

Virginia Museum of Fine Arts  
Draft Minutes of the Full Board of Trustees  
Wednesday, December 11, 2019, 12:15 – 1:30pm  
Claiborne Robertson Room

There were present:

Jil Womack Harris, Acting President  
Karen C. Abramson  
Lynette L. Allston  
Carol Ann Bischoff  
Joan Brock  
Marland Buckner  
Edie Cabaniss  
Betty Crutcher, *via conference*  
Kenneth M. Dye  
Anne Noland Edwards  
Janet Geldzahler  
Martha M. Glasser  
David Goode  
Margaret N. Gottwald  
Jeffrey Humber  
Kenneth Johnson  
Sara O'Keefe  
Andrew M. Lewis  
Steven A. Markel  
Suzy Szasz Palmer  
Thomas W. Papa  
Michele Petersen  
Pamela J. Royal  
Rupa Tak  
Charles Whitaker  
James W. Klaus, Foundation Co-President

Absent:

Monroe E. Harris, President  
Tyler Bishop  
Gilbert Bland  
Cindy H. Conner  
Ankit N. Desai  
Satya Rangarajan  
Pamela Reynolds  
William A. Royall, Jr.  
Lilo Simmons Ukrop, Foundation Co-President and Liaison

Staff:

Alex Nyerges, Director  
Stephen D. Bonadies  
Kay Baker, *via conference*

Caprice Bragg  
Cammy Carleton, Council President  
Jody Green  
Tom Gutenberger  
Jan Hatchette  
Gordon Knox  
Deb Love (representing Cynthia Norwood)  
Thomas Lunsford  
Hossein Sadid  
Michael Taylor  
Kimberly Wilson

## I. CALL TO ORDER

At 12:37pm, Acting President Jil Womack Harris called the meeting to order and welcomed the Trustees and guests.

Motion: proposed by Mr. Jeff Humber and seconded by Mr. Tom Papa to approve the consent agenda as distributed:

- Approve the minutes of the September 26, 2019 Board meeting as distributed.

## II. DIRECTOR'S REPORT

Director Alex Nyerges noted that he would shortly be traveling to the Governor's Mansion to meet and greet artist Kehinde Wiley and The Honorable Ralph Northam to further celebrate the unveiling of *Rumors of War* at the Virginia Museum of Fine Arts. He reported that VMFA delegations recently had traveled to Doha, Qatar, to open the *Magnificent Jewels of Jean Schlumberger* at the National Museum of Qatar and Padua, Italy, to open *Van Gogh, Monet, Degas: The Masterpieces of the Mellon Collection* at the Palazzo Zabarella. Next, he noted that VMFA on the Road has served 167,501 visitors in its first year exceeding its goal of 70,000 visitors.

Next, Director Nyerges reviewed recent exhibitions, including *Cosmologies from the Tree of Life* and *Edward Hopper and the American Hotel*. *Cosmologies* had a projected attendance of 50,000 and an actual attendance of 52,311 upon its closing while *Hopper* is beating its projected attendance of 17,920 (as of Dec. 2) with a total attendance of 24,336 (as of Dec. 2).

Director Nyerges then celebrated the success of the unveiling of Kehinde Wiley's *Rumors of War* on the day prior, December 10, at the museum. He expressed his thanks to all of the donors who made it possible. Additionally, he noted that the sculpture weighed more than 60,000 pounds and the drape alone 600 pounds, making it a true feat for the installation team and the VMFA staff involved in the process. He thanked his senior management team and their staff members who assisted with the efforts, and he reported that coverage has made its way into the *Washington Post* and other major news outlets as well. Lastly, he introduced special guest Mr. Gordon Knox, President of the San Francisco Art Institute, where Kehinde Wiley earned his BFA.

Mr. Ken Johnson then thanked Director Alex Nyerges for his leadership in the acquisition of artwork by African American artists and his efforts in achieving the goals outlined in the 2016-2020 Strategic Plan.

### III. CAMPAIGN PRESENTATION

Next, Dr. Michael Taylor provided a presentation on the emerging vision for VMFA's building expansion through the campaign. He highlighted areas for expansion and reviewed early concepts to show the potential of new events and gallery space for the museum. Additionally, Dr. Taylor reviewed potential gallery changes and shift based on additional space. In response to his presentation, Dr. Taylor answered questions regarding board involvement throughout the process, noting that a building committee would be established.

### IV. REPORT OF THE PRESIDENT

As Acting President for the meeting, Jil Harris noted that she had recently traveled with VMFA delegations to Padua for the opening of the Mellon collection and to Art Basel Miami. She reported that these are tremendous engagement opportunities for board members and donors. Additionally, Ms. Harris attended the unveiling of *Rumors of War* in Times Square New York, and she thanked Dr. Monroe Harris, Director Alex Nyerges, and all of the donors for a job well done.

Next, Ms. Harris called upon Ms. Karen Abramson, who invited her fellow board members to join her after the meeting for a mini-ice bucket challenge outside of the *Rumors of War* sculpture dedicated to trustee, Bill Royall. She expressed her thanks to Mr. Royall for all he has done for the acquisition of the sculpture.

### V. REPORT OF THE FOUNDATION CO-PRESIDENTS

Co-President James Klaus noted that he has been working closely with Mr. David Goode, Board of Trustee and chair of the Fiscal Oversight Committee, on financial and budgetary challenges to insure that balanced budgets are maintained. Additionally, he reported that 20 people have committed to serving on the campaign committee, including Frances Lewis, Bill and Pam Royall, Monroe and Jill Harris, John Staelin and Elizabeth Locke, and more. He then reported on the funds raised to date for the campaign and provided an update on the endowment. Some adjustments will be made to the portfolio, but the Foundation Board is pleased with its overall performance. Lastly, Mr. Klaus asked the trustees to pass along names of any potential candidates for the Foundation Board.

### VI. COMMITTEE REPORTS

#### a. Education Committee

Ms. Anne Noland Edwards provided a report on behalf of Chair Jil Harris. Ms. Edwards noted that the committee heard reports and updates on VMFA on the Road from Mr. Jeffrey Allison, Manager of Statewide Programs and Exhibitions and the Paul Mellon Collection Educator; early childhood education from Ms. Lori Coffey, the Early Childhood Education Coordinator; and tour guides from Ms. Celeste Fetta, Director of Education.

b. Art Acquisitions Sub-Committee

Chair Tom Papa celebrated the success of the unveiling of *Rumors of War*, and thanked Director Alex Nyerges and Chief Curator and Deputy Director for Art & Education Dr. Michael Taylor for their work in its acquisition. He noted that the committee continues to acquire important new works of art.

At 1:27pm, the meeting went into closed session.

**Motion:** proposed by Mr. Tom Papa and seconded by Mr. David Goode that the meeting go into closed session under the Virginia Freedom of Information Act, Section 2.2-3711(A), subsections (6) and (10) of the Code of Virginia 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 grants. Motion approved.

At 1:39pm, the meeting resumed in open session.

**Motion:** proposed by Mr. Tom Papa and seconded by Mr. David Goode that the board certify that the closed session just held was conducted in compliance with Virginia State Law, as set forth in the Certification Resolution distributed. Motion approved.

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

**Motion:** proposed by Mr. Tom Papa and seconded by Mr. David Goode that the art Acquisitions Sub-Committee recommend to the Full Board of Trustees that Alex Nyerges and Michael Taylor be authorized to accept gifts offered to the Virginia Museum of Fine Arts between December 11, 2019 and December 31, 2019. Motion approved.

c. Art & Collections Committee

Chair Meg Gottwald noted the committee heard reports by the new Paul Mellon Curator and the Head of the Department of European Art, Dr. Sylvain Cordier, and archivist Courtney Tkacz. Dr. Cordier discussed the reinstallation of the Mellon galleries and acquisition priorities, and Ms. Tkacz reviewed the Louis Draper archives project.

d. Art Acquisitions Sub-Committee Continued

**Motion:** proposed by Mr. Tom Papa and seconded by Ms. Karen Abramson to ratify the recommendation the Art Acquisitions Sub-Committee made in the December 10, 2019, meeting to approve the gift, purchase, loan and deaccession considerations as fully described in the meeting packets. Motion approved.

e. External Affairs Committee

Chair Ken Johnson commended Deputy Director for Communications Jan Hatchette on her recent work with the press for both Edward Hopper and the American Hotel and Rumors of War. Additionally, Mr. Johnson noted that the committee discussed the Governor's budget and process in addition to the new electronic membership cards.

f. Joint Board of Trustees Fiscal Oversight Committee & Foundation Board of Directors  
Budge and Compensation Committee

Chair David Goode noted that the joint committees met to review the budget for the current year and noted that they will end the year with a balanced budget based on projections. Additionally, the committees examined the budgeting process and may make some adjustments. Mr. Goode also reported that the museum has four budget requests before the Governor and that the museum's audit rating has improved to the lowest risk category. Lastly, he noted that the committee reviewed campaign cash flows.

VII. ADJOURNMENT

There being no further business, Ms. Harris adjourned the meeting at 1:51pm.

Recorded by: Jody Green  
Administrative and Project Coordinator, Director's Office

MOTION SHEET  
11 December 2019

**Purchase considerations:**

1. Man Ray (American, 1890-1976), *12 Portraits*, various dates, Gelatin silver prints, various dimensions  
(see Appendix A)

Vendor: Timothy Baum  
Source: Arthur and Margaret Glasgow Endowment

2. Nari Ward (Jamaican, born 1963), *Xquisite Liquorsole*, 2009, Metal and neon sign, wood with artificial flowers, shoelaces and shoe tips, 250 × 32 × 34 in. (635 × 81.3 × 86.4 cm)

Vendor: Lehmann Maupin  
Source: Arthur and Margaret Glasgow Endowment, Aldine S. Hartman Endowment Fund, and Eric and Jeanette Lipman Fund

3. Carrie Mae Weems (American, born 1953), *The Endless Weeping of Women*, 2008, Archival pigment print, Framed: 59 ½ × 49 ½ in. (151.13 × 125.73 cm)  
*The Assassination of Medgar, Malcolm, and Martin*, 2008, Archival pigment print, Framed: 59 ½ × 49 ½ in. (151.13 × 125.73 cm)

*Mourning*, 2008, Archival pigment print, Framed: 59 ½ × 49 ½ in. (151.13 × 125.73 cm)  
*Constructing History: A Requiem to Mark the Moment*, 2008, Single-channel, digital color video, 24 minutes

Vendor: Jack Shainman Gallery  
Source: National Endowment for the Arts Fund for American Art; Gabe W. Burton Fund; and Arthur and Margaret Glasgow Endowment

**Director's Discretionary Purchases:**

1. Manuel Orazi (Italian, 1860-1934), *La Maison Moderne*, 1900, Color lithograph, 44 ¾ × 32 in. (116.2 × 81.2 cm)

Vendor: Posters Auctions International, Inc.  
Source: Adolph D. and Wilkins C. Williams Fund

2. Cara Romero (Chemehuevi, born 1977), *Jackrabbit, Cottontail & Spirits of the Desert series: (Evolvers, Indian Canyon, No Wall, Spirits of Siwavaats)*, 2019, Four archival pigment prints on archival paper, each: 17 15/16 × 51 1/8 in. (45.56 × 129.86 cm)

Vendor: Cara Romero Photography  
Source: Funds provided by Margaret A. and C. Boyd Clarke

3. Isaac Julien (English, born 1960), *Lyrics of Sunshine and Shadow (After Anna Murray Douglass)*, 2019, Wet-plate Collodion tintype mounted on Tulipwood frame, Image: 10 × 8 in. (25.4 × 20.32 cm); Frame: 16 7/8 × 14 7/8 in. (42.9 × 37.8 cm)

*Lyrics of Sunshine and Shadow (After Frederick Douglass I)*, 2019, Wet-plate Collodion tintype mounted on Tulipwood frame, Image: 10 × 8 in. (25.4 × 20.32 cm); Frame: 16 7/8 × 14 7/8 in. (42.9 × 37.8 cm)

*Lyrics of Sunshine and Shadow (After J.P. Ball)*, 2019, Wet-plate Collodion tintype mounted on Tulipwood frame, Image: 10 × 8 in. (25.4 × 20.32 cm); Frame: 16 7/8 × 14 7/8 in. (42.9 × 37.8 cm)

Vendor: Metro Pictures

Source: Arthur and Margaret Glasgow Endowment and Eric and Jeanette Lipman Fund

4. Marcel Duchamp (American, born France, 1887-1968), *The Box in a Valise (From or by Marcel Duchamp or Rose Sélavy) (La Boîte-en-valise, De ou par Marcel Duchamp ou Rose Sélavy)*, Series B, 1935-1941, assembled circa 1942-1946  
Mixed Media Assemblage: cloth-covered cardboard and wood box containing 68 miniature replicas and reproductions of works by Marcel Duchamp, 15 3/4 × 15 × 3 1/2 in. (40 × 38.1 × 8.89 cm) (closed)

Vendor: Christie's, 8 King Street, St. James's, London, SW1Y 6 QT, United Kingdom

Source: Gift of Arthur and Margaret Glasgow, by exchange, Gift of Arthur Glasgow, by exchange and Adolph and Wilkins C Williams Collection, by exchange

5. James W.O. Thompson (American, dates unknown, active 1905-1935), *Untitled*, Oil on board, 20 × 15 1/2 in. (50.8 × 39.37 cm)

Vendor: Catherine Dail Fine Art

Source: John Barton Payne Fund

6. William Dasonville (American, 1879-1957), *Twilight, Yosemite Valley*, circa 1907, Gum bichromate print on Japanese tissue paper, 9 × 7 5/8 in. (22.86 × 19.37 cm)

W. Eugene Smith (American, 1918-1978), *Maude at Stove (Nurse Midwife Series)*, 1951, Gelatin silver print, 9 1/4 × 13 7/16 in. (23.49 × 34.13 cm)

W. Eugene Smith (American, 1918-1978), *Ku Klux Klan Meeting, South Carolina*, circa 1951-1958, Gelatin silver print, 8 7/16 × 6 5/16 in. (21.43 × 16.04 cm)

W. Eugene Smith (American, 1918-1978), *Welsh Miners*, 1950, printed later, Gelatin silver print, 9 7/8 × 13 1/4 in. (25.5 × 34.1 cm)

W. Eugene Smith (American, 1918-1978), *Dying Infant Found by American Soldier, Saipan Mountains*, 1944, printed 1972, Gelatin silver print, 12 7/8 × 9 13/16 in. (32.70 × 24.92 cm)

Lou Stoumen (American, 1917-1991), *Forty Years Portfolio*, 1979, published 1980, 20 Gelatin silver prints, each: 17 5/8 × 13 1/4 in. (44.8 × 33.7 cm)

Vendor: Barry Singer Gallery  
Source: Floyd D. and Anne C. Gottwald Fund

7. Wilmer Wilson, IV (American, born 1989), *lack & Wh*, 2016, Staples and pigment print on wood, Overall: 72 × 48 × 1 3/8 in. (182.88 × 121.92 × 3.49 cm), Image: 50 1/2 × 42 1/2 in. (128.27 × 107.95 cm)

Vendor: Connersmith  
Source: Arthur and Margaret Glasgow Endowment

8. Brian Palmer (American, born 1964), *Untitled (Evergreen Cemetery, Richmond, VA)*, 2019, Digital photograph, 30 × 40 in. (76.2 x 101.6 cm)

Vendor: Oakwood Arts, Inc.,  
Source: Eric and Jeanette Lipman Fund

**Gift Considerations:**

1. John Covert (American, 1882-1960), *14 works of art*, various dates, materials, and dimensions (see Appendix B)

Donor: Charles and Anne Arensberg,  
Credit line: Gift of Anne M. and Charles S. Arensberg

2. Tatsuzō Shimaoka (Japanese, 1919-2007), *Five Plates with Floral Designs*, circa 1950-1959, Stoneware with white slip inlay, and green enamels over a clear glaze, Each (diameter): 9 1/8 in. (23.18 cm)

Donor: Mr. Albert P. Hinckley, Jr.  
Credit line: Gift of Albert P. Hinckley, Jr.

3. Kornilov Brothers Company (Russian, Saint Petersburg, 1835-2003), *Twelve Fish Plates*, circa 1900, Hard-paste porcelain, polychrome enamels, gilding, each (diameter): 9 1/2 in. (23 cm)

Donor: Mr. Albert P. Hinckley, Jr.  
Credit line: Gift of Albert P. Hinckley, Jr.

4. Kenneth Josephson (American, born 1932), *Michigan*, 1970, Gelatin silver print, 6 × 9 in. (15.24 × 22.86 cm)

Donor: Barry Singer Gallery  
Credit line: Gift of Barry and Gretchen Singer

5. Leslie Garland Bolling (American, 1898-1955), *Aunt Monday*, 1932, Poplar, height: 14 in. (35.56 cm)

Donor: Phoebe Antrim  
Credit line: Gift of Joseph and Phoebe Antrim



6. P. Orr and Sons, (Madras, India, 1863-present), *Five-Piece Tea Service*, 1876, Silver, gilding, ivory, Hot Water Pot, 10 × 7 ½ × 5 3/8 in. (25.4 × 19.1 × 13.7 cm), Teapot, 6 × 10 7/8 × 6 in. (15.2 × 27.6 × 15.2 cm), Sugar Bowl, 4 ¼ × 8 1/8 × 5 3/8 in. (10.8 × 20.6 × 13.7 cm), Milk Jug, 5 ¼ × 6 ¼ × 3 3/8 in. (13.3 × 15.9 × 8.6 cm), Tray, 1 1/8 × 20 ¼ × 14 7/8 in. (2.9 × 51.4 × 37.8 cm)

Donor: The Estate of Paul F. Walter, c/o Satterlee, Satterlee, and Stephens, LLC

Credit Line: Gift of Paul F. Walter

7. Unidentified artists (Bolivian, 19th- 20th centuries), *Three Ceremonial Ponchos*, late 19th-early 20<sup>th</sup> centuries, Alpaca fiber, natural dyes, various dimensions

Donor: Nan and Boyd Clarke

Credit Line: Gift of Margaret A. and C. Boyd Clarke

8. Kaigai Tennen 海外天年 (Japanese, born 1860, active 1898-1901), *Kimono Designs by Tennen, Vol. 1*

天年模様鑿: 羽織裏之部上, 1899-1900, *One Hundred Cranes* 天年百鶴, 1900, Two bound, woodblock printed books; ink and color on paper, *Kimono Designs* book: 9 ¾ × 14 ½ in. (25 × 37 cm), *One Hundred Cranes* book: 12 ½ × 8 ½ in. (32 × 22 cm)

Donor: Allan Heaslip, Hermitage Richmond

Credit Line: Gift of Megan Blake

9. Komelia Hongja Okim (American, born Korea, 1939), *Wine Pitcher with Cup*, 2007-2009 Silver gilded with gold, Pitcher: 6 × 6 × 6 in. (15.24 × 15.24 × 15.24 cm), Cup: 2 ½ × 2 ½ in. (6.35 × 6.35 cm)

Unidentified Artist (Korean, Joseon Dynasty), *Two Pairs of Pillow Ends*, 19th–20th centuries Embroidery on silk and cotton, Framed: 14 ¾ × 23 in. (37.47 × 58.42 cm)

Donor: Komelia Hongja Okim, 722 Anderson Avenue, Rockville, MD 20850

Credit Line: Gift of the Artist (*Wine Pitcher and Cup*), Gift of Komelia Hongja Okim (*Two pairs of Pillow Ends*)

10. 57 Works on Paper by Charles Méryon (French, 1821-1868), Edmond Gosselin (French, 1849-1917), and Swoon (American, born 1977), Various dates, materials, and dimensions (See Appendix C)

Donor: Frank Raysor

Credit Line: Gift of Frank Raysor

### **Deaccessioning Considerations:**

1. Aaron Siskind (American, 1903-1991), *25 Photographs*, Gelatin silver prints, various dates, various dimensions (See Appendix D)

### **Loans from the collection:**

1. Ahmed Alsoudani, *Untitled*, 2009, Charcoal, acrylic on canvas, 99 × 73 ½ in. (251.46 × 186.69 cm),

Gift of Pamela K. and William A. Royall, Jr., 2014.370

Exhibition: *Ahmed Alsoudani*, Palazzo Cipolla, Rome, Italy, March 25 – September 30, 2020  
Recommendation: Lend with courier.

2. Berthe Morisot, *The Harbor at Cherbourg, 1871 (Le Port de Lorient)*, 1871, Pencil and watercolor, 6 3/8 × 8 in. (16.19 × 20.32 cm.), Collection of Mr. and Mrs. Paul Mellon, 2012.66

Exhibition: *Voyages en terre inconnue. Les peintres de la modernité en Cotentin (1858-1950)*, Musée Thomas Hardy, Cherbourg-en-Cotentin, France, June 5 – September 6, 2020  
Recommendation: Lend with courier.

3. Arthur Bowen Davies, *Line of Mountains*, circa 1913, Oil on canvas, 25 5/16 × 47 5/16 × 2 1/2 in. (64.29 × 120.17 × 6.35 cm), Gift of a Friend, 44.20.1

Tom Wesselmann, *Great American Nude #35*, 1962, Enamel, polymer, found materials on board, 48 × 60 in. (121.92 × 152.4 cm); Gift of Sydney and Frances Lewis, 85.454

Norman Lewis, *Post Mortem*, 1964, Oil on canvas, 64 × 50 in. (162.56 × 127 cm), Gift of the Fabergé Society of the Virginia Museum of Fine Arts, 2001.9

Exhibition: *Refiguring 20th Century American Art*, Pinacoteca de São Paulo, São Paulo, Brazil, August 29, 2020 – February 15, 2021. Organizers: Terra Foundation for American Art and Pinacoteca de São Paulo  
Recommendation: Lend Davies and Lewis with courier. Deny Wesselmann as it is too fragile to lend.

4. Richard McLean, *Johnny Snowcap*, 1971, Oil on canvas, 60 3/4 × 72 3/4 in. (154.31 × 184.79 cm), Sydney and Frances Lewis Contemporary Art Fund, 72.57

Ralph Goings, *Paul's Corner*, 20th century, Color lithograph on wove paper, Sheet: 20 3/4 × 28 7/16 in. (52.71 × 72.23 cm); Image: 18 1/4 × 25 15/16 in. (46.36 × 65.88 cm), John Barton Payne Fund, 73.48.3

Jack Mendenhall, *Mirrored Dressing Room*, 1977, Oil on canvas, 59 9/16 × 72 3/8 × 2 1/8 in. (151.29 × 183.83 × 5.4 cm), John Barton Payne Fund, 77.99

Ralph Goings, *Helen's Drive-In*, 1971, Color lithograph on wove paper, Sheet: 24 3/8 × 28 11/16 in. (61.91 × 72.87 cm); Image: 19 9/16 × 26 in. (49.69 × 66.04 cm), Gift of Dorothy and Jerry Canter, 2015.463

Exhibition: *20/20: Photorealism in American Art*, Reynolda House Museum of American Art, Winston-Salem, NC, September 18, 2020 – December 31, 2020.  
Recommendation: Lend with courier.

5. Juan Gris, *Carafe, and Packet of Tobacco*, 1914, Pasted paper, gouache, and charcoal on canvas, Unframed: 18 1/2 × 10 3/4 in. (46.99 × 27.31 cm); Framed: 29 1/8 × 21 3/4 in. (73.98 × 55.25 cm), T. Catesby Jones Collection, 47.10.28

Exhibition: *Form, Illusion, and Mirage: The Cubist Still Lives of Juan Gris*, Dallas Museum of Art, Dallas, TX, November 8, 2020 – February 14, 2021; Baltimore Museum of Art, Baltimore, MD, March 21 – July 11, 2021.

Recommendation: Lend.

6. Ad Reinhardt, *Red Painting*, 1952, Oil on canvas, Unframed: 60 × 82 in. (152.4 × 208.28 cm), Framed: 62 ½ × 84 ½ in. (158.75 × 214.63 cm), Gift of Sydney and Frances Lewis, 85.434

Exhibition: *Ad Reinhardt: Art is Art and Everything Else is Everything Else*, Fundación Juan March, Madrid, Spain, October 2, 2020 –January 17, 2021.

Recommendation: Lend with courier

7. Triptolemos Painter, *Red-figure Ram's Head Rhyton (Drinking Cup)*, circa 480 B.C., Terracotta, Overall: 8 7/8 × 5 1/2 × 10 1/2 in. (22.54 × 13.97 × 26.67 cm), Adolph D. and Wilkins C. Williams Fund, 79.100

Exhibition: *The Classical World in Context: Persia*, J. Paul Getty Museum, Los Angeles, CA, March 17 –August 30, 2021

Recommendation: Lend with courier.

#### **Changes to loans previously approved:**

1. Max Pechstein, *Bathers*, 1911, Oil on canvas, Unframed: 27 ¾ × 31 ¾ in. (70.49 × 80.65 cm); Framed: 33 ¼ × 37 ¼ × 1 ¾ in. (84.46 × 94.62 × 4.45 cm), Ludwig and Rosy Fischer Collection, Gift of the Estate of Anne R. Fischer, and Adolph D. and Wilkins C. Williams Fund, 2009.261

Exhibition: *Brücke Artist's Frames*, Brücke-Museum, Berlin, Germany, November 15, 2019 – March 13, 2020; Buchheim Museum der Phantasie, Bernried am Starnberger See, Germany, March 28 –July 5, 2020.

Change: The second venue, Buchheim Museum der Phantasie, Bernried am Starnberger See, Germany, has rescinded their request.

2. 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

Thomas Eakins, *The Artist and His Father Hunting Reed-Birds on the Cohansey Marshes*, circa 1874, Oil on canvas laid on composition board, Unframed: 17 1/8 × 26 1/2 in. (43.5 × 67.31 cm); Framed: 30 ¾ × 21 7/8 in. (78.11 × 55.56 cm), Paul Mellon Collection, 85.638

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

George Catlin, *BA-DA-AH-CHON-DU (He Who Outjumps All); A Crow Chief on Horseback Showing His Rich Costume and the Trappings of His Horse*, ca. 1865-70, Oil on canvas, Unframed: 21 3/8 × 26 ¾ in. (54.29 × 67.95 cm); Framed: 26 1/4 × 31 3/4 in. (66.68 × 80.65 cm), Paul Mellon Collection, 85.609

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

Change: The Chrysler has requested to extend the loans through July 1, 2020.

Recommendation: Approve three-month extension

**Loan Requests for Denial:**

1. Sanford Biggers, *Khemestry*, 2017, Antique quilt, birch plywood, gold leaf, Overall (a): 35 ¼ × 48 ½ × 24 in. (89.54 × 123.19 × 60.96 cm); Overall (b): 50 7/8 × 96 ½ × 24 in. (129.22 × 245.11 × 60.96 cm), National Endowment for the Arts Fund for American Art, 2017.192a-b Exhibition: *Sanford Biggers: Codeswitch*, The Bronx Museum of the Arts, New York, NY, April – September 2020, with possible additional venues.

Reason for denial: The artwork is needed at VMFA for the exhibition *Dirty South*.

**Appendix A:**

1. Man Ray (American, 1890-1976), *Erik Satie*, 1922, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

2. Man Ray (American, 1890-1976), *Henri Matisse*, 1922, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

3. Man Ray (American, 1890-1976), *Augustus John*, 1923, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

4. Man Ray (American, 1890-1976), *Maurice de Vlaminck*, 1924, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

5. Man Ray (American, 1890-1976), *Pablo Picasso and friends at the Comte de Beaumont's Ball*, 1924, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

6. Man Ray (American, 1890-1976), *Simone Breton*, 1923, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

7. Man Ray (American, 1890-1976), *André Breton*, 1924, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

8. Man Ray (American, 1890-1976), *Raymond Queneau*, 1925, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

9. Man Ray (American, 1890-1976), *Maxime Alexandre*, circa 1930, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

10. Man Ray (American, 1890-1976), *Lady Diana Cooper*, 1934, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

11. Man Ray (American, 1890-1976), *Prou del Pilar*, 1934, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

12. Man Ray (American, 1890-1976), *Dreams (Consuelo de Saint-Exupery and Germaine Hugnet)*, 1937, Gelatin silver print, 9 × 6 7/8 in. (22.86 × 21.27 cm)

### **Appendix B:**

1. John Covert (American, 1882-1960), *Untitled (Portrait of Unidentified Boy)*, circa 1905, Oil on canvas, 12 ½ × 14 ½ in. (31.75 × 36.83 cm)

2. John Covert (American, 1882-1960), *Self-Portrait*, circa 1905, Oil on canvas, 16 ¼ × 14 ¼ in. (41.28 × 36.19 cm)

3. John Covert (American, 1882-1960), *Untitled (Portrait of Unidentified Man)*, 1905, Oil on canvas, 18 × 15 in. (45.72 × 38.1 cm)

4. John Covert (American, 1882-1960), *Untitled (Unidentified woman in a green, polka-dot blouse)*, undated, 23 × 18 ¾ in. (58.42 × 47.63 cm)

5. John Covert (American, 1882-1960), *Venetian Sailboat*, circa 1909, Oil on canvas, 14 × 10 in. (35.56 × 25.4 cm)

6. John Covert (American, 1882-1960), *Untitled (Woman with Crossed Arms)*, 1922, Oil on canvas, 25 7/16 × 16 ½ in. (64.61 × 41.91 cm)

7. John Covert (American, 1882-1960), *Untitled (Yellow Mountains)*, undated, Oil on canvas, 22 5/8 × 25 3/8 in. (57.47 × 64.45 cm)

8. John Covert (American, 1882-1960), *Daybook*, 1942, Ink, graphite, and colored pencil on paper (double sided), 32 ½ × 13 ½ in. each (82.55 × 34.29 cm each)

9. John Covert (American, 1882-1960), *Abstraction with Cryptic Symbols*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)

10. John Covert (American, 1882-1960), *Calligraphic Abstraction*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)

11. John Covert (American, 1882-1960), *Madam I'm Adam*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)

12. John Covert (American, 1882-1960), *Miss Terry*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)

13. John Covert (American, 1882-1960), *Mr. E*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)

14. John Covert (American, 1882-1960), *Study for Mr. E*, undated, Ink and pencil on paper, 10 × 8 in. (25.4 × 20.32 cm)

### **Appendix C:**

1. Charles Méryon (French, 1821-1868), *Ancienne habitation à Bourges*, 1860, Etching with drypoint. Black ink on laid paper, 12 15/16 × 8 3/8 in. (32.86 × 21.27 cm)

2. Charles Méryon (French, 1821-1868), *Ancienne habitation à Bourges*, 1860, Etching with drypoint. Black ink on laid paper, 15 ½ 11 1/8 in. (39.37 × 28.25 cm)
3. Charles Méryon (French, 1821-1868), *Ancienne habitation à Bourges*, 1860, Etching with drypoint. Dark brown ink on laid paper, 19 ¼ × 12 ¾ in. (48.89 × 32.38 cm)
4. Charles Méryon (French, 1821-1868), *Présentation de Valère Maxime au Roi Louis XI*, 1860, Etching with drypoint. Black ink on laid paper, 7 3/16 × 7 ½ in. (18.25 × 19.05 cm)
5. Charles Méryon (French, 1821-1868), *Présentation de Valère Maxime au Roi Louis XI*, 1860, Etching with drypoint. Black ink on laid paper, 8 7/16 × 11 ¼ in. (21.43 × 28.57 cm)
6. Charles Méryon (French, 1821-1868), *Présentation de Valère Maxime au Roi Louis XI*, 1860, Etching with drypoint. Black ink on laid paper, 12 5/8 × 18 3/8 in. (32.06 × 46.67 cm)
7. Charles Méryon (French, 1821-1868), *Présentation de Valère Maxime au Roi Louis XI*, 1860, Etching with drypoint. Black ink on laid paper, 12 7/8 × 19 1/8 in. (32.70 × 48.57 cm)
8. Charles Méryon (French, 1821-1868), *Tourelle, rue de l'École de Médecine, 2*, 1861, Etching with drypoint. Black ink on chine collé on wove paper, 13 1/16 × 8 1/16 in. (33.17 × 20.47 cm)
9. Charles Méryon (French, 1821-1868), *Tourelle, rue de l'École de Médecine, 2*, 1863, Etching with drypoint. Black ink on chine collé on wove paper, 10 3/4 × 7 ¼ in. (27.30 × 18.41 cm)
10. Charles Méryon (French, 1821-1868), *Tourelle, rue de l'École de Médecine, 2*, 1863, Etching with drypoint. Black ink on laid paper, 17 7/16 × 12 3/8 in. (44.29 × 31.43 cm)
11. Charles Méryon (French, 1821-1868), *Tourelle, rue de l'École de Médecine, 22*, 1861, Etching. Black ink on laid paper, 16 9/16 × 12 1/8 in. (42.06 × 30.79 cm)
12. Charles Méryon (French, 1821-1868), *Partie de la cité vers la fin du XVIIe siècle (after a drawing then in the collection of M. Bonnardot)*, 1861, Etching. Black ink on laid paper, 9 3/16 × 15 5/16 in. (23.33 × 38.89 cm)
13. Charles Méryon (French, 1821-1868) *Partie de la cité vers la fin du XVIIe siècle (after a drawing then in the collection of M. Bonnardot)*, 1861, Etching. Black ink on laid paper, 11 1/8 × 16 5/8 in. (27.94 × 40.64 cm)
14. Charles Méryon (French, 1821-1868), *Partie de la cité vers la fin du XVIIe siècle (after a drawing then in the collection of M. Bonnardot)*, 1861, Etching. Black ink on laid paper, 11 1/8 × 16 5/8 in. (27.94 × 40.64 cm)
15. Charles Méryon (French, 1821-1868), *Partie de la cité vers la fin du XVIIe siècle (after a drawing then in the collection of M. Bonnardot)*, 1861, Etching. Black ink on laid paper, 12 7/8 × 19 9/16 (32.70 × 49.68 cm)

16. Charles Méryon (French, 1821-1868), *Le Grand Châtelet (after a drawing then in the collection of M. Berard)*, 1861, Etching and drypoint. Black ink on laid paper, 12 3/8 × 17 3/4 in. (31.43 × 45.08 cm)
17. Charles Méryon (French, 1821-1868), *Le Grand Châtelet (after a drawing then in the collection of M. Berard)*, 1861, Etching and drypoint. Black ink on laid paper, 12 × 14 3/8 in. (30.48 × 36.51 cm)
18. Charles Méryon (French, 1821-1868), *Le Grand Châtelet (after a drawing then in the collection of M. Berard)*, 1861, Etching and drypoint. Black ink on laid paper, 12 1/2 × 15 11/16 (31.75 × 39.84 cm)
19. Charles Méryon (French, 1821-1868), *Le Grand Châtelet (after a drawing then in the collection of M. Berard)*, 1861, Etching and drypoint. Black ink on chine collé on wove paper, 10 5/8 × 13 1/4 in. (26.98 × 33.65 cm)
20. Charles Méryon (French, 1821-1868), *Evariste Boulay-Paty (after a bronze medallion by David d'Angers)*, 1861, Etching. Brown ink on chine collé on wove paper, 4 15/16 × 4 15/16 in. (12.54 × 12.54 cm)
21. Charles Méryon (French, 1821-1868), *Pierre Nivelles (after Michel Lasne)*, 1861, Etching. Black ink on chine collé on wove paper, 6 7/16 × 4 9/16 in. (16.35 × 11.58 cm)
22. Charles Méryon (French, 1821-1868), *Jean Besly (after Jasper Issac)*, 1861, Etching. Black ink on chine collé on wove paper, 12 1/2 × 9 5/16 in. (31.75 × 23.65 cm)
23. Charles Méryon (French, 1821-1868), *Jean Besly (after Jasper Issac)*, 1861, Etching. Black ink on chine collé on wove paper, 12 3/16 × 9 3/16 in. (30.95 × 23.33 cm)
24. Charles Méryon (French, 1821-1868), *René de Laudonnière Sablais (de Burdigale) (after Crispin van de Passe)*, 1861, Etching, drypoint, and engraving. Dark brown ink on laid paper, 12 × 9 7/16 (30.48 × 23.97 cm)
25. Charles Méryon (French, 1821-1868), *René de Laudonnière Sablais (de Burdigale) (after Crispin van de Passe)*, 1861, Etching, drypoint, and engraving. Dark brown ink on laid paper, 12 1/2 × 9 3/8 in. (31.75 × 23.81 cm)
26. Charles Méryon (French, 1821-1868), *Louis Jacques Marie Bizeul (after a photograph)*, 1861, Etching with engraving. Black ink on chine collé on wove paper, 8 13/16 × 6 3/8 in. (22.38 × 16.19 cm)
27. Charles Méryon (French, 1821-1868), *Louis Jacques Marie Bizeul (after a photograph)*, 1861, Etching with engraving. Black ink on gray chine collé on wove paper, 13 × 10 3/16 in. (33.02 × 25.87 cm)
28. Charles Méryon (French, 1821-1868), *Louis Jacques Marie Bizeul (after a photograph)*, 1861, Etching with engraving. Black ink on gray chine collé on wove paper, 12 5/8 × 9 9/16 in. (32.07 × 24.28 cm)

29. Charles Méryon (French, 1821-1868), *Francois Viète (after Rabel)*, 1861, Etching. Black ink on laid paper, 15 × 10 5/16 in. (38.1 × 26.19 cm)
30. Charles Méryon (French, 1821-1868), *Francois Viète (after Rabel)*, 1861, Etching. Black ink on laid paper, 12 9/16 × 9 1/4 in. (21.27 × 23.49 cm)
31. Charles Méryon (French, 1821-1868), *Armand Guéraud, imprimeur et littérateur, de Nantes*, 1862, Etching. Dark brown ink on chine collé on wove paper, 11 1/8 × 8 3/8 in. (28.25 × 21.27 cm)
32. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour leportrait d'Armand Guéraud*, 1862, Etching and drypoint. Dark brown ink on chine collé on wove paper, 7 1/16 × 5 5/8 in. (17.93 × 13.65 cm)
33. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour leportrait d'Armand Guéraud*, 1862, Etching and drypoint. Black ink and red ink à la poupée on laid paper, 18 5/16 × 12 1/8 in. (46.51 × 30.79 cm)
34. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour leportrait d'Armand Guéraud*, 1862, Etching and drypoint. Dark brown ink on chine collé on wove paper, 13 3/8 × 10 1/4 in. (33.97 × 26.035 cm)
35. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour leportrait d'Armand Guéraud*, 1862, Etching and drypoint. Black ink on laid paper, 7 11/16 × 6 1/4 in. (19.52 × 15.875 cm)
36. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour leportrait d'Armand Guéraud*, 1862, Etching and drypoint. Black ink on chine collé on laid paper, 17 7/8 × 11 9/16 in. (45.40 × 29.36 cm)
37. Charles Méryon (French, 1821-1868), *ProJet d'encadrement pour leportrait d'Armand Guéraud*, 1862, Etching and drypoint. Black ink on chine collé on laid paper, 10 × 8 5/16 in. (25.4 × 21.11 cm)
38. Charles Méryon (French, 1821-1868), *Benjamin Fillon (after a photograph)*, 1862, Etching with drypoint. Black ink and red ink à la poupée on chine paper, 13 1/8 × 9 3/4 in. (33.33 × 24.76 cm)
39. Charles Méryon (French, 1821-1868), *Benjamin Fillon (after a photograph)*, 1862, Etching with drypoint on chine paper, 6 9/16 × 5 1/8 (22.86 × 13.01 cm)
40. Charles Méryon (French, 1821-1868), *Benjamin Fillon (after a photograph)*, 1862, Etching with drypoint on laid paper, 6 × 5 (15.24 × 12.7 cm)
41. Charles Méryon (French, 1821-1868), *Benjamin Fillon (after a photograph)*, 1862, Etching with drypoint on laid paper, 18 3/4 × 12 5/8 in. (47.62 × 32.07 cm)



42. Charles Méryon (French, 1821-1868), *La rue des Chantres*, 1862, Etching. Black ink on laid paper, 16 × 10 1/16 in. (40.64 × 25.55 cm)
43. Charles Méryon (French, 1821-1868), *La rue des Chantres*, 1862, Etching. Black ink on laid paper, 13 3/4 × 7 in. (34.92 × 17.78 cm)
44. Charles Méryon (French, 1821-1868), *La rue des Chantres*, 1862, Etching. Black ink on laid paper, 16 1/8 × 10 5/16 in. (15.55 × 26.19 cm)
45. Charles Méryon (French, 1821-1868), *Rebus: Ci-gît la vendetta surannée*, 1862, Etching with engraving. Black ink on wove paper, 3 1/16 × 2 7/8 in. (7.94 × 7.46 cm)
46. Charles Méryon (French, 1821-1868), *Rebus: Ci-gît la vendetta surannée*, 1862, Etching with engraving, 3 1/8 × 2 15/16 in. (7.94 × 7.46 cm)
47. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1845*, 1863, Etching. Black ink on chine collé on laid paper, 3 1/8 × 2 15/16 in. (7.94 × 7.46 cm)
48. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1845*, 1863, Etching. Black ink on laid paper, 12 1/4 × 18 9/16 (31.11 × 47.15 cm)
49. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1847*, 1863, Etching. Brown ink on chine collé on greenish laid paper, 12 5/16 × 15 3/4 in. (31.27 × 40.00 cm)
50. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1848*, 1863, Etching. Black ink on chine, 9 × 12 3/4 in. (22.86 × 32.38 cm)
51. Charles Méryon (French, 1821-1868), *Nouvelle Calédonie: Grande case indigène sur lechemin de Ballade à Poëpo, 1845*, 1863, Etching. Black ink on greenish wove paper, 7 3/4 × 11 3/8 in. (19.69 × 28.89 cm)
52. Charles Méryon (French, 1821-1868), *Océanie: Ilots à Uvéa (Wallis): pêche aux palmes, 1845*, 1863, Etching with drypoint, black ink on chine collé on wove paper, 7 5/8 × 11 15/16 in. (19.36 × 29.53 cm)
53. Charles Méryon (French, 1821-1868), *Océanie: Ilots à Uvéa (Wallis): pêche aux palmes, 1845*, 1863, Etching with drypoint. Black ink on laid paper, 6 11/16 × 13 5/16 in. (16.98 × 33.81 cm)
54. Charles Méryon (French, 1821-1868), *Océanie: Ilots à Uvéa (Wallis): pêche aux palmes, 1845*, 1863, Etching with drypoint. Black ink on laid paper, 13 5/8 × 19 11/16 in. (35.60 × 50.00 cm)

55. Charles Méryon (French, 1821-1868), *Oceanie: Ilots à Uvéa (Wallis): pêche aux palmes*, 1845, 1863, Etching with drypoint. Dark brown ink on wove paper, 13 3/16 × 17 7/8 in. (33.49 × 45.40 cm)

56. Edmond Gosselin (French, 1849-1917), *Partie de la Cite Vers la Fin du XVIIe Siecle (after a drawing then in the collection of M. Bonnardot)*, undated, Etching. Black ink on chine collé on wove paper, 9 1/2 × 16 1/2 in. (24.13 × 41.91 cm)

57. Swoon (American, born 1977), *Caitlin*, 2019, 5 color photopolymer letterpress relief print on handtorn kozo paper, hinge mounted at the top over Canson Mi-Tientes paper, 20 1/2 × 13 1/2 in. (50.02 × 34.29 cm)

#### **Appendix D:**

1. Aaron Siskind (American, 1903-1991), *Chicago 29*, 1952, Gelatin silver print, 13 11/16 × 17 in. (34.77 × 43.18 cm)

2. Aaron Siskind (American, 1903-1991), *The Tree 62*, 1973, Gelatin silver print, 19 7/8 × 16 in. (50.48 × 40.64 cm)

3. Aaron Siskind (American, 1903-1991), *Volcano 114*, 1980, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

4. Aaron Siskind (American, 1903-1991), *Chicago 9*, 1948, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

5. Aaron Siskind (American, 1903-1991), *Pleasures and Terrors of Levitation 37*, 1953, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

6. Aaron Siskind (American, 1903-1991), *Westport 87*, 1988, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

7. Aaron Siskind (American, 1903-1991), *Martha's Vineyard 4C*, 1950, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

8. Aaron Siskind (American, 1903-1991), *Chicago 56*, 1960, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm)

9. Aaron Siskind (American, 1903-1991), *New York 1*, 1951, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm)

10. Aaron Siskind (American, 1903-1991), *Lina 89 (Homage to Franz Kline)*, 1975, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

11. Aaron Siskind (American, 1903-1991), *Tabernacle City 4*, 1936, Gelatin silver print, 16 × 20 in. (40.64 × 50.8 cm)

12. Aaron Siskind (American, 1903-1991), *Lithuanian Shoemaker 3*, 1957, Gelatin silver print, 20 × 16 in. (50.8 × 40.64 cm)

13. Aaron Siskind (American, 1903-1991), *New York 1951*, 1951, Gelatin silver print, 23 15/16 × 22 1/4 in. (60.8 × 56.52 cm)
14. Aaron Siskind (American, 1903-1991), *Chicago 104*, 1952, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)
15. Aaron Siskind (American, 1903-1991) *Untitled*, circa 1955, Gelatin silver print, 11 × 14 in. (27.94 × 35.56 cm)
16. Aaron Siskind (American, 1903-1991), *Chicago 23*, 1957, Gelatin silver print, 14 × 11 in. (35.56 × 27.94 cm)
17. Aaron Siskind (American, 1903-1991), *Cusco 91*, 1975, Gelatin silver print, 19 7/8 × 15 15/16 in. (50.48 × 40.48 cm)
18. Aaron Siskind (American, 1903-1991), *Apollo Theater, Harlem*, circa 1937, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)
19. Aaron Siskind (American, 1903-1991), *Boys in Empty Tenement, Harlem*, 1937, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)
20. Aaron Siskind (American, 1903-1991), *Façade, Unoccupied Building, Harlem*, 1937, printed 1981, Gelatin silver print, 10 7/8 × 14 in. (27.62 × 35.56 cm)
21. Aaron Siskind (American, 1903-1991), *Girl with clothes from Harlem*, 1937, printed 1981, Gelatin silver print, Gelatin silver print, 13 15/16 × 10 7/8 in. (35.4 × 27.62 cm)
22. Aaron Siskind (American, 1903-1991) *Lady and Lamp, Harlem*, 1940, printed 1981, Gelatin silver print, 14 × 10 15/16 in. (35.56 × 27.78 cm)
23. Aaron Siskind (American, 1903-1991), *Lafayette Theater 2, Harlem*, 1938, printed 1981, Gelatin silver print, 14 × 10 7/8 in. (35.56 × 27.62 cm)

MOTION: Tom Papa  
SECOND: David Goode

MEETING: Board of Trustees  
DATE: December 11, 2019

**CERTIFICATION OF CLOSED MEETING**

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

**WHEREAS**, Section 2.2-3712 (A) 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 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 Board of Trustees.

**VOTE**

AYES: K. Abramson / L. Allston / C. Bischoff / J. Brock / E. Cabaniss / B. Crutcher, *via conference* / A. Edwards / J. Geldzahler / M. Glasser / D. Goode / M. Gottwald / J. Humber / J. Harris / K. Johnson / S. O'Keefe / S. Palmer / T. Papa / M. Petersen / R. Tak / C. Whitaker

NAYS: NONE

ABSENT DURING VOTE: M. Buckner / K. Dye / A. Lewis / S. Markel / P. Royal

ABSENT DURING MEETING: T. Bishop / G. Bland / C. Conner / A. Desai / M. Harris / S. Rangarajan / P. Reynolds / B. Royall