



# Mission Statement

VMFA is a state-supported, privately endowed educational institution created for the benefit of the citizens of the Commonwealth of Virginia. Its purpose is to collect, preserve, exhibit, and interpret art, to encourage the study of the arts, and thus to enrich the lives of all.



Cover: *The Virgin and Child with the Young Saint John the Baptist*, ca. 1540s, by Francesco d'Ubertini Verdi (called Il Bacchiacca), oil on panel, 58 1/4 inches high by 44 1/2 inches wide (Museum Purchase, The Arthur and Margaret Glasgow Fund and Various Donors, by exchange, 2007.16); see *Acquisition Highlights*.

Back Cover: *Black Electric Chair*, 2006, by Ivan Navarro (Chilean, born 1972), neon black light and electric energy, 27 3/4 inches high by 30 3/8 inches wide by 30 1/4 inches deep (Museum Purchase, The Kathleen Boone Samuels Memorial Fund, 2007.20)

Right: *Celestial Maiden*, Indian, 12th century, sandstone, 31 3/4 inches high by 10 1/4 inches wide by 9 15/16 inches deep (Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 2006.39)

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Publication of this report, which covers the fiscal year July 1, 2006, to June 30, 2007, was funded by the Virginia Museum of Fine Arts Foundation.

Web site: [www.vmfamuseum.org](http://www.vmfamuseum.org)

Virginia Museum of Fine Arts, Richmond, Virginia 23221-2466 USA

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2006–2007 Annual Report



**VMFA**  
VIRGINIA MUSEUM OF FINE ARTS

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## Forewords

Most have heard the adage, “One picture is worth a thousand words.” At the Virginia Museum of Fine Arts, we believe that phrase speaks volumes. The accompanying photograph here is especially appropriate to describe one of the major accomplishments of the 2006–07 year. The Board President, the Foundation President, and the museum Director are standing among some of the custom-built crates used for the traveling LOOK HERE series of exhibitions. More specifically, the Severin Roesen painting in the background had just returned from being on loan to the William King Regional Arts Center in Abingdon and the Chrysler Museum of Art in Norfolk.

These exhibitions—thanks to major support from the Commonwealth of Virginia and from SunTrust Bank—were among several initiatives implementing the renewed Trustee mandate to better serve the people of Virginia. Making this happen is the museum’s Director Alex Nyerges, who has energetically embraced this philosophy by traveling across the state and instilling our talented staff with the importance of this mission.

The pages in this *Annual Report* are a testament to the accomplishments of our extraordinary public-private partnership. From exhibitions, distinguished lectures, art acquisitions, traveling artist workshops, scholarly research, Standards-of-Learning-based lesson plans for educators, purchases of rare books, to the Expansion itself, everything that happens on this campus or around the state depends upon the support of the Commonwealth, the Annual Fund, the Capital Campaign, or the donors to special projects listed in this publication. Each part of the formula is vital to our mission of serving all Virginians, and for that we say, “Thank you!”

While some may think the Virginia Museum of Fine Arts is slumbering during the massive construction effort, we would beg to differ. Come to the campus, visit one of our Partners, or take a look at our Web site. We believe you will be quite impressed.



**Charlotte M. Minor**  
*President, Board of Trustees*



**W. Birch Douglass, III**  
*President, VMFA Foundation*



Left to right: Charlotte M. Minor, W. Birch Douglass, III, and Alex Nyerges stand among the packing crates that carried works for the LOOK HERE *Feast* exhibition to VMFA Partners in Abingdon and Norfolk.

Looking back on the past 12 months, I am struck by the numerous successful projects that have been completed at the Virginia Museum of Fine Arts. We are far from being “closed for business” during the building Expansion.

One important and exciting way that the museum has remained vital throughout Virginia is the traveling of the LOOK HERE series of exhibitions. Since May 2006, when I accepted the position as Director of VMFA, these exhibitions have traveled to venues across Virginia. *Dazzle*, the first in the series of high-security shows, was on view at the University of Mary Washington Galleries in Fredericksburg and then at the Museum of the Shenandoah Valley in Winchester. *Feast* went to William King Regional Arts Center in Abingdon and then to the Chrysler Museum of Art in Norfolk. Thanks to continued, generous support from the Commonwealth of Virginia, LOOK HERE *Speed* will travel to Roanoke, Newport News, and Charlottesville in 2007–08.

Another significant milestone was reached in the VMFA Expansion with the completion of the Parking Deck construction in spring 2007. The 600-car parking structure was funded in part by \$8.5 million from the state (total cost for the project was \$14 million).

The Collections Department hired three new curators: Dr. Peter Schertz, Jack and Mary Ann Frable Curator of Ancient Art; Dr. Sylvia Yount, Louise B. and J. Harwood Cochrane Curator of American Art; and Dr. Lee Anne Hurt, Assistant Curator of Ancient American Art. The department will continue to grow in 2007–08, filling positions in the areas of Decorative Arts, East Asian Art, and Conservation.

In fall 2006, VMFA and Virginia Commonwealth University opened the collaborative exhibition, *Artificial Light*, organized by John Ravenal, the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art. Following its presentation in Richmond, *Artificial Light* traveled to the Museum of Contemporary Art (MOCA) in North Miami, in conjunction with Art Basel Miami Beach 2006.

The museum was far from quiet during spring 2007. *Rule Britannia! Art, Royalty and Power in the Age of Jamestown* opened in April and *Noble Silver: The Jerome and Rita Gans Collection of English Silver* opened in February. To mark the occasion of the redesigned gallery, Rita Gans presented VMFA with 16 additional pieces of silver from her private collection.

Other notable art acquisitions from the past year included major gifts from prominent donors: 23 French objects from the Estate of Paul Mellon and 327 Japanese woodblock prints by Kawase Hasui from René and Carolyn Hsu-Balcer. The museum also made the fourth and final payment on the gift-purchase agreement with Robert and Nancy Nooter (the agreement resulted in 129 African objects coming to the museum's collection).

Noteworthy purchases made in the past year included *The Virgin and Child with Young Saint John the Baptist* by Il Bacchiacca (featured on the cover of this *Annual Report*), *Peines de Coeur* by Charles Sprague Pearce, and a 12th-century Indian sculpture of a *Celestial Maiden*.

On the successes of 2006–07, we look forward to an even more fruitful year in 2007–08. I hope you enjoy these delights with us.



**Alex Nyerges**  
*Director, Virginia Museum of Fine Arts*

## Acquisition Highlights

Francesco d'Ubertini Verdi  
*The Virgin and Child with the  
Young Saint John the Baptist*

*Pair of Livery Pots*

Pierre Bonnard  
*The Dining Room*

Charles Sprague Pearce  
*Peines de Coeur (Heartbreak)*

Murry DePillars  
*From The Mississippi Delta*

## Francesco d'Ubertini Verdi



*The Virgin and Child with the Young Saint John the Baptist*, ca. 1540s, by Francesco d'Ubertini Verdi (called Il Bacchiacca), oil on panel, 58 1/4 inches high by 44 1/2 inches wide (Museum Purchase, The Arthur and Margaret Glasgow Fund and Various Donors, by exchange, 2007.16)

This 16th-century Florentine altarpiece by a well-established painter is a major addition to VMFA's collection. Francesco d'Ubertini Verdi (called Il Bacchiacca) was born in Florence in 1484. Like Raphael, he was trained by Pietro Perugino. He became a leader of the first generation of Mannerist painters and counted the Medici family among his primary patrons. He created many altarpieces in Florence, working alongside artists such as Andrea del Sarto and Agnolo Bronzino. *The Virgin and Child with the Young Saint John the Baptist* may be considered his best-preserved large-scale figural composition and also one of his masterpieces.

It depicts elements of both High-Renaissance and Mannerist styles. The subject derives from Leonardo da Vinci's *Madonna of the Rocks*. The scale of the Madonna and her relief-like appearance recall High Renaissance images such as Raphael's late Madonnas. References to Michelangelo are in the costume and hairstyle of the Virgin, her pose (deriving from the *Medici Madonna*), and the posture of the Baptist. The overall coloring also shows a debt to Michelangelo's Sistine Chapel ceiling, while the whitish light compares to the work of Agnolo Bronzino. The infant Christ probably is a witty recasting of an ancient river god, most likely the Tiber. The figures in the background are from *The Beggars* by Lucas van Leyden. The well-defined plants and flowers in the foreground, while possibly possessing symbolic meaning, testify to the artist's interest in natural history, also fostered by the Medici. Mixing and selecting of widely differing sources is typical of Mannerism and Bacchiacca himself (hence his nickname, which literally means to beat down ripe fruit from trees with a long stick).

This painting enhances the museum's representation of works from a pivotal era in European art history and offers opportunities for school groups to study a period addressed in the Virginia Standards of Learning.

*Dr. Mitchell Merling  
Paul Mellon Curator and Head of the Department of European Painting*

## Pair of Livery Pots



*Pair of Livery Pots*, 1602/03,  
English, maker's mark: TE in  
monogram, silver gilt, 13 1/2  
inches high by 8 1/8 inches  
wide each (with handle) (Gift of  
Mrs. Rita R. Gans, 2006.580.1-2)

This pair of silver-gilt livery pots, used for serving wine, is the most important group of early 17th-century English silver to be acquired by any American museum in recent years. Marked London in 1602/03, they are distinguished by their delicate surface decoration and their pristine condition. As the Virginia Museum of Fine Arts celebrates the 400th anniversary of Jamestown, it is ironically fitting that these livery pots enter the museum's collection.

These are among 16 notable English silver objects that extend the chronological range of the museum's Jerome and Rita Gans Collection. Now numbering 103 pieces, the Collection was formed by Mr. and Mrs. Gans between the mid 1960s and the late 1990s. The New York couple lent it to the museum in 1988, and Mrs. Gans gave much of the collection to VMFA in 1996 following her husband's death. Among the outstanding objects are pieces by the greatest silversmiths of the 18th and 19th centuries, most notably Paul de Lamerie and Paul Storr, and the renowned silver retailer Robert Garrard.

The new objects join others in the museum's Gans Collection, now one of the world's finest arrays of English silver, and secures VMFA's position as a destination for the study and appreciation of English silver.

*Dr. Mitchell Merling*  
*Paul Mellon Curator and Head of the Department of European Art*



*The Dining Room*, ca. 1940–46, by Pierre Bonnard (French, 1867–1947), oil on canvas, 33 inches high by 39 1/2 inches wide (Collection of Mr. and Mrs. Paul Mellon, 2006.46)

Pierre Bonnard worked on *The Dining Room* for many years, up to the year of his death. Though tinged with an unusual mystery and pathos, the result might be considered a summation of the themes and artistic devices that obsessed him throughout his career. The dining table was a common subject in Bonnard's paintings, and marked, lively contrasts of pattern and color are also a feature of his early work.

Remarkable here is how the artist greatly monumentalized a simple and commonplace piece of household furniture. Presented almost as a secular altar, the table seems to embody the very idea of family, the household, and bourgeois abundance. The forms of background and foreground merge together, and the steep perspective of the tabletop creates an illusory vibrating surface in which the strongly charged colors cause the forms to oscillate.

The grandeur of scale, intensity of color, and brushwork differentiate this painting from earlier treatments of interiors, such as *Open Window*, and endow the work with deep significance.

Bonnard received a rigorous education at the Lycée Louis-le-Grand. He attended the famous Académie Julian and became friends with Maurice Denis and Edouard Vuillard. With Denis and others, Bonnard was a founding member of the Nabis (Hebrew for "Prophet") group, which was active about 1888 to 1900. In Paris, he moved in the literary circles of the *Revue Blanche* and illustrated the absurdist and infantilist works of Alfred Jarry, author of *Ubu-roi*.

Standing somewhat apart from the main currents of art history during his lifetime, Bonnard appreciated Fauvism and had a lifelong friendship with Matisse; however, he did not participate in Cubism or in any of the more radical art movements of the 20th century. Nevertheless, he is a major, although idiosyncratic, figure.

*Dr. Mitchell Merling*  
*Paul Mellon Curator and Head of the Department of European Art*



## Charles Sprague Pearce



*Peines de Coeur (Heartbreak)*,  
ca. 1884, by Charles Sprague  
Pearce (American, 1851–1914),  
oil on canvas, 61 5/8 inches high  
by 47 3/4 inches wide (Museum  
Purchase, The J. Harwood and  
Louise B. Cochrane Fund for  
American Art, 2007.17)

In this narrative of romantic loss and consolation, Charles Sprague Pearce renders a tour-de-force demonstration of his talents as a figurative and landscape painter, blending Realist and Impressionist tendencies. He contrasts the highly finished rustic naturalism of the figures with the more fluidly painted landscape through different viewpoints: the close-up and the panoramic. The placement of the figures in the foreground draws viewers into an intimate moment between the two young women, while the tiered landscape conveys an expansive rural setting.

At the 1885 Paris Salon, critics remarked on the “striking” effect of these combined styles and perspectives, harmonized by an encompassing natural light and luminous color scheme.

American writer Alfred Trumble commended Pearce as a painter of peasants: “. . . the first in merit and in power, and among the most poetic in the subtle delicacy with which he brightens his subjects by an airy charm of color and light.”

The work also represents a significant period in Pearce’s life. Born and trained in Boston, he traveled to Paris, studied with the leading Salon painter Leon Bonnat, became a key figure in American expatriate circles by the mid 1870s, and purchased a farm in the Picardy region in 1884, where he would live for the next 30 years. He had a specially designed glass-enclosed *plein-air* (outdoor) studio that allowed him to work in natural light year around. *Peines de Coeur* was his first painting from that residency.

*Peines de Coeur* is a significant addition to the museum’s American art collection. A prizewinning and well known picture in Pearce’s day, the work continues to impress in its ambition, accomplishment, and painterly delights.

*Dr. Sylvia Yount*  
*Louise B. and J. Harwood Cochrane Curator of American Art*



*From the Mississippi Delta*, 1997, by Murry DePillars (born 1938), acrylic on canvas, 42 1/2 inches wide by 32 1/2 inches high (Gift of the Friends of African & African-American Art, 2006.248)

This painting is rich in African symbolism and the quilting aesthetic of the Mississippi Delta's African-American women. It was inspired by a play by Endesha Ida Mae Holland, a Mississippi author whose life went from tragedies to triumphs.

Murry DePillars embedded the composition with layers of symbolic and protective imagery. The central figure of the painting is a little girl who waves goodbye to the hostile environment of her birth. A dot pattern forming a halo around her symbolizes her aura, her ancestral guardians, and her ability to transcend the traumas forced upon her at an early age. Mississippi Delta quilt patterns, known as "windmills" or "cartwheels," in each corner are metaphors for moving quickly through life's underbelly. Other images—silhouetted nudes, serpents, the dress with purple hem—symbolize and encapsulate the playwright's own dramatic evolution.

DePillar's sensitive treatment of these themes incorporates a palette alternating between vibrant and deep colors, thoughtful use of geometry, and fine brushwork honed over the course of his career. A leading figure in Chicago's Black Art Movement in the 1960s and a member of the noted arts collective AfriCobra, he became Dean of the School of Arts of Virginia Commonwealth University in 1976.

*From the Mississippi Delta* is a welcome addition to the Contemporary Art collection of the Virginia Museum of Fine Arts and enhances its holdings of work by African-American and Virginia artists.

*Tosha Grantham*  
Assistant Curator of Modern and Contemporary Art

# Gifts and Purchases

This list of recently acquired objects is organized alphabetically by Curatorial Department. Within each Department, the objects are listed alphabetically, first by type or country and region, then by artist, title, and date, depending on the nature of the collection. The following names of donors and special funds have been shortened in the list of objects.

## Donors to the Collection

Anonymous Donors  
David and Georgianna Aronson  
René and Carolyn Balcer  
Hon. David K. E. Bruce, by exchange  
Richard Cheek, Leslie Cheek III, and Elizabeth Cheek  
Mrs. Hildreth Scott Davis in memory of her husband George Cole Scott  
H. Talmage Day  
Estate of Adolf and Virginia Dehn  
The Fabergé Society, VMFA  
Friends of African & African-American Art, VMFA  
Friends of Indian Art, VMFA  
Mrs. Rita R. Gans  
Mrs. Donald G. Geddes, by exchange  
Arthur Glasgow, by exchange  
Arthur and Margaret Glasgow, by exchange  
Arthur and Margaret Glasgow Collection, by exchange  
John C. and Florence S. Goddin, by exchange  
Elijah Gowin  
William Palmer Gray, by exchange  
Greene County Historical Society, by exchange  
Mrs. Thomas Hitchcock, by exchange  
Mitzi Humphrey in memory of her mother, Alta Ferguson Greene  
Mr. and Mrs. Herman Kremer  
Estate of Helen Ewen Jenkins, by exchange  
Sydney and Frances Lewis Collection, by exchange  
Estate of Mr. Paul Mellon  
Mrs. Paul Mellon  
Henrietta Near  
Robert and Nancy Nooter  
John Barton Payne, by exchange  
Philip Morris USA  
Mr. and Mrs. E. Bryson Powell in memory of Elizabeth Bryson Powell, first President of The Council of the Virginia Museum of Fine Arts (1955-1957)  
Webster S. Rhoads and David Silvette, by exchange  
Laban Lacy Rice, by exchange  
Paul and Betty Robinson in memory of Ernest L. and Olivia D. Ikenberry  
Dr. Bernard Samuels in memory of his mother Kathleen Boone Samuels, by exchange  
Lt. Col. and Mrs. James B. Saum  
Marion Boulton Stroud  
Mrs. Daniel R. Topping, by exchange  
Benjamin Wigfall  
A. D. Williams Collection, by exchange  
Mrs. A. D. Williams, by exchange  
Mrs. William A. Willingham, by exchange  
Rex L. and O. Susan Wilson in memory of Ernest L. and Olivia D. Ikenberry  
Zimmerman Family Partners

## Purchase Funds

Un/Common Ground Fund

## Endowment Funds

J. Harwood and Louise B. Cochrane Fund for American Art  
Robert A. and Ruth W. Fisher Fund  
Arthur and Margaret Glasgow Fund  
Sydney and Frances Lewis Endowment Fund  
National Endowment for the Arts Fund for American Art  
Kathleen Boone Samuels Memorial Fund  
Adolph D. and Wilkins C. Williams Fund

## African Art

### from Congo

F O N, *Asen* (Commemorative Altar), 19th-20th century, iron. Gift of Robert and Nancy Nooter (2006.218).

### from Burkina Faso

L O B I, *Figure*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.81).

L O B I, *Chair*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.87).

L O B I, *Figure with Arms Upraised*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.88).

L O B I, *Grotesque Figure*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.89).

M O S S I, three *Snakes*, 19th-20th century, iron. Gift of Robert and Nancy Nooter (2006.77-2006.79).

M O S S I, *Pendant*, 19th-20th century, ivory. Gift of Robert and Nancy Nooter (2006.80).

M O S S I, *Doll*, 19th-20th century, wood, hide, string. Gift of Robert and Nancy Nooter (2006.82).

V A R I O U S C U L T U R E S, four *Pendants*, 19th-20th century, copper alloy. Gift of Robert and Nancy Nooter (2006.83-2006.86).

### from Cameroon

B A M U M, *Beaded Gourrd*, 19th-20th century, gourd, glass beads, string. Gift of Robert and Nancy Nooter (2006.66).

### from Congo

B A T E M B O, *Mask*, 19th-20th century, wood, paint, kaolin, fiber. Gift of Robert and Nancy Nooter (2006.225).

K U B A, two *Cut-pile Cloths*, 19th-20th century, raphia. Gift of Robert and Nancy Nooter (2006.226-2006.227).

K U B A, *Skirt*, 19th-20th century, raphia. Gift of Robert and Nancy Nooter (2006.228).



*Comb*, African (Baule Culture, Côte d'Ivoire), 19th-20th century, ivory, 4 5/8 inches high by 1 5/16 inches wide by 5 1/16 inches deep (Virginia Museum of Fine Arts, Gift of Robert and Nancy Nooter, 2006.91)

N G B A K A, *Currency*, 19th-20th century, iron. Gift of Robert and Nancy Nooter (2006.230).

T U R U M B U, *Liganda* (currency), 19th-20th century. Gift of Robert and Nancy Nooter (2006.229).

### from Côte d'Ivoire

G U R O, *Hedde Pulley*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.90).

B A U L E, *Comb*, 19th-20th century, ivory. Gift of Robert and Nancy Nooter (2006.91).

### from Ghana

A K A N, *Figure*, 19th-20th century, terra cotta. Gift of Robert and Nancy Nooter (2006.92).

A K A N, *Collection of 125 Goldweights*, 19th-20th century, copper alloy. Gift of Robert and Nancy Nooter (2006.93-2006.217).

A K A N, *Royal Stool*, 19th-20th century, wood, brass. Purchase: The Williams Fund (2007.1).

### from Guinea

B I J U G O, *Figure*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.70).

T O M A, *Mask*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.71).

### from Mali

B A M A N A, *Mask*, 19th-20th century, wood, paint. Gift of Robert and Nancy Nooter (2006.72).

B A M A N A, *Lock*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.73).

B A M A N A, *Chi-Wara Headdress*, 19th-20th century, wood, string, glass beads, resin, pigment. Gift of Robert and Nancy Nooter (2006.74).

D O G O N, *Mask*, 18th-19th century, wood. Gift of Robert and Nancy Nooter (2006.75).

D O G O N, *Ring*, 19th-20th century, copper alloy. Gift of Robert and Nancy Nooter (2006.76).

### from Nigeria

E K E T, *Wall Board*, 19th-20th century, wood, pigment. Gift of Robert and Nancy Nooter (2006.65).

M A M B I L A, *Janus Animal Figure*, 19th-20th century, wood, paint. Gift of Robert and Nancy Nooter (2006.222).

M A M B I L A, *Figure*, 19th-20th century, wood, paint. Gift of Robert and Nancy Nooter (2006.223).

M A M B I L A, *Mask*, 19th-20th century, wood, paint. Gift of Robert and Nancy Nooter (2006.224).

O G O N I, *Antelope Mask*, 19th-20th century, wood, paint. Gift of Robert and Nancy Nooter (2006.221).

Y O R U B A, *Gelede Mask*, 19th-20th century, wood, paint. Gift of Robert and Nancy Nooter (2006.219).

Y O R U B A, *Sango Staff*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.220).

### from East Africa

S W A H I L I, two *Architectural Fragments*, 19th-20th century, carved wood. Gift of Robert and Nancy Nooter (2006.231-2006.232).

### from South Africa

Z U L U, *Spoon and Case*, 19th-20th century, wood, fiber, glass beads, string. Gift of Robert and Nancy Nooter (2006.68-2006.69)

### from Tanzania

Unidentified culture, *Staff*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.244).

### from Uganda

B U G A N D A, *Bowl*, 19th-20th century, wood. Gift of Robert and Nancy Nooter (2006.67).

### from West Africa

V A R I O U S C U L T U R E S, 11 *Metalwork objects*, 19th-20th century, copper alloy. Gift of Robert and Nancy Nooter (2006.233-2006.243).



*Tango at Zelli's*, 1928, by Adolf Dehn (American, 1895-1968), lithograph on imperial Japan paper, 15 inches high by 22 1/4 inches wide (Virginia Museum of Fine Arts, Gift of the Estate of Adolf and Virginia Dehn, 2006.608)

## American Art

### Decorative Arts

M Y E R M Y E R S (1723-1795), New York, *Teapot*, ca. 1765, silver. Gift of Mrs. Rita R. Gans (2006.592).

T U C K E R F A C T O R I E S (Philadelphia, active 1826-38), and C O R N E L I U S & C O M P A N Y (Philadelphia, active 1827-1931), *Monumental Urn Depicting Two Dramatic Scenes*, ca. 1827-31, porcelain, iron, brass. Purchase: The Cochrane Fund (2007.19).

### Works on Paper

U N K N O W N A R T I S T, *Woven Coverlet*, probably Virginia, ca. 1800-40, wool weft and natural cotton warp, indigo dye. Gift of Greene County Historical Society, by exchange (2007.26).

### Painting

C H A R L E S W A R R E N E A T O N (1857-1937), *Glacier Park (Montana)*, 1921, oil on canvas. Gift of Mr. and Mrs. E. Bryson Powell in memory of Elizabeth Bryson Powell, first President of The Council of the Virginia Museum of Fine Arts (1955-57) (2007.12).

C H A R L E S S P R A G U E P E A R C E (1851-1914), *Peines de Coeur (Heartbreak)*, ca. 1884, oil on canvas. Purchase: The Cochrane Fund (2007.17).

B U M P E I U S U I (born Japan, 1898-1994), *14th Street*, 1924, oil on canvas. Purchase: The Cochrane Fund (2006.245).

B E N J A M I N W E S T (1738-1820), *Three Ladies Making Music*, 1798, oil on canvas. Purchase: The Cochrane Fund (2007.18).

*Saver of Soles*, 1941, by Leslie Garland Bolling (American, 1898-1955), poplar, 11 inches high by 7 1/2 inches wide by 6 1/4 inches deep (Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 2006.246)



*Dusk at Furukawa Riverbank*, 1919, by Kawase Hasui (Japanese, 1883–1957), color woodblock print on paper, 6 1/4 inches high by 17 13/16 inches wide (Virginia Museum of Fine Arts, The René and Carolyn Balcer Collection, 2006.256)



## East Asian Art

### Textiles

CHINESE, *Skirt, Pair of Cuffs, Chair Panel*, and three *Shoes*, ca. 1920s, embroidered silk. Gifts of Rex L. and O. Susan Wilson in memory of Ernest L. and Olivia D. Ikenberry (2006.637–2006.639.1, 2006.640–2006.642).

CHINESE, *Chair Panel*, ca. 1920s, embroidered silk. Gift of Paul and Betty Robinson in memory of Ernest L. and Olivia D. Ikenberry (2006.639.2).

### Works on Paper

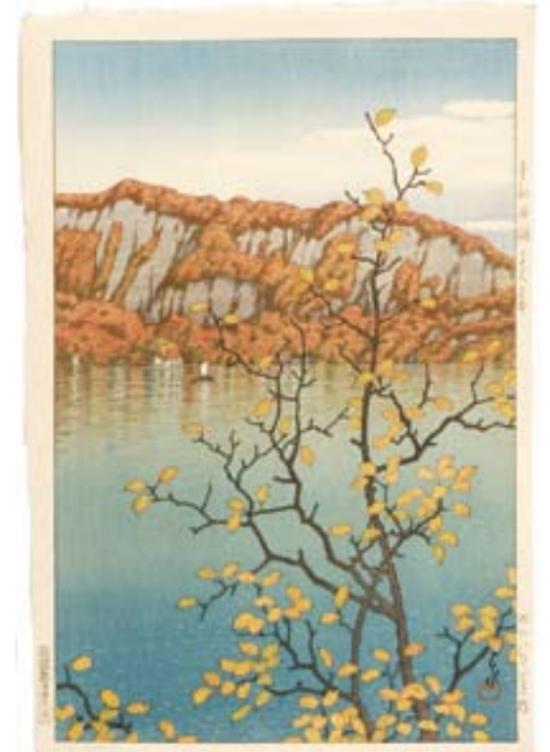
JAPANESE, Kawase Hasui (1883–1957), 329 woodblock prints: *Okane Road in Shiobara*, 1918; *Shiobama in Shiobara*, 1918; *Arauji in Shiobara*, 1918; *Summer in Ikabo*, 1919; *Dusk at Furukawa Riverbank*, 1919; *Matsubima Island in Moonlight*, 1919; *Mishima River in Mutsu*, 1919; *Tsutanuma Pond in Mutsu*, 1919; *Tsuta Hot Springs in Mutsu*, 1919; *Katsura Island at Matsubima*, 1919; *Iwaki Seashore in Boshu District*, 1920; *A Boat Laden with Masonry in Boshu Province*, 1920; *Obama Beach at Horikawa*, 1920; *Lake Kugushi in Wakasa*, 1920; *Koshiji in Autumn*, 1920; *May Rain at Sanno Temple*, 1919; *River Bank at Komagata*, 1919; *Lingering Snow at Inokashira*, 1920; *Onegishi Vegetable Market*, 1920; *Fukagawa Kaminobashi*, 1920; *Shinagawa Offshore*, 1920; *Snow at Shirahige*, 1920; *Evening Snow at Terashima Village*, 1920; *Winter Moon at Toyama no Hara*, 1920; *Evening Snow at Sanjukkenbori*, 1920; *Afternoon at Ninobashi Bridge in Azabu*, 1921; *Night Rain*, 1920; *The Garden in Fall*, 1920;

*The Pine Pond*, 1920; *Senkei Total View*, 1920; *Miyazu in Tango District*, 1921; *Nigatsudo Temple in Nara District*, 1921; *Morning at Osaka Dotonbori*, 1921; *Takamatsu Castle in Sanuki District*, 1921; *Hazy Night at Miyajima*, 1921; *Amanobashidate in the Snow*, 1921; *Winter in the Arashi Gorge*, 1921; *A Part of Uji Byodoin*, 1921; *Kiyomizu Temple in Rain*, 1921; *Ojiza Asabi Bridge in Kosentani*, 1921; *Kamo Lake Under Moonlight in Sado Island*, 1921; *Ogi Harbor in Sado Island*, 1921; *Urabama in Echigo District*, 1921; *Night Rain at Teradomari*, 1920; *Beach Hut in Himi in Etchu District*, 1921; *Morning Snow, Ogi Harbor in Sado Island*, 1921; *Zojoji Temple in Snow*, 1922; *Volcano Sakurajima in Kagoshima*, 1922; *Tochimoki Hot Springs in Higo*, 1922; *Kazuza in Hizen District*, 1922; *Rice Granary Ruin in Karatsu*, 1922; *Shimabara Harbor at Bizan Mountain*, 1922; *Kasuga Town in Kumamoto District*, 1922; *Chomon Ravine at Kayagabuchi Abyss*, 1922; *Sufukuji Temple/Chinese Temple in Nagasaki District*, 1922; *A Slope in Senkoji in Onomichi*, 1922; *Bride at Daigokuden Heian Shrine*, 1922; *Kabe Island in Hizen District*, 1922; *Kyodomari in Hizen District*, 1922; *Hakozaki in Chikuzen District*, 1922; *Miyuki Bridge at Kumamoto Castle*, 1923; *Kanabama in Hizen District*, 1923; *Uchiyamashita in Okayama District*, 1923; *Subara in Kiso District*, 1925; *Morning at Mihogaseki, Izumo*, 1925; *Yasugi Kiyomizu Temple in Izumo*, 1926; *Kozu, Osaka*, 1924; *Hatta in Kaga District*, 1924; *Mihogaseki in Izumo District*, 1924; *Shirozaki in Tajima District*, 1924; *Kintai Bridge, Suo District*, 1924; *Nakayamabichiri in Hida District*, 1924; *Cloudy Day at Matsue, Izumo*, 1924; *Matsue in Izumo District*, 1924; *Cloudy*

*Moon at Matsue, Izumo*, 1924; *Hinomisaki in Izumo District*, 1924; *Mt. Asahigadake from Mt. Hakuba*, 1924; *Arifuku Hot Spring, Iwami*, 1924; *Futomi in Boshu District*, 1925; *Ryugashima, Oga Peninsula*, 1926; *Goza No Isbi at Lake Tazawa*, 1926; *Kansagu Shrine at Lake Tazawa*, 1927; *Tennoji Temple in Osaka*, 1927; *Kamezaki in Bisbu District*, 1928; *Horai Rock in Kiso River*, 1928; *Miyajima in Snow*, 1928; *Nishi Park in Fukuoka District*, 1928; *Evening of Beppu*, 1929; *Yard of Kandamyōjin Shrine*, 1926; *Shinobashi Bridge*, 1926; *Ochanomizu, 1926; Fine Snowy Day at Asakusakannon*, 1926; *Onegishi no Asa*, 1927; *Ueno Kiyomizudō Temple*, 1928; *Sakurada Gate*, 1928; *After the Rain at Akashi Town*, 1928; *Kiyo Gate at Chiyoda Castle*, 1929; *Rain at Shinobazu Pond*, 1929; *Beach at Ōmori*, 1930; *Sengakuji Temple*, 1931; *Rain at Shinagawa*, 1931; *Magome River*, 1931; *Mt. Fuji from Hara on Tokaido*, 1942; *Kozu Town in Suruga District*, 1934; *Pines at Mibo Seashore*, 1931; *Asama Shrine in Shizuoka District*, 1934; *Utsunoya on the Tokaido*, 1947; *Tokaido Shimada*, 1942; *Lake Hamana*, 1931; *Arai Town in Enshu District*, 1931; *Nagoya Castle*, 1932; *Snow at Godaido Temple in Matsubima*, 1932; *Hachinobe, Fine Day*, 1933; *Senjo Cliff at Lake Towada*, 1933; *Rising Moon at Nakajima Park, Sapporo*, 1933; *Mountain Temple in Sendai*, 1933; *Zaimoku Island in Matsubima*, 1933; *Autumn at Oku-Irise*, 1933; *Kanita in Aomori Prefecture*, 1933; *Aoba Castle in Sendai*, 1933; *Matsubima Futagojima District*, 1924; *Kintai Bridge, Suo District*, 1924; *Nakayamabichiri in Hida District*, 1924; *Cloudy Day at Matsue, Izumo*, 1924; *Cloudy*

1933; *Morning at Dotonbori in Osaka*, 1933; *Evening at Soemoncho in Osaka*, 1933; *Arashiyama in Spring*, 1933; *Entrance Gate of Chionin Temple, Kyoto*, 1933; *Kiyomizu Temple, Kyoto*, 1933; *Byodoin Temple Hoodo in Uji*, 1933; *Yagumo Bridge at Nagata Shrine, Kobe*, 1934; *Nigatsudo Temple, Nara*, 1934; *Hayama in Iyo District*, 1934; *A Bay Where Tile-Makers Work in Iyo District*, 1934; *Kaiganji Beach in Sanuki District*, 1934; *Tomasbi Gate at Matsuyama Castle*, 1935; *Tadotsu in Sanshu District*, 1936; *Toyohama in Sanshu District*, 1936; *Daimotsu, Amagasaki Omono*, 1940; *Morning of Onomichi*, 1940; *Murotsu, Suo District*, 1940; *Shinen Garden at Heian Shrine*, 1941; *Night Moon at Tsukiji Hongan Temple, May*, 1936; *Clear Day after Snow at Mt. Fuji, Around Shinobuno*, 1952; *After Snow at Yubida*, 1944; *Gate of Zojoji Temple, Tokyo, in Snow*, 1953; *Ioridani Mountain Pass in Etchu District* (three versions), 1923; *Kominato in Boshu Province*, 1936; *The Skirt of Mt. Fuji, Sunset*, 1930; *Tagonoura Bridge*, 1930; *Okada Castle, Feb. 1934*; *Mt. Fuji at Satta Mountain Pass*, 1935; *Mitsu Nagabama, April*, 1937; *Dogashima Island in Izu District, Daytime*, 1937; *Ose in Izu District, April*, 1937; *Kakizaki Bentendo Shrine in Shimoda*, 1937; *Senjogabara Field in Nikko*, 1937; *View of Unzen from Amakusa*, 1937; *Evening at Seichoen Garden*, 1938; *Evening at Seichoen Garden*, 1938; *Snow at Seichoen Garden*, 1938; *After the Rain at Sanno*, 1938; *Frosty Morning in Nagaoka in Izu*, 1939; *Benten Island at Tomonotsu in Bingo District*, 1940; *Hikawa Park at Omiya*, 1930; *Minuma River in Omiya*, 1930; *Ushibori Ferry*, 1930; *Road to Nikko*, 1930; *Kamakura Buddha*, 1930; *Kuonji Temple Mt. Minobu, September*, 1930;

*Senjo Cliff at Lake Towada*, 1933, by Kawase Hasui (Japanese, 1883–1957), color woodblock print on paper, 15 5/16 inches high by 10 1/8 inches wide (Virginia Museum of Fine Arts, The René and Carolyn Balcer Collection, 2006.366)



*Hichiri Beach in Soshu District*, 1930; *Morning at Nijubashi Bridge*, 1930; *Snow at the Shrine, Hinoeda Shrine*, 1931; *Ikegami Hormonji Temple*, 1931; *Kiyosu Bridge*, 1931; *Meguro Fudo-Do Temple*, 1931; *Benkei Bridge at Akasaka*, 1931; *Flowering Apple Tree, Myobonji Temple, Kamakura*, 1931; *Chuzenji Temple at Utagabama Beach*, 1931; *Morning of Tsuchiura*, 1931; *Early Autumn in Urayasu*, 1931; *Moon at Gamo*, 1932; *Sunset at Morigasaki, Winter*, 1932; *Rain on Lake, Matsue District*, 1932; *Snow at Sekiguchi*, 1932; *Imai Bridge in Early Evening Rain*, 1932; *Okaminari Shrine in Kamagai*, 1932; *Snow at Itsukushima Shrine*, 1932; *Rain at Shuzenji Hot Springs*, 1933; *Hoshi Hot Springs in Joshu District*, 1933; *Snow at Nezugongen Shrine*, 1933; *Kanogawa, Boshu*, 1934; *Tamonji Temple at Hamabagi in Boshu District*, 1934; *Night Cherry Blossoms at Koganei*, 1935; *Yugashima in Izu District*, 1936; *Ukijima Rynjo, Ibaragiken*, 1936; *Evening at Asao*, 1936; *Eitaibashi Bridge*, 1937; *Yumoto Hot Springs in Nikko*, 1937; *Moon at Seichoen Gardens*, 1938; *Nishiki Seacoast in Atami*, 1940; *The Ruins of Fukushima Castle*, 1940; *Yudaki Waterfall in Nikko*, 1941; *Kisaki Lake in Shinsbu Province*, 1941; *Higasbi Agano in Busbu Province*, 1941; *Konoyama in Busbu District*, 1941; *Tamiya Village in Saitama*, 1941; *Kosendani in Echigo*, 1941; *Yuzawa in Echigo*, 1941; *Shikishima Riverbank in Maehashi*, 1942; *Azuma River*, 1943;

*Higasbi Town in Hirakata*, 1945; *Mt. Fuji from Narusawa, Late Autumn*, 1936; *Mt. Fuji from Shinobuno*, 1942; *Oisbi at Lake Kawaguchi*, 1942; *Dawn at Mt. Fuji, Nippara*, 1932; *Autumn in Chuzenji Lake*, 1932; *Wistaria of Kameto*, 1933; *Isbizue Town in Niigata District*, 1934; *Clouds Far Out to Sea*, 1935; *Lake Yamanaka*, 1936; *Moon at Itako Riverside*, 1936; *Evening at Mibo*, ca. 1945–46; *Moon at Lakeside*, 1935; *Red Sunset*, 1937; *A Charge*, 1937; *Passing a River at Dawn*, 1937; *Triumph*, 1937; *Lake Kawaguchi, n.d.*; *Wild Lily*, 1947; *Suigen Kakomon Gate*, 1939; *Bukkokuji Temple in Keishu*, 1939; *Keikai Tower in Keij*, 1939; *West Gate of Suigen in Korea*, 1940; *Botandai at Heijo, Korea*, 1940; *Chii Mountain Senon Temple, Korea*, 1940; *Kaijo in Korea*, 1940; *Shiobara Hatakudari*, 1946; *Cherry at Shirakawa Castle Ruins*, 1946; *Arayu Hot Springs at Shiobara*, 1946; *Autumn at Farmhouse – Ayashi in Miyagi Prefecture*, 1946; *Iwaki Bridge at Nozu Sakuyama*, 1946; *Onobara in Sataima Prefecture*, 1946; *Snow at Komura Swamp in Mito*, 1947; *A Moonlit Night at Miyajima*, 1947; *Miyajina Shrine in Fog*, 1947; *Inari Mountain in Nagano Prefecture*, 1947; *Tanikumi Temple in Mino Province*, 1947; *A Bell Tower in Okayama*, 1947; *Tochigiken Kawanishimachi*, 1947; *Konpira Shrine, Sanuki*, 1948; *Ueno Tosbogo Temple in Evening of Spring*, 1948; *Snow at Heian Shrine in Kyoto*, 1948; *Udo Tower in Kumamoto Castle*, 1948; *Morning of Aomuma Swamp*

*in Urabandai*, 1949; *Yanagawa Chikugo Province*, 1949; *Monkey Rock in Shiobara*, 1949; *Evening Snow at Kiyomizu Temple*, 1950; *Daibutsuden in Nara*, 1950; *Kikoji Temple in Nara Prefecture*, 1950; *Ferry at Yanagi on Yoshino River*, 1950; *Kamkaikaku Tower in Wakaura*, 1950; *Teranobama Beach at Umeru in Iyo Province*, 1950; *Osbuku in Chiba Prefecture*, 1950; *Autumn in Shiobara Under the Tengu Rock*, 1950; *Mountain Range of Ura-Bandai*, 1950; *Kabukiza, Snow at Miyajima Shrine*, 1929; *Snow at Tosho Shrine, Ueno*, 1929; *Bearded Iris*, 1929; *Futatsudo in Nikko*, 1929; *Rain at Ushibori*, 1929; *Zojoji Temple in Snow*, 1929; *Rain at Omiya*, 1930; *Evening at Itako*, 1930; *Mt. Unzen in Hizen Province*, late 1920s–early 1930s; *Kiso River at Inuyama*, 1931; *Winter Moon at Toyamagabara*, 1931; *Mt. Fuji on Fine Day after Snow from Tagonoura*, 1932; *Evening Snow at Edogawa*, 1932; *Shinobazu Pond at Night*, 1932; *Kamibashi Bridge in Nikko*, 1930; *Snow at Shinobazu Benten Shrine*, 1931; *Kawai Bridge*, 1930s; *Bridge on a Starry Night*; *Seascape with Full Moon*, 1930s; *Moored Boat in Snow*, 1930s; *Autumn at Shiobara*, 1930s; *Shin Bridge at Niko*, 1930s; *Pagoda in Snow*, 1930s; *Evening View of Village*, 1930s; *Hall at Chusonji Temple*, 1930s; *Sailboat near Rocky Coastline*, 1930s; *Cherry Blossoms at Yasukuni Shrine*, 1936; *Meiji Shrine, Tokyo*, 1936; *Wisteria Blossoms at Kameido Shrine, Tokyo*, 1936; *Hie Shrine After Shower, Tokyo*, 1936; *Heian Shrine, Kyoto*, 1936; *Yasaka Shrine, Kyoto*, 1936; *Deer Strolling along Kasuga Shrine, Nara*, 1936; *Minatogawa Shrine, Kobe*, 1936; *Ryobu Torii at Itsukushima Shrine in Inland Sea*, 1936; *Hochiman Shrine Kamakura*, 1936; *Sacred Mt. Fuji*, 1936; *Shrine Gate and Pines*, 1930s; *Pagoda and Forest in Snow*, 1930s; *Flowers And Waves*, 1930s; *Snow at Temple Senso-ji*, 1930s. The René and Carolyn Balcer Collection (2006.252–2006.578).

*Clear Day After Snow at Mt. Fuji, Around Shinobuno*, 1952, by Kawase Hasui (Japanese, 1883–1957), color woodblock print on paper, 13 inches high by 18 5/16 inches wide (Virginia Museum of Fine Arts, The René and Carolyn Balcer Collection, 2006.398)



## European Art

### Decorative Arts

ENGLISH, William Cripps (died 1767), *Pair of Sauceboats*, 1749/50, silver. The Jerome and Rita Gans Collection of English Silver (2006.594.1-2).

ENGLISH, "T.E.", *Pair of Livery Pots*, 1602/03, silver-gilt. The Jerome and Rita Gans Collection of English Silver (2006.580).

ENGLISH, Andrew Fogelberg and Stephen Gilbert (partnership, 1780–93), *Perfume Burner*, 1785/86, silver. The Jerome and Rita Gans Collection of English Silver (2006.593a-i).

ENGLISH, Robert Garrard II (1793–1881), *Soup Tureen and Cover*, 1831/32, silver. The Jerome and Rita Gans Collection of English Silver (2006.588a-c).

ENGLISH, Robert Hennell (1826–1892), *Lemonade Jug*, 1875/76, silver. The Jerome and Rita Gans Collection of English Silver (2006.583).

ENGLISH, Paul de Lamerie (1688–1751): *Fish Slice*, 1746/47, silver; and *Soup Tureen and Cover*, 1736/37, silver. The Jerome and Rita Gans Collection of English Silver (2006.585, 2006.591a-b).

ENGLISH, Joseph Shepherd (1836–1873) and S. & A. B. Wyon, *Pair of Seal Matrices*, 1978/79, silver. The Jerome and Rita Gans Collection of English Silver (2006.584a-c).

ENGLISH, Benjamin Smith II (1764–1823), *Pair of Wine Coolers*, 1814/15, silver-gilt. The Jerome and Rita Gans Collection of English Silver (2006.587.1-2a-c).

ENGLISH, Robert Smythier (active 1660–ca. 1685), *Two-handled Cup and Cover*, 1661/62, silver. The Jerome and Rita Gans Collection of English Silver (2006.590a/b).

ENGLISH, Paul Storr (1771–1844), *Four-light Candelabrum*, 1815/16, silver-gilt; and *Basket*, 1813/14, silver. The Jerome and Rita Gans Collection of English Silver (2006.581.1-2, 2006.586).

ENGLISH, Edward Wakelin (d. 1784), *Tray*, 1749/50, silver. The Jerome and Rita Gans Collection of English Silver (2006.579).

ENGLISH, David Willaume I (1658–ca. 1741), three *Casters*, 1704/5, silver-gilt. The Jerome and Rita Gans Collection of English Silver (2006.589.1ab, 2ab, 3ab).

FRENCH, Jean Schlumberger (1907–1987), *Pair of "Egg" Obelisks and Table Clock*. Collection of Mrs. Paul Mellon (2006.62.1-2, 2006.63).

Unknown maker, probably London, *Chalice*, ca. 1500, silver-gilt. The Jerome and Rita Gans Collection of English Silver (2006.582).

### Paintings

FRENCH, Pierre Bonnard (1867–1947): *Under Starter's Orders (aka At the Races)*, ca. 1911, oil on panel; *The Pont de Grenelle and the Eiffel Tower*, ca. 1912, oil on canvas; *The Open Window*, ca. 1919, oil on canvas; *The Dining Room*, ca. 1940–46, oil on canvas. Collection of Mr. and Mrs. Paul Mellon (2006.43-2006.46).

FRENCH, Eugène Delacroix (1798–1863), *Study of a Calcutta Indian*, ca. 1820, oil on canvas. Collection of Mr. and Mrs. Paul Mellon (2006.50-2006.53).

FRENCH, Odilon Redon, (1840–1916) *Vase of Flowers*, ca. 1904, oil on canvas. Collection of Mr. and Mrs. Paul Mellon (2006.54).

FRENCH, Carle Vernet (1758–1836), *A Boar Hunt in Poland*, 1831, oil on canvas. Purchase: The Glasgow Fund (2006.38).

ITALIAN, Francesco d'Ubertini Verdi, called Il Bacchiacca (Florence, 1494–1557), *The Virgin and Child with Young Saint John the Baptist*, ca. 1540s, oil on panel. Purchase: The Arthur and Margaret Glasgow Fund and, by exchange, the following gifts and bequests: An Anonymous Donor, The Hon. David K. E. Bruce, Mrs. Hildreth Scott Davis in memory of her husband George Cole Scott, Mrs. Donald G. Geddes, Arthur Glasgow, Arthur and Margaret Glasgow, The Arthur and Margaret Glasgow Collection, John C. and Florence S. Goddin, William Palmer Gray, Mrs. Thomas Hitchcock, The Estate of Helen Ewen Jenkins, John Barton Payne, Webster S. Rhoads and David Silvette, Mr. Laban Lacy Rice, Dr. Bernard Samuels in memory of his mother Kathleen Boone Samuels, Mrs. Daniel R. Topping, Mrs. A. D. Williams, The Adolph D. and Wilkins C. Williams Collection, and Mrs. William A. Willingham (2007.16).

### Sculpture

FRENCH, Antoine-Louis Barye (1796–1875), *Lioness of Algiers*, bronze. Collection of Mr. and Mrs. Paul Mellon (2006.55).

FRENCH, Isidore-Jules Bonheur (1827–1901), *Ram*, bronze. Collection of Mr. and Mrs. Paul Mellon (2006.56).

FRENCH, Rosa Bonheur (1822–1899), *Braying Bull*, bronze. Collection of Mr. and Mrs. Paul Mellon (2006.57).

FRENCH, Christophe Fratin (1801–1864), *Cow*, bronze. Collection of Mr. and Mrs. Paul Mellon (2006.58).

FRENCH, Pierre Jules Méne (1810–1879), *Spanish Greyhound*, 1844, bronze. Collection of Mr. and Mrs. Paul Mellon (2006.59).

### Works on Paper

FRENCH, Rosa Bonheur (1822–1899), *Studies of Lions*, black chalk. Collection of Mr. and Mrs. Paul Mellon (2006.60).

### Works on Paper

FRENCH, Pierre Bonnard (1867–1947), *Still Life*, 1932–33, tempera, watercolor and pastel; *Barques au Bord de l'Océan*, Arcachon, 1930, watercolor and gouache; *La Phare Bleu*, 1935, gouache and watercolor. Collection of Mr. and Mrs. Paul Mellon (2006.47-2006.49).

FRENCH, Eugène Delacroix (1798–1863), *Studies of Arabs*, 1832, pencil and watercolor; *Studies of Camels*, 1832, pencil and watercolor; *Cheval vetu par la Promenade*, 1832, watercolor. Collection of Mr. and Mrs. Paul Mellon (2006.51-2006.53).

FRENCH, Theodore Géricault (1791–1824), *Leaping Tiger*, ca. 1820–22, watercolor. Collection of Mr. and Mrs. Paul Mellon (2006.61).

*Study of a Calcutta Indian*, ca. 1820, by Eugène Delacroix [French, 1798–1863], oil on canvas, 18 1/4 inches high by 14 7/8 inches wide [Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon, 2006.50]



## Late 19th-20th Century Decorative Arts

GERMAN, Peter Behrens (1868–1940): *Dinner Plate*, *Dessert Plate*, and *Side Plate*, 1901, hard-paste porcelain; *Fish Fork* and *Fish Knife*, 1901, silver; *Champagne Glass* and *Sherry Glass*, 1901, blown glass with gilt trim, by Peter Behrens (German, 1868–1940), various sizes (Virginia Museum of Fine Arts, Gift of the Sydney and Frances Lewis Collection, by exchange, 2007.5–2007.11)



## Modern and Contemporary Art

### Painting

AMERICAN, Ben Aronson (born 1958), *Autumn, Manhattan*, 2004–05, oil on linen. Gift of David and Georgianna Aronson (2006.598).

AMERICAN, Horace Day (1909–1984), *Amberst Clay*, 1941, oil on canvas. Gift of H. Talmage Day (2006.64).

AMERICAN, Murry N. DePillars (born 1938), *From the Mississippi Delta*, 1997, acrylic on canvas. Gift of Friends of African & African-American Art, VMFA (2006.248).

AMERICAN, Bob Goodnough (20th century), *Upward Direction*, 1988, oil and charcoal on canvas. Gift of an Anonymous Donor (2006.643).

AMERICAN, Elizabeth Huey (born 1971), *The Superintendent*, 2006, acrylic and oil on wood panel. Gift of The Fabergé Society of VMFA (2007.13).

AMERICAN, Robert Vickrey (born 1926), *Dream Dance*, ca. 1975, egg tempera on panel. Gift of Mr. and Mrs. Herman Kremer (2006.249).

SOUTH KOREAN, Jiha Moon (born 1973), *Farewellscape*, 2006, ink and acrylic on Hanji paper. Gift of The Fabergé Society of VMFA (2007.14).

### Photographs

AMERICAN, Elijah Gowin (born 1967), two pigment inkjet prints from the *Watering* series, 2005, *Group 1* and *Embrace I*. Purchase: The Un/Common Ground Fund, with additional funds provided by Marion Boulton Stroud (2007.3, 2007.4).

AMERICAN, Elijah Gowin (born 1967), *Dunking 1*, from the *Watering* series, 2005, pigment inkjet print. Gift of the Artist (2007.25).

AMERICAN, William Wylie (born 1957), #06-32, *Carrara*, 2006, pigment print. Purchase: The Un/Common Ground Fund, with additional funds provided by Henrietta Near (2007.2).

DUTCH, Leo Divendal (born 1947), *The Sea of Marmara*, 2000, inkjet on archival paper. Gift of Mitzi Humphrey in memory of her mother Alta Ferguson Greene (2006.251).

### Sculpture

AMERICAN, Spencer Finch (born 1962), *Kaaterskill Falls (July 30, 2006, 12:37 PM)*, 2006, fluorescent lightboxes with laminated filters. Purchase: The National Endowment for the Arts Fund for American Art (2007.21a-b).

AMERICAN, Robert Lazzarini (born 1965), *chair*, 2000, maple, pigment. Purchase: The Glasgow Fund (2006.42).

AMERICAN, Robert Lazzarini (born 1965); four *skulls*, 2000, resin, bone and pigment. Purchase: The Williams Fund (2007.22.1-4).

CHILEAN, Iván Navarro (born 1972), *Black Electric Chair*, 2006, neon black light and electric energy. Purchase: The Samuels Fund (2007.20).

SWEDISH, Carl Milles (1875-1955), *Standing Woman*, ca. 1936, bronze with green patina. Gift of Richard Cheek, Leslie Cheek III, and Elizabeth Cheek (2006.599).

### Works on paper

AMERICAN, Jorge Benitez (born Cuba, 1956), *Victory in Iraq Triumphant Arch, Crawford, Texas*, 2004, graphite on Arches paper. Purchase: Funds provided by Philip Morris USA (2006.36).

AMERICAN, Robert Lazzarini (born 1965), four untitled drawings, 2006, graphite on paper. Purchase: The Glasgow Fund (2006.31-2006.35).

AMERICAN, Sol LeWitt (1928–2007), *Wavy Brushstrokes*, 1996, gouache on paper. Purchase: The Lewis Endowment Fund (2006.41).

AMERICAN, Benjamin Wigfall (born 1930), *Christmas Card Design*, 1958, gouache on paper. Gift of the Artist (2007.18).

## South Asian and Islamic Art

### Painting

INDIAN, Jamini Roy (1887–1972), *Gopini (Little Girl)*, early 20th century, paint on paper/board. Gift of Lt. Col. and Mrs. James B. Saum (2006.250).

TIBETAN, *Scroll Depicting "Invisible" Deities*, ca. 18th century, opaque watercolor on cloth. Gift of Zimmerman Family Partners (2006.596).

TIBETAN, *Painted Door*, ca. 19th century, wood, gesso, pigment, and metal fittings. Gift of Zimmerman Family Partners (2006.597).

### Sculpture

INDIAN (Orissa), *Celestial Maiden (Surasundari)*, 12th century, sandstone. Purchase: The Williams Fund (2006.39).

### Works on Paper

INDIAN (Bengal, Calcutta), *Shiva and Parvati Accompanied by Their Sons Ganesha and Karttikeya*, ca. 1860, watercolor on European paper. Gift of Drs. Shantaram and Sunita Talegaonkar (2006.595).

INDIAN (Punjab Hills, Guler, or Kangra), *The Creation of the Universe: Vishnu and Lakshmi Recline on Sesha, the Cosmic Snake. Floating on the Multitudinous Seas*, ca. 1775, opaque watercolor, heightened with gold and silver on paper mounted on an album page. Gift of Friends of Indian Art, VMFA, and Purchase: The Fisher Fund (2007.23).

INDIAN (Rajasthan, Jaipur School), *A Lady after the Bath, Holding a Closed Lotus Flower That She Has Received from a Small Angel or Cupid Figure*, early 19th century, opaque watercolor and gold on paper mounted on an album. Gift of Friends of Indian Art, VMFA, and Purchase: The Fisher Fund (2007.24).

# Exhibitions

## CONTINUED EXHIBITIONS

### An Enduring Legacy: Paintings Acquired Through the J. Harwood and Louise B. Cochrane Fund for American Art

August 10, 2005, continuing through Expansion construction

**Organizer:** Virginia Museum of Fine Arts

In 1988, J. Harwood and Louise B. Cochrane of Richmond established a generous endowment to purchase American art. Thanks to the Cochrane Fund, VMFA has acquired 27 striking works. On view during VMFA's Expansion program, this changing exhibition includes works by such accomplished artists as Thomas Hart Benton, William Merritt Chase, Jasper Francis Cropsey, Frederick Carl Frieseke, Robert Henri, Severin Roesen, William Wetmore Story, Henry Ossawa Tanner, and John Trumbull. (See *Gifts and Purchases* and *The Permanent Collection*.)



*The Abundance of Nature*, ca. 1855, by Severin Roesen (American, ca. 1815–ca. 1872), oil on canvas, 65 1/4 inches high by 40 1/4 inches wide (Museum Purchase, The J. Harwood and Louise B. Cochrane Fund for American Art, 2002.558).



*A Racing Yacht on the Great South Bay*, 19th century, by James E. Buttersworth (American, 1817–1894), oil on canvas (Virginia Museum of Fine Arts, Gift of Eugene B. Sydnor, Jr., 71.35)

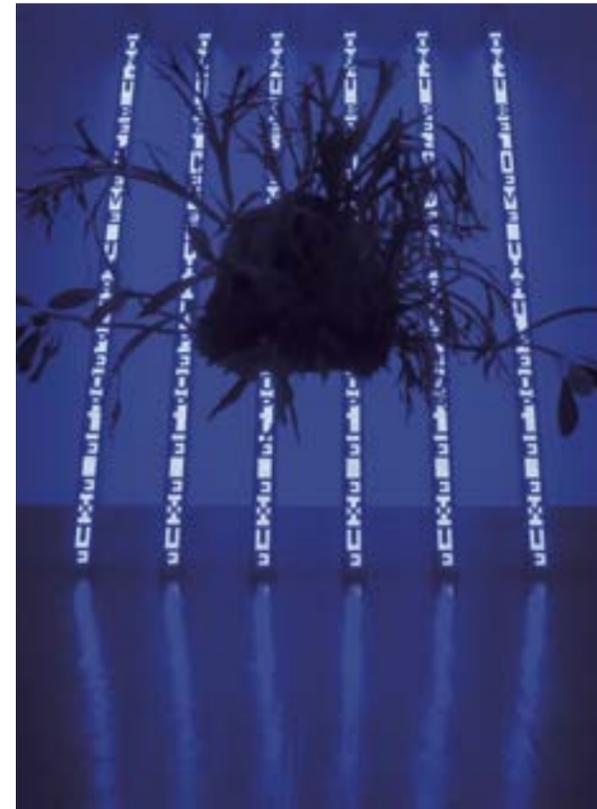
## NEW EXHIBITIONS

### LOOK HERE *Speed*

September 6, 2006 – January 7, 2007

**Organizer:** Virginia Museum of Fine Arts

The third exhibition of the LOOK HERE series, *Speed* explored how artists use movement to create spirited and expressive works of art. From the sleek beauty of a racing yacht to the pageantry of an African dance, expressions of speed in art can communicate motion and emotion. Nearly 50 works continued the LOOK HERE experiment in cross-cultural art interpretation, following a single concept down several avenues of discovery and rediscovery. After presentation in Richmond, *Speed* will travel to selected Statewide Partners.



*Growth (Survival)*, 2006, by Jennifer Allora and Guillermo Calzadilla (American), grafted tropical plants and *Blue Wall Tilt*, 2004, by Jenny Holzer (American), double-sided LED signs with bright blue diodes in stainless steel housings, various dimensions.

### Artificial Light

September 15 – October 29, 2006

**Organizer:** Anderson Gallery at Virginia Commonwealth University School of the Arts, in partnership with Virginia Museum of Fine Arts

Presented off-site at Virginia Commonwealth University, *Artificial Light* featured all new sculpture and installations by seven international artists using light as their primary media. The participants — Jennifer Allora and Guillermo Calzadilla, Spencer Finch, Ceal Floyer, Iván Navarro, Nathaniel Rackowe and Douglas Ross — are emerging or underexposed artists distinguished by the clarity, rigor, and beauty of their vision. They use natural and artificial light as sculptural form to express perception, memory, energy and power. The exhibition also traveled to the Museum of Contemporary Art (MOCA) in North Miami, Fla., in conjunction with the Art Basel Miami Beach 2006 (December 7, 2006–February 18, 2007). A full-color catalogue accompanied the exhibition.

### Noble Silver: The Jerome and Rita Gans Collection of English Silver at the Virginia Museum of Fine Arts

February 28, 2007, ongoing

**Organizer:** Virginia Museum of Fine Arts

This new gallery, featuring one of the finest collections of English silver in the world, presents outstanding pieces made by the greatest silversmiths of the 18th and 19th centuries. Among the 101 notable objects on view are works designed by Paul de Lamerie and Paul Storr and commissioned by the renowned silver retailer Robert Garrard. Mrs. Gans gave an additional 16 pieces (see *Gifts and Purchases* and *The Permanent Collection*) to extend the chronological range of the collection. A book was published in conjunction with the opening of the gallery (see *Educational and Statewide Programs*).



*Soup tureen, Cover, and Liner*, 1736, by Paul de Lamerie (English, 1688–1751), silver 12 3/16 inches high by 14 1/16 inches (handle to handle) by 10 5/8 inches deep (Virginia Museum of Fine Arts, Gift of Mrs. Rita R. Gans, 2006.591 a–c)



*Queen Elizabeth I: the Armada Portrait*, ca. 1588, by an unknown artist (English School), oil on canvas.

## Rule Britannia! Art, Royalty & Power in the Age of Jamestown

April 28 – August 12, 2007

**Organizer:** Virginia Museum of Fine Arts

The Virginia Museum of Fine Arts commemorated the 400th anniversary of Jamestown with this majestic exhibition featuring unprecedented loans from the collection of Queen Elizabeth II of Great Britain. Royal portraits and maritime paintings from Windsor Castle and Buckingham Palace were exhibited for the first time in the United States and included a major full-length portrait of King James I, in whose honor Jamestown was named. Another first-time loan to the U.S. was the *Armada Portrait* of Queen Elizabeth I, known to history as the Virgin Queen and in whose honor Virginia was named. The portrait is owned by the descendants of the godson of Sir Francis Drake. Additional works were lent from private collections and major museums in England, Ireland, and the United States. A full-color catalogue accompanied the exhibition. Also in conjunction with the 400th anniversary of Jamestown, VMFA produced three traveling exhibitions for statewide circulation (see *Educational and Statewide Programs*).

## Géricault to Bonnard: Recent Gifts from the Mellon Collection

June 13, 2007 and ongoing through the VMFA Mellon Centennial

**Organizer:** Virginia Museum of Fine Arts

This exhibition began the *Celebrating Paul Mellon* series of events and exhibitions, which commemorated the 100th anniversary of the birth of one of the museum's most important benefactors. It comprised 19 French objects from the estate of Paul Mellon, recently presented to the museum by Rachel Lambert Mellon, his widow. The highlight of the gift is a group of seven paintings and watercolors by Post-Impressionist painter Pierre Bonnard, including an outstanding 1940s composition, *The Dining Room* (see *Acquisition Highlights, Gifts and Purchases, The Permanent Collection*, and *Educational and Statewide Programs*).

## TRAVELING EXHIBITIONS

### LOOK HERE

This series of four cross-cultural exhibitions with distinctive themes highlights VMFA's permanent collection. After presentation in Richmond last year, the first three in the series travel to selected Statewide Partners.

#### Dazzle

University of Mary Washington, Fredericksburg  
September 14 – December 8, 2006

Museum of the Shenandoah Valley, Winchester  
February 9 – May 6, 2007

**Organizer:** Virginia Museum of Fine Arts

This first exhibition of the LOOK HERE series explored how finely crafted objects of gold, silver, gemstones, and other precious metals convey power, status, and beauty.

#### Feast

William King Regional Arts Center, Abingdon  
October 27, 2006 – January 7, 2007

The Chrysler Museum, Norfolk  
April 18 – June 17, 2007

**Organizer:** Virginia Museum of Fine Arts

The second exhibition of the LOOK HERE series explored the artistic and historical relationship to food and feasting. Visitors found contemporary artworks side by side with works from Dutch & Flemish masters, and South American art just a step away from ancient Greek works.

# The Permanent Collection

## African Art

The collection has grown significantly through a four-year plan to acquire, by gift and purchase, works from the extraordinary collection assembled over 40 years by Robert and Nancy Nooter. In this final year, the Nooters donated 39 objects, enhancing the museum's collection of sculpture, metalwork, and textiles from East, West, and Central Africa. The gift-purchase program has added a total of 130 objects of high aesthetic quality, representing a wide range of cultures, to VMFA's collection.

Among this year's notable gifts is an exceptional stool made for a high-ranking official of one of Ghana's Akan kingdoms. Akan art, especially court regalia, is a particular strength of the museum's collection, and the stool adds a work of central importance to this core. The surface of the stool is covered with hammered brass images, using the repoussé technique, that refer to aspects of Akan history, governance, oral traditions, and trade.

During the year, the curator continued to serve also as Senior Associate Director of Architecture and Design for the museum's Expansion project.

## American Art

The collection—comprising works from the Colonial era to the mid-20th century—grew through major acquisitions in painting, sculpture, decorative art, and works on paper.

The J. Harwood and Louise B. Cochrane Fund for American Art supported purchases of significant paintings, including the impressive *Peines de Coeur* (ca. 1884) by American expatriate Charles Sprague Pearce (see *Acquisition Highlights*); *Three Ladies Making Music* (1798), a genre scene by Benjamin West; and a striking precisionist city view, *14th Street* (1924), by Japanese-American artist Bumpei Usui. The Cochrane Endowment also funded the purchase of a monumental work of porcelain, *Urn with Two Scenes* (ca. 1827–37), produced by Philadelphia-based Tucker Factories; a dynamic zinc statuette, *Andrew Jackson on Horseback* (1855), by Clark Mills; and a large-folio Currier and Ives lithograph, *Winter in the Country: A Cold Morning* (1864). Purchases acquired through the Adolph D. and Wilkins C. Williams Fund include two intricately carved wood figures by African-American sculptor Leslie Garland Bolling, *Queen of Dreams* (1937) and *Saver of Soles* (1941).

*Three Ladies Making Music*, 1798, by Benjamin West (American, 1738–1820), oil on canvas, 13 inches high by 18 inches wide (Museum Purchase, The J. Harwood and Louise B. Cochrane Fund for American Art, 2007/18)



## The Permanent Collection

The museum received significant gifts this year. Mrs. Rita Gans gave 15 pieces of English silver and an important Colonial-American teapot (ca. 1765) by New York silversmith Myer Myers. In a tribute to Elizabeth Bryson Powell, first President of The Council of the Virginia Museum of Fine Arts, Mr. and Mrs. E. Bryson Powell generously donated *Glacier Park (Montana)* (1921), a tonalist painting by Charles Warren Eaton. Also received were 37 works on paper by Adolph Dehn created between 1927 and 1946. These lively images of European café life were presented by the estate of the artist and his wife, Virginia. The museum acquired a woven coverlet (Virginia-made, ca. 1800–40), through a trade agreement with the Greene County Historical Society. (See *Gifts and Purchases*)



*Glacier Park (Montana)*, 1921, by Charles Warren Eaton (American, 1857–1937), oil on canvas, 24 1/16 inches high by 19 inches wide (Virginia Museum of Fine Arts, Gift of Mr. and Mrs. E. Bryson Powell, in memory of Elizabeth Bryson Powell, first President of The Council of the Virginia Museum of Fine Arts, 1955–57, 200712)

Dr. Sylvia Yount was appointed the Louise B. and J. Harwood Cochrane Curator of American Art. She previously served as curator of American Art at the High Museum of Art in Atlanta. Dr. Yount also worked as chief curator at the Pennsylvania Academy of the Fine Arts in Philadelphia and in positions at the Philadelphia Museum of Art and the Isabella Stewart Gardner Museum in Boston. She earned a doctorate in the history of art in 1995 from the University of Pennsylvania and a bachelor's degree in Italian in 1985 from New York University. With Dr. Elizabeth O'Leary, VMFA Associate Curator of American Art, Dr. Yount has focused since her arrival on the museum's acquisition program and planning for the reinstatement of the new American galleries.

### Pre-Columbian Art/Native American Art

Dr. Lee Anne Hurt was appointed to the new position of Assistant Curator of Ancient American Art. A specialist in Inca art and architecture, in particular the ancient site of Machu Picchu, she earned a doctorate in art history from Virginia Commonwealth University. She began working at VMFA in October 2004 as the Assistant to the Director and continues in that role in addition to her curatorial position. Dr. Hurt will oversee the installation of the Pre-Columbian and Native American Art collections in the expanded museum.

### Ancient Art

Dr. Peter J. Schertz became Jack and Mary Ann Frable Curator of Ancient Art. A specialist in Roman art, Dr. Schertz was the Kress Curatorial Fellow in the Department of Art of the Ancient World at the Museum of Fine Arts, Boston. He earned a doctorate in classical art and archaeology from the University of Southern California (U.S.C.). He also holds a master's degree in museum studies from U.S.C. and a bachelor's degree in classical languages and literature from the University of Chicago. His archaeological fieldwork includes excavations at the Early Bronze Age site of Ramat Hanadiv, Israel, and the Roman-Byzantine site of Ein Yael, Israel. VMFA's Ancient Art position will be funded in part by a \$1 million challenge grant from the Andrew W. Mellon Foundation. Since his arrival in October 2006, Dr. Schertz has been planning for the future development of VMFA's Ancient Art collection, particularly its reinstatement in new and expanded galleries.



*Basket-form Centerpiece*, 1813, by Paul Storr (English, 1771–1844), silver, 9 1/2 inches high by 20 5/16 inches (handle to handle) by 16 1/2 inches deep (Virginia Museum of Fine Arts, Gift of Mrs. Rita R. Gans, 2006.586)

### East Asian Art

The museum acquired a significant collection of 329 Japanese 20th-century woodblock prints executed in ink and color on paper by Kawase Hausi. The artist was part of the New Print movement, which revitalized traditional Japanese woodblock printing in the early years of the last century by introducing a new aesthetic vision that combined the best of Japanese and Western art. The prints are a gift of René Balcer and Carolyn Hsu-Balcer of New York.

Dr. Shawn Eichman resigned as the E. Rhodes and Leona B. Carpenter Curator of East Asian Art to become curator of Asian Art at the Honolulu Academy of Arts in Hawaii.

### The Mellon Collections and European Art

This active year was distinguished by major acquisitions, significant exhibitions, and preparations for reinstatement of the collections.

Among the English silver works donated by Mrs. Rita Gans is a massive basket marked by Paul Storr in 1813–14 and bearing the arms of the third Earl of Egremont, a wealthy patron of English painters J. M. W. Turner, John Constable, and other contemporaries. Other highlights include the *Drury Low* tureen (marked by Paul de Lamerie in 1736–37 and generally considered the finest expression of the Rococo in England) and a pair of Elizabethan-era *Livery Pots* (see *Acquisition Highlights*).

From the estate of Paul Mellon, presented to VMFA by his widow, Rachel Lambert Mellon, the museum received 19 extraordinary French works of art. Included in the gift are three watercolor and pencil studies by Eugène Delacroix, created during the artist's 1832 excursion to North Africa, and his 1820 painted sketch of a Bengali Indian in regional costume. A striking 1820–22 watercolor of a tiger by Theodore Géricault indicates the influence of George Stubbs. A group of animalier bronzes includes one by pioneering woman artist Rosa Bonheur. Seven exquisite works by Pierre Bonnard enhance the Post-Impressionist holdings already in the Mellon Collection. This group includes a monumental interior, *The Dining Room*, which Bonnard worked on until the end of his life. Mrs. Mellon also donated three objects by French master jeweler Jean Schlumberger.

Major purchases included a Renaissance altarpiece by Il Bacchiacca (see *Acquisition Highlights*) and *Boar Hunt in Poland*, an 1831 oil on canvas by Carle Vernet, adding to VMFA's extensive holdings of this artist who was fundamentally important to both French Romanticism and sporting art. *Boar Hunt* was part of a series of four "exotic hunts" and is marked by an elegant, balletic quality appropriate to the taste of Vernet's courtly patrons.



## The Permanent Collection

Dr. Mitchell Merling, the Paul Mellon Curator and Head of the Department of European Art, served as lead curator for *Dazzle*, a statewide exhibition in the LOOK HERE series; coordinator for *Noble Silver*; and co-VMFA curator of *Rule Britannia* with Robin Nicholson, VMFA Associate Director for Exhibitions (see *Exhibitions*). The curator also coordinated extensive preparations for *Celebrating Paul Mellon*, a nine-month series of exhibitions and programs commemorating the 100th anniversary of Mellon's birth; and planned the reinstallation of the permanent collection of European art.

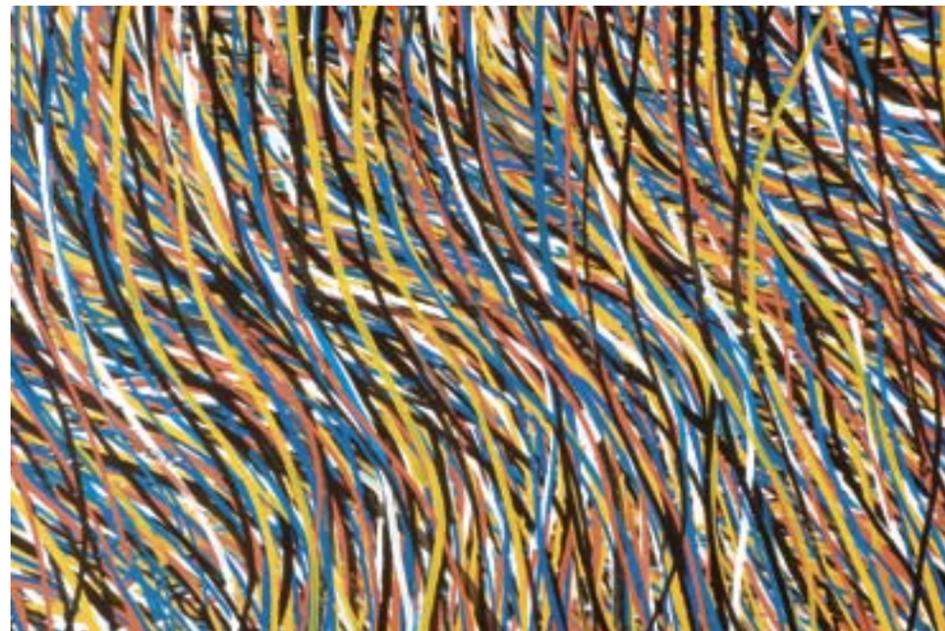
### Modern and Contemporary Art

Acquisition highlights include a set of four *skulls* by Robert Rauschenberg, featuring the artist's signature combination of extreme realism and distortion; a large gouache by Sol LeWitt, incorporating long wavy strokes of primary colors plus white and black; and two light-based works that first appeared in *Artificial Light*: Ivan Navarro's *Black Electric*

*Chair* (see back cover), a black-light neon piece recalling Marcel Breuer's iconic *Wassily Chair*, and Spencer Finch's *Kaaterskill Falls*, which reproduces the light from the upstate New York falls in brightly colored theater gels over fluorescent tubes. Many works acquired, such as Murry DePillars' *From the Mississippi Delta*, came as gifts, and the museum is grateful for the benefactors' generosity (see *Gifts and Purchases* and *The Public-Private Partnership*).

John Ravenal, the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, was curator of *Artificial Light* (see *Exhibitions*). He also wrote a new survey of VMFA's Modern and Contemporary Art collection, published this year (see *Educational and Statewide Programs*). Ravenal was named to the Board of the Association of Art Museum Curators (AAMC) and Chair of the Conference Planning Committee. He continued with planning the reinstallation of the Lewis Galleries, installation of new 21st-Century Galleries, and the new Sculpture Garden.

*Wavy Brushstrokes*, 1996, by Sol LeWitt (American, 1928–2007), gouache on paper, 60 1/2 inches high by 70 1/2 inches wide (Museum Purchase, The Sydney and Frances Lewis Endowment Fund, 2006.41)



*Shiva and Parvati Accompanied by Their Sons Ganesha and Kartikeya*, Indian (Bengal), ca. 1860, watercolor on European paper, 8 3/8 inches high by 13 3/8 inches wide (Virginia Museum of Fine Arts, Gift of Dr. Shantaram and Sunita Talegaonkar, 2006.595)



### South Asian and Islamic Art

The museum acquired two significant works from India, with funds provided by VMFA's Friends of Indian Art and the Robert and Ruth Fisher Fund. *The Creation of the Universe*, from Guler or Kangra in the Punjab Hills, is a well known and widely published miniature painting rendered in opaque watercolor and gold around 1775. *A Lady After Her Bath*, from Jaipur in India's Rajasthan region, dates to the early 1800s.

Another important acquisition is a circa-1860 watercolor depicting the Hindu gods Shiva and Parvati accompanied by their sons that was created by an Indian artist for a British patron as a memento. The painting was given by Drs. Shantaram and Sunita Talegaonkar.

Dr. Joseph M. Dye III, the E. Rhodes and Leona B. Carpenter Curator of South Asian and Islamic Art, served again as VMFA's Curatorial Chair, presented a variety of lectures on Mughal art, and taught courses in the history of Indian and Japanese art at The College of William and Mary.

### 20th-Century Decorative Arts

The museum acquired a group of significant objects by noted German designer Peter Behrens through a trade agreement with renowned international Art Nouveau collector Udo Schröder of Hamburg, Germany. VMFA traded a duplicate *Covered Dish* from the Lewis Collection, and received a *Dinner Plate*, a *Dessert Plate*, and a *Side Plate*, all designed by Behrens and produced in 1901 by Gebrüder Bauscher of Wieden, Germany; a 1901 *Fish Fork* and *Fish Knife* designed for M. J. Rückert, Silberwarenfabrik of Mainz, Germany; and a *Champagne Glass* and a *Sherry Glass* made in 1901 by Kristallglasfabrik Benedikt von Poschinger of Oberzieselau, Germany. All seven objects were designed by Behrens for a special 1902 exhibition at the Wertheim Department Store in Berlin.

## The Permanent Collection

### Objects Conservation

In preparation for reinstallation of the galleries, the department began examining and documenting objects in the collection that have not been surveyed or treated recently. More than 600 objects from the East Asian collection and 337 from the African collection were surveyed.

Receiving treatment were more than 130 works for the *Noble Silver* exhibition, the Paul Mellon Collection, and the LOOK HERE *Mystery* exhibition, as well as objects being lent to other institutions; and 55 objects were examined for acquisition consideration or loan.

An extensive tapestry conservation project, funded by the Institute of Museum and Library Services and The Fabergé Society, continued with a group of 17th-century textiles including four Flemish tapestries from the “Life of Moses” series and a rare English tapestry of “The Last Supper.” In all, 13 will be on view in the Great Hall with the reinstallation of the museum’s European art collection.

### Painting Conservation

Conservators treated 114 paintings and frames including *Interior of a Kitchen* by Jacobsz Cornelius Delff, *Judgment of Paris* by Francois Xavier Fabre, an Indian miniature (Nathadwara school) *Worship of Sibri Nataji*, *Young Girl* by Auguste Renoir, *Coast of Sicily* by William Stanley Haseltine, *King Saul* by Max Beckman, *Between the Clock and the Bed* by Jasper Johns, and *The Superintendent* by Elizabeth Huey. A variety of other works—47 South Asian thankas, 145 Indian miniatures, 80 East Asian screens and scrolls, numerous American and French works on paper, 23 Modern and Contemporary works on paper—were assessed, treated, or placed in protective housings.

Four Byzantine miniature paintings of Evangelists were examined to ascertain their relationship to forged paintings from the Archimedes palimpsest. They were determined to be from a related Gospel Book at Duke University.

*US Highway 1, Number 3*, 1962, by Allan D’Arcangelo (American, 1930–1998), acrylic on canvas, 69 1/4 inches high by 81 inches wide (Virginia Museum of Fine Arts, Gift of Sydney and Frances Lewis, 85.376)

Carol W. Sawyer, Conservator of Paintings, continued conservation research on *Portrait of a Woman* by the Rembrandt van Rijn workshop, new treatment approaches for Allan D’Arcangelo’s *Highway US 1, Panel 3*, and low oxygen treatments of panel paintings. She completed treatments on works in the LOOK HERE *Feast* statewide exhibition, including Severin Roesen’s *Still Life*, William Merritt Chase’s *Still Life with Fish*, and Georges Braque’s *Still Life*.

Bruce Hardin Suffield, Associate Conservator of Paintings, initiated technical examination of two Rufino Tamayo fresco paintings, *Indian Man* and *Indian Woman*, to plan future treatment.

### Risk Management and Protective Services

Department activity this year included installation of new surveillance equipment, the opening the new Parking Deck, preparing disaster response plans, and coordinating the security needs for exhibitions. The department also began conversion to systems that will increase the museum’s monitoring technology. At the same time, Risk Management assisted Statewide Partner museums with hosting the LOOK HERE exhibitions by enhancing their security capabilities and providing additional remote monitoring through the latest technology.



### Loans from the Permanent Collection

*A Tropical Landscape – An American Indian struggling with a Gorilla*, by Henri Rousseau

EXHIBITION: *Henri Rousseau: Jungles in Paris*

National Gallery of Art, Washington, D.C., July 16–October 15, 2006

*Cousin-on-Friday* by Leslie Garland Bolling

EXHIBITION: *Freeing Art from Wood, The Sculpture of Leslie Garland Bolling*

The Library of Virginia, Richmond, July 24 – October 21, 2006

*The Wounded Hound* by William Tylee Ranney

EXHIBITION: *Forging an American Identity: The Art of William Ranney*

Speed Art Museum, Louisville, September 29, 2006–January 1, 2007;

Amon Carter Museum, Ft. Worth, February 17–May 13, 2007;

Philadelphia Museum of Art, June 26–August 19, 2007

*Le Séducteur* by René Magritte  
EXHIBITION: *Magritte and Contemporary Art: The Treachery of Image*

Los Angeles County Museum of Art, November 19, 2006–March 4, 2007

*The Worship of Sibri Nathji on Sbarat Purnima in the Nijamandira of the Sibri Nathji Mandira at Natbaduvara* (Indian, Nathadwara, Rajasthan)

*Plate* (Indian, Pratapgarh, Rajasthan)  
EXHIBITION: *The Art of India’s Mewar Kingdom*

Asian Art Museum of San Francisco, February 2–April 29, 2007

*Jud* by Chuck Close

EXHIBITION: *Chuck Close – Paintings: 1968–2006*

Museo Nacional Centro de Arte Reina Sofia, Madrid, February 6–May 7, 2007;

Ludwig Forum für Internationale Kunst, Aachen, Germany, May 25 – September 2, 2007

*King Saul* by Max Beckmann

EXHIBITION: *Max Beckmann in Amsterdam*

Van Gogh Museum, Amsterdam, April 6 – August 19, 2007;

Pinakothek der Moderne, Munich, September 13, 2007–January 6, 2008

*Landscapes in the Four Seasons: Evening Scene at Yueyang Pavilion* by Ike Taiga

EXHIBITION: *Ike Taiga and Tokuyama Gyokuran: Japanese Masters of the Brush*

Philadelphia Museum of Art, April 29 – July 22, 2007

*House at Dusk* by Edward Hopper

EXHIBITION: *Edward Hopper*  
Museum of Fine Arts, Boston, May 6–August 19, 2007;

National Gallery of Art, Washington, September 16, 2007–January 21, 2008;

Art Institute of Chicago, February 16 – May 11, 2008

*The Superintendent* by Elizabeth Huey

EXHIBITION: *Phantasmia*  
Kemper Museum of Contemporary Art, Kansas City, June 1–August 19, 2007

*The Artist’s Studio, rue Visconti* by Jean Frédéric Bazille

*Child Picking a Fruit* by Mary Cassatt  
*At the Races, Before the Start* by Edgar Degas

*Little Dancer, Age 14* by Edgar Degas  
*Young Girls Looking at an Album* by Pierre-Auguste Renoir

EXHIBITION: *L’Impressionisme vu d’Amérique*

Musée Fabre, Montpellier, France, June 2 – September 9, 2007;

Musée de Grenoble, October 9, 2007 – January 20, 2008



*Little Dancer Aged Fourteen*, 19th century, by Edgar Degas (French, 1834–1917), bronze, net tutu with satin hair ribbon, 38 1/2 inches high by 14 1/2 inches wide by 14 1/4 inches deep (Museum Purchase, The State Operating Fund and The Art Lovers’ Society, 45.22.1)

### Loans and Accessions: Statistics

#### LOANS FROM THE PERMANENT COLLECTION

Loans to national and international venues	16
Loans to Statewide Partners	131
Loans to qualifying state agencies	38
Other long-term loans	61

#### LOANS TO THE MUSEUM

Loans for temporary exhibitions	24
Loans to the permanent collection	1

ACCESSIONS	639
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DEACCESSIONS	20
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# The Public-Private Partnership



The museum's new Parking Deck, completed in April, accommodates approximately 600 vehicles.

The Virginia Museum of Fine Arts Expansion continued apace, thanks to vigorous support from its public-private partnership that includes individual donors, the Commonwealth of Virginia, corporations, and family and private foundations.

The museum celebrated completion of the first phase of Expansion construction with the opening in April 2007 of the new \$14 million Parking Deck, part of VMFA's \$130 million Expansion. The Parking Deck was funded, in part, by \$8.5 million from the state. The 170,000-square-foot Parking Deck accommodates approximately 600 vehicles, almost double the number of the museum's former surface lot. The majority of the surface lot is being reclaimed for the new Sculpture Garden, a portion of which will cover the roof of the Parking Deck with a landscaped slope for viewing outdoor events. The three-story Deck extends one level below grade and one level above grade.

The Capital Campaign closed its books last year, raising \$172.3 million for the Expansion and Renovation, endowment funds, operations, and art acquisitions. The Campaign brought gifts from 2,643 individual donors, of whom 72 gave multiple gifts. There were 31 gifts of \$1 million or more. The largest contributor was the Commonwealth of Virginia, which allocated a total of \$49.3 million toward the project. The historic transformation includes a new five-level glass-and-stone structure, now under construction, which will add more than 100,000 square feet of space to the existing 380,000-square-foot museum. The Expansion will restore the orientation of the museum's main entrance to the Boulevard, one of Richmond's main thoroughfares.

Corporate and foundation support included SunTrust for the LOOK HERE exhibition series; Wachovia for the exhibition *Rule Britannia* and Wachovia Foundation for educational programs; Truland Systems and The Horace W. Goldsmith

Foundation, New York, for the exhibition *Artificial Light*; Jamestown 2007 for two traveling exhibitions in commemoration of the 400th anniversary of Jamestown (see *Educational and Statewide Programs*); Mercedes-Benz of Richmond and McGeorge Mercedes-Benz for *3rd Thursdays*; the Ridgeway Foundation for Teacher Programs and *Teen Zine*; the Emily S. and Coleman A. Hunter Charitable Trust for the *Young@Art* community preschool outreach program; RBC Dain Rauscher for *Art on the Air*; Genworth for *Art on the Spot*; and Philip Morris USA for Teen Programs. Contributions from the Nunnally Foundation and Dr. and Mrs. William Jackson Frable enabled the museum to meet the \$1 million challenge from the Andrew W. Mellon Foundation to endow the position of Curator of Ancient Art. VMFA is fortunate to receive generous support from numerous individuals as well, which contribute to exhibitions, programs, publications, and many special projects (see *Honor Roll of Contributors*).

*Celebrating Paul Mellon*, a nine-month series of exhibitions and programs, was launched to commemorate the centennial celebration of the birth of one of the museum's most important benefactors. He was long recognized as a collector and philanthropist of local, national, and international importance. Generous with his time as well as with gifts of art and money, Mr. Mellon

served on the museum's Board of Trustees from 1938 until 1979, the longest-serving Trustee in the museum's history. He gave the museum more than 2,000 works of art and made substantial gifts toward the construction of two additions to the museum's building, in 1954 and 1985. (See *Gifts and Purchases, Exhibitions, The Permanent Collection*, and *Educational and Statewide Programs*.)

The Council of the Virginia Museum of Fine Arts, the museum's oldest and largest support group, continued to provide thousands of hours of volunteer service. Members worked in such areas as the VMFA Shop, the Docent Program, Visitor Services, Members' Travel, the Library, and other departments. During the museum's Expansion construction, the VMFA Shop is operating in a temporary location adjacent to the Marble Hall, and also has outlets at Richmond International Airport and at the Richmond Convention Center. The Shop participated successfully in the spring Bizarre Bazaar. Preparations began in fall of 2006 for the ninth edition of *Fine Arts & Flowers*, a special gallery presentation featuring floral interpretations of selected works of art from the museum's permanent collection, which burst into bloom October 11–14, 2007. This popular fundraiser featured two new additions: a Jewelry Fair offering unique creations by master artists and a Family Event.



Enjoying the Opening Gala of *Rule Britannia* were (left to right) James Cherry, VMFA Trustee; David Camden, Regional President, Wachovia Central Virginia; Charlotte Minor, VMFA Trustee President; Alex Nyerges, VMFA Director; and Robin Nicholson, VMFA Associate Director, Exhibitions.

## The Public-Private Partnership

VMFA saluted its Corporate Partners and honored the third annual *Muse Awards* finalists and winners in a combined celebration, the *Muse Awards Un-Gala*. The event recognized the extraordinary creative talent in area businesses and highlighted the Virginia Museum of Fine Arts as a resource for creative enrichment for individuals and businesses. Winner of the *Top Muse* award was Intrinergy, LLC, an Ashland-based renewable energy provider. Other *Muse Awards* winners were Appomattox Tile Art, Inc.; ARE-Energy, a division of American Railroad Equipment, LLC; InternDirect, LLC; The New York Deli; PUNCH; McKinnon and Harris, Inc.; Rainbow Station; and Visure Corp. The *Muse Awards Un-Gala*, organized by the VMFA Business Council, received generous support from numerous companies and corporations (see *Honor Roll of Contributors*).

Membership in VMFA totaled 9,024 households by the end of the fiscal year, with dues adding \$383,555 to the museum's operating budget and providing vital funds that support the museum's various programs. The Membership and Visitor Services Office began upgrading the membership card and ticketing system, which will allow members to access a variety of benefits in the museum and online.

The Heritage Society now has 123 members. The group was established to recognize and honor those who have provided for the museum with a bequest or through a planned gift (see *Honor Roll of Contributors*).

Support groups at the Virginia Museum of Fine Arts contributed valuable time, talent, and resources to assist the museum with its mission. The Fabergé Society contributed funds for conservation treatment of seven European tapestries (see *The Permanent Collection*) and for a digital studio for the museum's Photography Department (see *Educational and Statewide Programs*). The Collectors' Circle honored Philip Morris USA as Collector of the Year and sponsored five outstanding lectures on a wide range of topics that emphasized connoisseurship and collecting. Highlights included talks by William Gerdtz, David Cannadine, Richard Feigen, Eric Denker, and Ellenor Alcorn. Collectors' Circle members also traveled to Washington D.C. for a private tour of the National Gallery's exhibition of Rembrandt's prints and visit to the newly renovated Smithsonian American Art Museum and National Portrait Gallery. The Friends of African & African-American Art (FOAAAA) gave the museum *From the Mississippi Delta*, a painting by Dr. Murry N. DePillars (see *Acquisition Highlights*,



Left to right: Dr. Monroe Harris, VMFA Foundation Board member, and wife Dr. Jill Bussey Harris hosted an art acquisition fundraiser in their home, joined by honorees Mary DePillars and Dr. Murry DePillars.



Left to right: Barbara-lyn Morris, VMFA Trustee, greeted David Durham, executive vice president of SunTrust Bank, and Alison Durham at the opening reception of LOOK HERE Feast at The Chrysler Museum in Norfolk.

*Gifts and Purchases*, and *The Permanent Collection*). The group also awarded VMFA memberships to 51 Richmond-area high-school art students in memory of Irma Harris Browne, a VMFA Docent; donated hundreds of books by African-American authors to several Richmond elementary schools; traveled to the Smithsonian Institution to view significant exhibitions of African and African-American art; and sponsored lectures by award-winning architect Philip Freelon and photographer Jason Miccolo Johnson. The Friends of Art sponsored numerous fundraising and educational events, including tours of the private art collection of Sydney and Frances Lewis and the *Rule Britannia* exhibition. The group also supported silent auctions of art by local and regional artists at *Art After Hours*; hosted a sold-out *Mardi Gras Party* to benefit the Friends of Art endowment of the Children's Gallery in the expanded museum; contributed funds toward publication of a catalogue on VMFA's Modern and Contemporary art; and provided volunteers for a variety of museum events and community festivals. Canvas, a group of collectors and art advocates ages 30–55, hosted an eclectic array of events including tours of the Page Bond Gallery and the private collection of Rob Acosta-Lewis. The Friends of Indian Art contributed funds for purchase of two works of art: an early

19th-century Jaipur painting depicting a *Lady After Her Bath* and a 1770–75 Guler or Kangra painting, *The Creation of the Universe* (see *Gifts and Purchases* and *The Permanent Collection*). The Friends of Sporting Art (FOSA) hosted events at the National Sporting Library in Middleburg, the Mellon Gallery and Pauley Center at VMFA, and a lecture at the Virginia Historical Society. The group also traveled to New York for a private viewing of Christie's Sporting Art Sale.

The Museum Library received a \$610,000 challenge grant from the National Endowment for the Humanities (NEH), contingent on the museum raising \$2.44 million in matching funds. These funds will be used to endow the positions of Head Librarian and Assistant Librarian, for the acquisition of books for the core and rare-books collection, for archival and preservation materials, and for maintenance of climate controls. The Library received an extremely important donation of rare African-American art exhibition catalogues from Dr. Murry DePillars, former Dean of the School of the Arts at Virginia Commonwealth University. Mr. and Mrs. John W. Pearsall donated their personal library to VMFA. Continuing support of the Library's collections was given by Frederick R. Brandt in the area of Arts and Crafts, Mr. and Mrs. John C. Maxwell in East Asian art, and Dr. and Mrs. Karl Kreuzer in Art Nouveau. A generous anonymous donor provided a second year of support to fund a part-time archives assistant to continue processing the Virginia Museum Theatre and the TheatreVirginia collection of papers and memorabilia. The Library gave duplicate titles from its collection to VMFA Statewide Partner Rappahannock Art League in Kilmarnock.

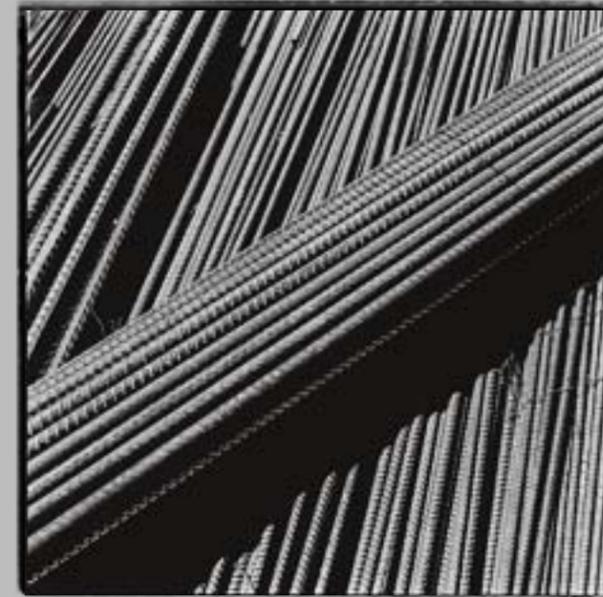
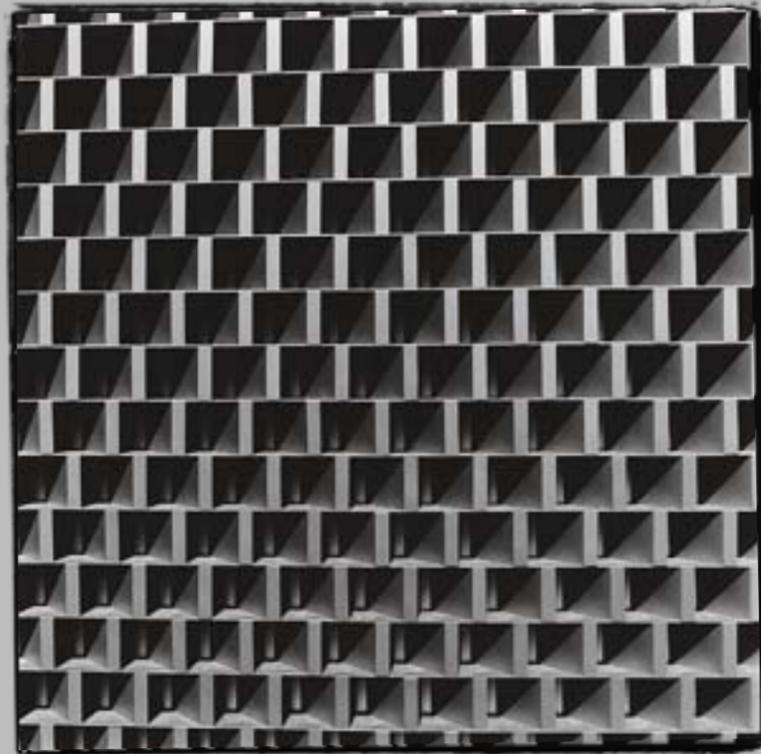


Above: Celebrating at the *Collector of the Year Gala* were (left to right) Tina Walls, VMFA Trustee; Nancy Lund of Philip Morris USA; and Alex Nyerges, VMFA Director.

Left: Alex Early of Intrinergy LLC accepted the *Top Muse* award at the *Muse Awards Un-Gala*.

# Expansion

Construction photography  
by Travis Fullerton



## Educational Programs and Community Outreach

The Virginia Museum of Fine Arts continued to share masterpieces from the permanent collection throughout Virginia, thanks to generous support from the General Assembly and SunTrust for the LOOK HERE exhibitions. *Dazzle* opened in Fredericksburg at the University of Mary Washington and in Winchester at the Museum of the Shenandoah Valley; *Feast* was popular with audiences in Abingdon at the William King Regional Art Center and in Norfolk at the Chrysler Museum of Art. *Speed*, the third and final Statewide LOOK HERE exhibition, opens in Roanoke in the fall 2007 and then travels to Newport News and Charlottesville in 2008.

In conjunction with the series, VMFA provided educational programming, such as curatorial lectures, study materials for graduate students, and educator workshops; and a highly successful multifaceted marketing initiative, resulting in extensive statewide media coverage and increased exhibition attendance (see *Attendance: At the Museum and Around the State*).

Equally successful was a series of VMFA Statewide exhibitions commemorating the 400th anniversary of the Jamestown Settlement and complementing the exhibition *Rule Britannia*. The museum produced a trio of exhibitions for statewide tour: *Uncovering Home: A Visual Essay on Jamestown Archaeology*, which explored the archaeology of the Jamestown site; *Jamestown and Beyond: The World of 1607*, which presented a global perspective of the year 1607; and *Looking for Jamestown Today: Photographs by Steven Coates*, which offered a contemporary view of the Jamestown legacy. Numerous museum, community, and educational Partners around the Commonwealth borrowed these Virginia Standards of Learning-related exhibitions for gallery display and classroom instruction. Additionally, *Jamestown and Beyond* was the focus for a two-day SOL-based summer institute for educators in Southampton, Isle of Wight, and adjacent counties, and generously funded by the Camp-Younts Foundation.



Actors in period dress assumed the roles of Queen Elizabeth I and her court to engage guests at the members' opening of *Rule Britannia*.

Top: Art students and teachers from Charlottesville and Albemarle County delved into projects at the VMFA Statewide Artist Workshop *Art Day in the Piedmont*.

Below: Alex Nyerges, VMFA Director, chats with Dr. Linda Nochlin, speaker at the fifth annual Paul Mellon Lecture.



Virginia artists continued to play a central role in Statewide exhibitions. *Lessons: 30 Years of Printmaking* highlights the work of Barbara Tisserat, professor in the Department of Painting and Printmaking at Virginia Commonwealth University's School of the Arts; *Virginia Vistas: Oil Paintings and Watercolors by Ted Turner* presents the work of the late University of Virginia professor, Theodore "Ted" Turner; and *Faces at the Races: Equine Culture in Virginia* features 35 large scale black and white portraits by Norfolk photographer Glen McClure.

To promote these and other VMFA resources, the museum's Statewide staff organized a Curators' Roundtable for the ArtWorks Conference which focused on topics such as strategic multi-year exhibition planning and contemporary art's issues and opportunities.

For the Virginia Association of Museums Conference, the Statewide staff introduced an initiative that involved VMFA and Partners addressing museum expansions in Virginia, museum environmental standards, programs for pre-schoolers, and art as a catalyst to main street renewals.

Programs and events launching the *Celebrating Paul Mellon* commemoration this year included the exhibition *Géricault to Bonnard*; a film, *Paul Mellon: In His Own Words*; a book, *Country Pursuits: Sporting Art in Great Britain, France and America*, by Malcolm Cormack, retired Paul Mellon Curator, VMFA; and a gallery program, *How ... Did Impressionists Use Science?*, with Jeffrey Allison, VMFA's Paul Mellon Collection Educator. Programs in the coming year include two major exhibitions *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art* (opening in July 2007) and *The First Impressionist: Eugène Boudin* (opening in November), along with a variety of lectures and workshops.

The Mellon Arts in Education Program provided 143 programs to Statewide Partners by 19 art historians, curators, educators, artists, and performers. Among the programs relating to VMFA's Mellon Collections were SOL-based workshops for grades K-12, classes and workshops for university and adult audiences, and lectures and performances for community members. Jeffrey W. Allison, Paul Mellon Collections Educator, offered programs throughout the state including *Equestrian Excellence: The Art of George Stubbs* at Loudoun Heritage Farm Museum during the opening of its exhibition *Genuine Risk: The Lady is a Champ*.



Other Mellon Arts in Education Programs included the fourth annual Paul Mellon Lecture series in partnership with This Century Gallery and the Williamsburg Regional Library; performances and workshops by Kid Pan Alley and Jane Franklin Dance in Charlottesville, Greene County, Lynchburg, and Rappahannock County; and Educator Workshops in Bristol, Courtland, Charlottesville, Farmville, Lawrenceville, Lynchburg, Middleburg, Portsmouth, Richmond, Suffolk, Sterling, and Warrenton on topics such as Egypt, Greece, the American West, American Indian life and culture, and life in 19th-century France.

## Educational Programs and Community Outreach

The museum's Speaker on the Arts program presented a variety of lectures on diverse art history topics. Curators, art historians, educators, and others explored subjects from the art of ancient Egypt to the steam locomotive photographs of O. Winston Link. The program expanded to offer lectures in Statewide Partner retirement communities on topics such as *Living in the "Golden Age": Florence and the Medici in 15th-Century Italy and Gardens Since Eden* by Dr. Mary Sweeny Ellett.

Statewide Artist Workshops and Concerts served all 21 Virginia Planning Districts with a wide range of programs for students ages kindergarten through adult. Topics included Japanese tie-dye, encaustic painting, digital photography, faux frescoes, non-silver photographic processes, professional development for artists, the art of Francisco Goya, and the African and South American influences in jazz.

More than 74,000 Virginians used VMFA's Statewide Media Resources, the largest audio-visual lending collection of any art museum in the United States. Partner organizations throughout Virginia have free access to 2,500 educational media kits, posters, and slide kits. These resources cover topics relating to Virginia Standards of Learning, the permanent collection, and the museum's traveling exhibitions. As technology changes, 16mm films are being phased out, and Media Resources is replacing them with DVDs. In order to preserve the historical content on the films, Trent Nicholas, Statewide Media Resource Coordinator, is archiving the collection to make it available to clients through the Web site.

**"Our visit was fabulous! Thanks for the fun and energy you shared! Most educational!"** — Gloucester-area Teacher

College students explored the LOOK HERE *Speed* exhibition at *Quick: VMFA College Night*.

The museum provided technical assistance to 23 Partner institutions across the Commonwealth. Among the projects were the R.R. Smith Center in Staunton which opened its doors in February 2007 with an exhibition of paintings by VMFA patron Louise B. Cochrane, and the Suffolk Center for the Cultural Arts which began its inaugural year in September with statewide exhibitions and lectures provided by VMFA. New projects included planning assistance for expansion and upgrades for the galleries at Sweet Briar College and the 1912 Gallery at Emory and Henry College. A project for the LOOK HERE exhibition series provided specialized equipment for monitoring environmental controls to Partners in Martinsville, Fredericksburg, Abingdon, Winchester, Roanoke, Newport News, and Charlottesville. Other localities served were Bristol, Courtland, Eastern Shore, Farmville, Harrisonburg, Lawrenceville, Lynchburg, Middleburg, Norfolk, South Boston, Waynesboro, Williamsburg, and Wise.



At center: State Senator William C. Wampler, Jr. (R-Bristol) and Betsy White, executive director of the William King Regional Arts Center, welcomed guests at the opening of the LOOK HERE *Feast* exhibition in Abingdon. VMFA Director Alex Nyerges, at left, shares the Senator's humorous comments.

In conjunction with the museum's Trustee Statewide Task Force, Director Alex Nyerges and staff met with local Partners in Hampton, Harrisonburg, Newport News, Norfolk, Staunton, Suffolk, Virginia Beach, and Winchester.

Continuing support of the visual arts in Virginia, the museum's Fellowship Program awarded grants totaling \$218,000 to 38 Virginians. Since 1940, VMFA has presented Fellowships worth more than \$3.6 million to 1,006 professional and student artists. This annual competition for Virginians was established by John Lee Pratt of Fredericksburg and continues with additional funds from the Lettie Pate Whitehead Foundation.

Teacher Programs expanded, using a variety of new approaches to reach new audiences. Among the initiatives is VMFA, *What's in It for You?*, a 20-minute presentation about the Museum's numerous educational resources. Free for school in-service sessions, this overview includes dynamic pictures representing the museum's collection areas; descriptions and engaging images of school programs, such as gallery tours, *Art in Action*, and *Art on the Spot* classes; a preview of coming exhibitions; a menu of Richmond-area and Statewide educational offerings; teen programs; and other teacher resources (the Educational Resource Room, Studio School programs, Statewide traveling exhibitions, Media Resources, and Educational Discovery Kits). Teachers from Gloucester County, New Kent County, St. Catherine's School, St. Christopher's School, Clifton Forge, Partners in the Arts Summer Institute, and the Richmond Humanities Center's back-to-school session learned about new aspects of VMFA through these presentations.

New Teacher Workshops, *Jamestown and the World of 1607* and *Eureka! The Art, History, Theatre, and Literature of Ancient Greece*, were presented at various Richmond-area locations. Other Teacher Programs and events engaged a wide range of topics, such as *China*, a two-day workshop developed in conjunction with the second annual China-America Festival of Film and Culture and the School of World Studies at Virginia Commonwealth University; *Hawthorne, Cleopatra, Frankenstein, and the Lure of the Sirens*; *The Great Horse Cultures*; and *The Anatomy of Light and Color. Salvete: Classical Connections at VMFA*, a workshop presented by VMFA Trustee Dr. Elizabeth Fisher and Docent Program Coordinator Courtney Morano, demonstrated the success of outreach to language teachers when it sold out in May.

The museum offered numerous programs in conjunction with the LOOK HERE *Speed* exhibition. *Accelerator: Eadweard Muybridge, Photography, and the Great Victorian Speed-up* by award-winning writer, historian, and critic, Rebecca Solnit, discussed remarkable experiments in motion studies that revolutionized 19th-century photography; and *An American Nocturne: The Steam Locomotive Photographs of O. Winston Link* by VMFA's Paul Mellon Collection Educator, Jeffrey Allison, examined the Virginia photographer's passion for trains and the people along their tracks. Other events included lectures, teacher workshops, College Night, guided tours for students and adults, and youth and family programs.

## Educational Programs and Community Outreach

To celebrate the opening of the new gallery, *Noble Silver*, the museum presented a shimmering array of programs: *How ... Do Artists Gild?* and *How ... Do You Create With Silver?*, gallery talks that demonstrated how gold is added to surfaces and how artists work with silver; a *Young@Art* preschool workshop which included storytelling and art activities; and special guided tours for students and adults.

In conjunction with *Rule Britannia*, a special exhibition Web site, [www.thequeeniscoming.com](http://www.thequeeniscoming.com), was created to link visitors with a variety of museum events: a members' lecture by Desmond Shawe-Taylor, Surveyor of the Queen's Pictures; a public lecture by Richard Ormond, former director of the National Maritime Museum in London and the exhibition's guest curator; a lecture class that included tours of Branch House, Richmond's finest example of neo-Tudor architecture, and Agecroft Hall, a Tudor-style house transported to Richmond; a special lecture about Frances Stuart, England's Duchess of Richmond who was the model for the "Britannia" figure, by historian Dr. Eirwen Nicholson, followed by a traditional English tea; a lecture, in collaboration with Agecroft Hall, by Peter Armstrong, museum director of the Royal Armories in Leeds, England, which told a powerful story of the first shogun of Japan and his sumptuous gift of armor to King James I; and a delightful variety of youth and family, gallery, and Statewide programs.

To engage Virginia's Indians in relation to *Rule Britannia*, the museum developed a community forum that drew participation of local university scholars and members of area Native-American tribes. *Cultures in Context: Africans and Native-Americans in the Age of Jamestown*, addressed the portrayal of Africans, Native-Americans, and colonial Britain in art during the era before and during the founding of Jamestown in 1607. The event was co-sponsored by the VMFA's Multi-Cultural Advisory Council and the Friends of African & African-American Art.



Above: Silver artist Adam Whitney demonstrates silver-working techniques in a gallery talk.

Above: Disco Revival was one of the themes of *3rd Thursdays*.

The fifth annual Paul Mellon Lecture featured Dr. Linda Nochlin, the Lila Acheson Wallace Professor of Modern Art at New York University's Institute of Fine Arts. Widely known for her ground-breaking work in 19th-century feminist art history, she spoke on *Renoir's Grandes Baigneuses: Batbers in 19th-Century France* which explored why this highly idealized image must be seen in context of popular and academic art as well as actual bathing and swimming practices of the time.

VMFA's Performing Arts Department completed its ninth successful season of *Art After Hours*, the museum's popular after-hours series highlighting art tours, live blues, wine tastings, poetry readings, martini bar, and more. This year was the third season of the department's newest program series, *3rd Thursdays*, featuring events themed around currently popular multicultural dance parties, art tours, food, and interactive art experiences with talented artists. Both events allowed participants to experience the museum's collection in new ways. The museum support group Friends of Art provided volunteer staffing for the events.

The museum's Tour Services initiated a self-guided tour in English and Spanish of VMFA's Hispanic-related works, as well as a tour of French-related works in English and French on the museum's Web site for foreign language teachers of grades 8–12. The tours on the Web site, as well as teacher resources complementing the tours, prepare teachers and students for a visit to the museum. These tours are also appropriate for adult groups, such as English as a Second

Language classes. *Art on the Spot*, the outreach program for grades K–5, was fully committed this year and launched *Culture Cruise* for fifth graders, which covers ancient Peru, medieval Germany, and India through pottery, sculpture, and manuscript painting. *Art on the Spot* is also offered at the museum to home schoolers. The department created a specialized tour for Alzheimer's patients and their caregivers.

Gallery Education premiered *How ... ?*, a 20-minute gallery program that explores how art works are created. In collaboration with the VMFA Library, the department also launched the *VMFA Book Club*, featuring a series of six discussions based on art historical literature, led by Lee Viverette, Fine Arts Reference Librarian, Celeste Fetta, Manager of Gallery Education, and special guests. The first two topics focused on Caravaggio and Artemesia Gentileschi. A new gallery activity, *F.A.Qs: Family Art Quests*, also premiered. These self-guided tours are free educational activities for families with children ages 5–12. Each F.A.Q. includes a set of laminated cards highlighting works in the museum's collections that are united by one fun theme.



Dr. Mitchell Merling, VMFA Paul Mellon Curator and Head of the Department of European Art, led a gallery tour for the VMFA Book Club's *The Last Painting: The Quest for a Caravaggio Masterpiece*.



## Educational Programs and Community Outreach

Especially for Richmond-area corporations and businesses, Metropolitan Education created group adult workshops: *Beyond the Frame: Teambuilding* and *Beyond the Frame: Creativity*, three-hour retreats that cultivate individual and collective creativity through unique gallery activities, discussions, art making in the studio, laughter, and reflection.

More than 600 teens, parents, and teachers enjoyed lively openings of student exhibitions through VMFA's Teen Caffeine Cafés: *Stylin': Fast-Paced Fashion*, showcasing hand-crafted garments made of recycled shopping materials, and *Zines*, featuring the dynamic mini-magazine *Teen Zine 360°* and the video exhibition *Teen Zine: Big Screen*. Both events, supported by the Ridgeway Foundation, included music, creative activities, gallery tours, coffee and refreshments. VMFA partnered with Capital One to host *Teen Zine 360°*, an exhibition of original works at the corporation's Campus Gallery.

Attendance increased at the museum's summer art camps, with 2,554 children participating in 24 one-week workshops and 11 one-day classes. Highlights included drawing classes in the Lewis Contemporary Gallery space, *Beginning Painting*, *Magnificent Mosaics*, *All Around Asia*, and *Curious Creatures*. The Winter and Spring Break Camps were equally successful, providing students opportunities to explore the museum's collections and create their own art works. All art camp activities supported Virginia's Standards of Learning.



The museum hosted three free family events: *Vroom: Jump Start Art*, in conjunction with the LOOK HERE *Speed* exhibition; a Halloween-inspired *Pumpkin Carving* events; and *Royal Journey*, in conjunction with *Rule Britannia* and featuring more than 30 actors in Elizabethan-period dress.

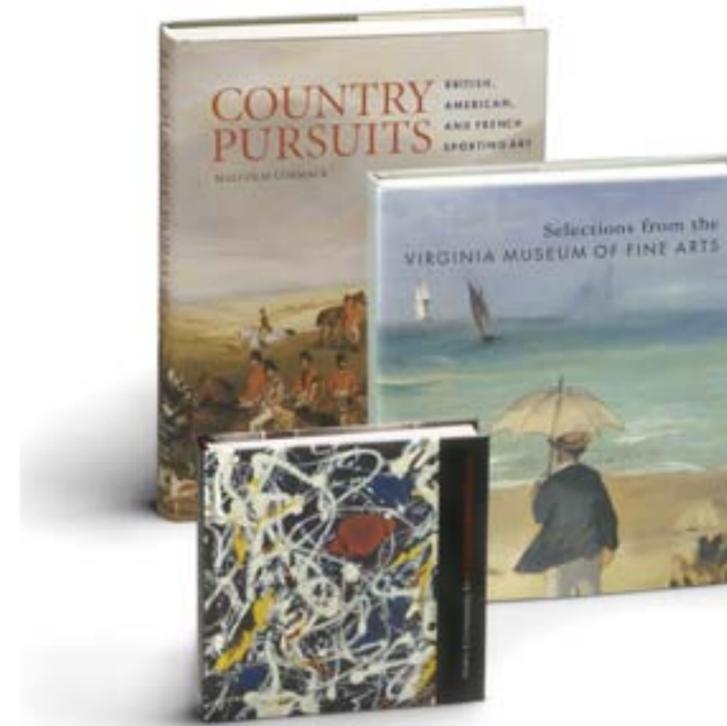
The Studio School published its summer, fall, and spring class listings as a special insert in *Style Weekly* and through public libraries as well as on the VMFA Web site. The third season of the Friends of the Studio School (FOSS) Collectors Society featured a limited edition linocut print by faculty member Laura Loe. Through these limited edition art works, FOSS offers new and veteran art collectors the opportunity to build a collection of original prints and photographs. A special event for Society members this year was a tour of Loe's studio in Richmond's historic Fan District, which included a lecture by the artist. During the year, the Studio School offered 252 classes and workshops and presented six faculty and student exhibitions.

*Young@Art*, the museum's popular preschool outreach program, engaged 2,441 children ages 3–5 in such educational activities as stories, art and history explorations, and hands-on learning at 126 preschool, daycare, and early-childhood facilities in Richmond-area communities.



Left: *Stylin': Fast-Paced Fashion* featured hand-crafted garments made of recycled shopping materials at VMFA's Teen Caffeine Café.

Above: SunTrust Bank's race car was part of the exciting members' opening of LOOK HERE *Speed*.



Adult group attendance at the Virginia Museum of Fine Arts increased significantly this year as a result of the Group Sales Department's targeted promotions to retirement communities, faith-based organizations, motorcoach tour operators, and affinity groups. VMFA, in partnership with Agecroft Hall and the Virginia Historical Society, developed *America's Milestone Birthday Day Trip*, a full day of events in conjunction with the 400th anniversary of Jamestown and the exhibition *Rule Britannia*. Another new initiative was the *Day of Discovery* programs, developed in partnership with Elderhostel, Inc., which included a guided tour, lecture, and luncheon at the museum.

In addition to creating printed materials in support of the museum's varied activities, the Publications Department produced three collections-based catalogues: *Country Pursuits: British, American, and French Sporting Art from the Mellon Collections in the Virginia Museum of Fine Arts*; *Selections from the Virginia Museum of Fine Arts* (an updated and expanded version of the 1997 *Selections*); and *Modern & Contemporary Art at the Virginia Museum of Fine Arts*. The Publications Department expanded its participation in the museum's statewide outreach by helping other venues promote the LOOK HERE series of traveling exhibitions through print media.

VMFA published three collections-based catalogues.

The Photography Department documented 600 acquisitions to the VMFA collection, as well as the museum's Expansion project, numerous events at VMFA and Statewide Partners, and images for publication in books, catalogues, and the Web site. The department began setting up a digital studio, thanks to a generous gift from The Fabergé Society.

Communications and Marketing coordinated a comprehensive branding and marketing initiative with New York-based LaPlaca Cohen to ensure all communications support VMFA's post Expansion goals. Marketing and Public Affairs supported museum exhibitions and programs locally, statewide, and nationally with successful campaigns for *Rule Britannia* and the LOOK HERE series of exhibitions. The department won four awards from the Public Relations Society of America's Old Dominion Chapter.

**When your eyes are burning and you're all turned around,  
When lightning is flashing but you can't hear a sound,  
When the frenzy of day turns to fury of night,  
When you know deep down that something's not right.**

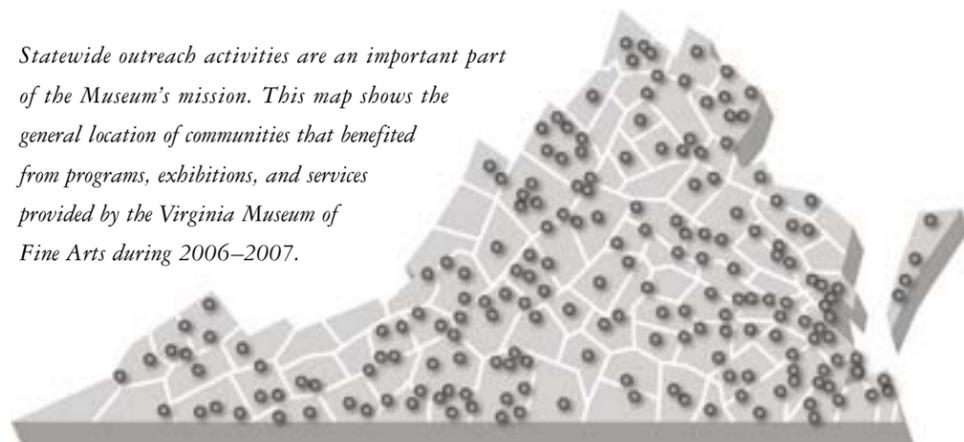
**You need a spark and you need it soon,  
But where do you find it under this tangled moon?  
Listen here and I'll give you a start,  
It's on the Boulevard and it's filled with art.**

Brooks Smith of Richmond penned this paean to the Virginia Museum of Fine Arts, and it was broadcast as an installment of the *Rediscovering Richmond* series by WCVE, the local affiliate of National Public Radio. In his commentary, he spoke of the museum as a place of solace and wonderment. "... the walls become alive, the gilded frames like portals to old souls," he noted. "... The Virginia Museum of Fine Arts houses over 20,000 objects of original art. They span 6,000 years of life on Earth, from Old Kingdom Egypt to Post-War Paris, from hieroglyphs to kinetic sculpture. They subsist, as does their host ... to enrich the lives of all."

# Attendance: At the Museum and Around the State Fiscal Year 2006–2007

AT THE MUSEUM	2006–2007		2005–2006	
	Programs	Attendance	Programs	Attendance
<b>Total Attendance</b>		<b>108,461</b>		99,589
Gallery Programs	1,186	18,031	1,279	20,439
Lecture Programs	39	3,848	41	2,756
Studio School	260	11,767	455	13,931
Performing Arts	9	1,320	10	1,402
School & Family Programs	1,322	34,721	1,157	28,206
Other Activities	4	432	17	883
<b>Total Participation</b>	<b>2,820</b>	<b>70,119</b>	<b>2,959</b>	<b>67,617</b>
AROUND THE STATE	Programs	Attendance	Programs	Attendance
Statewide Exhibitions	75	183,271	72	146,900
Artist Workshops at Partners	33	2,522	23	2,020
Mellon Education Programs	143	8,556	132	8,587
Speakers on the Arts at Partners	24	1,573	19	1,391
Educator Workshops	12	377	19	353
Media Programs	1,114	74,010	1,474	93,670
Technical Consultation	84	2,225	102	4,028
<b>Total Around the State</b>	<b>1,485</b>	<b>272,534</b>	<b>1,841</b>	<b>256,949</b>
ON THE WEB <a href="http://www.vmfa.museum">www.vmfa.museum</a>				
<b>Total Participation</b>		<b>1,366,282</b>		<b>1,248,111</b>
<b>TOTAL PUBLIC SERVED</b>		<b>1,747,277</b>		<b>1,672,266</b>

Statewide outreach activities are an important part of the Museum's mission. This map shows the general location of communities that benefited from programs, exhibitions, and services provided by the Virginia Museum of Fine Arts during 2006–2007.



## Behind the Scenes at VMFA

The collections of the Virginia Museum of Fine Arts are its foundation and strength. More than 6,000 years of world art from six continents represent the indomitable creative spirit through the ages of civilization. At the heart of these collections is a dedicated staff working behind the scenes in support of VMFA's mission to preserve, protect, and present treasured works of art. They perform hundreds, thousands, of necessary tasks daily to

keep the Museum operating smoothly. They include curators to conservators, editors to electricians, housekeepers to art handlers, and many, many others. All take personal pride in the Museum's masterworks that inspire visitors, enlighten students and scholars, and serve as the basis for educational programs to enhance the quality of life for citizens throughout Virginia. Presented here are just a few of those special people behind the scenes at VMFA.

**Jeffrey W. Allison**  
Paul Mellon Collection Educator

Jeffrey Allison has his act together and takes it on the road to communities throughout Virginia.

"For the past five years, I've been like an itinerate preacher," he says, "telling people about the Paul Mellon Collection at the Virginia Museum of Fine Arts."

He presents lectures, workshops, and other programs related to works of art in the extensive Mellon Collection. Audiences range from kindergarten students to senior citizens, and just about everyone else in between.

"One of the best parts of this job," he notes, "is going out and really connecting with people everywhere in the entire state, then carrying those relationships from year to year and making them grow."

He's noticed that teachers and educators especially appreciate the various topics in his repertoire because they connect directly to the Virginia Standards of Learning.

"Whether it's George Catlin and the American Indians or the Impressionists and their links to science or any other aspect of the Mellon Collection, all those can tie in with the SOLs, and pretty soon you're looking at a wide range of art and even bigger ideas. Paul Mellon understood what he was doing; he really thought in a unique way about how the pieces he gave us fit together in our galleries and who our audience is. Talk about someone with vision!"





**Judith W. Gleach**  
Finance and Administration Coordinator and Assistant Secretary, Virginia Museum of Fine Arts Foundation

Judy Gleach's job is a bit like directing traffic; but in her case, it's financial traffic.

"Contributions for the museum come through the Foundation," she explains, "and it's my responsibility to make sure the money is designated as the donor intended."

The donor's intention, however is not always obvious. Then she puts to use the variety of skills she has acquired during her 27 years with the VMFA Foundation.

"I have done practically everything since I've been here; my job has grown just from doing it, as the Foundation has grown. I started out as an administrative assistant; then, the Foundation had only two employees. I discovered I actually like working with figures and puzzling things out, and that surprised me because I was an English major."

"But even more, I like dealing with our volunteers and donors. I never cease to be amazed at how generous people are. Our volunteers are extraordinary because they're working for the love of the museum. Our Board members give us so much time, great information, and great counsel, especially about investments. We're fortunate to have that brain power. Our small donors and our large donors are some of the nicest people you could ever imagine and they have such big hearts."



**Clarence Lightner**  
Housekeeping Manager

For Clarence Lightner, a museum-quality environment extends beyond the galleries—to the offices, the studios, all areas, every nook and cranny. He manages 12 housekeepers who are, literally, behind the scenes keeping the Virginia Museum of Fine Arts neat, tidy, and organized. That's a substantial task, considering the museum campus includes the main building, the Studio School, the Pauley Center, and 201 N. Boulevard. He supervises as they set up for parties and events and clean up afterwards, move furniture, and carry out a wide range of housekeeping responsibilities—all without disrupting the flow of the museum.

Before an exhibition opens, he ensures that the galleries have one final polish.

"After the exhibition installers finish their job," he says, "it's our job to make the area look new again."

He's quick to credit his crew for the exceptional results all around.

"I have a great staff," he says proudly. "I've worked with most of them for a long time. They know the museum's standards and the professionalism that the museum is looking for. They're really dedicated; they'll come in and work on their day off if we need them for a special event, always willing to make things work. They benefit the museum and they make me shine."

**Howell Perkins**  
Manager of Photographic Resources

Thousands of photographic images document the history, collections, exhibitions, and events of VMFA. Howell Perkins catalogues and manages the flow of those images. He developed the current filing-retrieval system that makes images readily available to museum staff and to national and international scholars, students, publishers, and filmmakers. He also tries to ensure that royalties are properly paid when VMFA images appear in books, journals, and commercial products.

"We act as a clearing house for photographic images," he says. "In addition to providing images, we try to make sure users get correct information, so they know how to caption those images."

Then, there are times he must become a detective—tracking down artists, their representatives, or their estate regarding copyright.

"Copyright laws are convoluted, as a general rule, artists and estates retain rights to their works for life plus 70 years," he notes. "Prior to the museum publishing the *Modern & Contemporary Art* book, we had to obtain permissions. It was a challenge to find many of those artists and estates."

Because his knowledge of VMFA's collections borders on encyclopedic, he's able to guide scholars, publishers, and others to additional works that they might be unaware of.

"If I can educate publishers to the exceptional collection here at VMFA, they will use more of our images. It's important to get our collections out to a wide audience."



**Sarah Lavicka**  
Chief Graphic Designer and Assistant Manager of Publications

The museum produces hundreds of printed materials each year, and Sarah Lavicka's sharp eye scrutinizes every one. From small postcards to large books, she makes sure that each piece communicates clearly and that typefaces, ink, paper, images, and especially design meet the museum's exacting standards.

"We have many programs and products and we want to package them so they'll look both appealing and familiar," she notes. "Our printed materials should complement the art, support the programs, and have the look of the institution. We hope that when someone sees our printed pieces, they'll say, 'Oh, it's from the Virginia Museum of Fine Arts' and know it will be a fine program, exhibition, or product. Like a stamp of quality."

The best part of putting all these elements together, she says, is getting to work with so many talented people who care about what they do.

"Every project is a collaboration," she explains, "of writers, editors, designers, educators, curators, photographers, registrars, conservators, every department. We come from different disciplines, so there's much that we learn from each other."

"I've been lucky to continue a tradition of high quality that was well established long before I came here. It's wonderful to work with people who really appreciate the difference."



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*Dream Dance*, 1970s, by Robert Vickrey (American, born 1926), egg tempera on masonite, 30 inches high by 40 inches wide by 1/4 inch deep (Virginia Museum of Fine Arts, Gift of Joyce and Herman Kremer, 2006.249)

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*Standing Woman*, ca. 1936, by Carl Milles (Swedish, 1875–1955), bronze with green patina, 41 1/2 inches high by 8 inches wide by 6 inches deep (Virginia Museum of Fine Arts, Gift of Richard Cheek, Leslie Cheek III, and Elizabeth Cheek Morgan, 2006.599)



*Leaping Tiger*, ca. 1820–22, by Theodore Gericault (French, 1791–1824), watercolor, 7 7/8 inches high by 11 inches wide (Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon, 2006.61)

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*Royal Stool*, African (Akan Culture, Ghana), 19th–20th century, wood, brass, 21 inches high by 24 inches wide by 15 inches deep (Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 20071)

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The 2006–07 *Honor Roll of Contributors*, prepared by the Virginia Museum of Fine Arts Foundation staff, represents contributions and pledges received between July 1, 2006, and June 30, 2007. Care has been taken to ensure the accuracy of the list. If, however, there should be an omission or error, we express our sincere regret and ask that you bring it to our attention. Please write to the Foundation or phone 804.340.1515.

# Volunteer and Support Groups

The Virginia Museum of Fine Arts depends on the invaluable time and talents of its volunteers to support museum staff and program activities, serving the Museum visitors and the community. More than 800 volunteers contributed in excess of 35,780 hours from July 1, 2006 through June 30, 2007. This represents more than \$670,000 in volunteer support, based on the hourly value of volunteer time as published annually by the **Independent Sector**.

TRUSTEES & FOUNDATION	Volunteers	Donated Hours
Trustees of the Virginia Museum of Fine Arts	35	782
Directors of the Virginia Museum of Fine Arts Foundation	35	514
<b>ORGANIZATIONS, ADVISORY GROUPS, &amp; COMMITTEES</b>		
Curators	4	242
Collections/Conservation	2	97
Collectors' Circle	8	1,096
Community Volunteers	138	3,350
College Advisory Board	14	154
The Council	206	11,976
Development	36	589
Docents	147	9,628
Friends of African & African-American Art	22	926
Friends of Art	45	430
Friends of Indian Art	5	25
Friends of Sporting Art	5	15
Friends of the Studio School	1	96
Internships	28	5,402
Multicultural Advisory Council	14	80
Teacher Advisory Council	20	75
Teen Advisory Council	22	319
<b>TOTALS*</b>	<b>815</b>	<b>35,781</b>

\* Museum Volunteers often give their support in more than one area. When a Volunteer serves in more than one category, the person is listed in each category and credited with all *donated hours*, but counted only *once* in the total number of volunteers.

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# Financial Statements

## Statement of Virginia Museum of Fine Arts Operating Revenues and Expenditures

The following comparative list summarizes the Museum's operating revenues and expenditures, including specific transfers from the Virginia Museum of Fine Arts Foundation, and excludes art purchases. Commonwealth funds are not expended for art purchases.

The complete financial records of the Museum are periodically audited by the Auditor of Public Accounts. Opinions on recent audits were without qualification.

Fiscal Years (In Thousands)	2006-07	2005-06
<b>REVENUES</b>		
Appropriations, Commonwealth of Virginia	\$ 8,196	\$ 7,681
Membership Dues	376	394
Investment Income	442	245
Other Income	3,542	3,118
Federal Grants	—	45
Product Development, Net Income (Loss)	25	20
Museum Shop, Net Income (Loss)	(45)	(57)
Food Service, Net Income (Loss)	(14)	(96)
Subtotal	12,497	11,330
Transfers from Virginia Museum Foundation to Support Museum Operations	5,392	5,605
<b>TOTAL REVENUES</b>	<b>\$17,914</b>	<b>\$16,955</b>
<b>EXPENDITURES</b>		
Curatorial & Conservation	3,329	3,210
Buildings & Grounds & Security	4,419	4,361
Administration	2,661	2,310
Architecture & Design	1,165	1,080
Statewide Education & Outreach Services	1,674	1,681
Membership & Public Information	905	1,008
Protecting the Collection	217	428
Local Fund Support of Programs	714	614
<b>TOTAL EXPENDITURES</b>	<b>\$15,084</b>	<b>\$14,692</b>

## Statement of Capital Outlay and Maintenance Reserve

Fiscal Years (In Thousands)	2006-07	2005-06
Balance, July 1	\$ 12,575	\$ 1,935
<b>REVENUE</b>		
Appropriation, Commonwealth of Virginia	\$ 15,849	\$ 21,862
<b>TOTAL BALANCE AND REVENUE</b>	<b>\$ 28,424</b>	<b>\$ 23,797</b>
<b>EXPENDITURES</b>		
Capital Improvements & Renovation Projects	\$ 20,742	\$ 11,222
Balance, June 30	\$ 7,682	\$ 12,575

## Virginia Museum of Fine Arts Foundation

Support to the Virginia Museum of Fine Arts and results of fund-raising activities

The Virginia Museum of Fine Arts Foundation exists to support the activities of the Virginia Museum of Fine Arts and to manage assets held in trust. That support includes transfers to the Museum and direct expenditures from the Foundation made to further the mission of the Museum.

The Virginia Museum of Fine Arts Foundation is audited annually by the firm of KPMG LLP. It was the auditors' opinion that the financial statements present fairly, in all material respects, the results of the Foundation's operations and are in conformity with generally accepted accounting principles.

	2006-07	2005-06
Art purchases and funds transferred to support Museum operations	\$21,380,899	\$ 8,039,344
Direct expenditures to support Virginia Museum of Fine Arts and Foundation administrative and fund-raising activities	\$ 3,876,631	\$ 5,581,903

## Gift Summary

New Gifts, Grants, and Bequests to the Virginia Museum of Fine Arts Foundation and the Virginia Museum of Fine Arts in 2006-2007 and in 2005-2006.

While the Gift Summary in prior years has been reported on a cash basis, going forward, the report will include only new gifts and pledges received within the fiscal year(s). This will reflect the actual value of gifts and pledges received within the fiscal year, rather than payments on pledges received in prior years. As in the past, the value of contributed works of art is not included in the Summary, nor are bequest expectancies.

	2006-07	2005-06
<b>Sources of Support</b>		
Individuals . . . . . Cash/Securities	\$ 1,562,293	\$ 2,659,309
Pledge Balances	730,385	3,415,544
	<b>2,292,678</b>	6,074,853
Corporations . . . . . Cash	521,669	492,747
Pledge Balances	1,000	312,000
	<b>522,669</b>	804,747
Foundations . . . . . Cash/Securities	2,092,102	981,326
Pledge Balances	426,500	1,373,500
	<b>2,518,602</b>	2,354,826
Organizations . . . . . Cash	1,526	51,638
	<b>1,526</b>	51,638
Bequests . . . . . Cash	433,55	102,522
Pledge Balances	187,500	—
	<b>621,054</b>	102,522
<b>TOTAL</b>	<b>\$ 5,956,529</b>	<b>\$ 9,388,586</b>
<b>Designation of Gifts</b>		
Annual Fund . . . . . Cash/Securities	\$ 1,345,730	\$ 1,222,473
Pledge Balances	26,582	92,252
	<b>1,372,312</b>	1,314,725
Capital Campaign . . . . . Cash/Securities	1,664,017	2,466,364
Pledge Balances	154,315	4,833,292
	<b>1,818,332</b>	7,299,656
Special Purposes . . . . . Cash/Securities	1,040,392	538,160
(other than Capital Campaign) Pledge Balances	164,250	175,500
	<b>1,204,642</b>	713,660
Endowment . . . . . Cash	558,855	59,885
(other than Capital Campaign) Pledge Balances	1,000,238	—
	<b>1,559,093</b>	59,885
Memorial Fund . . . . . Cash	2,150	660
	<b>2,150</b>	660
	<b>\$ 5,956,529</b>	<b>\$ 9,388,586</b>
Charitable Gift Annuities (Report reflects the gross amount received.)	\$ 394,762	\$ 62,385
Trust Receivable (Report reflects market value of trust receivable at time recorded)	93,672	—
Real Estate Proceeds into Endowment	1,262,082	471,602
<b>TOTAL</b>	<b>\$ 7,707,045</b>	<b>\$ 9,922,573</b>

# Staff

The following staff list reflects the organizational structure of the Virginia Museum of Fine Arts for the fiscal year 2006–07. Asterisk (\*) denotes part-time employment (500 hours or more) or full-time employment for part of the fiscal year 2006–07.

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Mary Sullivan *(Loans from the Permanent Collection and Accessions: Statistics)*

Composed by the designer in Garamond 3 & Futura with QuarkXpress.

Printed on Productolith Dull by Worth Higgins & Associates

The Report was Perfect-Bound by Bindagraphics Inc., Baltimore, Md.



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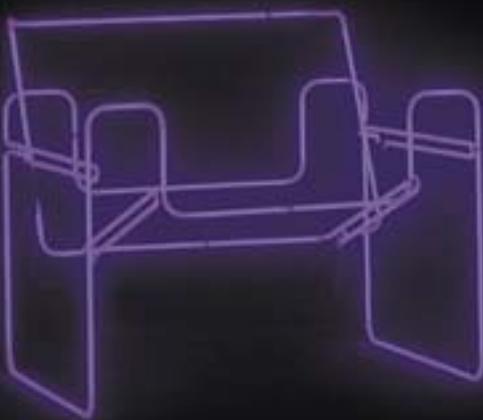
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