

FOR IMMEDIATE RELEASE

July 15, 2013

Summer Art Acquisitions

The following artworks were approved by the VMFA Board of Trustees in June 2013. VMFA is a state agency and a public/private partnership. All works of art are purchased with private funds from dedicated endowments. After VMFA's board approves proposed acquisitions on a quarterly basis, the art becomes the property of the Commonwealth of Virginia to protect, preserve, and interpret.

1. *Head of a Herm*, Augustan (late 1st c. BCE—early 1st century CE), marble, 19³/₄" (w/o base); 26³/₄" (w/base). Arthur and Margaret Glasgow Endowment.



This beautifully carved image of a bearded god is VMFA's first major acquisition of ancient art in recent years and a significant addition to the museum's holdings of Greek and Roman sculpture. As a late Hellenistic or Roman creation based on an original from the mid-fifth century BCE, this sculpture reflects the esteem later generations of artists held for the art of classical Athens.

The head came from a herm, a type of sculpture that consists of a head surmounting a tall pillar with projecting posts evoking arms and an erect phallus. Early herms had a sacred character and served as distance and boundary markers with the power to ward away evil. Later herms had different type of heads, including female heads and even portraits. The form of the herm has remained part of the visual vocabulary of Western art with a wide variety of adaptations.

Dr. Peter J. Schertz, Jack and Mary Ann Frable Curator of Ancient Art

2. Attributed to Jean-Henri Riesener (German and French ébéniste, 1734–1806), *Bureau Plat*, ca. 1780s, mottled mahogany, ormolu, leather, 30½ x 70½ x 37½”. Arthur and Margaret Glasgow Endowment and Voorhees Deaccessioning Fund.

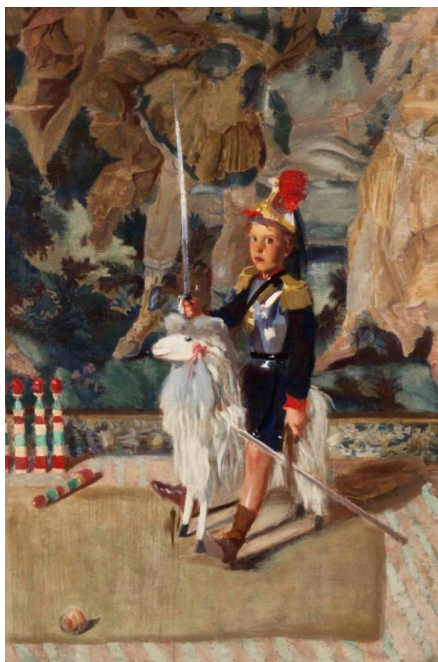


This architecturally-scaled bureau plat, or flat-topped desk, is a fine example of 18th-century French furniture and a significant piece by acclaimed cabinet maker Jean-Henri Riesener, the chief supplier of furniture to Louis XVI and Marie-Antoinette. The extensive use of mahogany veneers and opulent ormolu (gilt-bronze) mounts is typical of Riesener’s work and, more generally, of the Louis XVI style of which Riesener was the foremost exemplar. Though this bureau plat is likely not a piece of undocumented royal furniture, it bears great similarity to other known works by Riesener. Setting a higher standard for VMFA’s small collection of earlier European

decorative arts, this desk represents a major moment in the history of furniture and resonates with later art nouveau and art deco designs indebted to its form in VMFA’s Sydney and Frances Lewis Collection. Finally, it supplements and enhances the museum’s excellent collection of French 18th-century painting.

Dr. Mitchell Merling, Paul Mellon Curator and Head of the Department of European Art

3. Frederick MacMonnies (American, 1863 –1937), *Young Chevalier*, ca. 1898, oil on canvas 75⅛ x 50⅝”. J. Harwood and Louise B. Cochrane Fund for American Art.



This striking figure painting by Frederick MacMonnies, an active member of the expatriate art colony in Giverny, France, represents the first major late 19th-century image of a child to enter VMFA’s American art collection. The work dates from a period of the artist’s career when a trip to Spain to study the revered paintings of Diego Velázquez inspired a series of his own monumental canvases. *Young Chevalier* is the most impressive and theatrical of these works. Believed to depict nearly six-year-old Grenville Hunter, half-brother to painter Ellen Emmet, one of MacMonnies’ students, the picture is a bravura artistic statement revealing the influence of Old Master Spanish painting on American expatriates by way of the French avant-garde, specifically, the art of Edouard Manet. The related acquisition of a striking Spanish-revival period frame by the noted American Arts and Crafts firm Newcomb-Macklin greatly enhances the aesthetic and historical qualities of the MacMonnies, while enriching VMFA’s acclaimed collection of period moldings.

Sylvia Yount, Chief Curator and Louise B. and J. Harwood Cochrane Curator of American Art

Additional Purchases

African

- Sammy Baloji (Congolese, born 1978), *Untitled 21*, 2006, from the suite *Mémoire*, archival digital photograph on satin matte paper, sheet 26⁷/₈ x 68¹/₈”; image 24. x 65¹/₈”, Number 9 from an edition of 10 plus 1 A/P. Kathleen Boone Samuels Memorial Fund.

European

- John Constable (English, 1776-1837), *A Horse and Cart* (made in preparation for VMFA’s *Branch Hill Pond, Hampstead Heath*); with a study for *The Gleaners, Brighton on verso*, c.1824-25, Double-sided drawing, pencil on paper prepared with bistre (recto only), 5³/₄ x 9”. Aldine S. Hartman Endowment Fund.

European Decorative Arts

- Sèvres Manufactory (French, active 1756–present), Decorated by Louis-Jean Thévenet, le Père (active 1741-1777), *Ewer and Basin*, 1764 (dated with the mark for that year), Soft-paste porcelain with polychrome enamel decoration and gilding. Ewer: 7¹/₂ x 4³/₄ x 6” (including handle). Basin: 3¹/₄ x 12 x 9³/₈”. John F. Alexander Fund and gift of the estate of Ailsa Mellon Bruce, by exchange.
- Georges de Feure (French, 1868-1943), *Project for a Tapestry* (“*The Fairy Caprice*”), 1895-96, oil on canvas, 45¹/₂ x 37¹/₂”. The Sydney and Frances Lewis Endowment Fund.
- Two Art Deco Fans Designed for House of Paquin (Paris, 1891-1956), 1911
 - Paul Iribe (French, 1883-1935), *Fan L’Orientale*, silk, pochoir (stenciled) image, metal-foil paper, galalite (synthetic plastic), ebony, gilded brass, with original box, 9 x 9 x 1/2”. John and Maria Shugars Fund.
 - George Barbier (French, 1882-1932), *Fan*, parchment, pochoir (stenciled) image, galalite (synthetic plastic), paint, metal-foil gold paper, silk, metal, 9-13/16 x 13 x 3/4”. John and Maria Shugars Fund.

Modern and Contemporary

- Beuford Smith (American, born 1941), *Woman in Doorway, Harlem*, 1965, gelatin silver print, 7¹/₂ x 9-9/16”. NEA Fund for American Art.
- Anthony Barboza (American, born 1944):
 - *Grace Jones*, ca. 1970, gelatin silver print, 13⁵/₈ x 10⁵/₈”. NEA Fund for American Art.
 - *NYC (Man on Street)*, ca. 1970, 8 11/16 x 12⁷/₈”. NEA Fund for American Art.
- Leroy Henderson (American, born 1936), *First Anti-Vietnam War Rally*, 1967, gelatin silver print, 8-13/16 x 13¹/₂”. NEA Fund for American Art.
- Chester Higgins, Jr. (American, born 1946), *The Artist’s Great-Aunt Shugg Lampley, New Brockton, Alabama*, 1968, gelatin silver print, 9³/₄ x 6⁵/₈”. NEA Fund for American Art.
- Chuck Stewart (American, born 1927), *James Brown*, 1966, gelatin silver print, 10¹/₂ x 9”. NEA Fund for American Art.
- Earlie Hudnall, Jr. (American, born 1946), *Flipping Boy*, 1983, gelatin silver print. Kathleen Boone Samuels Memorial Fund.
- Matthew Brandt (American, born 1982). *Gray’s Lake, ID 2*, 2012 from *Lakes and Reservoirs* series, C-print soaked in Gray’s Lake water (unique work), ca. 72 x 105”. Pamela K. and William A. Royall Jr. Fund for 21st-Century Art.

South Asian

- Indian, Rajasthan, Mewar, Udaipur, *Folio From a 'Six Seasons' Series: Sajjan Singh Holds Court under Moonlight*, ca. 1876, opaque watercolor, gold, silver on paper, 12⁷/₈ x 10³/₄ in (folio); 9¹/₂ x 7¹/₂" (painting). Adolph D. and Wilkins C. Williams Fund.

Gifts

American

- Lucy Hill Everett (American, 1768-1824), *Oliver Everett Mourning Sampler*, ca. 1802, silk on linen with gouache or white-lead paint, 19¹/₈ x 16¹/₈" (sight); 26 x 22" (framed). Gift of Norah Hardin Lind and Thomas Lind.
- [Gustave] Henry Mosler (American, 1841-1920), *Self-Portrait*, 1905, graphite on paper, 7-1/16 x 6-1/16". Gift of John T. Rowe, Jr.

Modern and Contemporary

- Carl van Vechten (American, 1880-1964), three silver gelatin photographs: *Portrait of Prentiss Taylor*, 1932, 6-15/16 x 5-5/16"; *Portrait of Prentiss Taylor*, 1933, 8⁷/₈ x 6⁷/₈"; *Portrait of Prentiss Taylor*, 1948, 9⁷/₈ x 6-15/16". Gift of John A. Ziegler.
- Tom Wesselmann (American, 1931-2004), *Barn behind Beechwoods*, 1990, enamel on aluminum, 38 x 98". Gift of Claire Wesselmann.

About the Virginia Museum of Fine Arts

VMFA's permanent collection encompasses more than 33,000 works of art spanning 5,000 years of world history. Its collections of Art Nouveau and Art Deco, English silver, Fabergé, and the art of South Asia are among the finest in the nation. With acclaimed holdings in American, British Sporting, Impressionist and Post-Impressionist, and Modern and Contemporary—and additional strengths in African, Ancient, East Asian, and European—VMFA ranks as one of the top comprehensive art museums in the United States. Programs include educational activities and studio classes for all ages, plus lively after-hours events. VMFA's Statewide Partnership program features traveling exhibitions, artist and teacher workshops, and lectures across the Commonwealth. VMFA is open 365 days a year and general admission is always free. For additional information, telephone 804-340-1400 or visit www.vmfa.museum.

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