Virginia Museum of Fine Arts

Minutes of the Trustee Full Board Meeting

Thursday, 15 March 2018, 12:30 – 2:00 pm

Claiborne Robertson Room

**There were present:**

Michael J. Schewel, President

Karen C. Abramson

Lynette L. Allston

Tyler Bishop

Cindy H. Conner

Dr. Betty Crutcher

Ankit N. Desai

Kenneth M. Dye

Anne Noland Edwards

Cynthia Kerr Fralin

Janet Geldzahler

Richard B. Gilliam

Margaret N. Gottwald

Jil Womack Harris

Ivan P. Jecklin

Kenneth Johnson, Sr.

Thomas W. Papa

Michele Petersen

Satya Rangarajan

Pamela Reynolds

Dr. Pamela J. Royal

William A. Royall, Jr.

Rupa Tak, *via conference*

**Foundation Board of Directors**

H. Hiter Harris III, Vice President

**Absent:**

Dr. Monroe E. Harris, Executive Vice President

Martin J. Barrington

Thomas F. Farrell II

Martha M. Glasser

David Goode

Terrell Luck Harrigan

John A. Luke Jr.

Steven A. Markel

Sara O'Keefe

**Ex-Officio Members**

Governor Terence McAuliffe

Speaker William J. Howell

Mayor Levar Stoney

**By Invitation:**

Alex Nyerges, Director

Christine Anagnos

Stephen D. Bonadies

Dr. Lee Anne Chesterfield

Kristine Craig

Celeste Fetta

Jan Hatchette

Li Jian

Laura Keller

William Neer

Cameron O'Brion

Karen Palen

Hossein Sadid

Jayne Shaw

Dr. Michael Taylor

Kimberly Wilson

1. CALL TO ORDER

President Michael J. Schewel called the meeting to order at 12:33pm.

1. CONSENT AGENDA APPROVAL

**Motion:** proposed by Mr. William A. Royall, Jr. and seconded by Mr. Ivan Jecklin to approve the following items on the consent agenda as distributed:

* Minutes of the December 14, 2018 Board of Trustees Meeting
* Ancient Art Acquisitions Policy

Mr. Schewel recognized Li Jian, E. Rhoads & Leona B. Carpenter Foundation Curator of East Asian Art; William Neer, Curatorial Assistant; and Courtney Freeman, Director of Exhibition Planning, for the years of work that were dedicated to the success of *Terracotta Army*, noting that they all worked to foster the building of relationships with China.

1. WORKSHOP: THE FUTURE OF MUSEUMS

Director Nyerges introduced Christine Anagnos Executive Director for the Association of Art Museum Directors. Ms. Anagnos gave a presentation on the Future of Museums, focusing on attendance, accessibility, and relevance to the community. She also noted that VMFA can create a meaningful, enriching, and engaging art experience for all by making sure visitors can find the museum, letting them know what the museum offers, making them feel welcome, and encouraging them to access what the museum has. She expressed that good examples of museums who engage well with their audiences are Chrystal Bridges and the new Whitney Museum.

President Michael J. Schewel then briefly discussed three articles that were given to the board in advance of the meeting, including Max Anderson’s “Metrics of Success in Art Museums,” artnet’s “Newfields Director Charles Venable on His Data-Driven Quest to Save the Art Museum,” and artnet’s “Mutiny at the Met? Thomas Campbell on the Price of Modernization at America’s Greatest Museum.” He then asked if VMFA should be concerned regarding special exhibitions or membership for engagement purposes. Ms. Anagnos encouraged the board to focus more on the permanent collection and scholarship. Mr. Jecklin noted that the customer experience is key. He expressed that buying art that will bring people to the museum will generate both exposure and excitement. He also noted that to build for the future, VMFA must make sure that any new structure would keep the museum ahead of the curve. Ms. Anagnos noted that the museum should look at kids and how they interact with both the art and the museum to determine what is exciting and how it could be used. Mr. Royall expressed that branding starts at the front door and emphasized the importance of social media through Jaume Plensa’s *Chloe*, Dale Chihuly’s *Red Reeds*, and the sculpture garden. He suggested that temporary exhibitions outdoors would stimulate engagement. The board continued to discuss the role of branding in building engagement.

Ms. Anagnos also noted that staff and the boards should look to youth to consider their possible replacements in the future. Mr. Hiter Harris III, President of the Foundation Board of Directors, noted that the Foundation Board is looking at appointing younger representatives in the future.

1. MEMBERSHIP UPDATE

Kristine Craig, Director of Membership, provided an update on VMFA’s current membership statistics, noting that membership is up 43,887 from 33,000. This is an all-time high for VMFA with the previous record standing at 41,600. She reported that 2,100 gift memberships were generated during the holiday season.

Ms. Craig informed the board that according to the most recent AAMD Statistical Survey, VMFA currently ranks #9 in memberships total and #1 in membership total per capita. Additionally, the museum is one of **only** three of the top ten museums that offers free admission, which makes membership a larger incentive for the other museums. Ms. Craig has set a goal of 50,000+ members by FY22, which she notes will be achieved through aggressive acquisition and retention methods.

A recent membership survey reveals that VMFA’s members support the museum for philanthropic reasons, and attach a high-perceived value to their membership. The survey also provided great suggestions for restructuring membership levels and benefits. Additionally, Ms. Craig noted that a recent direct mail campaign, which cost $37,000, made a net income of over $200,000 with a return on investment of $6.07 for every $1.00 spent.

Ms. Craig reported that 7.5% of tickets sold were converted into memberships. Retention plans include 4 targeted emails and 4 targeted letters with exhibition brochures for new members. The introduction of Member Mondays has also helped with retention; 5,500 members attended the Member Mondays that have been held for Terracotta Army. They also brought guests with them and VMFA intends to follow up with these guests as well. Lastly, Ms. Craig noted trends in the membership field, including technology that enhances a member’s experience.

Mr. Royall and Mr. Rangarajan expressed their appreciation and applauded Ms. Craig’s plans. Mr. Johnson inquired regarding VITA and the possibility of technology platforms to enhance membership. Mr. Nyerges noted that because the museum is free, visitors can come and go as they please, so the museum is not able to collect data points on all visitors. Ms. Anagnos suggested an email for a discount in the shop or café to incentivize people to sign up for emails and allow the museum to collect data.

1. REPORT OF THE DIRECTOR

Director Nyerges reported that 138 people traveled to Winter Antiques Show for VMFA’s loan exhibition, *Collecting for the Commonwealth/ Preserving for the Nation: Celebrating a Century of Art Patronage, 1919-2018 Virginia Museum of Fine Arts*. Additionally, he noted that the museum would be organizing a similar trip to Paris, France, to visit the Musée de la Chasse et de la Nature for an exhibition of VMFA’s Mellon Sporting Art. The opening will coincide with La Biennale Paris.

He then reported that the search for the Director of Government Relations is in its final stages and the selected candidate will be announced once this year’s General Assembly session concludes. Mr. Nyerges also expressed that the search for the Chief Development Officer is ongoing with three candidates set to meet with board leadership. He also noted that the General Assembly approved $300,000 as added appropriations for the Robinson House project. Director Nyerges reported that VMFA received the Cultural Icon Award from the Virginia Commission for the Arts.

Additionally, he updated the board on the success of Terracotta Army, noting that 211,376 visitors attended the exhibition. The Metropolitan Museum of Art would need 3 million visitors to match the per capita for the exhibition. This is a record setting attendance for a Chinese exhibition. VMFA’s shop netted $1 million in sales.

Lastly, Director Nyerges reported that the Association of Art Museum Directors will hold their 2019 January meeting in Richmond, VA, and VMFA will be the host of the conference.

1. REPORT OF THE FOUNDATION

Foundation Board of Directors President Hiter Harris expressed that the Foundation’s endowment is up 14.27% from 2017. The market is good and the investments are ready for the future markets. He also reported that the Foundation reduced the draw on the endowment from 5% to 4.5%. He noted that the board is preparing for the Capital Campaign with Mr. Jim Klaus and Mr. Thomas Farrell leading the way. Mr. Harris stated that the Foundation Board is thinking more about the big picture and they would like to introduce a technology committee; he invited any Trustees who were interested to join. Additionally, he explained that the Foundation Board now has an Advancement Committee to focus on engagement.

1. ART ACQUISITIONS SUB-COMMITTEE REPORT

Dr. Michael Taylor, Deputy Director for Art & Education, brought the board into closed session where they reviewed the works for consideration.

At 1:55 PM the meeting went into closed session with the following motion.

**Motion:** proposed by Mr. Schewel, and seconded by Ms. Abramson 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 2:05 PM, the meeting resumed in open session.

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

**Motion:** proposed by Mr. Michael J. Schewel, and seconded by Mr. Ken Johnsonto ratify the recommendation the Art Acquisitions Committee made in yesterday’s meeting to approve the gift, purchase, loan and deaccession considerations as fully described on the motion sheet in your folders.

PURCHASE CONSIDERATIONS:

1. Irving Penn (American, 1917- 2009), *Guedras in the Wind*, *Morocco,* 1971, Platinum-palladium print, flush mounted on aluminum, 17 ½ × 17 ½ in. (44.45 × 44.45 cm)

Vendor: Barry Singer Gallery, PO Box 2658, Petaluma, CA 94953

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: The distinguished American portrait and fashion photographer Irving Penn made this arresting image while on assignment in Morocco in 1971. The Moroccan novelist Ahmed Sefrioui had been commissioned by *Vogue* magazine to write a story entitled “The Veiled Mystery of Morocco” for its December 1971 issue and Penn travelled to the North African country to create photographs to accompany Sefrioui’s text. Penn designed and built a portable studio and travelled throughout Morocco to find suitable subjects to photograph for this assignment. The *Vogue* caption reveals that he photographed this pair of veiled women in Goulimine, a frontier post in the Sahara Desert in Southern Morocco. They wear a covering known as a haik and the title of this famous image refers to the fact that they were barefoot nomads from the desert valley of the Ziz River who performed a dance ceremony known as the Guedra. Penn’s makeshift tent-like studio was open to the elements and as he took this photograph the wind lifted their clothing and gave the image its mesmerizing combination of dynamism and mystery.

2. Wedgwood (English, founded 1759), 29 Works of Art (See Appendix A)

Vendor: Jane Bowles

Source: Ailsa Mellon Bruce Fund for Decorative Arts

Executive Summary: The purchase of 29 items of Wedgwood ceramics, which comes with the accompanying gift of 28 works by associated makers from the late 18th and early 19th centuries, as well as the year-end gifts of 2 important Wedgwood busts, provides VMFA with a remarkable opportunity to enhance and expand its collection of British ceramics and decorative arts. Most of these pieces are from the lifetime of Josiah Wedgwood himself or from the first productions of closely-associated factories such as Turner & Co. Pottery, E. J. Birch Pottery, and Neale & Co. Pottery. As such, they are artistic and cultural artifacts of considerable importance from a crucial period in British history and art history – the scientific and industrial revolutions – epitomized in the figure of Wedgwood himself.

3. Brassaï (Gyula Halász) (French, born Hungary, 1899-1984) *Nu (Nude)*, circa 1932, Gelatin silver print, 8 ¾ × 11 3⁄8 (22.2 × 28.9 cm)

Vendor: Bruce Silverstein Gallery, 529 West 20th Street, Third floor, New York, NY 10011

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Born Gyula Halász in Brassó, Hungary, Brassaï (which translates as “from Brassó”) moved to Paris in 1924 and lived there until his death in 1984. This evocative, tightly-cropped image of a reclining model was made around 1932 and is one of the most radically abstract of Brassaï’s nudes, which he made throughout his career. The dramatic lighting imbues the naked woman’s twisting, truncated torso with the quality of marble and aligns this work with the convulsive beauty of Surrealism.

4. 17 Pieces of Egyptian Jewelry, Old Kingdom Through Late Period, circa 2600-323 BC, (See Appendix B)

Vendor: Sands of Time Ancient Art, 3003 P Street NW, Number 1, Washington, DC 20007

Source: The Jack and Mary Ann Frable Fund for Ancient Art, Gift of Mr. and Mrs. A. Barozzi, by

exchange, and Adolph D. and Wilkins C. Williams Fund, by exchange

Executive Summary: Should this acquisition of jewelry be approved, VMFA will take a significant step toward filling a gap in its holdings of Egyptian art that has long been noted in the Ancient Art Collection Plan. Jewelry in ancient Egypt was worn by men as well as women, mortals and gods. Egyptian jewelry included not only earrings, bracelets, necklaces and other items of personal adornment but also an extensive variety of amulets that were objects of both power and beauty.

5. Elias Sime (Ethiopian, born 1968), *Tightrope: Continuous Rotation Servos*, 2017, Reclaimed electronic components and wire on panel, 91 ¼ × 79 ½ in. (231.77 × 201.93 cm)

Vendor: James Cohen Gallery, 533 West 26th Street, New York, NY 10001

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Elias Sime is a multi-disciplinary artist working primarily in relief sculpture and architecture. His collage and sculptural assemblages are made from found objects such as thread, buttons, and animal skins, alongside electronic components, organic building materials, and binding agents such as mud and straw. Many of the objects come from Mercato, the Addis Ababa open-air market said to be the largest in Africa, and in particular the market’s Menalesh Tera section, where refuse is repurposed. Sime’s *Tightrope: Continuous Rotation Servos* speaks to the nature of abstraction by using the density of colorful material within the picture plane to create a tactile, yet seductive landscape. The artist resists the strategies of assemblage to denote the weight of electronic pollution in African in favor of the poetry of repurposed material that speaks to the resilience and creativity of community.

6. 34 works from Souls Grown Deep Foundation (See Appendix C)

Vendor: Souls Grown Deep Foundation, 1040 West Marietta Street, Atlanta, GA 30318

Source: Adolph D. and Wilkins C. Williams and Revolving Art Purchase Fund

Executive Summary: The 36 works selected for acquisition from Souls Grown Deep Foundation have been identified because they offer a viable connection to the museum’s existing holdings of traditional African and Native American art, while also providing new dimensions to the existing narratives around modernist impulses and contemporary art making. Drawn heavily from the vast repository of the Foundation’s holdings, the proposed purchases typify the extraordinary output and legacies of African American material culture from the poetic drawings and assemblage works of Thornton Dial and Lonnie Holley to the incredible quilts of the women of Gee’s Bend and the expansive imagination of painters, draftsmen and sculptors such as Jimmy Lee Sudduth, James “Son Ford” Thomas, Mose Tolliver, Ronald Lockett, and Purvis Young.

7. Rashid Johnson (American, born 1977), *Airline*, 2015, Bronze panel, black soap, and wax, 49 3⁄8 × 39 ½ × 1 3⁄8 in (125.41 × 100.33 × 3.49 cm)

Vendor: Hauser & Wirth, 23 Savile Row, Mayfair, London, W1S 2ET, United Kingdom

Source: Arthur and Margaret Glasgow Endowment and Pamela K. and William A. Royall Jr. Fund for 21st Century Art

Executive Summary: Rashid Johnson’s *Airline* is an extension of the artist’s body of work exploring memorialization and memory. The material – cast bronze with a black soap and wax mixture – holds a particular resonance for Johnson because of its association with blackness and the preservation of memories (the artist often recounts his mother’s casting his baby shoes in bronze). The work also makes visible Johnson’s meditations on painting and he often refers to this body of work in cast bronze as his act of ‘memorialization’ of the creative process itself.

DIRECTOR’S DISCRETIONARY PURCHASES

1. Shawn Walker (American, born 1940), *Trick or Treat, Brooklyn, NY*, 1963, Gelatin silver print, Image: 7 7⁄8 × 9 5⁄8 in. (20 × 24.45 cm), Sheet: 8 × 9 7⁄8 in. (20.32 × 25.08 cm)

Shawn Walker (American, born 1940), *Family on Easter, Harlem, NY*, March 30th, 1975, Gelatin silver print**,** Image: 4 5⁄16 × 6 1⁄4 in. (10.95 × 15.88 cm), Sheet: 4 3⁄8 × 6 3⁄8 in. (11.11 × 16.19 cm)

Vendor: Steven Kasher Gallery, 2nd Floor, 515 West 26th Street, New York, NY 10001

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: Shawn Walker was one of the youngest founding members of the African-American photography collective, Kamoinge, which formed in New York City in 1963. Walker grew up in Harlem and began making photographs after his Uncle gave him a camera as a gift. Although he was primarily self-taught, the older photographers in the group, including Louis Draper and Adger Cowan, quickly became mentors to Walker, who frequently emphasizes the critical importance of the collective in his development as a photographer. These two photographs join a set of 11 photographs purchased in 2017 from Steven Kasher Gallery and both works will play an important role in the 2020 VMFA exhibition *Working Together: Louis Draper and the Kamoinge Workshop.*

2. György Lörinczy (American, born Hungary, 1935-1981), *Substances No.17*, 1967, Gelatin silver print, 9 21/64 × 6 5/16 in. (23.71 × 16.03 cm)

György Lörinczy (American, born Hungary, 1935-1981), *Substances No.35*, circa 1967, Gelatin silver print, 5 7/16 × 8 5/16 in. (13.81 × 21.11 cm)

György Lörinczy (American, born Hungary, 1935-1981), *Substances*, 1967-1968, Gelatin silver print, 9 1/2 × 6 5/16 in. (24.13 × 16.03 cm)

Anna Barna (American, born Hungary, 1901-1964), *Doll*, circa 1930s, printed later, Gelatin silver print, 8 15/16 × 6 5/8 in. (22.7 × 16.83 cm)

Anna Barna (American, born Hungary, 1901-1964), *Untitled,* 1930s, Gelatin silver print, 9 7/8 × 7 1/16 in. (25.08 × 17.94 cm)

Anna Barna (American, born Hungary, 1901-1964), *“L” Downtown*, *New York*, late 1940s, Gelatin silver print, 7 1/4 × 9 15/16 in. (19.69 × 25.24 cm)

Vendor: Vintage Galéria, 1053 Budapest, Magyar utca 26, Hungary

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: These six photographs will enhance our growing holdings of works by Hungarian-born, American photographers by adding experimental works from the late 1960s by a key artist and theorist of the Hungarian avant-garde, György Lörinczy, while the addition of works made in Paris and New York by Anna Barna brings an important, yet heretofore under-recognized woman artist into the collection. Both artists will be featured in VMFA’s 2020 exhibition *American, born Hungary*.

3. František Dritkol (1883-1961), *Woman Crucified*, 1913, Gelatin silver print on bromide paper, 8 ¾ × 6 ½ in. (22 × 16.4 cm)

Vendor: Christie’s, London, *Avant-Garde: Photographs from the Shalom Shpilman Collection*, September 5-14, 2017, Online auction, Lot 32

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: *Woman Crucified* is one of early twentieth century photography’s most provocative and iconic images. It was made by František Drtikol, a Czech avant-garde photographer who is best known for his daring nude studies and portraits. Like much of the artist’s early work, this unforgettable composition was informed by the artist’s period of study in Munich, Germany, between 1901 and 1903, where he was exposed to Art Nouveau and Symbolist art.

4. Germaine Krull (French, born Poland, 1879-1985), *Forme nue (Naked Form)*, 1929, Gelatin silver print on bromide paper, 4 × 6 in. (10.3 × 15.4 cm)

Vendor: Christie’s, London, “Avant-Garde: Photographs from the Shalom Shpilman Collection,” September 5-14, 2017, Online auction, Lot 44

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: This photograph belongs to a series of nudes that Germaine Krull published as *Études de Nu (Studies of Nudes)* in 1930 in which she explored the formal properties and physicality of the naked female body. The objective of her project was beauty and she likened her project to “a summer’s morning that I’ve always enjoyed.” Unlike her contemporaries in Paris, such as André Kertész and Man Ray, Krull avoided the use of distorting mirrors or darkroom trickery in her work, preferring instead to experiment with dramatic lighting, radical camera angles, shallow focus, and subtle print tone to communicate her vision of the female body, as seen in *Forme nue*, where the nude’s torso is shown closely cropped and from above to create a uniquely modern take on the timeless subject of the female nude.

5. Théodore Géricault (French, 1791-1824), *The Swiss Royal Guard Sentry at the Louvre* (*La Factionnaire Suisse au Louvre)*, 1819, Lithograph, 15 ½ × 13 in. (39.37 × 33.02 cm)

Vendor: Swann Auction Galleries, 104 East 25th Street, No. 6, New York, NY 10010

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: Géricault was one of the first artists to explore the artistic possibilities of lithography and his work in this medium can be considered (along with Goya’s handful of lithographs) one of the great achievements of nineteenth-century Romantic art. One of the artist’s rarest works in this medium, *Le Factionnaire Suisse au Louvre* (1819) is an early example of a scene depicting Bonapartist sympathies. In the center, Géricault has placed a veteran of Napoleon’s armies. The artist heightens the emotional tone of the work by depicting the Napoleonic soldier in the prime of life and as having lost the lower half of his left leg, presumably in the course of his duties. Though at the time of this print’s production Napoleon was exiled and the Bourbon monarchy restored, the soldier clings to the past (as he is still wearing his army coat). To the right, a splendidly uniformed Swiss guard, a product of the Restoration of the Bourbon Monarchy under Charles X, guards the courtyard to the Louvre. In response to being blocked by the Swiss guard, the Napoleonic veteran pulls back the top of his army coat to reveal his Légion d'honneur, an order created by Napoleon for the highest level of service in both the military and civil sectors. Spying the medal, the Swiss guard “presents arms” an action that draws cheers from the crowd. In this large print, a complete sheet with its lettering intact, Géricault makes a strong liberal anti-Monarchist statement, as in the *Raft of the Medusa*, by daring artistic means – showing a “heroic” episode from contemporary life rather than cloaking it in antique guise, as was typical of earlier French art.

6. Révész-Biró (Imre Révész (American, born Hungary, 1895-1978) and Irma Biró (Hungarian, dates unknown)), *Optigram*, 1935, Gelatin silver print, 13 ¼ × 16 in. (33.7 × 40.5 cm)

Vendor: Galerie Sophie Scheidecker, 4 Bis rue des Minimes 75003 Paris, France

Source: Aldine S. Hartman Fund

Executive Summary: Very little is known about the Hungarian-born, American photographer Imre Révész, who published his work with his creative partner, Irma Bíro, under the joint name of “Révész-Biró.” The pair were committed to the groundbreaking techniques of the international avant-garde, especially in the 1930s when they created photomontages and experimented with light and shadow in their series of “Optigrams,” as seen in this 1935 example, whose title reflects the dazzling optical effects that they obtained in their photographs, in which mirrors and multiple exposures create a kaleidoscope-like abstract composition of tangled limbs and torsos.

7. Emmet Gowin (American, born 1941), *Dwayne, Danville, Virginia*, 1969, printed 1975, Gelatin silver print, 6 1⁄8 × 6 1⁄8 in. (15.56 × 15.56 cm)

Vendor: Stephen Daiter Gallery, 230 West Superior, Fourth Floor, Chicago, IL 60654

Source: Eric and Jeanette Lipman Fund

Executive Summary: Gowin has drawn inspiration from the people and environment of his hometown of Danville, Virginia throughout his career. The standing child in the oversized diaper shown in this remarkable photograph is Dwayne Wells, Gowin’s nephew. Framed by a doorway, with his bulging diaper creating a visual rhyme with the bulbous base of the lamp on the table next to him, Dwayne looks back at the camera with a confidence and self-assurance beyond his years. Like many of Gowin’s works from the late 1960s and early 1970s, this photograph captures the visual poetry of the intimate, everyday moments that he shared with his wife, Edith, and her extended family. With the addition of this photograph and *Edith, Danville, Virginia*, which was also recently acquired as a Director’s discretionary purchase, VMFA now owns thirteen photographs by Gowin, ranging in date from 1965 to 1986.

8. Emmet Gowin (American, born 1941), *Edith, Danville, Virginia*, 1971, Gelatin silver print, 6 5⁄16 × 6 ¼ in. (16.10 × 15.88 cm)

Lee Friedlander (American, born 1934), *Untitled (George Depaoli in Superman Costume, Vienna, Virginia)*, 1966, Gelatin silver print in original mount, 5 ½ × 8 ¼ in. (13.97 × 20.96 cm)

Arthur Tress (American, born 1940), *Flood Dream, Ocean City, New Jersey*, 1971, printed in 2006, Gelatin silver print, 30 × 30 in. (76.2 × 76.2 cm)

Vendor: Vintage Works, ltd., 258 Inverness Circle, Chalfont, PA 18914

Source: Adolph D. and Wilkins C. Williams Fund

Executive Summary: This trio of works by three of the most respected American photographers working today are exceptional additions to VMFA’s photography collection. The works by Emmet Gowin and Lee Friedlander are among the best known images by these artists, while their Virginia subject matter makes them especially relevant to local audiences. While VMFA already owns substantial holdings of works by Gowin and Friedlander, *Flood Dream, Ocean City, New Jersey* is the first work by Arthur Tress to enter the collection.

9. André Kertész (American, born Hungary, 1894-1985) *Martinique*, 1972, Gelatin silver print, Image: 7 ⅞ × 9 ⅝ in. (20 × 24.45 cm); Sheet: 8 × 9 ⅞ in. (20.32 × 25.08 cm)

Haár Ferenc (Francis Haar) (American, born Hungary, 1908-1997), *Construction, Margit-Hid*, 1932, Gelatin silver print, 7 9/16 × 6 15/16 in. (19.21 × 17.62 cm)

Haár Ferenc (Francis Haar) (American, born Hungary, 1908-1997), *Construction Site*, 1932, Gelatin silver print, 9 ½ × 7 ⅛ in. (24.13 × 18.1 cm)

Haár Ferenc (Francis Haar) (American, born Hungary, 1908-1997), *Staircase*, circa 1929-1930, Gelatin silver print, 7 1/16 × 9 5/16 in. (17.94 × 23.65 cm)

Haár Ferenc (Francis Haar) (American, born Hungary, 1908-1997), *Stairwell*, circa 1929, Gelatin silver print, 11 ½ × 9 ⅜ in. (29.21 × 23.81 cm)

László Kondor (American, born in Hungary in 1940), *Vietnam I (War Image)*, 1969-1971, printed 1995, Gelatin silver print, 13 ⅛ × 19 5/16 in. (33.34 × 49.05 cm); Sheet: 16 ⅜ × 20 3/16 in. (41.59 × 51.28 cm)

László Kondor (American, born in Hungary in 1940), *Vietnam II (Jungle LZ Leading In)*, 1969-1971, printed 1995, Gelatin silver print, 13 ⅛ × 19 ⅜ in. (33.34 × 49.21 cm); Sheet: 16 ⅜ × 20 ⅛ in. (41.59 × 51.12 cm)

György Lörinczy (American, born Hungary, 1935-1981), *New York, New York No 29*, 1968, Gelatin silver print, 9 ⅝ × 6 7/16 in. (24.45 × 16.35 cm)

György Lörinczy (American, born Hungary, 1935-1981), *New York, New York*, 1968, Gelatin silver print, 7 7/16 × 6 ¾ in. (18.89 × 17.15 cm)

Vendor: Vintage Galéria, 1053 Budapest Magyar utca 26, Hungary

Source: Arthur and Margaret Glasgow Endowment

Executive Summary: These nine photographs are significant contributions to the museum’s growing collection of works by prominent Hungarian-American photographers, which will be the subject of a major exhibition at VMFA in 2020 entitled *American, Born Hungary.* They range from the modernist abstraction of André Kertész and Haár Ferenc to the war photographs of László Kondor and the street photography of György Lörinczy’s acclaimed New York, New York series.

10. Cy Twombly (American, 1928-2011), *The Song of the Border Guard*, 1952, Linoleum cut on colored paper with text on verso, 12 ½ × 19 ½ in. (31.75 × 49.53 cm)

Vendor: Susan Sheehan Gallery, 136 East 16th Street, New York, NY 10003

Source: Eric and Jeanette Lipman Fund

Executive Summary: Cy Twombly created *The Song of the Border Guard*, his earliest print, while he was a student at Black Mountain College, where he studied with the abstract painters Franz Kline and Robert Motherwell, and met the avant-garde composer John Cage. By 1952, the year in which he made *The Song of the Border Guard*, Twombly had developed his signature all-over style of mark making, replete with gestural brushstrokes, graffiti-like calligraphy, scrawls, drips, and erasures, all of which are found in this work. This exceptionally rare and important print enhances our holdings of Twombly’s work and allows us to better represent this Virginia-born artist in the museum’s galleries and statewide programs.

11. Aaron Siskind (American, 1903-1991), *Cusco Wall 91*, 1975, Gelatin silver print, Image: 14 × 13 ¾ in. (35.36 × 35 cm), Sheet: 19 × 16 in. (48.26 × 40.64 cm)

Vendor: Paddle8 Auction, 81 Prospect Street, Brooklyn, NY 11201, October 19, 2017, Lot 14

Source: Virginia Museum of Fine Arts Fund for Photography and Kathleen Boone Samuels Memorial Fund

Executive Summary: In 1975 Aaron Siskind traveled to Peru where he made an acclaimed series of abstract compositions based on the tightly packed stone wall at Sacsayhuamán, a citadel on the outskirts of Cusco, whose geometric patterning continued the artist’s interest in finding visual equivalents for contemporary abstract painting in his stark black and white compositions, such as *Cusco Wall 91*, which VMFA acquired for an extremely modest price at an online auction.

12. Csaba Koncz (Hungarian, born 1938), *Untitled*, circa 1967, Gelatin silver print, Sheet: 6 5/8 × 5 in. (16.83 × 12.7 cm), Image: 5 7/16 × 4 5/8 in. (13.81 × 11.75 cm)

Csaba Koncz (Hungarian, born 1938), *Untitled*, circa 1967, Gelatin silver print, Sheet: 6 9/16 × 4 11/16 in. (16.67 × 11.91 cm), Image: 5 5/8 × 4 ¼ in. (13.65 × 10.8 cm)

Csaba Koncz (Hungarian, born 1938), *Untitled*, circa 1967, Gelatin silver print, 15 23/64 × 10 3/64 in. (39 × 25.5 cm)

Csaba Koncz (Hungarian, born 1938), *Untitled*, circa 1967, Gelatin silver print, 13 ½ × 7 ¾ in. (34.29 × 19.69 cm)

Vendor: Art + Text Budapest, 1054 Budapest, Honvéd utca 3, Hungary

Source: Kathleen Boone Samuels Memorial Fund

Executive Summary: The Hungarian photographer, filmmaker, musician and poet Csaba “Chobo” Koncz first came to prominence in March 1965 when his work was included in a group exhibition in Budapest. Rejecting the social realism favored by the Hungarian Communist Party, Koncz experimented with abstraction, often employing techniques and subject matter that had been developed by avant-garde photographers several decades earlier. These four untitled images, which Koncz made around 1967, demonstrate the artist’s consummate ability to make striking abstract compositions from modest, mundane objects, such as machine parts, bolts, springs, and wire. He often photographed these items in the snow, using extreme close-up or selective blur, so that they appear as black graphic elements against a pure white background.

GIFT CONSIDERATIONS

1. 54 Works of Nepalese, Tibetan, and Indian art from the Collection of Dr. Mary Shepherd Slusser (See Appendix D)

Donor: Estate of Dr. Mary Shepherd Slusser

Credit Line: Bequest from the Estate of Mary Shepherd Slusser

Executive Summary: VMFA was extremely fortunate to be named as the beneficiary of a bequest of art from the personal collection of Dr. Mary Shepherd Slusser, a pioneer of Nepalese art history and one of that field’s leading scholars. The resulting proposed gift of more than fifty first-rate objects would significantly expand the South Asian collection’s Nepalese holdings, while also supplementing its Tibetan and Indian collecting areas.

The quality of the recommended material is very high. In keeping with Dr. Slusser’s wishes, I selected from her collection only those works that we can display in our galleries. Thus, the 54 chosen objects comprise less than a quarter of the original bequest and range from interesting object-types, previously unrepresented in our collection, to very good examples in important categories, to a handful of world-class pieces.

2. Wedgwood (English, founded 1759) and Associated Early Manufacturers, 28 Works of Art (See Appendix E)

Donor: Jane Bowles

Credit Line: Gift of Jane Southall Bowles

Executive Summary: The offered gift of 28 pieces of Wedgwood ceramics and works by associated makers from the late 18th and early 19th centuries has been made in conjunction with the proposed purchase of 29 Wedgwood pieces, as well as the year-end gift of 2 important Wedgwood busts. Collectively, these gifts and purchases provide VMFA with a remarkable opportunity to enhance and expand its collection of British ceramics and decorative arts. Most of these pieces are from the lifetime of Josiah Wedgwood himself or from the first productions of closely-associated factories such as Turner & Co. Pottery, E. J. Birch Pottery, and Neale & Co. Pottery. As such, they are artistic and cultural artifacts of considerable importance from a crucial period in British history and art history – the scientific and industrial revolutions – epitomized in the figure of Wedgwood himself.

3. Jennie C. Jones (American, born 1968), *Variant Static*, 2008, Audio collage, 1:04 minutes

Donor: The artist and Sikkema Jenkins & Co.

Credit Line: Gift of the Artist and Sikkema Jenkins & Co.

Executive Summary: Jennie C. Jones is a contemporary artist working in the fields of painting and sound. She has often cited her work as being directed by the dictum of “listening as a conceptual practice.” Moving through the realm of painting–first with works on paper and, beginning in 2010, works on canvas–Jones has created unique meditations on the intersections of Minimalist abstraction and the genre of free form jazz. As an African American, female artist, Jones’ practice serves to expand both fields whose canonical histories have excluded artists of diverse cultural backgrounds and women, respectively. In December 2017 we acquired the artist’s *Quiet Gray with Black Subtone # 1 and 2*, a major work consisting of an acoustic absorber panel and acrylic paint on canvas. Rather than provide the museum with a discounted price for this extraordinary example of Jones’ early and iconic style, the artist and her gallery decided instead to donate a 2008 audio collage piece, entitled *Variant Static*. This donation combined with the earlier acquisition provides VMFA with two outstanding works by an artist whose contributions have become visually and conceptually iconic within the field.

4. Reginald Marsh (American, 1898-1954), *Diana Dancing Academy*, 1939, Watercolor on paper, 27 × 39 ¾ in. (68.58 × 100.96 cm)

Donor: Elliott and Rosel Schewel, c/o Michael J. Schewel

Credit Line: Gift of Elliott and Rosel Schewel

Executive Summary: Reginald Marsh’s watercolor *Diana Dancing Academy* is a signature work of the Fourteenth Street School group of artists who, from about 1920 through 1950, found social realist subject matter in the hordes of individuals populating the parks, buses, dance halls, banks, trains, restaurants and other public sites around Union Square and Fourteenth Street in lower Manhattan. Along with Isabel Bishop and Kenneth Hayes Miller, Marsh was a key participant in this group. The Fourteenth Street School was listed as a top priority in the American Art Collecting Plan, which was presented and approved at the June 2017 VMFA Board of Trustees meeting, so we were thrilled and deeply moved to be offered this gift from Elliott and Rosel Schewel. We are also grateful to Mike Schewel for steering this important donation to VMFA.

YEAR END GIFTS

1. Cynthia Carlson (American, born 1942), *The Brat*, 1974, Oil on shaped canvas, 52 × 70 in. (132.08 × 177.8 cm)

Donor: Estate of Joan F. Brenner

Credit Line: Gift of the Estate of Joan F. Brenner

Executive Summary: This shaped canvas by Cynthia Carlson offers a strong example from the Pattern and Decoration movement and will complement other shaped canvases in the collection, such as Elizabeth Murray’s *Summer Wind*. It also increases the museum’s representation of women artists.

2. Unidentified Blacksmith, Tuareg culture (Mali, Niger), *Box with Key*, 19th-20th centuries, Copper alloys, Box: 3 ¾ × 7 3⁄16 × 6 in. (9.53 × 18.26 × 15.24 cm); Key: 7 3⁄8 × 1 3⁄8 (18.73 x 3.49 cm)

Unidentified Blacksmith, Tuareg culture (Mali, Niger), *Salt Chopper*, 19-20th centuries, Silver alloy, 11 ¼ × 5 3⁄8 in. (28.58 × 13.65 cm)

Donor: Dr. and Mrs. Kenneth L. Brown, 2853 Ontario Road NW, Washington, DC 20009

Credit Line: Gift of Kenneth and Bonnie Brown

Executive Summary: These two year-end gifts from Kenneth and Bonnie Brown add significantly to our collection of the art of the Tuareg people and, more generally, they strengthen our representation of art from the broad Sahara region, a key goal identified in the African art collection plan.

3. Wedgwood (English, founded 1759), *Minerva*, Late 18th century, Black basalt pottery, 19 × 10 × 8 in. (48.26 × 25.4 × 20.32 cm)

Wedgwood (English, founded 1759), *Homer*, Late 18th century, Black basalt pottery, 14 × 9 × 5 ½ in. (35.56 × 22.86 × 13.97 cm)

Donor: Jane Bowles

Credit Line: Gift of Jane Southall Bowles

Executive Summary: The busts of *Homer* and *Minerva* are both stellar exemplars of Wedgwood’s ornamental black basalt pottery that date to the late 18th century and we were delighted to receive them as year-end gifts. Their production coincided with the vogue for classically inspired items. Wedgwood, ever the savvy entrepreneur, recognized the market demand for such items and promptly developed a line of busts, often commissioning freelance artists to supply models (John Cheere supplied the model for *Homer* in February 1774) depicting Greek and Roman gods, philosophers, orators, and historical figures that could be used to embellish a library, the place in the home that best reflected an owner’s education and culture.

4. Josef Hoflehner (Austrian, born 1955), *James River, Virginia*, 2013, Archival pigment ink print, mounted on aluminum dibond, 44 × 57 in. (111.76 × 144.78 cm)

Donor: Josef Hoflehner

Credit Line: Gift of the artist

Executive Summary: This hauntingly beautiful image of the James River in Virginia is part of Josef Hoflehner’s ongoing series of *American Landscape* photographs, which focus on the sublime beauty, seclusion and solitude of the natural landscape as opposed to the built environment. Hoflehner is also a great admirer of American photography, counting Harry Callahan and Joel Sternfeld as his favorite artists. In 2007 Hoflehner was voted Nature Photographer of the Year by International Photography Awards and *James River, Virginia*, which the artist donated to VMFA because of its commitment to the people and places of Virginia, is a classic example of his mature work, which often depicts wide-open spaces where one can see the horizon unimpaired and appreciate the vibrant colors and deep reflections of the trees and water on a grand scale.

5. Nell Blaine (American, 1922-1996), *Untitled*, 1941, Pen and ink on paper, 11 7⁄16 × 7 ¼ in. (18.57 × 18.42 cm)

Donor: Yvonne Carignan

Credit Line: Gift of Yvonne Carignan in memory of Mary Moore Morrison Carignan

Executive Summary: Celebrated internationally for her painterly landscapes and still lifes made during the height of the Abstract Expressionist movement, Nell Blaine was one of Richmond’s most recognized native artists. This meticulously rendered pen and ink drawing of a man lost in thought is the earliest work by Blaine, among fifteen others, to enter VMFA’s collection. It was completed in December 1941, shortly before she departed Richmond to train under Hans Hoffman in New York City, where she developed the dynamic, Matisse-inspired brushwork of her mature style.

6. Augusta Berg (Swedish, 1851-1891), *Two Young Women, A Portrait Study*, Late 19th century, Pencil on embossed paper, Image: 2 ½ × 3 15⁄16 in. (6.35 × 10 cm), Sheet: 7 × 8 7⁄8 in. (17.78 × 22.54 cm)

Donor: Paul and Fredrika Jacobs

Credit Line: Gift of Paul and Fredrika Jacobs in Memory of Frederick Herman

Executive Summary: The Swedish artist Augusta Berg moved to the United States in spring 1890. She participated along with such other noteworthy pastelists such as Childe Hassam, John Henry Twatchman, William Merritt Chase, and Cecilia Beaux in the fourth (and last) exhibition of the Society of Painters in Pastel, which took place at H. Wunderlich & Co. in May 1890. Berg subsequently visited the Catskills and Connecticut, before taking up residence at the Metropolitan Hotel in New York on September 16, 1890. Troubled greatly by insomnia, her obituary in the *New York Times* intimates that she took morphine to help her fall asleep, and it was likely an accidental overdose that caused her untimely death on 11 February 1891. Dr. Jacob’s year-end gift is a unique and accomplished example of 19th century child portraiture. Created around the same time as our important aristocratic portrait of Lydia Schabelsky by Franz Winterhalter, Berg’s sentimental rendering, charmingly framed by commercial embossing, adds another dimension to VMFA’s 19th century portraiture collection.

7. Eugène Cuvelier (French, 1837-1900), *Rochers et arbres (Rocks and Trees)*, 1860s, Albumenized salt print from paper negative, Image: 7 7⁄8 × 10 ¼ in. (20.01 × 26.04 cm), Mount: 19 5⁄8 × 24 3⁄8 in. (49.85 × 61.91 cm)

Unidentified American Photographer

*Young Man in a Masonic Shoulder Sash with Star Insignia*, circa 1850-1870, Ambrotype, ninth-plate, 2 7⁄8 × 2 3⁄8 × 7⁄16 in. (7.3 × 6.03 × 1.11 cm)

Unidentified American Photographer

*Post-mortem Portrait of a Baby with Lock of Hair under the Cover*, circa 1850-1870, Ambrotype, ninth-plate, 2 7⁄8 × 5 1⁄16 in. (7.3 × 12.86 cm)

Unidentified American Photographer

*Two Girls in Matching Gingham Dresses with Carte-de-visite Album on Table*, 1864-1865, Tintype, sixth-plate, 3 5⁄8 × 3 3⁄16 × 3⁄8 in. (9.21 × 8.1 × 0.95 cm)

Unidentified American Photographer

*Man and Wife with Fabric Backdrop Behind Them*, circa 1850-1859, Daguerreotype, sixth-plate, 3 11⁄16 × 6 5⁄8 in. (9.37 × 16.83 cm)

Unidentified American Photographer

*Young Woman in a Flower Dress, Seated at Table*, circa 1850-1859, Daguerreotype, sixth-plate, 3 11⁄16 × 3 3⁄16 × 3⁄8 in. (9.37 × 8.1 × 0.95 cm)

Unidentified American Photographer

*Elderly Woman in a Bonnet and Shawl*, circa 1850-1859 Daguerreotype, sixth-plate, 3 11⁄16 × 3 1⁄8 × 1⁄2 in. (9.37 × 7.94 × 1.27 cm)

Unidentified American Photographer

*Man and Wife, the Wife in Plaid Dress*, circa 1850-1859, Daguerreotype, sixth-plate, 3 11⁄16 × 6 5⁄8 in. (9.37 × 16.83 cm)

Unidentified American Photographer

*Man and Wife in Elegant Dark Clothing*, circa 1845-1855, Daguerreotype, sixth-plate, 3 5⁄8 × 6 1⁄2 in. (9.21 × 16.51 cm)

Unidentified American Photographer

*Man with Intense Stare, Seated at Table*, circa 1845-1855, Daguerreotype, sixth-plate, 3 3⁄4 × 6 3⁄4 × 13⁄16 in. (9.53 × 17.15 × 2.06 cm)

Unidentified American Photographer

*Boy with Remarkably Candid Stare*, circa 1850-1859, Daguerreotype, sixth-plate, 3 5⁄8 × 6 1⁄2 in. (9.21 × 16.51 cm)

Unidentified American Photographer

*Girl in Dark Dress and Gloves*, circa 1845-1855, Daguerreotype, sixth-plate, 3 5⁄8 × 6 1⁄2 in. (9.21 × 16.51 cm)

Giorgio Sommer (Italian, 1834-1914), Achille Mauri (Italian, 1806-1883), and other various photographers, *Italian Travel Album*, circa 1850-1900, Oblong folio album with leather spine and tips with 60 pages bound with leather boards and 158 albumen photographs, various dimensions

Donor: Denise Bethel

Credit Line: Gift of Denise Bethel

Executive Summary: For the past several years VMFA has significantly benefited from its relationship with Denise Bethel, a Richmond native who worked for ten years in the photography department at Swann Galleries and then another twenty-five at Sotheby’s, becoming chairman of the photography department before her retirement in 2014. An internationally recognized authority on photography, Denise is currently working as a curatorial consultant to the photography collection and has helped to identify the strengths of the collection, future acquisitions, and potential donors. Denise has graciously donated as a year-end gift a major photograph by the French artist Eugène Cuvelier, along with twelve daguerreotypes and a travel album from her personal collection of early photography. These works represent important additions to VMFA’s steadily growing collection of American and European photography.

8. North India, *Page of Persian Text from an Unidentified Manuscript*, Undated, Opaque watercolor and ink on paper, 6 11⁄16 × 4 11⁄16 in. (16.99 × 11.91 cm)

North India, *Page of Persian Text from an Unidentified Manuscript*, Undated, Opaque watercolor and ink on paper, 9 3⁄16 × 5 11⁄16 in. (23.34 × 14.45 cm)

*Krishna Calls on Radha(?)*, Punjab Hills, perhaps Mandi, 19th century, Opaque watercolor and ink on paper, 9 13⁄16 × 11 15⁄16 in. (24.92 × 30.32 cm)

*Bhairav Ragini*, Rajasthan, Bundi or Kota, 18th century, Opaque watercolor and ink on paper, 12 × 9 1⁄16 in. (30.48 × 23.02 cm)

Rajasthan, Mewar, *Krishna Kills Vatsasura and Encounters Bakasura*, 18th-19th centuries, Opaque watercolor and Ink on paper, 11 1⁄16 × 15 13⁄16 in. (28.08 × 40.16 cm)

North India, perhaps Bikaner, *Lady and Attendants on a Terrace*, 18th-19th centuries, Opaque watercolor and ink on paper, 11 11⁄16 × 9 1⁄8 in. (29.69 × 23.18 cm)

*Gujari Ragini*, Rajasthan, probably Jaipur, 18th-19th centuries, Opaque watercolor and ink on paper, 12 1⁄16 × 9 5⁄16 in. (30.64 × 23.65 cm)

Donor: Carolyn C. Manley

Credit Line: Gift of an Anonymous Donor in memory of Muriel Christison

Executive Summary: Carolyn C. Manley has made an anonymous year-end gift to VMFA of a group of seven Indian works on paper that belonged to her late mother, Muriel Christison. Our incorporation of these gifts into the South Asian collection is a fitting tribute to Ms. Christison, who, from 1948 to 1961 was the Virginia Museum’s Associate Director. Resonances, both in style and subject matter, with works in our existing holdings make these gifts solid contributions to our Indian paintings collection.

9. Thomas Chimes (American, 1921-2011), *Charles Baudelaire*, 1974, Oil on panel, 19 1⁄8 × 18 1⁄16 in. (48.6 × 46.7 cm)

Donor: Estate of Bayard T. and Frances E. Storey, c/o Locks Gallery

Credit Line: Gift of Bayard T. and Frances E. Storey

Executive Summary: Thomas Chimes’s intimate, sepia-toned image of the French poet Charles Baudelaire is enshrined within an oversized wooden frame, reminiscent of the broad wooden frames found on Thomas Eakins’s portraits, which situates the work somewhere between a family snapshot and an icon. We are delighted to add this work to VMFA’s collection through the generosity of Frances and Bayard Storey, noted collectors of contemporary art in Philadelphia, who both passed away last year. This panel portrait will resonate with both the work of other 1970s photorealist painters in the Lewis Collection, as well as the nineteenth-century French artists in the Mellon Collection, many of whom Baudelaire wrote about in his role as an art critic and champion of the avant-garde.

10. Thomas Pitts (English, active 1737-1793), *Épergne*, 1783, Silver, 22 ¾ × 30 × 19 7⁄8 in. (57.79 × 76.2 × 50.48 cm)

Donor: Judith Godwin

Credit Line: Gift of Judith Whitney Godwin in Memory of Judith Brewer Godwin

Executive Summary: Staying on the table throughout the meal, an épergne is a tiered centerpiece fitted with often-interchangeable baskets, dishes and candleholders. It was thus an adaptable table ornament that could be used for a variety of purposes, including serving light foods and condiments, as well as a dramatic and lively decoration for a dining table. By the late eighteenth century in England, épergnes were used for mainly holding fruit during the dessert course. Judith Godwin’s épergne is an excellent example of the Adam-esque Neoclassical style for which Thomas Pitts is best known. Four pierced baskets and four round trays suspended from four arms radiate out from the central support. The entire centerpiece is surmounted by an ovular pierced basket. As we have neither an épergne nor a work by Pitts, a major 18th century English craftsman, in VMFA’s outstanding British silver collection, we were delighted to accept this generous gift from this important Virginia Artist.

11. Gillis van Tilborgh (Flemish, circa 1625- circa 1678), *Interior of a Guard Room*, circa 1650-1678, Oil on canvas, 21 ¾ × 28 ¾ in. (55.24 × 73.02 cm)

Donor: Dr. Armistead Talman

Credit Line: Gift of Dr. and Mrs. Armistead Talman

Executive Summary: The Flemish artist Gillis van Tilborgh produced a number of guardroom scenes throughout his career. The beginnings of guardroom scenes, a subcategory within 17th century genre painting, have been traced to Amsterdam in the 1620s. Over the course of the next fifty years the subject waxed and waned in popularity. Militarism became popular during this time as the rise and fall of guardroom scenes significantly overlapped with the Eighty Years’ War, also known as the Dutch War of Independence (1568-1648). VMFA’s fine collection of Flemish painting did not previously represent Tilborgh, nor did it have a guardroom scene. We were therefore delighted to accept as a year-end gift this very good example of the genre with many thanks to the Richmond-based collector, Dr. Armistead Talman.

12. 64 works by Kawase Hasui (Japanese, 1883-1957) from the Collection of René and Carolyn Balcer (See Appendix F)

Donor: René and Carolyn Balcer

Credit Line: René and Carolyn Balcer Collection

Executive Summary: This comprehensive and wide-ranging collection of works by the Japanese painter and printmaker Kawase Hasui comes to us as a generous year-end gift from the René and Carolyn Balcer Collection. Contained in the gift are 64 items, comprising nearly 100 individual objects. Most works are signed “Hasui” with the artist’s seal, and many also include seals from publishers, carvers, and printers involved in the collaborative printmaking process. Other works include uncatalogued, unpublished, and test prints, color variants, fan- and lantern-shaped prints, books, carved keyblocks, complete sets and series, and even a first edition of Hasui’s final design, distributed at his memorial service in May 1957.

13. Jessie Tarbox Beals (American, born Canada, 1870-1942), *Judith Anderson*, 1924, Gelatin silver print, 7 ¾ × 5 ½ in. (19.69 × 13.97 cm)

Donor: Richard Kremer

Credit Line: Gift of Richard and Andrea Kremer

Executive Summary: Jessie Tarbox Beals’ portrait in profile of Judith Anderson is a beguiling image that captures the young actress in a moment of relaxed frivolity. Beals was a trailblazing photojournalist—the first female staff photographer at an American newspaper—who found subjects outside her New York studio, both in the bohemians and laborers of Greenwich Village and the socialites and politicians of Fifth Avenue. This second photograph by Beals to enter VMFA’s collection is a gift from Richard and Andrea Kremer, who also donated Cigar Store Figure by the artist in 2014.

14. Choi Bok-hee (Korean, 1930-2007), *Official’s Overcoat*, 1990s, Silk damask, 52 × 104 in (132.1 × 264.2 cm)

Choi Bok-hee (Korean, 1930-2007), *Man’s Overcoat*, 1990s, Silk damask, 55 × 63 ½ in. (139.7 × 161.3 cm)

Donor: Keum Ja Kang, Kang Collection Korean Art, 9 East 82nd Street, New York, NY 10028

Credit Line: Gift of Kang Collection Korean Art

Executive Summary: Since the reopening of VMFA’s East Asian galleries in 2012, there has been a departmental focus on the acquisition of Korean art. The addition of these two pieces by Choi Bok-hee, an internationally recognized master seamstress based out of Seoul, South Korea, greatly enhances our collection of Korean textiles, which already includes a child’s and woman’s garment designed by Choi Bok-hee in the 1990s. With the year-end gift of the two men’s robes, we have, in essence, completed the “family unit” of mother, father, and child.

15. Allan D’Arcangelo (American, 1930–1998)**,** *Beginnings*, from *America: The Third Century*, 1975, Lithograph and screenprint in colors on wove paper, 22 ½ × 30 in. (57.15 × 76.2 cm)

George Bellows (American, 1882–1925), *The Appeal to the People*, 1923–24, Lithograph, 14 × 18 1⁄8 inches (35.56 × 46.04 cm)

George Bellows (American, 1882–1925), *Punchinello in the House of Death*, 1923, Lithograph, 16 × 19 ⅜ in. (40.64 × 49.21 cm)

R.B. Kitaj (American, 1932–2007), *Performing Arts Center*, from *New York, New York*, 1983, Silkscreen in twenty-three colors on Velin Arches paper, 29 ½ × 22 in (74.93 × 55.88 cm)

Robert Riggs (American, 1896–1970), *Afternoon at Max’s*, circa 1932, Lithograph, 16 ⅞ × 22 ½ in. (42.86 × 57.15 cm)

Larry Rivers (American, 1923–2002), *Bronx Zoo*, from *New York, New York*, 1983, Lithograph and silkscreen in twenty-eight colors on wove paper, 26 × 34 in. (66.04 × 86.36 cm)

Félix Hilaire Buhot (French, 1847–1898), *L'Hiver à Paris ou la Neige à Paris (Winter in Paris* or *Paris in the Snow),* 1879, Etching, aquatint, drypoint, and roulette on cream laid paper, 9 ¼ x 13 in. (23.5 x 33.02 cm)

Pablo Picasso (Spanish, 1881–1973), *Le Viol (The Rape)* from *Suite Vollard*, 1931, Etching, 13 ½ x 17 ½ in. (34.29 x 44.45 cm)

Donor: Dr. Dorothy Canter

Credit line: Gift of Dorothy Canter

Executive Summary: For the fourth consecutive year, Dr. Dorothy Canter has donated a selection of prints from her collection of works on paper, which is especially strong in twentieth-century American art, most notably the complete set of lithographs by George Bellows. Spanning the American, European, and Modern & Contemporary art departments at VMFA, these year-end gifts represent important additions to VMFA’s print collection.

16. Egyptian (Middle Kingdom, Dynasties 11-12), *Broad Collar*, circa 2025-1760 BC, Egyptian Faience, 2 3/4 × 1 1/2 × 11 1/2 in. (6.99 × 3.81 × 29.21 cm)

Egyptian (New Kingdom, Dynasty 18), *Shebyu Necklace*, 1353-1336 BC, Egyptian Faience, 16 1/4 in. (41.28 cm)

Egyptian (Ptolemaic Period, *Bell*, 323-30 AD, Gold, 0.78 in (2 cm)

Donor: Mark Huffman and Sue McGovern-Huffman

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

Executive Summary: The welcome donation of these three objects helps fill a significant gap in VMFA’s collection, namely the lack of Egyptian jewelry specifically noted in the Ancient Art Collection Plan that was presented to VMFA’s Trustees in June 2017. All three objects will be displayed in a case devoted to Egyptian jewelry that is currently being developed in anticipation of several proposed upcoming purchases at the March AASC meeting.

17. Indian (Karnataka, Mysore), Fourteen Works on Paper, 19th- 20th centuries (See Appendix G)

Donor: Robert J. Del Bontà, 54 Park Street, San Francisco, CA 94110

Credit Line: Gift of Robert J. Del Bontà

Executive Summary: The San Francisco-based collector and independent scholar of Indian art, Robert J. Del Bontà, has generously donated a group of 14 works on paper from South India’s Mysore region as a year-end gift. This cohesive group of objects significantly develops our holdings of work from this pivotal South Indian art production center in the late colonial and post-colonial periods. The highlight of the assembly is a lithographed and hand-colored book of game boards designed by the state’s nominal ruler and champion of the arts, Mummadi Krishnaraja Wodeyar. Together with a group of circular game cards (*ganjifa*), also included in this gift, this volume will help us to illustrate the importance of games at Indian courts.

18. Japanese (Edo Period, 1615-1868), *Cranes, Bamboo, and Flowers*, 18th-19th centuries, Six-panel folding screen; ink and color on paper, 54 ½ × 113 in. (138.4 × 287 cm)

Japanese (Edo Period, 1615-1868), *Geese and Reeds in Snow*, 18th century, Six-panel folding screen; ink and color on paper, 64 × 144 in. (162.6 × 365.8 cm)

Donor: Charles Linwood Vincent

Credit Line: Gift of Charles L. Vincent in Honor of Mary K. Vincent

Executive Summary: These two folding screens are fine examples of painting and decorative arts from 18th and 19th century Japan. Both feature generously-applied gold leaf and depict natural subjects such as bamboo, birds and flowers. The imagery and techniques used in both works are characteristic of the Kano school, a popular and prolific movement in Japanese painting between the 15th and 19th centuries.

19. Théophile-Alexandre Steinlen (French, born Switzerland, 1859-1923), *Some Cats: Pictures without Words*, 1898, Illustrated book with photomechanical relief prints on paper and original lithographs on front and back covers, 17 9⁄16 × 12 5⁄16 × 9⁄16 in. (44.61 × 31.27 × 1.43 cm)

Ernest de Crauzat (French, 1866-1944), *L'Oeuvre Gravé et Lithographié de Steinlen,* 1913, Illustrated catalogue raisonné with original art work by Théophile-Alexandre Steinlen, 12 7⁄8 × 10 5⁄16 × 1 ¼ in. (32.7 × 26.19 × 3.18 cm)

Sarah Brayer (American, born 1957), *Crescent Glow*, 2017, Silkscreen and chine-collé on unryu mulberry paper with phosphorescent pigment, Sheet: 26 1⁄16 × 33 5⁄16 in. (66.2 × 84.61 cm), Image: 20 5⁄8 × 26 1⁄8 in. (52.39 × 66.36 cm)

Donor: Frank Raysor

Credit Line: Gift of Frank Raysor

Executive Summary: This year-end gift comprises a variety of art works that demonstrate the broad reach and deep significance of Frank Raysor’s collection. The Steinlen and de Crauzat gifts can be seen on display in VMFA’s *Steinlen: Cats* exhibition that is currently on view in the Works on Paper gallery. Sarah Brayer’s *Crescent Glow* was commissioned by The Print Club of New York for the 2017 Presentation Print and can be considered as a unique work of art, since each print has a handmade luminescent moon adhered to it that glows in the dark. We are thrilled to add these prints to our growing collection of works on paper thanks to the generosity of long-time VMFA patron Frank Raysor.

20. Moses Soyer (American, born Russia, 1899-1974), *David and Ida*, 1930s, Pen and brown and black ink, brown and black wash, and graphite on paper, 9 ½ × 6 in. (24.13 × 15.24 cm)

Moses Soyer (American, born Russia, 1899-1974), *Une Demoiselle d’ Avignon (Homage to Picasso)*, circa 1940s, Graphite on paper, 11 × 8 in. (27.94 × 20.32 cm)

Moses Soyer (American, born Russia, 1899-1974), *Girl in a Deck Chair and Self Portrait*, 1950s or 1960s, Charcoal on paper, 21 ¾ × 19 in. (55.25 × 48.26 cm)

Moses Soyer (American, born Russia, 1899-1974), *Ida Seasick*, 1950s or 1960s, Watercolor and charcoal on paper, 9 × 6 in. (22.86 × 15.24 cm)

Moses Soyer (American, born Russia, 1899-1974), *A Meeting of Artists*, circa 1933-1938, Black conté

crayon on paper, 9 1⁄8 × 12 ½ in. (23.18 × 31.75 cm)

Moses Soyer (American, born Russia, 1899-1974), *Self Portrait in London*, 1960s, Pen and blue ink on paper, 12 3⁄8 × 10 in. (31.43 × 25.4 cm)

Moses Soyer (American, born Russia, 1899-1974), Recto: *Sketches on a Duveen Brothers Exhibition Announcement*, 1935, Conté crayon, ink wash, and pen and ink on paper, 7 ¾ × 5 ½ in. (19.685 × 13.97 cm), Verso: *Untitled*, 1935, Red and black crayon on paper, 7 ¾ × 5 ½ in. (19.69 × 13.97 cm)

Moses Soyer (American, born Russia, 1899-1974), *Standing Female Nude, Rear View*, undated, charcoal on paper, 19 × 12 in. (48.26 × 30.48 cm)

Donor: Joel L. Fletcher and John Copenhaver, Fletcher Copenhaver Fine Art, 911 Sylvania Avenue, Fredericksburg, VA 22401

Credit Line: Gift of Joel L. Fletcher and John Copenhaver in Honor of Mr. and Mrs. David Soyer

Executive Summary: Gifted to VMFA by Joel Fletcher and John Copenhaver in honor of Mr. and Mrs. David Soyer, the artist’s son, these works on paper by Moses Soyer represent important additions to VMFA’s collection of American modernism. These eight drawings and sketches will be used in future exhibitions and installations of Ashcan art, self-portraits, and the art of the Depression era.

21. 20 Congolese Popular Paintings, various artists (See Appendix H)

Donor: Mr. Etienne Bol

Credit Line: Gift of Etienne Bol

Executive Summary: Popular painting in the Democratic Republic of Congo (formerly Zaire) is a crucial part of everyday life and mass culture, depicting political heroes, reminding the viewer of colonial history, and offering satire for an initiated, local audience. Accordingly, popular painting is a tool for preserving the history of the Congo as seen through the eyes of the Congolese people and passed down through oral tradition, often directly contrary to ‘official’ accounts, and has been in practice since the 1920s. The genre of popular painting serves as a site of collective memory, as a form of mourning, and as a way to solidify community identity. This gift represents the work of various Congolese popular painters, adding to the related paintings by Tshibumba Kanda-Matulu that were recently acquired by VMFA, and provides the museum with the opportunity to more accurately and completely present the genre of Congolese popular painting.

22. Minor White (American, 1908-1976), *Brian Tolbert, 72 N. Union Street, Rochester*, November 1958, Gelatin silver print, Image: 7 ¾ × 5 in. (19.69 x 12.7 cm); Sheet: 8 ¾× 2 5/16 in. (22.23 × 13.49 cm); Mount: 13 15/16 × 10 15/16 in. (35.4 × 27.78 cm)

Imogen Cunningham (American 1883-1976), *Self Portrait on Geary Street*, 1959, Gelatin silver print, Image: 8 × 7 1/8 in. (20.32 × 18.1 cm); Mount: 14 ¼ × 11 ½ in. (36.2 × 29.21 cm)

Donor: Christopher English and Meda Lane

Credit Line: Gift of Christopher English and Meda Lane in memory of Harold and Elizabeth English

Executive Summary: Donated by Chris English and Meda Lane in memory of Chris’ parents, this pair of modernist photographs represent important editions to the photography collection. As the first editor of *Aperture*, a journal founded in 1952 and central to the promotion of photography as a fine art, Minor White was one of the most influential photographers of the second half of the 20th century. In 1953 White accepted a position at the George Eastman House in Rochester New York. The following year he purchased a house at 72 N. Union Street, the address cited in the title of his portrait of Brian Tolbert, who was likely a friend or a student. The subject’s hands are prominently featured holding a branch, which White, who studied botany in college, used as a prop in other portraits from the same time period. The other photograph is a well-known self-portrait by Imogen Cunningham, who is shown reflected in a vertical mirror in a store front on Geary Street in San Francisco. Taken toward the end of her career, this work adds another important artist to the growing roster of artist portraits in the museum’s collection, while also increasing the museum’s depth in representing important women artists.

23. Indian, (Western Deccan, Paithan or Pinguli), *Scenes from a* Ramayana *Series: Ravana Meets Sita*, circa 1910, Opaque watercolor on paper, 11 ¾ × 15 ½ in. (29.85 × 39.37 cm)

Donor: Drs. Shantaram and Sunita Talegaonkar

Credit Line: Gift of Drs. Shantaram and Sunita Talegaonkar in Memory of Dr. Joseph M. Dye

Executive Summary: Drs. Shantaram and Sunita Talegaonkar, longtime supporters of South Asian art at VMFA, have generously gifted the museum an Indian painting in memory of the late Dr. Joseph M. Dye. This colorful, somewhat folkish picture comes from a large corpus known as Paithan paintings, after the town in Maharashtra long associated with their production. The Talegaonkars’ year-end gift will join another work from the same set of pictures, as well as two more so-called Paithan paintings in VMFA’s collection.

24. Fernand Léger (French, 1881-1955), *Liberté, paix et solidarité*, designed 1953, printed circa 1953-55,

Serigraphy on cotton, 6 7⁄8 × 6 ½ in. (17.46 × 16.51 cm)

Donor: Cate Fitt

Credit Line: Gift of Cate Fitt

Executive Summary: This small handkerchief was designed by Fernand Léger at the end of his career. It features the artist’s portrait of Julius and Ethel Rosenberg, who were executed on June 19, 1953 after being tried and convicted by the United States Government for espionage and treason.There was a strong surge of support for the Rosenbergs internationally and in the U.S., including protests in France, New York, and outside the White House in Washington D.C. Many French artists made works that year in honor of the couple, including Picasso who drew portraits of them. Léger originally made this design for a scarf and later adapted it for a handkerchief, possibly to coincide with the 1955 Congress for Youth and Peace in Warsaw, Poland.

25. James Smillie (American born Scotland, 1807-1885), *The Voyage of Life: Manhood*, circa 1855, Engraving with chine collé on Japanese paper mounted on wove paper, Framed: 23 1⁄2× 30 1⁄4 in. (59.69 × 76.84 cm)

Alexander Hay Ritchie (American, born Scotland 1822-1895), *Lady Washington’s Reception*, 1867, Engraving with hand coloring, Framed: 33 1⁄4 × 46 1⁄4 in. (84.46 × 117.48 cm), Image: 21 × 35 1⁄4 in. (53.34 × 89.54 cm)

Paula Willmot Kraus (American, born 1957), *Reflections*, 1997, Gelatin silver print, Framed: 28 1⁄8 × 22 1⁄8 in. (71.44 × 56.2 cm)

Paula Willmot Kraus (American, born 1957), *Tire Swing*, 1994, Gelatin silver print, Framed: 20 1⁄4 × 16 1⁄4 in. (51.44 × 41.28 cm)

Daniel Powers (American, born 1958), *The Little Miami*, 1993, C-Print on Fuji photographic paper, Framed: 20 1⁄4 × 16 3⁄8 in. (51.44 × 41.59 cm)

Richard Malogorski (American, born 1957), *Fountain Run Church*, 1993, Gelatin silver print, Framed: 30 1⁄4 × 26 1⁄4 in. (76.84 × 66.68 cm), Image: 23 1⁄8 × 19 1⁄4 in. (58.74 × 48.9 cm)

Richard Jurus (American, born 1959), *Untitled* from the *Sounds of the South West* series, circa 1994, Platinum print on Palladio paper, Framed: 19 1⁄4 × 23 1⁄4 in. (48.9 × 59.06 cm), Image: 6 1⁄2 × 8 11⁄16 in. (16.51 × 22.07 cm)

Richard Jurus (American, born 1959), *Untitled* from the *Sounds of the South West* series, circa 1994, Platinum print on Palladio paper, Framed: 19 1⁄ × 23 1⁄4 in. (48.9 × 59.06 cm), Image: 6 7⁄8 × 8 7⁄8 in. (17.46 × 22.54 cm)

Thomas A Daniel (American, born 1948), *Battle of Big Bethel, Endview Plantation, Virginia*, 2006*,* Gelatin silver print, Image: 10 ½ × 7 1/16 in. (26.67 × 17.93 cm), Sheet: 13 15⁄16 × 10 15⁄16 in. (35.40 × 27.78 cm)

Donor: Alex Nyerges

Credit Line: Gift of Alex Nyerges

Executive Summary: The generous year-end gift of 2 prints and 7 photographs by VMFA director Alex Nyerges enhances our holdings in both areas of our works on paper collection. The prints were made by American artists who originally hailed from Scotland, while the photographs were made by five contemporary artists who until now were not represented in VMFA’s collection.

26. Martha Robinson Upshur (American, 1885-1963), *Church Hill*, circa 1942, Oil on board, 34 × 24 in. (86.36 × 60.96 cm)

Donor: Keith Kissee

Credit Line: Gift of Keith Kissee

Executive Summary: This painting by Martha Robinson Upshur was donated by Keith Kissee, a member of the Board of Directors of the Virginia Museum of Fine Arts Foundation. Although sometimes mislabeled as a folk artist, in works like *Church Hill* Upshur demonstrates a keen awareness of topography, natural history, and the meshing of flora and architecture—all held in check by the large lateral framing trees. We would exhibit *Church Hill* alongside other American scene painters, and alongside artists with ties to the city of Richmond, such as George H. Ben Johnson, Robert Gwathmey, Teresa Pollak, and Eldzier Cortor. If additional research ties the artist and this work more closely to the Robinson family, the work may be installed in Robinson House.

27. Ansel Adams (American, 1902-1984), *Alfred Stieglitz at his Desk at An American Place, New York City*, 1938, printed circa 1940, Gelatin silver print, Mount: 10 15⁄16 × 14 in. (27.78 × 35.56 cm), Image: 6 15⁄16 × 9 1⁄8 in. (17.62 x 23.18 cm)

Ansel Adams (American, 1902-1984), *Alfred Stieglitz and a Painting by Georgia O’Keeffe at An American Place, New York City*, 1944, printed 1981, Gelatin silver print, Mount: 19 15⁄16 × 15 15⁄16 in. (50.64 × 40.48 cm), Image: 11 ⅝ × 7 ½ in. (29.53 × 19.05 cm)

Donor: Andrea Gray Stillman

Credit Line: Gift of Andrea Gray Stillman

Executive Summary: Ansel Adams gave this pair of photographs to his studio assistant Andrea Stillman in 1981, and she has in turn donated them to VMFA as year-end gifts. Stillman is a widely published authority of Adams’ photography and also the sister of longtime VMFA supporter, Adrienne Hines. These portraits of the renowned photographer, critic, and gallerist Alfred Stieglitz were taken by the young Adams who greatly admired the older artist. These two gifts are welcome additions to VMFA’s collection as representations of the brief relationship between two of the twentieth century’s most influential photographers.

28. Sir Frank Short (English, 1857-1945)

*Mill near the Grand Chartreuse*, 1886

Etching, Sheet: 12 ½ × 17 ⅜ in. (31.75 × 44.13 cm); Plate: 9 × 11 ⅞ in. (22.86 × 30.16 cm); Image: 7 9/16 × 10 ⅛ in. (19.21 × 25.72 cm)

Sir Frank Short (English, 1857-1945)

*Little Devil's Bridge, over the Russ above Altdorft, Switzerland*, 1886

Etching, Sheet: 12 ⅝ × 17 7/16 in. (32.07 × 44.29 cm); Plate: 9 × 11 15/16 in. (22.86 × 30.32 cm); Image: 7 ⅛× 10 in. (18.1 × 25.4 cm)

Sir Frank Short (English, 1857-1945)

*Scene in the Campagna*, 1886

Etching, Sheet: 12 13/16 × 17 ¼ in. (32.54 × 43.82 cm); Plate: 8 7/16 × 11 ⅜ in. (21.43 × 28.89 cm); Image: 7 ¼ × 10 ⅛ in. (18.42 × 25.72 cm)

Sir Frank Short (English, 1857-1945)

*Source of the Arveron, in the Valley of Chamouni, Savoy*, 1886

Etching to the mezzotint, Sheet: 10 ⅜ × 14 ¾ in. (26.35 × 37.47 cm); Plate: 8 7/16 × 11 ⅜in. (21.43 × 28.89 cm); Image: 7 ⅛× 10 ⅜ in. (19.05 × 26.35 cm)

Sir Frank Short (English, 1857-1945)

*Bonneville, Savoy*, 1887

Etching, Sheet: 12 ⅞ × 17 ½ in. (32.7 × 44.45 cm); Plate: 8 ½ × 11 ½ in. (21.59 × 29.21 cm); Image: 7 ⅛× 10 ⅝ in. (19.05 × 26.99 cm)

Sir Frank Short (English, 1857-1945)

*Chain of Alps, from Grenoble to Chamberi*, 1887

Etching, Sheet: 10 ⅞ × 14 1/16 in. (27.62 × 35.72 cm); Plate: 8 9/16 × 11 ½ in. (21.75 × 29.21 cm); Image: 7 1/16 × 10 ¼in. (17.94 × 26.04 cm)

Sir Frank Short (English, 1857-1945)

*Ben Arthur, Scotland*, 1888

Etching, Sheet: 10 9/16 × 15 ¾ in. (26.83 × 40.01 cm); Plate: 8 ½ × 11 ⅜ in. (21.59 × 28.89 cm); Image: 7 3/16 × 10 7/16 in. (18.26 × 26.51 cm)

Sir Frank Short (English, 1857-1945)

*Pan and Syrinx, No.2*, 1896

Etching, Sheet: 10 5/16 × 15 ⅜ in. (27.78 × 39.05 cm); Plate: 8 7/16 × 11 in. (21.43 × 27.94 cm); Image: 7 15/16 × 10 7/16 in. (20.16 × 26.51 cm)

Sir Frank Short (English, 1857-1945)

*Shipping at the Entrance of the Medway*, 1896

Etching and Mezzotint, Sheet: 11 ⅛× 15 5/16 in. (28.26 × 38.89 cm); Plate: 9 ¼× 12 in. (23.5 × 30.48 cm); Image: 8 13/16 × 11 9/16 in. (22.38 × 29.37 cm)

Donor: Derek and Jane Allinson

Credit Line: Gift of Derek and Jane Allinson

Executive Summary: These 9 etchings by the English printmaker Sir Frank Short are year-end gifts from Derek Allinson, a distinguished print scholar and collector whose catalogue raisonné of Short’s works will be published later this year. Allinson collected the prints of this artist voraciously in order to be certain that he had every state (or proof) in his own collection – the basis for the scholarly catalogue – and naturally he later found some instances of duplication. A selection of all his duplicates are being given to us now or as future promised gifts and are intended to enhance the extensive Short holdings in Frank Raysor’s collection, a generous ongoing and promised gift to VMFA, in order that VMFA will eventually possess the finest and most complete collection of this artist’s graphic work.

29. Kurt Seligman (American, born Switzerland, 1900-1962), *Surrealist Composition,* circa 1952, Ink on Strathmore paper, 23 1⁄16 × 29 in. (58.58 × 73.66 cm), Verso: *Surrealist Figure,* circa 1952, Ink on Strathmore paper, 23 1⁄16 × 29 in. (58.58 × 73.66 cm)

Kurt Seligman (American, born Switzerland, 1900-1962), *Surrealist Composition,* circa 1955, Ink on Strathmore paper, 23 1⁄16 × 29 in. (58.58 × 73.66 cm)

Kurt Seligman (American, born Switzerland, 1900-1962), *Surrealist Figures,* circa 1955, Ink on Strathmore paper, 23 1⁄16 × 29 in. (58.58 × 73.66 cm)

Kurt Seligman (American, born Switzerland, 1900-1962), *Dancing Couple,* circa 1955, Ink on Strathmore paper, 23 1⁄16 × 29 in. (58.58 × 73.66 cm)

Kurt Seligman (American, born Switzerland, 1900-1962), *Surrealist Composition,* circa 1955, Ink on Strathmore paper, 23 1⁄16 × 29 in. (58.58 × 73.66 cm)

Donor: Timothy Baum

Credit Line: Gift of Timothy Baum

Executive Summary: These five drawings were donated as end of year-end gifts by Timothy Baum, a New York-based art dealer and Surrealist poet. They date between 1952 and 1955, and reflect Kurt Seligmann’s interest in the human figure, which he often interspersed with elements from the mineral or plant worlds, possibly inspired by the flora and fauna found in the gardens at Sugar Loaf farm in upstate New York, where he had a home and studio. We were very grateful to receive these gifts as Surrealism is among the best represented art movements in VMFA’s Modern art collection.

30. Leslie Smith III (American, born 1985), *Mistress of Time*, 2017, Oil on shaped canvas, 55 ½ × 52 in. (140.97 × 132.08 cm)

Donor: Guido and Magali Maus, Maus Contemporary, 2411 2nd Avenue N, Birmingham, AL 35203

Credit Line: Gift of Guido and Magali Maus in honor of Valerie Cassel Oliver

Executive Summary: Leslie Smith III is an abstract painter who explores both the complexity of the non-representational and the expansiveness created by working on non-traditional supports. Not content with being confined by the linearity of the rectangle or the square, Smith explodes the confines of geometry with custom designed shaped canvas supports that would seem accidental were they not so absolutely intentional, their soft edges falling away, drifting, challenging viewers’ expectations and creating tensions that are almost unimaginable. Smith’s understandings of pictorial space in abstraction are strongest in works that take the ideas of depth and add an added dimension of spatial geometry, so that paintings such as *Mistress of Time* feel as if they could leap off the wall.This work will seamlessly engage in VMFA’s collection of abstract painting from the 20th and 21st centuries, while also supporting the strategic plan initiative to increase the museum’s holdings of works by African American artists.

31. Richard Roth (American, born 1946), *Get off My Cloud*, 2016, Acrylic on birch plywood panel, 12 × 8 × 4 in. (30.48 × 20.32 × 10.16 cm)

Richard Roth (American, born 1946), *Blue Velvet*, 2017, Acrylic on birch plywood panel, 12 × 8 × 4 in. (30.48 × 20.32 × 10.16 cm)

Richard Roth (American, born 1946), *Still Under the Influence*, 2017, Acrylic on birch plywood panel, 12 × 8 × 4 in. (30.48 × 20.32 × 10.16 cm)

Donor: Tom and Angel Papa

Credit Line: Gift of Tom and Angel Papa

Executive Summary: An extraordinary painter and furniture designer, Richard Roth urges viewers to consider the delineations between kitsch and art, object and idea, material and form. Inventing his forms from myriad of sources such as Navajo blankets, mollusk shells, or licorice candies, Roth hand-paints geometric patterns and colorful blocks on birch plywood panels. His paintings are minimalist but bold, jutting forth as mini-obstructions challenging the traditional painted canvas. These three works will join a current work by Roth already in the Museum’s collection and provide audiences with a visual narrative to his evolution as an artist over time.

32. Kara Trinkley (American, born 1956), *Untitled*, 1994, Glass, pigment, 10 × 13 in. (25.4 × 33.02 cm)

Donor: Dr. Lawrence and Carole Goldberg

Credit Line: Gift of Dr. Lawrence and Carole Goldberg

Executive Summary: Karla Trinkley studied painting in college, but later shifted to creating objects out of fragile, translucent pieces of porcelain. Frustrated with the limitations of the medium, Trinkley turned to glassblowing and, in particular, the practice of “slumping” the material to achieve the effects of mimicking the more resilient material she desired. Eventually, the artist discovered *pâte de verre*, a method of casting glass that offered an opaque material ideal for her geometric designs and glittering color. As seen in *Untitled*, the *pâte de verre* method allowed her to create new objects that appear to be deteriorating, aged, and even ancient. This work will seamlessly engage with VMFA’s collection of abstract painting and sculpture from the 20th and 21st centuries.

DEACCESSIONING CONSIDERATION:

1. Unidentified Artist (American, Dates Unknown), *Window Hardware from 4 West 54th Street, New York (formerly home of the “Worsham-Rockefeller Bedroom”),* 1881-1882, revised circa 1937, 4 small rings with single loop, each 11/4 in. (3.17 cm) diameter; 5 small rings with single loop, each 11/8 in. (2.85 cm) diameter; 2 U-shaped hooks with arm, each 3 3/4 in. (9.52 cm), tagged BFWR-L and BFWR-R respectively; 2 screw hooks with trefoil ends, each 2 7/8 in. (7.30 cm); 1 very small ring with single loop, 1 in. (2.54 cm) diameter; 1 very small drapery hook with small ring, 11/2 in. (3.81 cm); 1 unassembled finial, consisting of one ring, 3 3/4 in. (9.52 cm); two globe halves, each 3 1/2 in. ( 8.89 cm); one finial end cap, 2 1/4 in. (5.71 cm); one finial cup, 2 1/8 in. (5.39 cm); 1 assembled finial (6 parts), 7 1/4 in. (18.41 cm); 2 lions head brackets, each approximately 5 in. (12.7 cm) and 8 in. (20.32 cm); 10 large horizontally ribbed rings with single loop, each ½ in. (1.27 cm) height, 2 7/8 in. (7.30 cm) diameter; 2 large horizontally ribbed rings with double look, each ½ in. (1.27 cm) height, 2 7/8 in. (7.30 cm) diameter, Gift of the Museum of the City of New York, 2008.213

Executive Summary: The above hardware is not needed for the installation of the Worsham-Rockefeller bedroom at VMFA, as it relates instead to the installation of the Metropolitan Museum of Art’s related dressing room from the same building at 4 West 54th Street, New York. As a result, the hardware has been on loan to that museum since 2015 (L2015.52.1-31). Rather than continue with the perpetual renewal of this loan, the Metropolitan Museum of Art has requested that we deaccession this hardware and transfer it to their museum. We do not foresee any need for the hardware in the future, so recommend that we deaccession these objects, which have virtually no artistic or monetary value beyond their functional use.

APPENDIX A:

1. Wedgwood (English, Founded 1759), *Pair of Figural Candlesticks, Triton*, circa late 18th- early 19th centuries, Black basalt pottery, 11 ½ × 5 × 4 in. (29.21 × 12.7 × 10.16 cm)

2. Wedgwood (English, Founded 1759), *Pair of Candlesticks*, circa 1790, Black basalt pottery, 6 × 3 ¾ in. (15.24 × 9.53 cm)

3. Wedgwood (English, Founded 1759), *Pair of Columnar Candlesticks*, circa 1775, Black basalt pottery, 13 × 5 in. (33.02 × 12.7 cm)

4. Wedgwood (English, Founded 1759), *Figural Candlestick*, circa 1800-1810, Black basalt pottery. 10 ½ × 3 5⁄8 in. (26.67 × 9.21 cm)

5. Wedgwood (English, Founded 1759), *Bowl*, circa 1795, Black basalt pottery, 3 ¼ × 10 × 7 in. (8.26 × 25.4 × 17.78 cm)

6. Wedgwood (English, Founded 1759), *Cup and Saucer*, circa 1795, Black basalt pottery, various dimensions

7. Wedgwood (English, Founded 1759), *Tea Set*, circa 1805-1810, Rosso antico and basalt pottery, various dimensions

8. Wedgwood (English, Founded 1759), *Plate or Tea Pot Stand*, circa 1805-1810, Rosso antico and basalt pottery, 7 ½ in. (19.05 cm)

9. Wedgwood (English, Founded 1759), *Bowl*, circa 1805-1810, Rosso antico and basalt pottery, 3 × 8 in. (7.62 × 20.32 cm)

10. Wedgwood (English, Founded 1759), *Egg Cup,* circa 1805-1810, Rosso antico and basalt pottery, 2 ½ × 1 ¾ in. (6.35 × 4.45 cm)

11. Wedgwood (English, Founded 1759), *Inkstand*, circa 1800, Rosso antico and basalt pottery, 1 5⁄8 × 2 ½ in. (4.13 × 6.35 cm)

12. Wedgwood (English, Founded 1759), *Reclining Sphinx*, circa 1805-1810, Rosso antico and basalt pottery. 4 × 6 5⁄8 × 2 3⁄8 in. (10.16 × 16.83 × 6.03 cm)

13. Wedgwood (English, Founded 1759), *Covered Pie Dish,* early 19th century, Tan unglazed cane ware pottery and molded decoration, 3 ¼ × 12 × 9 in. (8.26 × 30.48 × 22.86 cm)

14. Wedgwood (English, Founded 1759), *Candelabra Drum*, circa 1790, Tricolor diceware pottery, 2 ¾ × 3 3⁄8 in. (6.99 × 8.57 cm)

15. Wedgwood (English, Founded 1759), *Bell Pull*, circa 1790, Tricolor diceware pottery, 2 ¾ × 1 3⁄8 in. (6.99 × 3.50 cm)

16. Wedgwood (English, Founded 1759), *Bell Pull*, circa 1790, Tricolor jasper pottery, 2 5⁄8 × 1 3⁄8 in. (6.67 × 3.50 cm)

17. Wedgwood (English, Founded 1759), *Bell Pull*, circa 1790, Blue and white jasper pottery, 2 5⁄8 × 1 3⁄8 in. (6.67 × 3.50 cm)

18. Wedgwood (English, Founded 1759), *Vase,* circa 1918, Light blue and white jasper pottery, 18 ½ × 9 × 6 ¼ in. (46.99 × 22.86 × 15.88 cm)

19. Wedgwood (English, Founded 1759), *Pair of Figural Candlesticks*, *Triton*, circa 1800, Blue and white jasper pottery, 11 ½ × 5 × 4 in. (29.21 × 12.7 × 10.16 cm)

20. Wedgwood (English, Founded 1759), *Flower Container or Bulb Pot*, circa 19th century, Solid light blue and white jasper pottery, 8 × 6 in. (20.32 × 15.24 cm)

21. Wedgwood (English, Founded 1759), *Canopic Jar and Cover*, Last quarter of the 18th century, blue dipped and white jasper pottery, 9 5⁄8 × 4 ½ × 4 ½ in. (24.45 × 11.43 × 11.43 cm)

22. Wedgwood (English, Founded 1759), *Scent Bottle*, circa 1785, Solid blue and white jasper, 2 3/4 × 1 11⁄16 × 1/4 in. diameter (6.99 × 4.29 × 3.18 cm)

23. Wedgwood (English, Founded 1759), *Tea Set (Cabaret á deux)*, circa 1785, Solid blue and white jasper pottery, various dimensions

24. Wedgwood (English, Founded 1759), *Open Salt Cellar*, circa 1790, Solid blue and white jasper pottery, 2 ¼ × 3 1⁄8 in. (5.72 × 7.94 cm)

25. Wedgwood (English, Founded 1759), *Open Salt Cellar*, circa 1790, Solid blue and white jasper pottery, 3 3⁄8 in. diameter (8.57 cm)

26. Wedgwood (English, Founded 1759), *Scent Bottle*, circa 1785, Solid blue and white jasper, 3 3/16 × 1 7⁄8 × 3/4 in. diameter (8.1 × 4.76 × 1.91 cm)

27. Wedgwood (English, Founded 1759), *Pair of Candlesticks*, circa 1785, Gilt brass and cut crystal with tri-colored jasper base, 11 ¼ × 4 ½ in. diameter (28.58 × 11.43 cm)

28. Wedgwood (English, Founded 1759), *Pair of Argand Lamps*, circa 1790-1820, Brass with blue and white Wedgwood and jasper pottery base, ½ × 4 ½ in. (1.27 × 11.43 cm)

29. Wedgwood (English, Founded 1759), *Patch Box*, circa 1790, Ivory with inset blue and white jasper plaque, ½ × 3 ¾ × 1 ½ in. diameter (1.27 × 9.53 × 3.81 cm)

APPENDIX B:

1. Egyptian (Old Kingdom-First Intermediate Period), *Foot Amulet*, circa 2730-2544 BC, Carnelian, 0.875 in. (2.2 cm)

2. Egyptian (Old Kingdom-First Intermediate Period), *Hand Amulet*, circa 2730-2544 BC, Carnelian, 0.5 in. (1.27 cm)

3. Egyptian (New Kingdom, Dynasty 18), *Amulet of Tawaret*, circa 1550-1295 BC, Glass, 1 in. (2.5 cm)

4. Egyptian (New Kingdom, Dynasty 18), *Amulet of Taweret*, circa 1550-1295 BC, Glass and gold, 1 in. (2.54 cm)

5. Egyptian (Third Intermediate Period-Ptolemaic Period), *Amulet Group* (10 Objects), circa 1069-30 BC, Gold, various dimensions

6. Egyptian (Third Intermediate Period, Dynasty 21), *Aegis Surmounted by the Head of Sekhmet Plaque*, circa 1069-945 BC, Silver, 1 1⁄8 in. (3 cm)

7. Egyptian (Middle Kingdom, Dynasties 11-12), *Knot (tjes) Bead Bracelet*, circa 2030-1802 BC, Carnelian, amethyst, garnet, 5 ½ in. (14 cm)

8. Egyptian (Second Intermediate Period), *Arm-band, Shell (with modern stringing),* circa 1759-1539 BC, 6 11⁄16 in. (17 cm)

9. Egyptian (New Kingdom, Dynasty 18), *Daisy Ear Studs*, circa 1353 – 1336 BC, Blue faience, 0.78 in. (2 cm)

10. Egyptian (Middle Kingdom, Dynasties 11-12), *Cowrie and Wedjet Girdle*, circa 2025-1760 BC, Shell, faience, bronze, restrung on silk thread, 21.4 in. (54.5 cm)

11. Egyptian (New Kingdom, Dynasty 18), *Scaraboid and Cowroid Necklace*, circa 1550-1295 BC, Faience and gold, 17 ½ in. (44 cm)

12. Egyptian (New Kingdom, Dynasty 18), *Necklace with Amulets*, circa 1550-1295 BC, Red jasper, gold, 17 ¼ in. (43.5 cm)

13. Egyptian (New Kingdom, Dynasty 18), *Poppy Bead Necklace*, circa 1550-1295 BC, Lapis lazuli, agate, carnelian, green jasper, 19.7 in. (50 cm)

14. Egyptian (Third Intermediate Period, Dynasty 21), *Rectangular Wedjat Eye Amulet*, circa 1069-945 BC, Faience, 1 × 1 ¼ in. (2.54 × 3.2 cm)

15. Egyptian (Third Intermediate Period, Dynasty 21), *Pectoral of Two Goddesses*, circa 1069-945 BC, Faience, 2 1⁄8 × 1 ¾ in. (5.39 × 4.44 cm)

16. Egyptian (New Kingdom, Dynasty 18), *Wedjat Amulet Finger Ring*, circa 1353-1336 BC, Gold, carnelian, US ring size 5.

17. Egyptian (Late Period, Dynasty 26), *Winged Scarab Pectoral*, circa 664-525 BC, Faience, 3 × 8 in. (7.62 × 20 cm)

APPENDIX C:

1. Jesse Aaron (American, 1887-1979), *Untitled*, early 1970s, Wood, popsicle stick, doll's eyes, 16 ½ × 11 ¾ × 10 ½ in. (41.91 × 29.85 × 26.67 cm)

2. Thornton Dial (American, 1928-2016), *Birds Don’t Care Whose Head They Crap On*, 1987, Found wood, welded metal, window screen, wire, industrial sealing compound, paint, 54 × 51 × 24 in. (137.16 × 129.54 × 60.96 cm)

3. Louisiana Bendolph (American, born 1960), *Housetop Variation*, 2003, Cotton, 90 × 81 in. (228.6 × 205.74 cm)

4. Thornton Dial (American, 1928-2016), *Dark Woman Wrapped Up*, 2003, Pencil, charcoal, pastel, watercolor on paper, 41 × 29 in. (104.14 × 73.66 cm)

5. Mary Lee Bendolph (American, born 1935), *Housetop Variation*, 2006, Cotton, 74 × 75 in. (187.96 × 190.5 cm)

6. Thornton Dial (American, 1928-2016), *Flowers for Peace*, 1996, Pastel, watercolor, pencil on paper, 44 × 30 in. (111.76 × 76.2 cm)

7. Thornton Dial (American, 1928-2016), *A Lady Will Hold a Strange Bird*, 1991, Watercolor on paper, 22 ¼ × 29 13⁄16 in. (56.52 × 75.72 cm)

8. Thornton Dial (American, 1928-2016), *Foundation of the World (A Dream of My Mother)*, 1994, Welded steel rods, tin, rope, carpet, rope fiber, wood, burlap, enamel, spray paint, industrial sealing compound, 74 × 52 × 44 in. (187.96 × 132.08 × 111.76 cm)

9. Thornton Dial (American, 1928-2016), *Bad Picture*, 1997-1998, Paint, metal, bicycle parts, rubber, metal pipe, wire, canvas scraps, magazine photo, cameras, protective glasses, wood, roots, artificial hair, industrial sealing compound, 87 × 105 × 41 in. (220.98 × 266.7 × 104.14 cm)

10. Thornton Dial (American, 1928-2016), *Tree of Life (In the Image of Old Things)*, 1994, Found wood, roots, rubber tire, wire, fabric, plastic air freshner, enamel, industrial sealing compound, 79 x 45 x 44 in. (200.66 × 114.3 × 111.76 cm)

11. Thornton Dial (American, 1928-2016), *Message from the Birds: Look Around When Strangers Come*, 2002, Steel, cloth, enamel, oil, acrylic, spray paint on canvas, 36 × 49 in. (91.44 × 124.46 cm)

12. Ruth Kennedy (American, born 1926), *Blocks and Strips*, 2003, Corduroy, 86 × 75 in. (218.44 × 190.5 cm)

13. Thornton Dial (American, 1928-2016), *Stone Walls*, 1997-1998, Paint, metal, industrial sealing compound on unstretched canvas, 132 × 144 in. (335.28 × 365.76 cm)

14. Ronald Lockett (American, 1965-1998), *The Inferior Man that Proved Hitler Wrong*, 1995, Found tin, colored pencil, nails on wood, 43 ¾ × 42 × 4 in. (111.13 × 106.68 × 10.16 cm)

15. Thornton Dial (American, 1928-2016), *The Morning of the End of the World*, 2001, Wood, clothing, carpet, enamel, spray paint, 82 × 58 × 46 in. (208.28 × 147.32 × 116.84 cm)

16. Creola Bennett Pettway (American, born 1927), *Half-Log Cabin Varia*tion, 1949, Cotton and wool, 73 × 71 in. (185.42 × 180.34 cm)

17. Lonnie B. Holley (American, born 1950), *Little Top to the Big Top*, 1993, Metal lids, pocketbook, eating utensils, garden hose, oven rack, chain, wood, wire, found metal, 26 × 39 × 5 ½ in. (66.04 × 99.06 × 13.97 cm)

18. Jennie Pettway (American, 1900-1990), *Housetop Single-Block Courthouse Steps Variation*, circa 1945, Corduroy, 80 × 64 in. (203.2 × 162.56 cm)

19. Lonnie B. Holley (American, born 1950), *Moses’ Rod*, 1996, Found root, coral, shoe sole, jewelry, artificial plants and hair, baby shoe, fabric, wooden pole, wire, barbed wire, 82 ½ in. (209.55 cm)

20. Linda Pettaway (American, 1929-2012), *Long Cabin—Single-Block Variation, Tied with Yarn*, circa 1975, Corduroy, 88 × 78 in. (223.52 × 198.12 cm)

21. Loretta Pettaway (American, born 1942), *Two-Sided Quilt: Rectangular Blocks and Log Cabin Variation*, circa 1975, Corduroy, 94 × 69 in. (238.76 × 175.26 cm)

22. Jimmy Lee Sudduth (American, 1910-2007), *Hen with Her Chicks*, 1987, Pencil, mud, white pigment on wood, 12 ½ × 10 in. (31.75 × 25.4 cm)

23. Lucy T. Pettaway (American, 1921-2004), *Snowball*, circa 1950, Cotton, corduroy, cotton sacking material, 83 × 85 in. (210.82 × 215.9 cm)

24. Jimmy Lee Sudduth (American, 1910-2007), *Road Cut Through the Hill*, mid-1980s, Mud, grass stain, pencil on wood, 12 ½ × 25 in. (31.75 × 63.5 cm)

25. Louella Pettway (American, 1921-2006), *Lazy Gal – Bars*, 1974, Corduroy, 79 × 88 in. (200.66 × 223.52 cm)

26. Jimmy Lee Sudduth (American, 1910-2007), *Toto*, 1987, Mud and pencil on wood, 25 × 9 ½ in. (63.5 × 24.13 cm)

27. Linda Diane Bennett (American, 1955-1988), *Housetop Variation*, circa 1970, Corduroy, 92 × 58 in. (233.68 × 147.32 cm)

28. James “Son Ford” Thomas (American, 1926-1993), *Untitled*, 1987, Unfired clay, artificial hair, glass beads, paint, 7 ½ in. (19.05 cm)

29. Rita Mae Pettaway (American, born 1941), *Housetop Fractured Medallion Variation*, 1977, Corduroy, 80 × 76 in. (203.2 × 193.04 cm)

30. Mose Tolliver (American, circa 1921-1996), *Mountain and Pack-a-Mules Trees, and a French Bird and a Peko Bird*, circa 1980, Housepaint on found poster print with wood frame, 24 × 34 in. (60.96 × 86.36 cm)

31. Mose Tolliver (American, circa 1921-1996), *Old Redd Foxx*, 1987, Housepaint on wood, 32 × 18 ½ in. (81.28 × 46.99 cm)

32. Purvis Young (American, 1943-2010), *Untitled Book Page*, 1983, Found book with drawings glued to cover and inside (drawings made with ballpoint pen, marker, paint on paper), 12 × 17 ½ in. (30.48 × 44.45 cm)

33. Nell Hall Williams (American, born 1993), *Stacked Bricks in Columns with Borders on Two Sides*, circa 1955, Silk (garment linings with labels cut away), 84 × 75 in. (213.36 × 190.5 cm)

34. Nettie Young (American, 1916-2010), *Basket Weave*, 1975, Cotton, velveteen, double knit, 89 × 80 in. (226.06 × 203.2 cm)

APPENDIX D:

1. Probably Indian, *Stupa*, bronze, 9th-10th century, approx. 4 × 2 × 2 in. (10.16 × 5.08 × 5.08 cm)

2. Tibetan, *Achala*, gilt copper, 14th-15th century, approx. 3 × 2 × 1 in. (7.62 × 5.08 × 2.54 cm)

3. Tibetan, *Seated Buddha*, gilt bronze, 15th century, approx. 2 1/2 × 1 1/2 × 1 1/4 in. (6.35 × 3.81 × 3.18 cm)

4. Nepalese, *Ritual Container in the Shape of a Cow’s Head*, copper, 18th-19th century, approx. 3 × 2 × 2 in. (7.62 × 5.08 × 5.08 cm)

5. Nepalese, Kathmandu Valley, *Rice Offering Bowl*, gilt bronze, 17th-18th century, approx. 1 1/2 × 2 1/4 × 2 1/4 in. (3.81 × 5.72 × 5.72 cm)

6. Nepalese, *Plaque of Four-Armed Goddess*, gilt copper alloy, 16th century, approx. 3 1/4 × 2 1/2 × 1 in. (8.26 × 6.35 × 2.54 cm)

7. Tibetan, probably Tashilumpo Monastery, *Chakrasamvara*, colors on cloth, 1812-13, 22 5/8 × 14 15/16 in. (57.47 × 37.94 cm)

8. Nepalese, Kathmandu Valley, *Amoghapasha Mandala*, colors on cloth, 1867 or 1897, 45 × 35 1/2 in. (114.3 × 90.17 cm)

9. Nepalese, Kathmandu Valley, *Mask of Indra*, copper, 13th-14th century, 6 11/16 × 5 5/8 × 2 1/8 in. (16.99 × 14.29 × 5.4 cm)

10. Nepalese, probably Kathmandu Valley, *Janku Celebration*, colors on cloth, 17th century, 28 7/8 × 23 5/8 in. (73.34 × 60.01 cm)

11. Nepalese, Kathmandu Valley, *Bodhisattva*, wood, 12th-13th century, with base approx. 11 × 4 × 3 in. (27.94 × 10.16 × 7.62 cm)

12. Mukti Singh Thapa, *Dancing Ganesha*, colors on cloth, ca. 1985, 44 5/16 × 33 3/16 in. (112.55 × 84.3 cm)

13. Nepalese, Kathmandu Valley, *Dipankara Buddha*, wood and gilt copper, 17th-18th century, 21 1/8 × 7 3/4 × 7 in. (53.66 × 19.69 × 17.78 cm)

14. Probably Tibetan, *Shadakshari Avalokitesvara*, gilt bronze, 14th-15th century, 9 3/8 × 6 1/2 × 4 7/16 in. (23.81 × 16.51 × 11.27 cm)

15. Indian, Rajasthan, *Portrait of a Standing Figure*, colors on paper, 17th-18th century, 10 × 6 9/16 in. (25.4 × 16.67 cm)

16. Indian, Rajasthan, Mewar, *Equestrian Portrait*, colors on paper, 1766(?), 11 15/16 × 9 1/2 in. (30.32 × 24.13 cm)

17. Nepalese, *Standing Figure*, copper alloy, 18th-19th century, with base 18 1/8 × 8 1/2 × 4 3/4 in. (46.04 × 21.59 × 12.07 cm)

18. Nepalese, *Vajravarahi*, colors on cloth, 14th century, 44 1/8 × 36 1/16 in. (112.08 × 91.6 cm)

19. Tibetan or Nepalese, *Butter Lamp*, silver, 19th century, approx. 6 1/2 × 5 × 5 in. (16.51 × 12.7 × 12.7 cm)

20. Tibetan or Nepalese, *Butter Lamp*, silver, 19th century, 5 7/16 × 5 in. (13.81 × 12.7 cm)

21. Tibetan, *Crowned Buddha Shakyamuni(?),* gilt bronze, possibly late 14th-early 15th century, 9 3/4 × 6 11/16 × 5 3/4 in. (24.77 × 16.99 × 14.61 cm)

22. Indian, Gujarat, *Jina Kunthunatha*, brass and silver, 1464, approx. 6 1/2 × 4 × 2 1/2 in. (16.51 × 10.16 × 6.35 cm)

23. Tibetan, *Plaque (Tsa Tsa) of Shadakshari Avalokiteshvara*, clay, ca. 14th century, 4 3/16 × 3 1/4 × 7/8 in. (10.64 × 8.26 × 2.22 cm)

24. Tibetan, *Portable Shrine (Gau),* silver and copper, 19th century, approx. 5 1/2 × 4 1/2 × 2 in. (13.97 × 11.43 × 5.08 cm)

25. Nepalese, *Dipankara Buddha*, wood and gild copper, possibly 16th-17th century, approx. 19 × 10 × 9 in. (48.26 × 25.4 × 22.86 cm)

26. Nepalese, *Buddha Akshobhya(?),* gilt bronze, 15th century or later, 8 9/16 × 7 1/8 × 5 3/16 in. (21.75 × 18.1 × 13.18 cm)

27. Tibetan or Nepalese, *Vajradhara*, gilt bronze, silver, semi-precious stones, late 16th century, approx. 7 × 5 1/2 × 4 in. (17.78 × 13.97 × 10.16 cm)

28. Sino-Tibetan, *Plaques from Vajracharya Headdress*, gilt and painted leather, possibly 18th century, approx. 16 × 30 × 1 in. (40.64 × 76.2 × 2.54 cm)

29. Nepalese, *Pair of Eave Struts*, wood, perhaps 18th century, 28 1/2 × 7 × 3 1/4 in. (72.39 × 17.78 × 8.26 cm) and 28 3/4 × 7 1/2 × 2 7/8 in. (73.03 × 19.05 × 7.3 cm)

30. Nepalese, *Three Manuscript Pages*, colors on paper, 19th century, 4 11/16 × 10 1/16 in. (11.91 × 25.56 cm), 4 3/4 × 10 1/16 in. (12.07 × 25.56 cm), 4 3/4 × 10 in. (12.07 × 25.4 cm)

31. Tibetan, *Sage and Deer*, colors on cloth, 17th-18th century, 16 15/16 × 11 3/4 in. (43.02 × 29.85 cm)

32. Tibetan, *Saints and Monks*, colors on cloth, 17th-18th century, 20 11/16 × 12 7/16 in. (52.55 × 31.59 cm)

33. Indian, Mewar, *Portrait of Maharana Ari Singh(?),* colors on paper, 1766, 14 5/8 × 9 7/8 in. (37.15 × 25.08 cm)

34. Indian, Lucknow, *Princess in Garden*, colors on paper, ca. 1760, 10 3/4 × 6 7/8 in. (27.31 × 17.46 cm)

35. Nepalese, *Temple Pennon with Vaishravana*, wood and iron, 16th century, approx. 29 × 13 × 4 1/2 in. (73.66 × 33.02 × 11.43 cm)

36. Probably Western Tibet, *White Tara*, bronze with turquoise, possibly 18th century, 5 5/8 × 4 3/16 × 2 5/8 in. (14.29 × 10.64 × 6.67 cm)

37. Nepalese, *Shiva and Parvati*, gilt bronze, 1756, 7 3/16 × 5 3/16 × 3 1/16 in. (18.26 × 13.18 × 7.78 cm)

38. Nepalese, *Vasudhara*, gilt bronze, 16th century, approx. 4 1/2 × 3 × 2 1/2 in. (11.43 × 7.62 × 6.35 cm)

39. Possibly Nepalese, *Tara(?),* gilt copper alloy repousse and jewels, approx. 7 × 5 × 2 in. (17.78 × 12.7 × 5.08 cm)

40. Nepalese or Tibetan, *Amoghapasha*, gilt copper alloy, 18th-19th century, 10 15/16 × 6 1/4 × 2 1/4 in. (27.78 × 15.88 × 5.72 cm)

41. Nepalese, *Miniature Shrine of Red Macchendranath*, gilt copper alloy and red pigment, possibly 1653, 9 1/2 × 3 5/8 × 3 1/2 in. (24.13 × 9.21 × 8.89 cm)

42. Nepalese, *Red Macchendranath*, iron and paint, ca. 18th-19th century, 6 9/16 × 2 1/2 × 1 1/4 in. (16.67 × 6.35 × 3.18 cm)

43. Tibetan or Nepalese, *Ritual Crown*, bone, approx. 9 × 18 × 1 1/2 in. (22.86 × 45.72 × 3.81 cm)

44. Eastern Indian or Tibetan, *Hevajra and Consort*, kaolinite stone and pigment, 11th-12th century, 3 3/8 × 2 1/8 × 2 1/16 in. (8.57 × 5.4 × 5.24 cm)

45. Probably Nepalese, *Rattle with Amitayus*, wood and gilt copper, 5 1/8 × 1 1/2 × 15/16 in. (13.02 × 3.81 × 2.38 cm)

46. Nepalese, *Tara*, gilt bronze, Early Malla Period, approx. 5 × 2 × 1 1/2 in. (12.7 × 5.08 × 3.81 cm)

47. Nepalese, *Vasudhara*, copper alloy, possibly 1778, approx. 7 × 6 × 5 in. (17.78 × 15.24 × 12.7 cm)

48. Nepalese, *Lokeshvara and Mandorla*, wood, 18th-19th century, approx. 9 1/2 × 6 × 3 in. (24.13 × 15.24 × 7.62 cm)

49. Tibetan or Nepalese, *Butter Lamp*, silver, 19th century, 6 7/16 × 4 3/4 in. (16.35 × 12.07 cm)

50. Tibetan, *Vasudhara(?) Mandala*, colors on cloth, possibly 1808, 24 1/2 × 16 11/16 in. (62.23 × 42.39 cm)

51. Nepalese, *Chandra Mandala(?),* colors on cloth, possibly 15th century, 25 1/16 × 21 5/16 in. (63.66 × 54.13 cm)

52. Nepalese, *Lakshmi on Tortoise*, wood and red pigment, possibly 17th century, approx. 20 × 8 × 5 in. (50.8 × 20.32 × 12.7 cm)

53. Nepalese, *Manuscript Page with Illustration of a Sage and Students*, colors on paper, 19th century, 4 7/16 × 7 3/8 in. (11.27 × 18.73 cm)

54. Nepalese, *Manuscript Page with Illustration of Ganesha*, colors on paper, 19th century, 4 19/64 × 7 1/4 in. (10.92 × 18.42 cm)

APPENDIX E:

1. Wedgwood and Bentley (English, 1760-1780), *Claudius*, circa 1772-1780, Black basalt pottery, 2 ⅛ × 1 ¾ × ⅜ in. (5.4 × 4.45 × 0.95 cm)

2. Wedgwood and Bentley (English, 1760-1780), *Josiah Wedgewood*, circa 1782, Black basalt pottery, 5 ⅛ × 3 ⅜ × 9/16 in. (13.02 × 8.57 × 1.43 cm)

3. Turner and Company (English, 1780-1806), *Footed Bowl*, circa 1785, Light blue and white jasper, 2 11/16 × 5 ½ in. (6.83 × 13.97 cm)

4. Turner and Company (English, 1780-1806), *Pair of Vases*, circa 1790, White stoneware with blue and white jasper decoration in relief on polished basalt bases, 7 × 3 11/16 × 3 ⅛ in. (17.78 × 9.37 × 7.94 cm)

5. Turner and Company (English, 1780-1806), *Covered Vase*, circa 1803-1806, Blue and white jasper pottery on polished basalt pottery base, 13 ½ x 8 ⅛ × 5 ¾ in. (34.29 × 20.64 × 14.61 cm)

6. Turner and Company (English, 1780-1806), *Candlestick*, circa 1780, Blue and white jasper pottery with gilt brass mounts, 10 ⅝ × 5 in. (26.99 × 12.7 cm)

7. Turner and Company (English, 1780-1806), *Bowl*, circa 1785, Solid blue and white jasper, 2 11/16 × 5 ¼ in. (6.83 × 13.34 cm)

8. Turner and Company (English, 1780-1806), *Teapot and Cover*, circa 1785, Solid blue and white jasper, 5 ¼ × 8 5/16 × 5 in. (13.34 × 21.11 × 12.7 cm)

9. Turner and Company (English, 1780-1806), *Covered Sugar Bowl*, circa 1790, Solid light blue and white jasper pottery, 4 ½ x 4 3/8 in.

10. Turner and Company (English, 1780-1806), *Tea Set Trio*, circa 1790, Solid blue and white jasper, Tea Cup: 2 ½ × 3 ½ in. (6.35 × 8.89 cm); Saucer: 4 ⅞ in. (12.38 cm); Coffee Cup 2 ½ × 3 ½ × 2 ⅝ in. (6.35 × 8.89 × 6.67 cm)

11. Turner and Company (English, 1780-1806), *Tea Caddy*, circa 1790, Solid blue and white jasper pottery, 4 ⅛ × 3 ⅞ in. (10.48 × 9.84 cm)

12. Turner and Company (English, 1780-1806), *Belt Buckle*, circa 1785, Tricolor jasper pottery, 2 × 3 in. (5.08 × 7.62 cm)

13. Turner and Company (English, 1780-1806), *Covered Sucrier*, circa 1800, Black basalt pottery, 4 ¼ × 3 ½ × 3 in. (10.8 × 8.89 × 7.62 cm)

14. E. J. Birch and Company (English, 1796-1814), *Three Piece Tea Set*, circa 1796-1814, Black basalt pottery Teapot: 5 ⅛ × 5 ¼ in. (13.02 × 13.34 cm); Milk Jug: 4 × 5 × 3 ¼ in. (10.16 × 12.7 × 8.26 cm); Covered Sugar Bowl: 4 ½ × 4 ⅜ in. (11.43 × 11.11 cm)

15. Spode (English, 1770-present), *Teapot*, circa 1800-1810, Russo antico and basalt pottery, 5 × 9 ⅛ × 5 ½ in. (12.7 × 23.18 × 13.97 cm)

16. Spode (English, 1770-present), *Covered Sugar Bowl*, circa 1800-1810, Russo antico and basalt pottery, 4 ¾ × 5 ¾ × 5 in. (12.07 × 14.61 × 12.7 cm)

17. Adams (English, 1769-1966) *Pair of Potpourri Vases and Covers*, circa 1790, Dark blue and white jasper pottery, 8 ¾ × 4 ⅜ in. (22.23 × 11.11 cm)

18. Adams (English, 1769-1966), *Pair of Candelabra Drums*, Undated, Blue and white jasper dip pottery, 2 1/4 × 2 1/8 in. (5.72 × 5.4 cm)

19. Adams (English, 1769-1966), *Candlestick*, Late 18th century, Gilt brass and cut crystal with blue and white jasper pottery base, 10 ½ × 3 ⅛ × 3 ⅛ in. (26.67 × 7.94 × 7.94 cm)

20. Adams (English, 1769-1966), *Covered Vase*, Late 18th century, Blue and white jasper, 12 ⅝ × 5 ½ in. (32.07 × 13.97 cm)

21. Adams (English, 1769-1966), *Pair of Ewers*, circa 1795, Blue and white jasper pottery, 10 7/8 × 4 7/8 × 4 in. (27.62 × 12.38 × 10.16 cm), and 10 3/4 × 4 3/4 × 4 in. (27.30 × 12.07 × 10.16 cm)

22. Attributed to Adams (English, 1769-1966), *Pair of Bell Pulls*, circa 1790, Blue and white jasper pottery, 2 ¾ × 1 ⅜ in. (6.99 × 3.49 cm)

23. Attributed to Adams (English, 1769-1966), *Vase*, circa 1790, Dark blue and white jasper pottery, 10 ¾ × 6 × 5 ½ in. (27.31 × 15.24 × 13.97 cm)

24. Neale and Company (English, ca. 1776-1814), *Plate*, circa 1790, Blue and white jasper pottery, 9 × 1 ⅛ in. (22.86 × 2.86 cm)

25. Attributed to Neale and Company (English, ca. 1776-1814), *Pair of Candlesticks*, circa 1785, Light blue and white jasper pottery, 10 × 4 × 4 in. (25.4 × 10.16 × 10.16 cm)

26. Attributed to Neale and Company (English, ca. 1776-1814), *Milk Jug*, circa 1785, Blue and white jasper pottery, 4 ½ × 4 ⅝× 3 in. (11.43 × 11.75 × 7.62 cm)

27. Wedgwood and Bentley (English, 1760 – 1780), *Inkwell*, Early 19th century, 1 7/8 × 2 1/4× 2 1/4 in. (4.76 × 5.72 × 5.72 cm)

28. Wedgwood and Bentley (English, 1760 – 1780), *Moistener*, Early 19th century, 1 × 1 1/4 × 1 1/4 in. (2.54 × 3.18 × 3.18 cm)

APPENDIX F:

1. Kawase Hasui (Japanese, 1883-1957), *Hyotei River in Sendai*, Summer 1919, Woodblock print, Sheet: 7 3/8 × 19 in. (18.73 × 48.26 cm), Plate: 6 1/2 × 17 15/16 in. (16.51 × 45.56 cm)

2. Kawase Hasui (Japanese, 1883-1957), *Kasuga Shrine in Nara District*, 1921, Woodblock print, Sheet: 15 9/16 × 10 5/16 in. (39.53 × 26.19 cm), Plate: 14 3/8 × 9 1/2 in. (36.51 × 24.13 cm)

3. Kawase Hasui (Japanese, 1883-1957), *Mano Bay, Sado*, 1921, Woodblock print, Sheet: 10 3/8 × 15 7/16 in. (26.35 × 39.21 cm), Plate: 9 9/16 × 14 3/8 in. (24.29 × 36.51 cm)

4. Kawase Hasui (Japanese, 1883-1957), *Morning in Beppu*, 1922, Woodblock print, Sheet: 12 1/8 × 9 in. (30.8 × 22.86 cm), Plate: 11 3/16 × 8 1/8 in. (28.42 × 20.64 cm)

5. Kawase Hasui (Japanese, 1883-1957), *Tsukumo Island in Shimbara*, 1922, Woodblock print, Sheet: 8 15/16 × 12 1/16 in. (22.7 × 30.64 cm), Plate: 8 1/8 × 11 1/8 in. (20.64 × 28.26 cm)

6. Kawase Hasui (Japanese, 1883-1957), *Snow at Shiba Daimon Gate*, 1936, Woodblock print, Sheet: 13 13/16 × 9 3/4 in. (35.08 × 24.77 cm), Plate: 12 9/16 × 8 15/16 in. (31.91 × 22.7 cm)

7. Kawase Hasui (Japanese, 1883-1957), *Spring Rain at Benkei Bridge*, 1936, Woodblock print, Sheet: 13 13/16 × 9 3/4 in. (35.08 × 24.77 cm), Plate: 12 9/16 × 8 13/16 in. (31.91 × 22.38 cm)

8. Kawase Hasui (Japanese, 1883-1957), *Hibaya Park*, 1936, Woodblock print, Sheet: 13 11/16 × 9 11/16 in. (34.77 × 24.61 cm), Plate: 12 1/2× 8 13/16 in. (31.75 × 22.38 cm)

9. Kawase Hasui (Japanese, 1883-1957), *Pagoda of Ikegami Honmonji Temple*, 1928, Woodblock print, Sheet: 18 15/16 × 9 1/2 in. (48.1 × 24.13 cm), Plate: 17 13/16 × 8 3/8 in. (45.24 × 21.27 cm)

10. Kawase Hasui (Japanese, 1883-1957), *Mito at Izu District*, 1930, Woodblock print, Sheet: 10 11/16 × 15 3/4 in. (27.15 × 40.01 cm), Plate: 9 15/16 × 14 3/4 in. (25.24 × 37.47 cm)

11. Kawase Hasui (Japanese, 1883-1957), *Tsukumo Islands in Shimabara*, 1937, Woodblock print, Sheet: 11 × 15 13/16 in. (27.94 × 40.16 cm), Plate: 9 7/8 × 14 13/16 in. (25.08 × 37.62 cm)

12. Kawase Hasui (Japanese, 1883-1957), *Kasuga Town in Kumamoto District*, 1937, Woodblock print, Sheet: 16 1/16 × 10 7/8 in. (40.8 × 27.62 cm), Plate: 14 13/16 × 9 15/16 in. (37.62 × 25.24 cm)

13. Kawase Hasui (Japanese, 1883-1957), *Moon at Enoura Beach*, 1939, Woodblock print, Sheet: 11 × 16 1/8 in. (27.94 × 40.96 cm), Plate: 10 × 14 11/16 in. (25.4 × 37.31 cm)

14. Kawase Hasui (Japanese, 1883-1957), *Snow Valley of Mt. Hakuba*, 1932, Woodblock print, Sheet: 15 9/16 × 10 1/2 in. (39.53 × 26.67 cm), Plate: 14 1/4 × 9 7/16 in. (36.2 × 23.97 cm)

15. Kawase Hasui (Japanese, 1883-1957), *Hida Kamagatake*, 1933, Woodblock print, Sheet: 15 7/16 × 10 3/8 in. (39.21 × 26.35 cm), Plate: 14 1/4 × 9 1/2 in. (36.2 × 24.13 cm)

16. Kawase Hasui (Japanese, 1883-1957), *Lake Haruna, Green*, 1935, Woodblock print, Sheet: 10 3/8 × 15 3/8 in. (26.35 × 39.05 cm), Plate: 9 1/2 × 14 3/8 in. (24.13 × 36.51 cm)

17. Kawase Hasui (Japanese, 1883-1957), *Sakumami Hotsprings in Miyagi Prefecture*, 1941, Woodblock print, Sheet: 15 3/8 × 10 5/16 in. (39.05 × 26.19 cm), Plate: 14 1/4 × 9 9/16 in. (36.2 × 24.29 cm)

18. Kawase Hasui (Japanese, 1883-1957), *Early Autumn in Itako*, 1942, Woodblock print, Sheet: 10 5/8 × 14 5/8 in. (26.99 × 37.15 cm), Plate: 9 7/8 × 13 7/16 in. (25.08 × 34.13 cm)

19. Kawase Hasui (Japanese, 1883-1957), *Namari Hotsprings in Iwate Prefecture*, 1943, Woodblock print, Sheet: 10 3/8 × 14 5/16 in. (26.35 × 37.94 cm), Plate: 9 9/16 × 13 1/8 in. (24.29 × 33.34 cm)

20. Kawase Hasui (Japanese, 1883-1957), *Dawn Over Lake Shojin*, circa 1935, Woodblock print, Sheet: 7 ¾ × 8 13/16 in. (19.69 × 22.38 cm), Plate: 7 1/16 × 8 3/8 in. (17.94 × 21.27 cm)

21. Kawase Hasui (Japanese, 1883-1957), *Sansen Cliff on Kongo Mountain*, 1939, Woodblock print, Sheet: 16 ¾ × 11 5/8 in. (42.55 × 29.53 cm), Plate: 15 ½ × 10 5/8 in. (39.37 × 26.99 cm)

22. Kawase Hasui (Japanese, 1883-1957), *Puyo Nakhwa Cliff*, 1939, Woodblock print, Sheet: 16 ¾ × 11 ¼ in. (42.55 × 28.58 cm), Plate: 15 ½ × 10 9/16 in. (39.37 × 26.83 cm)

23. Kawase Hasui (Japanese, 1883-1957), *Sosekitei in Korea*, 1939, Woodblock print, Sheet: 16 5/8 × 12 in. (42.23 × 30.48 cm), Plate: 15 9/16 × 10 13/16 in. (39.53 × 27.46 cm)

24. Kawase Hasui (Japanese, 1883-1957), *Fine Day After Snow at Sekiyado*, 1946, Woodblock print, Sheet: 10 5/8 × 14 9/16 in. (26.99 × 36.99 cm), Plate: 9 13/16 × 13 ½ in. (24.92 × 34.29 cm)

25. Kawase Hasui (Japanese, 1883-1957), *Spring of Daigo Temple*, *Kyoto*, 1950, Woodblock print, Sheet: 10 ½ × 15 ½ in. (26.67 × 39.37 cm), Plate: 9 5/8 × 14 3/8 in. (24.45 × 36.51 cm)

26. Kawase Hasui (Japanese, 1883-1957), *Rain at Mirotsu*, *Wakayama Prefecture*, 1950, Woodblock print, Sheet: 15 1/16 × 10 1/8 in. (38.26 × 25.72 cm), Plate: 14 3/8 × 9 ½ in. (36.51 × 24.13 cm)

27. Kawase Hasui (Japanese, 1883-1957), *Toshodaiji Temple*, *Nara*, 1951, Woodblock print, Sheet: 10 3/8 × 15 9/16 in. (26.35 × 39.53 cm), Plate: 9 ½ × 14 3/8 in. (24.13 × 36.51 cm)

28. Kawase Hasui (Japanese, 1883-1957), *Evening Snow at Hoodo in Byodoin Temple*, 1951, Woodblock print, Sheet: 10 5/8 × 15 ½ in. (26.99 × 39.37 cm), Image: 9 ½ × 14 3/8 in. (24.13 × 36.51 cm)

29. Kawase Hasui (Japanese, 1883-1957), *Fishing with Cormorants*, *Nagara River*, 1954, Woodblock print, Sheet: 10 ½ × 15 3/16 in. (26.67 × 39.21 cm), Plate: 9 7/16 × 14 5/16 in. (23.97 × 36.35 cm)

30. Kawase Hasui (Japanese, 1883-1957), *Miyazaki Genzoji Temple, Saitama Prefecture*, 1955, Woodblock print, Sheet: 15 3/8 × 10 ½ in. (39.05 × 26.67 cm), Plate: 14 5/16 × 9 ½ in. (36.35 × 24.13 cm)

31. Kawase Hasui (Japanese, 1883-1957), *Konjikido in Hiraizumi, Hall of the Golden Hue*, 1957, Woodblock print, Sheet: 15 ½ × 10 7/16 in. (39.37 × 26.51 cm), Plate: 14 ¼ × 9 7/16 in. (36.2 × 23.97 cm)

32. Kawase Hasui (Japanese, 1883-1957), *Kabuki Theater*, 1926, Woodblock print, Sheet: 14 ½ × 10 1/16 in. (36.83 × 25.56 cm), Plate: 13 1/8 × 8 15/16 in. (33.34 × 22.7 cm)

33. Kawase Hasui (Japanese, 1883-1957), *Lingering Snow at Sanno Temple*, 1926, Woodblock print, Sheet: 14 9/16 × 10 in. (36.99 × 25.4 cm), Plate: 13 1/8 × 8 ¾ in. (33.34 × 22.23 cm)

34. Kawase Hasui (Japanese, 1883-1957), *Bearded Irises*, 1929, Watercolor, woodblock print, and keyblock, Sheet: 15 - 15 7/8 × 11 in. (38.1 – 40.3 × 27.94 cm), Image: Between 14 5/16 - 14 3/8 × 9 9/16 - 9 ½ in. (36.3 – 36.5 × 24.1 – 24.3 cm)

35. Kawase Hasui (Japanese, 1883-1957), *Karikachi Mountain Pass*, circa 1927, Woodblock print, Sheet: 15 3/16 × 10 ¼ in. (38.58 × 26.04 cm), Plate: 14 ¼ × 9 7/16 in. (36.2 × 23.97 cm)

36. Kawase Hasui (Japanese, 1883-1957), *Twilight at Itako*, 1932, Woodblock print, Sheet: 16 ¼ × 7 ½ in. (41.28 × 19.05 cm), Plate: 14 ¼ × 6 ½ in. (36.2 × 16.51 cm)

37. Kawase Hasui (Japanese, 1883-1957), *Niju Bridge*, 1930, Woodblock print, Sheet: 10 5/16 × 15 5/16 in. (26.19 × 38.89 cm), Plate: 9 ½ × 14 5/16 in. (24.13 × 36.35 cm)

38. Kawase Hasui (Japanese, 1883-1957), *Set of 12 Woodblock Prints*, 1935, Woodblock prints, Sheet: Between 10 1/16 - 10 3/16 × 10 ¼ - 10 7/16 in. (25.6 – 25.9 × 26 - 26.5 cm), Plate: Between 9 3/8 – 9 7/8 × 9 ¾ - 9 7/8 in. (23.8 – 25.1 × 24.8 – 25.1 cm)

39. Kawase Hasui (Japanese, 1883-1957), *Sendai Hyoteigawara*, 1919, Woodblock prints, Sheet: 7 ½ × 18 15/16 in. (19.05 × 48.1 cm), Plate: 6 ½ × 17 15/16 in. (16.51 × 45.56 cm)

40. Kawase Hasui (Japanese, 1883-1957), *Early Autumn in Urayasu*, 1931, Woodblock print, Sheet: 10 3/8 × 15 ½ in. (26.35 × 39.37 cm), Plate: 9 7/16 × 14 ¼ in. (23.97 × 36.2 cm)

41. Kawase Hasui (Japanese, 1883-1957), *Night View of Ippeiso Restaurant, Tokyo*, 1940, Woodblock print, Sheet: 10 7/8 × 15 7/8 in. (27.62 × 40.32 cm), Plate: 9 11/16 × 14 11/16 in. (24.61 × 36.67 cm)

42. Kawase Hasui (Japanese, 1883-1957), *Cloudy Day in Mizuki, Ibaraki Prefecture*, 1951, Woodblock print, Sheet: 8 1/8 × 10 7/8 in. (20.64 × 27.62 cm), Plate: 7 × 9 ½ in. (17.78 × 24.13 cm)

43. Kawase Hasui (Japanese, 1883-1957), *Snow at Hi Marsh, Mito*, 1951, Woodblock print, Sheet: 8 1/8 × 10 1/8 in. (20.64 × 27.62 cm), Plate: 7 × 9 7/16 in. (17.78 × 23.97 cm)

44. Kawase Hasui (Japanese, 1883-1957), *Tokyo Santa Claus*, 1952, Woodblock print, Sheet: 9 3/8 × 9 ½ in. (23.81 × 24.13 cm), Plate: 9 × 8 3/8 in. (22.86 × 21.27 cm)

45. Kawase Hasui (Japanese, 1883-1957), *Moonlight Village Along River*, circa 1930s, Postcard, Image: 5 ½ × 3 9/16 in. (13.97 × 9.05 cm)

46. Kawase Hasui (Japanese, 1883-1957), *Great Buddha, Kamakura*, circa 1930s, Postcard, Sheet: 6 7/8 × 4 1/8 in. (17.46 × 10.48 cm), Plate: 5 5/8 × 3 ¾ in. (14.29 × 9.53 cm)

47. Kawase Hasui (Japanese, 1883-1957), *Pagoda in Snow*, circa 1930s, Postcard, Sheet: 5 5/8 × 3 5/8 in. (14.29 × 9.21 cm), Image: 5 5/16 × 3 5/16 in. (13.49 × 8.41 cm)

48. Kawase Hasui (Japanese, 1883-1957), *Terajima in the Snow*, circa 1930s, Postcard, Image: 5 ½ × 3 9/16 in. (13.97 × 9.05 cm)

49. Kawase Hasui (Japanese, 1883-1957), *Temple in the Rain*, circa 1930s, Postcard, Image: 5 9/16 × 3 9/16 in. (14.13 × 9.05 cm)

50. Kawase Hasui (Japanese, 1883-1957), *Chosen*, circa 1940, Postcards, Mount: Between 8 15/16 - 9 × 6 9/16 - 6 5/8 in. (22.7 – 22.9 × 16.7 – 18.1 cm), Sheet: Between 7 ¼ - 7 ¾ × 4 7/8 in. (18.4 – 19.7 × 12.38 cm), Image: Between 7 – 7 1/16 × 4 9/16 - 4 5/8 in. (17.8 – 17.9 × 11.6 – 11.7 cm)

51. Kawase Hasui (Japanese, 1883-1957), *River Bank in Snow*, Undated, Postcard, Sheet: 5 9/16 × 3 13/16 in. (14.13 × 9.68 cm), Plate: 5 7/16 × 3 5/8 in. (13.81 × 9.21 cm)

52. Kawase Hasui (Japanese, 1883-1957), *Lantern-shaped Woodblock Prints*, 1930s, Woodblock prints, Sheet: 7 5/8 × 7 11/16 × 4 15/16 in. (19.4 × 19.5 × 12.54 cm), Image (irregular): 6 ¾ × 4 5/16 × 4 3/8 in. (17.15 × 11 × 11.1 cm)

53. Kawase Hasui (Japanese, 1883-1957), *Nasunogahara*, 1922, Sketch, Sheet: 7 1/8 × 17 3/16 in. (18.1 × 43.66 cm), Image: 6 7/8 × 16 ½ in. (17.46 × 41.91 cm)

54. Kawase Hasui (Japanese, 1883-1957), *Shiobara*, circa 1940s, Watercolor, Sheet: 21 7/16 × 16 ¼ in. (54.45 × 41.28 cm), Image: 20 ½ × 15 5/8 in. (52.07 × 39.69 cm)

55. Kawase Hasui (Japanese, 1883-1957), *Ladies Graphic Magazine, Taisho 12 and 13*, 1923-1924, Woodblock print, Overall: 12 ¾ × 9 ¾ in. (32.39 × 24.77 cm)

56. Aisaburo Akiyama (Japanese, active 20th Century), *Geisha Girl*, 1933, Book, Overall: 8 15/16 × 5 5/8 × ½ in. (22.7 × 14.29 × 1.27 cm)

57. Kawase Hasui (Japanese, 1883-1957), *Camphor Tree at Myoken Shrine, Kagawa Prefecture, Toyama*, 1937, Etching, Sheet: 10 11/16 × 15 ¾ in. (27.15 × 40.01 cm), Image: 9 9/16 × 14 3/8 in. (24.29 × 36.51 cm)

58. Kawase Hasui (Japanese, 1883-1957), *Kamizaki, Bishu near Nagoya*, circa 1937, Etching, Sheet: 15 7/16 × 12 15/16 in. (39.21 × 32.86 cm), Plate: 10 15/16 × 7 7/8 in. (26.19 × 20 cm), Image: 9 11/16 × 7 5/16 in. (24.61 × 18.57 cm)

59. Kawase Hasui (Japanese, 1883-1957), *The New Eight Best Scenes of Japan*, circa 1927, Woodblock prints, Mount (original mount): Between 5 1/8 - 8 × 5 1/8 - 8 in. (13 – 20.3 × 13 – 20.3 cm), Sheet: Between 3 3/16 – 5 9/16 × 3 ½ - 5 7/16 in. (8.1 – 14.1 × 8.9 – 13.8 cm), Plate: Between 3 3/16 - 4 13/16 × 3 3/16 – 4 ¾ in. (8.1 – 12.2 × 8.1 – 12.1 cm)

60. Kawase Hasui (Japanese, 1883-1957), *Hayama in Iyo District*, 1934, Watercolor, sketch, Sheet: 13 5/8 × 17 13/16 in. (34.61 × 45.24 cm), Image: 13 1/8 × 16 1/2 in. (33.34 × 41.91 cm)

61. Kawase Hasui (Japanese, 1883-1957), *Hayama in Iyo District,* 1934, Watercolor, Sheet: 19 1/4 × 14 ¾ in. (48.9 × 37.47 cm), Image: 16 5/8 × 12 5/16 in. (42.23 × 31.27 cm)

62. Kawase Hasui (Japanese, 1883-1957), *Another View of Niigata, Ojima Village Rooftops Next to River in Snow*, circa 1940s, Watercolor, Sheet: 21 11/16 × 16 ¼ in. (55.09 × 41.28 cm), Image: 20 3/8 × 16 in. (51.75 × 40.64 cm)

63. Kawase Hasui (Japanese, 1883-1957), *Ura Heights*, 1949, Watercolor, Sheet: 16 ½ × 22 11/16 in. (41.91 × 57.63 cm), Image: 15 1/16 × 20 3/16 in. (38.26 × 51.28 cm)

64. Kawase Hasui (Japanese, 1883-1957), *Sanzen Temple, Ohara*, Kyoto, 1949, Watercolor, Sheet: 19 ½ × 14 11/16 in. (49.53 × 37.31 cm), Image: 16 7/8 × 12 5/16 in. (42.86 × 31.27 cm)

APPENDIX G:

*1. Sri Krishnabhavatirajayati*, circa 1850, Hand-colored lithographed book with binding covered in marbleized paper, leather, and gold tooling, 11 × 8 ½ in. (27.94 × 21.59 cm)

2. *Painting of Rajarajeshvari*, 1973-1974, Transparent and opaque watercolors and gold on paper, 22 ¾ × 19 ½ in. (57.79 × 49.53 cm)

3. *Painting of Ganesha*, circa 1960s, Transparent and opaque watercolors and gold on paper, 19 ¾ × 13 3⁄8 in. (50.17 × 33.93 cm)

4. *Painting of Shiva called Madeshvara or a Shaiva Saint with Tiger*, circa 1960s, Transparent and opaque watercolors on paper, 19 ½ × 13 ½ in. (50.17 × 34.29 cm)

5. *Drawing of Ganesha*, circa 1960s, Transparent watercolor and ink on paper, 6 ¼ × 5 1⁄8 in. (15.88 × 13.10 cm)

6. *Double-sided Page from an Artist’s Sketchbook: Sardula-like Lion and a Goose*, circa 1825-1830, Transparent watercolor and ink on paper, 8 1⁄8 × 6 ½ in. (20.64 × 16.51 cm)

7. *Double-sided Page from Artist’s Sketchbook: Two forms of Ganesha*, circa 1825-1830, Transparent watercolor and ink on paper, 8 1⁄8 × 6 ½ in. (20.64 × 16.51 cm)

8. *Playing Card (Ganjifa) featuring Durga*, mid-19th century, Transparent and opaque watercolors and gold on paper board, 2 ½ in. (6.35 cm) diameter.

9. *Playing Card (Ganjifa) featuring Varuna*, mid-19th century, Transparent and opaque watercolors and gold on paper board, 2 7⁄8 in. (7.31 cm) diameter.

10. *Playing Card (Ganjifa) featuring Surya*, late 19th century, Transparent and opaque watercolors and gold on paper board, 2 15⁄16 in. (7.47 cm) diameter.

11. *Playing Card (Ganjifa) featuring Hermaphroditic Human-Animal Hybrid*, late 19th century, Transparent and opaque watercolors and gold on paper board, 2 5⁄8 in. (6.67 cm) diameter.

12. *Playing Card (Ganjifa) featuring Seated Man at Bolster*, late 19th century, Transparent and opaque watercolors and gold on paper board, 1 7⁄8 in. (4.77 cm) diameter.

13. *Playing Card (Ganjifa) featuring Figure in a Cart*, late 19th century, Transparent and opaque watercolors and gold on paper board, 2 5⁄8 in. (6.67 cm) diameter.

14. *Playing Card (Ganjifa) featuring Varaha*, late 19th century, Transparent and opaque watercolors and gold on paper board, 2 5⁄8 in. (6.67 cm) diameter.

APPENDIX H:

1. Kalema, *Congo Belge*, Undated, Acrylic on canvas, 20 5/64 × 26 3/8 in. (51 × 67 cm)

2. Kalema, *Congo Belge II*, Undated, Acrylic on canvas, 20 43/64 × 27 11/64 in. (52.5 × 69 cm)

3. C. Mutombo, *Congo Belge*, Undated, Acrylic on canvas, 19 3/32 × 36 27/64 in. (48.5 × 92.5 cm)

4. Kalema, *GecaMines II*, Undated, Acrylic on canvas, 18 ½ × 27 11/64 in. (47 × 69 cm)

5. C. Mutombo, *L’usine de GecaMine*, *I’SHI*, Undated, Acrylic on canvas, 23 15/64 × 35 3/64 in. (59 × 89 cm)

6. B. Ilunga, *Attaque de la Mine*, Undated, Acrylic on canvas, 17 21/64 × 26 31/32 in. (44 × 68.5 cm)

7. Ndaie, *O.N.U contre Katangais*, 1960, Acrylic on canvas, 19 11/16 × 29 9/64 in. (50 × 74 cm)

8. Kalema, *Attaque de train II*, Undated, Acrylic on canvas, 19 19/64 × 26 49/64 in. (49 × 68 cm)

9. Kalema, *Attaque de train III*, Undated, Acrylic on canvas, 17 23/32 × 25 25/64 in. (45 × 64.5 cm)

10. C. Mutombo, *Attaque de train*, Undated, Acrylic on canvas, 18 ½ × 30 29/32 in. (47 × 78.5 cm)

11. Ndaie, *Les Baluba du Kabondo Diamda*, circa 1960-1965, Acrylic on canvas, 20 43/64 × 26 3/16 in. (52.5 × 66.5 cm)

12. B. Ilunga, *Attaque de train*, Undated, Acrylic on canvas, 17 23/32 × 24 51/64 in. (45 × 63 cm)

13. Kalema, *Declaration de L’Independence du Congo*, Undated, Acrylic on canvas, 25 13/64 × 33 15/32 in. (64 × 85 cm)

14. Kalema, *Untitled (Lumumba arrete),* Undated, Acrylic on canvas, 20 55/64 ×24 13/32 in. (53 × 62 cm)

15. Ndaie, *Lumumba*, 1960, Acrylic on canvas, 18 ½ × 25 13/64 in. (47 × 64 cm)

16. Kalema, *Untitled*, Undated, Acrylic on canvas, 19 19/64 × 24 1/64 in. (49 × 61 cm)

17. Kalema, *Untitled*, Undated, Acrylic on canvas, 18 ½ × 25 19/32 in. (47 × 65 cm)

18. Kalema, *Untitled*, Undated, Acrylic on canvas, 19 19/64 × 25 25/32 in. (49 × 65.5 cm)

19. Kalema, *Untitled (Retour de Chasse),* Undated, Acrylic on canvas, 23 15/64 × 17 23/32 in. (59 × 45 cm)

20. Kalema, *Untitled (Retour de Chasse),* Undated, Acrylic on canvas, 19 23/32× 24 7/32 in. (48.5 × 61.5 cm)

LOANS FROM THE COLLECTION

1. Winslow Homer, *Army Teamsters*, 1866, Oil on canvas. Unframed: 18 × 28 1/2 in. (45.72 × 72.39 cm); Framed: 28 1/2 × 39 in. (72.39 × 99.06 cm), Paul Mellon Collection, 93.91.

Thomas Eakins, *The Artist and his Father Hunting Reed Birds on the Cohansey Marshes*, 1874, Oil on canvas laid on composition board, Unframed: 17 1/8 × 26 1/2 in. (43.5 × 67.31 cm); Framed: 30 3/4 × 21 7/8 in. (78.11 × 55.56 cm), Paul Mellon Collection, 85.638.

George Catlin, *Ba-da-ah-chon-du (He Who Outjumps All), A Crow Chief on Horseback*, ca. 1865–70, Oil on canvas, Unframed: 21 3/8 × 26 3/4 in. (54.29 × 67.95 cm);

Framed: 26 1/4 × 31 3/4 in. (66.68 × 80.65 cm), Paul Mellon Collection, 85.609.

George Catlin, *Tuch-ee, A Celebrated War Chief of the Cherokees*, 1834. Oil on canvas, Unframed: 28 1/4 × 23 1/8 in. (71.76 × 58.74 cm); Framed: 33 1/2 × 28 1/4 in. (85.09 × 71.76 cm), Paul Mellon Collection, 85.628.

Long-term loan to permanent galleries, Chrysler Museum of Art, Norfolk, VA, April 1, 2018 – March 31, 2020.

Recommendation: Lend with courier.

2. Francisco Goya, *General Nicolas Philippe Guye,* 1810, Oil on canvas, Unframed: 41 ¾ x 33 3/8 in (106.05 x 84.77); Framed: 52 ¼ x 43 ¾ in (132.72 x 111.13 cm), Gift of Mrs. John Lee Pratt, 71.26

Exhibition: *“Spain: 500 Years of Painting from the Museums of Madrid”,* San Antonio Museum of Art, San Antonio, TX, June 22, 2018 – September 16, 2018.

Recommendation: Lend with courier.

3. Tara Donovan, *Untitled*, 2002, Ballpoint pen on paper, Sheet: 71 3/4 × 59 in. (182.25 × 149.86 cm); Image: 60 × 47 in. (152.4 × 119.38 cm); Framed: 76 1/8 × 63 1/4 in. (193.36 × 160.66 cm), Gift of the Reynolds Family in honor of Bev Reynolds, 2016.355.

Exhibition: *“Tara Donovan: Work”,* Museum of Contemporary Art Denver, CO September 21, 2018 – January 27, 2019; possible second and third venues.

Recommendation: Lend only to first venue.

4. Benjamin West, *Three Ladies Making Music*, 1798, Oil on canvas, Unframed: 14 ½ x 18 5/8 in. (36.83 x 47.31 cm); Framed: 21 7/8 x 26 1/8 in (55.56 cm x 66.36 cm); J. Harwood and Louise B. Cochrane Fund for American Art, 2007.18.

Arthur B. Davies, *Line of Mountains*, ca. 1913, Oil on canvas, Unframed: 18 x 40 1/8 in. (45.72 x 101.92 cm); Framed: 25 5/16 x 47 5/16 x 2 ½ in. (64.29 x 120.17 x 6.35 cm), Gift of a Friend, 44.20.1

Exhibition: *“Once Upon a Time in America: Three Centuries of US-American Art”*, Wallraf-Richartz-Museum & Fondation Corboud, Cologne, Germany, November 23, 2018 – March 24, 2019

Recommendation: Lend with courier.

5. Ethiopian, *Hand Cross,* 12th century, Iron, 16 ½” H x 4 ¼” W x ½” D (41.91 x 10.8 x 1.27 cm). Gift of Robert and Nancy Nooter in celebration of VMFA’s 75th anniversary, 2011.2016.

Exhibition: “Striking Iron: The Art of African Blacksmiths”, Fowler Museum at UCLA, Los Angeles, CA, June 2018 – December 2018; National Museum of African Art, Smithsonian Institution, Washington, DC, February – October 2019; Musée du quai Branly-Jacques Chirac, Paris, France, November 2019 – March 2020. Possible fourth venue.

Recommendation: Lend.

6. William-Adolphe Bouguereau, *Battle of the Centaurs and the Lapiths,* 1852, Oil on canvas, Unframed: 49 × 68 5/8 in. (124.46 × 174.31 cm); Framed: 59 1/8 × 81 × 3 1/2 in. (150.18 × 205.74 × 8.89 cm), Arthur and Margaret Glasgow Fund, 2008.100

Exhibition: “*Bouguereau & America”,* Memphis Brooks Museum of Art, Memphis, TN, February 14 – May 12, 2019; Milwaukee Art Museum, Milwaukee, WI, June 22 – September 22, 2019; Possible third venue, November 1, 2019 – January 30, 2020.

Recommendation: Lend.

7. Beauford Delaney, *Marian Anderson,* 1965, Oil on canvas, Framed: 66 3/16 x 53 ½ x 1 7/8 in. (168.12 x 135.89 x 4.76 cm), J. Harwood and Louise B. Cochrane Fund for American Art, 2012.277

Exhibition: “One Life: Marian Anderson”, Smithsonian National Portrait Gallery, Washington, DC, June 28, 2019 – May 17, 2020.

Recommendation: Lend.

CHANGES TO LOANS PREVIOUSLY ACCEPTED:

1. 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 Workshop, and the Horton Fund of the Virginia Tech Foundation, 90.186.

Exhibition: “The Mountain Lake Experience”, Gregg Museum of Art & Design at NC State, August, 2018, The Longwood Center for the Visual Arts, Farmville, VA, Spring, 2019.

The dates for the Longwood venue have changed from opening in Fall 2017 to opening in Spring 2019. A new first venue has been identified: Gregg Museum of Art & Design at NC State, to open in August, 2018.

Recommendation: Approve date changes and lend to new first venue.

Loan Requests for Denial

1. Claude Monet, *Irises by the Pond*, 1914-1917, Oil on canvas, Unframed: 78 ½ x 59 ¼ in. (199.39 x 150.5 cm); Framed: 84 ½ x 64 ½ in. (214.63 x 163.83 cm), Adolph D. and Wilkins C. Williams Fund, 71.8.

Exhibition: “Monet and His Places”, Denver Art Museum, Denver, CO, October 20, 2019 – February 2, 2020; Museum Barberini, Potsdam, Germany, February 29 – June 1, 2020.

Reason for denial: This artwork is needed for VMFA’s traveling exhibition of the Mellon Collection.

1. EXECUTIVE CLOSED SESSION

At 2:19pm, the meeting went into closed session. Following a roll call, the results of which are outlined in the certification resolution attached, the meeting resumed in open session at 2:32pm.

At 2:19pm the meeting went into closed session with the following motion.

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

At 2:33pm, by motion proposed, seconded and carried, the meeting resumed in open session.

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

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

1. ADJOURNMENT

President Schewel adjourned the meeting at 2:33pm.

MOTION: Mr. Kenneth Johnson MEETING: Board of Trustees

SECOND: Ms. Karen Abramson DATE: 15 March 2018

**CERTIFICATION OF CLOSED MEETING**

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

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

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

VOTE

AYES: Schewel / Abramson / Allston / Conner / Crutcher / Desai / Dye / Edwards / Fralin / Geldzahler / Gottwald / J. Harris / Jecklin / Johnson / Papa / Petersen / Rangarajan / Reynolds / Royal / Royall

NAYS: None

ABSENT DURING VOTE: Tak

ABSENT DURING MEETING: M. Harris / Barrington / Bishop / Farrell / Glasser / Goode

Harrigan / Luke / Markel / O’Keefe

Recorded by: Laura Keller

 Assistant to the Secretary of the Foundation