

Date: _____ Approved: _____

Virginia Museum of Fine Arts
Minutes of the Art Acquisitions Sub-Committee Meeting
Wednesday, 15 September 2015, 4:00 pm
Raysor Print Study

There were present:

Dr. Monroe E. Harris, Jr., Co-Chair
Ivan P. Jecklin, Co-Chair
Karen C. Abramson
Louise B. Cochrane
Susan S. Goode
Dr. Claude G. Perkins
Dr. Shantaram K. Talegaonkar
William A. Royall, Jr., Ex-Officio

Also attending:

Alex Nyerges, Director
Stephen D. Bonadies
Dr. Sarah Eckhardt
John Fuller
Terrell Luck Harrigan
Li Jian
Claudia E. Keenan
Laura A. Keller
Dr. Mitchell Merling
Dr. Johanna Minich
Rebecca L. Morrison
Michele Petersen
A. Cameron O'Brion
Christopher Oliver
Dr. Susan Rawles
Charles H. Seilheimer, Jr.
Dr. Michael R. Taylor
Richard B. Woodward

Absent:

Cynthia Kerr Fralin
Margaret N. Gottwald
Steven A. Markel
James W. McGlothlin

I. CALL TO ORDER

The meeting was called to order by Ivan Jecklin, Co-Chair, at 4:05 pm. He introduced Dr. Harris, who has succeeded Cynthia Fralin as the the sub-committee's co-chair.

II. MINUTES

Motion: proposed by Dr. Perkins and seconded by Ms. Abramson that the minutes of the last meeting of the Art Acquisitions Sub-Committee, held on the 17th of June 2015, be approved as distributed. Motion carried.

III. RESOLUTION ON DELEGATION OF AUTHORITY FOR AUCTION PURCHASES

Dr. Taylor reviewed with the sub-committee the proposed resolution to give the museum director authority to make time-sensitive purchases of art at auction. The trustees requested several revisions to the resolution, such as expanding the authority beyond auctions and employing gender-neutral language.

Motion: proposed by Mr. Jecklin, and seconded by Dr. Harris to recommend the approval of a resolution delegating authority the authority to secure individual works of art with a purchase price not to exceed \$3 million to the Director of the Virginia Museum of Fine Arts. Prior to any such purchase, the Director of the Virginia Museum of Fine Arts shall notify and obtain in writing approval from at least two of the following: the President of the Board of Trustees, the Vice-President of the Board of Trustees, and the Chair of the Art Acquisition Subcommittee. This delegation of authority is intended only for art purchases where a delay until the next Board of Trustees meeting would adversely impact the VMFA's bargaining power or the purchase price.

IV. PURCHASE, GIFT, AND LOAN CONSIDERATIONS

At 4:44 pm the meeting went into closed session.

Motion: proposed by Dr. Harris, and seconded by Dr. Perkins that the meeting go into closed session under Section 2.2-3711 (A) (6), (8) and (9) of the Freedom of Information Act

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

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

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

At 5:27 pm, the meeting resumed in open session.

Motion: proposed by Ms. Goode, and seconded by Ms. Abramson that the Committee certify that the closed session just held was conducted in compliance with Virginia State law, as set forth in the Certification Resolution distributed. Motion carried.

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

Motion: proposed by Mr. Jecklin, and seconded by Ms. Abramson that the Board ratify the recommendation of Art Acquisitions Sub-Committee to accept the following **gift considerations** as fully described on your motion sheet:

1. Two Muromachi period storage jars:

Japanese, Muromachi period (1392–1573), *Shigaraki Storage Jar*, 15th century, Shigaraki ware; Shiga prefecture, Japan, Stoneware with natural ash glaze, overall: 16¹/₄ x 15¹/₄”

Japanese, Muromachi period (1392–1573), *Tamba Storage Jar*, 16th century, Tamba ware; Hyoko prefecture, Japan, Stoneware with natural ash glaze, overall: 17⁷/₈ x 14¹/₂”

Donor: Mrs. Takako Hauge, 6626 Tansey Drive, Falls Church, VA 22042
Credit: Gift of Victor L. and Takako M. Hauge

Executive summary: These two storage jars are fine examples of high-fired stoneware vessels produced in Japan in the 15th and 16th centuries. These gifts, which highlight the distinctive use of glazing and clay firing techniques employed by potters at the ancient kilns near Kyoto, are important additions to the museum’s collection of Japanese Art.

2. Shaoqiang Chen 陳紹強 (Chinese, born 1981), *Hydrangea Blossoms in Maymont Park* 绣球花开, dated 2014, Hanging scroll; ink and color on paper, image: 29 13/16 x 19³/₄”

Donor: The artist, 1985 Airy Circle, Richmond, VA 23238
Credit: Gift of the Artist

Executive summary: This painting of white hydrangeas was made by Shaoqiang Chen, a Chinese-born artist who now lives and works in Richmond. Drawing upon traditional painting techniques, as well as the natural beauty of blooming flowers in Maymont Park, this work would be an important contemporary addition to our collection of Chinese painting.

3. Willie Anne Wright (American, born 1924), *Civil War Redux*, Portfolio of 26 archival sepia-toned gelatin silver pinhole prints, 1980s-2006, 14 x 11” to 16 x 20”

Donor: The artist, 205 Strawberry Street, Richmond VA 23220
Credit: Gift of Willie Anne Wright in memory of Jack Wright

Executive summary: This gift of 26 pinhole photographs of Civil War reenactments by Willie Anne Wright will deepen the Museum’s representation of this highly regarded Virginia artist, as well as strengthening our photography collection.

4. Abdulrahim Apabhai Almelkar (Indian, 1920-1982), *Tribal Woman Gardening*, ca. 1956, Watercolor on paperboard, 15¹/₈ x 12⁵/₈”

Donor: Drs. Shantaram & Sunita Talegaonkar, 9120 Broadstone Road,
Richmond, VA 23236

Credit: Gift of Drs. Shantaram and Sunita Talegaonkar

Executive summary: This visually captivating and strikingly modern Indian painting will enhance our collection of South Asian Art. Generously offered by Trustee Shantaram Talegaonkar and his wife Sunita, *Tribal Woman Gardening* will deepen our holdings of Indian painting and allow us to extend the collection's story of India's art beyond Independence.

5. Three Native American objects:

Nez Perce, *Woman's Dress*, ca. 1870, Hide, beads, trade cloth, 49½ x 54½"

Arapaho, *Tobacco Bag*, ca. 1870-80, Hide, beads, porcupine quills, pigment, 35½ x 5¾"

Teton (Brule) Sioux, *Tobacco Bag*, ca. 1880s, Hide, beads, porcupine quills, pigment, 33 x 6⅛"

Donor: James and Judith Bowers, 102 Woodhall Spa, Williamsburg, VA 23188

Credit: Gift of James and Judith Bowers

Executive summary: These three Native American objects were exhibited at the World's Columbian Exposition in Chicago in 1893 and most likely purchased from one of the various booths that sold artworks made by this country's first inhabitants. The beautifully crafted Nez Perce woman's dress has been described by conservator Tom Towner as "one of the most finely made of its kind," while the Arapaho and Teton Sioux tobacco bags are also of very high quality. With their exquisite beadwork, nineteenth century provenance, and good condition, these three works would be important gifts to the collection that would allow us to rotate similar works in future gallery displays.

6. Rosa Bonheur (French, 1822–1899), *Walking Bull (Taureau Marchant)*, ca. 1845, Bronze, 6⅜ x 13⅛ x 4⅜"

Donor: Dr. Arden Sterling, 3606 Seminary Avenue, Richmond, VA 23227

Credit: Gift of the family of Stelly and Al Sterling

Executive summary: This naturalistic sculpture of a bull by the noted nineteenth-century French artist Rosa Bonheur typifies her significant, but rare contributions to sculpture and enhances VMFA's exemplary collection of *animalier* bronzes.

and the loan recommendations made by the Staff:

Loans approved:

1. Two oil paintings:

Benjamin Marshall, *Colonel Henry Campbell Shooting on a Moor*, ca. 1806, oil on canvas.
Paul Mellon Collection, 99.81

William Tylee Ranney, *Wounded Hound*, 1850, oil on canvas. J. Harwood and Louise B.
Cochrane Fund for American Art, 2002.538

Exhibition: "Side by Side with Dog and Gun," National Sporting Library & Museum, September 25,
2015 – March 20, 2016

Recommendation: lend

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

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

Recommendation: lend.

3. Jasper Johns, *Between the Clock and the Bed*, 1983, encaustic on canvas. Gift of Sydney and Frances Lewis and the Sydney and Frances Lewis Foundation, 85.411

Exhibition: "Jasper Johns and Edvard Munch," Munch Museum, Oslo, June 18 – September 26, 2016; VMFA, November 19, 2016 – February 20, 2017

Recommendation: lend with courier

4. Stuart Davis, *Little Giant Still Life (The Champion)*, 1950, oil on canvas. John Barton Payne Fund, 50.8

Exhibition: "In Full Swing: The Art of Stuart Davis," Whitney Museum of American Art, June 30 – October 10, 2016; National Gallery of Art, November 6, 2016 – February 20, 2017; Fine Arts Museums of San Francisco, de Young Museum, March 25 – August 6, 2017; Crystal Bridges Museum of American Art, September 16, 2017 – January 8, 2018

Recommendation: lend

5. David Salle, *Good Bye D*, 1982, acrylic on canvas. Gift of the Sydney and Frances Lewis Foundation, 85.440

Exhibition: “Unfinished Business,” Parrish Art Museum, July 31 – October 16, 2016

Recommendation: lend

6. Robert Rauschenberg, *Coexistence*, 1961, oil paint, fabric, wood, and other found materials on canvas. Gift of the Sydney and Frances Lewis Foundation, 85.433

Exhibition: “From Los Angeles to New York: The Dwan Gallery 1959 – 1971,” National Gallery of Art, September 30, 2016 – January 29, 2017; Los Angeles County Museum of Art, March 5 – June 18, 2017

Recommendation: lend with courier to the National Gallery only, in view of the extreme fragility of this work.

7. Pierre Bonnard, *The Dining Room*, ca. 1940 – 1947, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 2006.46

Exhibition: “Pierre Bonnard,” Musée national des beaux-arts du Québec, October 6, 2016 – January 15, 2017; Palazzo Chiabrese, Turin, Italy, February 10 – June 18, 2017

Recommendation: lend to Quebec only, as Mellon loan restrictions limit the loan to one venue.

8. Thomas Eakins, *The Artist and his Father Hunting Reed Birds on the Cobansey Marshes*, ca. 1874, oil on canvas laid on composition board. Paul Mellon Collection, 85.638

Exhibition: “Wild Spaces, Open Seasons: Hunting and Fishing in American Art,” Dixon Gallery and Gardens, Memphis, October 23, 2016 – January 15, 2017; Joslyn Art Museum, Omaha, February 12 – May 7, 2017; Shelburne Museum, Vermont, June 4 – August 27, 2017; Amon Carter Museum of American Art, Fort Worth, September 24 – December 17, 2017

Recommendation: lend

Changes to loans previously approved:

1. Georgia O’Keeffe, *White Iris*, 1930, oil on canvas. Gift of Mr. and Mrs. Bruce C. Gottwald, 85.1534

Exhibition: “Georgia O’Keeffe”

Venues & dates approved March, 2015: Musée de Grenoble, November 7, 2015 – February 7, 2015; Musée des beaux-arts de Nantes, March 25 – June 25, 2016

Musée des beaux-arts de Nantes is no longer a venue.

2. Pierre Bonnard, *Apple Gathering*, 1895-1899, oil on canvas. Millennium Gift from the Sara Lee Corporation to the Virginia Museum of Fine Arts, 98.34

Exhibition: “Pierre Bonnard (1867 – 1947), Painting Arcadia”

Venues & dates: Musée d’Orsay, Paris, March 16 – July 19, 2015; Fondation MAPFRE, Madrid, September 10, 2015 – January 6, 2016; Fine Arts Museum of San Francisco, de Young, February 6 – May 15, 2016

The final venue has been changed to Fine Arts Museum of San Francisco, California Palace of the Legion of Honor, February 6 – May 15, 2016.

3. Jan Miense Molenaer, *Allegory of Marital Fidelity*, ca. 1633, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 49.11.19

Beauford Delaney, *Marian Anderson*, 1965, oil on canvas. J. Harwood and Louise B Cochrane Fund for American Art, 2012.277

Exhibition: “The Art of Music”

The initial venue, The San Diego Museum of Art (September 26, 2015 – January 5, 2016), was approved in September, 2014. A second venue has been proposed: Palacio de Bellas Artes in Mexico City, March – June, 2016

The second venue is approved.

4. John James Audubon, *Carolina Parrots*, from “Birds of America,” ca. 1828, hand-colored engraving, etching, and aquatint on rag paper. Gift of Alma and Harry Coon, 2000.108

Henry Roderick Newman, *Anemones and Daffodils*, 1884, watercolor on paper. J. Harwood and Louise B. Cochrane Fund for American Art, 91.59

Frank Vincent DuMond, *Iris*, ca. 1895, oil on canvas mounted on board. Gift of Jerome and Rita Gans, 97.116

Exhibition: “Audubon to Warhol: the Art of American Still Life”

Venues & dates approved in March, 2014: Philadelphia Museum of Art, October 15, 2015 – January 10, 2016; Phoenix Art Museum, February 12 – May 8, 2016

The Phoenix Art Museum is no longer a venue.

Loans denied:

1. Pierre Auguste Renoir, *The Artist’s Son, Jean, Drawing*, 1901, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.48

Exhibition: “Renoir in China, from Impressionism to the ‘nacreous’ period,”

Venues & dates: Liu Haisu Museum, Shanghai, November 14, 2015 – February 28, 2016

Reason for denial: the lead time for this request is insufficient.

2. Lee Bontecou, *Untitled (No. 25)*, 1960, welded steel, canvas, copper wire. Gift of Sydney and Frances Lewis, 85.364

Exhibition: “A Revolution Within”

Venues & dates: Hauser Wirth & Schimmel, Los Angeles, March 13 – July 31, 2016

Reasons for denial: the work is fragile and vulnerable to condition changes during long spans of travel and was lent in 2012-2013 to an exhibition in Los Angeles and Chicago organized by the same curator. It is a key piece in the Lewis Contemporary Gallery.

3. Gustave Caillebotte, *A Man Docking his Skiff*, 1878, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 83.13

Exhibition: “Caillebotte, Painter and Gardener”

Venues & dates: Musée des impressionnismes Giverny, March 25 – July 3, 2016; Museo Thyssen-Bornemisza, Madrid, July 19 – October 30, 2016.

Reasons for denial: this work is an anchor in the Mellon impressionist gallery and the project’s theme of gardening does not fit the boating subject of our painting.

4. Pablo Picasso, *Jester on Horseback*, 1905, oil on composition board. Collection of Mr. and Mrs. Paul Mellon, 84.2

Exhibition: an exhibition of works by Picasso

Venues & dates: Musée des civilisations de l’Europe & de la Méditerranée (MuCEM), Marseille, France, April 26 – August 29, 2016

Reason for denial: the work is too fragile to travel overseas.

5. Ernst Ludwig Kirchner, *Two Streetwalkers (Zwei Kokotten)*, 1914, pastel on paper. The Ludwig and Rosy Fischer Collection, Gift of the Estate of Anne R. Fischer, 2009.175

Exhibition: “Ernst Ludwig Kirchner and the Vibration of the Metropolis”

Venues & dates: Kunsthaus Zurich, February 10 – May 7, 2017

Reason for denial: the work is too fragile to travel.

6. Andrew Wyeth, *The Country*, 1965, tempera on panel. Mrs. Alfred I. DuPont Fund, 65.29

Exhibition: “Andrew Wyeth”

Venues & dates: Fenimore Art Museum, Cooperstown, NY, May 27 – September 4, 2017

Reason for denial: the painting is unstable, with ongoing condition issues that make it too fragile to travel.

Dr. Taylor reported on **long-term loans** from the collection:

1. Mason Chamberlin, *Portrait of Thomas Nelson, Jr.*, 18th century, oil on canvas. Gift of Dr. John Randolph Page, 54.4

Purpose: long-term loan to the permanent collection of the Dewitt Wallace Decorative Arts Museum, Colonial Williamsburg, since March of 2013

The loan has been extended through September of 2017.

2. George A. Schastey & Company, components of drapery hardware from the *Worsham-Rockefeller Bedroom*, 1881-1882, Gift of the Museum of the City of New York, 2008.213

Purpose: long-term loan for a period of one year to the Metropolitan Museum of Art for use in their companion dressing room from the Worsham-Rockefeller house

The loan is approved through July of 2016.

Dr. Taylor reported on **Director's Discretionary Purchases:**

1. Antoine-Louis Barye (French, 1796–1875), *Study of a Tiger (Etude de tigre)*, 1832, Lithograph, image: 3¼" x 6½", sheet: 11 5/16 x 16¾" (2015.252)

Vendor: Galerie Paul Prouté, 74 rue de Seine, 75006 Paris, France
Source: Funds provided by Mrs. Nelson L. St Clair, Jr., in Memory of Joseph T. Reinis

Executive summary: This charming lithograph of a tiger in repose is emblematic of Antoine-Louis Barye's unique approach to animal themes in his sculpture and printmaking. With more than 45 works by this French master in its collection, VMFA has become an important repository for Barye's sculpture and printmaking, thus making this lithograph a welcome addition to our already impressive holdings.

2. Kiyomi Iwata (American, born Japan, 1941), *Chrysalis Four*, 2014, Silk thread (Kibiso), 25 x 55 x 7" (2015.253)

Vendor: Visual Arts Center, 1812 W. Main Street, Richmond, VA 23220
Source: The Kathleen Boone Samuels Memorial Fund

Executive summary: Primarily a fiber artist, Kiyomi Iwata uses the medium of silk to push the boundaries between painting and sculpture, as well as to explore the intersection of Japanese and American artistic traditions. This would be the first work by Iwata, a noted Japanese-born artist who has been based in Richmond since the early 1960's, to enter VMFA's collection and its purchase fits with our mission to collect important Virginian artists.

3. Korean, Joseon dynasty, *High-Foot Offering Bowl*, 19th century, Bunwon kiln, Gwangju, Gyeonggi-do province, South Korea, porcelain with pale blue glaze, 7½ x 8½" (2015.254)

Vendor: Kathy and Charles Ko, 181 Pinoak Drive, Bumpass, VA 23024
Source: The Kathleen Boone Samuels Memorial Fund

Executive summary: This high-footed offering bowl represents the simple, yet elegant white porcelain produced at Bunwon kilns in Korea during the nineteenth century. This vessel, which would have been used in rituals, either in a Buddhist temple or for ancestor worship at home, will enhance VMFA's growing collection of Korean Art.

No additional business was brought before the Committee and the meeting was adjourned by Ivan Jecklin, Co-Chair, at 5:30 pm.

Recorded by: Rebecca L. Morrison
Executive Assistant to the Chief Curator and Deputy Director for Art and Education

MOTION: Ms. Goode
 SECOND: Ms. Abramson

MEETING: Art Acquisitions Sub-Committee
 DATE: 15 September 2015

CERTIFICATION OF CLOSED MEETING

WHEREAS, the Art Acquisitions Sub-Committee has convened a closed meeting on this date pursuant to an affirmative recorded vote and in accordance with the provisions of The Virginia Freedom of Information Act; and

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

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

VOTE

AYES: Harris/ Jecklin/ Abramson/Goode/ Perkins/Talegaonkar

NAYS: None

ABSENT DURING VOTE: Cochrane

ABSENT DURING MEETING: Fralin/Gottwald/Markel/McGlothlin