

Virginia Museum of Fine Arts
Meeting of the Full Board of Trustees
Thursday, 30 March 2017, 1:00 pm
Claiborne Robertson Room

There were present:

Michael J. Schewel, President
Dr. Monroe E. Harris, Executive Vice President
Karen C. Abramson
Lynette L. Allston
Martin J. Barrington
Cindy H. Conner
Dr. Betty Crutcher
W. Birch Douglass III
Kenneth M. Dye
Cynthia Kerr Fralin
Susan S. Goode
Margaret N. Gottwald
Jil Womack Harris
Ivan P. Jecklin
Kenneth Johnson, Sr.
Thomas W. Papa
Michele Petersen
Pamela Reynolds
William A. Royall, Jr.
Charles H. Seilheimer, Jr.
Rupa Tak

By invitation:

Alex Nyerges, Director
Maggi Beckstoffer
David Bradley
Stephen D. Bonadies
Dr. Lee Anne Chesterfield
Jody Green
Claudia E. Keenan
Laura Keller
Alexandria McGrath
Cameron O'Brion
Hossein Sadid
Jayne Shew
Dr. Michael R. Taylor
Kimberly Wilson

Absent:

Tyler Bishop
Anne Noland Edwards
Thomas F. Farrell II
Richard B. Gilliam
Terrell Luck Harrigan
Steven A. Markel
James W. McGlothlin
Judith A. Niemyer, MD

Sara O’Keefe
Dr. Claude G. Perkins

I. CALL TO ORDER

At 1:09pm, President Michael Schewel called the meeting to order and welcomed the board.

II. MINUTES APPROVAL

Motion: proposed by Dr. Harris and seconded by Ms. Goode that the minutes of the December 7, 2016 Full Board meeting be approved as distributed.

III. REPORT OF THE PRESIDENT

Mr. Schewel announced that there are four new Trustees: Lynette Allston, Ankit Desai, Anne Noland Edwards, and Thomas Papa. Steven Markel and Jil Harris were appointed for a second term. He explained that, unfortunately, Charlie Seilheimer and Claude Perkins were not reappointed. He thanked them for serving as exemplary board members.

IV. REPORT OF THE DIRECTOR

Director Alex Nyerges recognized Maggi Beckstoffer for serving as Interim Deputy Director of Marketing and Communications for the last ten months, expressing gratitude for significantly increasing the museum’s presence in the national media through press tours and advertising. He introduced the new Deputy Director for Marketing and Communications, Jan Hatchette, who most recently worked at the University of Richmond. Mr. Nyerges also announced that the new curator of Modern and Contemporary art will start at the museum in July.

Next, the director updated the board on exhibition attendance. He explained that, although there were fewer visitors than projected for the exhibition *Jasper Johns: Love, Loss, and the Cycle of Life*, the show drew national media and arts journalists, receiving positive reviews across the board. The catalogue will be nominated for a publications award. He also reported that attendance to *The Rachel Lambert Mellon Collection of Jean Schlumberger* has reached 31,000. He announced that an exhibition of Congo masks will open in November 2018.

The director updated the committee on a memorandum of understanding between VMFA and the Capital Museum in Beijing. The museum is also working to develop an organization to connect Chinese and American museums for exhibition exchanges and other professional collaborations.

Next, Mr. Nyerges announced that the museum hosted a Virginia Values Veterans (V3) job fair to celebrate completing its V3 certification. Ten other agencies and companies participated, and the event was well-attended.

V. REPORT OF THE FOUNDATION

Foundation President Kelly Armstrong reported that the VMFA Foundation portfolio is up +4.5% this year, and the endowment is currently valued at \$256 million. She recognized the Advancement staff for raising \$5.5 million in funds against the fiscal year goal of \$8 million. She also provided an update on new hires. The Foundation is working to hire a new Director of Membership, hoping to have someone begin by this summer. She informed the board that Anne Noland Edwards and Mark Sisisky have decided to resign from the board, but Ms. Edwards has been appointed to the Trustee board.

VI. COMMITTEE REPORTS

- Task Force to Consider the Alexandria Offer
Co-chair Birch Douglass reported that the Task Force has recommended against further exploring an opportunity to create a satellite location in Northern Virginia.

Motion: proposed by Mr. Schewel and seconded by Mr. Douglass to endorse the recommendation of the Task Force to Consider the Alexandria Offer based on the results of the fundraising feasibility study.

Primary recommendation: Continue to nurture relationships with supporters, arts organizations, and educational institutions in northern Virginia. Do not pursue private philanthropy to fund the creation of a satellite museum facility at this time. Further recommend to follow up with all study participants, devote resources to build relationships, and create authentic engagement in Northern Virginia.

Motion approved.

- Membership, Development, and External Affairs Committee

Chair Ken Johnson provided an overview of plans to increase membership to 38,000 by FY18. He explained that *Yves Saint Laurent: The Perfection of Style* and *Terracotta Warriors* will be excellent opportunities to increase membership.

- Fiscal Oversight Committee

Chief Financial Officer Hossein Sadid provided an overview of the FY18 budget draft. The museum has worked to adjust expenses based on two important changes to revenues, the decrease of the Foundation payout from 5% to 4.5% and the state budget reduction of \$750,000. He explained that, since the floors will be replaced in the Mellon galleries, the museum has decided to create two travelling exhibitions from the collections instead of storing the art. This will provide additional income in FY18, generated through charging exhibition fees. There was a discussion of baseline expenses versus exhibition expenses.

- Education Committee

Chief Curator and Deputy Director for Art and Education Michael Taylor summarized the Education Meeting on March 29th, during which the committee spoke with Chief Educator Celeste Fetta and Manager of Statewide Programs and Exhibitions Jeffrey Allison, looking at the current programs, partnerships, exhibitions, and galleries developed by the education department.

- Art & Collections Committee

Chair Susan Goode provided an overview of the most recent Art and Collections Committee meeting. The committee reviewed recent changes to the exhibitions planning process at the museum and the African art collection plan laid out in a presentation by curator Richard Woodward.

- Art Acquisitions Sub-Committee

At 2:08 PM the meeting went into closed session with the following motion.

Motion: proposed by Mr. Schewel, and seconded by Mr. Royall 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 2:18 PM, the meeting resumed in open session.

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

1. Claude Alexandre Nicolas Sandier (French, 1843-1916, active at Sèvres 1896-1916) (designer of model), Eugene Martial Simas (French, 1862-1939, active at Sèvres, 1898-1900) (designer of decoration), Ernest Emile Drouet (French, active at Sèvres 1878-1920) (decoration), Made by National Ceramics Manufactory at Sèvres (France, founded 1756), *Vase (Vase de Montchanin)*, model dated to 1896, made 1898, Hard-paste porcelain, polychrome enamel, copper, Height: 32 in. (81 cm.), Marked: symbol for Sèvres manufactory of (18)98, and symbol for decoration (18)98

Vendor: Robert Zehil Gallery, 27 Avenue de la Costa, 98000 Monaco

Source: Arthur and Margaret Glasgow Endowment

2. Joseph Mougin (French, 1876-1961), Pierre Mougin (French, 1880-1955), Made by Mougin Frères Pottery (France, 1898-1950), *Vase (Rêver, souffrir, aimer)(Dream, suffer, love)*, about 1903, Enameled stoneware, 16½ × 12½ in. (43 × 32. cm.)

Vendor: Robert Zehil Gallery, 27 Avenue de la Costa, 98000 Monaco

Source: Sydney and Frances Lewis Endowment Fund

3. Thomas Eakins (American, 1844-1916), *Portrait of Frank Macdonell*, 1886, Oil on canvas, 24 × 20 ⅛ in. (61 × 51.1 cm.)

Vendor: Michael N. Altman Fine Art & Advisory Services, 38 East 70th Street, New York, NY 10021

Source: J. Harwood and Louise B. Cochrane Fund for American Art to repay Revolving Art Purchase fund by December 2019

4. Thomas Eakins (American, 1844-1916), *Sketch for The Agnew Clinic*, 1889, Oil on canvas, 10 ⅜ × 14 ½ in. (26.35 × 36.83 cm.)

Vendor: Michael N. Altman Fine Art & Advisory Services, 38 East 70th Street, New York, NY 10021

Source: J. Harwood and Louise B. Cochrane Fund for American Art to repay Revolving Art Purchase fund by December 2019

5. David Driskell (American, born 1931), *Homage to Romare*, 1976, Collage and gouache on fiberboard, 23 ½ × 29 ½ in. (59.69 × 74.93 cm.)

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

Source: Arthur and Margaret Glasgow Endowment

6. Josef Sudek (Czech, 1896-1976), *Still Life with Dead Leaf*, circa 1956, Gelatin silver print, 8 ⅞ × 10 ⅞ in. (22.54 × 27.62 cm.)

Gordon Parks (American, 1912-2006), *A model wearing a fringed shawl made of natural Norwegian blue fox, selling for \$750*, 1952, Gelatin silver print, 11 ¾ × 8 ¾ in. (29.85 × 22.23 cm.)

Vendor: Howard Greenberg Gallery, 41 East 57th Street, New York, NY 10022

Source: Eric and Jeanette Lipmann Fund

7. Gordon Parks (American, 1912-2006), *Emerging Man, Harlem, New York*, 1952, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm.)

Vendor: Jenkins Johnson Gallery, 464 Sutter Street, San Francisco, CA 94108

Source: Aldine S. Hartman Fund

8. Roman (Antonine), *Bust of a Woman*, circa 150 AD, Marble, Height: 22 ½ in. (56 cm.), Modern base, Height: 5 ½ in. (14.0 cm.), Depth: 9 ½ in. (24.1 cm.)

Vendor: Oliver Forge and Brendan Lynch, 2 Georgian House, 10 Bury Street, St. James's, London, SW1Y 6AA, United Kingdom

Source: Arthur and Margaret Glasgow Endowment

9. Noor Ali Chagani (Pakistani, born 1982), *Disputed Territory*, 2009, Terracotta, lime plaster, and paint, 11 ¾ × 9 ¼ × 1 ¼ in. (29.85 × 23.5 × 3.18 cm.)

Noor Ali Chagani (Pakistani, born 1982), *Possession: Plot for Sale*, 2010, Terracotta, lime plaster, and paint, 11 ¾ × 9 ¼ × ¾ in. (29.85 × 23.5 × 1.9 cm.)

Vendor: Joost van den Bergh Ltd., 91C Jermyn Street, London SW1Y 6 JB, United Kingdom

Source: Dr. and Mrs. Robert A. Fisher and Virginia Museum of Fine Arts Foundation, by exchange, with the Kathleen Boone Samuel Memorial Fund.

10. Kitagawa Utamaro (Japanese, 1753-1806), *Renowned Beauties Likened to the Six Immortals Poets: Appearing Again, the Waitress Okita of the Teahouse Naninwa*, circa 1795-1796, Woodblock print, ink and color on paper, 14 ⅞ × 9 ⅓ in. (36.99 × 24.92 cm)

Suzuki Harunobu (Japanese, 1724-1770), *Five Constancies: Sincerity, from an Untitled series depicting Lady Murasaki (author of the Tale of Genji)*, circa 1767, Woodblock print, ink and color on paper, Sheet: 11 ⅞ × 8 ⅝ in. (28.26 × 21.11 cm), Image: 10 ¾ × 8 ⅝ in. (27.31 × 20.8 cm).

Toyohara Kunichika (Japanese, 1835-1900), *Fifty-four Modern Feelings (Matched with the Fifty-four Chapters of Genji): Chapter 32, Umegae*, circa 1884, Woodblock print, ink and color on paper, Sheet: 14 ⅞ × 9 ⅞ in. (35.88 × 23.18 cm.), Image: 13 ¾ × 9 ⅓ in. (34.93 × 23.02 cm.)

Vendor: Katherine Martin, Schollen Japanese Art, 145 West 58th Street, Suite 6D, New York NY 10019

Source: Arthur and Margaret Glasgow Endowment

11. Troy Sice (Zuni, born 1978), *The Meeting/The Connection*, 2012, Elk antler, coral, jet, lapis, malachite, mother of pearl, sugilite and turquoise, 20 × 15 × 14 in. (50.8 × 38.1 × 35.56 cm.)

Vendor: Keshi Foundation, 227 Don Gaspar Avenue, Santa Fe, NM 87501

Source: Purchased with funds provided by Nan and Boyd Clarke

12. Danny Lyon (American, born 1942), *Danville, Virginia, June 10, 1963*, 1963, Gelatin silver print, 9 ½ × 6 ¾ in. (24.1 × 17.1 cm.)

Danny Lyon (American, born 1942), *Danville, Virginia – Cordell Reagon conducts a workshop on non-violence*, 1963, Gelatin silver print, 10 × 8 in. (25.4 × 20.3 cm.)

Danny Lyon (American, born 1942), *James Forman SNCC Exec. Sec., Danville*, 1963, Gelatin silver print, 8 × 10 in. (20.3 × 25.4 cm.)

Danny Lyon (American, born 1942), *Danville, Virginia*, 1963, Gelatin silver print, 9 × 13 ¼ in. (22.9 × 33.7 cm.)

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

Source: Aldine S. Hartman Fund

13. Howardena Pindell (American, born 1943), *Untitled*, 1972-1973, Acrylic and cut and punched papers on canvas, 90 ¼ × 87 ¾ in. (229.24 × 222.89 cm.)

Vendor: Garth Greenan Gallery, 545 West 20th Street, New York NY 10011

Source: Arthur and Margaret Glasgow Endowment

14. Michael Richards (American, born Jamaica, 1963-2001), *Winged*, 1999, Bonded bronze and metal, 20 × 38 × 4 in. (50.8 × 96.52 × 10.16 cm.)

Vendor: Francis M. Naumann Fine Art, LLC, 24 West 57th Street, Suite 305, New York, NY 10019

Source: Arthur and Margaret Glasgow Endowment

and the following **loan recommendations**:

Loans from the collection:

1. Designer: Vittorio Zecchin, Manufacturer: Ci Vetri Soffiati Muranesi Cappelin, "Veronese" Vase, 1921 -1925, designed, 1921, blown glass, 14 3/8" H x 8 ¼" dia. Museum Purchase, with funds provided by the Estate of Marguerite A.C. Stewart, 95.21.

Exhibition: To be on display in permanent 20th Century gallery, Chrysler Museum of Art, Norfolk, VA, May 1, 2017 – May 1, 2018 with an additional renewable year.

Recommendation: Lend.

2. Cy Twombly, Still Life, Black Mountain College, gelatin silver print, Image: 6 1/8 × 6 in. (15.56 × 15.24 cm); Mount: 14 × 11 in. (35.56 × 27.94 cm). Kathleen Boone Samuels Memorial Fund, 2013.199.

Cy Twombly, Still Life, Black Mountain College, gelatin silver print, Image: 7 1/2 × 7 1/4 in. (19.05 × 18.42 cm); Mount: 14 × 11 in. (35.56 × 27.94 cm). Kathleen Boone Samuels Memorial Fund, 2013.200.

Exhibition: “Robert Rauschenberg: Among Friends”, Museum of Modern Art, New York, NY, May 21 – September 17, 2017

Recommendation: Lend

3. Louis Draper, Abstraction, metal sign, no date, gelatin silver print, Sheet: 13 15/16 × 11 in. (35.4 × 27.94 cm), Image: 12 5/8 × 8 5/8 in. (32.07 × 21.91 cm) Arthur and Margaret Glasgow Endowment, 2015.277

Louis Draper, Boy with Lace Curtain, no date, gelatin silver print, Image: 12 7/8 × 9 in. (32.7 × 22.86 cm), Arthur and Margaret Glasgow Endowment, 2015.305

Ming Smith, When you see me comin' raise your window high, New York City, New York, printed ca. 1972, Dims: Image: 4 x 6 1/16 in. (10.16 × 15.4 cm); mount: 14 × 10 15/16 in. (35.56 × 27.78 cm), Adolph D. and Wilkins C. Williams Fund, 2016.238

Exhibition: “Soul of a Nation: Art in the Age of Black Power”, Tate Modern, London, UK, July 12 – October 22, 2017.

Recommendation: Lend with courier.

4. Robert Motherwell, Two Pink Stripes and Negative Collage, 1966, oil and acrylic on paper. 30 3/4” H x 22 1/2” W, without frame. John Barton Payne Fund, 70.6.1.

Aaron Siskind, Lima 89 (Homage to Franz Kline), 1975, gelatin silver print. 20” H x 16” W, sheet; 14” H x 14” W, image.
Gift of Mr. and Mrs. Holt Massey, 93.140

Helen Frankenthaler, Spoletto, 1972, screen print on paper, 39 3/8” H x 29 1/4” W, sheet. John Barton Payne Fund, 73.49.

Lee Krasner, Primary Series: Blue Stone, 1969, color lithograph on paper. 22 3/4” H x 30 1/8” W, sheet. Gift of Mr. Ira H. Levy, 80.273.

Exhibition: “Painting on Clay: Toshiko Takaezu and the Abstract Expressionist Movement”, Suzanne H. Arnold Art Gallery at Lebanon Valley College, Annville, PA, September 1 – October 15, 2017.

Recommendation: Lend.

5. Giovanni Battista Piranesi, View of the Arch of Titus, etching on laid paper. 19 5/8” H x 29 1/4” W, sheet. Purchased as a Gift of Frank Raysor, 2011.31.

Exhibition: “The Arch of Titus – from Jerusalem to Rome, and Back” (tentative title) Popper Gallery, Yeshiva University Museum, Center for Jewish History, New York, NY, September 10, 2017 – January 14, 2018.

Recommendation: Lend.

6. John Cage, New River Watercolors, Series IV, #1, 1988, watercolor on rag paper.

26 ½” H x 40” W, sheet; 31 ½” H x 45 1/8” W, framed. Gift of Ray Kass and the Mountain Lake Art Workshop, and the Horton Fund of the Virginia Tech Foundation, 90.186.

Exhibition: “The Mountain Lake Experience”, The Longwood Center for the Visual Arts, Farmville, VA, late fall, 2017 – Spring, 2018.

Recommendation: Lend.

7. René Lalique, Panel (for a Pullman car on the Côte d'Azur train), glass, molded, acid-etched, sycamore. Overall (set in frame): 36 ¾ × 31 ¼ in. Gift of Sydney and Frances Lewis. 85.350. Exhibition:

Exhibition: “René Lalique: Enchanted by Glass”, Chrysler Museum of Art, Norfolk, VA, September 14, 2017 – January 21, 2018.

Recommendation: Lend.

8. Severin Roesen, The Abundance of Nature, ca. 1855, oil on canvas, 56 1/8” H x 40 1/8” W, without frame; 67 ¾” H x 51 15/16” W x 5 ½” D, with frame. J. Harwood and Louise B. Cochrane Fund for American Art, 2002.558

Exhibition: “Nature’s Nation: American Art and Environment”, Princeton University Art Museum, Princeton, NJ, January 27 – April 29, 2018.

Recommendation: Lend.

9. Tibetan, Padmasambhava, 18th Century, copper alloy, gemstones, traces of paint, Overall: 23 ½” H x 16” W x 12” D. Berthe and John Ford Collection, Gift of the E. Rhodes and Leona B. Carpenter Foundation, 91.530a-b.

Exhibition: “The Second Buddha: The Lotus-born Guru” (working title), The Rubin Museum of Art, New York, NY, February 2, 2018 – January 7, 2019, with a possible second venue.

Recommendation: Lend with courier.

10. Jasper Johns, Between the Clock and the Bed, 1983, encaustic on canvas, 72” H x 126 ½” W, without frame; 75” H x 129” W x 2 ¼” D, with frame. Gift of Sydney and Frances Lewis and the Sydney and Frances Lewis Foundation, 85.411

Exhibition: “Jasper Johns”, Royal Academy of Arts, London, UK, September 19 – December 10, 2017; The Broad Museum, Los Angeles, CA, February – May, 2018.

Recommendation: Lend with courier to US venue only.

11. Sally Mann, Untitled (#9 from the series "Deep South"), 1998, gelatin silver enlargement print toned with tea, printed from the original wet-plate collodion negative, Sheet: 39 1/4 × 48 1/2 in. (99.7 × 123.19 cm), Gift of The Massey Charitable Trust, 99.211.

Sally Mann, Untitled #9, Antietam, from the series Last Measure, 2001, gelatin silver enlargement print, Framed: 40 × 50 in. (101.6 × 127 cm), Funds provided by The National Endowment for the Arts, 2004.18.

Sally Mann, Hephaestus, 2008, gelatin silver contact print from collodion wet-plate negative, Sheet: 18 15/16" H x 7 1/2" W, image: 14 15/16" H x 13 1/2" W, Kathleen Boone Samuels Memorial Fund, 2009.335.

Exhibition: "Sally Mann: A Thousand Crossings", National Gallery of Art, March 4 – May 28, 2018; Peabody Essex Museum, Salem, MA, June 30 – September 23, 2018; J. Paul Getty Museum, Los Angeles, CA, November 20, 2018 – February 10, 2019; Museum Fine Arts Houston, TX, March 3 – May 27, 2019; Galerie nationale du Jeu de Paume, Paris, France, June 16 – September 15, 2019, the High Museum of Art, Atlanta, GA, October 13, 2019 – January 5, 2020.

Recommendation: Lend.

12. Bumpei Usui, 14th Street, 1924, oil on canvas. 30 1/8" H x 24" W, without frame; 38 3/4" H x 32 3/4" W x 2 1/2" D, with frame. J. Harwood and Louise B. Cochrane Fund for American Art, 2006.245

Exhibition: "America in Focus: Precisionism in the Machine Age", Fine Arts Museums of San Francisco, de Young, San Francisco, CA, March 17 – August 12, 2018.

Recommendation: Lend, pending conservation review upon return from current outgoing loan.

13. African, Asante, Necklace, 19th Century, gold. 15 3/4" L x 1" H, Adolph D. and Wilkins C. Williams Fund, 80.73.

Exhibition: "The Power of Gold: Asante Royal Regalia from Ghana", Dallas Museum of Art, April 15 – September 15, 2018.

Recommendation: Lend.

Changes to loans previously approved:

1. John White Alexander, Portrait Study in Pink (The Pink Gown), 1896, oil on canvas. 76 1/2" H x 36" W, without frame; 91 1/2" H x 52 1/2" W x 4 1/2" D, with frame. J. Harwood and Louise B. Cochrane Fund for American Art and Gift of Juliana Terian Gilbert in memory of Peter G. Terian, 2010.111

Exhibition: "Clarence White and his World: The Art and Craft of Photography, 1895 – 1925", Princeton University Art Museum, October 7 2017 – January 7, 2018.

Three new venues are requested: Davis Museum at Wellesley College, Wellesley, MA, February 7 – June 3, 2018; Portland Museum of Art, Portland, ME, June 30-September 16 or 23, 2018; Cleveland Museum of Art, Cleveland, OH, October 21, 2018 – January 21, 2019.

Recommendation: Lend to additional venues.

Loans Denied

1. Designed by Christian Herter, made by Herter Brothers, New York, Side Chair, ca. 1880, ebonized cherry with gilding. 34 1/4" H x 17 1/2" W x 19" D, overall. Mary Morton Parsons Fund for American Decorative Arts, 85.7.

Designed by Christian Herter, made by Herter Brothers, New York, Center Table, 1877-78, ebonized maple with gilding; gilt bronze. 30 ¾" H x 56" L x 35" D, overall. Adolph D. and Wilkins C. Williams Fund, 90.30.

Exhibition: "Bohemian Beauty: The Aesthetic Movement and Oscar Wilde's Newport", Rosecliff, The Preservation Society of Newport County, Newport, RI, May 27, 2017 – January 1, 2018.

Reason for denial: The chair requested is scheduled to be reupholstered. The table is denied due to a lack of accessibility within the borrower's facility.

2. Jerome Myers, East Side Entertainment, ca. 1920, oil on canvas, 24 ¼" H x 30 1/8" W, without frame; 33 7/8" H x 39 1/8" W x 3 ¼" D, with frame, Gift of Mr. and Mrs. Barry Downes, 2007.85.

George Bellows, May Day in Central Park, 1905, oil on canvas, 18 ¼" H x 22 1/8" W, without frame; 27 3/8" H x 31 ¼" W x 2 7/8" D, with frame. The James W. and Frances Gibson McGlothlin Collection, L2015.13.1

Exhibition: "New York, New York", Nassau County Museum of Art, Roslyn Harbor, New York, July 21 – November 5, 2017

Reason for denial: The Myers is planned for installation at VMFA and the Bellows is needed in the American Galleries.

3. Farhad Moshiri, S4M53, 2004, oil, tempera and glue on canvas, 71 7/8" H x 92 1/8" W x 1 9/16" D. Kathleen Boone Samuels Memorial Fund, with additional funds provided by Dr. and Mrs. G. Dastgir Qureshi and Mary and Donald Shockey, Jr., 2004.68.

Exhibition: "Farhad Moshiri: Go West", The Andy Warhol Museum, Pittsburgh, PA, October 12, 2017 – January 14, 2018.

Reason for denial: This painting is planned an installation of Islamic art in the South Asian galleries during *Islamic Art: Past, Present and Future?*, VCU's 7th Biennial Hamad bin Khalifa Symposium on Islamic Art which will be held during the exhibition period.

4. James Rosenquist, Early in the Morning, 1963, oil on canvas, plastic. 95" H x 56" W, overall (two panels), Gift of Sydney and Francis Lewis, 85.436a-b.

Exhibition: "James Rosenquist, Painting as Immersion", Museum Ludwig, Cologne, Germany, November 18, 2017 – March 11, 2018 with possible second European venue to be determined.

Reason for denial: The fragility of the plastic film adhered to the painting causes this artwork to be too fragile to lend.

The following loans are denied as they are committed to VMFA's Mellon traveling exhibitions:

Edgar Degas, At the Races: Before the Start, ca. 1885 – 92, oil on canvas. Unframed: 15 ¾" H x 35 3/8"; framed: 24 ¼" H x 43 7/8" W, Collection of Mr. and Mrs. Paul Mellon, 85.496.

Exhibition: “Degas: A Passion for Perfection,” Denver Art Museum, February 18 – May 20, 2018.

Berthe Morisot, On the Beach, 1873, oil on canvas, unframed: 9 1/2 × 19 3/4 in. (24.13 × 50.17 cm); framed: 13 5/8 × 24 1/4 in. (34.61 × 61.6 cm). Collection of Mr. and Mrs. Paul Mellon, 83.39.

Berthe Morisot, Young Woman Watering a Shrub, 1876, oil on canvas, Unframed: 15 3/4 × 12 1/2 in. (40.01 × 31.75 cm); Framed: 21 1/2 × 18 in. (54.61 × 45.72 cm). Collection of Mr. and Mrs. Paul Mellon, 83.40.

Berthe Morisot, The Jetty, 1875, oil on canvas, Unframed: 9 1/2 × 20 1/4 in. (24.13 × 51.44 cm); Framed: 14 1/2 × 25 1/4 in. (36.83 × 64.14 cm). Collection of Mr. and Mrs. Paul Mellon, 83.41.

Exhibition: “Berthe Morisot, Woman Impressionist”, Musée national des beaux-arts du Québec, Canada, June 14 – September 16, 2018; The Barnes Foundation, Philadelphia, PA, October 20, 2018 – January 14, 2019; Dallas Museum of Art, Dallas, TX, February 24 – May 26, 2019.

Dr. Taylor reported on the following **Director’s Discretionary Purchases**:

1. Danny Lyon (American, born 1942), *Are you a Nigger or a White Man?*, 1963, Gelatin silver print, 4 × 5 in. (10.2 × 12.7 cm.)

Vendor: Etherton Gallery, 135 South 6th Avenue, Tucson AZ 85701
Source: Arthur and Margaret Glasgow Endowment

2. Dawoud Bey (American, born 1953), *A Man on the Corner of Lenox and 125th Street*, negative 1976, printed 2014, Gelatin silver print, 8 × 12 in. (20.32 × 30.48 cm.)

Danny Lyon (American, born 1942), *Albany, Georgia, Eddie Brown, Former Gang leader and Movement Activist is Arrested*, negative 1962, printed 1994, Gelatin silver print, 8 3/4 × 12 7/8 in. (22.23 × 32.70 cm.)

Vendor: The Center for Photography at Woodstock, 59 Tinker Street, Woodstock, NY 12498
Source: Virginia Museum of Fine Arts Fund for Photography

3. George H. Ben Johnson (American, 1888 - 1970), *Atheotes: Ethiopian Writer 2212 BC*, 1928, Watercolor on paper, 10 7/16 × 9 5/16 in. (26.51 × 23.65 cm.)

Vendor: Shailesh Saigal, P.O. Box 62, 317 South Division, Ann Arbor, MI 48104
Source: National Endowment for the Arts Fund for American Art

4. Prentice Herman Polk (American, 1898-1985), *Mildred Hanson Baker*, circa 1937, Gelatin silver print, 8 × 10 in. (20.32 × 25.4 cm.)

Vendor: Swann Galleries, 104 East 25th Street #6, New York, NY 10010
Source: John C. and Florence S. Goddin, by exchange

5. Prentice Herman Polk (American, 1898-1985), *A Portfolio of 11 Original Photographs*, 1930-1946, printed 1981, Gelatin silver prints, each: 11 × 14 in. (27.94 × 35.56 cm.)

Vendor: Swann Galleries, 104 E 25th Street #6, New York, NY 10010

Source: Adolph D. and Wilkins C. Williams Fund

and the following Year End Gifts:

1. Lyonel Feininger (American, 1871-1956), *Church on the Cliffs, IV*, 1953, Watercolor and ink on paper, 12 ⁵/₈ × 19 ¹/₈ in. (32.07 × 48.58 cm.)

Donor: Robert and Cheryl Fishko, 219 West 86th Street, New York, NY 10019

Credit Line: Gift of Robert and Cheryl Fishko

2. Charles Burchfield (American, 1893-1967), *White Tree*, 1971, Watercolor on paper, 19 ¹/₂ × 13 ¹/₂ in. (49.53 × 33.02 cm.)

Robert Cottingham (American, born 1935), *Carl's*, 1977, Etching and aquatint on wove paper, 17 ¹/₄ × 17 ¹/₂ in. (43.8 × 44.45 cm.)

Robert Cottingham (American, born 1935), *Black Girl*, 1980, Lithograph on wove paper, Sheet: 17 ¹/₂ × 17 ⁷/₁₆ in. (44.45 × 44.29 cm), Image: 10 ¹/₂ × 10 ¹/₂ in. (26.67 × 26.67 cm)

Robert Motherwell (American, 1915-1991), *New York Cultural Institutions*, 1982, Color lithograph, screenprint and embossing on wove paper, 30 × 22 in. (76.2 × 55.88 cm.)

Donor: Dr. Dorothy Canter, 19 Maplewood Court, Bethesda, MD 20814

Credit Line: Gift of Dorothy and Jerry Canter

3. William Keith (American, born Scotland, 1838-1911), *Landscape*, circa 1888, Oil on canvas, 24 × 40 ¹/₈ in. (60.96 × 101.92 cm.)

Donor: Elizabeth Carr and James Michael Stevenson, 54 Manakin Parke Drive, Manakin-Sabot, VA 23103

Credit Line: Gift of Elizabeth Carr and James Michael Stevenson

4. Attributed to Thomas Day (American, 1801-1861), *Rocking Chair*, circa 1850, Mahogany, mahogany veneer, 40 × 23 ¹/₄ × 36 in. (101.6 × 59.06 × 91.44 cm.)

Donor: William and Ann Oppenheimer, 4108 Cambridge Road, Richmond, VA 23221

Credit Line: Gift of William and Ann Oppenheimer

5. William Lamb Picknell (American, 1853-1897), *The Path to the Sea*, 1893-1897, Oil on canvas, 30 × 25 ¹/₄ in. (76.2 × 64.14 cm)

Donor: Joseph T. and Jane Joel Knox, Westminster Canterbury, 1500 Westbrook Court, Apartment 3102, Richmond, VA 23227

Credit Line: Gift of Joseph T. and Jane Joel Knox

6. Jerome Myers (American, 1867-1940), *Self-Portrait #18*, circa 1922, Pastel on blue paper, 10 ¹⁵/₁₆ × 6 ³/₄ in. (27.78 × 17.15 cm.)

Jerome Myers (American, 1867-1940), *East River Pier, Third Street*, circa 1930-1939, Watercolor, gouache, and ink on paper, 8 ¹/₂ × 11 in. (21.59 × 27.94 cm.)

Donor: Joseph T. and Jane Joel Knox, Westminster Canterbury, 1500 Westbrook Court, Apartment 3102, Richmond, VA 23227

Credit Line: Gift of Joseph T. and Jane Joel Knox

7. Gerard Sekoto (South African, 1913-1993), *Senegalese Scene (Dancing in Senegal I)*, 1968, Oil on canvas, 13 × 16 ¼ in. (33 × 41 cm.)

Donor: Mr. Jeffrey Humber, 820 East Capital Street NE, Washington, D.C. 20003

Credit Line: Gift of Jeffrey L. Humber, Jr.

8. Unidentified Artist (possibly Ngaji, active 1960s-1970s), Cham-Mwana Culture, Nigeria, *Fragment from a Spirit Pot (Changdu)*, 20th century, Terracotta, Height: 5 ⅛ in. (13.02 cm.)

Donor: Mona Gavigan, 2129 Florida Avenue NW, Washington, DC 20008

Credit Line: Gift of Mona Gavigan

9. Chinese (Qing dynasty 1644-1911), *Cricket Cage in the Shape of the God of Longevity*, 19th century, Gourd, ivory, stone, (gourd): 4 ⅞ × 2 ⅝ in. (12.38 × 6.67 cm.), (lid): 1 × 2 ⅛ in. (2.54 × 5.4 cm.)

Chinese (Qing dynasty 1644-1911), *Cricket Cage with a Stand*, Chinese, 19th century, Gourd, ivory, wood, (gourd): 3 ½ × 2 ¼ in. (8.89 × 5.72 cm.), (lid): ¾ × 1 ⅞ in. (1.91 × 4.76 cm.)

Donor: Estate of Harry H. Coon, Estate Settlement Services 50 South LaSalle Street, b-6, Chicago, IL 60603

Credit Line: Gift of Alma and Harry H. Coon

10. Kawase Hasui 川瀨巴水 (Japanese, 1883-1957), *Child (Kodomo)*, circa 1934, Hanging scroll; ink and color on paper, Overall: 77 ⅞ × 17 ⅝ in. (197.8 × 44.77 cm.), Sheet: 49 ¾ × 12 ⅝ in. (126.37 × 32.07 cm.), Signed 巴水 *Hasui* with the artist's seal

Yoshida Hiroshi 吉田博 (Japanese, 1876-1950), *Elephant (Zō)*, 1931 象 昭和六年作, Finished print: 14 ¾ × 9 ⅝ in. (37.5 × 24.5 cm), Signature: 吉田 *Yoshida* in ink in image, lower left Signed 博 *Hiroshi* and 自折 *jizuri* (self-printed) with the artist's seal, Inscription: "Elephant" in roman script, lower left, Publisher: Yoshida Hiroshi, Includes the following: Set of 20 process prints, each: 15 ⅜ × 10 ⅞ in. (39.6 × 27.3 cm), Set of 6 wood blocks, double-sided, with 12 images, 3 photographs taken by Yoshida in India in 1931, each: 11 ⅜ × 9 in. (29.5 × 23 cm)

Donor: René and Carolyn Balcer, 117 East 57th Street, Apartment 30A, New York, NY 10022

Credit Line: René and Carolyn Balcer Collection

11. Japanese, Edo period (1615-1868) *Scenes from The Tale of Genji*, 源氏物語図屏風 江戸時代 紙本金地着色, 19th century, Six-panel folding screen; ink, color and gold on paper, 67 ⅞ × 148 ½ in. (172.4 × 377.19 cm.)

Donor: Charles Linwood Vincent, 2909 North Palm Aire Drive, Pompano Beach, FL 33069

Credit Line: Gift of Charles Linwood Vincent in memory of Mary K. Vincent

12. Unknown Artist (Egyptian, Old Kingdom (Dynasty 5-6), *Offering Table*, 2465 – 2150 BC, Alabaster (possibly calcite), Diameter: 15 ⅞ in. (40.32 cm.) Height: 4 ⅝ in. (11.75 cm.)

Donor: Mark Huffman and Sue McGovern-Huffman, 5401 Lakeview Drive, Falls Church, VA 22041

Credit Line: Gift of Mark Huffman and Sue McGovern-Huffman

13. Lambert Sustris (Dutch, active in Italy, circa 1515 to after 1560), *The Judgment of Midas*, mid-16th century, Oil on canvas, 29 × 21 in. (73.66 × 53.34 cm), 34 ⁷/₈ × 26 ³/₄ × 2 ¹/₂ in. (88.58 × 67.95 × 6.35 cm)
- Donor: Everett Fahy c/o David Fahy, 1235 Villaverde Lane, Davis, CA 95618
Credit Line: Gift of Everett Fahy
14. Gordon Bennett (American, 1933-2012), 18 Photographs, Gelatin silver prints, various sizes (see Appendix A)
- Donor: Denise Bethel, 355 West 85th Street, Apartment 88, New York, NY 10024
Credit Line: Gift of Denise Bethel
15. Robert Yasuda (American, born 1940), *BD Sunset Break*, 2015, Acrylic polymer on wood, 24 × 23 ⁷/₈ × 1 ³/₈ in. (60.96 × 60.64 × 3.49 cm.)
- Donor: The American Academy of Arts and Letters, 633 West 155th Street, New York, NY 10032
Credit Line: Gift of The American Academy of Arts and Letters
16. Weegee (Arthur Fellig) (American, born Ukraine (Austria), 1899-1968), *47 West 3rd Street near Wooster, Northside of Block (Incident at the Howdy Revue)*, April 1938, Gelatin silver print, Sheet: 7 ¹/₈ × 9 in. (18.1 × 22.86 cm.), Image: 6 ⁵/₈ × 8 ⁹/₁₆ in. (16.83 × 21.75 cm.)
- Anonymous, *Untitled*, 1959, Sheet: 7 × 9 in. (17.78 × 22.86 cm), Gelatin silver print, Sheet: 9 × 7 ¹/₈ in. (22.86 × 18.1 cm.), Image: 8 ⁷/₁₆ × 6 ¹/₈ in. (21.43 × 17.3 cm.)
- Donor: Andrea and Richard Kremer, 26 Hampton Key, Williamsburg, VA 23185
Credit Line: Gift of Andrea and Richard Kremer
17. Deborah Turbeville (American, 1932-2013), *Untitled, Dining Room*, Gelatin silver print, Sheet: 16 × 9 ⁷/₈ in. (40.64 × 25.0825 cm.), Image: 12 ³/₈ × 8 ¹/₄ in. (31.43 × 20.95 cm.)
- Deborah Turbeville (American, 1932-2013), *Untitled (Cy Twombly Facing Left in his Studio)*, Gelatin silver print, Sheet: 8 × 10 in. (20.32 × 25.4 cm.), Image: 6 ⁷/₁₆ × 9 ⁷/₁₆ in. (16.35 × 23.97 cm.)
- Deborah Turbeville (American, 1932-2013), *Untitled (Cy Twombly Facing Right in his Studio)*, Gelatin silver print, Sheet: 8 × 10 in. (20.32 × 25.4 cm.), Image: 6 ³/₈ × 9 ⁷/₁₆ in. (16.19 × 23.97 cm.)
- Donor: Deborah Turbeville Foundation, 7 East 88th Street, Apartment 3A, New York, NY 10128
Credit Line: Gift of the Deborah Turbeville Foundation
18. Bernard Perry (American, born 1930), *Beijing Railway Station Platform*, 2013, Color giclée on Sunset photosatin paper, 18 × 24 in. (45.7 × 61 cm)
- Donor: Estelle and Martin Karlin 2784 South Ocean Boulevard, Palm Beach, FL 33480 or 107 Arnold Road, Newton, MA 02459
Credit line: Gift of Estelle and Martin Karlin
19. Georg Baselitz (German, born 1938), *Winter*, 1992, Folio of 14 aquatint etchings on hand-made Dieu-Donné paper, hand-bound in paper-covered boards with woodblock print on cover, 20 ⁵/₈ × 14 ¹/₂ × 1 ¹/₂ in. (52.39 × 36.83 × 3.81 cm.), Edition of 60.

Donor: Dr. Hank Hine and Mrs. Laura Hine, 525 16th Avenue NE, St. Petersburg, Florida 33704
Credit Line: Gift of Hank Hine and his Family in Honor of VMFA Director Alex Nyerges and his Contributions to our Profession

20. Carl Chiarenza (American, born 1935), 31 photographs, Gelatin silver prints, various sizes, (see Appendix B)

Donor: Carl Chiarenza, 5 Edgemere Drive, Rochester NY 14618
Credit Line: Gift of Carl Chiarenza

21. Gift of 9 Portfolios and 39 additional photographs: (see Appendix C)

Paul Caponigro (American, born 1932), *Portfolio II*, 1957-1970, 8 Gelatin silver prints, various sizes

William Eggleston (American, born 1939), *The Coca-Cola Portfolio*, 2000, 10 Chromogenic color prints mounted to 4 ply museum board, various sizes

Ernst Haas (American, born Austria, 1921 – 1986), *The Creation Portfolio*, 1981-1982, 10 Dye transfer prints, various sizes

André Kertész (American, born Hungary, 1894 – 1985), *Volume I, 1913 – 1929*, printed 1973, 9 Gelatin silver prints, various sizes

Eliot Porter (American, 1901 – 1990), *Portfolio One: The Seasons*, 1964, 12 Dye transfer prints, various sizes

Eliot Porter (American, 1901 – 1990), *Intimate Landscapes*, 1979, 10 Dye transfer prints, various sizes

Paul Strand (American, 1890 – 1976), *On My Doorstep: A Portfolio of Eleven Photographs 1914-1973*, 1976, Gelatin silver print, various sizes

Minor White (American, 1908-1976), *Jupiter Portfolio*, 12 Gelatin silver prints, various sizes

Brett Weston (American, 1911 – 1993), *Baja California Portfolio*, 1967, 15 Gelatin silver prints, various sizes

Additional 29 photographs by Brett Weston and 10 photographs by Abelardo Morell.

Donor: Daniel Greenberg and Susan Steinhauser, P.O. Box 605, Newbury Park, CA 91319-0605

Credit Line: Gift of Daniel Greenberg and Susan Steinhauser

APPENDIX A:

1. Gordon Bennett (American, 1933-2012), *Self Portrait*, undated, Gelatin silver print, Sheet: $9 \frac{15}{16} \times 7 \frac{15}{16}$ in. (25.24 × 20.16 cm.), Image: $9 \frac{9}{16} \times 6 \frac{7}{16}$ in. (24.29 × 16.35 cm.)
2. Gordon Bennett (American, 1933-2012), *Colma*, 1967, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{1}{2} \times 9 \frac{5}{8}$ in. (16.51 × 24.45 cm.)
3. Gordon Bennett (American, 1933-2012), *Washington Square #3*, 1968, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{1}{16} \times 9 \frac{1}{2}$ in. (15.4 × 24.13 cm.)
4. Gordon Bennett (American, 1933-2012), *Hollywood*, 1968, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{9}{16} \times 9 \frac{11}{16}$ in. (16.67 × 24.61 cm.)
5. Gordon Bennett (American, 1933-2012), *Self Portrait*, 1966, Gelatin silver print, Sheet: $9 \frac{15}{16} \times 7 \frac{15}{16}$ in. (25.24 × 20.16 cm.), Image: $9 \frac{9}{16} \times 8 \frac{3}{8}$ in. (24.29 × 21.27 cm.)
6. Gordon Bennett (American, 1933-2012), *Untitled #2*, undated, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{3}{8} \times 9 \frac{9}{16}$ in. (16.19 × 24.29 cm.)
7. Gordon Bennett (American, 1933-2012), *Untitled*, undated, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $5 \frac{15}{16} \times 9 \frac{1}{2}$ in. (15.08 × 24.13 cm.)
8. Gordon Bennett (American, 1933-2012), *Store Window, Vallejo*, undated, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $7 \frac{3}{16} \times 9 \frac{1}{2}$ in. (18.26 × 24.13 cm.)
9. Gordon Bennett (American, 1933-2012), *Cary & Shirley in the Goodwill Window*, 1967, Gelatin silver print, Sheet: $9 \frac{15}{16} \times 7 \frac{15}{16}$ in. (25.24 × 20.16 cm.), Image: $9 \frac{1}{2} \times 6 \frac{9}{16}$ in. (24.13 × 16.67 cm.)
10. Gordon Bennett (American, 1933-2012), *Corte Madera*, 1967, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{1}{8} \times 9 \frac{9}{16}$ in. (15.56 × 24.29 cm.)
11. Gordon Bennett (American, 1933-2012), *San Francisco*, 1964, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{3}{4} \times 9 \frac{1}{2}$ in. (17.15 × 24.13 cm.)
12. Gordon Bennett (American, 1933-2012), *ROTC Cadets*, 1966, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $7 \frac{1}{4} \times 9 \frac{5}{8}$ in. (18.42 × 24.45 cm.)
13. Gordon Bennett (American, 1933-2012), *Long Beach*, undated, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{11}{16} \times 9 \frac{9}{16}$ in. (16.99 × 24.29 cm.)
14. Gordon Bennett (American, 1933-2012), *Berkeley*, 1967, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{3}{16} \times 9 \frac{5}{16}$ in. (15.72 × 24.45 cm.)
15. Gordon Bennett (American, 1933-2012), *Wall 1965*, 1965, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $7 \times 9 \frac{11}{16}$ in. (17.78 × 24.61 cm.)
16. Gordon Bennett (American, 1933-2012), *Untitled*, undated, Gelatin silver print, Sheet: $7 \frac{15}{16} \times 9 \frac{15}{16}$ in. (20.16 × 25.24 cm.), Image: $6 \frac{1}{2} \times 9 \frac{9}{16}$ in. (16.51 × 24.29 cm.)
17. Gordon Bennett (American, 1933-2012), *Days of Protest*, 1966, Gelatin silver print, Sheet: $9 \frac{15}{16} \times 7 \frac{15}{16}$ in. (25.24 × 20.16 cm.), Image: $9 \frac{1}{2} \times 6 \frac{1}{2}$ in. (24.13 × 16.51 cm.)
18. Gordon Bennett (American, 1933-2012), *Saint Patrick's Day*, undated, Gelatin silver print, Sheet:

7 $15/16 \times 9 15/16$ in. (20.16 \times 25.24 cm.), Image: $6 3/8 \times 9 1/2$ in. (16.19 \times 24.13 cm.)

APPENDIX B:

1. Carl Chiarenza (American, born 1935), *Policeman*, circa 1950, Gelatin silver print, Sheet: $4 15/16 \times 6 5/16$ in. (12.54 \times 16.03 cm.), Image: $3 5/16 \times 4 7/8$ in. (8.41 \times 12.38 cm.)

2. Carl Chiarenza (American, born 1935), *Bat Window*, 1958, Gelatin silver print, Sheet: $13 15/16 \times 10 15/16$ in. (35.4 \times 27.78 cm.) Image: $12 7/8 \times 9 7/8$ in. (32.7 \times 25.08 cm.)

3. Carl Chiarenza (American, born 1935), *Dancing Window Revisited, 1968/Rochester 2010*, 1958, 2010, Gelatin silver print, Sheet: $13 15/16 \times 10 13/16$ in. (35.4 \times 27.78 cm.), Image: $11 1/4 \times 10 1/4$ in. (28.58 \times 26.04 cm.)

4. Carl Chiarenza (American, born 1935), *Dancing Window, West End, Boston*, 1958, Gelatin silver print, Image: $7 7/8 \times 5 5/8$ (20 \times 14.29 cm.)

5. Carl Chiarenza (American, born 1935), *Marble Madonna*, 1960, Gelatin silver print, Sheet: $13 15/16 \times 10 15/16$ in. (35.4 \times 27.78 cm.) Image: $12 15/16 \times 9 1/2$ in. (32.86 \times 24.13 cm.)

6. Carl Chiarenza (American, born 1935), *Great Nature*, 1962, Gelatin silver print, Image: $9 7/8 \times 12 7/8$ (25.08 \times 32.7 cm)

7. Carl Chiarenza (American, born 1935), *Burnham Brothers, Truck Door, Essex*, 1962, Gelatin silver print, Sheet: $10 7/8 \times 13 15/16$ (27.62 \times 35.4 cm.), Image: $9 3/4 \times 13$ (24.77 \times 33.02 cm.)

8. Carl Chiarenza (American, born 1935), *Sulfite White Figure with Spears*, 1962, Gelatin silver print, Sheet: $9 15/16 \times 7 15/16$ (25.24 \times 20.16 cm.), Image: $8 15/16 \times 6 3/4$ (22.7 \times 17.15 cm.)

9. Carl Chiarenza (American, born 1935), *Somerville 9*, 1975, Gelatin silver print, Image: $9 3/16 \times 11 1/2$ (23.34 \times 29.21 cm.)

10. Carl Chiarenza (American, born 1935), *Hudson 9*, 1975, Gelatin silver print, Sheet: $14 \times 9 15/16$ (35.56 \times 25.24 cm.) Image: $11 13/16 \times 9$ (30 \times 22.86 cm.)

11. Carl Chiarenza (American, born 1935), *Providence 1*, 1976, Gelatin silver print, Sheet: $10 15/16 \times 13 15/16$ (27.78 \times 35.4 cm.) Image: $10 9/16 \times 13 1/14$ (26.83 \times 33.66 cm.)

12. Carl Chiarenza (American, born 1935), *Fall River 14*, 1976, Gelatin silver print, Sheet: $13 15/16 \times 10 15/16$ (35.4 \times 27.78 cm.) Image: $12 1/16 \times 9 5/16$ (35.4 \times 27.78 cm.)

13. Carl Chiarenza (American, born 1935), *White Sands 4*, 1976, Gelatin silver print, Sheet: $10 7/8 \times 13 7/8$ (27.62 \times 35.24 cm.), Image: $8 3/4 \times 10 5/8$ (22.23 \times 26.99 cm.)

14. Carl Chiarenza (American, born 1935), *Arlington 233*, 1979, Gelatin silver print, Sheet: $16 \times 19 7/8$ in. (40.64 \times 48.26 cm.) Image: $14 11/16 \times 18 7/8$ in. (37.31 \times 47.94 cm.)

15. Carl Chiarenza (American, born 1935), *Woods 551*, 1983, Gelatin silver print, Sheet: $15 15/16 \times 19 13/16$ in. (40.48 \times 50.32 cm.) Image: $14 7/8 \times 17 15/16$ in. (37.78 \times 45.56 cm.)

16. Carl Chiarenza (American, born 1935), *Noumenon 236*, 1987, Gelatin silver print, Sheet: $19 15/16 \times 15 7/8$ in. (50.64 \times 40.32 cm.) Image: $18 13/16 \times 14 7/16$ in. (47.78 \times 36.67 cm.)

17. Carl Chiarenza (American, born 1935), *Untitled 88*, 1987, Gelatin silver print, Sheet: $19 \frac{7}{8} \times 15 \frac{15}{16}$ in. (50.48 × 40.48 cm.) Image: $16 \frac{1}{6} \times 13 \frac{3}{4}$ in. (41.06 × 34.93 cm.)
18. Carl Chiarenza (American, born 1935), *Untitled 206*, 1987, Gelatin silver print, Sheet: $19 \frac{7}{8} \times 15 \frac{15}{16}$ in. (50.48 × 40.48 cm.) Image: $18 \frac{3}{4} \times 15 \frac{1}{16}$ in. (47.63 × 38.26 cm.)
19. Carl Chiarenza (American, born 1935), *Untitled 114*, 1990, Gelatin silver print, Sheet: $19 \frac{13}{16} \times 15 \frac{15}{16}$ in. (50.48 × 40.48 cm.) Image: $17 \frac{3}{4} \times 14 \frac{1}{8}$ in. (47.63 × 38.26 cm.)
20. Carl Chiarenza (American, born 1935), *Untitled 126*, 1990, Gelatin silver print, Sheet: $19 \frac{15}{16} \times 15 \frac{7}{8}$ in. (50.32 × 40.48 cm.) Image: $17 \frac{15}{16} \times 14 \frac{1}{16}$ in. (45.09 × 35.88 cm.)
21. Carl Chiarenza (American, born 1935), *Untitled 253*, 1994, Gelatin silver print, Sheet: $19 \times 23 \frac{7}{8}$ in. (48.26 × 60.64 cm.) Image: $18 \frac{1}{2} \times 23 \frac{1}{4}$ in. (46.99 × 59.06 cm.)
22. Carl Chiarenza (American, born 1935), *Goya 263*, 1994, Gelatin silver print, Sheet: $19 \frac{13}{16} \times 16$ in. (50.32 × 40.64 cm.) Image: $18 \frac{13}{16} \times 15 \frac{1}{16}$ in. (48.1 × 38.26 cm.)
23. Carl Chiarenza (American, born 1935), *Dances with Silver Triptych 390.394.391*, 1990, Gelatin silver print, Sheet: $19 \frac{13}{16} \times 45 \frac{9}{16}$ in. (50.32 × 115.73 cm.) Image: $18 \frac{13}{16} \times 44 \frac{3}{8}$ in. (47.47 × 112.71 cm.)
24. Carl Chiarenza (American, born 1935), *Untitled 108*, 2002, Gelatin silver print, Sheet: $19 \frac{7}{8} \times 15 \frac{7}{8}$ in. (50.48 × 40.32 cm.) Image: $18 \frac{1}{16} \times 15$ in. (45.88 × 38.1 cm.)
25. Carl Chiarenza (American, born 1935), *Peace Warrior 482*, 2003, Gelatin silver print, Sheet: $19 \frac{7}{8} \times 15 \frac{7}{8}$ in. (50.48 × 40.32 cm.) Image: $8 \frac{7}{16} \times 14 \frac{15}{16}$ in. (21.43 × 37.94 cm.)
26. Carl Chiarenza (American, born 1935), *Solitudes 365*, 2004, Gelatin silver print, Sheet: $13 \frac{15}{16} \times 10 \frac{7}{8}$ in. (35.4 × 27.62 cm.) Image: $12 \frac{13}{16} \times 10$ in. (32.54 × 25.4 cm.)
27. Carl Chiarenza (American, born 1935), *Solitudes 71*, 2004, Gelatin silver print, Sheet: $13 \frac{15}{16} \times 10 \frac{7}{8}$ in. (35.4 × 27.62 cm.) Image: $12 \frac{3}{4} \times 10$ in. (32.39 × 25.4 cm.)
28. Carl Chiarenza (American, born 1935), *Untitled 141*, 2007, Gelatin silver print, Sheet: $13 \frac{15}{16} \times 10 \frac{15}{16}$ in. (35.4 × 27.78 cm.) Image: $13 \frac{1}{8} \times 10 \frac{3}{16}$ in. (33.34 × 25.88 cm.)
29. Carl Chiarenza (American, born 1935), *Untitled 157*, 2010, Gelatin silver print, Sheet: $15 \frac{15}{16} \times 19 \frac{13}{16}$ in. (40.48 × 50.32 cm.) Image: $14 \frac{9}{16} \times 18 \frac{5}{8}$ in. (36.99 × 47.31 cm.)
30. Carl Chiarenza (American, born 1935), *Ella*, 2013, Gelatin silver print, Image: $8 \frac{15}{16} \times 13$ in. (22.7 × 33.02 cm.)
31. Carl Chiarenza (American, born 1935), *Hoagy*, Gelatin silver print, Image (irregular): $6 \times 4 \frac{3}{8}$ in. (15.24 × 11.11 cm.)

APPENDIX C:

1. Paul Caponigro (American, born 1932), *Portfolio II*, 1957-1970, printed 1973, 8 Gelatin silver prints, various sizes
2. William Eggleston (American, born 1939), *The Coca-Cola Portfolio*, 2000, 10 Chromogenic Color prints on Fuji crystal archive paper, various sizes
3. Ernst Haas (American, born Austria, 1921 – 1986), *The Creation Portfolio*, 1981-1982: *New England, 1973*, 1973, printed in 1982, Dye transfer print, $12 \frac{15}{16} \times 19 \frac{5}{16}$ in. (32.54 × 49.05 cm.)

- Surtsey Volcano, near Island, 1965*, 1965, printed in 1982, Dye transfer print, $12 \frac{13}{16} \times 19 \frac{5}{16}$ in. (32.54 × 49.05 cm.)
- Arizona, 1962*, 1962, printed in 1982, Dye transfer print, $12 \frac{11}{16} \times 19 \frac{5}{16}$ in. (32.23 × 49.05 cm.)
- Tobago, 1968*, 1968, printed in 1982, Dye transfer print, $12 \frac{3}{8} \times 9 \frac{5}{16}$ in. (31.43 × 23.65 cm.)
- Lake Huntington, Kenya, 1970*, 1970, printed in 1982, Dye transfer print, $12 \frac{5}{8} \times 19 \frac{15}{16}$ in. (32.07 × 49.05 cm.)
- Nairobi, Kenya, 1970*, 1970, printed in 1982, Dye transfer print, $12 \frac{7}{8} \times 19 \frac{1}{4}$ in. (32.7 × 48.9 cm.)
- Island Kyushu, Japan, 1981*, 1981, printed in 1982, Dye transfer print, $12 \frac{3}{4} \times 19 \frac{1}{4}$ in. (32.39 × 48.9 cm.)
- Sicily, 1965*, 1965, printed in 1982, Dye transfer print, $12 \frac{13}{16} \times 19 \frac{5}{16}$ in. (32.54 × 49.05 cm.)
- Kenya, 1970*, 1970, printed in 1982, Dye transfer print, $12 \frac{7}{8} \times 19 \frac{5}{16}$ in. (32.7 × 49.05 cm.)
- Vermont, 1969*, 1969, printed in 1982, Dye transfer print, $12 \frac{13}{16} \times 19 \frac{1}{4}$ in. (32.54 × 48.9 cm.)
4. André Kertész (American, born Hungary, 1894 – 1985), *Volume I, 1913 – 1929*:
- Ripples. May 11, 1913, Hungary*, 1913, Gelatin silver print, $7 \times 6 \frac{3}{4}$ in. (17.78 × 17.15 cm.)
- Underwater Swimmer, August 31, 1917, Esztergom*, 1917, Gelatin silver print, $7 \times 9 \frac{11}{16}$ in. (17.78 × 24.61 cm.)
- Swimming, September 14, 1919, Duna Haraszti*, 1919, Gelatin silver print, $9 \frac{5}{8} \times 7 \frac{11}{16}$ in. (24.45 × 19.53 cm.)
- Louis Tihanyi, Paris*, 1926, Gelatin silver print, $9 \frac{9}{16} \times 6 \frac{3}{8}$ in. (24.29 × 16.19 cm.)
- Chez Mondrian, Paris*, 1926, Gelatin silver print, $9 \frac{11}{16} \times 7 \frac{1}{4}$ in. (24.61 × 18.42 cm.)
- Chairs of Paris*, 1927, Gelatin silver print, $7 \frac{11}{16} \times 9 \frac{5}{8}$ in. (19.53 × 24.45 cm.)
- Mendon, 1928*, Gelatin silver print, $9 \frac{11}{16} \times 7 \frac{3}{4}$ in. (24.61 × 19.69 cm.)
- Broken plate, Paris*, 1929, Gelatin silver print, $7 \frac{3}{4} \times 9 \frac{9}{16}$ in. (19.69 × 24.29 cm.)
- Sidewalk, Paris, 1913-1929*, Gelatin silver print, $9 \frac{5}{8} \times 7 \frac{5}{8}$ in. (24.45 × 19.37 cm.)
5. Eliot Porter (American, 1901 – 1990), *Portfolio One: The Seasons*, 1964:
- Maple Blossoms in a Woodland Pool, New Hampshire, May 1961*, 1961, Dye transfer print, $8 \frac{7}{16} \times 10 \frac{1}{2}$ in. (21.43 × 26.67 cm.)
- Rhodora, New Hampshire, May 1953*, 1953, Dye transfer print, $8 \frac{3}{8} \times 10 \frac{1}{2}$ in. (21.27 × 26.67 cm.)
- Aspens in Early Spring, New Mexico, June 1957*, 1957, Dye transfer print, $10 \frac{1}{2} \times 8 \frac{5}{16}$ in. (26.67 × 21.11 cm.)
- Eroded Rock, New Mexico, June 1953*, 1953, Dye transfer print, $10 \frac{7}{16} \times 8 \frac{5}{16}$ in. (26.51 × 21.11 cm.)
- Foxtail Grass, Colorado, August 1957*, 1957, Dye transfer print, $10 \frac{1}{2} \times 8 \frac{3}{8}$ in. (26.67 × 21.27 cm.)
- Weeds in Rock Cracks, Maine, August 1955*, 1955, Dye transfer print, $10 \frac{5}{16} \times 8 \frac{5}{16}$ in. (26.19 × 21.11 cm.)
- Ponderosa Pine, New Mexico, August 1960*, 1960, Dye transfer print, $10 \frac{1}{2} \times 8 \frac{1}{4}$ in. (26.67 × 20.96 cm.)
- Spruce Trees and River, Colorado, September 1959*, 1959, Dye transfer print, $10 \times 8 \frac{5}{16}$ in. (25.4 × 21.11 cm.)
- Yellow Aspens, Colorado, September 1951*, 1951, Dye transfer print, $10 \frac{5}{16} \times 8 \frac{1}{4}$ in. (26.19 × 20.96 cm.)
- Cypress Swamp, Florida, February 1954*, 1954, Dye transfer print, $8 \frac{7}{16} \times 10 \frac{1}{2}$ in. (21.43 × 26.67 cm.)
- Snow and Grass, Colorado, September 1959*, 1959, Dye transfer print, $8 \frac{1}{4} \times 10 \frac{1}{4}$ in. (20.96 × 26.04 cm.)
6. Eliot Porter (American, 1901 – 1990), *Intimate Landscapes*, 1979:

Redbud Trees in Bottomland, Near Red River Gorge, Kentucky, April 17, 1968, 1968, Dye transfer print, 13 $\frac{7}{16}$ × 10 $\frac{11}{16}$ in. (34.13 × 27.15 cm.)
Colorful Trees, New found Gap Road, Great Smokey Mountains National Park, Tennessee, October 1967, 1967, Dye transfer print, 13 $\frac{7}{16}$ × 10 $\frac{11}{16}$ in. (34.13 × 27.15 cm.)
Foxtail Grass, Lake City, Colorado, August 1957, 1957, Dye transfer print, 13 $\frac{5}{16}$ × 10 $\frac{3}{4}$ in. (33.81 × 27.31 cm.)
Shadbush, Near Hillsborough, New Hampshire, April 28, 1957, 1957, Dye transfer print, 13 $\frac{1}{2}$ × 10 $\frac{3}{4}$ in. (34.29 × 27.31 cm.)
Columbine Leaves, Great Spruce Head Island, Maine, July 27, 1954, 1954, Dye transfer print, 13 $\frac{5}{16}$ × 10 $\frac{3}{4}$ in. (33.81 × 27.31 cm.)
Frostbitten Apples, Tesuque, New Mexico, November 21, 1966, 1966, Dye transfer print, 10 $\frac{1}{2}$ × 13 $\frac{3}{4}$ in. (26.67 × 34.93 cm.)
Trunks of Maple and Birch with Oak Leaves, Passaconaway Road, New Hampshire, October 7, 1956, 1956, Dye transfer print, 13 $\frac{9}{16}$ × 10 $\frac{1}{2}$ in. (34.45 × 26.67 cm.)
Stones and Cracked Mud, Black Place, New Mexico, June 9, 1977, 1977, Dye transfer print, 13 $\frac{5}{8}$ × 10 $\frac{11}{16}$ in. (34.61 × 27.15 cm.)
Rock-eroded Stream Bed, Coyote Gulch, Utah, August 14, 1971, 1971, Dye transfer print, 13 $\frac{5}{8}$ × 10 $\frac{3}{4}$ in. (34.61 × 27.31 cm.)
River Edge at Sunset, Below Paiute Rapids, San Juan River, Colorado, May 24, 1962, 1962, Dye transfer print, 13 $\frac{11}{16}$ × 10 $\frac{11}{16}$ in. (34.77 × 27.15 cm.)

7. Paul Strand (American, 1890 – 1976), *On My Doorstep: A Portfolio of Eleven Photographs 1914-1973*, 1976:

Snow, Backyards, New York City, 1914, printed circa 1976, Gelatin silver print, Sheet: 10 $\frac{3}{4}$ × 13 $\frac{1}{2}$ in. (27.31 × 34.29 cm.), Image: 10 × 12 $\frac{11}{16}$ in. (25.4 × 32.23 cm.)
Abstraction, Porch Shadows, Connecticut, 1915, printed circa 1976, Gelatin silver print, Sheet: 13 $\frac{11}{16}$ × 9 $\frac{9}{16}$ in. (34.77 × 24.29 cm.), Image: 13 $\frac{5}{16}$ × 9 $\frac{1}{4}$ in. (33.81 × 23.5 cm.)
Jug and Fruit, Connecticut, 1915, printed circa 1976, Gelatin silver print, Sheet: 13 $\frac{1}{2}$ × 9 $\frac{11}{16}$ in. (34.29 × 24.61 cm.), Image: 11 $\frac{1}{4}$ × 7 $\frac{3}{8}$ in. (28.58 × 18.73 cm.)
Rebecca, New York City, 1928, printed circa 1976, Gelatin silver print, Sheet: 8 × 9 $\frac{15}{16}$ in. (20.32 × 25.24 cm.), Image: 7 $\frac{3}{4}$ × 9 $\frac{9}{16}$ in. (19.69 × 24.29 cm.)
Toadstool and Grasses, Georgetown, Maine, 1928, printed circa 1976, Gelatin silver print, Sheet: 11 $\frac{5}{8}$ × 9 $\frac{1}{4}$ in. (29.53 × 23.5 cm.), Image: 9 $\frac{9}{16}$ × 7 $\frac{9}{16}$ in. (24.29 × 19.21 cm.)
Torso, Taos, New Mexico, 1930, printed circa 1976, Gelatin silver print, Sheet: 10 $\frac{13}{16}$ × 11 in. (27.46 × 27.94 cm.), Image: 9 $\frac{15}{16}$ × 10 $\frac{1}{16}$ in. (25.24 × 25.56 cm.)
Akeley Motion Picture Camera, New York City, 1923, printed circa 1976, Gelatin silver print, Sheet: 9 $\frac{15}{16}$ × 7 $\frac{15}{16}$ in. (25.24 × 20.16 cm.), Image: 9 $\frac{1}{2}$ × 7 $\frac{5}{8}$ in. (24.13 × 19.37 cm.)
Side Porch, Vermont, 1947, printed circa 1976, Gelatin silver print, Sheet: 9 $\frac{15}{16}$ × 8 in. (25.24 × 20.32 cm.), Image: 9 $\frac{5}{8}$ × 7 $\frac{15}{16}$ in. (24.45 × 20.16 cm.)
Susan Thompson, Cape Split, Maine, 1945, printed circa 1976, Gelatin silver print, Sheet: 11 $\frac{11}{16}$ × 9 $\frac{5}{8}$ in. (29.69 × 24.45 cm.), Image: 10 × 7 $\frac{15}{16}$ in. (25.4 × 20.16 cm.)
White Horse, Rancho de Taos, New Mexico, 1932, printed circa 1976, Gelatin silver print, Sheet: 10 $\frac{13}{16}$ × 13 $\frac{1}{4}$ in. (27.46 × 33.66 cm.), Image: 9 $\frac{1}{16}$ × 11 $\frac{9}{16}$ in. (23.02 × 29.37 cm.)
Iris Facing the Winter, Orgeval, 1973, printed circa 1976, Gelatin silver print, Sheet: 14 $\frac{1}{2}$ × 11 $\frac{5}{8}$ in. (36.83 × 29.53 cm.), Image: 12 $\frac{7}{16}$ × 9 $\frac{7}{8}$ in. (31.59 × 25.08 cm.)

8. Minor White (American, 1908-1976), *Jupiter Portfolio*, 1975:

Sun Over the Pacific, Devil's Slide, 1947, printed circa 1975, Gelatin silver print, Sheet: 10 $\frac{15}{16}$ × 13 $\frac{13}{16}$ in. (27.78 × 35.08 cm.), Image: 7 $\frac{7}{16}$ × 9 $\frac{15}{16}$ in. (18.89 × 25.24 cm.)
Nude Foot, San Francisco, 1947, printed circa 1975, Gelatin silver print, Sheet: 10 $\frac{7}{8}$ × 13 $\frac{3}{4}$ in. (27.62 × 34.93 cm.), Image: 8 $\frac{3}{8}$ × 10 $\frac{5}{8}$ in. (21.27 × 26.99 cm.)
Sandblaster, San Francisco, 1947, printed circa 1975, Gelatin silver print, Sheet: 10 $\frac{3}{4}$ × 13 $\frac{11}{16}$ in. (27.31 × 34.77 cm.), Image: 8 $\frac{1}{2}$ × 9 $\frac{15}{16}$ in. (21.59 × 25.24 cm.)
Birdlime and Surf, Point Lobos, California, 1951, printed circa 1975, Gelatin silver print, Sheet: 10 $\frac{3}{4}$ × 15 $\frac{5}{8}$ in. (27.31 × 39.69 cm.), Image: 9 $\frac{3}{16}$ × 10 $\frac{7}{8}$ in. (23.34 × 27.62 cm.)

- Two Barns, Dansville, New York*, 1955, printed circa 1975, Gelatin silver print, Sheet: 10 ¹⁵/₁₆ × 13 ³/₄ in. (27.46 × 34.93 cm.), Image: 9 ⁷/₁₆ × 12 ¹/₈ in. (23.97 × 30.8 cm.)
- Windowsill Daydreaming, Rochester, New York*, 1958, printed circa 1975, Gelatin silver print, Sheet: 13 ¹¹/₁₆ × 10 ³/₄ in. (34.77 × 27.31 cm.), Image: 11 ⁵/₈ × 9 ¹/₁₆ in. (29.53 × 23.02 cm.)
- Peeled Paint, Rochester, New York*, 1959, printed circa 1975, Gelatin silver print, Sheet: 13 ³/₄ × 10 ³/₄ in. (34.93 × 27.31 cm.), Image: 12 ¹/₄ × 9 in. (31.12 × 22.86 cm.)
- Ritual Stones, Notom, Utah*, 1963, printed circa 1975, Gelatin silver print, Sheet: 13 ⁵/₈ × 10 ³/₄ in. (34.61 × 27.31 cm.), Image: 11 ⁵/₈ × 9 in. (29.53 × 22.86 cm.)
- Ivy, Portland, Oregon*, 1964, printed circa 1975, Gelatin silver print, Sheet: 13 ⁵/₈ × 10 ³/₄ in. (34.61 × 27.31 cm.), Image: 11 ⁷/₈ × 8 ¹¹/₁₆ in. (30.16 × 22.07 cm.)
- Navigation Markers, Cape Breton, Nova Scotia*, 1970, printed circa 1975, Gelatin silver print, Sheet: 10 ¹³/₁₆ × 13 ³/₄ in. (27.46 × 34.93 cm.), Image: 8 ¹/₂ × 11 ³/₁₆ in. (21.59 × 28.42 cm.)
- Dock in Snow, Vermont*, 1971, printed circa 1975, Gelatin silver print, Sheet: 13 ³/₄ × 10 ³/₄ in. (34.93 × 27.31 cm.), Image: 12 ¹/₈ × 8 ⁷/₈ in. (30.8 × 22.54 cm.)
9. Brett Weston (American, 1911 – 1993), *Baja California Portfolio*, 1967:
- Desert*, 1967, Gelatin silver print, 9 ⁵/₈ × 7 ⁵/₈ in. (24.45 × 19.37 cm.)
- Dunes*, 1967, Gelatin silver print, 7 ⁵/₈ × 9 ⁵/₈ in. (19.37 × 24.45 cm.)
- Cardons and Bay*, 1967, Gelatin silver print, 7 ⁵/₈ × 9 ⁵/₈ in. (19.37 × 24.45 cm.)
- Plant Form*, 1967, 1967, Gelatin silver print, 9 ⁵/₈ × 6 ¹/₂ in. (24.45 × 16.51 cm.)
- Cactus and Mountains*, 1965, Gelatin silver print, 7 ⁵/₈ × 9 ⁹/₁₆ in. (19.37 × 24.29 cm.)
- Boats on Bay*, 1964, Gelatin silver print, 7 ⁵/₈ × 9 ⁹/₁₆ in. (19.37 × 24.29 cm.)
- Cacti*, 1964, Gelatin silver print, 7 ⁹/₁₆ × 9 ⁹/₁₆ in. (19.21 × 24.29 cm.)
- Kelp*, 1967, Gelatin silver print, 9 ¹¹/₁₆ × 7 ⁵/₈ in. (24.61 × 19.37 cm.)
- Rock Form*, 1967, Gelatin silver print, 9 ⁵/₈ × 7 ⁵/₈ in. (24.45 × 19.37 cm.)
- Banyan Roots*, 1965, Gelatin silver print, 9 ⁹/₁₆ × 7 ⁷/₈ in. (24.29 × 20 cm.)
- Dead Century Plant*, 1964, Gelatin silver print, 9 ⁵/₈ × 7 ⁵/₈ in. (24.45 × 19.37 cm.)
- Cactus Abrasion*, 1966, Gelatin silver print, 7 ⁵/₈ × 9 ⁹/₁₆ in. (19.37 × 24.29 cm.)
- Turtle Skeleton*, 1964, Gelatin silver print, 7 ⁵/₈ × 9 ⁹/₁₆ in. (19.37 × 24.29 cm.)
- Century Plant*, 1965, Gelatin silver print, 9 ⁹/₁₆ × 7 ⁵/₈ in. (24.29 × 19.37 cm.)
- Tree Roots*, 1967, Gelatin silver print, 7 ⁵/₈ × 9 ⁵/₈ in. (19.37 × 24.45 cm.)
10. Brett Weston (American, 1911 – 1993), *Garrapata Beach*, 1954, Gelatin silver print, 7 ⁵/₈ × 9 ⁵/₈ in. (19.37 × 24.45 cm.)
11. Brett Weston (American, 1911 – 1993), *Palm Reflection, City of Refuge, Hawaii*, 1980, Gelatin silver print, 12 ¹/₂ × 10 ¹/₂ in. (31.75 × 26.67 cm.)
12. Brett Weston (American, 1911 – 1993), *Broken Glass*, 1953, Gelatin silver print, 13 ⁵/₈ × 9 ¹/₄ in. (34.61 × 23.5 cm.)
13. Brett Weston (American, 1911 – 1993), *Spanish Village*, 1971, Gelatin silver print, 10 ³/₄ × 12 in. (27.31 × 30.49 cm.)
14. Brett Weston (American, 1911 – 1993), *Untitled [Large Leaf]*, 1976, Gelatin silver print, 10 ⁵/₈ × 12 in. (26.98 × 30.48 cm.)
15. Brett Weston (American, 1911 – 1993), *Black Window, Mariposa, California*, 1951, Gelatin silver print, 10 ³/₈ × 13 ¹/₂ in. (26.35 × 34.29 cm.)
16. Brett Weston (American, 1911 – 1993), *Clouds, Owens Valley*, 1968, Gelatin silver print, 10 ⁵/₈ × 13 ³/₄ in. (26.35 × 34.93 cm.)
17. Brett Weston (American, 1911 – 1993), *Landscape, Germany*, 1960, Gelatin silver print, 7 ⁵/₈ × 9 ⁹/₁₆ in. (19.37 × 24.29 cm.)
18. Brett Weston (American, 1911 – 1993), *Rooftops, Spain*, 1960, Gelatin silver print, 7 ⁵/₈ × 9 ¹/₂ in. (19.37 × 24.13 cm.)
19. Brett Weston (American, 1911 – 1993), *Glen Canyon*, 1960, Gelatin silver print, 9 ¹/₂ × 7 ⁵/₈ in. (24.13 × 19.37 cm.)
20. Brett Weston (American, 1911 – 1993), *Abstract [Reflection Looks like Oil Slick]*, 1962, Gelatin silver print, 7 ⁵/₈ × 9 ⁵/₈ in. (19.37 × 24.45 cm.)

21. Brett Weston (American, 1911 – 1993), *Untitled [Ocean, Surf, Rocks and Shadows]*, 1981, Gelatin silver print, 10 ³/₄ × 13 ³/₄ in. (27.31 × 34.93 cm.)
22. Brett Weston (American, 1911 – 1993), *Rock Formations, Point Lobos, from Ten Photographs*, 1951, Gelatin silver print, 10 ¹/₄ × 13 ¹/₂ in. (26.04 × 34.29 cm.)
23. Brett Weston (American, 1911 – 1993), *White Sands, New Mexico, from Ten Photographs*, 1947, Gelatin silver print, 10 ¹/₄ × 13 ¹/₂ in. (26.04 × 34.29 cm.)
24. Brett Weston (American, 1911 – 1993), *Untitled [Abstraction]*, 1970, Gelatin silver print, 10 ¹/₂ × 13 ¹/₂ in. (26.67 × 34.29 cm.)
25. Brett Weston (American, 1911 – 1993), *Reflections*, 1974, Gelatin silver print, 7 ¹¹/₁₆ × 9 ⁵/₈ in. (19.53 × 24.45 cm.)
26. Brett Weston (American, 1911 – 1993), *Dune Oceano (S dune)*, 1934, Gelatin silver print, 10 ³/₄ × 13 ¹/₂ in. (27.31 × 34.29 cm.)
27. Brett Weston (American, 1911 – 1993), *Bird Dune, Oceano*, 1934, Gelatin silver print, 10 ⁵/₈ × 13 ¹/₂ in. (26.99 × 34.29 cm.)
28. Brett Weston (American, 1911 – 1993), *Shoshone Dunes, California*, 1968, Gelatin silver print, 15 × 19 in. (38.1 × 48.26 cm.)
29. Brett Weston (American, 1911 – 1993), *Untitled (Leafless Shrub in Desert)*, 1982, Gelatin silver print, 10 ⁷/₁₆ × 12 ³/₄ in. (26.5 × 32.39 cm.)
30. Brett Weston (American, 1911 – 1993), *Century Plant, Baja California*, 1967, Gelatin silver print, 9 ⁵/₈ × 7 ⁵/₈ in. (24.45 × 19.37 cm.)
31. Brett Weston (American, 1911 – 1993), *Mud Lumps*, 1976, Gelatin silver print, 13 ⁵/₈ × 10 ¹/₂ in. (34.61 × 26.67 cm.)
32. Brett Weston (American, 1911 – 1993), *Untitled (Black and White Abstraction)*, 1957, Gelatin silver print, 14 ¹/₂ × 18 ¹/₂ in. (36.83 × 46.99 cm.)
33. Brett Weston (American, 1911 – 1993), *Untitled (Clouds)*, undated, Gelatin silver print, 7 ¹/₂ × 9 ¹/₂ in. (19.1 × 46.99 cm.)
34. Brett Weston (American, 1911 – 1993), *Fern Study*, 1970-1979, Gelatin silver print, 12 ¹/₄ × 10 ⁵/₈ in. (31.12 × 26.99 cm.)
35. Brett Weston (American, 1911 – 1993), *Ivy on Wall, New York*, 1945, Gelatin silver print, 7 ³/₄ × 9 ¹/₂ in. (19.69 × 24.13 cm.)
36. Brett Weston (American, 1911 – 1993), *Untitled (Abstract Shapes in Ice)*, 1970, Gelatin silver print, 13 ¹/₂ × 10 ¹/₂ in. (34.29 × 26.67 cm.)
37. Brett Weston (American, 1911 – 1993), *Abstract Image*, 1970, Gelatin silver print, 13 ¹/₂ × 10 ¹/₂ in. (34.29 × 26.67 cm.)
38. Brett Weston (American, 1911 – 1993), *Ice form*, 1974, Gelatin silver print, 9 ¹/₂ × 7 ³/₄ in. (24.13 × 19.69 cm.)
39. Abelardo Morell (American, born Cuba in 1948), *Camera Obscura of Hotel del Coronado in Room, San Diego, CA*, 1998, Gelatin silver print, 18 × 22 ¹/₂ in. (45.72 × 57.15 cm.)
40. Abelardo Morell (American, born Cuba in 1948), *Faceless Clock*, 2004, Gelatin silver print, 22 ¹/₂ × 18 ¹/₈ in. (55.15 × 46.04 cm.)
41. Abelardo Morell (American, born Cuba in 1948), *Le Antichità Romane by Piranesi, #1*, 1994, Gelatin silver print, 31 ⁷/₈ × 40 ¹/₈ in. (81 × 102 cm.)
42. Abelardo Morell (American, born Cuba in 1948), *Open Dictionary*, 2001, Gelatin silver print, 20 × 24 in. (50.8 × 60.96 cm.)
43. Abelardo Morell (American, born Cuba in 1948), *Book with Hand, Gardner Museum*, 1998, Gelatin silver print, 22 ¹/₂ × 18 ¹/₈ in. (55.15 × 46.04 cm.)
44. Abelardo Morell (American, born Cuba in 1948), *Old Traveler Scrapbook and Postcard: Temple of Karnak*, 2000, Gelatin silver print, 18 × 22 ³/₈ in. (45.72 × 56.83 cm.)
45. Abelardo Morell (American, born Cuba in 1948), *Three Women by Hopper*, 2000, Gelatin silver print, 18 × 22 in. (45.72 × 55.88 cm.)
46. Abelardo Morell (American, born Cuba in 1948), *Two Open Books – Ellen Ternan and Charles Dickens*, 2000, Gelatin silver print, 18 ¹/₈ × 22 ¹/₂ in. (46.04 × 55.15 cm.)

47. Abelardo Morell (American, born Cuba in 1948), *Two Books of Astronomy*, 1996, Gelatin silver print, 24 × 20 in. (60.96 × 50.8 cm.)

48. Abelardo Morell (American, born Cuba in 1948), *The Colosseum by Piranesi #2*, 1994, Gelatin silver print, 20 × 24 in. (50.8 × 60.96 cm.)

Motion: proposed by Mr. Jecklin, Co-Chair, and seconded by Mr. Royall that the Board ratify the recommendation of the approval of the Collection Management Policy with the revisions discussed.

VII. ADJOURNMENT

There being no further business, the meeting was adjourned at 2:26pm

Recorded by: Laura Keller
Assistant to the Secretary of the Foundation

MOTION: Mr. Michael J. Schewel MEETING: Board of Trustees
SECOND: Mr. William A. Royall, Jr. DATE: 30 March 2017

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 / M. Harris / Abramson / Allston / Barrington /
Conner / Crutcher / Douglass / Dye / Fralin / Goode /
Gottwald / J. Harris / Jecklin / Johnson / Papa / Petersen /
Rangarajan / Reynolds / Royall / Tak

NAYS: None

ABSENT DURING VOTE: Rangarajan

ABSENT DURING MEETING: Bishop / Edwards / Farrell / Gilliam / Harrigan / Lockhart /
Luke / Markel / McGlothlin / Niemyer / O'Keefe