

Virginia Museum of Fine Arts  
Draft Minutes of the Board of Trustees Meeting  
Wednesday, 16 March 2016 11:30 AM  
Norfolk Waterside Marriott, Marriott V-VII

There were present:

William A. Royall, Jr., President  
Michael J. Schewel, Executive Vice President  
Karen C. Abramson  
Martin J. Barrington  
Tyler Bishop  
Dr. Betty Crutcher  
W. Birch Douglass III  
Kenneth M. Dye  
Cynthia Kerr Fralin  
Susan S. Goode  
Margaret N. Gottwald  
Terrell Luck Harrigan  
Kenneth Johnson, Sr.  
Sara O'Keefe  
Michele Petersen  
Satya Rangarajan  
Charles H. Seilheimer, Jr.  
Dr. Shantaram K. Talegaonkar

By invitation:

Alex Nyerges, Director  
Kelly B. Armstrong  
Anne L. Battle  
Dr. Lee Anne Chesterfield  
Jody Green  
Claudia E. Keenan  
Laura Keller  
Cameron O'Brion  
Hossein Sadid  
John Staelin  
Dr. Michael Taylor  
Kimberly Wilson

Absent:

Dr. Monroe E. Harris, Jr., Vice President  
Mary Anne Carlson  
Cindy Conner  
Thomas F. Farrell II  
Richard B. Gilliam  
Jil Womack Harris  
Ivan P. Jecklin  
H. Eugene Lockhart  
John A. Luke Jr.  
Steven A. Markel  
James W. McGlothlin  
Judith A. Niemyer, MD

Dr. Claude G. Perkins  
Pamela Reynolds

#### I. CALL TO ORDER

At 11:57AM, President Bill Royall called the meeting to order and welcomed the board members.

#### II. MINUTES APPROVAL

**Motion:** proposed by Mr. Seilheimer and seconded by Ms. Goode that the minutes of the December 9, 2015 Board of Trustees meeting be approved as distributed. Motion approved.

#### III. REPORT OF THE PRESIDENT

First, Mr. Royall thanked the board members and staff for coming to Norfolk for these meetings. Then, he expressed his remorse for the passing of former trustee Louise B. Cochrane. He noted that her impact on the Museum would live on through her life-long contributions, including the J. Harwood and Louise B. Cochrane Fund for American Art and her time as a volunteer and trustee. Next, the president introduced new trustee, Cindy Conner, a community volunteer from Alexandria, VA, who formerly worked in marketing.

Then, Mr. Royall reminded the trustees of upcoming dates with the next trustee meetings being held on June 23<sup>rd</sup> and the annual dinner—which this year will honor the 80<sup>th</sup> anniversary of the Museum, the 60<sup>th</sup> anniversary of the Council, and the 40<sup>th</sup> anniversary of the Foundation—will be held the evening prior.

Lastly, the president yielded his time to Ms. Abramson who gave a presentation on the possibility of a satellite VMFA location in Virginia.

#### IV. REPORT OF THE DIRECTOR

Director Alex Nyerges welcomed the trustees to Norfolk and thanked the VMFA staff for their hard work on the off-site meetings. He also introduced new hire, Jody Green, who serves as the Administrative Assistant for the Director's Office. The director noted that the meetings would be followed by a tour and reception at the Chrysler Museum of Art at 3:00 PM.

Then, the director gave an update on the Strategic Plan, explaining that the Museum is now working on making the plan operational. One of the main projects that VMFA will start working on is the Andrew W. Mellon Grant that has been recently awarded to the Museum. Specifically, these funds will be used for the Center for Advanced Study in Conservation of African and African American objects in the collection, which falls under the goals of the Strategic Plan.

#### V. REPORT OF THE FOUNDATION

Foundation President Kelly Armstrong presented the director with a letter from her daughter that thanked him for the ArtCycle exhibition and summarized her fun day at the Museum. She then provided an investment update, noting that as of February 11<sup>th</sup>, the endowment was down 1.6% and the benchmark was down 3.8%. However, she voiced that the Foundation remains hopeful about the rebound of the market that has occurred in the past few weeks.

Ms. Armstrong announced that the Foundation approved the revised operating agreement, which addresses the roles of the Foundation and its relationship to the Board of Trustees. The new language redefines and strengthens these roles.

Lastly, Ms. Armstrong noted that the Foundation is working on making the 5 year audit possible. She also acknowledged upcoming meetings with Campaign Consultants, Benefactor Group for the month of March.

## VI. COMMITTEE REPORTS

### ➤ Operations Committee – Alex Nyerges, Director

In the absence of Stephen Bonadies, Chief Conservator & Deputy Director for Collections & Facilities Management, Mr. Nyerges updated the board on several recent and upcoming projects including the expansion of the Fabergé galleries, which is now underway. Additional upcoming projects that were addressed in the committee meeting include the Robinson House, the Pauley Center, the Studio School elevator, and the ceiling in the mailroom. Lastly, Mr. Nyerges stated that provided all goes as planned with the commission, Jaume Plensa's sculpture would be installed in the sculpture garden by Labor Day of 2016.

### ➤ Art and Education Committee – Susan Goode, Co-Chair

Ms. Goode noted the announcement of the Andrew W. Mellon Grant for conservation that will help the Museum further the Strategic Plan. She expressed that the grant will help to advance the Museum and push VMFA forward to new areas of discovery and scholarship. The committee also discussed upcoming 2016 exhibitions and the projected *versus* actual attendance figures of *Rodin: Evolution of a Genius*. Lastly, Ms. Goode reported that the committee discussed staff searches and the exhibition white paper.

### ➤ Resources & Visitor Experience Committee – Tyler Bishop and Birch Douglass, Co-Chairs and Claudia Keenan, Deputy Director for Resources & Visitor Experience

Mr. Douglass noted that the committee's mission is to support Ms. Keenan's division in its marketing, strategic planning, and advancement endeavors. The committee discussed how far ahead the Museum is with its unrestricted giving donations for the fiscal year. Mr. Douglass also addressed the recent results of General Assembly visits, including the Robinson House, the Conservation Labs, and the West Wing HVAC. He then introduced Ms. Keenan who presented a review of Rodin's project *versus* actual attendance and revenue figures. Ms. Keenan reported that despite the Museum being closed for several days straight due to inclement weather, *Rodin* met all of its attendance and income goals, and more than 3,800 new members were established as a result of the exhibition.

### ➤ Fiscal Oversight Committee – Hossein Sadid, Chief Financial Officer

Chief Financial Officer Hossein Sadid noted that there was a full agenda for the Fiscal Committee, and they discussed fiscal year 2016's performance thus far. He explained that the year was continuing to unfold on budget and that tracking for Strategic Planning was done separately. He confirmed that the Strategic Plan is sufficiently funded and should be able to continue related programming and making the plan operational in fiscal year 2017.

Mr. Sadid addressed preliminary plans for fiscal year 2017's budget. Currently the budget remains unbalanced, but his division is working towards a balanced budget for the year. He explained that steps were underway to make sure that the budget framework is based on the following principles: the employees and people of the Museum, the allocation of the budget to highest priorities of the Museum, and working collaboratively.

Next, Mr. Sadid reported on Rodin, stating that it did better than budgeted by \$65,000 and that the expenses for the exhibition stacked up well. However, he remarked that the exhibition fell a bit short on the revenue side while the expenses remained below budget.

Lastly, he acknowledged that the committee received a report from Foundation President Kelly Armstrong, who updated the committee on the 5 year plan for investment focus areas at the Museum. They also received a report from Kimberly Wilson, Deputy Director of Human Resources.

- Art Acquisitions Sub-Committee – Cynthia Fralin, Acting Chair, and Dr. Michael Taylor, Deputy Director for Art & Education

At 1:07 PM the meeting went into closed session with the following motion.

**Motion:** proposed by Mr. Royall, and seconded by Mr. Barrington 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 1:16 PM, the meeting resumed in open session.

**Motion:** proposed by Mr. Royall, and seconded by Mr. Barrington 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 Ms. Gottwald, and seconded by Mr. Royall that the Board ratify the recommendation of Art Acquisitions Sub-Committee to accept the following **purchase considerations** using the funds specified:

1. Franz Christoph Mederle (German, Augsburg, 18th century), *Kiddush Cup*, 1769-1771, Silver-gilt with stepped domed foot with octagonal baluster shank and conforming bowl, chased with rocaille and flowers,  $4 \frac{7}{8} \times 2 \frac{9}{16}$  in. (12.38 x 6.51 cm.)

Vendor: S. J. Shrubsole

Source: Ailsa Mellon Bruce Fund for Decorative Arts

Executive summary: This German 18<sup>th</sup> century Kiddush Cup would be the first Jewish ritual object to enter VMFA's collection. It is in very good condition, retaining much of its original gilding, which makes it a highly sought after and exceedingly rare object.

2. Eldzier Cortor (American, 1916-2015); *Southern Landscape*, 1941; Oil on Masonite,  $34 \frac{1}{4} \times 26$  in. (86.9 x 66 cm.)

Vendor: Michael Rosenfeld Gallery LLC, 100 Eleventh Avenue, New York, NY, 10011

Source: Arthur and Margaret Glasgow Endowment

Executive summary: Eldzier Cortor's *Southern Landscape* offers a unique opportunity for VMFA to acquire a seminal work by a major African American artist. Cortor was born in Richmond and, although he spent most of his career living and working in Chicago, his work frequently addressed the African American experience of living in the South during the Jim Crow era, as seen in this landmark painting.

3. William-Adolphe Bouguereau (French, 1825 – 1905), *A Lapith*, circa 1858, Black chalk with touches of red chalk and traces of gray wash on wove paper, Image: 23 x 11 ¼ in. (58.42 x 28.58 cm.), Sheet: 27 7/8 x 19 7/16 in. (70.8 x 49.37 cm.)

Vendor: Hill-Stone, Inc, 441 Elm Street, South Dartmouth, MA 02748  
Source: Arthur and Margaret Glasgow Endowment

Executive summary: This drawing is a preparatory study for the figure of the female Lapith in Bouguereau's 1852 painting *Battle of the Lapiths and Centaurs*, which is one of the great highlights of VMFA's 19<sup>th</sup> Century European painting collection. The drawing is both visually stunning and highly meaningful to VMFA's collection, since it helps us to understand the artist's working method in creating this painting.

4. Unidentified artist(s) (Kwere culture, Tanzania), *"Mwana hiti" Chair with ancestral Medicine Gourd*, late 19<sup>th</sup> to early 20<sup>th</sup> century, Wood, gourd, glass beads, fiber, 19 x 7 3/16 x 7 in. (48.26 x 18.26 x 17.78 cm.)

Vendor: Axis Gallery, 50-52 Dobbin Street, Brooklyn, NY 11222  
Source: Arthur and Margaret Glasgow Endowment

Executive summary: Carved in wood and ornamented with beads, this Kwere chair and gourd was a centerpiece in the 2013 exhibition *Shangaa: Art of Tanzania*. The rich and well worn patina gained from use over generations, along with the good state of preservation of the chair and the all important magico/medicinal gourd, will ensure that this Kwere chair will anchor the Tanzanian section of our African Art gallery for years to come.

5. Unidentified enslaved potter, attributed to The Palmetto Fire Brick Works, Bath (Edgefield District), South Carolina, owned by Thomas Davies, *Face Cup*, circa 1861-62, Earthenware, alkaline glaze, 4 5/8 x 4 3/16 in. (11.75 x 10.64 cm.)

Vendor: Robert Hunter  
Source: Arthur and Margaret Glasgow Endowment Fund

Executive summary: One of only ten known examples, this distinctive Face Cup demonstrates the bravura talent of an enslaved African American working the wheel of one of South Carolina's famed Edgefield District potteries in the 1860s. A silent witness to the skills of enslaved artisans working in the South during the Antebellum period, its acquisition would enrich our holdings of African American art.

6. John La Farge (American, 1835-1910), *Dawn- Allegorical Study in Watercolor for Worsham-Rockefeller Bedroom Window*, circa 1883, watercolor and gouache on heavy buff paper, 20 5/8 x 13 3/8 in. (52.39 x 33.97 cm.)

Vendor: Thomas Colville Fine Art, LLC, 1000 Madison Ave, New York, NY 10021  
Source: Floyd D. and Anne C. Gottwald Fund

Executive summary: This recently rediscovered watercolor is the preparatory study for the stained glass window commissioned from the artist by Arabella Huntington for the bedroom of her property at 4 West 54<sup>th</sup> Street, New York. In 2008, the bedroom and its contents were donated to the Virginia Museum of Fine Arts as the *Worsham-Rockefeller Bedroom*, and the proposed acquisition of this watercolor is part of a long term effort to develop a comprehensive documentation of the artists, designers, materials, and ideas that informed the creation of this important Gilded Age interior.

7. Mary Sibande (South African, born 1982), *A Terrible Beauty is Born*, 2013, Digital pigment print in Diasec mount, No. 6 of an edition of 10, 48 x 45 ¼ in. (121.92 x 114.94 cm.); *I have not, I have*, 2010, Digital pigment print in Diasec mount, Artist's Proof #1, 41 x 27 ¼ in. (104.14 x 69.22 cm.); *Her Majesty Queen Sophie*, 2009, Digital pigment print in Diasec mount, No. 6 of an edition of 10, 41 x 27 ¼ in. (104.14 x 69.22 cm.); *I put a spell on me*, 2009, Digital pigment print in Diasec mount, Artist's Proof #1, 41 x 27 ¼ in. (104.14 x 69.22 cm.)

Vendor: Gallery MOMO, 52 7th Ave, Johannesburg, 2193, South Africa  
Source: Aldine S. Hartman Endowment Fund

Executive summary: Mary Sibande is a young and prolific South African artist whose work has garnered great visibility and critical acclaim in recent years. The four photographic works recommended for acquisition reveal Sibande's development of her alter-ego character, Sophie, from imaginary domestic servant/maid to the purple clad "new" Sophie whose self-confidence and control mirrors the new opportunities offered in post-Apartheid South Africa.

8. Jeremy Frey (Passamaquoddy, born 1978), *Deception*, 2014, Brown ash, cedar bark, spruce root, natural dye, 21 x 17 in. (53.34 x 43.18 cm.)

Vendor: Jeremy Frey  
Source: Kathleen Boone Samuels Memorial Fund

Executive summary: One of the leading Native American artists working today, Jeremy Frey, an eighth-generation Passamaquoddy basketmaker, learned the traditional techniques of weaving brown ash and sweetgrass into baskets and now introduces new styles and techniques such as unique shapes and very fine weaves. *Deception* is his largest creation to date and its acquisition will be an important landmark in our efforts to build a nationally recognized collection of contemporary Native American art at VMFA.

9. George Barbier (French, 1882-1932) and François-Louis Schmied (French, born Switzerland, 1873-1941), Illustrations for *Personnages de Comédie* by Albert Flament. Paris: Chez Meynial, 1922, 64 pp., 15 illustrations, (12 hors text, 3 in text). Pages loose as issued. First unnumbered publisher's copy issued without justification page. Contained in original wrappers and housed in contemporary clamshell box. Ex. no (1)/150., 15 x 11 ½ in. (38.1 x 29.21 cm.)

Vendor: Leonard Fox Ltd., 79 East Putnam Avenue, Greenwich, CT 06830  
Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: *Personnages de Comédie* is considered one of George Barbier's most important and beautiful works, epitomizing the artistic heights reached in luxury books during the 1920s, which is considered the golden age of book production. This sumptuous copy, in an unbound state suitable for exhibition purposes, will add depth to our existing holdings by Barbier and other book designers and illustrators working in Belle Époque Europe during the same period.

10. Ito Shinsui (Japanese, 1897-1972) 伊東深水 爪, *Fingernail (Tsume)*, 1928-1930, Hanging scroll: ink, color and gold on silk, Image: 50 <sup>13</sup>/<sub>16</sub> x 16 <sup>1</sup>/<sub>8</sub> in. (129 x 41 cm.); Overall: 83 <sup>7</sup>/<sub>16</sub> x 22 <sup>1</sup>/<sub>16</sub> in. (212 x 56 cm.); 伊東深水 雪もよひ *Sign of the Snow (Yukimoyohi)*, Hanging scroll: ink and color on silk, Image: 50 x 16 <sup>9</sup>/<sub>16</sub> in. (127 x 42 cm); Overall: 83 <sup>1</sup>/<sub>16</sub> x 22 <sup>7</sup>/<sub>16</sub> in. (211 x 57 cm)

Vendor: Shibunkaku Co. Ltd., 355 Motomachi, Higashiyama-ku, Kyoto, Japan 605-0089  
Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: Ito Shinsui was one of the leading Japanese painters and printmakers of the 20<sup>th</sup> century. In these two exquisitely rendered hanging scroll paintings, Shinsui captured not only the physical appearances of his subjects, but also their inner feelings as women living during the transitional period of early 20<sup>th</sup> century Japan.

11. Korean, Joseon dynasty (1392-1910), *Container with Floral Design*, 18<sup>th</sup> century, Lacquer on wood with mother-of-pearl inlay, 7 <sup>1</sup>/<sub>2</sub> x 12 <sup>3</sup>/<sub>4</sub> x 8 in. (19.1 x 32.4 x 20.3 cm); Korean, Joseon dynasty (1392-1910), *Table with Phoenix Birds and Flowers*, 19<sup>th</sup> century, Wood with mother-of-pearl inlay, 11 <sup>1</sup>/<sub>4</sub> x 19 <sup>1</sup>/<sub>2</sub> x 14 <sup>5</sup>/<sub>8</sub> in. (28.6 x 49.5 x 37.3 cm); Korean, Joseon dynasty (1392-1910), *Table in Shape of Chrysanthemum*, late 19<sup>th</sup>-early 20<sup>th</sup> century, Wood, 17 <sup>1</sup>/<sub>2</sub> x 10 <sup>1</sup>/<sub>2</sub> in. (44.5 x 26.7 cm); Korean, Joseon dynasty (1392-1910), *Small Chest (Island chest)*, 19<sup>th</sup> century, Pine wood with metal fittings, 10 <sup>1</sup>/<sub>2</sub> x 20 <sup>1</sup>/<sub>2</sub> x 15 <sup>3</sup>/<sub>4</sub> in. (26.7 x 52 x 40 cm)

Vendor: Kang Collection: Korean Art, 9 East 82nd Street, New York, NY 10028  
Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: These four pieces demonstrate the high quality and superb craftsmanship of Korean furniture in the 18<sup>th</sup> and 19<sup>th</sup> centuries. They will be installed along with ceramics, metalwork, and paintings to better represent Korean art, culture, and the life of its people in VMFA's Korean Art gallery.

12. Unidentified artist, Roman, *Statnette of Molossian Hound*, 2nd-3rd century A.D., Bronze, 1 <sup>3</sup>/<sub>4</sub> x 6 <sup>3</sup>/<sub>8</sub> x 3 in. (4.45 x 16.19 x 7.62 cm.)

Vendor: Antiquarium, Ltd., 948 Madison Ave., New York, NY 10021  
Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: This wonderful example of the art of Roman bronze work depicts a type of dog known as the Molossian Hound, widely thought to be the ancestor of

the modern mastiff and the most frequently mentioned breed of dog in Greek and Latin literature.

and the following **gift/purchase considerations:**

1. 72 works from the Ko Collection (see Appendix A)

Gift: 4 Korean ceramics vessels, 5<sup>th</sup>-20<sup>th</sup> centuries; 1 Korean screen painting, early 20<sup>th</sup> century; 1 piece of Korean furniture, early 20<sup>th</sup> century (items 1-6 on checklist in Appendix A)

Donor: Kathy and Charles Ko

Credit line: Gift of Kathy and Charles Ko

Purchase: 40 Korean ceramics vessels, 5<sup>th</sup>-20<sup>th</sup> centuries; 21 Korean roof-end tiles, 5<sup>th</sup>- 19<sup>th</sup> centuries; 5 Japanese wine bottles with inscriptions, late 19<sup>th</sup>-early 20<sup>th</sup> centuries (items 7-72 on checklist in Appendix A)

Vendor: Kathy and Charles Ko

Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: The acquisition of the Ko Collection through gift/purchase represents a remarkable opportunity to nearly triple VMFA's current holdings of Korean art, while also filling an important gap in our holdings of Japanese art through the addition of five Japanese wine bottles.

2. Forty works of Native American art (See Appendix B)

Gift: 22 Native American art objects (See Appendix B)

Donor: Robert and Nancy Nooter

Credit line: Gift of Robert and Nancy Nooter

Purchase: 18 Native American art objects (See Appendix B)

Vendor: Robert and Nancy Nooter

Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: The 40 Native American art objects that we propose to acquire through gift/purchase from the collection of Robert and Nancy Nooter will significantly increase and enhance VMFA's collection of Native American art.

and the following **gift** portion of a Director's discretionary purchase:

1. Ludwig Kirchner (German, 1880 – 1938), *Sand Hills in Grönan*, circa 1912, Oil on canvas, 33 ¾ x 37 ½ in. (85.73 x 95.25 cm.)

Vendor/Donor: Eva Fischer Marx, 205 Linden Ponds Way HG 527, Hingham, MA, 02043; George Fischer

Source: Arthur and Margaret Glasgow Endowment

Credit line: Arthur and Margaret Glasgow Endowment, and Gift of Eva Fischer Marx, Thomas Marx, and Dr. George and Mrs. Marylou Fischer

Executive summary: Eva Marx and George Fischer have generously offered *Sand Hills in Grünau* to VMFA as a gift/purchase. The work is a strong, vibrant example of Kirchner's landscape painting and adds significantly to VMFA's collection of German Expressionist art. *Sand Hills in Grünau* was recently returned by the Museum of Modern Art in New York to Eva and George, as the descendents of its rightful owner, Max Fischer, and the painting will thus allow us to tell the story of Hitler's degenerate art campaign in Nazi Germany as it directly impacted the Fischer Collection.

and the following **gifts:**

1. Louis Majorelle (French, 1859-1926), designer of form; Victor Prouvé (French, 1858-1943), designer of marquetry; Majorelle Frères (French, Nancy, 1893-1951), cabinetmaker; Maison Erard (French, Paris), piano maker; *Grand Piano (La Mort du Cygne)(Death of the Swan)*, 1903, Mahogany, rosewood, fruitwoods, top: 14 <sup>3</sup>/<sub>4</sub> x 78 <sup>1</sup>/<sub>4</sub> x 55 <sup>1</sup>/<sub>4</sub> in (37.47 x 198.76 x 140.34 cm.), bottom: 27 x 89 x 59 in. (68.58 x 226.06 x 149.86 cm.)

Donor: Jayne Bentzen and Benedict Silverman

Credit line: Gift of Jayne Bentzen and Benedict Silverman

Executive summary: Thanks to the generous donation of the Sydney and Frances Lewis Collection in 1985, VMFA has the largest museum collection of French Art Nouveau furniture by Louis Majorelle in the United States. This rare and magnificent grand piano, made in Nancy, France, is a true masterpiece in the Art Nouveau style and would be a fitting addition to this remarkable collection.

2. Three pieces of furniture by Émile Gallé (French, 1846-1904):  
*Dragonfly Table (Guéridon Libellules)*, model created in 1897, made circa 1898-1902, Mahogany, rosewood, fruitwood, mother-of-pearl, 29 <sup>3</sup>/<sub>4</sub> x 25 <sup>1</sup>/<sub>4</sub> in. (75.57 x 64.14 cm.);  
*Umbels (Queen Anne's Lace) Armchair*, model created in 1902, made circa 1902-03, Beech, cane, Overall: 33 x 22 1/2 x 21 in. (83.82 x 57.15 x 53.34 cm)  
*Umbels (Queen Anne's Lace) Tea Table*, made circa 1902-03, Mahogany, fruitwood, 36 <sup>1</sup>/<sub>8</sub> x 32 <sup>1</sup>/<sub>4</sub> x 18 <sup>1</sup>/<sub>2</sub> in. (91.76 x 81.92 x 46.99 cm.);

Donor: Jayne Bentzen and Benedict Silverman

Credit line: Gift of Jayne Bentzen and Benedict Silverman

Executive summary: The School of Nancy is represented at VMFA with objects by Gruber, Majorelle, and Gallé, who is best known for his glass, ceramics, and furniture in the French Art Nouveau style. This table, armchair, and tea table would be excellent additions to this collection.

3. François-Raoul Larche (French, 1860-1912), *La Tempête et les Nuées (The Storm and the Clouds)*, modeled 1896, Bronze, dark brown patina, 34 x 25 x 22 in. (86.36 x 63.5 x 55.88 cm.)

Donor: Jayne Bentzen and Benedict Silverman

Credit line: Gift of Jayne Bentzen and Benedict Silverman

Executive summary: François-Raoul Larche's *La Tempête et les Nuées (The Storm and the Clouds)* depicts the storm as the dynamic movement of a swirling wave, carrying the bodies of four clouds, from which emerges a female figure in full extension, her mouth open in a powerful screech and her arms flung out to destroy everything in her path. Despite VMFA's superb collection of Art Nouveau furniture and design, we only have a few examples of French Art Nouveau sculpture which makes this outstanding piece a wonderful addition to the collection.

4. Georges de Feure (French, 1868-1943), *Settee*, circa 1900, Carved wood sofa, replacement upholstery, 39 1/2 x 61 5/8 x 23 in. (100.33 x 156.53 x 58.42 cm.)

Donor: Jayne Bentzen and Benedict Silverman  
Credit line: Gift of Jayne Bentzen and Benedict Silverman

Executive summary: The French painter, theatrical designer, and decorative artist Georges de Feure was one of the in-house designers for Siegfried Bing's Paris art gallery called *L'Art Nouveau*. This settee is closely related to one displayed in Bing's pavilion at the 1900 *Exposition Universelle* in Paris. It would be the first piece of furniture designed by de Feure to enter VMFA's collection.

and the following **loan recommendations**:

Loans from the collection:

1. Charles McGill, *Arthur Negro II*, 2006 – 2009, plaster, steel armature, acrylic paint, golf bag, collage, and other mixed media. Gift of Pamela K. and William A. Royall, Jr., 2015.380.

Exhibition: "Charles McGill: Front Line, Back Nine," Boca Raton Museum of Art, Florida, April 21 – July 3, 2016.

Recommendation: lend with courier.

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

Exhibition: "Georgia O'Keeffe," Tate Modern, London, July 6 – October 30, 2016; Bank Austria Kunstforum, Vienna, November 30, 2016 – March 12, 2017; Art Gallery of Ontario, Toronto, April 1 – June 25, 2017.

Recommendation: lend to Tate Modern, with courier. Decline loan to Vienna and Toronto. This painting, which is an icon in our American galleries, has just returned from loan to France, and we would like it to be on view for our visitors following the London venue.

3. Bumpei Usui, *14<sup>th</sup> Street*, 1924, oil on canvas. J. Harwood and Louise B. Cochrane Fund for American Art, 2006.45.

Charles Sumner Greene, Henry Mather Greene, Hall Manufacturing Company, Pasadena, California, *Chair for the Robert R. Blacker residence, Pasadena, California*, ca. 1907 – 1909, mahogany, ebony, copper, pewter, mother-of-pearl, fabric. Gift of the Sydney and Frances Lewis Foundation, by exchange, 97.121.1.

Grueby Faience Company, Boston, *Vase*, ca. 1900, stoneware. Arthur and Margaret Glasgow Fund, 90.118.

Robert Frederick Blum, *The Temple Court of Fudo Sama at Meguro, Tokyo*, 1891, oil on canvas. J. Harwood and Louise B. Cochrane Fund for American Art, 91.503.

Charles Caryl Coleman, *Quince Blossoms*, 1878, oil on canvas. J. Harwood and Louise B. Cochrane Fund for American Art, 90.29.

Lilian Westcot Hale, *Autumn Fruit and Flowers*, ca. 1912, charcoal and graphite on paper. J. Harwood and Louise B. Cochrane Fund for American Art, 2012.20.

Exhibition: "JapanAmerica: Points of Contact, 1876 – 1970," Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, August 27 – December 18, 2016; Crocker Art Museum, Sacramento, California, Early February – mid-May, 2017.

Recommendation: lend the Usui, the Greene & Greene Chair, and the Grueby Vase, with courier for mounting the vase. Lend the Blum pending conservation evaluation. Decline the Coleman, due to its importance in the American galleries, and the Hale, in order to limit exposure and give preference to a future exhibition here.

4. Edgar Degas, *At the Milliner*, ca. 1882 – 1885, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 2001.27.

Edgar Degas, *At the Races: Before the Start*, ca. 1885 – 1892, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 85.496.

Exhibition: "Degas: A New Vision," National Gallery of Victoria, Melbourne, June 24 – September 18, 2016; Museum of Fine Arts, Houston, October 16, 2016 – January 8, 2017.

Recommendation: lend *At the Milliner* to Houston. Decline the loan of *At the Races* to both venues and *At the Milliner* to Melbourne, due to Mellon loan restrictions.

5. Henri Matisse, *Lorette*, 1917, oil on panel. T. Catesby Jones Collection, 47.10.72.

Henri Matisse, *Nude Figure*, ca. 1909, ink on wove paper. T. Catesby Jones Collection, 47.10.74

Henri Matisse, *Two Views of the Same Woman*, ca. 1920, ink on wove paper. T. Catesby Jones Collection, 47.10.76.

Exhibition: "Matisse en noir et blanc," Musée des Beaux-Arts de Lyon, December, 2016 – March, 2017.

Recommendation: lend with courier.

6. Alfred Sisley, *The Watering Pond at Marly with Hoarfrost*, 1876, oil on canvas. Collection of Mr. and Mrs. Paul Mellon 83.52.

Exhibition: "Alfred Sisley (1839 – 1899): Impressionist Master," Bruce Museum, Greenwich, Connecticut, January 21 – May 21, 2017; Hôtel de Caumont, Centre d'Art, Aix-en-Provence, June 10 – October 8, 2017.

Recommendation: lend with courier.

7. Edgar Degas, *At the Milliner*, ca. 1882 – 1885, oil on canvas. Collection of Mr. and Mrs. Paul Mellon, 2001.27.

Pierre Auguste Renoir, *Young Girls looking at an Album*, ca. 1892, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 53.7.

Exhibition: “Degas, Impressionism & the Paris Millinery Trade,” Saint Louis Art Museum, February 12 – May 14, 2017; Fine Arts Museums of San Francisco, Legion of Honor, June 24 – September 24, 2017.

Recommendation: lend the Degas to both venues and the Renoir to the San Francisco venue only. It is committed to another exhibition during the period of the Saint Louis venue.

8. Swahili and Zaramo works, gifts of Robert and Nancy Nooter:

Swahili (Kenya), *Box*, 19<sup>th</sup>-20<sup>th</sup> century, wood, lacquer, 2003.173a-b.

Swahili (Kenya), *Box*, 19<sup>th</sup>-20<sup>th</sup> century, wood, lacquer. 2003.174a-b.

Swahili (Kenya), *Ear Spools*, 19<sup>th</sup>-20<sup>th</sup> century, gold. 2003.175.1-2.

Swahili (Kenya), *Ear Spools*, 19<sup>th</sup>-20<sup>th</sup> century, horn. 2003.176.1-2.

Zaramo (Tanzania), *Hairpin*, 19<sup>th</sup>-20<sup>th</sup> century, wood. 2004.47.

Zaramo (Tanzania), *Hairpin*, 19<sup>th</sup>-20<sup>th</sup> century, wood. 2004.48.

Swahili (Kenya), *Architectural Fragment*, 19<sup>th</sup>-20<sup>th</sup> century, wood. 2006.231.

Swahili (Kenya), *Architectural Fragment*, ca. 19<sup>th</sup> century, wood. 2006.232.

Swahili works, from the Robert and Nancy Nooter Collection, Adolph D. and Wilkins C. Williams Fund:

Swahili (Kenya), *Pair of Wedding Anklets*, 19<sup>th</sup>-20<sup>th</sup> century, silver. 2003.19.1-2.

Swahili (Kenya), *Bracelet*, 19<sup>th</sup>-20<sup>th</sup> century, silver. 2003.20.

Swahili (Kenya), *Bracelet*, 19<sup>th</sup>-20<sup>th</sup> century, silver. 2003.21.

Swahili (Kenya), *Bracelet*, 19<sup>th</sup>-20<sup>th</sup> century, silver. 2003.22.

Exhibition: “World on the Horizon: Swahili Arts Across the Indian Ocean,” Krannert Art Museum, University of Illinois at Urbana – Champaign, August 2017 – March 2018; possible additional venues to be determined.

Recommendation: lend all with courier except 2003.231, which is in unstable condition and should not travel. Consider lending to additional venues as they are identified.

#### Proposed changes to loans previously approved:

1. Wayne Thiebaud, *Football Player*, 1963, oil on canvas. Gift of the Sydney and Frances Lewis Foundation, 85.449.

Exhibition: “Scrimmage: Football in American Art from the Civil War to the Present.”

Two venues through January 1, 2017 were previously approved. Two additional proposed venues, Figge Museum of Art, Davenport, Iowa and Canton Museum of Art, are denied, because they represent an additional year beyond the current 15 month loan period.

2. 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 San Diego Museum of Art, September 26, 2015 – January 5, 2016, Palacio de Bellas Artes in Mexico City, March – June, 2016.

The organizers have decided to remove the Delaney from the Mexico City venue.

3. Edna Andrade, *Updraft*, 1976, acrylic on canvas. Gift of Leslie R. Smolan, 2002.611.

Exhibition: "Edna Andrade," Joel and Lila Harnett Museum of Art, University of Richmond Museums, October 27, 2015 – February 8, 2016; Pennsylvania Academy of the Fine Arts, Philadelphia, June 24 – October 2, 2016.

The Pennsylvania Academy of the Fine Arts has cancelled the exhibition.

4. 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.

The organizers have withdrawn their request for this painting.

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

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

This exhibition has been cancelled.

### Loans Denied

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

Exhibition: "Postwar: Art between the Pacific and the Atlantic, 1945 – 1965," Haus der Kunst, Munich, September 16, 2016 – February 26, 2017.

Reason for denial: the sculpture is an anchor in the Modern and Contemporary Assemblage gallery and plays a key role in the narrative there. In addition, the work is fragile and the broad scope of the exhibition does not support the risks of travel.

2. Jacob Lawrence, *Subway – Home from Work (In the Evening, the Mother and Father come Home from Work)*, 1943, gouache on paper. Gift of the Alexander Shilling Fund, 44.18.1

Exhibition: "The Color Line: African-American Artists and Civil Rights in the United States, musée du quai Branly, Paris, October 4, 2016 – January 22, 2017.

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

3. Pierre Bonnard, *The Open Window*, ca. 1919, oil on canvas. collection of Mr. and Mrs. Paul Mellon, 2006.45.

Exhibition: "Pierre Bonnard," Musée national des beaux-arts du Québec, October 6, 2016 – January 15, 2017.

We are lending *The Dining Room*, by Pierre Bonnard (2006.46), to this exhibition. *The Open Window* cannot be lent due to Mellon loan restrictions.

4. Ernst Ludwig Kirchner, *Seated Woman with Wood Sculpture*, 1912, oil on canvas. Adolph D. and Wilkins C. Williams Fund, 84.80.

Exhibition: "German Expressionism: E. L. Kirchner's Imaginary Travels," Kunst- und Ausstellungshalle des Bundesrepublik, Bonn, November 5, 2018 – February 17, 2019.

Reason for denial: this exhibition does not offer any new or serious scholarly perspectives on Kirchner's work. The painting, a core painting in the museum's collection of Kirchner's work, is often requested and lent and should be reserved for the most important of projects.

Michael Taylor reported on the following **end-of-year gifts** accepted by the Director and the Chief Curator and Deputy Director for Art and Education on behalf of the sub-committee:

1. Nine works of American Art:

Oscar Bluemner (American, born Germany, 1867-1938), *Soho (Silverlake), N.J.*, 1914, Graphite and crayon on paper, 5 x 6 ¾ in. (12.7 x 17.15 cm.)

Louis Lozowick (American, born Russia, 1892-1966), *High Bridge*, 1929, Lithograph printed in black ink on wove paper, 20 ⅛ x 14 ¼ in. (51.12 x 36.2 cm.)

Armin Landeck (American, 1905-1984), *Housetops, 14<sup>th</sup> Street*, 1937, Drypoint printed in black ink on wove paper, 12 x 14 ⅞ in. (30.48 x 37.78 cm.)

Milton Avery (American, 1885-1965), *Twisted Tree*, 1943, Drypoint printed in brown ink on wove paper, 13 x 15 in. (33.02 x 38.1 cm.)

Ralph Goings (American, born 1928), *Helen's Drive-In*, 1971, Offset lithograph printed in colored inks on wove paper, 22 ¼ x 28 ⅝ in. (56.52 x 72.71 cm.)

Ben Schonzeit (American, born 1942), *Yankee Flame*, 1976, Collotype, 30 ⅛ x 22 ⅜ in. (76.52 x 56.83 cm.)

Alex Katz (American, born 1927), *Bicycle Rider (Bicycling in Central Park)*, 1982, Seventeen-color lithograph, 32 x 40 in. (81.28 x 101.6 cm.)

Robert Indiana (American, born 1928), *The Bridge (Brooklyn Bridge)*, 1983, Serigraph on BFK Rives paper, 35 ⅜ x 24 ¾ in. (89.85 x 62.87 cm.)

William Christenberry (American, born 1936), *Dream Building (Gold)*, 2000, Composite material, silkscreen, metal, 20 ½ x 8 x 8 in. (52.07 x 20.32 x 20.32 cm.)

Donor: Dr. Dorothy Canter  
Credit line: Gift of Dorothy and Jerry Canter

Executive summary: This gift of seven prints, one drawing, and one mixed media sculpture will enhance our holdings of American art. The drawing by Oscar Bluemner and the sculpture by William Christenberry are the first works by these important American artists to enter VMFA's collection.

2. Elaine de Kooning (American, 1918-1989), *Bull*, 1958, oil on canvas, 56 x 81 1/2 x 2 1/8 in. (142.24 x 207.01 x 5.59 cm.)

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

Executive summary: This dynamic, brightly colored painting of a bull is the first work by Elaine de Kooning to enter VMFA's collection and substantially enhances the museum's ability to tell a fuller and more diverse narrative of Abstract Expressionism and its legacy.

3. Arthur Sawyers (American, 1939-2003), 22 photographs (See Appendix C)

Donor: Mrs. Linda Sawyers  
Credit line: Gift of Linda Sawyers

Executive summary: These photographs by Arthur Sawyers, which were made in the late 1960s and early 1970s, reflect the era of the Civil Rights movement and the shifting cultural values taking place in Virginia at that time. This gift offers VMFA a wonderful opportunity to explore these themes and issues in future exhibitions, collection displays, and public programs.

4. Justin Kimball (American, born 1961), *South Street*, 2007-2011, printed 2013, 24 × 35 1/4 in. (60.96 x 89.54 cm.); *River Road*, 2007-2011, printed 2013, 24 × 35 1/4 in. (60.96 x 89.54 cm.); *Washington Street*, 2007-2011, printed 2013, 24 × 35 1/4 in. (60.96 x 89.54 cm.)

Donor: Ralph Segall, Segall Bryant & Hamill  
Credit line: Gift of Ralph and Nancy Segall

Executive summary: These three photographs were published in the 2012 book entitled *Justin Kimball: Pieces of String*. For four years, Kimball accompanied his brother Douglas to house sales, which often took place after the former occupant had died. The resulting images are both haunting and beautiful.

5. 26 Etchings by Ernest Stephen Lumsden (English, 1883–1948):

*The Empty Canal*, 1909  
*S.M.R. Terminus, Dairen*, 1911  
*The Pagoda Platform*, 1912  
*Benares, No. 2*, 1912  
*Jodhpur, Evening*, 1914  
*Annings and Umbrellas (Benares)*, 1914  
*The Temple Flag*, 1914  
*Worshippers*, 1919  
*Shiva's Bull*, 1919  
*Gunga*, 1920  
*Hail! The Sun*, 1920  
*Malcolm Salaman*, 1920  
*The Scales*, 1921  
*The Sitalá Temple*, 1921  
*Hauling Stone*, 1922

*Frank Short*, 1922  
*The Shrine*, 1922  
*Srinagar*, 1924  
*Ragged Sails*, 1925  
*Ragged Sails*, 1925  
*Muirhead Bone*, 1925  
*A Chorten*, 1926  
*The Saut-Buckets*, 1926  
*The Upper Reach (Benares)*, 1928  
*Boats and Coolies*, 1927  
*The Sacred Tree*, 1929

Donor: Frank Raysor  
 Credit line: Gift of Frank Raysor

Executive summary: This group of 26 etchings was made by the renowned English artist E.S. Lumsden. A major highlight of this gift is a group of 20 images that Lumsden made of subjects in India between 1912 and 1928, which represents almost the complete set of his wide ranging study of the country.

6. Seventeen works of African Art:

Unidentified artist (Akan culture, Ghana), *Bust of a European Man*, Wood  
 Unidentified artist (unidentified culture, Angola or Democratic Republic of the Congo), *Figure of a Chief*, Wood  
 Unidentified artist (Lobi culture, Burkina Faso), *Soldier or Policeman*, Wood, paint  
 Unidentified artist (unidentified culture, possibly Ghana or Togo), *Soldier*, Wood, paint  
 Unidentified artist (Yoruba culture, Nigeria, Republic of Benin), *Man Riding a Motor Scooter*, Wood, paint  
 Unidentified artist (Yoruba culture, Nigeria, Republic of Benin), *Head for the top of an Egungun Mask*, Wood  
 Unidentified artist (Akan culture, Ghana), *Shrine Figure of the Goddess Mami Wata*, Wood, pigment  
 Unidentified artist (Akan culture, Ghana), *Shrine Figure of the Goddess Mami Wata*, Wood, pigment  
 Unidentified artist (Akan culture, Ghana), *Shrine Figure of the Goddess Mami Wata*, Wood, pigment  
 Unidentified artist (Ndebele culture, South Africa), Three *Ghabis* (modesty aprons for young girls), Glass beads, fiber  
 Unidentified artist (Ndebele culture, South Africa), *Ghabi* (modesty apron for teen-age girl), Glass beads, fiber  
 Unidentified artist (Ndebele culture, South Africa), *Pepetu* (apron for a betrothed girl), Glass beads, fiber, leather  
 Unidentified artist (Ndebele culture, South Africa), *Nyoga* (wedding train), glass beads, thread  
 Unidentified artist (Ndebele culture, South Africa), *Imilingakobe* (headdress), glass beads, thread  
 Unidentified artist (Zulu culture, South Africa), *Ear Spools*, glass beads, thread

Donor: Kenneth L. and Bonnie Brown  
 Credit line: Gift of Kenneth and Bonnie Brown

Executive summary: These gifts enrich our representation of colonial and transitional African sculpture, along with beadwork from the Ndebele people of South Africa.

7. Six works of African Art:

Lamidi Fakeye (Nigerian, Yoruba culture, 1928-2009), *Standing Woman with Bowl*, circa 1970, Wood,

Unidentified artist(s) (Akan culture, Ghana), *Five Goldweights*, 19<sup>th</sup>-20<sup>th</sup> century, Brass,

Donor: Richard K. Priebe

Credit line: Gift of Barbara and Richard Priebe

Executive summary: The five goldweights from Ghana and the sculpture of a standing female figure by the Nigerian artist Lamidi Fakeye are wonderful additions to the African art collection at VMFA.

8. Two British works on paper:

Sir Joshua Reynolds (English, 1723–1792), *Rest on the Flight into Egypt*, 18<sup>th</sup> century, Pen and ink with graphite, framed: 20 × 17 in. (50.8 × 43.18 cm), image (sight): 7 × 7 in. (17.78 × 17.78 cm);

Edward Le Bas (English, 1904–1966), *Portrait of Diana Holman Hunt*, 20<sup>th</sup> Century, Oil on paper, Framed: 28 × 21 1/2 in. (71.12 × 54.61 cm), Image (sight): 21 × 14 5/8 in. (53.34 × 37.15 cm)

Donor: Mr. James G. and Alice Heard Williams

Credit line: Gift of James G. and Alice Heard Williams

Executive summary: This donation consists of a serious and spirited 18<sup>th</sup> century drawing by the leader of the British school, Sir Joshua Reynolds, on the theme of *Rest on the Flight into Egypt*, as well as one of Edward Le Bas's finest and most insightful portraits. This work on paper is also of an historically significant sitter, Diana Holman Hunt, granddaughter of the eminent pre-Raphaelite painter William Holman Hunt, and an important critic and author in her own right.

9. Three photographs:

Unidentified artist (United Press International), *No Disturbance at Washington-Lee High School, Arlington, Va.*, September 1, 1959, Silver gelatin print, 9 1/8 x 7 in. (23.18 x 17.78 cm.), 2015.456

Unidentified artist (United Press International), *Untitled*, 1959, Silver gelatin print, Sheet: 7 x 9 1/4 in. (17.78 x 23.5 cm.), 2015.458

James Abbe (American, 1883-1973), *Ivy Sawyer in She's a Good Fellow*, 1919, Silver gelatin print, Image: 9 3/4 x 7 9/16 in. (17.78 x 19.21 cm.), 2015.457

Donor: Richard Kremer

Credit line: Gift of Richard Kremer

Executive summary: These three works are key additions to VMFA's photography collection. James Abbe, who grew up in Virginia, photographed the actress Ivy Sawyer in a 1919 performance of *She's A Good Fellow*, while the two images of African American students taken in 1959 document school integration in Virginia in the aftermath of the Supreme Court's *Brown vs Board of Education* decision five years earlier.

and following **Director's Discretionary purchases:**

1. Roy DeCarava (American, 1919-2009), *Count Basie and Lena Horne*, 1957, Silver gelatin print, signed in black ink at lower right corner: DECARAVA, Sheet: 13 <sup>15</sup>/<sub>16</sub> x 10 <sup>15</sup>/<sub>16</sub> in. (35.4 x 27.78 cm.); *Couple Dancing*, 1956, Silver gelatin print, signed in black ink at lower right corner: DECARAVA, Sheet: 13 <sup>13</sup>/<sub>16</sub> x 10 <sup>15</sup>/<sub>16</sub> in. (35.08 x 27.78 cm.)

Vendor: Jenkins Johnson Gallery, 464 Sutter Street, San Francisco, CA 94108  
Source: Adolph D. and Wilkins C. Williams Fund

Executive summary: Widely recognized as a central figure within the larger history of 20<sup>th</sup> century photography, DeCarava also played a key role within the community of African American photographers and artists in New York. These rare, vintage prints thus offer an important opportunity for VMFA to expand its holdings of photography, while also enriching our growing collection of African American art.

2. Patrick Henry Bruce (American, 1881-1936), *Flowers*, 1910, Oil and charcoal on canvas, 22 <sup>5</sup>/<sub>8</sub> x 18 in. (57.5 x 45.7 cm.)

Vendor: Thomas Colville Fine Art, LLC, 1000 Madison Ave, New York, NY 10021  
Source: John Barton Payne Fund in Honor of Louise B. Cochrane.

Executive summary: This is the first painting by one of the Commonwealth of Virginia's best known native artists, Patrick Henry Bruce, to enter VMFA's collection. *Flowers* is highly representative of the work Bruce made in Paris during his formative years. It brings added significance to VMFA as a work purchased in memory of one of its most beloved friends and patrons, Louise B. Cochrane.

3. Jesse H. Whitehurst (American, 1820-1875), *Portrait of Philip Dougherty Dressed as a 'Mountain Man,'* circa 1847, Hand-colored quarter-plate daguerreotype in brass mat in leather case, Overall (opened): 4 <sup>5</sup>/<sub>8</sub> x 7 <sup>3</sup>/<sub>8</sub> in. (11.75 x 18.73 cm.), Image: 3 <sup>9</sup>/<sub>16</sub> x 2 <sup>5</sup>/<sub>8</sub> in. (9.05 x 6.67 cm.)

Vendor: Heritage Auctions, 3500 Maple Avenue, 17th Floor, Dallas, Texas 75219, (Sale #5220, Photographs, November 13, 2015, Lot 74073)  
Source: Floyd D. and Anne C. Gottwald Fund

Executive summary: The acquisition of this important early American daguerreotype furthers VMFA's commitment to build an outstanding photography collection. The work was made by Jesse Harrison Whitehurst, a Richmond based photographer, and features an eccentrically dressed sitter, Philip Dougherty, who also hailed from Richmond.

4. Deana Lawson (American, born 1979), *Kingdom Come, Addis Ababa, Ethiopia*, 2015, Inkjet print mounted on Sintra, 60 x 48 in. (152.4 x 121.92 cm.)(print), Edition 2 of 3, with 2 artist proofs

Vendor: Rhona Hoffman Gallery, 118 North Peoria Street, Chicago, Illinois, 60607  
Source: Arthur and Margaret Glasgow Fund

Executive summary: Currently Assistant Professor of Visual Arts at Princeton University, Deana Lawson was the subject of a solo exhibition at the Art Institute of Chicago in 2015, which featured this work along with other photographs made in

Ethiopia, Haiti, and the Democratic Republic of the Congo. As a ravishingly beautiful image that explores the theme of the African Diaspora, this photograph would be as powerful in the 21<sup>st</sup> Century galleries as it would be in the African Art galleries hung in close proximity to the Ethiopian Coptic religious objects.

#### VII. OTHER BUSINESS / ADJOURNMENT

The president encouraged the trustees to attend the Executive and Governance Committee meeting to be held directly after the full board meeting.

No additional business was brought before the Committee and the meeting was adjourned by Mr. Royall at 1:17pm.

## APPENDIX A

### Six gift considerations of Korean Art from the Ko Collection:

1. Unidentified artist (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), *Bottle with Dragon Design*, Porcelain with design in underglaze blue, Yeosu kiln, Gyeonggi-do 京畿道驪州窑, 2 x 3 <sup>3</sup>/<sub>4</sub> in. (5.1 x 9.5 cm.)
2. Unidentified artist (Korean, Joseon dynasty, 19<sup>th</sup> century), *Jar with Chrysanthemum and Butterfly Design*, Stoneware with design in underglaze blue, Yeosu kiln, Gyeonggi-do 京畿道驪州窑, 8 <sup>1</sup>/<sub>2</sub> x 7 <sup>1</sup>/<sub>2</sub> in. (21.59 x 19.05 cm)
3. Unidentified artist (Korean, Joseon dynasty, 19<sup>th</sup> century), *Ring-Shaped Water Dropper*, Porcelain with design in underglaze blue and red, Yeosu kiln, Gyeonggi-do 京畿道驪州窑, 1 <sup>5</sup>/<sub>8</sub> x 4 <sup>1</sup>/<sub>4</sub> in. (4.13 x 10.80 cm)
4. Unidentified artist (Three Kingdoms period, Gaya, 5<sup>th</sup>-6<sup>th</sup> centuries), *Pedestal Bowl with Lid*, Stoneware, Kimhae, Gyeongsang-do 慶尚道金海, Bowl: 7 <sup>1</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>8</sub> in. (18.1 x 18.1 cm), Lid: 2 <sup>15</sup>/<sub>16</sub> x 7 <sup>1</sup>/<sub>8</sub> in. (7.46 x 18.1 cm)
5. Unidentified artist (Korean, Joseon dynasty, Early 20<sup>th</sup> century), *Chest with Openwork Design*, dated 1928, Pine wood, iron fittings, known as Ssung-ssung-i bandaji, Dated Taisho 3 (1928)
6. Unidentified artist (Korean, Joseon dynasty, Early 20<sup>th</sup> century), *Flowers and Butterflies*, circa 1910s-20s, Eight-panel folding screen; ink and color on silk

### 66 purchase considerations of Korean and Japanese Art from the Ko Collection:

7. *Incense Burner with Trigram Design* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with bluish white glaze, Bunwon kiln, Gwangju, Gyeonggi-do 京畿道廣州分院, 6 <sup>3</sup>/<sub>4</sub> x 6 <sup>1</sup>/<sub>2</sub> x 5 <sup>1</sup>/<sub>2</sub> in. (17.15 x 16.51 x 13.97 cm.)
8. *Octagonal Jar with Floral Design*, (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with white glaze over design in underglaze blue, Yeosu kiln, Gyeonggi-do 京畿道驪州窑, 3 x 5 <sup>7</sup>/<sub>10</sub> x 3 <sup>2</sup>/<sub>5</sub> x 4 <sup>1</sup>/<sub>5</sub> in. (7.6 x 14.5 x 8.7 x 10.7 cm.)
9. *Jar with Botanical Design*, (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with design in underglaze blue, Haeju Kiln, Hwanghaedo, North Korea, 北韓黃海道海州窑, 4 <sup>1</sup>/<sub>2</sub> x 11 <sup>2</sup>/<sub>5</sub> x 7 <sup>3</sup>/<sub>5</sub> x 11 in. (11.5 x 29 x 19.3 x 28 cm.)
10. *Jar with Citron Design* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with design in underglaze blue, Bunwon kiln, Gwangju, Gyeonggi-do 京畿道廣州分院, 4 <sup>7</sup>/<sub>10</sub> x 9 <sup>1</sup>/<sub>4</sub> x 6 <sup>1</sup>/<sub>10</sub> x 7 <sup>9</sup>/<sub>10</sub> in. (12 x 23.5 x 15.5 x 20 cm.)
11. *Jar with Simple Floral Design* (Korean, Joseon dynasty, 20<sup>th</sup> century), Porcelain with design in underglaze blue, Haeju kiln, Hwanghaedo, North Korea 北韓黃海道海州窑, 3 <sup>2</sup>/<sub>5</sub> x 8 <sup>3</sup>/<sub>5</sub> x 6 x 7 <sup>1</sup>/<sub>2</sub> in. (8.7 x 21.8 x 15.2 x 19.1 cm.)
12. *Jar with Red Peony Design* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with design in underglaze iron red, Yeosu kiln, Gyeonggi-do 京畿道驪州窑, 8 <sup>1</sup>/<sub>2</sub> x 10 in. (21.59 x 25.4 cm)

13. *Jar with Orchid Design* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with design in underglaze blue, Bunwon kiln, Gwangju, Gyeonggido 京畿道廣州分院, 4 ½ x 8 ½ x 4 ½ x 7 ¾ in. (11.43 x 21.59 x 11.43 x 18.54 cm.), Mouth rim chipped
14. *Jar* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries, Porcelain with white glaze, Folk kiln, 9 ½ x 18 x 10 x 14 ½ in. (24.13 x 45.72 x 25.4 x 36.83 cm.)
15. *Jar with Grass Design*, (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with design in underglaze blue, Haeju Kiln, Hwanghaedo, North Korea 北韩黄海道海州窑, 7 x 16 x 9 in. (17.78 x 40.64 x 22.86 cm.)
16. *Bowl*, (Korean, Goryeo dynasty, 14<sup>th</sup> century), Stoneware with molded design under celadon glaze Gangjin kiln, Jeollado 全羅道康津窑, 6 ½ x 18 7/10 x 5 7/10 (16.51 x 47.5 x 14.48 cm.)
17. *Bowl*, (Korean, Goryeo dynasty, 14<sup>th</sup>-15<sup>th</sup> centuries), Buncheong ware; stoneware with white inlay under celadon glaze, Gangjin kiln, Jeollado 全羅道康津窑, 5 7/10 x 17 4/5 x 7 4/5 in. (14.48 x 45.21 x 19.81 cm.)
18. *Bowl*, (Korean, Goryeo dynasty, 14<sup>th</sup>-15<sup>th</sup> centuries), Buncheong ware; stoneware with stamped decoration under celadon glaze, 5 7/10 x 18 1/5 x 7 3/10 in. (14.48 x 46.23 x 18.54 cm.), Gangjin kiln, Jeollado 全羅道康津窑, Mark on the base
19. *Bowl with Lotus Petal Design*, (Korean, Goryeo dynasty, 12<sup>th</sup>-13<sup>th</sup> centuries), Stoneware with celadon glaze and golden repair, Gangjin kiln, Jeollado 全羅道康津窑, 5 1/5 x 17 x 8 in. (13.21 x 43.18 x 20.32 cm.)
20. *Bowl* (Korean, Goryeo dynasty, 12<sup>th</sup>-13<sup>th</sup> centuries), Stoneware with celadon glaze, 4 ½ x 16 9/10 x 7 4/5 in. (10.16 x 42.93 x 19.81 cm.)
21. *Bottle in Shape of a Triple Gourd* (Korean, Joseon dynasty, Early 20<sup>th</sup> century), Porcelain with design in underglaze blue, Yeosu kiln, Gyeonggido 京畿道驪州窑, 5 x 9 3/10 x 3 x 11 3/5 in. (12.7 x 23.62 x 29.46 cm.)
22. *Wide-Mouth Bottle with Lotus Petal Design* (Korean, Goryeo dynasty, 12<sup>th</sup> century), Stoneware with celadon glaze, Gangjin kiln, Jeollado 全羅道康津窑, 8 x 14 x 7 ½ x 24 in. (20.32 x 35.56 x 17.78 x 60.96 cm.)
23. *Bottle with Plum and Bamboo Designs* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with design in underglaze blue, Bunwon kiln, Gwangju, Gyeonggido 京畿道廣州分院, 6 ½ x 12 7/10 x 4 ½ x 21 1/3 in. (15.24 x 32.26 x 10.16 x 54.19 cm.)
24. *Wine Bottle* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with white glaze, Bunwon kiln, Gwangju, Gyeonggido province 京畿道廣州分院, 7 4/5 x 15 ½ x 5 x 25 ½ in. (19.81 x 38.1 x 12.7 x 63.5 cm.)
25. *Bottle* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with white glaze, Folk kiln, 9 x 16 ½ x 6 x 25 in. (22.86 x 40.64 x 15.24 x 63.5 cm.)
26. *Wine Bottle* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with white glaze, Bunwon kiln, Gwangju, Gyeonggido 京畿道廣州分院, 9 4/5 x 17 x 5 3/5 x 26 3/5 in. (24.89 x 43.18 x 14.22 x 67.56 cm.)
27. *Bottle with Cup-Shaped Mouth* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with white glaze, Folk kiln, 10 ½ x 20 x 8 x 30 ½ in. (25.4 x 50.8 x 20.32 x 77.47 cm.)

28. *Bowl* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with white glaze, Bunwon kiln, Gwangju, Gyeonggido 京畿道廣州分院, 7 ½ x 15 ½ x 9 ¾ (17.78 x 38.1 x 22.86 cm.)
29. *Dish* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with design in underglaze blue, Folk kiln, 9 x 18 x 5 in. (22.86 x 45.72 x 12.7 cm.)
30. *Dish with Character of Su* (壽) (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with design in underglaze blue, Bunwon kiln, Gwangju, Gyeonggido 京畿道廣州分院, 9 ¾ x 20 ⅓ x 4 ½ in. (22.86 x 51.65 x 11.43 cm.), 壽: su (longevity)
31. *Ritual Tray* (Korean, Joseon dynasty, 19<sup>th</sup> century), Stoneware with white glaze, Folk kiln, 9 ½ x 18 ⅓ x 8 ⅔ in. (22.86 x 45.97 x 22.35 cm.)
32. *Incense Container* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with white glaze, Folk kiln, 5 ⅝ x 8 ⅝ x 7 ⅜ in. (14.22 x 21.84 x 18.29 cm.)
33. *Water Dropper with Deer in Landscape* (Korean, Joseon dynasty, 19<sup>th</sup>-20<sup>th</sup> centuries), Porcelain with design in underglaze blue, 10 ⅝ x 7 ½ x 4 in. (26.16 x 19.05 x 10.16 cm.)
34. *Water Dropper with Peony Design* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with design in underglaze blue, Bunwon kiln, Gwangju, Gyeonggido 京畿道廣州分院, 7 ⅝ x 7 ⅞ x 4 ⅝ in. (19.3 x 19.56 x 11.68 cm.)
35. *Water Dropper with Botanical Design* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with design in underglaze blue, Yeosu kiln, Gyeonggido 京畿道驪州窑, 10 x 6 ½ in. (25.4 x 16.51 cm.)
36. *Water Dropper with Floral Design* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with design in underglaze blue, Yeosu kiln, Gyeonggido 京畿道驪州窑, 6 ⅜ x 2 ⅝ in. (15.75 x 6.6 cm.)
37. *Cosmetic Water Dropper with Orchid Design* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with design in underglaze blue, Bunwon kiln, Gwangju, Gyeonggido province 京畿道廣州分院, 5 ½ x 2 ⅜ in. (13.97 x 5.59 cm.)
38. *Cosmetic Water Dropper with Orchid Design* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with design in underglaze blue, Bunwon kiln, Gwangju, Gyeonggido 京畿道廣州分院, 5 ⅞ x 2 ⅜ in. (13.97 x 5.59 cm.)
39. *Water Dropper* (Korean, Joseon dynasty, 19<sup>th</sup> century), Porcelain with grayish white glaze, 6 ½ x 2 ⅜ in. (16.51 x 5.59 cm.)
40. *Jar with a high pedestal* (Korean, Three Kingdoms period, Gaya, 5<sup>th</sup> century), Stoneware, Kimhae kiln, Gyeongsangdo 慶尚道金海, 31 x 13 x 25 ½ x 44 x 60 ½ in. (78.74 x 33.02 x 64.77 x 111.76 x 153.67 cm.)
41. *Bottle in Shape of Pear* (Korean, Goryeo dynasty, 14<sup>th</sup>-16<sup>th</sup> centuries), Stoneware with incised design, 12 x 30 x 4 ½ x 24 (30.48 x 76.2 x 11.43 x 60.96 cm.)
42. *Bowl-Shaped Pedestal for Vessel* (Korean, Three Kingdoms period, Gaya, 5<sup>th</sup>-6<sup>th</sup> centuries), Stoneware, Kimhae kiln, Gyeongsangdo 慶尚道金海, 23 ½ x 12 ½ x 30 ½ x 28 (59.69 x 31.75 x 77.47 x 71.12 cm.)

43. *Pedestal Urn* (Korean, Three Kingdoms period, Gaya, 5<sup>th</sup>-6<sup>th</sup> centuries), Stoneware with incised design, Kimhae kiln, Gyeongsangdo 慶尚道金海, 16 x 8 x 21 x 10 x 27 ½ in. (40.64 x 20.32 x 53.34 x 25.4 x 69.85 cm.)
44. *Bowl-Shaped Vessel Stand* (Korean, Three Kingdoms period, Gaya, 5<sup>th</sup>-6<sup>th</sup> centuries), Stoneware, Kimhae kiln, Gyeongsangdo 慶尚道金海, 20 ½ x 16 ½ x 29 ½ x 12 ½ in. (52.07 x 41.91 x 74.93 x 31.75 cm.)
45. *Jar* (Korean, Goryeo dynasty, 12<sup>th</sup> century), Stoneware, Gyeonju, Gyeongsangdo 慶尚道慶州, 12 x 18 ½ x 9 x 11 ½ in. (30.48 x 46.99 x 22.86 x 29.21 cm.)
46. *Vase with Four Lugs* (Korean, Joseon dynasty, 15<sup>th</sup> century), Stoneware with white glaze, Folk kiln, 7 ½ x 13 ½ x 5 ½ x 29 in. (19.05 x 34.29 x 13.92 x 73.66 cm.)
- 47-67. *Twenty-one Roof-end tiles* (Korean, Gaya, 5<sup>th</sup> -8<sup>th</sup> centuries, and Joseon dynasty, 1392–1910), Earthenware
68. *Wine Jug* (Japanese, Taisho period, 1910s), Stoneware with inscription in underglaze brown, Inscription: 鎮南浦 Nampo
69. *Wine Jug* (Japanese, Meiji period, 1968-1912), Stoneware with inscription in underglaze white, Inscription: 京都牧野酒店 (Kyoto Mikino Wine Shop)
70. *Wine Jug* (Japanese, Taisho period, 1910s), Porcelain with inscription in underglaze brown, Inscription: 升酒
71. *Wine Jug* (Japanese, Taisho period, 1910s), Porcelain with inscription in underglaze brown, Inscription: 京城 (Keijo), former name of Seoul
72. *Wine Jug*, (Japanese, Taisho period), 1917, Porcelain with inscription in underglaze brown, Inscription: 大正六八〇

## APPENDIX B

### 40 works of Native American Art from the collection of Bob and Nancy Nooter

#### Gifts: (22 objects)

- Unidentified artist, Mimbres, *Bowl with Grasshopper*, circa 1000-1140 A.D., Ceramic, pigment,  $3 \frac{3}{10} \times 7 \frac{9}{10}$  in. (8.38 x 20.07 cm.) (L#.72)
- Unidentified artist, Mimbres, *Bowl with Mythical Creature*, circa 1000-1140 A.D., Ceramic, pigment,  $1 \frac{3}{5} \times 5 \frac{1}{2}$  in. (3.96 x 13.97 cm.) (L#.89)
- Unidentified artist, Mimbres, *Bowl with Tadpoles and Quail*, circa 1000-1140 A.D., Ceramic, pigment,  $5 \frac{1}{2} \times 13 \frac{3}{5}$  in. (13.97 x 34.62 cm.) (L#.90)
- Unidentified artist, Mimbres, *Bowl w/Two Mythical Creatures*, circa 1000-1140 A.D., Ceramic, pigment,  $4 \frac{1}{5} \times 8 \frac{2}{5}$  in. (10.62 x 21.27 cm.) (L#.102)
- Unidentified artist, Mimbres, *Bowl w/Two Jackrabbits*, circa 1000-1140 A.D., Ceramic, pigment,  $3 \frac{1}{2} \times 6 \frac{4}{5}$  in. (8.89 x 17.27 cm.) (L#.103)
- Unidentified artist, Hohokam, *Pot*, circa 900-1100 A.D., Ceramic, pigment,  $4 \frac{9}{10} \times 6 \frac{1}{2}$  in. (12.45 x 16.51 cm.) (L#.77)
- Unidentified artist, Hohokam, *Bowl with Lizard*, circa 900-1100 A.D., Ceramic, pigment,  $2 \frac{3}{5} \times 6 \frac{2}{5}$  in. (6.6 x 16.26 cm.) (L#.78)
- Unidentified artist, Hohokam, *Pot with Dancers*, circa 900-1100 A.D., Ceramic, pigment,  $2 \frac{4}{5} \times 3 \frac{1}{5}$  in. (7.11 x 8.13 cm.) (L#.80)
- Unidentified artist, Hohokam, *Bowl with Horned Toad*, circa 900-1100 A.D., Ceramic, pigment,  $4 \times 3 \times 1$  in. (10.16 x 7.62 x 2.54 cm.) (L#.88)
- Unidentified artist, Hohokam, *Bowl with Dancing Figures*, circa 500-700 A.D., Ceramic, pigment,  $4 \frac{1}{2} \times 11 \frac{1}{2}$  in. (11.43 x 29.21 cm.) (L#.101)
- Unidentified artist, Ancient Puebloan (Mogollon), *Tularosa Black-on-White Olla*, circa 1225-1300 A.D., Ceramic, pigment,  $10 \frac{3}{5} \times 12$  in. (26.92 x 30.48 cm.) (L#.75)
- Unidentified artist, Ancient Puebloan (Mogollon), *Ladle*, circa 1100-1250 A.D., Ceramic, pigment,  $1 \frac{3}{4} \times 6 \times 3 \frac{1}{10}$  in. (4.45 x 15.24 x 7.87 cm.) (L#.85)
- Unidentified artist, Ancient Puebloan, *Small olla*, circa 1100-1250 A.D., Ceramic, pigment,  $1 \frac{3}{4} \times 1 \frac{7}{10}$  in. (4.45 x 4.27 cm.) (L#.86)
- Unidentified artist, Ancient Puebloan, *Small olla*, circa 1100-1250 A.D., Ceramic, pigment,  $2 \times 2$  in. (5.08 x 5.08 cm.) (L#.87)
- Unidentified artist, Zuni, *Ceremonial Bowl*, late 19<sup>th</sup> century, Ceramic, pigment,  $5 \frac{3}{5} \times 10 \frac{3}{10}$  in. (14.22 x 26.16 cm.) (L#.100)
- Unidentified artist, Inuit (North Alaska), *Okvik or Punuk-Style Human torso*, 5<sup>th</sup> century A.D., Walrus ivory,  $5 \frac{1}{2} \times 2 \frac{2}{5} \times 1 \frac{1}{5}$  in. (13.97 x 6.1 x 3.05 cm.) (L#.7)
- Unidentified artist, Inuit (North Alaska), *Punuk-Style Polar bear*, 5<sup>th</sup> century A.D., Walrus ivory, 3 in. (7.62 cm.) (L#.9)
- Unidentified artist, Inuit (North Alaska), *Punuk-Style Seal*, 5<sup>th</sup> century A.D., Walrus ivory,  $\frac{3}{5} \times 1 \frac{9}{10} \times 3 \frac{3}{5}$  in. (1.52 x 4.83 x 1.52 cm.) (L#.10)
- Unidentified artist, Inuit (North Alaska), *Punuk-Style Sled Dogs*, 12<sup>th</sup> century A.D., Walrus ivory, **1:**  $1 \frac{1}{4} \times 3 \frac{1}{3}$  in. (3.18 x 8.38 cm.), **2:**  $\frac{4}{5} \times 3 \frac{1}{10}$  in. (2.03 x 7.87 cm.) (L#.8.1-2)
- Unidentified artist, Inuit (North Alaska), *Punuk-Style Female figure*, 5<sup>th</sup> century A.D., Walrus ivory,  $3 \frac{1}{10} \times \frac{4}{5} \times \frac{4}{5}$  in. (7.87 x 2.03 x 2.03 cm.) (on mount) (L#.11)
- Unidentified artist, Inuit (North Alaska), *Okvik-Style Face*, 200 BC-AD 100, Walrus ivory,  $1 \frac{9}{10} \times 3 \frac{3}{5} \times 3 \frac{3}{5}$  in. (4.83 x 1.52 x 1.52 cm.) (on mount) (L#.12)
- Unidentified artist, Inuit (North Alaska), *Okvik-Style Harpoon point*, 200 BC-AD 100, Walrus ivory,  $3 \frac{1}{4} \times 1 \frac{1}{10} \times 9 \frac{9}{10}$  in. (8.26 x 2.79 x 2.29 cm.) (on mount) (L#.13)

**Purchases: (18 objects)**

Unidentified artist, Yupik, *Smiling Face Mask*, early 20<sup>th</sup> century, Wood, feathers, 12 <sup>4</sup>/<sub>5</sub> x 13 x 1 <sup>3</sup>/<sub>5</sub> in. (32.51 x 33.02 x 4.06 cm.) (L#.6)

Unidentified artist, Pomo, *Burden Basket*, late 19<sup>th</sup> century, Willow, sedge root, bulrush, redbud, 19 <sup>4</sup>/<sub>5</sub> x 23 <sup>4</sup>/<sub>5</sub> in. (50.29 x 60.45 cm.) (L#.47)

Unidentified artist, Pomo, *Feather basket*, circa 1900, Willow, sedge root, bulrush, redbud, feathers, white clamshell disk beads, 5 x 2 in. (12.7 x 5.08 cm.) (L#.53)

Unidentified artist, Akimel O'odham (Pima), *Tray*, undated, Fiber, 2 x 13 in. (5.08 x 33.02 cm.) (L#.49)

Unidentified artist, Yokuts, *Basket*, late 19<sup>th</sup> century, Redbud, grasses, sedge root, bracken root, feathers, 11 <sup>9</sup>/<sub>10</sub> x 11 <sup>1</sup>/<sub>2</sub> in. (including feathers) x 5 <sup>1</sup>/<sub>2</sub> (30.23 x 27.94 x 12.7 cm.) (L#.170)

Unidentified artist, Kawaiisu, *Basket*, late 19<sup>th</sup> century, Redbud, grasses, sedge root, bracken root, 5 x 14 in. (12.7 x 35.56 cm.) (L#.61)

Unidentified artist, Tubatulabal, *Basket*, late 19<sup>th</sup> century, Redbud, grasses, sedge root, bracken root, 4 <sup>1</sup>/<sub>5</sub> x 12 in. (10.16 x 30.48 cm.) (L#.62)

Unidentified artist(s), Hopi, *Arm bands*, late 19<sup>th</sup> century, Hide, pigment, **1:** 3 <sup>3</sup>/<sub>5</sub> x 20 in. (9.14 x 50.8 cm.), **2:** 3 <sup>1</sup>/<sub>3</sub> x 22 in. (8.38 x 55.88 cm.) (L#.113.1-2)

Unidentified artist, Cheyenne, *Pipe bag*, late 19<sup>th</sup> century, Leather, beads, quills, 37 x 8 x 2 in. (93.98 x 20.32 x 5.08 cm.) (L#.141)

Unidentified artist, Ute, *Moccasins*, late 19<sup>th</sup> century, Hide, beads, **1:** 4 x 10 x 3 <sup>4</sup>/<sub>5</sub> in. (10.16 x 25.4 x 9.65 cm.), **2:** 3 <sup>3</sup>/<sub>5</sub> x 10 <sup>1</sup>/<sub>2</sub> x 3 <sup>4</sup>/<sub>5</sub> in. (9.14 x 26.67 x 9.65 cm.) (L#.142.1-2)

Unidentified artist(s), Northern Plains, *Drum and Stick*, late 19<sup>th</sup> century, Hide, wood, pigment, **1:** 12 <sup>4</sup>/<sub>5</sub> x 2 <sup>1</sup>/<sub>5</sub> in. (32.51 x 5.59 cm.), **2:** 13 x 1 <sup>1</sup>/<sub>4</sub> in. (33.02 x 3.18 cm.) (L#.149 a/b)

Unidentified artist, Zuni, *Moccasins*, early 19<sup>th</sup> century, Hide, quills, pigment, horse hair, textile, 8 x 9 x 9 in. (20.32 x 22.86 x 22.86 cm.) (both) (L#.151.1-2)

Unidentified artist, Cree, *Quilled Pouch*, late 19<sup>th</sup> century, Leather, quills, 9 x 7 in. (22.86 x 17.78 cm.) (L#.153)

Unidentified artist, Sioux, *Blanket Strip*, early 19<sup>th</sup> century, Hide, beads, 71 <sup>1</sup>/<sub>2</sub> x 4 <sup>1</sup>/<sub>2</sub> x 5 in. (181.61 x 11.43 x 12.7 cm.) (L#.160)

Unidentified artist, Crow, *War shirt*, circa 1850-1880, Elk or antelope hide, porcupine quills, muslin, ermine, horsehair, glass beads, pigment, 56 x 43 x 3 in. (142.24 x 109.22 x 7.62 cm.) (L#.154)

Unidentified artist, Navajo, *Germantown Textile*, late 19<sup>th</sup> century, Wool, 33 x 60 in. (83.82 x 152.4 cm.) (L#.33)

Unidentified artist, Navajo, *Two Gray Hills Textile*, circa 1912, Wool, 46 x 88 <sup>1</sup>/<sub>2</sub> in. (116.84 x 224.79 cm.) (L#.35)

Unidentified artist, Acoma, *Olla*, early 20<sup>th</sup> century, Ceramic, pigment, 8 <sup>3</sup>/<sub>4</sub> x 11 <sup>3</sup>/<sub>10</sub> in. (22.23 x 28.73 cm.) (L#.67)

## APPENDIX C

### Gift by Linda Sawyers of 22 photographs by Arthur Sawyers:

1. *Gulf Gas Station*, circa 1968-1972, Silver gelatin print, 11 x 13 <sup>15</sup>/<sub>16</sub> in. (27.94 x 35.4 cm.)
2. *Oldest Tavern in USA*, circa 1968-1972, Silver gelatin print, 11 x 13 <sup>15</sup>/<sub>16</sub> in. (27.94 x 35.4 cm.)
3. *Parade*, circa 1968-1972, Silver gelatin print, 8 <sup>11</sup>/<sub>16</sub> x 12 <sup>1</sup>/<sub>2</sub> in. (22.07 x 31.75 cm.)
4. *Philomont General Store*, circa 1968-1972, Silver gelatin print, 14 x 11 in. (35.56 x 27.94 cm.)
5. *African American Gentleman*, circa 1968-1972, Silver gelatin print, 14 x 11 in. (35.56 x 27.94 cm.)
6. *House Fire*, circa 1968-1972, Silver gelatin print, 8 x 10 in. (20.32 x 25.4 cm.)
7. *Hunt: Man with Dogs*, circa 1968-1972, Silver gelatin print, 15 <sup>7</sup>/<sub>8</sub> x 19 <sup>13</sup>/<sub>16</sub> in. (40.39 x 50.29 cm.)
8. *Hunt: Man with Horn*, circa 1968-1972, Silver gelatin print, 16 x 19 <sup>7</sup>/<sub>8</sub> in. (40.39 x 50.55 cm.)
9. *Hunt: Bartender*, circa 1968-1972, Silver gelatin print, 15 <sup>7</sup>/<sub>8</sub> x 19 <sup>7</sup>/<sub>8</sub> in. (40.39 x 50.55 cm.)
10. *Hunt: Stable Yard with Saddles*, circa 1968-1972, Silver gelatin print, 11 x 14 in. (27.94 x 35.56 cm.)
11. *Jockey*, circa 1968-1972, circa 1968-1972, Silver gelatin print, 15 <sup>7</sup>/<sub>8</sub> x 19 <sup>7</sup>/<sub>8</sub> in. (40.39 x 50.55 cm.)
12. *Jefferson Davis Monument I*, circa 1968-1972, Silver gelatin print, 16 x 20 in. (40.64 x 50.8 cm.)
13. *Jefferson Davis Monument II*, circa 1968-1972, Silver gelatin print, 14 x 11 in. (35.56 x 27.94 cm.)
14. *Clothesline*, circa 1968-1972, Silver gelatin print, 15 <sup>7</sup>/<sub>8</sub> x 19 <sup>7</sup>/<sub>8</sub> in. (40.39 x 50.55 cm.)
15. *Colonial Theatre*, circa 1968-1972, Silver gelatin print, 9 <sup>5</sup>/<sub>8</sub> x 6 <sup>3</sup>/<sub>4</sub> in. (24.38 x 17.15 cm.)
16. *Barn Door: Man and Woman*, circa 1968-1972, Silver gelatin print, 12 <sup>7</sup>/<sub>16</sub> x 8 <sup>1</sup>/<sub>2</sub> in. (31.59 x 21.59 cm.)
17. *Man in Straw Hat*, circa 1968-1972, Silver gelatin print, 14 x 10 <sup>15</sup>/<sub>16</sub> in. (35.56 x 27.78 cm.)
18. *Marlboro Place: Rubin Peacock*, circa 1968-1972, Silver gelatin print, 11 <sup>7</sup>/<sub>8</sub> x 15 <sup>1</sup>/<sub>2</sub> in. (30.23 x 39.37 cm.)
19. *Front Porch Gathering*, circa 1968-1972, Silver gelatin print, 16 x 19 <sup>7</sup>/<sub>8</sub> in. (40.64 x 50.55 cm.)
20. *Front Yard*, circa 1968-1972, Silver gelatin print, 16 x 20 in. (40.64 x 50.8 cm.)
21. *Nude in Burned Car*, circa 1968-1972, Silver gelatin print, 9 <sup>7</sup>/<sub>8</sub> x 7 <sup>15</sup>/<sub>16</sub> in. (25.15 x 20.16 cm.)
22. *Nude Beside Burned Car*, circa 1968-1972, Silver gelatin print, 8 x 10 in. (20.32 x 25.4 cm.)

MOTION: Mr. Royall  
SECOND: Mr. Douglass

MEETING: Board of Trustees  
DATE: 13 March 2016

### CERTIFICATION OF CLOSED MEETING

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

**WHEREAS**, Section 2.2-3712 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: Royall / Schewel / Abramson / Barrington / Bishop / Crutcher /  
Douglass III / Dye / Fralin / Goode / Gottwald / Harrigan /  
O'Keefe / Petersen / Rangarajan / Seilheimer, Jr. / Talegaonkar

NAYS: None

ABSENT DURING VOTE: Johnson

ABSENT DURING MEETING: Harris / Carlson / Conner / Farrell II / Gilliam / Harris / Jecklin  
/ Lockhart / Luke Jr. / Markel / McGlothlin / Niemyer / Perkins  
/ Reynolds

Recorded by: Jody Green  
Administrative Assistant for the Director's Office