Virginia Museum of Fine Arts

Minutes of the Board of Trustees Meeting

Thursday, 23 June 2016 12:30 AM

Claiborne Robertson Room

There were present:

William A. Royall, Jr., President

Michael J. Schewel, Executive Vice President

Dr. Monroe E. Harris, Jr., Vice President

Karen C. Abramson

Tyler Bishop

Cindy H. Conner

Dr. Betty Crutcher

W. Birch Douglass III

Kenneth M. Dye

Susan S. Goode

Terrell Luck Harrigan

Jil Womack Harris

Ivan P. Jecklin

Kenneth Johnson, Sr.

Steven A. Markel

Judith A. Niemyer, MD, *conf.*

Sara O’Keefe

Dr. Claude G. Perkins

Michele Petersen

Charles H. Seilheimer, Jr.

Dr. Shantaram K. Talegaonkar

**Mr. Harry R. Thalhimer**

Foundation Board of Directors:

Kelly B. Armstrong, President

H. Hiter Harris III, Vice President

Lilo Simmons Ukrop, Treasurer

Anne L. Battle

Michael Bisceglia

William S. Cohen

Anne Noland Edwards

Carolyn Hsu-Balcer

Denise Keane

Keith R. Kissee

James W. Klaus

1. John Lucas

Wycliffe McClure

Dr. Paul S. Monroe

Richard B. Olson, *conf.*

Jennifer L. Sisk

John R. Staelin

Edward W. Valentine, *conf.*

L. Ray Ashworth, Honorary

By Invitation:

Alex Nyerges, Director

Stephen Bonadies

Dr. Lee Anne Chesterfield

Dr. Sarah Eckhardt

Jody Green

Claudia E. Keenan

Laura Keller

Alexandria McGrath

Cameron O’Brion

Hossein Sadid

Dr. Michael Taylor

Kimberly Wilson

Absent:

Martin J. Barrington

Thomas F. Farrell II

Cynthia Kerr Fralin

Richard B. Gilliam

Margaret N. Gottwald

H. Eugene Lockhart

John A. Luke Jr.

James W. McGlothlin

Satya Rangarajan

Pamela Reynolds

1. CALL TO ORDER

At 12:34 PM, President Bill Royall called the meeting to order and welcomed the board members. He introduced Associate Curator of Modern and Contemporary Art, Dr. Sarah Eckhardt, who gave a presentation and overview of the *Kehinde Wiley : A New Republic* exhibition during lunch.

#### MINUTES APPROVAL

**Motion:** proposed by Mr. Kenneth Dye and seconded by Mr. W. Birch Douglass III that the minutes of the March 16, 2016 Board of Trustees meeting be approved as distributed. Motion

approved.

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1. REPORT OF THE PRESIDENT

First, Mr. Royall thanked Dr. Sarah Eckhardt for her presentation on Kehinde Wiley’s work. Then, he thanked all those who attended the Annual Board Dinner that was held the previous evening, noting that it was a delight to honor Frances Lewis and have the Secretary of Education, Anne Holton, give Ms. Lewis the John Barton Payne Award for Philanthropy of the Arts. Next, President Royall welcomed new trustee, Cindy Conner, and thanked Dr. Shantaram Talegaonkar for his service on the Board of Trustees since 2006. Dr. Talegaonkar’s service has included a large planned gift, frequent contributions to the former Friends of Indian Art Collector’s Circle, and most recently acting as a VMFA ambassador for the opening of *Fabergé Revealed* at the Palace Museum in Beijing, China.

1. REPORT OF THE DIRECTOR

Director Alex Nyerges welcomed the trustees and noted that this would be Mr. Royall’s last meeting as President of the Board of Trustees for Virginia Museum of Fine Arts. He expressed his sincerest gratitude for President Royall’s service and presented a tribute to both Mr. Bill Royall and his wife, Mrs. Pamela K. Royall, for their support and donations of artwork over the years. He also noted Mr. Royall’s extraordinary support for exhibitions and recent travels to Beijing, China, and Oslo, Norway, to support VMFA traveling exhibitions.

Next, Mr. Nyerges provided a brief update on Human Resources and the progress made by Ms. Kimberly Wilson, Deputy Director of Human Resources, in the six months that she has been with VMFA. The report emphasized the importance of VMFA employees. The Human Resources update was followed by relevant announcements concerning realignment. The realignment provides the staffing structure needed to achieve the goals of the 2020 Strategic Plan, including the announcement of a new division – Marketing and Communications – and the transformation of our art conservation program into a nationally recognized center launched with the support of the Andrew W. Mellon Foundation.

Next, Director Alex Nyerges discussed recent trips to open VMFA exhibitions in international locations. This included a trip to Beijing, China, in April for the opening of *Fabergé Revealed* at the Palace Museum and a trip to Oslo, Norway, in June for the opening of *Jasper Johns and Edvard Munch:* Love, Loss, and the Cycle of Life at the Munch Museum. He noted that the scholarship surrounding *Johns | Munch* was groundbreaking and would be sure to elevate VMFA’s reputation. He thanked all of the board members who traveled on both trips as ambassadors for VMFA.

Lastly, he reviewed the attendance figures for *Kehinde Wiley : A New Republic*, noting that attendance was already at 8,000. Enterprise figures for the exhibition are already above those originally projected.

1. REPORT OF THE FOUNDATION

Foundation President Kelly Armstrong thanked Board of Trustees President Bill Royall for his leadership in the past three years. She noted that the Foundation Board last met in May and will meet next in August. During the May meetings, the FY17 Foundation budget was approved. She noted that markets were rough in the first quarter and that they are looking for the markets to be up slightly in the second half of the year. Lastly, she noted that in June the Foundation Board will say goodbye to Dr. Andrew Lewis, Ms. Mona Albertine, Mr. Fred Tattersall, and Ms. Frederica Gray as their terms will be ending. The Foundation Board will welcome new members, including Ms. Anne Noland Edwards, Ms. Jennifer Sisk, Mr. Michael Bisceglia, and Mr. William Cohen.

1. COMMITTEE REPORTS
* Operations Committee – Stephen Bonadies, Senior Deputy Director for Conservation & Collections

Stephen Bonadies, Senior Deputy Director for Conservation & Collections, gave an update on current capital projects noting that supplemental appropriations have been given so that VMFA can move ahead with the Robinson House project. There is also a special project to replace two units of plywood in the Mellon galleries. The building of the Fabergé galleries continues in addition to the catering kitchen. Mr. Bonadies noted that the Fabergé galleries will include the display of all of the Fabergé eggs in-the-round.

* VMFA Council – Ms. Alexandria McGrath, President

Ms. Alexandria McGrath, VMFA Council President, reported on the Annual Board Dinner, which also included members of VMFA Council to celebrate its 40th anniversary. She noted that the 2020 Strategic Plan has been communicated to Council members so that they can speak knowledgably about it as ambassadors of the Museum. She also stated that the Council hosted the Volunteer Committees of Art Museums Conference and attendees noted what beautiful grounds and extraordinary collections that VMFA has. The Council attended an event at the Federal Reserve Bank of Richmond and another event with Mr. Bill Royall and Ms. Pamela K. Royall.

In October, the Council will organize the events surrounding *Fine Arts and Flowers*, which coincides with the reopening of the Fabergé galleries. Ms. McGrath noted that the Council has been working with Strange’s Florists for over 30 years and they have supplied all of the flowers and plants for the entire week. Most of the Council’s events pay for themselves, and the money comes back to the Museum. For Fine Arts and Flowers the money comes from Corporate Sponsors. The Council’s goal for this year’s Fine Arts and Flowers was to raise $73,000 and so far they have raised $117,500. Ms. McGrath praised the fundraising committee and their relationship with development staff for making this possible.

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

Ms. Keenan thanked Ms. McGrath for her praise for the development staff. She next reported on giving totals for FY16, noting that they were at 89% of the unrestricted giving goal at $4.5 million and 418% of the restricted giving goal. So far this year, $1.0 million has been raised for exhibitions and $700,000 for technology. Another $3.0 million has been raised for special projects, and a $1.0 million endowment has been secured for Ethiopian art.

Recently, the development staff have been working with the Stelter Group to develop a Planned Giving presence for VMFA’s website. The website is now live. Ms. Keenan also reported on Change Capital, noting that $4.0 million has been given through written pledges and $6.0 million is promised through verbal pledges. A total of $14.0 million has been given this year, and VMFA has seen a total of 5,000 new members.

* Art & Education – Susan Goode and Ivan Jecklin, Co-chairs

Ms. Susan Goode reported that the committee discussed exciting programs for the upcoming Jean Sclumberger exhibition. They also addressed the grant from an anonymous Foundation that will go towards education, the digitalization of the collections, in-gallery distance learning, and an evaluation specialist. She noted that the staff search for the Curator of the Modern and Contemporary collection is ongoing but in its final stages.

* Fiscal Oversight Committee – Hossein Sadid, Chief Financial Officer

Chief Financial Officer Hossein Sadid stated that the FY17 budget needed its final approval. The FY2017 budget is a balanced budget of $36.0 million and funds sufficiently the priorities of the Museum. He asked that the budget be presented to the Full Board of Trustees for their approval.

**Motion:**           proposed by Mr. Harry Thalhimer and seconded by Mr. W. Birch Douglass III that the FY17 budget be approved as distributed. Motion approved.

Mr. Sadid thanked all who worked so hard to put together the budget. He noted that June 30 would mark the end of FY16 and that the Museum would end the year with a modest surplus. Lastly, he reviewed with the committee the traveling exhibition of the Paul Mellon collection. Travelling the collection as an exhibition would elevate the reputation of VMFA, aligning with the goals of the 2020 Strategic Plan. The committee approved the proposed start-up costs in FY 2017 subject to further approval of the Foundation Budget and Compensation Committee in August.

* Nominating Sub-Committee – Bill Royall, President

President Bill Royall reported VMFA had put forth a list of potential nominees to Governor’s office to fill several vacancies on the Board of Trustees. Currently there are five vacancies and four renewals of terms.

Then, President Bill Royall noted that this was his last committee meeting as President of the Board of Trustees and that it was time to elect a new President. He nominated Mr. Michael J. Schewel. Mr. Schewel is Vice President, General Counsel and Corporate Secretary of Tredegar Corporation; a collector of photography; and a second generation supporter of VMFA.

**Motion:** proposed by Mr. Bill Royall and seconded by Mr. W. Birch Douglass III that Mr. Michael J. Schewel be elected as President of the Board of Trustees of the Virginia Museum of Fine Arts with his term beginning on July 1, 2016. Motion approved.

Mr. Bill Royall then noted that a new Executive Vice President would also need to be nominated and elected to the Board, Dr. Monroe E. Harris, Jr.

**Motion:** proposed by Mr. Bill Royall and seconded by Mr. Michael J. Schewel that Dr. Monroe E. Harris, Jr. be elected as Executive Vice President of the Board of Trustees of the Virginia Museum of Fine Arts with his term beginning on July 1, 2016. Motion approved.

Mr. Bill Royall then reflected on his time as President of the Board of Trustees, noting that he learned much about the art world and made many new friends. He thanked all for their support. Dr. Monroe E. Harris, Jr.

then thanked and applauded Mr. Bill Royall for his service as President.

* Art Acquisitions Sub-Committee – Dr. Michael Taylor, Deputy Director for Art & Education

At 1:44 PM the meeting went into closed session with the following motion.

**Motion:** proposed by Mr. Royall, and seconded by Dr. Monroe E. Harris, Jr. 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 1:55 PM, the meeting resumed in open session.

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

1. Dumile Feni (South African, 1942-1991), *Untitled*, early-mid 1980s, Silicon bronze, 22 3/8 × 10 1/2 × 18 in. (56.3 x 26.7 × 45.7 cm)

Vendor: Gallery MOMO

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: This magnificent, over-life-size head of a man is one of a series of powerful and profoundly human heads created by the South African artist Dumile Feni while living in exile in the United States. Acquiring this head will bring to VMFA’s African collection a rare and major work by one of Africa’s greatest sculptors of the late 20th century.

1. Unidentified artists (Indian, Karnataka, Tulunadu)*Panjurli Bhuta Mask*, circa 18th – 19th centuries, Copper alloy and silver, 20 ½ × 20 ¼ × 18 ¾ in. (52.07 × 51.43 × 47.62cm)

Vendor: Prahlad Bubbar Ltd.

Source: Arthur and Margaret Glasgow Endowment and Friends of South Asian Art

Executive Summary: An object of high drama—in form and function—this striking South Indian ritual mask of Panjurli Bhuta, the wild boar spirit, would be a great crowd pleaser in VMFA’s Indian Galleries. Such metal masks are used in the Bhuta, or Daiva, cult of Tulunadu, a small region along the coast of southern Karnataka and northern Kerala. A Panjurli Bhuta mask has long been on the South Asian Art Collection plan, and this extraordinarily fine example would be a superb addition to the collection.

1. Blasco de Grañén (Spanish, Zaragoza, 1400 -1459), *The Crucifixion*, circa 1440-1445, Tempera on panel, 55 ¾ × 39 3/8 in. (141.5 × 100 cm.)

Vendor: Patrick Matthiesen, Matthiesen Gallery

Source: Arthur and Margaret Glasgow Endowment and C.I. Planning Corporation, by exchange

Executive Summary: This monumentally-scaled scene representing the Crucifixion comes from a multi-paneled altarpiece (*retablo*)painted­ by Blasco de Grañén, the leading late-Gothic artist in the Spanish Kingdom of Aragon. This major painting—a unique and important example of International Gothic art—would greatly enhance the European art collection. It would also be a strategic and transformative addition to the soon-to-be-reinstalled Medieval Galleries, where both Spanish art in general and, surprisingly, the subject of the Crucifixion, are currently under-represented.

1. Unidentified Artist (Japanese, Edo Period, 19th century), *Tiered Box with Floral Textile Design*, circa 19th century, Lacquer on wood with painted design (*maki-e*) and mother-of-pearl inlay, 11 ¾ × 9 in. (30 × 22.8 cm.)

Vendor: Kaikodo Asian Art

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This four tiered box (*jubako*) is painted with red, black, brown, yellow, green, beige and gold floral designs, and inlaid with mother-of-pearl. Evidenced by its elegant form, intricate design, and decorative technique, this lacquer box is not only a masterpiece of nineteenth-century Japanese lacquerware, but also reflects cultural interaction and international trade between Japan and the rest of the world.

1. Wendy Red Star (Apsaalooka, Crow, Born 1981), *Spring* (from the *Four Seasons* series), 2006, Archival pigment print on Sunset fiber rag mounted on Maxx Metal, Edition 9/15, Image: 31 1/2 × 36 in. (80.01 × 91.44 cm), Sheet: 35 1/2 × 40 × 1/8 in. (90.17 × 101.6 × 0.32 cm); *Indian Summer* (From the *Four Seasons* series), 2006, Archival pigment print on Sunset fiber rag mounted on Maxx Metal, Edition 9/15, Image: 31 1/2 × 36 in. (80.01 × 91.44 cm), Sheet: 35 1/2 × 40 × 1/8 in. (90.17 × 101.6 × 0.32 cm); *Fall* (from the *Four Seasons* series), 2006, Archival pigment print on Sunset fiber rag mounted on Maxx Metal, Edition 9/15, Image: 31 1/2 × 36 in. (80.01 × 91.44 cm), Sheet: 35 1/2 × 40 × 1/8 in. (90.17 × 101.6 × 0.32 cm); *Winter* (from the *Four Seasons* series), 2006, Archival pigment print on Sunset fiber rag mounted on Maxx Metal, Edition 9/15, Image: 31 1/2 × 36 in. (80.01 × 91.44 cm), Sheet: 35 1/2 × 40 × 1/8 in. (90.17 × 101.6 × 0.32 cm)

Vendor: Bockley Gallery

Source: Aldine S. Hartman Endowment Fund

Executive Summary: The acquisition of Wendy Red Star’s acclaimed *Four Seasons* series for VMFA’s permanent collection would highlight the Museum’s continued interest in, and support for, contemporary Native American art. In particular, Red Star’s work offers an exciting springboard for the ongoing conversation of how Native art intersects and interacts with more traditional museum classifications. Her *Four Seasons* series will also be shown in the 2017 VMFA exhibition, *Hear My Voice: Native American Art of the Past and Present.*

1. John Taylor Arms (American, 1887-1953), *An American Cathedral (The Woolworth Building)*, 1921, Etching printed in black ink on wove paper, Plate: 17 ¼ × 6 ¾ in. (43.81 × 17.14 cm.); Sheet: 19 ⅛ × 9 in. (48.57 × 22.86 cm.)

Vendor: The Old Print Shop

Source: A. Paul Funkhouser Endowment Fund

Executive Summary: *An American Cathedral* is one of John Taylor Arms’ most iconic etchings of an American scene. This work, which will be featured in the 2016 VMFA exhibition *Remnant and Revival: The Architectural Etchings of Charles Méryon and John Taylor Arms*, combines the artist’s keen interest in historic European architecture with the quickly growing American city, defined by the advent of soaring skyscrapers like the Woolworth Building in New York.

1. Edward Weston (American, 1886-1958), *Shipyard Detail, Wilmington*, 1935, Gelatin silver print, Image: 7 ½ × 9 ¼ in. (19.21 × 23.5 cm.); Mount: 10 ⅜ × 7 ½ in. (26.35 x 19.21 cm.)

Vendor: Barry Singer Gallery

Source: Wachovia Corporation in honor of Carol Jarratt and Arthur and Margaret Glasgow Endowment

Executive Summary: *Shipyard Detail, Wilmington* is one of Edward Weston’s most compelling and abstractly conceived photographs. Reflecting the artist’s modernist style of photography that emphasized a clarity of image and interest in sculptural form, this exceedingly beautiful work would join several other photographs by Weston in the collection, many of which are among his finest productions.

1. Henri de Toulouse-Lautrec (French, 1864-1901), *Divan Japonais*, 1892-1893, Lithograph printed in four colors on wove paper, 31 7/8 × 24 1/4 in. (80.96 × 61.6 cm)

Vendor: Leonard Fox Ltd.

Source: John and Maria Shugars Fund

Executive Summary: Henri de Toulouse-Lautrec was a celebrated French painter, printmaker, draughtsman and illustrator whose elegant and provocative images reflect his participation in the colorful and theatrical life of Paris in the late nineteenth century. This famous and iconic poster was commissioned by the owner of a small Parisian café-concert cabaret in Montmartre called the Divan Japonais to celebrate its reopening and refurbishment in a Japanese aesthetic.

1. Josef Maria Auchentaller (Austrian, 1865-1949), *Grosser Fest Corso und Fruhlingsfest*, (*Great Holiday Corso and Spring Festival*), 1899, Color lithograph laid down on linen, 37 × 49 4/5 in. (94 × 126.4 cm.)

Vendor: Leonard Fox Ltd.

Source: John and Maria Shugars Fund

Executive Summary: Josef Maria Auchentaller was an important Austrian artist associated with the Vienna Secession. He was also regularly involved with the magazine *Ver Sacrum*, of which VMFA has an almost complete set. Because the museum owns three belt buckles designed by Auchentaller, it is appropriate to acquire his most successful Viennese Art Nouveau poster.

1. Constantine “Gus” Manos (American, Born 1934)*Two-third empty bus with White Riders in Jim Crow Seats, Montgomery, AL, 1955*, 1955,Gelatin silver print, printed 1955, 6 3/4 × 9 1/2 in. (17.15 × 24.13 cm)

Eve Arnold (American, 1912-2012)*Untitled*, 1960, Gelatin silver print, printed circa 1960, 7 3/4 × 11 11/16 in. (19.69 × 29.69 cm)

Anonymous (American, 20th century) *Racial Violence Victim, Birmingham, AL*, 1961, Gelatin silver print, 10 × 8 1/16 in. (25.4 × 20.48 cm)

Danny Lyon (American, Born 1942)*SNCC field secretaries Chico Neblett and Selyn McCollum (who had been a Freedom Rider) demonstrate at the Cairo pool, Cairo, Illinois, 1962*, 1962,Gelatin silver print,8 × 9 15/16 in. (20.32 × 25.24 cm)

Charles Moore (American, 1931-2010) *James Meredith with US Marshals, Oxford, Mississippi, 1962*, 1962, Gelatin silver print, 6 1/2 × 9 9/16 in. (16.51 × 24.29 cm); *Confederate Flag, Oxford, Mississippi, 1962*, 1962, Gelatin silver print, 6 9/16 × 9 5/8 in. (16.67 × 24.45 cm); *Police Dogs Attack Demonstrators, Birmingham Protests, May 1963*, 1963, Gelatin silver print, printed later, 10 15/16× 13 15/16 in. (27.78 × 35.4 cm); *Alabama Fire Department Aims High-Pressure Water Hoses at Civil Rights Demonstrators,* *Birmingham Protests, May 3, 1963*, 1963, Gelatin silver print, printed circa 1963, 9 1/8 × 12 15/16 in. (23.18 × 32.86 cm)

Bill Hudson (American, 1932-2010) *William Gladsden Attacked by K-9 Units Outside Sixteenth Street Baptist Church, Birmingham, Alabama, May 3, 1963*, 1963, Gelatin silver print, 8 11/16 × 8 1/16 in. (22.07 × 20.48 cm)

Anonymous (American, 20th century) *Danville Firemen Turn a Hose on Negro Demonstrators who Staged a Protest March in Downtown Danville Today in Defiance of Court Orders, Danville, VA, June 10, 1963*, 1963, Gelatin silver print, 8 1/8 × 10 in. (20.64 × 25.4 cm)

Flip Schulke (American, 1930-2008**)** *March on Washington, Singing at the Rally, August 28, 1963*, 1963, Gelatin silver print, printed 1963, 13 7/16 × 9 1/8 in. (34.13 × 23.18 cm)

Bill Strode (American, 1937-2006) *Selma-to-Montgomery March, 1965*, 1965, Gelatin silver print, printed circa 1965, 9 1/2 × 6 3/8 in. (24.13 × 16.19 cm)

Bruce Davidson (American, 1932-2010) *National Guard Soldiers Escort Freedom Riders along Their Ride from Montgomery to Jackson, Mississippi, 1961,* 1961, Gelatin silver print, printed circa 1961, 7 × 9 15/16 in. (17.78 × 25.24 cm); *Selma-to-Montgomery March, March 1965*, 1965, Gelatin silver print, 9 7/8 × 7 15/16 in. (25.08 × 20.16 cm)

Vendor: Steven Kasher Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The acquisition of these fourteen photographs would nearly double the size of VMFA’s collection of Civil Rights photography, which was begun in 2011 and shown in the 2014 exhibition, *Signs of Protest: Photographs from the Civil Rights Era*. The selected images cover key moments in the Civil Rights movement, some of which have not previously been represented in the museum’s collection. In other cases, the museum would gain additional perspective on major events, such as the March on Washington for Jobs and Freedom and the Selma to Montgomery March.

1. Gordon Parks (American, 1912-2006), *Untitled (Harlem, NY),* 1948, Gelatin silver print, printed later, Sheet: 4 1/2 × 4 1/2 in. (11.43 × 11.43 cm); *Malcolm X Addressing Black Muslim Rally in Chicago, Illinois,* 1963, Gelatin silver print, printed circa 1980, Sheet: 29 3/4 × 20 in. (75.57 × 50.8 cm); *Untitled, New York, NY,* 1963, Gelatin silver print, Sheet: 8 7/8 × 13 1/8 in. (22.54 × 33.34 cm); *Women sitting by storefront in Harlem, NYC,* 1952, Gelatin silver print, printed June 3, 1952, Sheet: 12 × 9 1/2 in. (30.48 × 24.13 cm)

Roy DeCarava (American, 1919-2009) *David, 1952*, Gelatin silver print, printed circa 1952, Sheet: 13 5/8 × 9 in. (34.61 × 22.86 cm)

Vendor: Howard Greenberg Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: These photographs by Gordon Parks and Roy DeCarava significantly deepen the museum’s holding of two of the most important and influential photographers of the 20th century, while also supporting the Museum’s strategic emphasis on increasing the museum’s representation of African American artists.

1. Tibor Honty (Hungarian, 1907-1968), *44 Photographs* (see appendix A for full details)

Vendor: Barry Singer Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Tibor Honty was an important but often overlooked member of the eastern European modernist generation of photographers active in the first half of the 20th century. His work has been described appropriately as "melancholic lyricism" and the 44 photographs presented here would make VMFA an important repository for the study of his work, which predates the street photography movement of the 1950s and 1960s.

1. Unidentified artists (Indian, Coromandel Coast) *Tree-of-Life Palampore*, circa 1700-1725, Mordant-and resist-dyed cotton, 87 1/16 × 127 5/8 in. (221.14 × 324.17 cm)

Vendor: Francesca Galloway Ltd.

Source: Arthur and Margaret Glasgow Endowment, along with gifts by exchange from Mrs. M. N. Blakemore, in memory of her late husband, Major Maurice Neville Blakemore, Estate of Miss Lizzie Boyd, Russell O. and Lucille T. Briere, Mrs. Harvey Archer Clopton, Dr. and Mrs. Robert A. Fisher, Mr. and Mrs. Eric M. Lipman, George C. and Cecilia D. McGhee, Dr. Brooks Marsh, Dr. Leigh A. Marsh, Mrs. Oliver F. Marston, Dr. William M. Patterson, Miss Anne Rowland, Mr. Charles B. Samuels, Dr. George N. Thrift, Mrs. M.S. Wightman, Mrs. Nellie L. Wiley, Mr. and Mrs. Erwin Will, and the Virginia Museum of Fine Arts Foundation

Executive Summary: This rare and stunning Indian chintz made for export to Europe would be a spectacular addition to VMFA’s South Asian collection. Visually enthralling, this fine cotton textile is exquisitely decorated with the celebrated tree-of-life design. At once exotic and approachable, it speaks to connections between Indian and Western aesthetics, commerce, and culture.

1. Sari Dienes (American, born Hungary, 1898-1992) *Star Circle*, circa 1953-55, Plaster, Framed: 50 × 34 × 2 5/8 in. (127 × 86.36 × 6.67 cm), Overall: 48 × 32 × 1 3/8 in. (121.92 × 81.28 × 3.49 cm); *Esco*, circa 1953-57, Ink on webril mounted on cloth, Mount: 41 7/8 × 93 3/4 in. (106.36 × 238.13 cm), Sheet: 39 1/4 × 93 3/8 in. (99.7 × 237.17 cm), Image: 38 1/4 × 93 1/4 in. (97.16 × 236.86 cm)

Vendor Pavel Zoubok Gallery

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: These proposed acquisitions, along with a another work entitled *Marcy* that is an offered gift from the Sari Dienes Foundation, date from the mid-1950s, a seminal period in Sari Dienes’ artistic career when she actively participated in the dialogue around Abstract Expressionism, Fluxus, and Assemblage. The artist used rubbings of New York’s urban environment, such as manhole covers and subway grates, to create highly improvisational works of art that would have a profound influence on the work of Jasper Johns and Robert Rauschenberg.

 and the following **Director’s Discretionary Purchases**:

1. Tameka Norris (American, born 1979), *Wash N’ Dry*, 2015, Digital print, 9 × 15 in. (22.86 × 38.1 cm)

Vendor: 1708 Gallery

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: This photograph was purchased at 1708 Gallery’s annual auction on February 27, 2016. Tameka Norris, a young performance artist whose work has already received national acclaim, had an exhibition titled *Tameka Norris: Not Acquiescing* at 1708, Richmond’s nonprofit, artist-run gallery, from October 23 through December 5, 2015. In the exhibition she showed this photograph, a film still, alongside the 2014 video performance from which it comes, *Meka Jean: How She Got Good*. Norris developed her “Meka Jean” alter-ego for her performances that explore the conditions of post-Katrina New Orleans, where the artist is currently based.

and the following **Gift Considerations**:

1. Choi Bok-hee (Korean, Joseon Dynasty, 1930-2007), *Woman’s Ceremonial Costume: Short Jacket and Long Skirt*, Korean, 20th century, Jacket: silk damask, velvet woven with metallic thread; lined with silk fabric, 25 3/4 × 54 1/8 in. (65.41 × 137.48 cm), Skirt: silk damask, linen waistband; unlined, 41 1/8 × 122 in. (104.46 × 309.88 cm); *Child’s Dress (Dang-Jeogori)*, Korean, 20th century, Silk damask with stamped design in gold; lined with synthetic fabric, 17 1/4 × 29 1/2 in. (43.82 × 74.93 cm); Unknown artist, (North Korean) *Pillow Ends with Peonies and Butterflies*, 1900-1950, Embroidery on silk damask; framed, 17 1/2 × 11 in (44.5 × 27.9 cm)

Donor: Kang Collection

Credit Line: Gift of Kang Collection

Executive Summary: These two elegant and vibrantly colored costumes represent the traditional Korean costume style of the late Joseon dynasty (1392-1910). These outfits were handmade by Korea’s master seamstress Choi Bok-hee, based on costumes found in various Korean museum collections. The Kang Collection has also offered to donate a pair of pillow ends embroidered with peonies and butterflies. If accessioned, these works will become the first Korean textiles and costumes in VMFA’s collection.

1. Dumile Feni (South African, 1942-1991), *Untitled*, circa 1980s, Ink on paper, 18 3/4 × 23 7/8 in. (47.6 × 60.6 cm.)

Donor: Dumile Feni Family Trust

Credit line: Gift of the Dumile Feni Family Trust

Executive Summary: This black ink drawing was made at a time when the artist was focused on large scale figure sculptures and a series of heads, such as the one recommended for purchase. Images of confined or imprisoned figures carried personal as well as metaphorical meanings for Dumile, who had been beaten and jailed before fleeing South African in 1968. As if his exile was weighing more and more heavily on him, drawings of a single or multiple figures behind bars became a subject that Dumile revisited many times during the 1980s.

1. Arthur F. Raper (American, 1899-1979), *Dorothea Lange*, 1937, Gelatin silver print, 5 × 7 in. (12.7 × 17.78 cm.)

Donor: Mrs. Gwynn Litchfield

Credit Line: Gift of Mrs. Gwynn Litchfield

Executive Summary: This portrait of the celebrated American photographer Dorothea Lange relates to several works in VMFA’s collection by Lange and other social documentary photographers. Taken by Lange’s friend, the sociologist, Arthur F. Raper, this unique work would have both an aesthetic and documentary presence in any future exhibition about American photographers working during the Great Depression.

1. Tom Young (American, born 1951), *Transparency*, 2011, Color photograph, archival ink-jet print, 35 × 27 in. (88.9 × 68.58 cm.)

Donor: Jeanne and Richard S. Pres

Credit Line: Gift of Jeanne and Richard S. Press

Executive Summary: This work was published in Tom Young’s 2012 book, *Timeline: Looking to See with My Eyes Closed.* Like many photographs in this series, *Transparency* layers and juxtaposes images from disparate sources to form a composition that implies a narrative. The artist describes his work as ‘visual fictions’ that are intended to evoke the sensation of half-recalled memories.

1. Sari Dienes (American, born Hungary, 1898-1992) *Marcy*, circa 1953-55, Ink on webril, 72 × 36 in. (182.88 × 91.44 cm.)

Gift: *Marcy*, circa 1953-55, ink on webril

Donor: The Sari Dienes Foundation, courtesy of Pavel Zoubok Gallery

Credit Line: Gift of the Sari Dienes Foundation

Executive Summary: *Marcy*, an offered gift from the Sari Dienes Foundation, along with the two other proposed acquisitions, dates from the mid-1950s, a seminal period in Sari Dienes’ artistic career when she actively participated in the dialogue around Abstract Expressionism, Fluxus, and Assemblage. The artist used rubbings of New York’s urban environment, such as manhole covers and subway grates, to create highly improvisational works of art that would have a profound influence on the work of Jasper Johns and Robert Rauschenberg.

 and the following **loans from the Collection**:

1. George Stubbs, *Shark with his Trainer Price*, 1794, oil on canvas. Paul Mellon Collection, 99.94.

Exhibition: “The Chronicle of the Horse,” National Sporting Library and Museum, Middleburg, Virginia, August 26, 2016 – March 26, 2017.

Recommendation: lend, pending conservation approval.

1. Ad Reinhardt, *Red Painting*, 1952, oil on canvas. Gift of Sydney and Frances Lewis, 85.434.

Jackson Pollock, *Number 15, 1948*, enamel on paper. Gift of Mr. and Mrs. Arthur Brinkley, Jr., 78.2

Exhibition: “Abstract Expressionism,” Royal Academy of Arts, London, UK, September 26, 2016 – January 2, 2017; Guggenheim Museum, Bilbao, Spain, February 3 – June 4, 2017.

Recommendation: lend the Reinhardt to both venues, with courier. Deny the Pollock, which is integral to our Abstract Expressionist installation and an important teaching tool used to illustrate Pollock’s drip method.

1. Peter Paul Rubens, *Pallas and Arachne*, 1636-1637, oil on wood panel. Adolph D. and Wilkins C. Williams Fund, 58.18.

Exhibition: “Meta-Painting. A Journey to the Idea of Art,” Museo del Prado, Madrid, Spain, November 8, 2016 – February 12, 2017.

Recommendation: lend with courier.

1. John White Alexander, *Portrait Study in Pink (The Pink Gown)*, 1896, oil on canvas. 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, New Jersey, October 8, 2017 – January 14, 2018.

Recommendation: lend.

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

Exhibition: “The American Pre-Raphaelites: Myriad Facts, Marvelous Delicacy,” National Gallery of Art, Washington, DC, spring, 2019.

Recommendation: lend.

 and the following **denied loans**:

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

Exhibition: “Renoir: Image of Color,” Miyagi Museum of Art and Okinawa Prefectural Museum and Art Museum, Japan, January – July, 2017.

Reason for denial: the painting is committed to two other exhibitions during the period of this project.

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

Exhibition: “Impressionism: The Art of Landscape,” Museum Barberini, Potsdam, Germany, January 21 – May 28, 2017.

Reason for denial: the painting is being reserved during the period of this project for a traveling exhibition of the Mellon Collection.

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

Exhibition: “Renoir and his Models: Decoding *Luncheon of the Boating Party*,” The Phillips Collection, Washington, DC, October 7, 2017 – January 7, 2018.

Reason for denial: the painting is being reserved during the period of this project for a traveling exhibition of the Mellon Collection.

1. OTHER BUSINESS

The President reminded the Board that upcoming events are listed on the blue sheets in their folders and to attend as many as possible. He then announced that the Board would go into a closed session to discuss personnel.

1. EXECUTIVE CLOSED SESSION

**Motion**: proposed by Mr. Royall and seconded by Dr. Monroe Harris 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 2:07 pm by motion proposed, seconded, and carried, the meeting resumed in open session.

**Motion:** proposed by Mr. Royall, 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. Royall at 2:09 PM.

**APPENDIX A**

**44 Photographs by Tibor Honty:**

1. *From the series Circus Caravans, Children in Doorway,* 1940,Gelatin silver print, 6 7/16 × 4 7/8 in. (16.35 × 12.38 cm)
2. *From the series Circus Caravans, Beautiful Gypsy Fortune Teller,* 1940-1959, Gelatin silver print, 6 15/16 × 5 11/16 in. (17.62 × 14.45 cm)
3. *From the series Circus Caravans, Woman with Eyes Closed,* 1940, Gelatin silver print, 8 11/16 × 6 3/4 in. (22.07 × 17.15 cm)
4. *From the series Circus Caravans, Variety Show - Ecce Homo*, 1940, Gelatin silver print, 9 5/16 × 11 5/8 in. (23.65 × 29.53 cm)
5. *From the series Circus Caravans, Boy and Dog in Doorway*, 1940, Gelatin silver print, 9 7/16 × 7 1/8 in. (23.97 × 18.1 cm)
6. *From the series Circus Caravans, Girls in Caravan Doorway*, 1940, Gelatin silver print, 9 7/16 × 7 1/8 in. (23.97 × 18.1 cm)
7. *From the series Circus Caravans, Girl in Caravan Doorway*, 1940, Gelatin silver print, 9 3/8 × 8 in. (23.81 × 20.32 cm)
8. *From the series The Sociophoto, Proc? (Why?)*, 1936 or Later, Gelatin silver print, 7 1/8 × 9 1/2 in. (18.1 × 24.13 cm)
9. *From the series The Sociophoto, Woman doing Laundry,* 1935, Gelatin silver print, 7 1/8 × 9 1/2  in. (18.1 × 24.13 cm)
10. *From the series Fair, The Shooting Gallery,* 1963, Gelatin silver print, 11 3/16 × 15 5/8 in. (28.42 × 39.69 cm)
11. *Liben 512*, 1958, Gelatin silver print, 7 3/4  × 11 1/16  in. (19.69 × 28.1 cm)
12. *Jan Strusa: Wounded, detail,* 1962, Gelatin silver print, 10 1/4 × 8 1/16  in. (26.04 × 20.46 cm)
13. *Aristide Maillol: Pomona, detail,* 1962*,* Gelatin silver print, 9 1/2  × 6 15/16 in. (24.13 × 17.62 cm)
14. *Sculpture Ruins*, circa 1960, Gelatin silver print, 6 7/8 × 9 1/8 in. (17.46 × 23.18 cm)
15. *Early Evening in Summer*, 1952, Gelatin silver print, 8 5/16 × 7 in. (21.11 × 17.78 cm)
16. *Untitled (Reclining Statue and Wall Mask)*, 1947, Gelatin silver print, 16 × 11 1/2  in. (40.64 × 29.21 cm)
17. *On the Window*, 1940-1949, Gelatin silver print, 9 5/16 × 7 in. (23.65 × 17.78 cm)
18. *Fish*, 1950-1959, Gelatin silver print, 7 1/8 × 9 5/8 in. (18.1 × 24.45 cm)
19. *Untitled (Black Statue with Price Tag)*, 1950-1959, Gelatin silver print, 7 × 6 3/8  in. (17.78 × 16.19 cm)
20. *France Master*, 1956, Gelatin silver print, 7 5/16 × 9 3/16  in. (18.57 × 23.34 cm)
21. *Untitled (Prickly Branch in Misty Forest)*, 1950-1959, Gelatin silver print, 5 1/16  × 4 11/16  in. (12.86 × 11.91 cm)
22. *Chance Meeting*, 1950-1959, Gelatin silver print, 6 15/16  × 9 1/16  in. (17.62 × 24.13 cm)
23. *Little Girl*, circa 1960-1969, Gelatin silver print, 7 1/16 × 9 13/16  in. (17.94 × 24.92 cm)
24. *Meeting,* 1940-1949, Gelatin silver print, 7 1/16  × 8 5/16  in. (17.94 × 21.11 cm)
25. *Window*, 1960-1969, Gelatin silver print, 7 × 10 in. (17.78 × 25.4 cm)
26. *At the Jewish Cemetery,* circa 1952, Vintage Gelatin Silver Print, 9 5/16 × 6 5/8  in. (23.65 × 16.83 cm)
27. *Joy from the First Snow (Little Jengibarov)*, 1962, Gelatin silver print, 6 7/16 × 9 5/8  in. (16.35 × 24.45 cm)
28. *Dogs Walking and Watching,* undated, Gelatin silver print, 7 5/16 × 6 3/8  in. (18.57 × 16.19 cm)
29. *From the Old Cemetery, Two Brothers*, 1942, Gelatin silver print, 7 × 8 5/8  in. (17.78 × 21.91 cm)
30. *Scales and Ballerina’s Legs,* undated,Gelatin silver print, 9 3/8  × 7 in. (23.81 × 17.78 cm)
31. *Leaf in the Window with Statuette,* undated, Gelatin silver print, 7 11/16  × 9 5/16  in. (19.53 × 23.65 cm)
32. *Invitation to the Dance*, 1947, Gelatin silver print, 9 1/4 × 6 13/16  in. (23.5 × 17.3 cm)
33. *Rodin Sculpture – Legs*, undated, Gelatin silver print, 6 1/8  × 4 1/8  in. (15.56 × 10.48 cm)
34. *Detail of Henry Moore Sculpture*, 1966, Gelatin silver print, 7 1/8  × 7 13/16 in. (18.1 × 19.84 cm)
35. *Michaelangelo’s David (From the A. S. Pushkin Museum in Moscow)*, 1961, Gelatin silver print, 12 × 16 3/16  in. (30.48 × 41.12 cm)
36. *Balzac by Auguste Rodin*, 1956, Gelatin silver print, 9 15/16 × 7 3/64  in. (25.24 × 17.9 cm)
37. *By the Roundabout*, 1963, Gelatin silver print, 9 1/4 × 7 3/16  in. (23.5 × 18.26 cm)
38. *Birds and People in Plaza*, undated, Gelatin silver print, 6 15/16 × 9 3/8  in. (17.62 × 23.81 cm)
39. *Woman with Cotton Candy*, circa 1963-1965, Gelatin silver print, 6 15/16 × 9 7/16  in. (17.62 × 23.97 cm)
40. *Woman with Guns and Toys*, circa 1963-1965, Gelatin silver print, 6 13/16 × 9 7/16  in. (17.3 × 23.97 cm)
41. *Smoker with Balloons*, 1963, Gelatin silver print, 6 3/4  × 7 3/16  in. (17.15 × 18.26 cm)
42. *Ticket Booth,* undated, Gelatin silver print, 8 9/16 × 8 11/16  in. (21.75 × 22.07 cm)
43. *Broken Face Statue,* undated, Gelatin silver print, 6 1/2 × 9 3/8  in. (16.51 × 23.81 cm)
44. *Reclining Statues*, undated, Gelatin silver print, 7 1/16  × 9 3/8  in. (17.94 × 23.81 cm)

MOTION: Mr. Ivan Jecklin MEETING: Board of Trustees

SECOND: Mr. Bill Royall DATE: 23 June 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: Royall / Schewel / Harris, Jr. / Abramson / Bishop / Conner / Crutcher/ Douglass III / Dye / Goode / Harrigan / Harris / Jecklin / Johnson / Markel / Niemyer / O’Keefe / Petersen / Rangarajan / Seilheimer, Jr. / Talegaonkar

NAYS: None

ABSENT DURING VOTE: Perkins

ABSENT DURING MEETING: Barrington / Fralin / Farrell II / Gilliam / Gottwald / Lockhart / Luke Jr. / McGlothlin / Rangarajan / Reynolds

MOTION: Mr. Bill Royall MEETING: Board of Trustees

SECOND: Dr. Monroe Harris DATE: 23 June 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: Royall / Schewel / Harris, Jr. / Abramson / Bishop / Conner / Crutcher/ Douglass III / Dye / Goode / Harrigan / Harris / Jecklin / Johnson / Niemyer / O’Keefe / Petersen / Rangarajan / Seilheimer, Jr. / Talegaonkar

NAYS: None

ABSENT DURING VOTE: Perkins / Markel

ABSENT DURING MEETING: Barrington / Fralin / Farrell II / Gilliam / Gottwald / Lockhart / Luke Jr. / McGlothlin / Rangarajan / Reynolds

Recorded by: Jody Green

Administrative Assistant, Office of the Director