty Crutcher and welcomed her as the newest board member.

II. MCGLOTHLIN COLLECTION PRESENTATION

Susie Rawles presented on the new McGlothlin collection. She reviewed the installation plan, illustrating the separate rooms of the collection wing and highlighted key pieces in the collection.

III. MINUTES APPROVAL

Motion: proposed by Birch Douglass III and seconded by Susan Goode that the minutes of the September 16, 2015 Board of Trustees meeting be approved as distributed.
Motion approved.

Motion: proposed by Charles H. Seilheimer, Jr. and seconded by Cynthia Kerr Fralin that the revised minutes of the June 18, 2015 Full Board meeting be approved as distributed, adding the motion to approve the FY16 budget. Motion approved.

IV. COMMITTEE REPORTS

- Operations Committee – Susan Goode, Acting Chair, and Stephen Bonadies, Deputy Director for Collections and Facilities Management

Ms. Goode reported on the progress of several IT infrastructure projects including the integrations of two new digital asset management systems: TMS and Piction. These two systems house a detailed record of all the pieces the museum possesses, including pictures of all pieces. 33,000 records need to be reviewed and 7,000 of these records are ready for public use. Ms. Goode also reported that the museum gift shop is now online and the VMFA has 123 objects up on Google Art, an online platform through which the public can access high-resolution images of artworks housed in a museum's collection. Ms. Goode stated the consensus of this meeting was that the VMFA has a long way to go, but that they are making good progress.

- Resources & Visitor Experience Committee – Birch Douglass, Co-Chair, and Claudia Keenan, Deputy Director for Resources & Visitor Experience

Mr. Douglass reviewed the mission statement for the Resources and Visitor Experience Committee and reemphasized the support the committee has for Claudia Keenan, Deputy Director for Resources and Visitor Experience. Jayne Shaw reviewed fundraising to date and discussed change capital. She reported \$4 million thus far in confirmed pledges. Ms. Shaw reminded the board members to please meet with Claudia Keenan or herself if they request it. She also made the board aware of two cultivation opportunities and invited them to bring new guests to Rodin tours on February 3 and 11.

Tom Zydel, Director of Visitor Services and Membership, reported on the customer service training he has arranged for all front line staff. He emphasized the importance of good customer service and stated that eventually all VMFA employees will complete the training. Allan Altholz, Director of Marketing and Communications, reported on progress he has made with the Carytown merchants association to promote the VMFA. He explained that many people do not realize that VMFA is only 4 blocks from Carytown and his aim is to help Carytown shoppers realize how close they are to the museum, bringing in more crowds.

David Bradley provided an update on the state budget process. VMFA has submitted six requests for additional funding in support of the 2020 Strategic Plan, including the conservation center, distance learning, art mobile, and air handlers for the west wing. He encouraged the Trustees to attend the legislative event on February 17, 2016. Mr. Bradley also reported that the museum is working to revise Title 23 of the Code of Virginia and update outdated language.

- Report of the Joint Art and Education and Fiscal Oversight Committee Meeting – Susan Goode, Ivan Jecklin, and Terrell Harrigan, Co-chairs, and Dr. Michael Taylor, Chief Curator and Deputy Director for Art and Education, and Hossein Sadid, Chief Financial Officer

Dr. Taylor reported on the joint meeting of the Art and Education Committee and Fiscal Oversight Committees. The group approved the proposed budget for *Yves Saint Laurent: The Perfection of Style*. Dr. Taylor updated the committee on plans to hire a Director of Exhibitions and a Curator of Modern and Contemporary Art. He announced Dr. Leo G. Mazow will be the Louise B. and J. Harwood Cochrane Curator and Head of the Department of American Art. Dr. Mazow will begin his new role in June 2016 and Dr. Taylor expressed his excitement over this great hire.

Mr. Sadid reported that VMFA was within the budget for the year and that the museum is making great progress toward the FY17 budget.

- Report of the Art Acquisitions Sub-committee – Dr. Michael Taylor, Chief Curator and Deputy Director for Art and Education, and Hossein Sadid, Chief Financial Officer

At 1:49 pm the meeting went into closed session.

Motion: proposed by Ivan Jecklin and seconded by Susan Goode 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 approved.

At 2:08 pm, the meeting resumed in open session.

Motion: proposed by Ivan P. Jecklin and seconded by Susan Goode 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 approved.

A roll call vote was taken, the results of which are outlined in the Certification Resolution.

Motion: proposed by Ivan P. Jecklin and seconded by Susan Goose that the Board of Trustees authorize Director Alex Nyerges and Chief Curator and Deputy Director for Art & Education Dr. Michael Taylor to accept gifts of art offered to the Museum between December 9, 2015 and December 31, 2015.

Motion: proposed by Ivan P. Jecklin and seconded by Birch Douglass that the Board ratify the recommendation of Art Acquisitions Sub-Committee to accept the following **purchase** considerations from the funds specified:

1. Unidentified Ethiopian artist, Gondar Region, *Triptych Icon*, ca. 1670-1720, Tempera on gesso-covered wood panels, Left panel: 15 ³/₄ x 4 ¹³/₁₆ x ¹¹/₁₆ in. (40 x 12.2 x 1.7 cm.); Center panel: 15 ³/₄ x 9 ³/₄ x ¹³/₁₆ in. (40 x 24.8 x 1.9 cm.); Right panel: 15 ¹³/₁₆ x 4 ⁹/₁₆ x ¹¹/₁₆ in. (40 x 11.6 x 1.7 cm.)

Vendor: Sam Fogg Ltd, 15D Clifford St, London W1S 4JZ, United Kingdom.
Source: Purchased with funds donated by The Reverend Doctor Vienna Cobb Anderson

Executive summary: This triptych icon will be a significant addition to the VMFA's Ethiopian collection, representing a key style and format that we currently lack. Given its size— it will be the largest icon in our

African collection— this brightly colored and beautifully painted triptych will become a centerpiece in the Ethiopian gallery.

2. Mansi(?) Razqalla, Egypt, probably Cairo, *Illuminated Coptic-Arabic Book of Hours*, 9 Barmuda 1531 (16 April 1815), 128 folios with 19th century stamped leather cover, $4 \frac{5}{16} \times 3 \frac{3}{4} \times 1 \frac{3}{8}$ in. (10.9 x 8.6 x 2.6 cm.)

Vendor: Sam Fogg Ltd, 15D Clifford St, London W1S 4JZ, United Kingdom.
Source: Purchased with funds donated by The Reverend Doctor Vienna Cobb Anderson

Executive summary: This rare, early 19th century Egyptian Coptic *Book of Hours* will provide a first of its type in VMFA's collection. A Christian devotional book containing a mixture of Coptic and Arabic script, this illuminated manuscript sheds light on the cultural and linguistic diversity at play in this region of North Africa.

3. Camille Pissarro (French, 1830-1903), *Paysage sous bois, à l'Hermitage (Pontoise)*, sixth state, 1879, Aquatint, soft-ground etching, and drypoint on handmade Japanese paper; Plate: $8 \frac{5}{8} \times 10 \frac{9}{16}$ in. (21.8 x 26.9 cm.); sheet: $10 \frac{1}{16} \times 14 \frac{1}{8}$ in. (25.5 x 36.1 cm.)

Vendor: Susan Schulman, Printseller, 120 Planetarium Station New York, NY 10024
Source: Collector's Circle & Arthur and Margaret Glasgow Endowment

Executive summary: This complex and experimental etching of a forest glade by the French artist Camille Pissarro is a masterwork of Impressionist printmaking. While adding a radically new and vital dimension to VMFA's extensive collection of prints and other works on paper, it will also enhance our visitors' understanding of the work of this devoted painter-etcher.

4. Park No-soo (Korean, 1927-2013), *Peony Blossoms*, 1973, Eight-panel screen, ink and color on paper. Each panel: $70 \frac{1}{2} \times 17 \frac{1}{2}$ in. (44.5 x 179.1 cm), Overall: $70 \frac{1}{2} \times 140$ in. (179.1 x 356 cm)

Vendor: Kang Collection of Korean Art, 9 East 82nd Street, New York, NY 10028
Source: Arthur and Margaret Glasgow Endowment

Executive summary: This large eight-panel screen painting of peonies in full bloom represents an important addition to our holdings of Korean art.

Painted by the celebrated Korean artist Park No-soo, *Peony Blossoms* uses brilliant color washes and spontaneous lines to depict an essential emblem in East Asian culture.

5. Luis Berrueco (Mexican, active first half of 18th century), *Virgin of Guadalupe*, mid-18th century, Oil on fine linen in two large sections, unlined, 80 x 54 ¹/₂ in. (203 x 138 cm.)

Vendor: José Presedo, Director, Carteia Fine Arts, Menéndez Pelayo, 11 BIS 6^o Izqda, 28009, Madrid, Spain

Source: Arthur and Margaret Glasgow Endowment

Executive summary: Painted by the 18th century Mexican artist Luis Berrueco, the imposing, yet sensitive and gentle *Virgin of Guadalupe* is an important, distinguished, and beautiful example of colonial Rococo painting, a school completely unrepresented in the museum's collection at this time. It will be the first major Central American colonial work to enter the collection by purchase and will resonate across many collections at VMFA.

6. Louis Draper (American, 1935-2002), *35 Photographs and Archive*, see appendices for further details

Vendor: The Louis Draper Preservation Trust (represented by Candela Books & Gallery, 214 West Broad Street, Richmond, VA 23220)

Source: Arthur and Margaret Glasgow Endowment

Executive summary: This purchase consists of 35 photographs by the important African American artist Louis Draper, as well as the complete archive of his photographic career, including his papers, working prints, negatives, and camera equipment. Best known for his street photography of the 1960s and 1970s, Draper was also a founding member of the photography collective *Kamoinge*.

7. Jaume Plensa (Spanish, Born 1955), *Chloe*, Polyester resin, marble dust, and stainless steel infrastructure, commission to be completed in 2016, 288 x 110 ²/₅ x 42 in. (731.5 x 280.4 x 106.7 cm.)

Vendor: Galerie Lelong, 528 West 26th Street, New York, NY 10001

Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: The world renowned Catalan sculptor Jaume Plensa has proposed the installation of a monumental public sculpture, *Chloe*, in VMFA's

sculpture garden. We believe that this piece will become a popular and iconic addition to the sculpture garden, while its scale reflects the level of ambition the museum will seek in further commissions over the next several years.

8. Chinese, Qing dynasty (1644-1911), *Citron (Buddha's Hand)*, 18th century, Jade nephrite, 8 ½ x 5 x 2 1/16 in. (21.6 x 12.7 x 5.2 cm.)

Vendor: Robyn Turner Gallery, 1755 York Avenue, New York, NY 10128
Source: Arthur and Margaret Glasgow Endowment (\$36,040), along with gifts by exchange from Colonel Henry W. Anderson, Mr. and Mrs. Leslie Cheek, Mr. and Mrs. Arthur Graham Glasgow, Ruth Keppel Hagerman, Brigadier General John S. Letcher, Mr. and Mrs. John A. Schools, Mr. Langbourne M. Williams, and Adolph D. and Wilkins C. Williams Fund

Executive summary: This extraordinary jade piece has been carved in the shape of a Buddha's hand, an unusual citron variety whose fruit is segmented into fingerlike sections. The masterful carving technique used to create the naturalistic forms of the wavy tentacles make this work one of the most remarkable decorative objects made in 18th century China.

9. Rebecca Smith (American, born 1954), *Noctilucent Clouds*, 2015, Stainless steel, interference acrylic paint, 84 x 192 x 14 in. (213.4 x 487.7 x 35.56 cm.)

Vendor: Waqas Wajahat, P.O. Box 1100, New York, NY 10013
Source: Aldine S. Hartman Endowment Fund

Executive summary: In *Noctilucent Clouds* Rebecca Smith uses painted steel to depict a nebulous formation of tiny ice crystals located fifty miles above the earth, in the coldest and most distant part of the atmosphere. Created for VMFA's Atrium, the acquisition of this wall-mounted sculpture supports the museum's commitment to public art inside our building and on our grounds.

10. Hector Guimard (French, 1867-1942), *Dressing Table*, ca. 1900, Mahogany, mirrored glass (replacement), 74 x 44 ½ x 16 in. (188 x 113 x 40.6 cm.)

Vendor: Benedict Silverman and Jayne Bentzen, c/o Mcared Realty, 300 71th Street, #448, Miami Beach, Florida, 33141

Source: Sydney and Frances Lewis Endowment Fund

Executive summary: This dressing table was made for the 1900 Exposition Universelle in Paris as part of Hector Guimard's display for the Félix Millot Perfumery. The addition of this important dressing table is highly desirable as VMFA is the largest repository of Guimard's Art Nouveau designs in the United States.

11. Louis Majorelle (French, 1859-1926), Designer Of Form; Majorelle Frères, (Nancy, 1893-1951), Bronze Maker; Daum Frères, (Nancy, Founded 1878), Designer And Maker Of Glass Shades, *Three-branch "Water Lily" Lamp (Flambeau Nénuphar or Flambeau Magnolia)*, designed 1902, made 1903, Gilded-bronze, wheel-carved cameo glass, 33 x 10¼ x 8¼ in. (83.8 x 26 x 21 cm.)

Vendor: Benedict Silverman and Jayne Bentzen, c/o Mcared Realty, 300 71th Street, #448, Miami Beach, Florida, 33141

Source: Sydney and Frances Lewis Endowment Fund

Executive summary: Louis Majorelle was a leading French decorator and furniture designer who manufactured his own designs, including this extraordinary three-branch "water lily" lamp. Although VMFA has the largest museum collection of French Art Nouveau furniture by Majorelle in the United States, it does not possess any lighting fixtures by this modern master.

12. Unidentified artist, Grebo culture (Liberia), *Mask of the Bovionwah Secret Society*, 19th-early 20th century, Wood, fiber, and pigment, 35 ¼ in. (89.5 cm.)

Vendor: David Ackley Gallery, Baltimore

Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: This awe-invoking mask, both haunting and aggressive, belonged to the *Bovionwah*, a Grebo men's secret society. As well as being a major addition to the African Art collection, this mask will underscore the relationship between African Art and the development of European Modernism in our galleries, since artists like Picasso, Braque, Matisse, and others were attracted to the sculptural forms and jutting features of Grebo masks such as this one.

13. India, Rajasthan, Bundi, *A Barahmasa, ('Twelve Months') Painting Depicting the Late Summer Rainy Season*, ca. 1780, Opaque watercolor and gold on paper, 18 ³/₈ x 21 ³/₄ in. (46.8 x 55.3 cm.)

Vendor: Andrew Clayton-Payne & Co. LTD, 16 Saville Row, London, W1S 3PL, United Kingdom

Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: This 18th-century Indian painting is certain to become a highlight of VMFA's South Asian collection. Monumental in scale, its dense, kaleidoscopic composition pulls the viewer into an endlessly unfolding world of lyrical detail. This visually intoxicating picture is a masterwork of the highest aesthetic quality.

and the following gift/purchase considerations:

1. Gift:

Fred G. Korth (German-American, 1902-1982): two vintage gelatin silver prints, 1930s: *Portrait of Max Thorek*, 7 ⁵/₈ x 9 ⁹/₁₆ in. (19.4 x 24.4 cm.); and *Portrait of Max Thorek*, 7 ⁹/₁₆ x 9 ¹/₂ in. (19.3 x 24.13 cm.)

Donor: Terry Etherton

Credit: Gift of Terry Etherton

Purchase:

Max Thorek (Hungarian-American, 1880–1960), four vintage tone gelatin silver prints: *Delilah*, 1930-36, 8 ¹/₂ x 11 ⁵/₁₆ in. (21.6 x 28.9 cm.); *Carioca*, 1930-36, 11 ³/₄ x 9 in. (29.9 x 22.9 cm.); *Helen of Troy*, 1930s, 9 ³/₈ x 12 ¹/₂ in. (23.9 x 31.8 cm.); *Incentive*, 1936-40, 12 ¹¹/₁₆ x 9 ³/₄ in. (32.4 x 24.8 cm.)

Vendor: Etherton Gallery, 135 South Sixth Avenue, Tucson, AZ 85701

Source: Kathleen Boone Samuels Memorial Fund

Executive summary: These photographs are the first works by Max Thorek to enter the collection of the Virginia Museum of Fine Arts. A colorful, leading character in the explosive growth of Pictorialism among photographers in this country, the Hungarian-born Thorek likely holds the record as the most exhibited photographer in the United States, at least during his lifetime. In addition to the four photographs we propose to acquire, Terry Etherton has offered us two portraits of Max Thorek taken by Fred Korth, a commercial photographer in Chicago.

and the following gift considerations:

1. Unidentified Ethiopian artist, *Hand Cross (Type: Later Strapwork Greek Cross)*, with inscription in Ge'ez script on the tablet at bottom, 19th-20th century, Iron, $8 \frac{3}{16} \times 3 \times \frac{5}{16}$ in. (20.8 x 7.6 x 0.8 cm.)

Unidentified Ethiopian artist, *Hand Cross (Type: Later Gondarine Cross)*, with an Archangel etched on the tablet at bottom, 19th-20th century, Iron, $12 \times 4 \frac{5}{8} \times \frac{1}{2}$ in. (30.5 x 10.9 x 1.3 cm.)

Donor: The Reverend Doctor Vienna Cobb Anderson
Credit: Gift of The Reverend Doctor Vienna Cobb Anderson

Executive summary: An ever-present symbol associated with the Ethiopian Church, these two hand crosses add new dimensions to our substantial holdings of Ethiopian Art.

2. Kawase Hasui (Japanese, 1883-1957), *The Singing Lesson (Okeiko)*, ca. 1915, Taisho period, Two-panel painting; ink and color on silk, mounted on wooden board, framed, $43 \times 40 \frac{1}{2}$ in. (109.2 x 102.8 cm.)

Donor: René and Carolyn Balcer
Credit: René and Carolyn Balcer Collection

Executive summary: Although Kawase Hasui designed more than 600 woodblock prints, his paintings are extremely rare. *The Singing Lesson*, created during the artist's early career, is one of the three screen paintings known by the artist, and is thus an exceptional addition to VMFA's collection of Hasui's work.

3. Three lithographs by Shinoda Toko (Japanese, born 1913):
Encounter, undated, Lithograph; Ink on paper, $23 \frac{3}{4} \times 16 \frac{1}{4}$ in. (60.33 x 41.28 cm)

Square Hand, undated, Lithograph; Ink on paper, $24 \frac{7}{16} \times 18 \frac{7}{16}$ in. (62.07 x 46.83 cm)

Ancient Poem, 1982, Lithograph; Ink, color, and silver on paper, $27 \frac{1}{4} \times 21$ in. (69.22 x 53.34 cm)

Donor: Elizabeth Deane, 2343 Beneva Terrace, Sarasota, FL 34232
Credit: Gift of Elizabeth Deane

Executive summary: These lithographs were made by Shinoda Toko, a contemporary Japanese artist who has imbued traditional calligraphy with an expressive and abstract style. In these prints, Shinoda used fluid strokes of lithographic ink to suggest images and the vitality of nature.

4. William Henry Jackson (American, 1843-1942) and the Detroit Publishing Company (American), 33 Assorted photochroms, ca. 1898-1908, each 4 1/2 x 6 1/2 in. (11.4 x 16.5 cm.)

Donor: Alexandra B. Luloff, 332 Minnesota St., Suite E-1404, St. Paul, MN 55101

Credit: Gift of Alexandra B. Luloff

Executive summary: This proposed gift of thirty-three photochroms by William Henry Jackson, mark Alexandra Luloff's second annual donation of works from the famed American photographer's collaboration with the popular Detroit Publishing Company. These popular images, drawn directly from the photographs of Jackson, represent the end of America's western expansion at the close of the nineteenth century and its continued fascination with the natural wonder, Niagara Falls. This gift continues to expand VMFA's commitment to building its photography collection, as well as enrich its holdings of material related to the American West.

5. Igbo culture (Nigeria), *Woman's Wrap Skirt—Akwete cloth*, mid-20th century, Cotton, 45 1/4 x 65 in. (114.9 x 165.1 cm.)

Donor: Jane and Preston Manning of Staunton, Virginia

Credit: Gift of Jane and Preston Manning

Executive summary: VMFA has a distinguished collection of Akwete cloths from Southeastern Nigeria, most of which were collected in the early 20th century. This vibrant cloth, whose black background fabric was created with a simple over-one/under-one interlacing of warp and weft threads, thus expands our representation of Akwete design motifs.

6. 16 works from the collection of Pamela K. and William A. Royall, Jr.: "Kirdi" peoples, (Fali, Bena Guili, Kapsiki, Podokwo, and other groups in Cameroon, Nigeria, and Chad), *Seven Beaded Aprons*, 20th century, Glass beads, cowry shells, and fiber, various sizes

Donald Sultan (Asheville, NC, b. 1951), *Twenty Eight Colored Flowers*, 2004, Enamel, flock, tar and spackle on tile over Masonite, 96 x 144 in. (243.8 x 365.8 cm.)

Thornton Dial (Emelle, AL, b. 1928), *Freedom Cloth*, 2005, Cloth, coat hangers, steel, wire, artificial plants and flowers, enamel, and spray paint, 86 x 68 x 57 in. (218.4 x 172.7 x 144.8 cm.)

Thornton Dial (Emelle, AL, b. 1928), *Old Uncle Buck (The Negro Got to Find Out What's Going On in the United States)*, 2002, Carpet, oil, enamel, spray paint, and Splash Zone compound on canvas on wood, 79 x 105 x 2 in. (200.7 x 266.7 x 5.1 cm.)

Shepard Fairey (Charleston, SC, b. 1970), *Risky Business*, 2011, Paint and Mixed Media on canvas, 120 x 84 in. (304.8 x 213.4 cm.)

Rashid Johnson (Chicago, IL, b. 1977), *The Sweet Science*, 2011, Branded red oak flooring, black soap, wax, and paint, 96 ½ x 132 ½ x 2 ¾ in. (245.1 x 336.6 x 6.1 cm.)

Thomas Downing (Suffolk, VA, 1928 - 1985), *Untitled*, c. 1964, Acrylic on canvas, 92 x 92 in. (233.68 x 233.68 cm.)

Jack Whitten (Bessemer, Alabama, b. 1939), *Port Au Prince: A Painting Of Hope And Spirit For The Haitian People*, 2010, Acrylic on canvas, 44 ¼ x 198 ½ in. (113.03 x 504.2 cm.)

Kristin Baker (Stamford, CT, b. 1975), *Of Yore Posts*, 2014, Acrylic on PVC panel, 80 x 90 in. (203.2 x 228.6 cm.)

Tristin Lowe (Boston, b. 1966), *Comet: God Particle*, 2011, Neon, glass, and aluminum, 32 x 120 x 32 in. (81.3 x 304.8 x 81.3 cm.)

Charles McGill (Binghamton, NY, b. 1964), *Four Men in Formal Attire (After Guston)*, 2011, Mixed media assemblage of leather and vinyl golf bag, hot bonding glue, finishing nails on wood. From the "Skinned" series, 52 x 48 x 14 in. (132.1 x 121.9 x 35.6 cm.)

Charles McGill (Binghamton, NY, b. 1964), *Minstrel Bouquet*, 2010, Golf bag, golf clubs, found internet imagery and acrylic varnish on black pedestal, 51 x 17 x 14 in. (129.5 x 43.2 x 35.6 cm.)

Charles McGill (Binghamton, NY, b. 1964), *Cadillac*, 2010, Golf bag, found internet imagery and acrylic varnish on black pedestal, 39 x 17 x 26 in. (99 x 43.2 x 66 cm.)

Charles McGill (Binghamton, NY, b. 1964), *Safari*, 2010, Golf bag, found internet imagery and acrylic varnish on black pedestal, 39 x 17 x 19 in. (99 x 43.2 x 48.3 cm.)

Titus Kaphar (Kalamazoo, MI, b. 1976), *Voiceless*, 2010, Oil on linen, 82 ¼ x 51 x 51 in. (208.9 x 129.5 x 129.5 cm.)

Richard Artschwager (Washington, D.C., 1923 - 2013), *Study for "Williamsburg Pagoda"*, c. 1981, Pen and pencil on paper with black and white photograph, tracing paper, formica and adhesive tape collage on foamcore, 15 ½ x 11 ¾ in. (39.4 x 29.9 cm.)

Charles McGill (Binghamton, NY, b.1964), *Arthur Negro II*, 2006-2009, Mixed Media, 82 ¼ x 51 x 51 in. (208.9 x 129.5 x 129.5 cm.)

Donor: Pamela K. and William A. Royall, Jr., c/o Try-me, 1623 W. Main Street, Richmond, VA 23220

Credit: Gift of Pamela K. and William A. Royall, Jr.

Executive summary: Over the past several years, Pam and Bill Royall's generous support has served as a catalyst in the growth of VMFA's exceptionally strong collection of 21st-century art. This year, they have generously offered fifteen major works of contemporary art by eleven different artists, as well as a group of beaded aprons by the "Kirdi" peoples of West Africa. These extraordinary gifts are in keeping with the strategic plan's initiative to increase VMFA's representation of African and African American Art in the collection, with more than half the contemporary works on offer being key pieces by major African American artists.

7. Two works by Asiru Olatunde (Nigerian, 1918–1993):

Hunting Scene, ca. 1971, Aluminum relief panel, 33 ¾ x 17 ⅝ x ¾ in. (84.8 x 43.9 x 1.9 cm.)

Sacred Grove, ca. 1971, Aluminum relief panel, 33 ¾ x 17 ¼ x 1 in. (84.8 x 43.8 x 2.5 cm.)

Donor: Sandra Ferebee and Erik van Strien, Norfolk, Virginia

Credit: Gift of Sandra W. Ferebee and Erik van Strien

Executive summary: These luminous relief panels are quintessential works by Asiru Olatunde, who was one of the innovative artists of the Osogbo Mbari school—a fluid grouping of young artists, writers, musicians, and dancers who gathered at the Mbari Artist and Writer's Club in Osogbo, Nigeria in the 1960s and 1970s. These Olatunde panels will join an increasing group of works representing Nigeria's Mbari movement in VMFA's collection.

8. Attributed to Morohoshi Seisho 富岡永洗 (Japanese, 1870-1943), *Lotus Blossoms*, late 19th-early 20th century, Six-panel folding screen; Ink and color on paper, Each panel: 54 x 17 ¼ in. (137.2 x 43.8 cm.); overall: 54 x 101 in. (137.2 x 256.5 cm.)

Donor: Charles Linwood Vincent, 501 Camino Aguajito #207, Monterey, CA 93940

Credit: Gift of Charles L. and Mary Vincent

Executive summary: This six-panel screen painting has been attributed to Morohoshi Seisho, an artist active during the Meiji and Showa periods in Japan. In *Lotus Blossoms*, the artist has successfully mixed the Western technique of naturalistic depiction through light and shadow with the traditional Japanese decorative design of the lotus flower.

and to approve the **loan recommendations** made by the Staff:

1. Three paintings by Junius Brutus Stearns, *Washington as a Statesman at the Continental Convention*, 1856, oil on canvas (50.2.1), *The Marriage of Washington to Martha Custis*, 1849, oil on canvas (50.2.2), and *Washington as Captain in the French and Indian War*, ca. 1851, oil on canvas (50.2.3)
Gift of Edgar William and Bernice Chrysler Garbisch

Edward L. Henry, *The Meeting of General Washington and Rochambeau*, 1873, oil on panel. Gift of Mrs. Preston Davie, 60.52.7

G. S. Shaw, *George Washington*, ca. 1875, paint on ivory. Bequest of John Barton Payne, 35.1.12.

Exhibition: "A Portrait of George Washington: the Man, the Soldier and the President,"
Taubman Museum of Art (a VMFA Museum Partner), February 6 – July 31, 2016

Recommendation: lend the three paintings by Stearns; deny the Henry, which is on wood panel, and the Shaw, which is on a fragile ivory support.

2. Edgar Degas, *Alfred Niaudet*, ca. 1877, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.16.

Exhibition: "Scenes from Impressionist Life," Rouen, Musée des Beaux-Arts (a FRAME museum), April 16 – September 26, 2016.

Recommendation: lend with courier.

3. Eugene Boudin, *Beach Scene at Deauville*, 1865, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 2012.60

Exhibition: “Eugène Boudin – The Studio of Light,” MuMa – Musée d’art Modern André Malraux, Le Havre, April 16 – September 26, 2016.

Recommendation: lend with courier.

4. Félix Vallotton, *The Green Room*, 1904, oil on composition board. Collection of Mr. and Mrs. Paul Mellon, 83.57.

Exhibition: “Electric Paris,” Bruce Museum, Greenwich, CT, May 14 – September 4, 2016.

Recommendation: lend.

5. Five works by Andy Warhol, Gifts of Sydney and Frances Lewis:
Three silkscreen prints on paper, *Marilyn*, 1967, (69.35.1, 69.35.2, 69.35.3);
Two sculptures, *Campbell’s Box (Tomato Juice)*, 1964, silkscreen ink on synthetic polymer paint on wood (94.12, 94.13)

Exhibition: an exhibition of the works of Andy Warhol, Fralin Museum of Art at the University of Virginia (a VMFA Museum Partner), May 18 – September 18, 2016.

Recommendation: lend with courier.

6. Greek (Attic), *Black-Figure Lip-Cup depicting a Javelin Thrower on both sides*, ca. 540 BC, terracotta. Arthur and Margaret Glasgow Fund, 60.20.

Greek (Attic), attributed to the Tyszkiewicz Painter, *Red-Figure Amphora depicting a Discus Thrower and Trainer on side A and a Javelin Thrower and Trainer on side B*, 480-470 BC, terracotta. Arthur and Margaret Glasgow Fund, 62.1.7.

Indian, Gujarat, Kutch, *Calling Card Case featuring a Hunt*, ca. 1880, silver. Adolph D. and Wilkins C. Williams Fund, 2011.234.

Indian, Kashmir, *Presentation Trophy Cup with Cover*, ca. 1881, silver. Adolph D. and Wilkins C. Williams Fund, 2011.281a-b.

Indian, Mughal, Jahangir, *Abd Allah Kahn II on a Hunting Expedition*, ca. 1618-20 or later. Nasli and Alice Heeramaneck Collection, Gift of Paul Mellon, 68.8.51.

Gerhard Marcks, *Two Runners*, 1924, bronze. The Ludwig and Rosy Fischer Collection, Gift of the Estate of Anne R. Fischer, 2009.226.

Two photographs by James VanDerZee, gelatin silver print, National Endowment for the Arts Fund for American Art, *Boxer*, 1918 (2001.14) and *American Giants Dugout*, 1934 (2001.20).

Two paintings by Raoul Dufy, watercolor on paper, Collection of Mr. and Mrs. Paul Mellon, *Ascot*, 1930s (85.764) and *Champ de Courses à Epson*, 1938 (85.766).

Johann Zoffany, *Portrait of Master Sayer Fishing*, 1772, mezzotint on laid paper, mounted on cardboard. Paul Mellon Collection, 85.1370.

George Catlin, “Ball Players,” from *Catlin’s North American Indian Portfolio*, ca. 1845, color lithograph on paper. Gift of Dr. and Mrs. Herbert A. Claiborne, Jr., in celebration of VMFA’s 75th Anniversary, 2011.62.

Exhibition: “Sports in Art,” Peninsula Fine Arts Center, Newport News (a VMFA Museum Partner), July 9 – October 9, 2016.

Recommendation: lend with courier.

7. Claude Monet, *Irises by the Pond*, 1914-1917, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 71.8

Exhibition: “Monet: A Step Beyond Impressionism,” Ordrupgaard, Copenhagen, August 19 – December 4, 2016.

Recommendation: lend with courier.

8. Edouard Manet, *On the Beach, Boulogne-sur-mer*, 1868, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 85.498.

Exhibition: “La fête perpétuelle. Le Second Empire, 1852-1870,” Musée d’Orsay, September 26, 2016 – January 16, 2017.

Recommendation: lend with courier.

9. Pierre Chareau, *Club Armchair*, 1924-26, rosewood, silvered metal, upholstery. Gift of Sydney and Frances Lewis, 85.95.

Pierre Chareau, *Armchair*, 1925, bleached mahogany, suede. Gift of Sydney and Frances Lewis, 85.96.

Exhibition: “Pierre Chareau,” The Jewish Museum, New York, November 4, 2016 – March 17, 2017.

Recommendation: lend 85.96, with courier; deny 85.95, whose fragile condition would be at risk during travel.

10. Camille Pissarro, *Coconut Palms by the Sea*, 1856, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.45.

Camille Pissarro, *Landscape, St. Thomas*, 1856, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.46.

Exhibition: "Pissarro. Between Danish Golden Age Painting and French Impressionism," Ordrupgaard Museum for Fransk Impressionisme, Copenhagen, March 9 – July 2, 2017.

Recommendation: lend with courier.

11. Carle Van Loo, *A Pasha having his Mistress's Portrait Painted*, 1737, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 59.20.

Attributed to Joseph Siffred Duplessis, *The Young Artist*, ca. 1760s, oil on canvas. Gift of Mrs. A. D. Williams, 49.15.4

Louis-Leopold Boilly, *The Electric Spark*, ca. 1791, oil on canvas. Arthur and Margaret Glasgow Fund, 73.31.

Exhibition: "Hidden in Plain Sight: American Visions of Eighteenth-Century France," National Gallery of Art, Washington, May 21 – August 20, 2017.

Recommendation: lend.

12. Byron Browne, *Lamp with Branches*, 1945, oil on canvas. Gift of Mr. Samuel Kootz, 52.17.

Exhibition: "From Picasso to Motherwell: The Legacy of the Samuel M. Kootz Gallery," The Fralin Museum of Art at the University of Virginia (a VMFA Museum Partner), early August – mid-December, 2017.

Recommendation: lend.

13. Pablo Picasso, *Woman with a Kerchief*, 1906, gouache and charcoal on paper. T. Catesby Jones Collection, 47.10.78.

Exhibition: "Picasso: The Artist and his Muses," North Carolina Museum of Art, October 29, 2016 - January 29, 2017).

Recommendation: lend.

Report on a long-term loan from the collection:

1. Two sculptures by Pierre-Jules Mêne, *Pointer Guarding Dead Game*, 1850, bronze, and *Setter, Pointer and Partridge*, 1848, bronze, Gifts of Forrest E. Mars.

Purpose: long-term loan to the permanent collection of the National Sporting Library and Museum, Middleburg (a VMFA Museum Partner), since 2008.

The loan has been extended through December, 2017.

Proposed changes to loans previously approved:

1. Kehinde Wiley, *Willem van Heythuysen*, 2006, oil and enamel on canvas. Arthur and Margaret Glasgow Fund, 2006.14.

Exhibition: "Kehinde Wiley: A New Republic."

Three venues through May, 2016 were previously approved. The exhibition will be on view at VMFA from June to September, 2016. Three additional proposed venues through September, 2017 are denied.

2. Joshua Shaw, *Natural Bridge No. 1: View from the Arch of the Bridge, Looking down the Creek, Rockbridge County, Virginia*, ca. 1820, oil and pencil on prepared paper. J. Harwood and Louise B. Cochrane Fund for American Art and partial gift of Robert M. Hicklin Jr. in honor of Wiley Hardy Wheat, Virginia Walker Christian, and Maria Gregory Tabb on the occasion of VMFA's 75th anniversary, 2011.9

Exhibition: "Two Extraordinary Women: The Lives and Art of Maria Hadfield Cosway and Mary Darby Robinson," The Fralin Museum of Art at the University of Virginia, January 29 – May 1, 2016

The borrowers have withdrawn their request for this painting.

Loans Denied

1. Pablo Picasso, *Woman with Kerchief*, 1906, gouache and charcoal on paper. T. Catesby Jones Collection, 47.10.78

Exhibition: “The Secret of Picasso’s Genius,” Aichi Prefectural Museum of Art, Nagoya, January 3 – March 21, 2016; ABENO HARUKAS Art Museum, Osaka, April 9 – July 3, 2016

Reason for denial: the work has a long history of display, including extensive time on view in the T. Catesby Jones exhibition, and additional exposure should be limited. Another work by Picasso was offered to the organizers, but turned down by them.

2. Ed Ruscha, *Noise, Pencil, Broken Pencil, Cheap Western*, 1963, oil and wax on canvas. Gift of Sydney and Frances Lewis, 85.439.

Exhibition: “Ed Ruscha Then & Now: Paintings from the 1960s and 2000s,” The Museum of Contemporary Art San Diego at La Jolla, January 29 – April 3, 2016.

Reasons for denial: the painting is an icon in the Pop Art Gallery and returned earlier this year from loan to Australia. Travel should be limited to preserve the fragile oil and wax surface. Further, the lead time for this request is insufficient.

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

Exhibition: Rothko: “The Dark Paintings,” Pace Gallery, May 6 – June 25, 2016.

Reason for denial: the request does not give a compelling reason for including our painting, an anchor in the Abstract Expressionist Gallery, in this exhibition mounted by a commercial gallery.

4. Artemisia Gentileschi, *Venus and Cupid*, ca. 1625 – 1630, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 2001.225

Exhibition: “Before the Curtain, Behind the Veil: Revelation and Concealment since the Renaissance,” Museum Kunstpalast, Düsseldorf, October 1, 2016 – January 22, 2017.

Reason for denial: the borrowers do not make a credible case for including our painting, and the exhibition’s theme does not warrant lending this important painting in the collection.

5. Claude Monet, *Irises by the Pond*, 1914-1917, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 71.8

Exhibition: “The Story of Impressionism,” Treviso, Museum di Santa Caterina, October 29, 2016 – April 17, 2017.

Reason for denial: the painting is committed to another exhibition during the period of this project.

Motion approved with William A. Royall, Jr. abstaining.

V. REPORT OF THE PRESIDENT

President Bill Royall thanked the board for attending both the ribbon-cutting for the McGlothlin Galleries of American Art and the opening celebrations for *Rodin: Evolution of a Genius*. He expressed his happiness in welcoming Dr. Betty Crutcher to the board. Mr. Royall recognized Marlene Malek and John Hager, who retired from the board, thanking them for serving as Trustees and supporting the museum. Mr. Royall congratulated Alex Nyerges for being nominated as Richmonder of the Year by the Richmond Times-Dispatch.

VI. REPORT OF THE DIRECTOR

Mr. Nyerges expressed that the museum staff made his nomination possible by making the museum such a vital part of the city. He updated the Trustees on progress made toward the 2020 Strategic Plan, especially in the creation of a separate division for Human Resources. He introduced the new leader of that division, Kimberly Wilson, who will be the Deputy Director for Human Resources, Volunteers, and Community Service. Ms. Wilson comes to VMFA after serving as the Executive Director of Human Resources and Client Services at George Washington University.

VII. REPORT OF THE FOUNDATION

Foundation President Kelly Armstrong provided an update on the Foundation portfolio. Although the assets have decreased by 2% for the year, the portfolio has performed well. The Foundation currently manages \$234 million. At the November meetings, the board approved the FY15 audited financial statements. She commended Mr. Sadid for his hard work to secure a \$15 million line of credit from the US Bank. Ms. Armstrong also thanked Jayne Shaw and Claudia Keenan for a fundraising total of \$6 million this year and announced that this was an all-time high.

William Royall personally thanked Kelly Armstrong for her leadership and thanked the staff for their hard work.

VIII. EXECUTIVE CLOSED SESSION

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

At 2:30 pm by motion proposed, seconded, and carried, the meeting resumed in open session.

Motion: proposed by Mr. Royall, and seconded by Mr. Douglass that the Board certify that the closed session just held was conducted in compliance with Virginia State law, as set forth in the Certification Resolution distributed. Motion carried.

A roll call vote was taken, the results of which are outlined in the Second Certification Resolution below.

IX. ADJOURNMENT

There being no further business, President Royall adjourned the meeting at 2:48 pm.

Recorded by: Laura Keller

Assistant to the Secretary of the Foundation

MOTION: Mr. Royall MEETING: Board of Trustees

SECOND: Mr. Douglass DATE: 9 December 2015

FIRST 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: Royall/ Schewel/ M. Harris/ Abramson/ Crutcher/ Douglass/ Dye/ Fralin/
Goode/ Gotwald/ Harrigan/ J. Harris/ Jecklin/ Johnson/ Markel/ Niemyer/
O'Keefe/Petersen/ Rangarajan/ Talegaonkar

NAYS: None

ABSENT DURING VOTE:

ABSENT DURING MEETING: Barrington/ Bishop/ Carlson/ Cochrane/ Farrell/ Gilliam/
Lockhart/ Luke/ McGlothlin/ Perkins/ Reynolds

MOTION: Mr. Royall MEETING: Board of Trustees
SECOND: Mr. Schewel DATE: 9 December 2016

SECOND CERTIFICATION OF CLOSED MEETING

WHEREAS, the Full Board of Trustees has convened a closed meeting on this date pursuant to an affirmative recorded vote and in accordance with the provisions of The Virginia Freedom of Information Act; and

WHEREAS, Section 2.2-3712 of the Code of Virginia requires a certification by this Board that such closed meeting was conducted in conformity with Virginia law;

NOW, THEREFORE, BE IT RESOLVED that the Full Board of Trustees hereby certifies that, to the best of each member's knowledge, (i) only public business matters lawfully exempted from open meeting requirements by Virginia law were discussed in the closed meeting to which this certification resolution applies, and (ii) only such public business matters as were identified in the motion convening the closed meeting were heard, discussed or considered by the Full Board of Trustees.

VOTE

AYES: Royall/ Schewel/ M. Harris/ Abramson/ Crutcher/ Douglass/ Dye/ Fralin/
Goode/ Gotwald/ Harrigan/ J. Harris/ Jecklin/ Markel/ Niemyer/
O'Keefe/Petersen/ Rangarajan/ Talegaonkar

NAYS: None

ABSENT DURING VOTE:

ABSENT DURING MEETING: Barrington/ Bishop/ Carlson/ Cochrane/ Farrell/ Gilliam/
Lockhart/ McGlothlin/ Perkins/ Reynolds