Virginia Museum of Fine Arts

Minutes of the Board of Trustees Meeting

Wednesday, 7 December 2016, 12:00pm

Claiborne Robertson Room

There were present:

Michael J. Schewel, President

Karen C. Abramson

Tyler Bishop

Cindy H. Conner

Dr. Betty Crutcher

W. Birch Douglass III

Cynthia Kerr Fralin

Terrell Luck Harrigan

Ivan P. Jecklin

Kenneth Johnson, Sr.

John A. Luke Jr.

Steven A. Markel

James W. McGlothlin

Dr. Claude G. Perkins

Michele Petersen

Satya Rangarajan

Pamela Reynolds

Charles H. Seilheimer, Jr.

Absent:

Dr. Monroe E. Harris, Executive Vice President

Martin J. Barrington

Kenneth M. Dye

Thomas F. Farrell II

Richard B. Gilliam

Susan S. Goode

Margaret N. Gottwald

Jil Womack Harris

H. Eugene Lockhart

Judith A. Niemyer, MD

Sara O'Keefe

William A. Royall, Jr.

By Invitation

Alex Nyerges, Director

Kelly B. Armstrong, Foundation President

Maggi Beckstoffer

David Bradley

Stephen D. Bonadies

Dr. Lee Anne Chesterfield

Diana Duncan

Jody Green

Claudia E. Keenan

Laura Keller

Laura MacDonald

Alex McGrath

Cameron O'Brion

Hossein Sadid

Jayne Shaw

Dr. Michael Taylor

Kimberly Wilson

1. CALL TO ORDER

At 12:07pm, Trustee President Mike Schewel called the meeting to order and welcomed the group.

Motion: proposed by Mr. Rangarajan and seconded by Mr. Douglass to approve the minutes of the September 21, 2016 meeting of the Board of Trustees as distributed. Motion approved.

1. PRESIDENT’S REPORT

Mr. Schewel thanked the board for attending the opening events for *Jasper Johns and Edvard Munch: Love, Loss, and the Cycle of Life*. He encouraged the Trustees to engage members of the Virginia General Assembly on behalf of the museum. The President then distributed the new committee structure and asked for feedback from board members.

Laura Keller provided a demonstration of the new board portal, BoardEffect.

1. DIRECTOR’S REPORT

Director Alex Nyerges announced that the museum is developing two new travelling exhibitions, Paul Mellon French art and Mellon sporting art. The artworks currently on view in the Mellon wing will be deinstalled in order to replace the wood floors. He explained that the exhibitions will not only be instrumental in elevating the museum’s reputation but they will also generate revenue.

He introduced Stephen Bonadies, Chief Curator and Deputy Director for Conservation and Collections. Mr. Bonadies updated the board on advances made using the Andrew Mellon grant for conservation. He noted that the museum has increased staffing, updated technology, and presented research findings. Next, Laura MacDonald of Benefactor Group reported on two donor research projects that she is working on for the museum.

1. FOUNDATION REPORT

Foundation President Kelly Armstrong reported that the VMFA Foundation portfolio is up +3.7% this quarter, and the endowment is currently valued at $261 million. She explained that the new Nominating and Board Engagement Committee will now work to assess and improve board member engagement. She also reported that the ArtShare Committee has raised $3.7 million.

1. COMMITTEE REPORTS
2. Joint Operations and Fiscal Oversight Committee

Co-chair John Luke updated the board on the FY18 budget process, explaining that the timeline had been established and key assumptions laid out for the FY18 and FY19 budget processes. He explained that the staff is focusing on external constraints like the state budget cuts and the changes to the Foundation spending policy. He said that the staff updated the committee on fundraising, the space study, and an internal audit of collections management and technology.

1. Resources & Visitor Experience Committee

Co-chair Tyler Bishop reported that *Gordon Parks: Back to Fort Scott* broke attendance records for the Evans Court Gallery at 63,759 attendees. He also commended the VMFA Council for the success of *Fine Arts and Flowers*, which boosted sales in the gift shop and brought visitors to the museum from throughout the state and beyond. He said that there has been great press on the newly expanded Fabergé galleries. He explained that there will be more press for *Jasper Johns and Edvard Munch: Love, Loss, and the Cycle of Life*, because the museum hosted a group of journalists from New York City and Washington, D.C. at the end of November. He said that the Foundation has raised $3.2 million, 41% of its annual goal. He encouraged the Trustees to attend a reception for the museum in New York City on December 13th, and he asked the board to invite anyone from the New York area who might not be familiar with VMFA. Lastly, he provided a report on government relations, explaining that the state has announced a 5% cut to general funds, with additional cuts expected in FY18. He asked the Trustees to reach out to members of the General Assembly to thank them for the state’s support.

1. Art & Education Committee

Co-chair Ivan Jecklin reported that 2,500 people attended Latin American Family Day and that the museum has hired Natalie Feister as the new Youth and Family Programs and Event Coordinator. He said that the committee discussed two upcoming exhibitions, *Yves Saint Laurent: The Perfection of Style* and *Hopper’s Hotels*.

1. Art Acquisitions Sub-Committee

At 1:14 PM the meeting went into closed session with the following motion.

**Motion:** proposed by Mr. Jecklin, and seconded by Mr. Douglass 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 1:20 PM, the meeting resumed in open session.

**Motion:** proposed by Mr. Jecklin, and seconded by Mr. Douglass 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. Fralin that the Art Acquisitions Sub-Committee recommend to the Full Board of Trustees that Director Alex Nyerges and Dr. Michael Taylor be authorized to accept gifts of art offered to the Museum between December 8, 2016 and December 31, 2016.

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

1. Thomas Waterman Wood (American, 1823-1903), *A Train of Thought*, 1881, Oil on canvas, 20 ½ × 14 1⁄8 in. (52.07 × 35.88 cm.)

 Vendor: Godel and Co., Inc., 506 East 74th Street, 4W, New York, NY 10021

 Source: Gabe W. Burton Fund in Honor of J. Harwood Cochrane

Executive Summary: This important genre painting by the nineteenth-century American artist, Thomas Waterman Wood, depicts the Montpelier, Vermont, Cooper and Inn owner A. S. Needham in his workshop, mulling over the information he has just read in the newspaper in his right hand, which has been identified as the Democrat-leaning *Boston Post*. Needham posed for this picture on November 5, 1880, just three days after James Garfield was elected President. *A* *Train of Thought* would be a fitting purchase in honor of J. Harwood Cochrane, evoking his earnest demeanor and steadfast work ethic in much the same way as the purchase in 2015 of Patrick Henry Bruce’s painting, *Flowers* (1910), commemorated Louise Cochrane’s passions.

2. Stephen Shames (American, born 1947), 54 Photographs (See Appendix A)

 Vendor: Steven Kasher Gallery, 515 West 26th Street, New York, NY 10001

 Source: Arthur and Margaret Glasgow Endowment

Executive Summary: While attending the University of California, Berkeley in 1967, Stephen Shames encountered Bobby Seale and Huey P. Newton at an anti-Vietnam War rally, where, interested in their charisma, he took his first photograph of them. Over the next seven years he became particularly close to Bobby Seale, and was granted unprecedented access to the meetings, rallies, and everyday activities of the Black Panther Party. The resulting body of work Shames produced is both aesthetically strong and historically important. Although Shames is not African American, this acquisition dovetails with the strategic plan’s emphasis on African and African American art as Shames’ photographs tell the story of a critical chapter of the Civil Rights Movement.

3. Anthony Barboza (American, born 1944), 18 Photographs (See Appendix B)

Vendor: Keith De Lellis Gallery, 1045 Madison Avenue # 3, New York, NY 10075

 Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: Anthony Barboza was a key early member of the Kamoinge Workshop, the African American photography collective that Richmond-born artist Louis Draper helped to found in New York in 1963. Barboza describes Draper as an important mentor and close friend. The two artists worked together particularly closely in the 1970s, sharing a studio space. Recently, Barboza played a major role in the 2016 publication of a book produced by Kamoinge called *Timeless: Photographs by Kamoinge*. In 2020 VMFA will present an exhibition on Louis Draper and the Kamoinge Workshop, and Barboza’s work will add an important dimension to this story. The purchase of 18 photographs by the artist will support the project in several critical ways.

4. Wosene Worke Kosrof (American, born Ethiopia in 1950), *My Liberty*, 2016, Acrylic on Belgian Linen, 81 ¼ × 101 ¼ in. (206.5 × 257.25 cm.)

 Vendor: Color of Words, Inc., 1729 Blake Street, Berkeley, CA 94703

 Source: Arthur and Margaret Glasgow Endowment

Executive Summary: In this writhing, monumental painting, Wosene Worke Kosrof has inscribed powerful calligraphic forms in lustrous black paint by using a broad palette knife. Small passages of red, green, and yellow reference the colors of the Ethiopian flag and in the upper right corner a complex red letterform is made sculptural by a delicate black outline. This is the Amharic letter for “E” by which Wosene invokes his homeland of Ethiopia. An outstanding example of Wosene’s work, among his largest and most heartfelt, *My Liberty* is a painting that will be equally at home in the dual contexts of the museum’s African and 21st-century collections.

5. Romare Bearden (American, 1911-1988), *Three Folk Musicians*, 1967, Collage of various papers with paint and graphite on canvas, 50 × 60 in. (127 × 152.4 cm.)

Vendor: D. C. Moore Gallery, 535 West 22nd Street, New York, NY 10011

Source: Arthur and Margaret Glasgow Endowment and Revolving Art Purchase Fund

Executive Summary: VMFA has the opportunity to acquire a masterpiece by one of the most acclaimed African American artists of the second half of the twentieth century. *Three Folk Musicians* numbers among a handful of Romare Bearden’s most important collages, and due to its frequent inclusion in exhibitions and books, one of his most renowned. It has been featured in every Bearden retrospective, including the 2003 exhibition organized by the National Gallery of Art. Its purchase would constitute a landmark acquisition in our strategic plan efforts to increase the museum’s holdings of works by African American artists.

6. Marcel Duchamp (American, born France, 1887-1968), *The Bride Stripped Bare by Her Bachelors, Even (The Green Box)*, September 1934, Felt-covered cardboard box containing ninety-three collotypes and one color plate, Box: 13 1⁄16 × 11 × 1 in. (33.2 × 27.9 × 2.5 cm.)

Vendor: Mrs. Connie Harriss, Norwood, 1470 Huguenot Trail, Powhatan, VA 23139

 Source: Eric and Jeanette Lipman Fund

Executive Summary: *The Green Box* consists of a rectangular green-flocked cardboard case containing ninety-three collotypes and one color plate that reproduced Marcel Duchamp’s handwritten notes, diagrams, photographs, and other works related to *The Large Glass* and other art projects. These facsimiles were painstakingly faithful to the original inks and papers, including torn edges, crossings-out, second thoughts, incomplete phrases, contradictions, marginal scribblings, inkblots, pencil smudges, and erasures. The end result was one of the most radical and influential artworks of the twentieth century and embodied Duchamp’s belief that the ideas behind his works were more important than their execution.

7. Eugène Delacroix (French, 1798 - 1863), *Royal Tiger* *(Tigre Royal)*, 1829, Lithograph, second of four states, 13 7⁄8 × 18 5⁄16 in. (35.24 × 46.51 cm.)

Vendor: Susan Schulman, Printseller LLC, 310 East 46th Street 7E, New York, NY 10017

 Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This lithograph of a royal, or Bengal Tiger, exemplifies Eugène Delacroix’s passion for wild animal subjects. The work likely depicts a Bengal tiger that arrived at the Paris Zoo around 1828-29. Among Delacroix’s first major artworks representing an animal subject, *Royal Tiger* illustrates the striped feline laying low, but not quite in repose, with eyes wide open and its front half tensed—perhaps about to pursue prey. The visual impact and remarkable condition of this significant print allows it to be displayed alongside paintings and sculpture in either the Mellon French or 19th-century European galleries, where it will enhance the museum’s narratives of French Romanticism and animal art.

8. French, Berry, *Two Fragments of an Archivolt (Atlantes)*, mid-12th century, Limestone, (.1): 17 ½ × 13 7⁄8 × 7 1⁄8 in. (44.45 × 35.24 × 18.1 cm.), (.2): 17 1⁄8 × 14 1⁄8 × 8 9⁄16 in. (43.5 × 35.88 × 21.75 cm.)

Vendor: Galerie Brimo de Laroussilhe, 7 Quai Voltaire, 75007 Paris, France

Source: C.I. Planning Corporation, by exchange

Executive Summary: The sculptural fragments under consideration—two voussoirs carved with representations of paired atlantes (weight-bearing Atlas-like figures)—will significantly enhance our strong and fine, but not comprehensive collection of French stone sculpture with superlative, well-preserved and highly interesting examples of this central type of object. Voussoirs are wedge-shaped or tapered stone elements used to construct an arch or archivolt, a major component of the architectural vocabulary of Medieval stone construction. Their addition to VMFA’s growing collection of Medieval art will allow us to address more fully the art and architecture of this period.

 9. Gerrit Schipper (Dutch, active United States, 1775 - circa 1830), *Portrait of a Man*, 1804, Pastel on wove paper, 21 ⅛ × 18 ¼ in. (53.66 × 43.36 cm.)

Vendor: Alexandria Delman, 222 Saint James Avenue, Merchantville, NJ 08109

 Source: National Endowment for the Arts Fund for American Art

Executive Summary: This rare and exceptional pastel drawing was made by the Dutch-American itinerant artist Gerrit Schipper. The unidentified portrait includes both the hallmarks of the artist’s style as well a characteristic representation of his sitter, who is portrayed as an educated and refined citizen of the new American republic. Schipper primarily produced bust-length portraits of his clients during his time in the United States. This pastel is one of only a few known works that includes a full-length view and an interior setting.

10. Mary Cassatt (American, 1844 - 1926), *In the Opera Box (No. 3)*, circa 1880, Aquatint and soft-ground etching on Japanese laid paper, 8 ⅛ × 7 ⅜ in. (20.6 × 18.7 cm.) Sheet: 14 × 10 ⅝ in. (35.6 × 27 cm.)

 Vendor: Sotheby’s, 1334 York Avenue, New York, NY 10021

 Source: Eric and Jeanette Lipman Fund

Executive Summary: A subtly toned etching from the early printmaking career of Mary Cassatt, *In the Opera Box (No. 3)* is a landmark production in the history of Impressionist printmaking. Encouraged by her colleague and friend Edgar Degas, this etching was intended to join one of his own and Camille Pissarro’s *Landscape through Trees at the Hermitage, Pontoise*, a recent VMFA acquisition, in a planned but never-realized art journal (Fig. 1). This urbane scene of a woman at the opera is highly representative of Cassatt’s early painting and printmaking style. It will enhance holdings of her work in the American Art collection and forge important connections with her fellow Impressionists in the Mellon French Collection.

and the following **gift considerations**

1. Nickolas Muray (American, born Hungary, 1892-1965), *Lady in Blue*, circa 1940, Vintage color carbro print, 17 × 12 in. (43.18 × 30.48 cm.)

 Donor: Etherton Gallery

 Credit Line: Gift of Terry Etherton

Executive Summary: *Lady in Blue* has been offered as a gift to VMFA by Terry Etherton, whose gallery in Tucson, Arizona, is also offering for purchase to VMFA *Sandwich and Mayo*. The gallery owner is donating *Lady in Blue* due to its significant condition issues, which are hidden from view when the work is framed and covered with a mat. Although the sitter has not been securely identified, she may well be the Hollywood movie actress, Esther Williams, who was photographed on several occasions by Muray in the 1940s and 1950s. Despite its condition issues, the museum is happy to accept this gift due to the rarity and importance of Muray’s vintage color photographs, especially portraits.

2. Zhu Yixiong (I-Hsiung Ju) 朱一雄 (Chinese, 1922-2012), *Ten Thousand Miles of the Yangtze River,*2005-2007, Set of sixteen hanging scrolls; Ink and color on paper, Each image: 26 ¼ × 53 in. (66.67 × 134.62 cm.), Each scroll: 86 × 53 in. (218.44 × 134.62 cm.) (See Appendix C)

 Donor: Doris Ju

 Credit Line: Gift of the family of I-Hsiung Ju (1923-2012)

Executive Summary: *Ten Thousand Miles of the Yangtze River* is a series of sixteen scrolls exploring the landscape along the Yangtze River through painting, calligraphy, and poetry. Artist Zhu Yixiong, who taught for many years at Washington and Lee University, in Lexington, VA incorporated contemporary subject material into the otherwise traditional art form, depicting sixteen views of major historic, religious, and geographical landmarks. Moving eastward across mainland China, the landscape seamlessly shifts from mountains to agrarian lowlands and modern cityscapes.

3. Tara Donovan (American, born 1969), *Untitled*, 2002, Ballpoint pen on paper, 71 ¾ × 59 in. (182.26 × 149.86 cm.)

Donor: Reynolds Family courtesy of the Reynolds Gallery

 Credit Line: Gift of the Reynolds Family in Honor of Beverly Reynolds

Executive Summary: Known for her use of everyday, mass-produced materials, Tara Donovan makes enormously scaled forms by repetitively layering large quantities of ubiquitous items such as paperclips, toothpicks, or straws. In this drawing she utilized the ubiquitous ballpoint pen to form organic shapes out of repeated concentric circular forms. Currently, VMFA has only one small print by Donovan, who is a major 21st Century artist and a graduate of VCU’s MFA program, thus making this large scale drawing an important and visually compelling addition to the collection. It is particularly fitting that the Reynolds Family would like to donate this work to the museum in honor of Beverly Reynolds.

4. Garth Weiser (American, born 1979), *Big White Limousine*, 2008, Oil and acrylic on canvas, 105 × 83 in. (266.7 × 210.8 cm.)

Donor: Paul and Sara Monroe

 Credit Line: Gift of Drs. Paul and Sara Monroe

Executive Summary: Garth Weiser’s *Big White Limousine* occupies a paradoxical space within the artist’s compositional evolution, positioned between the figurative and the abstract. Drawn from memory of three- dimensional forms, a geometric layering of paint results in a composite of overlapping rectangles, triangles, and color wheels. At first glance, the paintings may appear as a rigid, formal composition, devoid of emotion, but as the viewer persists, fields of color, texture, and surface variations emerge as complex intersections of line, light, and form revealing a realm of geometry and personal iconography, as suggested by this work’s title in which the viewer imagines driving at night in a big, white limousine.

5. 55 Works on Paper from the Frank Raysor Collection (See Appendix D)

 Donor: Frank Raysor

Credit Line: Gift of Frank Raysor

Executive Summary: Frank Raysor has very generously offered to donate 55 works on paper to VMFA, including prints by Charles Meryon, a drawing by Wenceslaus Hollar, 2 works on paper by Alfred Hutty, and an important group of 25 prints from the subscription series published by the New York Print Collector’s Club. These include prints by leading African-American artists such as Elizabeth Catlett and Faith Ringgold, which are being offered in support of VMFA’s strategic plan initiative to increase our holdings of African American art. This donation continues Frank Raysor’s commitment to build an outstanding collection of works on paper at VMFA.

APPENDIX A:

1. Stephen Shames (American, born 1947), *Black Panther Minister of Defense and co-founder Huey Newton listens to Bob Dylan’s* *record Highway 61 in his house shortly after his release from prison. Huey got used to being* *cold in prison. He feels too hot inside the house*, *Berkeley, California, August 1970*, 1970

Gelatin silver print, printed 2006, 20 × 16 in. (50.8 × 40.64 cm.)

Signed and numbered by photographer on verso; Edition 4/8.

2. Stephen Shames (American, born 1947), *Writing on the wall: “We the Blacks Must Rise.” Brooklyn, New York,* 1970

Gelatin silver print, printed 2006, 16 × 20 in. (40.64 × 50.8 cm.)

Signed and numbered by photographer on verso; Edition 3/8.

3. Stephen Shames (American, born 1947), *Black Panthers at a Free Huey rally in DeFremery Park, Oakland, California, July 28, 1968*, 1968

Gelatin silver print, printed 2006, 20 × 16 in. (50.8 × 40.64 cm.)

Signed and numbered by photographer on verso; Edition 2/8.

4. Stephen Shames (American, born 1947), *Panthers stand just off stage at a Free Huey rally in DeFremery Park (Che Brooks (arms folded). Che was a San Francisco Panther who went to San Quentin Prison and started the San Quentin chapter of the BPP.), Oakland, California,* 1968

Gelatin silver print, printed 2006, 16 × 20 in. (40.64 × 50.8 cm.)

Signed and numbered by photographer on verso; Edition 1/8.

5. Stephen Shames (American, born 1947), *Free Breakfast Program, Panther Jerry Dunigan, known as "Odinka", talks to kids while they eat breakfast on Chicago’s south side, Chicago, Illinois, November 1970*

Gelatin silver print, printed 2006, 16 × 20 in. (40.64 × 50.8 cm.)

Signed and numbered by photographer on verso; Edition 3/8.

6. Stephen Shames (American, born 1947), *The Lumpen, the Panthers’ singing group, performs at the boycott of Bill’s Liquors, Oakland, California,* 1971

Gelatin silver print, printed 2016, 16 × 20 in. (40.64 × 50.8 cm.)

Signed and numbered by photographer on verso; Edition 1/8.

7. Stephen Shames (American, born 1947), *Boy poses with gun, Boston, Massachusetts*,1970

Gelatin silver print, printed 2016, 20 × 16 in (50.8 × 40.64 cm.)

Signed and numbered by photographer on verso; Edition 1/8.

8. Stephen Shames (American, born 1947), *Black Panthers hold Free Huey signs at a rally at the Alameda County Courthouse where* *Black Panther Minister of Defense, Huey P. Newton, is on trial for killing an Oakland* *policeman, Oakland, California, September 1968*, 1968

Gelatin silver print, printed circa 1978, 8 × 10 in. (20.32 × 25.4 cm.)

Dated and stamped by photographer.

9. Stephen Shames (American, born 1947), *Sand bags line the walls of the New Haven Panther office to protect against a suspected police raid during the Bobby Seal trial, New Haven, Connecticut, May 1, 1970*, 1970

Gelatin silver print, printed 1970, 6 ½ × 9 in. (16.51 × 22.86 cm.)

Signed, titled, dated, and stamped by photographer on verso.

10. Stephen Shames (American, born 1947), *The window of Black Panther Party National Headquarters at Grove and Forty-fifth Streets in Oakland after shots were fired by police following Huey Newton's murder trial verdict, Oakland, California, September 29, 1968*, 1968

Vintage gelatin silver print, printed circa 1968, 9 ½ × 6 ¼ in. (24.13 × 15.875 cm.)

Signed and titled by photographer and agency label on verso.

11. Stephen Shames (American, born 1947), *Huey P. Newton does an interview with Liberation News Service, New Haven, Connecticut*,circa 1968

Gelatin silver print, printed circa 1968, 8 × 10 in. (20.32 × 25.4 cm.).

12. Stephen Shames (American, born 1947), *Kathleen listens to Eldridge Cleaver speak at the University of California, Berkeley, where a course he was scheduled to teach was canceled after Gov. Ronald Reagan said "There's no way that Marxist demagogue is going to teach at Berkeley.", July 28, 1968*,1968

Gelatin silver print, printed circa 1968, 8 × 10 in. (20.32 × 25.4 cm.)

Signed by photographer and agency stamp on verso.

13. Stephen Shames (American, born 1947), *Black Panther Chairman and co-founder Bobby Seale speaks at a Free Huey rally in Defermery Park in West Oakland (Left of Seale is Bill Brent, who later went to Cuba. Right is Wilford Holiday, known as Captain Crutch), Oakland, California, July 28, 1968*,1968

Gelatin silver print, printed circa 1968, 10 × 12 in. (25.4 × 30.48 cm.)

Signed, titled, dated, stamped and labeled by photographer on verso.

14. Stephen Shames (American, born 1947), *The window of Black Panther Party National Headquarters at Grove and Forty-fifth Streets in Oakland after shots were fired by police following Huey Newton's murder trial verdict, Oakland, California, September 1968*, 1968

Gelatin silver print, printed circa 1968, 5 ¾ × 8 ½ in. (14.61 × 21.59 cm.)

Signed, titled, dated, stamped, and labeled by photographer on verso.

15 Stephen Shames (American, born 1947), *"Panthers on Parade". Panthers line up at a Free Huey rally in DeFremery Park, in West Oakland’s ghetto (The man in front is Gregory Harrison. His brother, Oleander, went to Sacramento with Bobby Seale.), Oakland, California, July 28, 1968*, 1968

Gelatin silver print, printed circa 1969, 8 × 10 in. (20.32 × 25.4 cm.)

Signed, titled, dated and stamped by photographer on verso.

16. Stephen Shames (American, born 1947), *Eldridge Cleaver with Kathleen Cleaver on his way to speak at the University of California, Berkeley, where a course he was scheduled to teach was canceled after Gov. Ronald* *Reagan said "There's no way that Marxist demagogue is going to teach at Berkeley", Berkeley, California, 1969*, 1969

Gelatin silver print, printed circa 1969, 8 × 10 in. (20.32 × 25.4 cm.)

Signed, titled and dated by photographer and agency label on verso.

17. Stephen Shames (American, born 1947), *Bobby Seale, Panther Chairman, Panther Headquarters, Berkeley, California,* circa 1970

Gelatin silver print, printed circa 1970, 8 × 10 in. (20.32 × 25.4 cm.)

Titled, dated and stamped by photographer verso;

18. Stephen Shames (American, born 1947), *Children at a Free Huey, Free Bobby rally in front of the Federal Building, San Francisco, California, February 1970,* 1970

Gelatin silver print, printed circa 1970, 8 × 10 in. (20.32 × 25.4 cm.)

Signed, dated, stamped and labelled by photographer on verso.

19. Stephen Shames (American, born 1947), *Panther Free Breakfast Program, San Francisco, California,* circa 1970

Gelatin silver print, printed circa 1970, 8 × 10 in. (20.32 × 25.4 cm.)

Signed, titled, dated and stamped by photographer and agency label on verso.

20. Stephen Shames (American, born 1947), *Black Panther sells "The Black Panther", the party's newspaper in the Roxbury section of Boston, Massachusetts, 1970*, 1970

Gelatin silver print, printed circa 1970, 10 × 8 in. (25.4 × 20.32 cm.)

Signed, titled, dated and stamped by photographer on verso.

21. Stephen Shames (American, born 1947), *Huey Newton in Panther Central, Oakland, California,* circa 1970

Gelatin silver print, printed circa 1970, 8 × 10 in (20.32 × 25.4 cm.)

Signed, titled, dated and stamped by photographer and agency label on verso.

22. Stephen Shames (American, born 1947), *Panther Free Breakfast Program, San Francisco, California,* circa 1970

Gelatin silver print, printed circa 1970, 7 ½ × 5 1⁄8 in. (19.05 × 13.02 cm.)

Signed, titled and stamped by photographer and agency stamp on verso.

23. Stephen Shames (American, born 1947), *Black Panthers Ila Mason and Jamal Joseph in political education class at the Harlem office* *(Jamal is an Associate Professor at Columbia University School of the Arts), New York,* *New York, 1970*, 1970

Gelatin silver print, printed circa 1970*,* 6 × 9 ½ in. (15.24 × 24.13 cm.)

Signed, titled and stamped by photographer on verso.

24. Stephen Shames (American, born 1947), *Elbert "Big Man" Howard on the Yale Campus during the Bobby Seale trial, New Haven, Connecticut, May 1, 1970*, 1970

Gelatin silver print, printed circa 1970, 10 3⁄8 × 9 ¾ in. (26.35 × 24.76 cm.)

Signed, titled, dated, and stamped by photographer on verso.

25. Stephen Shames (American, born 1947), *Black Panther Child stands at a blackboard at the Intercommunal Youth Institute, the Black Panther School, Oakland, California, 1971*, 1971

Gelatin silver print, printed circa 1971, 10 × 8 in. (25.4 × 20.32 cm.)

Titled and signed by photographer on verso.

26. Stephen Shames (American, born 1947), *George Jackson, San Quentin State Prison, San Quentin, California, 1971*, 1971

Gelatin silver print, printed circa 1971, 10 × 8 in. (25.4 × 20.32 cm.)

Signed, titled and dated by photographer and agency stamp on verso.

27. Stephen Shames (American, born 1947), *Panther Free Clothing Program, Toledo, Ohio, 1971*, 1971

Gelatin silver print, printed circa 1971, 8 × 10 in. (25.4 × 20.32 cm.)

Titled and dated by photographer and photographer stamp on verso.

28. Stephen Shames (American, born 1947), *Huey Newton on the picket line, boycott of Bill's Liquors, Oakland, California, 1971,* 1971

Gelatin silver print, printed circa 1971, 6 ½ × 10 in. (16.51 × 25.4 cm.)

Signed and stamped by photographer on verso.

29. Stephen Shames (American, born 1947), *Boycott at Bill's Liquors, Oakland, California, 1971*, 1971

Gelatin silver print, printed circa 1971, 8 × 10 in. (25.4 × 20.32 cm.)

Signed, titled, dated and stamped by photographer on verso.

30. Stephen Shames (American, born 1947), *Panther children break a pig piñata on Intercommunal Youth Day in DeFremery Park, Oakland, California, circa 1971,* 1971

Gelatin silver print, printed circa 1971, 6 × 9 ½ in. (15.24 × 24.13 cm.)

Signed, titled, and stamped by photographer on verso.

31. Stephen Shames (American, born 1947), *Writing on the Wall: "Panther Power", New York, New York, circa 1971,* 1971

Gelatin silver print, printed circa 1971, 8 × 10 in. (25.4 × 20.32 cm.)

Signed, titled, dated and stamped by photographer on verso.

32. Stephen Shames (American, born 1947), *Huey Newton on the Picket Line, Boycott of Bill's Liquors, Oakland, California, 1971,* 1971

Gelatin silver print, printed circa 1971, 6 ½ × 9 ½ in. (16.51 × 24.13 cm.)

Signed, titled, dated and stamped by photographer and agency label on verso.

33. Stephen Shames (American, born 1947), *Catching a few hours of sleep in the back room of the Panther office after a hard days work, New York, New York, 1971,* 1971

Gelatin silver print, printed circa 1971, 8 × 10 in. (25.4 × 20.32 cm.)

Signed and titled by photographer and agency stamp on verso.

34. Stephen Shames (American, born 1947), *During George Jackson’s funeral two Panthers look out at the enormous crowd gathered in the parking lot of a Safeway across the street from Augustine’s Church (Left is Clark Bailey, known as Santa Rita.), Oakland, California, August 28, 1971,* 1971

Gelatin silver print, printed circa 1971, 8 × 10 in. (25.4 × 20.32 cm.)

Signed and stamped by photographer on verso.

35. Stephen Shames (American, born 1947), *Bobby Seale, co-founder of the Black Panther Party, at Free Huey rally in DeFremery Park, Oakland, California, 1968,* 1968

Gelatin silver print, printed circa 1971, 8 5⁄8 × 4 7⁄8 in. (14.29 × 12.38 cm.)

Signed, titled, dated, stamped, and labeled by photographer on verso.

36. Stephen Shames (American, born 1947), *Bobby Seale at George Jackson funeral, St. Augustine's Church, Oakland, California, August 28, 1971,* 1971

Gelatin silver print, printed circa 1971, 5 ½ × 8 3⁄8 in. (13.97 × 21.27 cm.)

Signed, titled, dated, and stamped by photographer on verso.

37. Stephen Shames (American, born 1947), *Huey P. Newton, Co-Founder of Black Panther Party, Oakland, California, 1972*, 1972

Gelatin silver print, printed circa 1972, 9 ¼ × 6 7⁄8 in. (23.49 × 17.46 cm.)

Signed, titled and dated by photographer and agency label on verso.

38. Stephen Shames (American, born 1947), *Ericka Huggins, Panther Party Leader and Director of the Black Panther Party's Oakland Community School from 1973-1981, at the Black Panther Party's Black Community Survival Conference rally, Oakland, California, March 1972*, 1972

Gelatin silver print, printed circa 1972, 10 × 8 in. (25.4 × 20.32 cm.)

Titled and dated by photographer and agency label on verso.

39. Stephen Shames (American, born 1947), *Panther child in a classroom at the Intercommunal Youth Institute, the Black Panther school, Oakland, California, 1972*, 1972

Gelatin silver print, printed circa 1972, 10 × 8 in. (25.4 × 20.32 cm.)

Signed, titled and dated by photographer and agency label on verso.

40. Stephen Shames (American, born 1947), *Preparing bags of food for the People's Free Food Program, one of the Panther's survival programs, at the Black Community Survival Conference, Oakland Coliseum, Oakland, California, March 1972,* 1972

Gelatin silver print, printed circa 1972, 9 ½ × 6 ½ in. (24.13 × 16.51 cm.)

Signed, titled, dated and stamped by photographer on verso.

41. Stephen Shames (American, born 1947), *Two women with bags of food at the People's Free Food Program, one of the Panther's survival programs, Palo Alto, California, 1972,* 1972

Gelatin silver print, printed circa 1972, 10 × 8 in. (25.4 × 20.32 cm.)

Signed, titled and dated by photographer and agency stamp on verso.

42. Stephen Shames (American, born 1947), *Panther Survival Conference, Registering to Vote, Oakland, California, June 1972,* 1972

Gelatin silver print, printed circa 1972, 10 × 8 in. (25.4 × 20.32 cm.)

Signed, titled and dated by photographer and agency stamp on verso.

43. Stephen Shames (American, born 1947), *Boy at Free Angela rally in DeFremery Park when Angela Davis was in prison, Oakland, California, 1972,* 1972

Gelatin silver print, printed circa 1972, 10 × 8 in. (25.4 × 20.32 cm.)

Signed, titled, and stamped by photographer and agency stamp on verso.

44. Stephen Shames (American, born 1947), *Black Panther Picket Line, Oakland, California, September 1972,* 1972

Gelatin silver print, printed circa 1972, 9 ½ × 6 ½ in. (24.13 × 16.51 cm.)

Signed, titled and dated by photographer and agency label on verso.

45. Stephen Shames (American, born 1947), *Elaine Brown at Laney College, Oakland, California, 1972,* 1972

Gelatin silver print, printed circa 1972, 9 × 6 ½ in. (22.86 × 16.51 cm.)

Signed, titled, dated and stamped by photographer on verso.

46. Stephen Shames (American, born 1947), *Angela David talks to man at S.F. County Jail waiting to go up and visit, the Soledad, Brothers, San Francisco, California, circa 1972,* 1972

Gelatin silver print, printed circa 1972, 10 × 8 in. (25.4 × 20.32 cm.)

Signed, titled and stamped by photographer on verso.

47. Stephen Shames (American, born 1947), *Black Panther children in a classroom at the Intercommunal Youth Institute, the Black Panther school, Oakland, California, 1972,* 1972

Gelatin silver print, printed circa 1972, 8 × 10 in. (20.32 × 25.4 cm.)

Signed by photographer and agency stamp on verso.

48. Stephen Shames (American, born 1947), *Angela Davis, Oakland, California,* circa 1972

Gelatin silver print, printed circa 1972, 10 × 8 in. (25.4 × 20.32 cm.)

Signed, titled, and stamped by photographer on verso.

49. Stephen Shames (American, born 1947), *Bobby Seale with Elaine Brown, Campaigns for Office of Mayor of Oakland, California, 1973,* 1973

Gelatin silver print, printed circa 1973, 10 × 8 in. (25.4 × 20.32 cm.)

Titled and dated by photographer and agency label on verso.

50. Stephen Shames (American, born 1947), *Bobby Seale and Elaine Brown Campaign for Mayor of Oakland and City Council at the Black Panther Survival Conference, Oakland, California, 1973,* 1973

 Gelatin silver print, printed circa 1973, 8 × 10 in. (20.32 × 25.4 cm.)

Signed, titled, dated, and stamped by photographer on verso.

51. Stephen Shames (American, born 1947), *Black Panther children in a classroom at the Intercommunal Youth Institute, the Black Panther school, Oakland, California, 1978,* 1978

Gelatin silver print, printed circa 1978, 10 × 12 in. (25.4 × 30.48 cm.)

Signed by photographer and agency label on verso.

52. Stephen Shames (American, born 1947), *Black Panthers carry George Jackson's coffin into St. Augustine’s Episcopal Church for his funeral service as a huge crowd watches, Oakland, California, August 28, 1971,* 1971

Gelatin silver print, printed July 1976, 8 × 10 in. (20.32 × 25.4 cm.)

Signed, titled and dated by photographer on verso.

53. Stephen Shames (American, born 1947), *Emory Douglas, David Hilliard, Panther Chief of Staff, and John Seale, Bobby Seale's brother, look over a drawing by Douglas in the March 1970 issue of "The Black Panther", Oakland, California, 1970,* 1970

Gelatin silver print, printed circa 1970, 10 × 8 in. (25.4 × 20.32 cm.)

Signed and titled by photographer and agency label on verso.

54. Stephen Shames (American, born 1947), *Contact Sheet, Black Panthers marching in Defermery Park, Oakland, California, July 1968,* 1968

Gelatin silver, printed July 1968, 8 ½ × 11 in. (21.59 × 27.94 cm.)

Signed, titled and annotations by photographer and Black Star stamp on verso.

APPENDIX B:

1. Anthony Barboza (American, born 1944), *Columbus, Ohio, Photo of Kahil – Ming’s son*, 1970-1979, Gelatin silver print, 6 × 6 in. (15.24 x 15.24 cm.).

2. Anthony Barboza (American, born 1944), *At the Met, Ming*, 1974, Gelatin silver print, 3 ¼ × 7 ½ in. (8.25 x 19.05 cm.).

3. Anthony Barboza (American, born 1944), *Ming Smith*, *NYC*, 1970-1979, Gelatin silver print, 6 × 8 ¾ in. (15.24 x 22.23cm.).

4. Anthony Barboza (American, born 1944), *James Van Der Zee*, 1970-1979, Gelatin silver print, 7 × 7 in. (17.78 x 17.78 cm.).

5. Anthony Barboza (American, born 1944), *Pensacola, Florida*, 1966, Gelatin silver print, 6 ¼ × 9 ½ in. (15.88 x 24.13 cm.).

6. Anthony Barboza (American, born 1944), *Watts, L.A. for LIFE Magazine*, 1980, Gelatin silver print, 13 ¼ × 9 in. (33.65 x 22.86 cm.).

7. Anthony Barboza (American, born 1944), *Watts, L.A.*, 1970-1979, Gelatin silver print, 7 × 10 ¼ in. (17.78 x 26.04 cm.).

8. Anthony Barboza (American, born 1944), *Harlem, NY*, *Sister Souljah, author*, 1980-1989, Gelatin silver print, 10 × 10 in. (25.4 x 25.4 cm.).

9. Anthony Barboza (American, born 1944), *Shawn Walker, Black Photographers Annual*, 1973, Gelatin silver print, 7 × 4 ½ in. (17.78 x 11.43 cm.).

10. Anthony Barboza (American, born 1944), *Annual Black Photographers Dinner, Honoring Chuck Schwartz and Monetu Sleet, NYC*, Gelatin silver print, 7 ¾ × 9 ½ in. (19.68 x 24.13 cm.).

11. Anthony Barboza (American, born 1944), *1st Annual Black Photographers Dinner Honoring James Van Der Zee &Roy DeCarava, NYC*, 1980, Gelatin silver print, 7 ¾ × 9 ¾ in. (19.68 x 24.76 cm.).

12. Anthony Barboza (American, born 1944), *1st Black Photographers Annual, Left to Right: Beuford Smith, Joe Crawford, Ray Francis*, 1973, Gelatin silver print, 4 ¾ × 7 in. (12.07 x 17.8 cm.).

13. Anthony Barboza (American, born 1944), *Louis Draper, 1st Annual Black Photographers,* 1973, Gelatin silver print, 7 × 4 ¾ in. (12.07 x 17.8 cm.).

14. Anthony Barboza (American, born 1944), *Vance Allen, 1st Black Photographers Annual*, 1973, Gelatin silver print, 7 × 4 ¾ in. (12.07 x 17.8 cm.).

15. Anthony Barboza (American, born 1944), *1st Black Photographers Annual, Left to Right: Louis Draper, Vance Allen, Joe Crawford, Shawn Walker*, 1973, Gelatin silver print, 4 ¾ × 7 in. (12.07 × 17.8 cm.).

16. Anthony Barboza (American, born 1944), *Lou Draper, 1st Black Photographers Annual,* 1973, Gelatin silver print, 4 ¾ × 7 in. (12.07 × 17.8 cm.).

17. Anthony Barboza (American, born 1944), *Beuford Smith, 1st Black Photographers Annual*, 1973, Gelatin silver print, 7 × 4 ¾ in. (12.07 × 17.8 cm.).

18. Anthony Barboza (American, born 1944), *NYC Self-portrait,* 1970-1979, Gelatin silver print, 6 × 8 ¾ in. (15.24 × 22.23 cm.).

APPENDIX C:

1. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Mount Tianshan in Snow*, 2005, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
2. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Tiger Leaping Gorge*, 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
3. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Baldi Temple*, 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
4. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Jialing River*, 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
5. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Xiling Gorge*, 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
6. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Wu Gorge*, circa 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
7. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Three Gorges Dam*, 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
8. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Gezhou Dam*, 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
9. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Huanghe Pavilion*, 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
10. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Yueyang Pavilion*, circa 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
11. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Sunset at the River*, 2006, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
12. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Mount Lushan*, circa 2007, Ink and color on paper, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
13. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Nanjing*, Ink and color on paper, 2007, Image: 26 ¼ × 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
14. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Yangtze River Delta*, circa 2007, Ink and color on paper, Image: 26 ¼ x 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
15. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Jiangyin Fortress*, 2007, Ink and color on paper, Image: 26 ¼ x 53 in. (66.04 × 134.62 cm.), Scroll: 86 × 53 in. (218.44 x 134.62 cm.).
16. Zhu Yixiong (I-Hsiung Ju) (Chinese, 1922 – 2012), *Shanghai*, Ink and color on paper, Image: 26 ¼ x 53 in. (66.04 × 134.62 cm.), Scroll: 86 x 53 in. (218.44 × 134.62 cm.).

APPENDIX D:

1. Charles Meryon (French, 1821-1868), *Le Stryge*, 1853, Etching and brown ink on greenish laid paper, Sheet: 8 7⁄8 × 6 ½ in. (22.54 × 16.51 cm.), Plate: 6 ¾ × 5 1⁄8 in. (17.15 × 13.02 cm.).

2. Charles Meryon (French, 1821-1868), *Le Stryge*, 1853, Etching and brown ink on laid paper, Sheet: 19 1⁄8 × 12 9⁄16 in. (48.58 × 31.91 cm.), Plate: 6 ¼ × 5 1⁄8 in. (15.87 × 13.01 cm.), Image: 6 1⁄8 × 4 9⁄16 in. (15.56 × 11.59 cm.).

3. Charles Meryon (French, 1821-1868), *Le Stryge*, 1861, Etching and black ink on laid paper, Sheet: 14 ½ × 11 ¼ in. (36.83 × 28.56 cm.), Plate: 6 ¾ × 5 1⁄8 in. (17.15 × 13.02 cm.) Image: 6 1⁄8 × 4 9⁄16 in. (13.02 × 11.59 cm.).

4. Edmond Gosselin (French, 19th century), *Le Stryge*, no date, Brown ink on wove paper, Sheet: 11 5⁄8 × 9 ¾ in. (29.53 × 24.77 cm.), Plate: 6 ¾ × 5 in. (17.145 × 12.7 cm.).

5. Charles Meryon (French, 1821-1868),*L'arche du Pont Notre-Dame*, 1853, Etching with drypoint and black ink on bluish laid paper. Sheet: 8 3⁄16 × 9 5⁄16 in. (20.79 × 23.65 cm.), Plate: 6 x 7 5⁄8 in. (15.24 × 19.36 cm.), Image: 4 15⁄16 × 6 9⁄16 in. (12.54 × 16.67 cm.).

6. Charles Meryon (French, 1821-1868),*L'arche du Pont Notre-Dame*, 1853, Etching with drypoint and brown ink on laid paper. Sheet: 11 3⁄8 × 13 ¾ in. (28.89 × 34.93 cm.), Plate: 6 × 7 5⁄8 in. (15.24 × 19.37 cm.), Image: 5 × 6 5⁄8 in. (12.7 × 16.83 cm.).

7. Charles Meryon (French, 1821-1868),*L'arche du Pont Notre-Dame*, 1861, Etching with drypoint and black ink on laid paper, Sheet: 8 3⁄8 × 10 3⁄16 in. (21.28 x 25.88 cm.), Plate: 6 × 7 ¾ in. (15.24 × 19.69 cm.), Image: 4 5⁄16 × 6 5⁄8 in. (12.54 × 16.83 cm.).

8. Charles Meryon (French, 1821-1868),*La galerie Notre-Dame*, 1853, Etching with engraving and brown ink on laid paper, Sheet: 13 13⁄16 × 8 7⁄8 in. (33.49 × 22.54 cm.), Plate: 11 1⁄8 × 6 15⁄16 in. (28.25 × 17.62 cm.), Image: 10 13⁄16 × 6 3⁄8 in. (27.46 × 16.19 cm.).

9. Charles Meryon (French, 1821-1868), *La galerie Notre-Dame*, 1853, Etching with engraving and black ink on laid paper, Sheet: 13 15⁄16 × 9 7⁄16 in. (35.40 x 23.97 cm.), Plate: 11 1⁄8 × 6 15⁄16 in. (28.26 × 17.62 cm.), Image: 10 13⁄16 × 6 3⁄8 in. (27.46 × 16.19 cm.).

10. Charles Meryon (French, 1821-1868), *Le Pont-Neuf,* 1853, Etching with drypoint and black ink on bluish laid paper, Sheet: 8 1⁄16 × 8 ¼ in. (20.48 × 20.95 cm.), Plate: 7 × 7 3⁄16 in. (17.78 × 18.25 cm.), Image: 6 7⁄16 × 6 7⁄16 in. (16.35 × 16.35 cm.).

11. Charles Meryon (French, 1821-1868), *Le Pont-Neuf,* 1853, Etching with drypoint and black ink on green laid paper, Sheet: 11 1⁄8 × 15 in. (28.25 × 38.1 cm.), Plate: 7 × 7 1⁄8 in. (17.78 × 18.09 cm.).

12. Charles Meryon (French, 1821-1868), *Le Pont-Neuf,* 1853, Etching with drypoint and brown ink on laid paper with watermarked crest, Sheet: 12 ½ × 12 1⁄16 in. (31.75 × 30.64 cm.), Plate: 7 ¼ × 7 3⁄16 in. (18.42 × 18.25 cm.), Image: 6 5⁄8 × 6 3⁄8 in. (16.83 × 16.19 cm.).

13. Charles Meryon (French, 1821-1868), *Le Pont-Neuf,* 1853, Etching with drypoint and black and ink on laid paper, Sheet: 12 7⁄16 × 17 3⁄16 in. (31.59 × 43.66 cm.), Plate: 7 3⁄16 × 7 3⁄16 in. (18.25 ×18.25 cm.), Image: 6 9⁄16 × 6 7⁄16 in. (16.68 × 16.35 cm.).

14.Charles Meryon (French, 1821-1868), *La rue des Toiles, à Bourges*, 1853, Etching with drypoint and black ink on greenish laid paper, Sheet: 9 13⁄16 × 5 5⁄8 in. (24.93 × 14.29 cm.), Plate: 8 3⁄8 × 4 5⁄8 in. (21.27 x 11.75 cm.).

15.Charles Meryon (French, 1821-1868), *La rue des Toiles, à Bourges*, 1853, Etching with drypoint and black ink on greenish laid paper, Sheet: 9 13⁄16 × 5 5⁄8 in. (24.93 × 14.29 cm.), Plate: 8 3⁄8 × 4 5⁄8 in. (21.27 × 11.75 cm.).

16. Charles Meryon (French, 1821-1868), *La rue des Toiles, à Bourges*, 1853, Etching with drypoint and black ink on laid paper, Sheet: 15 15⁄16 × 11 3⁄8 in. (38.89 × 28.89 cm.), Plate: 8 ½ × 4 11⁄16 in. (21.59 × 11.91 cm.).

17. Charles Meryon (French, 1821-1868), *La rue des Toiles, à Bourges*, 1853, Etching with drypoint and dark brown ink on Japan paper, Sheet: 9 1⁄8 × 4 7⁄8 in. (23.18 × 12.38 cm.), Plate: 8 ¼ × 4 ¾ in. (20.96 × 12.7 cm.).

18. Charles Meryon (French, 1821-1868), *La rue des Toiles, à Bourges*, 1853, Etching with drypoint and black ink on wove paper, Sheet: 6 ¾ × 9 13⁄16 in. (17.14 × 24.92 cm.), Plate: 8 ½ × 4 ¾ in. (21.59 × 12.07cm.).

19. Charles Meryon (French, 1821-1868), *La rue des Toiles, à Bourges*, 1853, Etching with drypoint and black ink on wove paper, Sheet: 6 ¾ × 9 13⁄16 in. (17.145 × 23.34 cm.), Plate: 8 ½ × 4 ¾ in. (21.59 × 12.07cm.).

20. Charles Meryon (French, 1821-1868), *La rue des Toiles, à Bourges*, 1853, Etching with drypoint and black ink on wove paper, Sheet: 10 5⁄8 × 7 ¾ in. (26.99 × 19.69 cm.), Plate: 8 ½ × 4 ¾ in. (21.59 × 12.07cm.).

21. Charles Meryon (French, 1821-1868), *Plan of the Battle of Sinope*, 1853-1855, Etching and black ink on laid paper with hand coloring, Sheet: 10 ½ × 14 13⁄16 in. (26.67 × 36.04 cm.), Plate: 7 5⁄8 × 10 ¼ in. (18.26 × 26.04 cm.).

22. Charles Meryon (French, 1821-1868), *Dedicace à Reinier Nooms, dit Zeeman*, 1854, Etching and black ink with initial letters printed in red ink, à la poupée, on wove paper, Sheet: 8 13⁄16 × 5 5⁄16 in. (22.38 × 13.49 cm.), Plate: 6 15⁄16 × 2 11⁄16 in. (17.62 × 6.83 cm.).

23. Charles Meryon (French, 1821-1868), *Dedicace à Reinier Nooms, dit Zeeman*, 1854, Etching and black ink on laid paper, Sheet: 8 13⁄16 × 5 5⁄16 in. (20.8 × 13.5 cm.), Plate: 6 15⁄16 × 2 11⁄16 in. (16.04 × 6.83 cm.).

24. Charles Meryon (French, 1821-1868), *Le tombeau de Molière (au Père-Lachaise),* 1854 Etching and dark brown ink on wove paper, Sheet: 12 9⁄16 × 8 7⁄8 in. (31.90 × 22.54 cm.), Plate: 2 11⁄16 × 2 11⁄16 in. (6.83 × 6.83 cm.).

25. Charles Meryon (French, 1821-1868), *Le tombeau de Molière (au Père-Lachaise),* 1854, Etching and black ink on laid paper, Sheet: 2 7⁄16 × 2 ¾ in. (6.19 × 6.99 cm.).

26. Charles Meryon (French, 1821-1868), *Le tombeau de Molière (au Père-Lachaise),* 1854, Etching and black ink on laid paper, Sheet: 14 3⁄16 × 10 9⁄16 in. (36.03 × 26.83 cm.), Plate 2 5⁄8 x 2 11⁄16 in. (6.68 x 6.83 cm.).

27. Charles Meryon (French, 1821-1868), *Le tombeau de Molière (au Père-Lachaise)*,1854, Etching and black ink on laid paper, Sheet: 10 11⁄16 × 8 1⁄8 in. (27.15 × 20.64 cm.), Plate: 2 11⁄16 in. × 2 ¾ in. (27.1 × 20.6 cm.).

28. Frederick Mershimer (American, born 1958), *Passage*, 1992, Mezzotint printed in black ink on wove paper, Signed "Frederick Mershimer 93" in graphite at lower right margin, SH/E blind stamp at lower left corner (not in Lugt), "91/150" and "Passage" inscribed in graphite by the artist at left lower margin, Print Club of New York, Print of the Year 1992, Edition 91/150, Sheet: 11 ½ × 16 1⁄16 in. (29.21 × 40.8 cm.), Plate: 7 × 11 13⁄16 in. (17.78 × 30 cm.).

29. Karl Schrag (American, 1912-1955), *My Room--Bright Night*, 1993, Dark violet lithograph printed on gray BFK Rives paper, Signed in graphite beneath image on the right side: "Karl Schrag '93", Blind stamp, a square with 2 diagonals, in lower left corner of the paper, Annotated by the artist in graphite beneath image, on the left side: "My Room - Bright Night", in center: "169/200", Print Club of New York, Print of the Year 1993, Edition 169/200, Sheet: 28 3⁄16 × 17 ¾ in. (71.6 × 45.09 cm.), Image: 17 ¾ × 9 7⁄8 in. (45.09 × 25.08 cm.).

30. Alex Katz (American, born 1927), *Jessica,* 1994, Woodcut in color on paper, Signed in graphite under image left: "Alex Katz", Annotated in graphite by the artist under image in the center: "63/200", Print Club of New York, Print of the Year 1994, Edition 63/200, Sheet: 13 ½ × 12 ¼ in. (34.29 × 31.12 cm.), Image: 7 1⁄8 × 7 1⁄8 in. (18.1 × 18.1 cm.).

31. April Gornik (American, born 1953), *Loire*, 1995, Intaglio, soft ground etching and spitbite aquatint, on copper plate, printed on cream wove Arches paper, Signed in graphite beneath image on the right side: "April Gornik 1995", Annotated by the artist in graphite beneath image on the left side: "Loire"; in center: "120/201", Print Club of New York, Print of the Year 1995, Edition 120/201, Sheet: 22 ½ × 23 15⁄16 in. (57.15 × 60.8 cm.), Plate: 16 ¾ × 19 13⁄16 in. (42.55 × 50.32 cm.).

32. Richard Bosman (American, born 1954), *Brooklyn Bridge,* 1996, Color woodcut on Japanese paper, Signed in graphite beneath image on the right side: "Bosman", Blind stamp "JC)(BP" in lower right corner of paper, Annotated by the artist in graphite beneath image on the left side: "24/200", Print Club of New York, Print of the Year 1996, Edition 24/200, Sheet: 18 3⁄16 × 24 ½ in. (46.2 × 62.23 cm.), Image: 13 5⁄16 × 19 7⁄8 in. (33.81 × 50.48 cm.).

33. Stanley Robert Boxer (American, 1926 – 2000), *Berkshire Glory*, 1997, Aquatint, soft-ground etching and line-etching printed in Charbonnel burnt sienna and apricot on Arches Cover Buff paper, Signed in graphite beneath image lower left: "S. Boxer '97", Blind stamp lower left corner "C M", Annotated in graphite by the artist "87/200" Print Club of New York, Print of the Year 1997, Edition 87/200 plus 2 artist's proofs and 1 B.A.T., Sheet: 18 × 17 7⁄8 in. (45.72 × 45.4 cm.), Image: 9 ¾ × 9 7⁄8 in. (24.77 × 25.08 cm.).

34. Will Barnet (American, 1911-2012), *Between Life and Life,* 1998, Lithograph, Signed in graphite beneath image on the right side, Annotated by the artist in graphite beneath image on the left side: "Between Life and Life"; in center: "46/200", Print Club of New York, Print of the Year 1998, Edition 46/200, Sheet: 27 15⁄16 × 39 7⁄8 in. (70.96 × 101.28 cm.), Plate: 21 ½ × 23 5⁄8 in. (54.61 × 60.01 cm.).

35. Paul Jenkins (American, 1923-2012), *At Stroke of Twelve*, 1999, Color lithograph, Signed in graphite beneath image on the left side:  Paul Jenkins, Annotated by the artist in graphite beneath image, in center: "At Stroke of Twelve", on the right side: "146/200 1999", Print Club of New York, Print of the Year 1999, Edition 146/200, plus 1 archival print, 20 artist's proofs, and 3 printer's proofs, Sheet: 25 13⁄16 × 19 ¾ in. (65.56 × 50.17 cm.), Image: 21 1⁄8 × 16 11⁄16 in. (53.66 × 42.39 cm.).

36. Bill Jacklin (English, born 1943), *After the Event I*, 2000,Etching, aquatint and engraving printed in black ink on wove paper (Somerset soft white paper), Signed "Jacklin 2000" in graphite at lower right corner, Annotated by the artist in graphite beneath image, on the left side: "168/200", in the center: "After the Event 1", Print Club of New York, Print of the Year 2000, Edition 168/201, Sheet: 22 3⁄8 × 19 7⁄16 in. (56.83 × 49.37 cm.), Plate: 12 3⁄16 × 10 7⁄8 in. (30.96 × 27.62 cm.).

37. Paul Resika (American, born 1928), *Still-Boats*, 2001, Soft-ground etching and aquatint printed in black ink on Arche cover white wove paper with a watermark: "Arches France", Signed in graphite beneath image on the right side: "Resika", Print Club of New York, Print of the Year 2001, Edition 152/201, Sheet: 29 7⁄16 × 33 ¾ in. (74.77 × 85.73 cm.), Plate: 19 13⁄16 × 23 9⁄16 in. (50.32 × 59.85 cm.).

38. Warrington Colescott (American, born 1921), *Picasso at Mougins: the etchings*, 2002, Etching (soft ground line and texture, aquatint, sugar lift aquatint), á la poupée inking and stenciled relief inking on the plates in six colors on Rives BFK paper with a watermark "BFK Rives France", Signed in graphite beneath image on the right side: Wa\_\_ (?) Collescott 2002"], Print Club of New York, Print of the Year 2002, Edition 36/200 in arabic numerals, plus one presentation print, plus 30 artist's proofs, Sheet: 22 ½ × 28 15⁄16 in. (57.15 × 73.5 cm.), Plate: 17 5⁄8 × 23 ¾ in. (44.77 × 60.33 cm.).

39. John Walker (English, born 1939)*, Diagonal Hollyhocks*, 2003*,* Hand-colored etching with aquatint printed on wove BFK Rives paper*,* Signed in graphite beneath image on the right side: "Walker 03"*,* Blind stamp of a shell lower left corner of paper, Print Club of New York, Print of the Year 2003, Annotated by the artist in graphite beneath image on the left side: "86/200", Edition 86/200, Sheet: 21 7⁄16 × 15 11⁄64 in. (54.45 × 38.52 cm.), Plate: 15 ¾ × 9 ¾ in. (40.01 × 24.77 cm.)

40. Edward Colker (American, born 1927), *Two Dancers*, 2004, Lithograph printed in 7 colors with 3 additional colors in pochoir, printed on wove paper with a fragment of a watermark in lower right corner of paper, Annotated by the artist in graphite beneath image, on the left side: "8/200", in center: "Two Dancers", Print Club of New York, Print of the Year 2004, Edition 8/201, plus 20 artist's proofs and 3 studio proofs, Sheet: 28 1⁄16 × 20 1⁄16 in. (71.28 × 50.96 cm.), Image: 23 9⁄16 × 14 7⁄8 in. (59.85 × 37.78 cm.).

41. Elizabeth Catlett (American, 1915-2012), *Gossip*, 2005, Color digital print with a photo lithograph printed on Somerset white paper with a fragment of a watermark "somers", Signed in graphite beneath image on the right side: "E Catlett 2005", Blind stamp lower left corner of paper, Annotated by the artist in graphite beneath image, on the left side: "6/200", in center: "Gossip", Print Club of New York, Print of the Year 2005, Edition 6/200, plus 1 BAT, 20 artist's proofs, 20 RI, and 2 PP, Sheet: 22 3⁄8 × 24 in. (56.83 × 60.96 cm.), Image: 15 ½ × 18 in. (39.37 × 45.72 cm.)

42. Joan Snyder (American, born 1940), *Oasis*, 2006, signed in green crayon beneath image on the right side: "JS (?) 2006", Blind stamp of a sun in lower left corner of paper, Annotated by the artist in green crayon beneath image, on the left side: "135/200", in center "Oasis", Print Club of New York, Print of the Year 2006, Edition 135/200, plus 20 artist's proofs, 20 studio proofs, and 2 printer's proofs, Sheet: 21 13⁄16 × 22 9⁄16 in. (55.4 × 57.31 cm.), Image: 18 1⁄8 × 19 7⁄8 in. (46.04 × 50.48 cm.).

43. Richard Haas (American, born 1936), *57th Street Looking East,* 2007, Etching and gauche printed on Somerset Radiant White paper, Signed in graphite beneath image on the right side: "Richard Haas 07", Annotated in graphite by artist beneath image on the left side: "57th street looking east"; in center: "126/200", Print Club of New York, Print of the Year 200, Edition 126/200, plus 20 artist's proofs, 3 printer's proofs, and 1 dedication proof, Overall: 22 ½ × 14 7⁄8 in. (57.15 × 37.78 cm.), Plate: 19 1⁄8 × 9 in. (49.05 × 22.86 cm.).

44. Richard Segalman (American, born 1934), *Coney Island*, 2008, Aluminum plate lithograph in six colors with three glazes on wove paper with watermark "BFK Rives France" in upper right corner of paper, Signed in graphite beneath image on the right side, Blind stamp "?!" in lower left corner of paper, Annotated in graphite by the artist beneath image, on the left side: "118/200", in center: "Coney Island", Print Club of New York, Print of the Year 2008, Edition 188/200, plus 20 artist's proofs, and 3 printer's proofs, Sheet: 22 3⁄8 × 25 5⁄16 in. (56.83 × 64.29 cm.), Image: 13 × 16 1⁄16 in. (33.02 × 40.8 cm.)

45. Craig McPherson (American, born 1948), *NY Water Tunnel*, 2009, Mezzotint printed in black ink on BFK Rives Paper, Signed in graphite beneath image lower right: "McPherson IMF '09", Blind stamp lower left corner verso: "BFK Rives France"., Annotated by artist in graphite, beneath image lower left: "199/200"; beneath image in center: "NY water Tunnel", Print Club of New York, Print of the Year 2009, Edition 119/200, plus 1 archive print and 40 artist proofs , Sheet: 18 7⁄16 × 24 in. (46.83 × 60.96 cm.), Plate: 12 53⁄64 × 17 5⁄8 in. (32.6 × 44.77 cm.).

46. Paul Binnie, Scottish, born 1967, *Kosame*, 2010, Woodblock print; ink and color on Iwaon Ichibei VII paper, Signed in graphite under image on the right: "Paul Binnie", Blindstamp under image in the center, in Japanese characters: "Kosame", Annotated in graphite under image on the left: "98/200", Print Club of New York, Print of the Year 2010, Edition 98/200, 1 archive print and 30 artist's proofs, Sheet: 16 ¼ × 5 ½ in. (41.28 × 13.97 cm.), Image: 14 11⁄16 × 4 11⁄16 in. (37.31 × 11.91 cm.)

47. Chakaia Booker (American, born 1953), *Untitled*, 2011, Four block woodcut printed in black and color with 65 pieces of chine collé on a Somerset Velvet, Gampi MM20, Kitika, Torinko, and Thai Mulberry paper, Signed in graphite in lower rigth corner recto: "Chakaia Booker 2011", Annotated in graphite by artist in lower left corner recto: "159/200", Print Club of New York, Print of the Year 2011, Edition 159/200, plus 1 archive print, 30 artist's proofs, 10 printer proofs, 1 BAT, 1ATP, and 5 RBPMW Impressions, Sheet: 20 9⁄16 × 25 1⁄8 in. (52.23 × 63.82 cm.), Image: 15 9/16 × 19 1/8 in. (39.53 × 48.58 cm.).

48. Will Barnet (American, 1911-2012), *Gramercy Park*, 2012, Five-color photo-lithograph from hand-drawn mylars on Hanamuhle Copperplate Bright White paper, Signed in graphite beneath image lower right: Will Barnet", Blind stamp lower left corner: "Brodsky Center", Annotated in graphite by the artist beneath image lower left: "33/200 Gramercy Park", Edition 33/200, Inscribed in graphite by unidentified hand lower left corner verso: "BCIE / 12-803", Print Club of New York, Print of the Year 2012, Sheet: 16 × 18 3⁄16 in. (40.64 × 46.2 cm.), Image: 10 3⁄16 × 12 5⁄8 in. (25.88 × 32.07 cm.).

49. Audrey Flack (American, born 1931), *Une Bouchée d'Amour*, 2013, Digitized drawing with layered silkscreen elements, Signed in graphite beneath image lower right: "Audrey Flack". Annotated by the artist beneath image lower left: "93/200"; beneath image in the center: "Une Bouchée d'Amour", Edition 93/200. Print Club of New York, Print of the Year 2013. Sheet: 21 × 17 13⁄16 in. (53.34 × 45.24 cm.) Image: 15 ¾ × 13 1⁄32 in. (40.01 × 33.1 cm.).

50. Faith Ringgold (American, born 1930), *Here Comes Moses*, 2014, Serigraph printed in color on wove paper (BFK Rives paper) with watermark in lower left corner of paper: BFK Rives France. Signed in graphite beneath image on the right side: "Faith Ringgold". Annotated by the artist in graphite beneath image, on the left side: "191/200"; in center: "Here Comes Moses", on the right side: "7/31/2014". Print Club of New York, Print of the Year 2014. Edition 191/200. Sheet: 22 ½ × 30 in. (57.15 × 76.2 cm.) Image: 20 × 26 ¼ in. (50.8 × 66.68 cm.).

51. Donald Teskey (Irish, born 1956), *Untitled,* 2015, Carborundum and intaglio print using 4 plates, printed on wove paper (Hahnemühle German Etching paper 310 gsm). Signed in graphite beneath image on the right side: "Donald Tesky". Blind stamp in lower left corner of paper: "stoney road press". Print Club of New York, Print of the Year 2015. Edition 84/200, plus 1 archival print and a limited number of artist and printer proofs. Sheet: 22 9⁄16 × 21 3⁄16 in. (57.31 × 53.82 cm.) Plate: 12 7⁄16 × 12 15⁄16 in. (31.59 × 32.86 cm.).

52. Alfred Hutty (American, 1877-1954), *Untitled (Noirmoutier)*, 1926, Graphite on wove paper, Signed in graphite by the artist at lower right corner: “Alfred Hutty 1926”, Inscribed by the artist in graphite at lower right corner: "Noirmoutier", Sheet: 11 × 13 ¾ in. (27.94 × 34.93 cm.).

53. Alfred Hutty (American, 1877-1954), *Jenkins Orphanage Band (No. 2)*, ca. 1937**,** Drypoint printed in black ink on paper**,** Unsigned.Sheet: 16 ½ × 15 1⁄8 in. (41.91 × 38.42 cm.)Plate: 10 3⁄8 × 9 ¾ in. (26.35 × 24.77 cm.).

54. Wenceslaus Hollar (Bohemian (active German, Flanders and England), 1607-1677), *View of Prague from the Laurentiusberg*, 1636, Pen and gray ink over black chalk. Overall: 4 7⁄8 × 9 ¼ in. (12.38 × 23.5 cm.).

55. Editor And Publisher: Alphonse Lemerre (French, 1838 - 1912), Author: Philippe Burty (French, 1830 – 1890), Artist: Jean-Baptiste-Camille Corot (French, 1796 – 1875), Artist: Édouard Manet, French, 1832 – 1883, Artist: Charles Francois Daubigny, French, 1817 – 1878, Printer: Louis Adolphe Salmon, French, 1806 – 1895, *Sonnets et Eaux-Fortes*, 1869, Book bound in brown leather, printed in black ink on laid paper., Overall (closed): 14 7⁄16 × 10 5⁄8 × 1 3⁄16 in. (36.67 × 26.99 × 3.02 cm.).

and following **loan considerations:**

1. Cy Twombly, *Still Life, Black Mountain College*, 1951, Gelatin silver print. Kathleen Boone Samuels Memorial Fund, 2013.198.

Exhibition: “Begin to See: The Photographers of Black Mountain College,” Black Mountain College Museum + Arts Center, Asheville, North Carolina, January 20 – May 20, 2017.

Recommendation: lend.

1. Josef Hoffmann, designer, Wiener Werkstätte, maker, *Tea Service*, 1923, Silver, ivory. Gift of the Fabergé Society of the Virginia Museum of Fine Arts, 99.23.1-5.

Josef Hoffmann, designer, Wūrbel & Czokally (Carl Wūrbel), Vinzenz Mayer’s Söhn, maker, *Lidded Container*, 1902, Silver, turquoise. Sydney and Frances Art Nouveau Fund, 72.20a-b.

Josef Hoffmann, designer, Karl Kallert, silversmith, Wiener Werkstätte, maker, *Clock*, ca. 1903-1904, Copper, alabaster, silver, coral. Adolph D. and Wilkins C. Williams Fund, 99.47.

Exhibition: “Wiener Werkstätte” Neue Galerie, New York, October 26, 2017 – January 29, 2018.

Recommendation: lend with courier, pending conservation evaluation.

1. Winslow Homer, *Coursing the Hare*, ca. 1882 – 83, Oil on canvas. Paul Mellon Collection, 85.642.

Exhibition: “Coming Away: Winslow Homer in England,” Worcester Art Museum, November 11, 2017 – February 4, 2018; Milwaukee Art Museum, March 2 – May 20, 2018.

Recommendation: lend.

1. Claude Monet, *The Road Bridge*, 1873, Oil on canvas. Gift of Anna L. and Fleetwood Garner, 2006.29

Exhibition: “Monet and Architecture,” The National Gallery, London, March 28 – July 15, 2018

Recommendation: lend with courier.

1. Greek, Attic, attributed to Triptolemos Painter and attributed to Charinos Potter, *Red-Figured Ram’s Head Rhyton* (Drinking Cup), ca. 480 B.C., Terracotta. Adolph D. and Wilkins C. Williams Fund, 79.100.

Exhibition: “Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings,” Harvard Art Museums, Cambridge, Massachusetts, September 7, 2018 – January 6, 2019; Museum of Fine Arts, Houston, February 17 – May 19, 2019.

Recommendation: lend with courier.

6. Louis Draper, *Untitled (Garment Workers)*, 1960s, Gelatin silver print. National Endowment for the Arts Fund for American Art, 2013.148.

Louis Draper, *John Henry*, 1960s, Gelatin silver print. National Endowment for the Arts Fund for American Art, 2013.149.

Louis Draper, *Untitled (Noisy Panthers Disrupt Trial)*, 1966-1972, Gelatin silver print. National Endowment for the Arts Fund for American Art, 2013.145.

Louis Draper, *Untitled*, circa 1976-1977, Gelatin silver print. Arthur and Margaret Glasgow Endowment, 2015.279.

Louis Draper, *Malcolm X, Harlem,* 1964, Gelatin silver print. National Endowment for the Arts Fund for American Art, 2013.147.

Louis Draper, *John Henry*, 1960s, Gelatin silver print. National Endowment for the Arts Fund for American Art, 2013.149.

Louis Draper, *Girl and Cuba (Philadelphia)*, no date, Gelatin silver print. Arthur and Margaret Glasgow Endowment, 2015.301.

Louis Draper, *Woman flower headscarf*, no date, Gelatin silver print. Arthur and Margaret Glasgow Endowment, 2015.289.

Louis Draper, *Woman with earring*, no date, Gelatin silver print. Arthur and Margaret Glasgow Endowment, 2015.288.

Louis Draper, *Untitled (Youth with Beret)*, 1975, Gelatin silver print. Gift of Louis H. Draper Trust, 2013.155.

Louis Draper, *Untitled (Susan B. Anthony)*, 1975, Gelatin silver print. Gift of Louis H. Draper Trust, 2013.153.

Louis Draper, *Untitled (Plaid Youth)*, no date, Gelatin silver print. Gift of Louis H. Draper Trust, 2013.154.

Louis Draper, *Herb and Dana,* 1975, Gelatin silver print. Louis Draper Archive.

Louis Draper, *Untitled (Boy behind chain link fence)*, no date, Gelatin silver print. Louis Draper Archive.

Exhibition: “Black in White America: Louis Draper and Leonard Freed.” The Cleveland Museum of Art, Cleveland, Ohio, February 26 – July 30, 2017.

Recommendation: lend.

Changes to loans previously approved:

1. Ernst Ludwig Kirchner, *Seated Woman with Wood Sculpture* (*Erna Seated with a Sculpture*), 1912, Oil on canvas. Adolph D. and Wilkins C. Williams Fund, 84.80.

Exhibition: “Vibrant Metropolis / Idyllic Nature. Kirchner – The Berlin Years.” Kunsthaus Zurich, Zurich, Switzerland, February 10 – May 21, 2017.

The borrowers have withdrawn their request for this work.

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

Exhibition: “From Picasso to Motherwell: The Legacy of the Samuel M. Kootz Gallery,” The Fralin Museum of Art at the University of Virginia, August 25 – December 17, 2017;

Approved, December, 2015

A second venue is approved: Neuberger Museum, Purchase, New York, January 21 – May 20, 2018.

1. Fourteen works from the Swahili and Zaramo cultures.

Exhibition: “World on the Horizon: Swahili Arts Across the Indian Ocean,” Krannert Art Museum, University of Illinois at Urbana-Champaign, August, 2017 – March, 2018.

Loans approved March, 2016. Three bracelets are removed from the request: 2003.20; 2003.21; 2003.22.

1. Vincent van Gogh, *A Trunk of a Tree*, 1888, Pen and sepia ink on buff paper. Collection of Mr. and Mrs. Paul Mellon, 95.33

Exhibition: “Van Gogh and Japan,” Hokkaido Museum of Modern Art, Sapporo, August 26 – October 15, 2017; Tokyo Metropolitan Art Museum, October 24, 2017 – January 8, 2018; The National Museum of Modern Art, Kyoto, January 20 – March 4, 2018; and Van Gogh Museum, Amsterdam, March 23 – June 24, 2018.

The Van Gogh Museum will not include this drawing.

Loans Denied

1. Donald Deskey, Deskey-Volmer, Inc., *Three-Panel Screen (for Glendon Allvine residence, Long Beach, New York)*, ca. 1928, Oil on canvas, metal leaf, wood. Gift of the Sydney and Frances Lewis Foundation, 85.62.

Exhibition: “Roaring into the Future: New York 1925-35,” Munson Williams Proctor Arts Institute, Utica, New York, June 17 – October 9, 2017.

Reason for denial: the unstable condition of the screen makes it too fragile to travel.

and the following report on the **Director’s Discretionary purchases:**

1. Thomas Waterman Wood (American, 1823 - 1903), *Thinking It Over*, 1884, Etching, 13 ¾ × 9 ½ in. (34.93 × 24.13 cm.)

Vendor: Ken Spector, New England Art Exchange, 14 Depot Street, Peterborough, NH 03458

Source: Dr. and Mrs. Herbert A. Claiborne, Jr. through the Virginia Historical Society and the Adolph D. and Wilkins C. Williams Fund, by exchange

Executive Summary: The etching *Thinking It Over* occupies a momentous place in the histories of American printmaking and genre painting. In the midst of the Etching Revival, the art critic Sylvester Koehler contracted Thomas Waterman Wood to produce this work for inclusion in his 1884 book, *Twenty Original American Etchings*. The Etching Revival sought to restore the popular appeal of the medium, while also elevating the status of etching so that it might be considered on a par with painting. In keeping with the movement’s goals, Wood turned to his popular painting of 1881, *A Train of Thought*, which VMFA also hopes to acquire at this meeting.

2. LeRoy Henderson (American, born 1936), *Mrs. Jackson and her children, somewhere between Richmond and Charlottesville, on route 33*, 1968, Gelatin silver print, Image: 5 × 7 in. (12.7 × 17.78 cm.), Sheet: 11 × 14 in. (27.94 × 35.56 cm.);

*Girl at Bethel Baptist Church "Big Meeting Sunday*,” August 1994, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm.);

*Reverend McIntosh, Pastor of Bethel Baptist church, with his wife, "Big Meeting Sunday*,” August 1994, Gelatin silver print, Image: 5 × 7 in. (12.7 × 17.78 cm.), Sheet: 11 × 14 in. (27.94 × 35.56 cm.);

*Scene in Brooklyn, New York, during street demonstration by students at nearby high school,* 1970, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm.);

*Mrs. Rosa Parks at the Black Political Convention in Gary, Indiana*, 1972, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm.)

 Vendor: LeRoy Henderson, 753 Hancock Street, Brooklyn, NY 11233

 Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: From the late 1960s through the mid-1970s, LeRoy Henderson, a native of Richmond and graduate of Virginia State University, photographed the rising protest culture in the United States, covering anti-war marches, Civil Rights rallies and meetings, such as the Black Political Convention in Gary, IN in 1972, where he photographed Rosa Parks. These five photographs will add to the museum’s growing holdings of Civil Rights photography and build on our efforts to increase our representation of Virginia artists and our goal of diversifying the collection.

3. W. Eugene Smith (American, 1918-1978), *Umbrella stuck in ground, men working soil beyond it, Lambaréné, Gabon*, 1954, Gelatin silver print mounted on original board, 13 ½ × 9 5⁄8 in. (34.3 × 24.3 cm.)

Vendor: Christie’s, New York, “An Eclectic Eye” Online Auction, 2-11 August, 2016, Lot 67

 Source: Virginia Museum of Fine Arts Fund for Photography

Executive Summary: W. Eugene Smith’s commitment to capturing the life and conditions of diverse peoples is resonant **in** *Umbrella stuck in ground, men working soil beyond it, Lambaréné, Gabon*. Likely taken while on assignment for *Life* magazine to chronicle the works of Albert Schweitzer in Africa, its discordant composition reflects the photographer’s purposeful manipulation of his subject to impose a viewpoint, ask a question, or pierce the conscience of his viewers.

4. Ronald J. Walton (American, born 1943), *Nightmares*, 2007, Oil and paper on canvas, 59 × 50 in. (149.86 × 127 cm.)

 Vendor: Artspace, Zero East 4th Street, Richmond, VA 23224

 Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: The Petersburg, Virginia based artist Ronald J. Walton continues the legacy of Abstract Expressionist painting by enlivening the surfaces of his canvases with accretions, including embedded paper materials that add a three-dimensional quality to his works, especially when illuminated through his use of color and gestural brushwork. Walton’s multidimensional approach to abstraction recalls the work of his three principle influences: Willem de Kooning, Jackson Pollock, and fellow African American artist Romare Bearden. This acquisition supports both VMFA’s efforts to collect Virginia artists, as well as our strategic plan goal to increase the museum’s representation of African American artists.

5. Kay WalkingStick (Cherokee, born 1935), *Four Directions/Stillness*, 1994, Acrylic, wax, and oil on canvas, 36 ¼ × 72 ¾ in. (92.1 × 184.79 cm.)

 Vendor: June Kelly Gallery, 166 Mercer Street, New York, NY 10012

 Source: Arthur and Margaret Glasgow Endowment

Executive Summary: In *Four Directions/Stillness,* the Cherokee artist Kay WalkingStick uses the traditional diptych format to make clear distinctions between the physical and spiritual forms of existence, while firmly stating that they are also invariably connected. She stresses that the subject of her landscapes “is land, the earthscape, but it is not pictures of a place.” The painting has the capacity to engage VMFA visitors in conversations about landscapes, the vagaries of human memory, and the power of shared recollections. The work will be debuted in the upcoming *Hear My Voice* exhibition of contemporary and historical Native American art, where it will perfectly highlight the notion of a dialogue between the artist and nature.

6. Sally Mann (American, born 1951), *Remembered Light, Untitled, (Sculptures Silhouetted)*, 2011, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm.), *Remembered Light, Untitled, (Open Book)*, 2012 Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm.), *Remembered Light, Untitled, (Glow from Window)*, 2012, Inkjet print, 16 × 24 in. (40.64 × 60.96 cm.)

 Vendor: Gagosian Gallery, 980 Madison Avenue, New York, NY 10075

 Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: One of today’s leading American photographers, Sally Mann was born and raised in Lexington, VA, where she continues to live and work. These three photographs, all taken in the Lexington studio of her friend and fellow artist, Cy Twombly, were recently included in Gagosian Gallery’s exhibition, *Sally Mann, Remembered Light: Cy Twombly in Lexington* which ran from September 22 through October 29, 2016. Their acquisition will continue VMFA’s proud tradition of supporting Virginia artists.

7. André Kertész (American, born Hungary, 1894 - 1985) *Distortion #168, #171,* and *#173*, 1932-1933, Gelatin silver prints, 9 3⁄8 × 5 ¾ in. (23.81 × 12.7 cm.)

 Vendor: Bruce Silverstein Gallery LLC, 535 West 24th Street, New York, NY 10011

 Source: Arthur and Margaret Glasgow Endowment

Executive Summary: André Kertész’s *Distortions* series represents a remarkable moment of intensity in the photographer’s oeuvre. For the project, Kertész had models Najinskaya Verackhatz and Nadia Kasine pose in front of carnival mirrors and photographed the distorted reflections of their naked bodies. Of the 206 photographs in this series, only twenty depict the mode of distortion employed in *#168, #171,* and *#173.* These works constitute a photographic counterpart to the visual language of distortion in Modern painting and sculpture, as seen in the work of Pablo Picasso, Willem de Kooning, and Alberto Giacometti. This acquisition thus enhances the visual and dialectical relationship between the museum’s Modern and Contemporary collection and photography holdings.

8. Nickolas Muray (American, born Hungary, 1892-1965), *Sandwich and Mayo*, circa 1940, Vintage color carbro print, 10 × 19 in. (25.4 × 48.26 cm.)

 Vendor: Etherton Gallery, 135 South 6th Avenue B, Tucson, AZ 85701

 Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: A pioneer of color photography, Nickolas Muray has indelibly shaped image reproduction both in mass media and in the fine arts. A vintage color carbro print, *Sandwich and Mayo* is an exceptional example of Muray’s eye for evocative composition, pop culture, and consumer desire. Juxtaposing a jar of Duke’s Mayonnaise with an open-faced sandwich topped with layers of crisp lettuce, folds of sliced turkey, disks of juicy tomato, and a dollop of buttercream-yellow mayo, Muray fashions the condiment as ideal and requisite for this American lunchtime staple.

9. Wynn Bullock (American, 1902 – 1975), *Stark Tree*, 1956, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm.);

Ruth Orkin (American, 1921 – 1985), *Rainy Day*, 1952, Gelatin silver print, 10 × 8 in. (25.4 × 20.32 cm.);

Dorothy Norman (American, 1905 – 1997), *Alfred Stieglitz XIX, New York,* 1935, Gelatin silver print, 5 × 4 in. (12.7 × 10.16 cm.);

Josef Sudek (Czech, 1896 – 1976), *Garden, Prague*, 1958, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm.).

Vendor: Wendy Halsted Gallery, 32695 Colony Hill, Franklin, MI 48025

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The acquisition of these four vintage silver print photographs by Wynn Bullock, Ruth Orkin, Dorothy Norman, and Josef Sudek has allowed VMFA to enhance and expand its collection of Modernist photography from the 1930s and 1950s. To create *Stark Tree*, Bullock photographed a sundrenched hilltop near his home in Monterey, California. Shot directly into the sunlight, Bullock worked in his darkroom to create an atmospheric effect and bring deep contrast to the final photograph, which enhanced a sense of the sublime that the artist found in nature. *Rainy Day* combines Ruth Orkin’s signature view of New York City with a cinematic sense of grandeur that came from her lifelong love of film. Dorothy Norman’s 1935 silver gelatin print of the photographer, gallerist, and publisher Alfred Stieglitz is a unique and early testament to the friendship of two dynamic forces in the formation of American Modernism and the history of photography in the twentieth century. Finally Josef Sudek’s *Garden, Prague* (1958),is an exceptional instance of the artist’s deft handling of light, form, and atmospheric effect.

10. Ed Trask, (American, born 1967), *Bill’s Barbecue (The Boulevard)*, 2016, Acrylic on canvas, 60 × 40 in. (152.4 × 101.6 cm.)

Vendor: Ed Trask, 105 North 18th Street, Richmond, VA 23220

Source: Purchased with funds provided by Chitra and Satya Rangarajan

Executive Summary: As one of Richmond’s best-known and most respected mural artists, it is important that VMFA own a major painting by Ed Trask. *Bill’s Barbecue* takes as its subject the now defunct family owned restaurant that was formerly on the corner of Boulevard and Broad. As Trask recently recalled: “Bill’s Barbecue did not have great food, but had a great atmosphere. I loved the sign outside with the logo and the two pigs wearing jackets and bowties. It was originally a neon sign and then when that failed it was hand painted, which connects it with my own work. The restaurant is gone now, but the cookie factory in the background it still there. The painting is ultimately about urban regeneration and the clash between the old and the new, the past and the future. I tried to convey this through the tight geometry of the outmoded power lines that contrasts with the chaos and freedom of the graffiti in the sky.”

11. Unknown Artist, (Egyptian, 11 Dynasty,2051- 2000 BCE), *Relief of a Soldier from the Temple of Mentuhotep II at Deir el-Bahri*, circa 2030 - 2000 BCE, Limestone, pigment, 10 ½ in. high (26.5 cm.)

 Vendor: Sands of Time, 3003 P Street NW, #1, Washington, D.C. 20007

 Source: Jack and Mary Ann Frable Fund

Executive Summary: This painted limestone relief of a soldier came from the temple of the Egyptian Pharaoh Nebhepetre Mentuhotep II at Deir el-Bahri, excavated in 1906 by the Egyptian Exploration Fund. The temple’s decoration included a battle scene in which the Egyptians triumphed over their Asiatic enemies. This relief fragment depicts a slender, elongated figure of a solider in the Theban tradition with a large eye, which is characteristic of the art of this period. It will complement other material in VMFA’s collection from Dynasty 11, including our mummy, Tjeby, and his coffin.

12. Zhu Changlai (Chinese, active 16th century), *Hanshan Crossing the Sea*, 16th century, Hanging scroll; ink and color on paper, 69 3⁄8 × 32 3⁄8 in. (176.21 × 82.23 cm.)

 Vendor: Sotheby’s, New York, March 17, 2016, Lot 1109

 Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This rare and exquisite hanging scroll painting depicts Hanshan, an eccentric monk and poet who lived in the late 8th century and early 9th century of Tang-dynasty China. It shows Hanshan as a young man walking on the waves and holding a scroll depicting a full moon. The gourd hanging on his waist is a Daoist tribute, and the full moon is associated with enlightenment. It was painted by Zhu Changlai, a sixteenth century poet and calligrapher who specialized in figure painting in the style of the Yuan masters.

Motion approved, with Mr. Rangarajan abstaining.

1. EXECUTIVE CLOSED SESSION

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

At 1:24 pm by motion proposed, seconded, and carried, the meeting resumed in open session.

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

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

1. ADJOURNMENT

No additional business was brought before the Committee and the meeting was adjourned by Mr. Schewel at 1:42 PM.

MOTION: Mr. Michael J. Schewel MEETING: Board of Trustees

SECOND: Mr. W. Birch Douglass III DATE: 7 December 2016

**FIRST 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: Schewel / Abramson / Bishop / Conner / Crutcher /

Douglass / Harrigan / Jecklin /Johnson / Markel /

McGlothlin / Perkins / Petersen / Rangarajan / Reynolds / Seilheimer

NAYS: None

ABSENT DURING VOTE: Fralin / Luke

ABSENT DURING MEETING: M. Harris / Barrington / Dye / Farrell / Gillian / Goode / Gottwald / J. Harris / Lockhart / Niemyer / O’Keefe / Royall

MOTION: Mr. Michael J. Schewel MEETING: Board of Trustees

SECOND: Mr. W. Birch Douglass III DATE: 7 December 2016

**SECOND CERTIFICATION OF CLOSED MEETING**

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

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

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

VOTE

AYES: Schewel / Abramson / Bishop / Conner / Crutcher /

Douglass / Harrigan / Johnson / Markel / McGlothlin / Perkins / Petersen / Rangarajan / Reynolds / Seilheimer

NAYS: None

ABSENT DURING VOTE: Fralin / Jecklin / Luke

ABSENT DURING MEETING: M. Harris / Barrington / Dye / Farrell / Gillian / Goode / Gottwald / J. Harris / Lockhart / Niemyer / O’Keefe / Royall

Recorded by: Jody Green

Administrative Assistant, Office of the Director