Virginia Museum of Fine Arts

Minutes of the Full Board of Trustees

Thursday, September 26 2019, 11:45am – 1:15pm

Princeton Club of New York – Prospect/Triangle Rooms

15 W 43rd St, New York, NY 10036, USA

There were present:

Monroe E. Harris, President

Karen C. Abramson

Carol Ann Bischoff

Edie Cabaniss

Cindy H. Conner, *via conference*

Kenneth M. Dye, *via conference*

Anne Noland Edwards

Janet Geldzahler, *via conference*

Martha M. Glasser

David Goode

Jil Womack Harris

Jeffrey Humber

Kenneth Johnson

James W. Klaus, Foundation Co-President and Liaison

Sara O'Keefe, *via conference*

Suzy Szasz Palmer

Thomas W. Papa

Michele Petersen

Satya Rangarajan

Pamela Reynolds, *via conference*

Rupa Tak

Lilo Simmons Ukrop, Foundation Co-President and Liaison

Charles Whitaker, *via conference*

Absent:

Lynette L. Allston

Tyler Bishop

Gilbert Bland

Joan Brock

Marland Buckner

Betty Crutcher

Ankit N. Desai

Margaret N. Gottwald

Andrew M. Lewis

Steven A. Markel

Pamela J. Royal

William A. Royall, Jr.

Staff:

Alex Nyerges, Director

Kay Baker, *via conference*

Caprice Bragg

Cammy Carleton, Council President

Maya Erhardt

Jody Green

Tom Gutenberger

Jan Hatchette

Cynthia Norwood, Office of the Attorney General

Katie Payne, *via conference*

Hossein Sadid, *via conference*

Michael Taylor

1. CALL TO ORDER

At 11:45am, President Monroe Harris called the meeting to order and welcomed the Trustees and guests.

Motion: proposed by Mr. Tom Papa and seconded by Ms. Karen Abramson to approve the minutes of the June 19, 2019, meeting of the Board of Trustees as distributed. Motion approved.

1. REPORT OF THE PRESIDENT

President Monroe Harris welcomed the Board of Trustees to New York and thanked staff who arranged the meeting. He then noted that additional information and a link to the live stream for the unveiling of Kehinde Wiley’s *Rumors of War* would be distributed to the board.

President Harris then reviewed the results of the Board engagement and reported that the results were positive.

Next, he announced new leadership of the committees, including Chairpersons and Vice Chairpersons when changes had occurred. He noted that the following changes have taken place:

Art & Collections: Meg Gottwald (Chair); Art Acquisitions Subcommittee: Tom Papa (Chair) and Karen Abramson (Vice Chair); External Affairs: Sara O’Keefe (Vice Chair); and Nominating Sub-Committee: Rupa Tak (Chair).

Lastly, President Harris reviewed the Director’s Society, of a new recognition society, and noted that its establishment would be good for stewardship. He then called for a vote on the establishment of the Society.

**Motion**: proposed by Mr. Tom Papa and seconded by Mr. Satya Rangarajan to approve the establishment of the Director’s Society. Motion approved.

1. REPORT OF THE FOUNDATION CO-PRESIDENTS

Co-President James Klaus described the goals for this fiscal year, including campaign success and engagement of donors. He and Ms. Lilo Simmons Ukrop are serving as co-presidents, and Foundation Board members have been added as liaisons to Trustee committees to advance this goal.

Mr. Klaus reviewed recent upgrade cultivation events and their successes, noting that they have resulted in upgrades and new supporters. He reported that the Foundation’s nominating committee welcomes any suggestions from the trustees especially for representatives from outside of Richmond.

Lastly, Mr. Klaus reported that the Foundation board continues to monitor the performance of the endowment.

# COMMITTEE REPORTS

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* 1. Education Committee

Chair Jil Harris reported that VMFA on the Road has had 110,000 visitors since its October 30, 2018 launch. The next exhibition will launch in March and is titled *A View from Home (Virginia Landscapes).* Next, she noted that 2,000 guests attended the recent Patagonia Family Day. Additionally, she stated that the Studio School is undergoing a three-stage renovation with the first stage nearing completion. Ms. Harris reported that VMFA hosts 3,861 educational programs each year that serve over 1 million people statewide. Lastly, she informed the board that the docent program is welcoming a new class and that it will be renamed the tour guide program. Interviews for new tour guides will be held in October 2019 followed by training with new guides ready in June of 2020.

* 1. Art Acquisitions Sub-Committee

At 12:05pm, the meeting went into closed session.

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

At 12:21pm, the meeting resumed in open session.

**Motion:** proposed by Dr. Monroe Harris and seconded by Mr. Kenneth Johnson 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 Certification Resolution.

**Motion:** proposed by Dr. Monroe Harris and seconded by Mr. Tom Papa to ratify the recommendation the Art Acquisitions Sub-Committee made in the September 18, 2019, meeting to approve the gift, purchase, loan and deaccession considerations as fully described in the meeting packets. Motion approved.

* 1. Art & Collections Committee

Dr. Michael Taylor, Chief Curator and Deputy Director for Art and Education, provided the report for the Art and Collections Committee. He noted that Dr. Leo Mazow, Louise B. and J. Harwood Cochrane Curator of American Art, gave a presentation about *Edward Hopper and the American Hotel*.

Dr. Taylor also noted that Ms. Carol Sawyer, Margaret H. and William E. Massey Senior Conservator of Paintings, reported on new imaging equipment and findings related to its use. He noted that use of this technology puts VMFA at the forefront of the field and promotes the museum’s reputation as outlined in the Strategic Plan.

* 1. External Affairs Committee

Chair Ken Johnson reported on external affairs, noting that marketing and communications plans for and results for *Awaken* and *Cosmologies* were discussed. Additionally, the committee addressed the marketing plans for *Hopper,* *Kamoinge*, and *Sunken Cities*. Mr. Johnson then requested that both Ms. Jan Hatchette and Dr. Michael Taylor receive a round of applause for their work on the Kehinde Wiley acquisition and unveiling.

Dr. Taylor discussed the journey of VMFA becoming a field leader in collecting African and African American art. He also noted the roles played by fellow staff members, including Ms. Hatchette, Ms. Paula Saylor-Robinson, and Ms. Valerie Cassel Oliver. He remarked that this is truly a reputation building moment for VMFA.

Ms. Hatchette recalled the timeline from VMFA’s acquisition of Kehinde Wiley’s work in 2006 to VMFA’s 2016 exhibition *Kehinde Wiley: A New Republic*, to now—VMFA’s unveiling of *Rumors of War* in Times Square New York. She invited the board to share ideas for the Richmond dedication in December. Ms. Karen Abramson called for recognition of Mr. Bill Royall and Ms. Pamela Kiecker Royall for their role in this acquisition. He then noted that the committee also discussed the Director’s Society, the young professionals taskforce and the biennium budget requests.

* 1. Fiscal Oversight Committee

Chair David Goode reported that VMFA has completed its 83rd consecutive year with a balanced budget. For FY2019, he noted that there were revenue shortfalls in exhibition tickets and enterprise operations, but that the museum maintained a balanced budget by using surplus funds from prior years to cover the shortfall. FY2020 and FY2021 are expected to see high exhibition attendance numbers, boosting revenue with *Hopper* and *Sunken Cities.* He noted that the committee also reviewed the strategic plan funding priorities and how best to sustain programs started under the plan. He stated that more news would develop as the capital campaign is now underway.

1. REPORT OF THE DIRECTOR

Director Alex Nyerges noted that the capital campaign is off to a tremendous start. He reviewed recent gifts to the campaign. Additionally, Mr. Nyerges noted that VMFA has secured honorary co-chairs for the campaign; Mr. Bill Royall and Ms. Pamela Kiecker Royall have agreed to serve and additional requests have been made. Working co-chairs include Board of Trustees President Dr. Monroe E. Harris, Jr, and his wife, Dr. Jill Bussey Harris. He also addressed the timeline and upcoming events for board members regarding the campaign.

Next, Director Nyerges invited VMFA Director of Government Relations Katie Payne to comment on the biennium budget requests. She noted that VMFA has submitted several operational and capital requests that were reviewed in both the Fiscal Oversight and External Affairs Committees. She noted that the Governor’s budget will be released in December.

Mr. Nyerges then addressed the importance of the Aaron Siskind gift that the board voted on earlier that afternoon, noting that it will elevate VMFA’s photography collection to a new tier and spur similar gifts. He thanked Dr. Michael Taylor and Ms. Cindy Norwood, Senior Assistant Attorney General, for her work on the contract with the Siskind Foundation.

Additionally, Director Nyerges thanked the staff who worked on the board meetings and events in New York. Next, he reflected on the acquisition of Kehinde Wiley’s *Rumors of War*, and he thanked the board for approving the acquisition, and gave a special thanks to Mr. Bill Royall and Pam Kiecker Royall for their support of the acquisition and installation.

1. ADJOURNMENT

There being no further business, Mr. Harris adjourned the meeting at 1:05pm.

Recorded by: Jody Green

 Administrative and Project Coordinator, Director’s Office

MOTION SHEET

26 September 2019

Director’s Discretionary Purchases:

1. Moses Jacob Ezekiel (American, 1844-1917), *Franz Liszt*, modeled 1881, carved later, Marble, bust: 25 ½ × 14 × 15 in (64.77 × 35.56 × 38.1 cm), pedestal: 41 ¾ × 14 × 14 in (106.05 × 35.56 × 35.56 cm)

Vendor: Virginia Volterra, Executor, The Estate of Edith Volterra, c/o Philip Ervin

Source: A. Paul Funkhouser Endowment

1. Robert Capa (American, born Hungary, 1913-1954), *Normandy*, 1944, Gelatin silver print, image: : 8 1/2 × 6 3/8 in (21.6 × 16.2 cm), sheet: 10 × 8 in. (25.4 × 20.32 cm)

Vendor: artnet Auctions, Photography sale, April 17, 2019, Lot 127818

Source: Aldine S. Hartmann Fund

1. Brassaï (Gyula Halász) (American, born Hungary, 1899-1984), *Parade d’un spectacle à la Fête Foraine avec Conchita devant ses admirateurs, Boulevard Saint-Jacques, Paris*, 1931, printed later, Gelatin silver print, 9 1/8 × 11 3/8 in. (23.20 × 29 cm)

André Kertész (American, born Hungary, 1894-1985), *Colette, Nuits-Saint-Georges, Bourgogne*, 1929, Gelatin silver print, 8 3/4× 6 3/8 in. (22.22 × 16.19 cm)

Weegee (Arthur Fellig) (American, born Hungary, 1899-1968), *Champagne was $10 a bottle. Myself, I like rye with a beer chaser*, April 16, 1941, Gelatin silver print, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

Weegee (Arthur Fellig) (American, born Hungary, 1899-1968), *Drunk Tank, Lincoln Heights Jail, Los Angeles*, 1942, Gelatin silver print, 9 ½ × 7 ½ in. (24.13 × 19.05 cm)

Weegee (Arthur Fellig) (American, born Hungary, 1899-1968), *Shorty, the Bowery Cherub, Welcomed the New Year at Sammy’s Bar in the Bowery*, December 31, 1942, printed late 1950s, Gelatin silver print, 14 × 11 in. (35.56 × 27.94 cm)

Weegee (Arthur Fellig) (American, born Hungary, 1899-1968), *Tired Businessman at the Circus*, June 28, 1943, printed late 1940s, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

Weegee (Arthur Fellig) (American, born Hungary, 1899-1968), *Sudden Death for One, Sudden Shock for the Other…Mrs. Dorothy Reportella, Accused of Hitting a Bread Truck with her Car,* September 7, 1944, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)

Weegee (Arthur Fellig) (American, born Hungary, 1899-1968), *Seated Nude with Fishnet Veil*, circa 1950, Gelatin silver print, 14 × 11 in. (35.56 × 27.94 cm)

Vendor: Barry Singer Gallery

Source: Arthur and Margaret Glasgow Endowment, Kathleen Boone Samuels Memorial Fund and Aldine S. Hartman Endowment Fund

1. Carl Van Vechten (American, 1880-1964), *Salvador Dalí in Paris*, 1934, Gelatin silver print, 6

½ × 9 ½ in. (16.5 × 24.2 cm)

Vendor: ArteF Galerie für Kunstfotographie,

Source: Eric and Jeanette Lipman Fund

1. Ebony G. Patterson (Jamaican, born 1981), *…three kings weep…*, 2018, Three-channel digital color video with sound, 8 minutes, 34 seconds, dimensions variable, edition 2/3

Vendor: Monique Meloche Gallery

Source: Kathleen Boone Samuels Memorial Fund

1. Shawn Walker (American, born 1940), *Tiffany's Window on 57th Street*, late 1960s or early 1970s, Gelatin silver print, Mount: 14 × 10 15/16 in. (35.56 × 27.78 cm), Image: 4 3/4 × 7 1/16 in. (12.07 × 17.94 cm)

Shawn Walker (American, born 1940), *Untitled*, late 1960s or early 1970s, Gelatin silver print, Sheet: 15 15/16 × 19 13/16 in. (40.48 × 50.32 cm), Image: 12 7/16 × 18 in. (31.59 × 45.72 cm)

Shawn Walker (American, born 1940), *Yoruba Temple in the African American Day Parade, Harlem*, 1980s, Gelatin silver print, Sheet: 15 13/16 × 19 13/16 in. (40.16 × 50.32 cm), Image: 11 5/8 × 17 1/4 in. (29.53 × 43.82 cm)

Vendor: Shawn Walker

Source: National Endowment for the Arts Fund for American Art

1. Beuford Smith (American, born 1941), *Pork Chop Davis, 125th and Lenox Ave.,* 1965, Gelatin silver print, Sheet: 13 15/16 × 10 7/8 in. (35.4 × 27.62 cm), Image: 13 5/16 × 10 5/16 in. (33.81

× 26.19 cm)

Beuford Smith (American, born 1941), *Man Crying, Martin Luther King, Jr. Essay, 12th Street, NYC*, 1968, Gelatin silver print, Sheet: 13 7/8 × 10 7/8 in. (35.24 × 27.62 cm), Image: 13 ½ × 10 ½ in. (34.29 × 26.67 cm)

Beuford Smith (American, born 1941), *Dizzy Izzy, Harlem,* 1969, Gelatin silver print, Sheet: 7 1/8 × 4 7/8 in. (18.1 × 12.38 cm), Image: 6 7/16 × 4 7/16 in. (16.35 × 11.27 cm)

Beuford Smith (American, born 1941), *Self-Portrait in Waterfall, NYC,* 1978*,* Gelatin silver print, Sheet: 10 7/8 × 13 15/16 in. (27.62 × 35.4 cm), Image: 9 11/16 × 13 9/16 in. (24.61 × 34.45 cm)

Beuford Smith (American, born 1941), *Nefertiti,* 1985*,* Gelatin silver print, Sheet: 13 15/16 × 10 15/16 in. (35.4 × 27.78 cm), Image: 13 1/2 × 10 9/16 in. (34.29 × 26.83 cm)

Vendor: Beuford Smith

Source: National Endowment for the Arts Fund for American Art

1. Anthony Barboza (American, born 1944), *Kamoinge Group Portrait*, 1973, Digital print, 20 × 24 in. (50.8 × 60.96 cm)

Vendor: Anthony Barboza

Source: Eric and Jeanette Lipman Fund

Gift Considerations:

1. Aaron Siskind (American, 1903-1991), *4007 Photographs*, various dates, Gelatin silver prints, various dimensions

Donor: The Aaron Siskind Foundation

Credit Line: Gift of the Aaron Siskind Foundation

1. Northwest Coast Objects, 19h-20th centuries, various materials, various dimensions (see Appendix A)

Donor: John Hallinan

Credit Line: Gift of John Hallinan

1. Shawn Walker (American, born 1940), *Bishop W. McCollough, Harlem, 115th Street*, 1986 Gelatin silver print, Sheet: 10 7/8 × 14 in. (27.62 × 35.56 cm), Image: 8 15/16 × 13 1/16 in. (22.7 × 33.18 cm)

Shawn Walker (American, born 1940), *The Last Ritual in Harlem, Harlem, 115th Street*, 1986 Gelatin silver print, Sheet: 11 1/8 × 14 in. (28.26 × 35.56 cm), Image: 10 1/2 × 11 9/16 in. (26.67 × 29.37 cm)

Donor: Shawn Walker

Credit line: Gift of the Artist

Deaccessioning Considerations:

1. Tiffany Studios, *Floor Lamp with Maple Leaf Motif Shade*, circa 1906, Leaded glass and bronze, 64 ¼ × 22 in (163.1 × 55.8 cm), Gift of Mr. and Mrs. Arthur S. Brinkley, Jr., 72.15
2. Tiffany & Company, *Ring*, early 20th century, Rectangular-cut emerald set within a diamond and platinum filigree mounting, 9 1/16 × ½ in. (1.43 × 1.27 cm), Gift from the Estate of Mrs. Alfred I. du Pont, 71.56.1

Tiffany & Company, *Brooch*, early 20th century, Cushion-cut ruby set within an openwork heart-shaped motif, with calibre-cut emeralds and diamonds, suspending a fringe of

marquise-cut diamonds and pearls mounted in gold and platinum, 2 ¾ × 1 3/8 in. (7.0 × 3.5 cm), Gift from the Estate of Mrs. Alfred I. du Pont, 71.56.2

1. Childe Hassam (American, 1859-1935), *Descending the Steps, Central Park*, 1895, Oil on canvas, 22 3/8 × 22 ¼ in (56.83 × 56.52 cm), Gift of the Estate of Hildegarde Graham van Roijen, 93.112
2. Andy Warhol (American, 1928-1987), *Campbell’s Box (Tomato Juice)*, 1964, Silkscreen ink and synthetic polymer paint on wood, 10 × 19 × 9 ½ in. (25.40 × 48.26 × 24.13 cm), Gift of the Andy Warhol Foundation for the Visual Arts and the Arthur and Margaret Glasgow Endowment, 94.13
3. Max Beckmann (German, 1884-1950), *King Saul*, 1947, Oil on canvas, 57 3/8 × 35 ¾ in. (145.73 × 90.81 cm), Adolph D. and Wilkins C. Williams Fund, 84.5
4. Zao Wou-Ki (French, born China, 1921-2013), *Untitled*, 1950, Oil on canvas, 11 7/8 × 16 ¼ in. (30.16 × 41.28 cm), Gift of Mr. Larry Aldrich, 59.3

Loans from the Collection:

1. Giovanni Battista Piranesi, *Flavian Amphitheater, called the Colosseum*, from the series*, Alcune vedute di archi trionfali ed altri monumenti,* 1748, Etching printed on unwatermarked laid paper, 12 3/4 × 20 1/4 in.; (32.39 × 51.44 cm), Gift of Frank Raysor, 2013.597

Giovanni Battista Piranesi, *Amphitheater of Verona,* from the *series Alcune vedute di archi trionfali ed altri monumenti* 1800-1809, Etching printed on laid paper, 12 3/4 × 20 1/4 in. (32.39 × 51.44 cm), Gift of Frank Raysor, 2013.600

Giovanni Battista Piranesi, *Remains of the Villa of Maecenas at Tivoli,* from the series, *Veduti di Roma*, 1763, Etching, 18 3/4 × 27 7/16 in. (47.63 × 69.69 cm), Gift of Frank Raysor, 2013.607

Giovanni Battista Piranesi, *Remains of the Theater of Pompey,* from the series *Le Antichita Romane,*

1762, Etching, 20 5/8 × 15 13/16 in. (52.39 × 40.16 cm), Gift of Frank Raysor, 2013.630

Giovanni Battista Piranesi, *Studies of Etruscan Friezes at Cornetto,* from the series *Osservazioni sopra la letter de M. Mariette,* 1765, Etching, 22 1/2 × 16 1/2 in. (57.15 × 41.91 cm), Gift of Frank Raysor, 2013.649

Giovanni Battista Piranesi, *Chimneypiece: Two Cameos with the Three Graces to Either Side of Three Masks on the Lintel* from the series *Diverse Maniere d’Adornare I Cammini,* 1769, Etching, 16 3/4 × 22 7/16 in. (42.55 × 56.99 cm), Gift of Frank Raysor, 2013.653

Exhibition: *The Age of Hogarth and Piranesi: Masterpieces of Eighteenth-Century European Printmaking*, University of Richmond, University Museums, Lora Robins Gallery of Design from Nature, September 22 – December 6, 2019.

Recommendation: Lend *Remains of the Theater of Pompey*, 2013.630, *Studies of Etruscan Friezes at Cornetto*, 2013.649, and *Chimneypiece: Two Cameos with the Three Graces to Either Side of Three Masks on the Lintel,* 2013.653. Deny *Flavian Amphitheater, called the Colosseum*, 2013.597, *Amphitheater of Verona*, 2013.600, and *Remains of the Villa of Maecenas at Tivoli,* 2013.607 as there is not time to complete necessary and extensive conservation treatment.

1. D.Y. Begay, *Weaving’s Voice*, 2017, Wool and natural dyes, 39 ½ × 50 in. (110.33 × 127 cm), Purchased with funds provided by Mareke Schiller, 2017.208

Exhibition: Short-term installation to coincide with artist in residence program at The Fralin Museum of Art at the University of Virginia, October 1 – October 31, 2019.

Recommendation: Lend with courier.

1. Benin, *Plaque of Benin Chief*, 16th-17th centuries, Bronze, 14 ¾ × 7 × 2 in. (37.47 × 17.78 × 5.08 cm), Arthur and Margaret Glasgow Fund, 83.136

Exhibition: *Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals*, Chrysler Museum of Art, Norfolk, VA, October 19, 2019 – January 19, 2020.

Recommendation: Lend with courier.

1. Moses Jacob Ezekiel, *Thomas Jefferson,* modeled 1897, cast circa 1900-1910, Bronze with brown patina, 23 3/4 × 8 3/8 × 7 3/8 in. (60.33 × 21.27 × 18.73 cm), Floyd D. and Anne C. Gottwald Fund, 2008.44

After Gilbert Stuart, *George Washington,* 19th century, Oil on canvas, 40 × 35 in. (101.6 × 88.9 cm), Adolph D. and Wilkins C. Williams Collection, 49.18.3

Junius Brutus Stearns, *Washington as Statesman at the Constitutional Convention,* 1856, Oil on canvas, 46 × 63 3/16 × 3 1/2 in. (116.84 × 160.5 × 8.89 cm), Gift of Edgar William and Bernice Chrysler Garbisch, 50.2.1

Unidentified American Artist, *Harper's Ferry,* 1830s, Oil on canvas, 42 3/8 × 58 1/8 in. (107.63 ×

147.64 cm), John Barton Payne Fund, 51.14

Exhibition: Art in Embassies US Department of State, US Embassy, Vienna, Austrian, Fall 2019

* + end date to be determined.

Recommendation: Lend.

1. Alvan Fisher, *Sir Archy*, circa 1823-1825, Oil on canvas, 25 ¼ × 35 ½ (64.1 × 90.1 cm), Gift of Mr. T. Kenneth Ellis, 76.33.2

Henri Delattre, *Portrait of the Artist Driving a Pair of Horses*, 1852, Oil on canvas, 22 1/2 × 30 1/8 in. (57.15 × 76.52 cm), Paul Mellon Collection, 85.633

Alvan Fisher, *Portrait of the Racehorse ‘American Eclipse’*, 1822, Oil on canvas, 30 3/4 × 35 3/4 in. (78.11 × 90.81 cm), Paul Mellon Collection, 85.640

Alvan Fisher, *Portrait of the Racehorse ‘Duroc’*, 1822, Oil on canvas, 30 5/8 × 35 3/4 in. (77.79 ×

90.81 cm), Paul Mellon Collection, 85.641

Edward Troye, *Richard Singleton*, circa 1835, Oil on canvas, 33 1/4 × 38 1/4 in. (84.46 × 97.16 cm), Paul Mellon Collection, 85.645

Edward Troye, *The Undefeated Asteroid*, 1864, Oil on canvas, 36 × 46 1/4 in. (91.44 × 117.48 cm), Paul Mellon Collection, 85.647

Exhibition: *Tales From The Turf: The Kentucky Horse 1825-1950*, Speed Art Museum, Louisville, KY, November 15, 2019 – March 1, 2020

Recommendation: Lend Fisher, *Sir Archy* ,76.33.2, Fisher, *Portrait of the Racehorse ‘American Eclipse’,* 85.640, Fisher, *Portrait of the Racehorse ‘Duroc’,* 85.641, Troye, *The Undefeated Asteroid*,8 5.647. Deny Delattre, *Portrait of the Artist Driving a Pair of Horses,* 85.633 and Troye, *Richard Singleton,* 85.645 as there is not time to complete necessary and extensive conservation treatment.

1. Chancay, *Stuffed Figure of a Llama,* 1000-1470, Wool and reeds, 5 1/2 × 9 1/2 × 3 in. (13.97 × 24.13

× 7.62 cm), Gift of Mr. and Mrs. Sandford G. Etherington, 81.190

Bolivian, *Clothe,* 19th century, Fiber, 38 × 40 in. (96.52 × 101.6 cm), From the Robert and Nancy Nooter Collection, Arthur and Margaret Glasgow Endowment, 2018.272

Tiwanaku, *Turban Strap,* 1100-1200, Wool on cotton, Arthur and Margaret Glasgow Fund, 61.27.5.1-2

Remojadas, *Seated Figure,* 200-600, Terracotta and polychrome, 34 1/4 × 16 3/4 × 13 1/2 in. (87 ×

42.55 × 34.29 cm), Arthur and Margaret Glasgow Fund, 69.55

Pre-Columbian, *Fragmented head,* Buff brown clay, 3 3/8 × 2 1/4 × 2 1/4 in. (8.57 × 5.72 × 5.72 cm), Gift of The Lipman Foundation in memory of Jeanette S. Lipman, 2017.645

Pre-Columbian, *Fragmented head of Soariente or smiling face figure*, Pale buff brown clay, 5 3/4 × 5 3/16

× 3 7/8 in. (14.61 × 13.18 × 9.84 cm), Gift of The Lipman Foundation in memory of Jeanette S. Lipman, 2017.647

Pre-Columbian, *Polychrome pot,* Buff grey clay, 2 1/2 × 5 9/16 × 4 3/4 in. (6.35 × 14.13 × 12.07 cm), Gift of The Lipman Foundation in memory of Jeanette S. Lipman, 2017.651

Pre-Columbian, *Bowl with six bats*, Buff grey clay, 5 1/8 × 9 1/8 in. (13.02 × 23.18 cm), Gift of The Lipman Foundation in memory of Jeanette S. Lipman, 2017.674

Pre-Columbian, *Serpent*, Buff grey clay, 6 3/8 × 8 5/16 in. (16.19 × 21.11 cm), Gift of The Lipman Foundation in memory of Jeanette S. Lipman, 2017.676

Exhibition: *The Americas: Indigenous Art of the Ancient and Contemporary*, Peninsula Fine Arts Center, Newport News, VA January 18 – April 26, 2020.

Recommendation: Lend F*ragmented head*, 2017.645, *fragmented head of a Soariente or smiling face figure*, 2017.647, P*olychrome pot*, 2017.651, *Bowl with six bats*, 2017.674 and *Serpent*, 2017.676. Deny *Turban Strap,* 61.27.5.1-2, *Stuffed Figure of a Llama,* 81.190, and *Clothe,* 2018.272, as there is not time to complete necessary and extensive conservation treatment. Deny *Seated Figure*, 69.55 due to fragility.

1. Iona Rozeal Brown, *a3, blackface #59*, 2003, Acrylic on paper, 58 1/2 × 46 1/2 in. (148.59 ×

118.11 cm), Gift of Dr. and Mrs. Lindley T. Smith, 2004.67

Exhibition: *Fierce Women*, Moss Arts Center, Virginia Polytechnic Institute and State University, Blacksburg, VA, January 30 – April 25, 2020.

Recommendation: Lend.

1. Beauford Delaney, *Marian Anderson*, 1965, Oil on canvas, 66 3/16 × 53 ½ × 1 7/8 in. (168.12 ×

135.89 × 4.76 cm), J. Harwood and Louise B. Cochrane Fund for American Art, 2012.277

Beauford Delaney, *Greene Street*, 1946, Oil on canvas, 16 × 20 in. (40.64 × 50.8 cm), J. Harwood and Louise B. Cochrane Fund for American Art, 2010.104.

Exhibition: *Beauford Delaney: Through the Unusual Door*, Knoxville Museum of Art, Knoxville, TN, February 7 – May 10, 2020.

Recommendation: Lend *Greene Street,* 2010.104. Deny *Marian Anderson,* 2012.277 as the painting is on loan to an exhibition at the National Portrait Gallery at the same time.

1. Cy Twombly, *Synopsis of a Battle*, 1968, Commercial oil-based paint and wax crayon on canvas, 79

× 103 1/8 in. (200.66 x 261.94 cm), Gift of Sydney and Frances Lewis, 85.451

Sally Mann, *Deep South, Untitled (Valentine Windsor),* 1998, Gelatin silver enlargement print toned

with tea, printed from the original wet-plate collodian negative, 44 ½ × 53 ¾ in. (113.03 ×

136.53 cm), Gift of the Massey Charitable Trust, 99.211.

Exhibition: *Cy Twombly and Antiquity: Past and Present*, Museum of Fine Arts, Boston, MA, July 18

* + October 24, 2020; J. Paul Getty Museum, Los Angeles, CA, December 15, 2020 – March 15, 2021.

Recommendation: Lend Twombly *Synopsis of a Battle*, 85.451. Deny Mann *Deep South, Untitled (Valentine Windsor),* 99.211 as it is needed at VMFA.

1. Lee Bontecou, *Untitled (No. 25),* 1960, Welded steel, canvas, copper wire, 72 × 56 × 20 in. (182.88 × 142.24 × 50.8 cm), Gift of Sydney and Frances Lewis, 85.364

Helen Frankenthaler, *Mother Goose Melody,* 1959, Oil on canvas, 82 × 104 in. (208.28 × 264.16 cm), Gift of Sydney and Frances Lewis, 85.387

Jackson Pollock, *Number 15, 1948,* 1948, Enamel on paper, 32 × 40 1/2 in. (81.28 × 102.87 cm), Gift of Mr. and Mrs. Arthur S. Brinkley, Jr., 78.2

Exhibition: *Surrealism in American Art* (provisional title), Centre de la Vielle Charité, Marseille, France, June 25 – October 25, 2020

Recommendation: Lend Frankenthaler, *Mother Goose Melody*, 85.387, with courier. Deny Bontecou, *Untitled (No. 25)* and Pollock, *Number 15, 1948* due to fragility.

1. Georgia O’Keeffe, *White Iris*, 1930, Oil on canvas, 47 5/8 × 37 5/8 in. (120.97 × 95.57 cm), Gift of Mr. and Mrs. Bruce C. Gottwald, 85.1534

Exhibition: *Fresh & Fierce: Women’s Artistic Networks, 1890-1930*, Pennsylvania Academy of the Fine Arts, Philadelphia, PA, October 30, 2020 – March 28, 2021; Florence Griswold Museum, Lyme, CT, May 1 – September 19, 2021.

Recommendation: Lend.

1. Josef Hartwig, *Chess Set*, 1924, Pearwood, 2 ¼ × 5 × 5 in. (5.72 × 12.7 × 12.7 cm), Kathleen Boone Samuels Memorial Fund, 99.48.1-.2a-ff

Exhibition: *The Bauhaus and Beyond*, Huntington Museum of Art, Huntington, WV, October 2020 - January 2021, exact dates to be determined.

Recommendation: Lend.

1. Pierre Bonnard, *Apple Gathering*, circa 1895-1896, Oil on canvas, 76 × 51 ¼ × 4 in. (193.04 ×

130.18 × 10.16 cm), Millennium Gift from the Sara Lee Corporation to the Virginia Museum of Fine Arts, 98.34

Exhibition: *Private Lives: Home and Family in the Art of the Nabis, 1890-1900 (Pierre Bonnard, Edouard Vuillard, Maurice Denis, Félix Vallotton)*, The Cleveland Museum of Art, Cleveland, OH, June 27 – September 20, 2021; Portland Art Museum, Portland, Oregon, October 24, 2021 – January 23,

2022.

Recommendation: Lend.

1. Roman (Boscoreale), *Third-Style Wall Fresco*, 1st century AD, Painted plaster, 93 3/8 × 45 ¾ in. (237.17 × 116.21 cm), Adolph D. and Wilkins C. Williams Fund, 66.35

Exhibition: *Art, Nature and Myth in Ancient Rome*, San Antonio Museum of Art, San Antonio, TX, October 16, 2021 – January 9, 2022

Recommendation: Lend with courier.

Changes to Loans Previously Approved:

1. Frederick MacMonnies, *Young Chevalier*, circa 1898, Oil on canvas, 75 1/8 × 50 5/8 in. (190.82 ×

128.59 cm); J. Harwood and Louise B. Cochrane Fund for American Art, 2013.172.

Exhibition: *Americans in Spain*, Milwaukee Art Museum, Milwaukee, WI, October 16, 2020 – January 31, 2021; Chrysler Museum of Art, Norfolk, VA, February 26 – May 31, 2021; possible third venue.

Third venue identified: Reynolda House Museum of American Art, Winston Salem, NC, July 17

– October 31, 2021.

Recommendation: Approve new venue.

2. Max Pechstein, *Bathers*, 1911, Oil on canvas, 33 ¼ × 37 ¼ × 1 ¾ in. (84.46 × 94.62 × 4.45 cm), Ludwig and Rosy Fischer Collection, Gift of the Estate of Anne R. Fischer, and Adolph D. and Wilkins C. Williams Fund, 2009.261

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

The first venue, Brücke-Museum, Berlin, has rescinded their request.

Loan Requests for Denial:

1. Shahzia Sikander, *Monster’s Within*, 2001, Watercolor, dry pigment, vegetable color, and tea on hand-prepared wasli paper, 15 × 11 9/16 in. (38.1 × 29.37 cm); Adolph D. and Wilkins C. Williams Fund, 2002.535

Exhibition: *Shahzia Sikander: Extraordinary Realities*, Museum of Art, Rhode Island School of Design, Providence, RI, October 2, 2020 – January 24, 2021; Museum of Fine Arts, Houston, Houston, TX, March 7 – May 31, 2021; The Morgan Library, New York, NY, June 21 – September 26, 2021.

Reason for denial: The loan must be denied due to the fugitive nature of the materials and its inherent fragility.

1. Romare Bearden, *Three Folk Musicians*, 1967, Collage of various papers with paint and graphite on canvas, 57 × 67 × 3 ½ in. (144.78 × 170.18 × 8.89 cm); Arthur and Margaret Glasgow Endowment, 2016.336.

Exhibition*: Romare Bearden: Abstraction*, organized by American Federation of Arts. University of Michigan Museum of Art, Ann Arbor, MI, October 10, 2020 – January 17, 2021; Frye Art Museum, Seattle, WA, February 13 – May 2, 2021; Gibbes Museum of Art, Charleston, SC, October 15, 2021 – January 9, 2022.

Reason for denial: The artwork is committed to other exhibitions during this time.

Appendix A

* 1. Holly Churchill (Haida, birthdate unknown), *Woven Hat*, undated, Fiber and deer hooves, 14

× 8 ½ in. (35.56 × 21.59 cm)

* 1. Unknown Artist, *Bear Claw Crown*, 19th century, Bear claws and cloth, 3 ½ × 11 in. (8.89 ×

27.94 cm)

* 1. Harry Hank, *Lidded Basket*, undated, Baleen, walrus ivory, 2 ¾ × 4 in. (6.985 × 10.16 cm)
	2. Unknown Artist (Nuu-chah-nulth culture), *Lidded Basket*, undated, Fiber, dye, 1 ¾ × 3 in. (4.45 × 7.62 cm)
	3. Jonathan Henderson (Kwakwaka’wakw, born 1969), *Transformation Mask*, undated, Red cedar, abalone shell, copper, acrylic paint, 25 × 25 in. (63.5 × 63.5 cm)
	4. Dempsey Bob (Tlingit, born 1948) *Bear with Human Head*, undated, Serigraph, 23 ¼ × 19 ¾ in. (59.05 × 50.165 cm)
	5. Ray Holt (Unknown Tribe, unknown dates), *Dancer,* undated, Serigraph, 13 ½ × 15 in. (34.29

× 38.1 cm)

* 1. Ding Hutchingson (Haida, born 1953), *Lidded box “Thunderbird”*, undated, Argillite, 4 ½ × 3

× 1 ¾ in (11.43 × 7.62 × 4.44 cm)

* 1. Greg Lightbown (Haida, born 1953), *Masked Dancer*, undated, Argillite, 4 ¾ × 2 ½ × 2 ¾ in. (12.06 × 6.35 × 4.44 cm)
	2. Rufus Moody (Haida, 1923-1998), *Totem Pole*, undated, Argillite, 16 ½ × 3 ¼ in.(41.91 ×
	3. )
	4. Glen Pollard, *Bear and Salmon*, undated, Argillite, abalone shell, 9 ¼ × 3 ¼ × 2 ¼ in. (23.49 × 8.255 × 5.715 cm)
	5. Glen Pollard (Haida, born 1957), *Whale*, undated, Argillite, abalone shell, 4 ¾ × 4 ½ × 3 ¼ in. (12.06 × 11.43 × 8.255 cm)
	6. Unknown Artist, *Miniature ladle*, undated, Argillite, 1 ½ × 3 ½ in (3.81 × 8.89 cm)
	7. Unknown Artist, *Miniature ladle*, undated, Argillite, 3 ¾ x 7 ¼ in. (9.525 × 18.415 cm)
	8. Calvin Bell (Haida, born 1950), *Box with Lid*, undated, Argillite, 2 ¼ × 3 ¼ × 4 ½ in. (5.715

× 8.255 × 11.43 cm)

* 1. Unknown Artist, *Glass and Ivory bead necklaces*, undated, Blue glass, quartzite, ivory, 26 in. (66.04 cm)
	2. Unknown Artist, *Glass and Ivory bead necklaces*, undated, Blue glass, quartzite, ivory, 18 in. (45.72 cm)
	3. Unknown Artist, *Glass and Ivory bead necklaces*, undated, Blue glass, quartzite, ivory, 24 in. (60.96 cm)
	4. Unknown Artist, *Glass and Ivory bead necklaces*, undated, Blue glass, quartzite, ivory, 24 in. (60.96 cm)

MOTION: Monroe E. Harris, Jr. MEETING: Board of Trustees

SECOND: Kenneth Johnson DATE: September 26, 2019

**CERTIFICATION OF CLOSED MEETING**

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

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

 **NOW, THEREFORE, BE IT RESOLVED** that the 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 Board of Trustees.

VOTE

AYES: K. Abramson / C. Bischoff / E. Cabaniss / C. Conner / K. Dye / A. Edwards / J. Geldzahler / M. Glasser / D. Goode / J. Humber / K. Johnson/ S. O’Keefe / T. Papa / M. Petersen / S. Rangarajan / R. Tak / C. Whitaker

NAYS: NONE

ABSENT DURING VOTE:

ABSENT DURING MEETING: L. Allston / T. Bishop / G. Bland / J. Brock / M. Buckner / B.

Crutcher / A. Desai / M. Gottwald / A. Lewis / S. Markel / P. Royal / B. Royall