



# Mission Statement

VMFA is a state-supported, privately endowed educational institution created for the benefit of the citizens of the Commonwealth of Virginia. Its purpose is to collect, preserve, exhibit, and interpret art, to encourage the study of the arts, and thus to enrich the lives of all.



Cover: *Horse Surprised by a Lion* (detail), model 1833, by Antoine-Louis Barye (French, 1796–1876), bronze (lifetime cast), 15 3/8 inches high by 5 1/8 inches deep (Gift of Mrs. Nelson L. St. Clair, Jr., 2003.163).

Right: *Howdab*, Indian (Siraguja State), ca. 1870 – 1920, gilded silver, wood, velvet, glass, paint, 26 inches high by 57 1/2 inches wide by 40 1/2 inches deep (Museum Purchase: The Robert A. and Ruth W. Fisher Fund, 2004.17a–b)

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2003–2004 Annual Report



**VMFA**  
VIRGINIA MUSEUM OF FINE ARTS

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## Forewords

I am pleased to present the Virginia Museum of Fine Arts *Annual Report* with highlights of the 2003–04 fiscal year. What a year it has been, indeed! The bold colors and typography of the new “VMFA” stand for a new era of exciting triumphs and possibilities.

Because of your support, we are well on our way toward a newly expanded VMFA. We thank all of you—members, Individual Patrons, foundations, and corporations—who are giving generously to match state funding for our building project.

The new VMFA will be able to display more art treasures from the collection for broader audiences; bring significant exhibitions to the Richmond metropolitan area on a regular basis; transform our city block into a new Sculpture Garden and park for the historical neighborhood; welcome greater numbers of school groups with their own entrance and orientation rooms; and continue to offer excellent art programs for communities statewide.

The next phase of the Capital Campaign for the Expansion and renovations will be critical to help us reach our working goal. There are still many naming opportunities—a gallery, a conservation lab, a public space, for example—if you would like VMFA to recognize your family or your friends as part of this historical moment.

VMFA’s three-part Expansion plan is proceeding according to a syncopated schedule. The first exciting watershed is the groundbreaking for the Parking Deck. Then, once working drawings for the new wing are completed, construction on the main building will begin. After that, the Sculpture Garden will be landscaped to provide the finishing touches. I look forward to celebrating the grand opening of the new VMFA in 2007-08 with all of you!

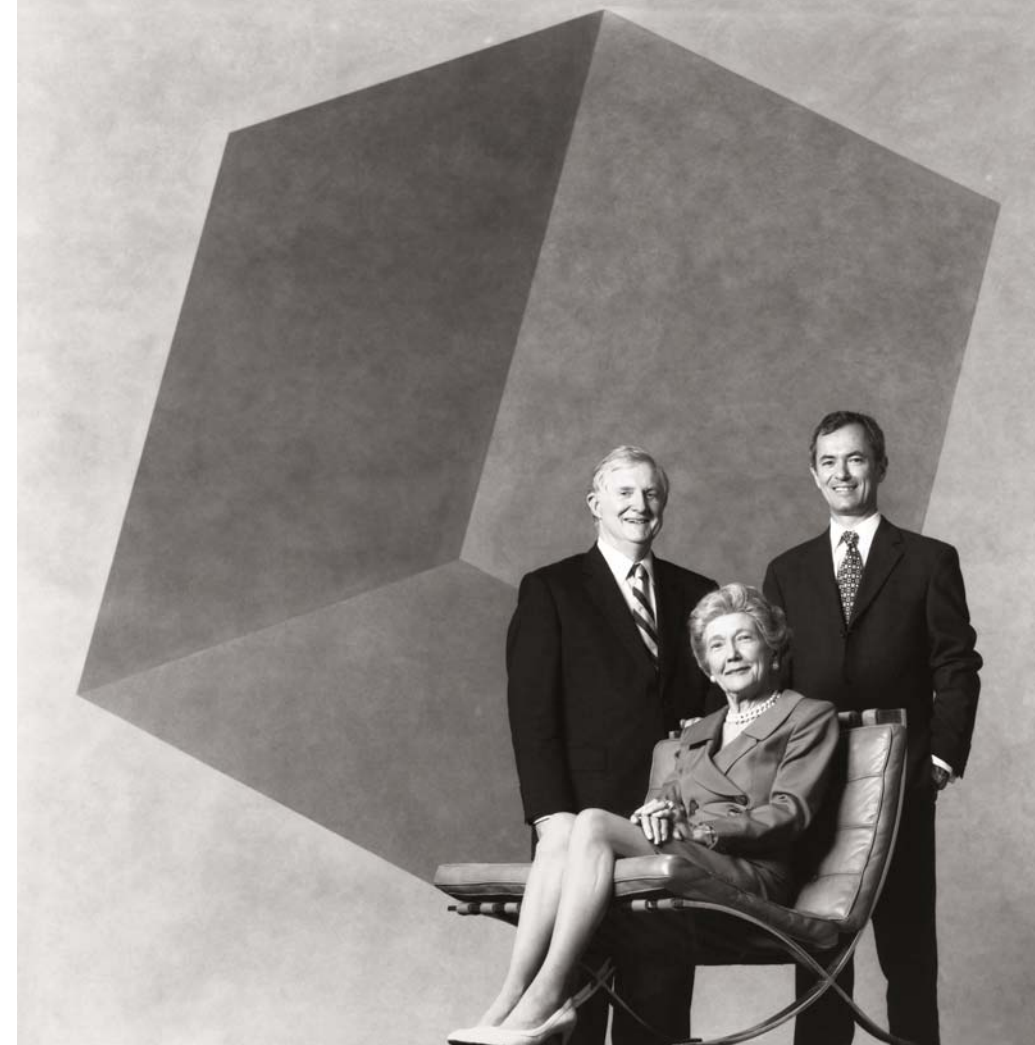
In the meantime, the Museum continues to offer an exciting schedule of exhibitions and programs, and the many events of 2003-04 are detailed in the following pages.

Fortunately, VMFA survived Hurricane Isabel a year ago with minimal damage (none to the art). We met the challenge of another year of restricted state budgets (continued from 2002–03), though we are indeed grateful for the support that we received from Governor Mark R. Warner and the General Assembly of Virginia.

This is my final *Annual Report* as President of VMFA’s Board of Trustees since taking office in 1999. It has been a privilege to serve this fine institution. My thanks go to fellow Trustees; to John Curtis, President of the Foundation; to the Foundation Directors; to Dr. Michael Brand for his steady direction; and to VMFA’s creative and dedicated staff. Together, we accomplished much and made it possible for this great Museum to continue to grow. Above all, I thank you, our members, for your loyal support.



Jane Bassett Spilman  
*President, Board of Trustees*



Left to right: John R. Curtis, Jr., Jane Bassett Spilman, and Michael Brand.

What a year this has been! While fiscal year 2003-04 was ushered in by a massive hurricane, our institutional energy to promote the Virginia Museum of Fine Arts and complete our Capital Campaign was equally dynamic.

For 68 years, VMFA has been a bellwether of national and regional public-private partnerships. While the Virginia Museum of Fine Arts Foundation was established in 1976, the genesis for our public-private partnership was forged at the Museum’s founding in 1936 and robustly continues today. The Museum Trustees and Foundation Directors have and continue to work arm-in-arm with respect and trust for the institution’s advancement.

The year was also buoyed by gains in the investment markets. Gains on Wall Street have resonated in our fundraising results and the Foundation’s ability to provide a reasonably steady income stream. This predictability is a by-product of sound investment policies that recognize the importance of diversification and a spending rate that is firmly disciplined.

For every gift each of you has made, for every program produced, for every work of art acquired, for every school child reached, we extend to the greater Museum family our sincere appreciation for a successful year.

This year also marks the conclusion of my tenure as President of the

Foundation and a member of the Board of Directors. It is worth noting that Jane Bassett Spilman and I both have reached our term limitation in the same year. It has been a great pleasure to be part of the same team and we have been fortunate to have worked with such a talented Director, staff, and Board members who have given so generously of their time and resources.



John R. Curtis, Jr.  
*President, Virginia Museum of Fine Arts Foundation*

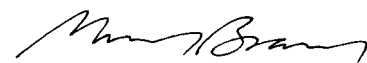
In last year's *Annual Report*, we featured VMFA's new graphic identity. This past year we began to incorporate this look into all our communications, reflecting the "New VMFA" in progress. The expanded North Wing and the Parking Deck, designed by Rick Mather + SMBW, are in the working drawing phase; and the E. Claiborne and Lora Robins Sculpture Garden, designed by the Olin Partnership, is at the preliminary design stage.

Art remains the driving force behind our expansion. VMFA's rich and diverse holdings of world art continued to grow this year through generous gifts and the strength of our restricted art acquisition endowments. This was evident in *The New VMFA: Collecting for the Future* exhibition, featuring selected recent acquisitions. We are especially pleased that *Generations: African American Art in the VMFA Collection* will be available throughout Virginia to our Statewide Partners this coming year; it opened the season for Piedmont Arts Association, Martinsville, in September 2004. Our long-standing commitment to contemporary art was strengthened by VMFA's presentation of Robert Lazzarini's profound and startling work, the artist's first one-person museum exhibition.

This year we increased the impact of VMFA's programs through strategic partnerships with other leading cultural institutions. To mark the centenary of the death of James McNeill Whistler and to help us reach new audiences in Northern Virginia, VMFA collaborated with the Freer Gallery of Art at the Smithsonian Institution in a major Whistler exhibition in Washington, attended by 117,403

people. As a result of our membership in FRAME (French Regional and American Museum Exchange), VMFA was a co-organizer and the premier American venue for a major international loan exhibition of 19th-century French art, *Bonjour, Monsieur Courbet! The Bruyas Collection from the Musée Fabre, Montpellier*. Governor Mark R. Warner opened the exhibition in March 2004. VMFA organized two exhibitions in conjunction with *Bonjour, Monsieur Courbet!* under the unifying theme of *Stories of Passion and Art. Van Gogh & Gauguin* included generous loans from the National Gallery of Art in Washington, D.C., the Van Gogh Museum in Amsterdam, and several other major American art museums. As always, our exhibitions served as a major catalyst for innovative public programs. These included our first Teen Symposium which attracted students and educators from across the state, and a daylong seminar, *Of Artists, Architects, and Patrons*, with an international panel of speakers. Pierre Rosenberg, of the Académie française and Honorary President-Director of the Musée du Louvre in Paris, presented the second annual Paul Mellon Lecture.

I thank our Board of Trustees and VMFA Foundation Directors for their continued support and guidance, especially their respective presidents, Jane Bassett Spilman and John Curtis. Our Chief Operating Officer, Carol Amato, and our Division Heads again provided great leadership, and all our staff have energetically prepared for our Museum's expansion and continue to support our mission through the cultivation and preservation of the collection, the organization of exhibitions, and the creation of a wealth of inspiring programs.



Dr. Michael Brand

Director, Virginia Museum of Fine Arts

## Acquisition Highlights

Antoine-Louis Barye  
*Horse Surprised by a Lion*

Chinese Pair of  
*Seated Bodhisattvas*

Paul Sample  
*Spring Song*

Kiki Smith  
*Ice Man*

# Antoine-Louis Barye

## Acquisition Highlights



***Horse Surprised by a Lion***, model 1833, by Antoine-Louis Barye (French, 1796–1876), bronze (lifetime cast), 15 <sup>5</sup>/<sub>8</sub> inches high by 15 <sup>1</sup>/<sub>4</sub> inches wide by 5 <sup>1</sup>/<sub>8</sub> inches deep (Gift of Mrs. Nelson L. St. Clair, Jr., 2003.163).

This dramatic sculpture is one of Antoine-Louis Barye's signature images of animals in mortal combat. The horse's fear and pain and the lion's intense aggression are communicated with unflinching precision. The drama of the confrontation between two noble creatures is masterfully articulated by the sculpture's spiraling composition.

Barye's style is characterized by a combination of classicism, romanticism, and realism. He received early training in metalworking and engraving, then studied with classical sculptor François Joseph Bosio and romantic painter Antoine Jean Gros. He was admitted to the Ecole des Beaux-Arts and worked for goldsmith Jacques Henri Fauconnier. An ardent student of nature, Barye frequently visited the Jardin des Plantes (a zoo with museums of natural history) with painter Eugène Delacroix. The two artists drew animals from life and occasionally dissected dead animals.

Barye's knowledge of the anatomy and locomotion of wild animals is evident in his bronzes. Realism and accuracy made his sculptures vivid and disturbing, and their rawness of subject challenged prevailing ideas about art's proper subjects. He also aimed to produce quality, affordable bronzes, so he offered his popular subjects in various sizes, as he once said, "to fit everybody's mantelpiece and pocketbook."

Quality in Barye casts—even those made in his lifetime—varies considerably, depending on the care taken in the casting and finishing process. This particular cast has a beautifully rich patina (the chemically treated "skin" of the bronze) that was painstakingly created and retains its original luster and beauty.

The detail and patina on this sculpture demonstrate the vitality and richness of Barye's best bronzes. With this significant sculpture, a masterpiece joins the Museum's growing collection of Barye's works.

*Dr. Kathleen Morris*

*Curator of European Sculpture, Decorative Arts, and Prints*

# Chinese Pair of Seated Bodhisattvas

Acquisition Highlights

These rare and historically important 11th-century Chinese Buddhist figures of unbaked clay are possibly the only clay sculptures from the Liao Dynasty (916–1125) outside China.

The two seated figures are each about three feet tall and were originally gilded and painted. Each has the elongated torso and the sharply carved lines defining the chest area that are characteristic of the Liao style. Facial features are delicately rendered, with arched eyebrows and a head that narrows toward the chin. The figures' crowns indicate their status in the Buddhist pantheon as Bodhisattvas, enlightened beings who, out of compassion, forego nirvana in order to save others. The naturalistic rendering of these sculptures, made possible by their distinctive medium, places them on an exceptionally high aesthetic level.



***Pair of Seated Bodhisattvas,***  
Chinese, 11th century, unbaked clay (fortified with straw), gilding, and pigments, (left) 36 inches high by 21 inches wide by 12 1/2 inches deep, (right) 38 inches high by 22 inches wide by 10 1/2 inches deep (Museum Purchase, Adolph D. and Wilkins C. Williams Fund, 2003.127.1-2).

The Liao Dynasty followed the collapse of the Tang Dynasty in the early 10th century. In barely a century, the Liao rose from a loosely related confederation of semi-nomadic tribes to become a major power with an empire stretching across China's northern border. The Liao adopted many elements of Chinese culture, from religious beliefs to city planning. At the pinnacle of the dynasty, Liao emperors were not only fearsome warriors, they also were educated literati who sponsored the creation of lavish temples filled with works of art and objects of devotion.

Many sculptures similar to these survive in former Liao territories that are now in China; including 29 are in the Huyan Temple dedicated in 1038 in Datong in Shanxi province. These sculptures are a significant contribution to the Museum's collection of Chinese art because of their high aesthetic quality, rarity, and historical importance.

*Dr. Shawn Eichman*

*E. Rhodes and Leona B. Carpenter Curator of East Asian Art*



**Spring Song**, 1938, by Paul Sample (American, 1896–1974), oil on canvas, 40 1/4 inches high by 45 5/8 inches wide (Museum Purchase, The John Barton Payne Fund and The Arthur and Margaret Glasgow Fund, 2003.64).

In this painting, Paul Sample created a Depression-era allegory of the senses. He depicts two figures in the corner of a small-town bar. One man, wearing a fedora, plays an upright piano. The musician needs no sheet music; a frothy beer stands ready to supply inspiration. The impromptu performance strikes a sentimental chord with the bartender, who leans on his elbow, lost in thought. The austere setting is intensely masculine, adorned with a worn chair, sliver of mirror, liquor bottles, a boxing picture and a door boldly inscribed: MEN.

Sample was highly respected among artists in the American Scene movement whose works evoked regions of the United States or underscored the plight of the downtrodden. Sample's realist paintings were celebrated by critics as fine examples of "progressive American art." After its exhibition at the 1939 World's Fair, *Spring Song* was acquired by and exhibited at "21"—the celebrated New York restaurant that began as a speakeasy during Prohibition. It remained in the club's notable art collection from 1948 to 2003.

Sample's tie to the early history of the Virginia Museum of Fine Arts is especially significant. In 1938, he was selected by a jury, led by Edward Hopper, to participate in the Museum's first Biennial Exhibition of Contemporary American Paintings. He exhibited in this nationally recognized biennial three more times, including 1940, when Sample himself served as a distinguished juror.

*Spring Song* is the first distinguished large-scale example of American Scene painting in the VMFA permanent collection. This compelling painting supplements important early 20th-century works and serves as a counterfoil to a strong realist tradition that re-emerged in painting and sculpture later in the 20th century.

*Dr. David Park Curry*  
*Curator, American Arts*





*Ice Man*, 1995–96, by Kiki Smith (American, born 1954), bronze, edition 1 of 2, 79 1/4 inches high by 29 1/8 inches wide by 11 1/2 inches deep (Museum Purchase, The Sydney and Frances Lewis Endowment Fund, 2004.1).

Kiki Smith's *Ice Man* is inspired by the discovery of a 5,300-year-old male body frozen in an Alpine glacier. In her sculpture, Smith duplicated the frozen body's position with one arm pushed across his chest by centuries of slow-moving ice. The figure's eroded face and withered legs suggest the passage of time; the clenched fists and an open mouth recall the struggle against death. Larger than life-size, the darkly patinated bronze figure combines opposite aspects of the human condition: fear and vulnerability with stoicism and heroism. The sculpture is meant to be wall-mounted above eye-level, suggesting a body rising above physical suffering and slipping from this world to the next. In form and content, it echoes Christian mysteries of spirit made flesh, including depictions of the crucifixion.

Smith, the daughter of 1960s Minimalist sculptor Tony Smith, is a leading mid-career American artist. She gained widespread attention by the early 1990s for her role in reintroducing the human figure as an important artistic subject, and for incorporating a range of materials in her sculpture—glass, bronze, plaster, wax, and cast handmade paper. Her books, prints, and drawings were the subjects of a 2004 retrospective exhibition at the Museum of Modern Art in New York. Exhibited internationally and nationally, she is represented in top public collections.

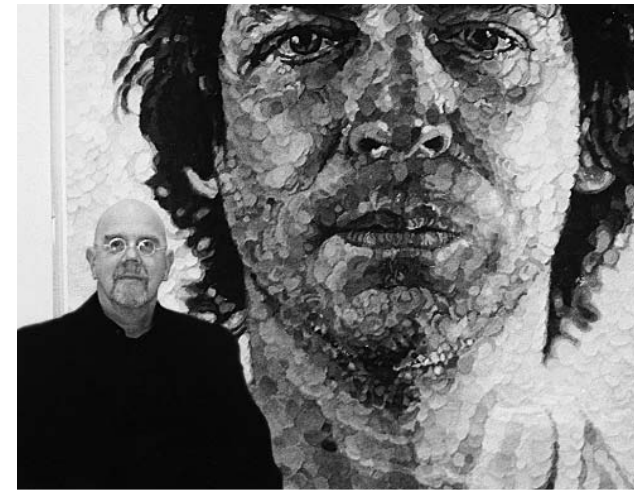
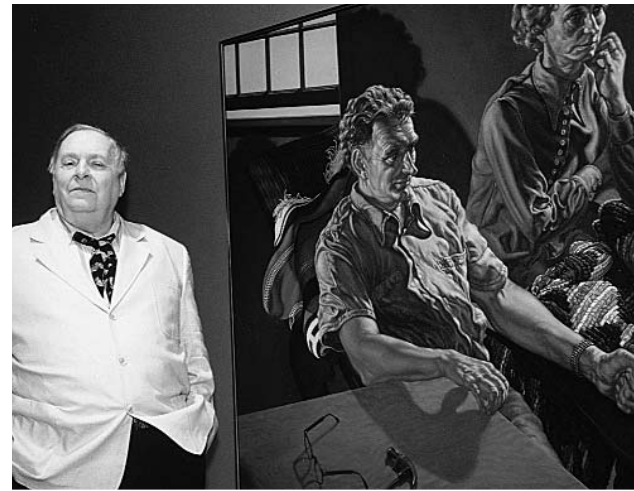
*Ice Man* transforms an isolated, atrophied form into a conveyor of hope. The mood of introspection and embrace of fragility suggest the preciousness of life, to which the figure appears to cling as long as humanly possible. The sculpture reveals beauty and spirituality in an unexpected source and gives dignity to human vulnerability. It is one of Smith's most significant works and is an important addition to the VMFA permanent collection.

*John B. Ravenal*

*The Sydney and Frances Lewis Family Curator of Modern and Contemporary Art*

## Artists Among Their Work

This year VMFA was fortunate to welcome numerous artists whose works are in the permanent collection. They visited the Museum for a variety of special events, including lectures, seminars, and the celebration honoring Frances Lewis.



Artists Richard Estes and architect Jim Wines chat in the Sydney and Frances Lewis Galleries of Modern and Contemporary Art.

Jack Beal and his 1978 painting *Fortitude*, oil on canvas, 60 inches high by 54 1/4 inches wide (Gift of The Sydney and Frances Lewis Foundation, 85.361).

Robert Cottingham and his 1973 painting *Optic*, oil on canvas, 78 inches high by 78 inches wide (Gift of The Sydney and Frances Lewis Foundation, 85.532).

Chuck Close and his 1982 work *Jud*, pulp paper collage on canvas, 96 inches high by 72 inches wide (Gift of The Sydney and Frances Lewis Foundation, 85.374).

Inka Essenhigh and her 2002 painting *Green Wave*, oil on panel, 60 inches high by 72 inches wide (Museum Purchase: The Kathleen Boone Samuels Memorial Fund, 2003.4).

Sondra Freckelton and her 1977 painting *Winter Melon with Quilt and Basket*, watercolor on paper, 46 1/8 inches high by 11 1/16 inches wide (Gift of The Sydney and Frances Lewis, 85.388).

Benjamin Wigfall and his 1951 painting *Chimneys*, oil on canvas, 36 1/4 inches high by 28 inches wide (Museum Purchase: The General Endowment Fund, 51.75).

# Gifts and Purchases

This list of recently acquired objects is organized alphabetically by Curatorial Department. Within each Department, the objects are listed alphabetically, first by type or country and region, then by artist, title, and date, depending on the nature of the collection. The following names of donors and special funds have been shortened in the list of objects.



**Pipe Figure**, African (Songye Culture, Congo), 19th–20th century, wood, copper, cowrie shells, 25 1/8 inches high by 3 1/2 inches wide, 7 1/2 inches deep (From the Robert and Nancy Nooter Collection, Museum Purchase: The Adolph D. and Wilkins C. Williams Fund, 2004.24).

## Donors to the Collection

Barbara Ames  
An Anonymous Donor  
Will and Elena Barnet in memory of Rhoda Thalhimier  
Virginia Brown in memory of Charles L. Brown, Jr.  
CSX Corporation  
Rodolfo E. Castagna  
Priscilla Cunningham  
Beatrice B. Dunn  
Friends of Indian Art, VMFA  
Ruth Keppel Hagerman  
Betty Stuart Goldsmith Halberstadt and Jon Halberstadt  
George Corbin Harwell and Kathleen Leigh Williams Harwell  
The Estate of Ernest Hillman, Jr.  
Raj K. and Marion M. Jolly  
Mrs. V. Wellford Jones  
Dr. Karl and Gisela Kreuzer  
Terence McInerney  
Macklowe Gallery  
John C. Maxwell, Jr., and Adrienne L. Maxwell  
Drs. Laura Jean and Jerry Nagler  
Robert and Nancy Nooter  
Heather and Tony Podesta  
Estate of Mrs. Gordon C. Raab  
The Family of the Honorable and Mrs. Walter S. Robertson  
Anne Rowland  
Mrs. Nelson L. St. Clair, Jr.  
Carole and Jamal Sa'd  
Mr. and Mrs. John A. Schools  
Charles G. Thalhimier in memory of his wife, Rhoda  
Mr. and Mrs. Stuart E. Ullman  
Charles Linwood Vincent

## Purchase Funds

Collectors' Circle Fund  
Council Art Purchase Fund  
Good Design Fund  
Kathleen Harwell Art Purchase Fund  
Mary Morton Parsons Fund for American Decorative Arts  
Swenson Art Nouveau Fund  
Charles G. Thalhimier Family Fund  
Virginia Museum Art Purchase Fund

## Endowment Funds

J. Harwood and Louise B. Cochrane Fund for American Art  
Robert A. and Ruth W. Fisher Fund  
Arthur and Margaret Glasgow Fund  
Floyd D. and Anne C. Gottwald Fund  
Dr. William Harrison Higgins Fund  
Sydney and Frances Lewis Endowment Fund  
Eric and Jeanette Lipman Fund  
National Endowment for the Arts Fund for American Art  
John Barton Payne Fund  
Kathleen Boone Samuels Memorial Fund  
Adolph D. and Wilkins C. Williams Fund

## African Art

### from Burkina

BWA, *Mask Representing a Bat*, 19th–20th century, wood, paint, native repair. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.19).

### from Cameroon

BAMILEKE, *Figurine*, 19th–20th century, wood. Purchase: The Williams Fund (2004.23).

BAMUM, *Pipe Bowl*, 19th–20th century, terra cotta. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.22).

KOM, *Kwifoyin Mask*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.21).

### from Congo

BENABIOMBO, *Mask*, 19th–20th century, wood, polychrome, fiber. Gift of Robert and Nancy Nooter (2003.170).

LUBA, *Kifuebe Mask*, 19th–20th century, wood, white clay, black paint. Gift of Robert and Nancy Nooter (2003.172).

PENDE, *Mfumum Mask*, 19th–20th century, wood, polychrome. Gift of Robert and Nancy Nooter (2003.171).

SONGYE, *Pipe Figure*, 19th–20th century, wood, copper, cowrie shells. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.24).

### from Kenya

SWAHILI, *Pair of Boxes*, 19th–20th century, wood, lacquer. Gift of Robert and Nancy Nooter (2003.173, 2003.174).

SWAHILI, *Pair of Ear Spools*, 19th–20th century, gold. Gift of Robert and Nancy Nooter (2003.175.1–2).

SWAHILI, *Ear Spools*, 19th–20th century, horn. Gift of Robert and Nancy Nooter (2003.176.1–2).

### from Liberia

DAN, *Mask*, 19th–20th century, wood, metal, brass tacks, fiber. Gift of Robert and Nancy Nooter (2003.169).

### from Madagascar

MAHAFALY, *Tomb Sculpture*, 19th–20th century, wood, pigment. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.25).

### from Mali

MARKA, *Mask*, 19th–20th century, wood, cloth, copper. Gift of Robert and Nancy Nooter (2003.164).

### from Nigeria

IDOMA, *Seated Female Figure*, 19th–20th century, wood, kaolin, paint, metal, natural substances. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.20).

### from Sierra Leone

KISSI, two *Figures*, ca. 15th century, stone. Gift of Robert and Nancy Nooter (2003.167, 2003.168).

MENDE, *Game Board*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2003.165).

SHERBRO, *Head*, ca. 15th century, stone. Gift of Robert and Nancy Nooter (2003.166).

### from South Africa

NDEBELE, *Beaded Apron*, 19th–20th century, leather, glass beads, string. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.28).

### from Tanzania

MAKONDE, *Scepter/Fly Whisk*, 19th–20th century, wood, animal hide, fur. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.26).

MAKONDE, *Lipiko Mask*, 19th–20th century, wood, hair. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2004.27).

## American Art

### Decorative Arts

MARIA MARTINEZ (1885–1980) and JULIAN MARTINEZ (1887–1943), *Platter*, 1920s, New Mexico clay, fired black on black. Purchase: The Gottwald Fund (2003.45).

DAVID RITTENHOUSE, clockmaker, Norristown, Pennsylvania, *Tallcase Clock*, ca. 1765–70, mahogany, glass, clockworks, brass. Gift of Anne Rowland (2003.177).

AARON WILLARD, JR. (1757–1844), clockmaker, unknown cabinetmaker, Boston, Massachusetts, *Tallcase Clock*, ca. 1800–1810, mahogany, satinwood, glass, clockworks, brass, enameled metal. Gift of Mrs. Gordon C. Raab (2003.195).

### Paintings

ADELE CLARK (1882–1983), *Landscape with Trees*, ca. 1930s–40s, oil on canvas. Gift of CSX Corporation (2003.200).

ROBERT HENRI (1865–1929), *Her Sunday Shawl*, 1924, oil on canvas. Gift of Charles G. Thalhimier in memory of his wife, Rhoda (2003.125).

PAUL SAMPLE (1896–1974), *Spring Song*, 1938, oil on canvas. Purchase: The Payne Fund and The Glasgow Fund (2003.64).

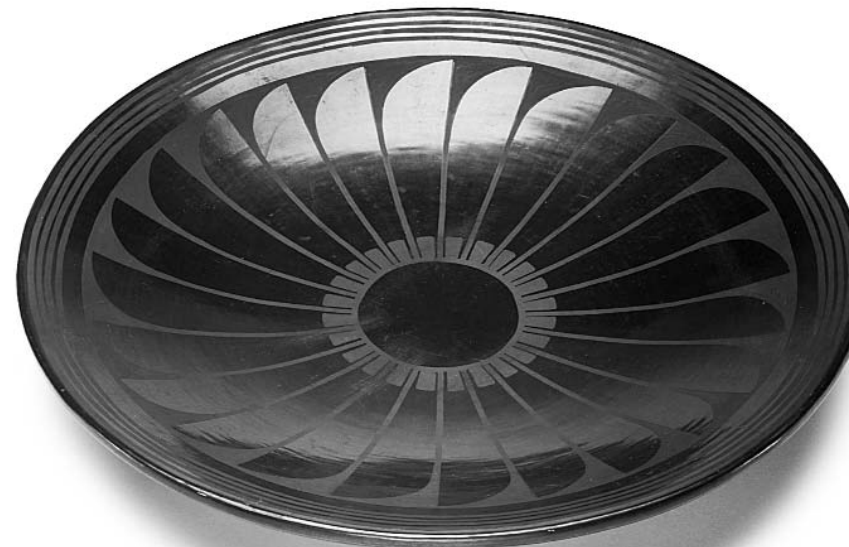
WORTHINGTON WHITTREDGE (1820–1910), *A View from Hawk's Nest, Western Virginia*, ca. 1845, oil on board. Gift of CSX Corporation (2003.196).

### Works on Paper

EDWARD SEAGER (1809–86), *Trestle Work, Cheat River, Virginia*, 1853, pencil on paper; *Monongabela Iron Bridge, Virginia*, 1853, pencil on paper; *Cheat River, Virginia*, 1856, pencil on paper. Gift of CSX Corporation (2003.197–2003.199).

GRANT WOOD (1891–1942), *Vegetables*, 1938, hand-colored lithograph. Gift of Virginia Brown in memory of Charles L. Brown, Jr. (2003.126).

**Platter**, 1925, by Maria Martinez (American, 1885–1980) and Julian Martinez (American, 1887–1943), New Mexico clay, fired black-on-black, 14 3/8 inches diameter (Museum Purchase: The Floyd D. and Anne C. Gottwald Fund, 2003.45).



## Ancient Art

### Sculpture

GREEK, Geometric Period, *Finial*, 8th century B.C., bronze. Gift of Drs. Laura Jean and Jerry Nagler (2003.216).

GREEK (Apulo-Corinthian type), *Helmet*, late 5th century B.C., hammered bronze. Purchase: The Glasgow Fund (2004.3).

## East Asian Art

### Decorative Arts

CHINESE, 31 *Jades*, Neolithic–19th century, nephrite. Gift of John C. Maxwell, Jr. and Adrienne L. Maxwell (2003.70–2003.95, 2003.116–2003.120).

CHINESE, Qing Dynasty, *Cricket Fighting Paraphernalia*, 18th–19th century, mixed media. Gift of John C. Maxwell, Jr. and Adrienne L. Maxwell (2003.96–2003.110).

CHINESE, Liao Dynasty, *Burial Mask*, silver. Gift of John C. Maxwell, Jr. and Adrienne L. Maxwell (2003.113).

### Sculpture

CHINESE, *Pair of Seated Bodhisattvas*, 11th century, unbaked clay, lacquer, gilding, pigments. Purchase: The Williams Fund (2003.127.1–2).

CHINESE, Song Dynasty, two *Head of a Loban* sculptures, stone. Gift of John C. Maxwell, Jr. and Adrienne L. Maxwell (2003.111, 2003.112).



**French Bulldog Figurine**, ca. 1910, by an unknown artist, aventurine quartz, gold, enamel, emeralds, 1 3/4 inches high by 2 inches wide by 1 inch deep (Gift of the Estate of Ernest Hillman, 2003.188).

### Textiles

CHINESE, Qing Dynasty (1644–1911), *Cloud Collar* (Yunjian), 18th century, embroidered silk with metallic threads. Gift of Mrs. V. Wellford Jones (2003.178).

CHINESE, Qing Dynasty (1644–1911), *Robe* (Qipao), mid 19th century, brocaded silk with metallic threads. Gift of Mr. and Mrs. John A. Schools (2003.179a-c).

CHINESE, Qing Dynasty (1644–1911), *Jacket*, late 19th century, embroidered silk. Gift of Ruth Keppel Hagerman (2003.189).

JAPANESE, *Wedding Kimono* (Uchikake), mid 20th century, hand-dyed and painted silk embroidered with metallic threads. Gift of Carole and Jamal Sa'd (2003.180).

### Works on Paper

CHINESE, 10 woodblock prints by Xia Feng, Wang Liuqiu, Guo Jun, Yan Han, Gu Yuan, and Zhang Wang, 1944–45, ink on paper. Gift of the Family of the Honorable and Mrs. Walter S. Robertson (2004.12.1–11).

GERMAN, Hedda Hammer Morrison (1908–91), album of 18 photographs depicting scenes in China, ink on paper frontispiece, 1930s–1940s. Gift of the Family of the Honorable and Mrs. Walter S. Robertson (2004.13a-c1–18).

## European Art

### Decorative Arts

FRENCH, *Bulldog Figurine*, ca. 1910, aventurine quartz, gold, enamel, emeralds. Gift of the Estate of Ernest Hillman, Jr. (2003.188).

FRENCH, in the manner of Fabergé, *Easter Egg with Stand*, ca. 1940, gold, enamel, diamond, rubies. Gift of the Estate of Ernest Hillman, Jr. (2003.185a-b).

FRENCH, Artist unknown, *Portrait Miniature of the Comte de Vandrenil*, ca. 1785, watercolor on ivory with silver, ruby and diamond frame, oval. Purchase: The Williams Fund (2004.15).

RUSSIAN, Fabergé (St. Petersburg, 1872–1917), *Miniature Eggs*, before 1896, gold, enamel, moonstone; *Miniature Tazza*, before 1896, nephrite, gold, sapphires, pearls. Gift of the Estate of Ernest Hillman, Jr. (2003.186–2003.187).

### Sculpture

FRENCH, Antoine-Louis Barye (1796–1875), *Horse Attacked by a Lion*, model 1833, lifetime cast, bronze. Gift of Mrs. Nelson L. St. Clair, Jr. (2003.163).

### Works on Paper

FRENCH, Eugène Delacroix (1798–1863), *Lion Devouring a Horse*, 1844, lithograph on chine collé. Gift of George Corbin Harwell and Kathleen Leigh Williams Harwell (2003.66).

FRENCH, Theodore Géricault (1791–1824): *Wagon Loaded with Wounded Soldiers*, 1818, lithograph; *The Flemish Farrier from Various Subjects Drawn from Life on Stone*, 1821, crayon lithograph. Gift of George Corbin Harwell and Kathleen Leigh Williams Harwell (2003.67, 2003.68).

FRENCH, Odilon Redon (1840–1916), *Le Liseur*, 1892, lithograph on chine. Gift of George Corbin Harwell and Kathleen Leigh Williams Harwell (2003.69).

ITALIAN, Giovanni Antonio Canal, called Canaletto (1697–1768), *The Market at Dolo*, ca. 1740–45, etching. Gift of George Corbin Harwell and Kathleen Leigh Williams Harwell (2003.65).

### Late 19th-20th Century Decorative Arts

**A M E R I C A N**, Peter Todd Mitchell (1924–88), two original wallpaper designs, gouache on paper. Gift of Priscilla Cunningham (2004.30-2004.31).

**A M E R I C A N**, George Nelson (1908–86) for The Herman Miller Company (Zeeland, Michigan, founded 1923): *Platform Bench* (#4693EBON), ca. 1948, ebonized oak; two *Bookcases* (#4631 & #4635AG), ca. 1948, comb grain oak, glass; *Gateleg Table with Drop Leaves* (#4656), ca. 1948, comb grain oak. Gift of Mr. and Mrs. Stuart E. Ullman (2004.7-2004.10).

**A M E R I C A N**, Isamu Noguchi for the Herman Miller Company (1904–88), *Coffee Table* (#501N), ebonized birch, plate glass, stainless steel, ca. 1948. Gift of Mr. and Mrs. Stuart E. Ullman (2004.11a-b).

**B E L G I A N**, Henry van de Velde (1863–1957), designer, and

**G E R M A N**, Theodor Müller (1839–1908), jeweler, *Buckle*, ca. 1902, silver. Gift of Dr. Karl and Gisela Kreuzer and Purchase: The Lewis Fund (2004.4).

**E N G L I S H**, Birmingham Guild of Handicraft (founded 1895), *Buckle*, 1899, silver. Gift of Dr. Karl and Gisela Kreuzer (2004.6a-b).

**F R E N C H**, Hector Guimard (1867–1942), *Le Castel Béanger: L'Art dans l'Habitation Moderne*, 1898, fiberboard cover, lithographed title page, photographic negatives, facsimile watercolor, stenciled color loose-leaf plates. Purchase: The Swenson Art Nouveau Fund (2004.2a-e-1-165).

**F R E N C H**, Hector Guimard (1867–1942), *Curtain Rod End*, ca. 1900, bronze. Gift of Macklowe Gallery (2004.29).

**G E R M A N**, Orivit (1900–08), *Buckle*, ca. 1904–05, nickel silver, silverplate, cast glass. Gift of Dr. Karl and Gisela Kreuzer (2004.5).



**Kalki Confronted**, 2003, by Gulammohammed Sheikh (Indian, born 1937), gouache on Arche board, 22 1/4 inches high by 30 inches wide (Museum Purchase: The Kathleen Boon Samuels Memorial Fund, 2003.42).

### Modern and Contemporary Art

#### Paintings

**A M E R I C A N**, Joan Elliott (born 1956), *Fluoreszontal*, 1983, oil on canvas. Gift of CSX Corporation (2003.206).

**A M E R I C A N**, Thomas Fransioli (American, born 1906), *St. Andrew's Church*, 1951, oil on canvas. Gift of CSX Corporation (2003.207).

**I N D I A N**, Gulammohammed Sheikh (born 1937), *Kalki Confronted*, 2003, gouache on Arche board. Purchase: The Samuels Fund (2003.42).

**I N D I A N**, Nilima Sheikh (born 1945), *The Last Saffron (2)* and *The Last Saffron (3)*, 2003, tempera on Sangner. Purchase: The Samuels Fund (2003.44, 2003.43).

#### Photographs

**A M E R I C A N**, Barbara Ames (born 1938), *Mrs. Frances Lewis* (from the series *Women's Work*), 2002, color coupler print. Gift of Barbara Ames (2004.32).

#### Works on Paper

**A M E R I C A N**, Lewis Hine (1874–1940), three photographs: *Oyster Shuckers*, 1911; *Laundry Worker*, 1913; *Rural Nurse Visits Poor Family*, n.d. Gift of Betty Stuart Goldsmith Halberstadt and Jon Halberstadt (2003.121-2003.123).

**A M E R I C A N**, Sally Mann (born 1951), *Untitled (Antietam #18)*, 2001, gelatin silver enlargement print. Purchase: The National Endowment for the Arts Fund for American Art (2004.18).

**A M E R I C A N**, Victoria Sambunaris (born 1964), *Untitled*, 1998, C-type print. Gift of Heather and Tony Podesta (2003.192).

**G E R M A N**, Martin Dorbaum (born 1971): *ItaloBootMix (1/3)*, 1998, Lambda Chrome on aluminum; and *Apbrodite (1/3)*, 1999, Lambda Chrome on aludibond, face mounted. Gift of Heather and Tony Podesta (2003.190-2003.191).

#### Sculpture

**A M E R I C A N**, Kiki Smith (born 1954), *Ice Man*, 1995–99, bronze, edition 1/2. Purchase: The Lewis Fund (2004.1).

**A M E R I C A N**, Will Barnet (born 1911), *Elena and Madame Butterfly*, 1968, lithographic crayon on paper. Gift of Will and Elena Barnet in memory of Rhoda Thalhimer (2003.124).

**A M E R I C A N**, Nell Blaine (1922–96): *Fan Garden and Cottage*, 1983, ink stick and wash on paper; *The Old Willow*, 1983, ink stick and wash on paper. Gift of CSX Corporation (2003.201-2003.203).

**A M E R I C A N**, Peter Blume (born Russia, 1906–92), *King Street, Alexandria, Virginia*, 1937, pencil on paper. Gift of CSX Corporation (2003.204).

**A M E R I C A N**, John Cage (1912–92), *The Missing Stone*, 1989, color spitbite and sugar lift aquatint on smoked paper. Gift of CSX Corporation (2003.205).

**A M E R I C A N**, Chuck Close (born 1940), *Self-Portrait (5/12)*, 1999, Digital inkjet print, four sheets: 86 1/2 x 69 1/2 inches overall. Purchase: The Lewis Fund (2004.14).



**Buckle**, ca. 1902, by Henry van de Velde (Belgian, 1863–1957) designer, and Theodor Müller (German, 1839–1908) jeweler, silver, 2 inches high by 4 1/8 inches wide (Gift of Dr. Karl and Gisela Kreuzer and Museum Purchase: The Sydney and Frances Lewis Endowment Fund, 2004.4).

### South Asian and Islamic Art

#### Decorative Arts

**I N D I A N**, *Howdab*, ca. 1870–1920 (Sirguja State), silver, wood, velvet. Purchase: The Fisher Fund (2004.17a-b).

**N O R T H I N D I A** (Mughal, Deccan, Rajasthan, Maharashtra, Rajasthan and Gujarat), 21 silver objects, 17th–18th century: *Lobed Box; Domed Box; Small Lobed Container with Makara-Headed Stopper; Scabbard; Box Decorated with Scenes of Birds in a Landscape*; three *Boxes; Rosewater Sprinkler; Dagger and Scabbard; Water Vase; Jar with Cover; Powder Horn; Fly-Whisk for Holding Peacock Feathers; Container for Pan and a Tray; Amulet Pendant; Pair of Wristlets*. Purchase: The Williams Fund (2003.46-2003.63.1/2).

**N E P A L E S E**, eight *Manuscript Covers*, 16th–19th century, wood. Gift of an anonymous donor (2003.131-2003.135, 2003.137).

**N E P A L E S E**, two *Illuminated Manuscripts*, and a *Folio from an Illuminated Manuscript*, 19th century, parchment. Gift of an Anonymous Donor (2003.136, 2003.138, 2003.139).

**A M E R I C A N**, Al Held (born 1928), *Patchenko*, 1989, color woodblock print. Gift of CSX Corporation (2003.208).

**A M E R I C A N**, Richard Diebenkorn (1922–93), *Mask*, 1982, print. Gift of Charles Linwood Vincent (2003.194).

**A M E R I C A N**, Ellsworth Kelly (born 1923), *Blue Curve State I*, 1988, lithograph. Gift of CSX Corporation (2003.209).

**A M E R I C A N**, Roy Lichtenstein (1923–97), *Apple and Lemon (26/60)*, 1982, six-color woodblock print. Gift of CSX Corporation (2003.210).

**A M E R I C A N**, Theresa Pollak (1899–2002), *Vegetable Stand III*, 1984, Craypa on paper. Gift of CSX Corporation (2003.211).

**A M E R I C A N**, Katherine Porter (born 1941), *Untitled*, 1996, gouache on paper. Gift of CSX Corporation (2003.212).

**A M E R I C A N**, Sean Scully (born Ireland, 1945), *Room*, 1998, color soap-ground and spitbite aquatints with aquatint and drypoint. Gift of CSX Corporation (2003.213).

**A M E R I C A N**, Robert Motherwell (1915–91), *Three Figures*, 1989, lithograph. Gift of Beatrice B. Dunn (2003.128).

**A M E R I C A N**, Nell Blaine (1922–96), *October Landscape*, 1977, watercolor and pastel. Gift of Beatrice B. Dunn (2003.129).

**A M E R I C A N**, Mauricio Lasansky (born Argentina, 1914), *Young Lady*, 1978, intaglio print. Gift of Beatrice B. Dunn (2003.130).

**A M E R I C A N**, Wayne Thiebaud (born 1920), *Park Place*, 1995, color hard ground etching with drypoint, spitbite aquatint, and aquatint. Gift of CSX Corporation (2003.214).

**A R G E N T I N E A N**, Rodolfo Vicente Castagna (born 1910), *Girl Resting (5/7)*, 1941, lithograph; *Solitude (2/20)*, 1930s, xilograph (wood engraving). Gift of Rodolfo E. Castagna (2003.181-2003.182).

**A R G E N T I N E A N**, Hemilce Margarita Saforcada (born 1912): *Allegory (9/10)*, 1937, drypoint; *Marisú (7/7)*, 1936, lithograph. Gift of Rodolfo E. Castagna (2003.183-2003.184).

**F R E N C H**, Bernar Venet (born 1941), *Three Indeterminate Lines*, 1992, oil stick on paper. Gift of CSX Corporation (2003.215).

**N E P A L E S E A N D T I B E T A N**, *Bracelets, Earrings and Ear Ornaments*, 14th–18th centuries, bronze, copper, silver, gold, jewels, and pearls. Gift of an Anonymous Donor (2003.144-2003.148).

**S R I L A N K A** (Ceylon), Kingdom of Kotte, *End Panel from a Box: The Invisible Indrajit, Hidden by Clouds, Fires Arrows at Rama, Lakshmana and their Monkey Allies*, ca. late 16th century, ivory. Purchase: The Fisher Fund, and Gift: Friends of Indian Art (2004.16).

**T I B E T A N**, *Stand and Cover for Tea Bowl*, 20th century, copper, silver. Gift of an anonymous donor (2003.142a-b).

**T I B E T A N**, *Bird Cage Handle*, 9th century, bronze. Gift of an Anonymous Donor (2003.143).

#### Painting

**T I B E T A N**, *Tara*, thanka, early 19th century. Gift of John C. Maxwell, Jr. and Adrienne L. Maxwell (2003.114).

**T I B E T A N**, *Thousand Buddhas*, thanka, early 19th century. Gift of John C. Maxwell, Jr. and Adrienne L. Maxwell (2003.115).

**T I B E T A N**, *Panch Mandala*, 19th century, opaque watercolor on cloth. Gift of Raj K. and Marion M. Jolly (2003.217).

#### Ritual Objects

**N E P A L E S E A N D T I B E T A N**, 24 *Ritual Objects*, 14th–18th century, bone, copper, brass, silver, leather, wood, turquoise, ivory. Gift of an Anonymous Donor (2003.150-2003.156).

#### Sculpture

**N E P A L E S E**, *Relief of the Deity Agastya*, 18th or 19th century, gray schist. Gift of an Anonymous Donor (2003.140).

**N E P A L E S E**, *Miniature Ivory Sculpture*, 4th–15th century, ivory. Gift of an Anonymous Donor (2003.141).

**T I B E T A N**, six terra cotta *Sculptures*, 10th–13th century: two *Reliefs*; *Bust Fragment of a Relief*; *Fragment of Base of Relief*; *Head Fragment from a Relief*; and *Miniature Votive Stupa*. Gift of an Anonymous Donor (2003.157-2003.162).

#### Works on paper

**I N D I A N** (Rajasthan), *Artist's Designs for Huqqab Mouthpieces*, 18th century, ink on paper. Gift of Terence McInerney (2003.193).



**End Panel from a Box: The Invisible Indrajit, Hidden by Clouds, Fires Arrows at Rama, Lakshmana, and Their Monkey Allies**, Sri Lanka (Ceylon, Kingdom of Kotte), ca. late 16th century, ivory, 4 3/4 inches high by 5 3/8 inches wide (Museum Purchase: The Robert A. and Ruth W. Fisher Fund and Gift of The Friends of Indian Art, 2004.16).

# Exhibitions

## CONTINUED EXHIBITIONS

### Uncommon Legacies: Native American Art from the Peabody Essex Museum

April 24–July 20, 2003

**Organizers:** American Federation of Arts and the Peabody Essex Museum

The first major Native American exhibition presented by the Virginia Museum of Fine Arts introduced more than 100 key art objects from the collection of the Peabody Essex Museum in Salem, Mass., along with selected loans from European collections. Rare and remarkable pieces from the 17th through the mid 19th century represented the work of some 38 American Indian tribes.

### As Long As the Waters Flow: Native Americans in the South and East

April 24–July 20, 2003

**Organizer:** The Light Factory, Charlotte, North Carolina

In conjunction with *Uncommon Legacies*, photographs by Carolyn DeMeritt and text by North Carolina writer Frye Gaillard documented the strength of spirit of present-day Native Americans east of the Mississippi. The exhibition also circulated to various Statewide Partners of the Museum as part of *Old Dominion/New Perspectives: The Persistence and Renewal of Southern Culture*.

## NEW EXHIBITIONS

### Generations: African-American Art in the VMFA Collection

June 21–November 30, 2003

**Organizer:** Virginia Museum of Fine Arts

This exhibition, curated by Tosha Grantham, explored the Museum's collection of African-American art. Included were 30 paintings, sculptures, photographs, prints, and drawings by local and regional artists—many acquired between the 1950s and 1970s—along with works by nationally and internationally known artists. The exhibition began circulating in September 2004 to various Statewide Partners of the Museum.

### Fine Arts & Flowers

October 14–16, 2003

**Organizers:** The Council of Virginia Museum of Fine Arts in conjunction with the Garden Club of Virginia and the Virginia Federation of Garden Clubs

Floral interpretations of more than 60 works of art from the VMFA permanent collection were featured in arrangements created by members of the Garden Club of Virginia and the Virginia Federation of Garden Clubs. Proceeds from the event benefited the special exhibition *Bonjour, Monsieur Courbet! The Bruyas Collection from the Musée Fabre, Montpellier*.

### The New VMFA: Collecting for the Future

October 15, 2003 – January 4, 2004

**Organizer:** Virginia Museum of Fine Arts

Nearly 60 works acquired by VMFA since 2000 were featured in this exhibition, curated by Museum Director Michael Brand and Lulan Yu. Paintings, sculptures, prints, furniture, and a video installation—most on view at the Museum for the first time—reflected the great diversity of the VMFA collection. The presentation also explored how the Museum collects, displays, and conserves works of art. All art acquisitions are funded from private endowments restricted to this purpose or by private gifts and donations.

### robert lazzarini

October 25, 2003–January 4, 2004

**Organizer:** Virginia Museum of Fine Arts

This first one-person museum exhibition of Robert Lazzarini's work featured major sculptures from 1997 to the present, as well as works on paper that provided insight into the artist's sources of inspiration. Lazzarini is an American sculptor whose works merge extreme realism with extreme distortion. He remakes familiar objects out of their original materials but manipulates their forms in seemingly impossible ways. The exhibition was curated by John Ravenal, who wrote a companion book that accompanied the exhibition. The book, designed by Lazzarini and VMFA Chief Graphic Designer Sarah Lavicka, is already sold out.

### Mr. Whistler's Galleries: Avant-Garde in Victorian London

November 20, 2003–April 4, 2004

Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

**Organizers:** Freer Gallery of Art, Smithsonian Institution, and Virginia Museum of Fine Arts

James McNeill Whistler's avant-garde artworks and groundbreaking installation ideas were featured in this special collaboration between VMFA and the Freer Gallery of Art of the Smithsonian Institution. The exhibition revisited two exhibitions originally staged in London: *Arrangement in White and Yellow* (1883), organized by VMFA, and curated by David Park Curry, and *Arrangement in Flesh Colour and Grey* (1884), organized by the Freer. Although shocking to the sensibilities of 19th-century "gallery-trotters," Whistler's innovations irrevocably changed approaches to gallery design and foreshadowed contemporary installation and performance art of the 20th century.

VMFA's exhibition *Arrangement in White and Yellow* at the Freer Gallery presentation *Mr. Whistler's Galleries: Avant-Garde in Victorian London*



*payphone*, 2002, by Robert Lazzarini (American, born 1965), anodized aluminum, stainless steel, Plexiglas, and silk-screened graphics (Collection of The Whitney Museum of American Art, New York).



A Museum Docent leads a tour of the exhibition *Bonjour, Monsieur Courbet!* during the Friends of Art *Café Night*.



### Stories of Passion and Art: Courbet, Van Gogh, Warhol + Friends

These three exhibitions told stories of artists and their friends and patrons through masterpieces brought together for a unique showing at VMFA.

### Bonjour, Monsieur Courbet! The Bruyas Collection from the Musée Fabre, Montpellier

March 26 – June 13, 2004

**Organizers:** The Musée Fabre, Montpellier, France; the Virginia Museum of Fine Arts; and the Sterling & Francine Clark Art Institute, Williamstown, Massachusetts; with the Dallas Museum of Art and the Fine Arts Museums of San Francisco under the auspices of FRAME (French Regional American Museum Exchange)

This important international exhibition explored the extraordinary vision of 19th-century French art patron Alfred Bruyas and his friendships with renowned painters. His ambitious goal of creating a collection that would epitomize the best French art of his time earned him a place in the history of art. Paintings by Courbet, Delacroix, Cabanel, and Millet were included in the exhibition, together with sculptures by Barye and an exceptional selection of drawings by artists such as Delacroix, Ingres, Huet, and Rousseau.

### Van Gogh & Gauguin: An Artistic Dialogue in the South of France

March 26 – June 13, 2004

**Organizer:** Virginia Museum of Fine Arts

In conjunction with *Bonjour, Monsieur Courbet!*, this exhibition was curated by Museum Director Michael Brand and Kathleen Morris, Associate Director for Exhibitions and Collections Management. It focused on the intense intellectual and artistic exchange between Vincent van Gogh and Paul Gauguin around the time of their visit to the Bruyas collection in December 1888. Selected paintings by the two artistic masters reflected the impact they had on each other and the inspiration they drew from the art of the previous generation.

### Best Friends: Portraits of Sydney and Frances Lewis

February 18 – July 11, 2004

**Organizer:** Virginia Museum of Fine Arts

This exhibition, curated by John Ravenal, featured nearly 30 portraits of Sydney and Frances Lewis by many of the top artists they befriended and whose works they collected. Shown together in public for the first time, the Lewis portraits represented a broad spectrum of media and styles by such artists as Andy Warhol, Chuck Close, Alex Katz, Robert Arneson, Jack Beal, Roy DeForest, and Robert Morris. The exhibition also honored the Lewises' major contributions to VMFA.

## The Permanent Collection

### African Art

The Museum continued a multi-year plan to acquire, by gift and purchase, works from the collection of Robert and Nancy Nooter. According to this plan, 12 works were donated this year by the Nooters, including five masks from West and Central African cultures, three stone sculptures and a wooden game board from Sierra Leone, and two pairs of ear spools and a pair of lacquer boxers of Swahili origin. The Museum also purchased 10 works from cultures widely distributed across Africa. They include a unique anthropomorphic *Pipe* from the Songye culture (Congo); a rare *Seated Figure* from the Idoma culture (Nigeria); three important works from East Africa, including a Mahafaly *Tomb Sculpture* (Madagascar); a beautiful *Beaded Apron* from South Africa's Ndebele culture; three important works from the Cameroon grasslands region; and a dramatic *Mask* from the Bwa culture of Burkina Faso. (See *Gifts and Purchases*.)

During the year, Curator Richard Woodward continued to serve also as Senior Associate Director of Architecture and Design for the Museum's Expansion project.



**Tomb Sculpture**, African (Mahafaly Culture, Madagascar), 19th – 20th century, wood and pigment, 75 1/2 inches high by 8 3/8 inches wide by 8 3/4 inches deep (From the Robert and Nancy Nooter Collection, Museum Purchase: The Adolph D. and Wilkins C. Williams Fund, 2004.25).

### American Arts

Significant acquisitions include a monumental Depression-era painting by Paul Sample and a black-on-black platter by renowned Pueblo potters Maria and Julian Martinez.

A compelling portrait by Robert Henri was donated to the Museum by Charles G. Thalheimer in memory of his wife, Rhoda; and a Grant Wood lithograph was given by Virginia Brown, in memory of her husband, Charles L. Brown Jr.

Several exceptional artworks were given by the CSX Corporation including five antebellum landscape drawings by Edward Seager and—by extraordinary coincidence—an early Worthington Whittredge landscape that is a preliminary study for a painting already in the Museum collection. The Museum also received two outstanding examples of American tall-case clocks: a Colonial-era timepiece by David Rittenhouse, given by Anne Rowland, and a Federal-period clock by Aaron Willard Jr., bequeathed by Mrs. Gordon C. Raab.

Two recent VMFA acquisitions were showcased in prominent publications. William Ranney's *The Wounded Hound* was included in "100 Top Treasures" of the November 2003 issue of *Art & Auction* and Severin Roesen's *Abundance of Nature* was featured on the cover of the Fall/Winter 2003 issue of *Bookstore*, published by the American Association of Museums.

Curator Dr. David Park Curry organized part of the collaborative exhibition, *Mr. Whistler's Galleries: Avant-Garde in Victorian London* (see *Exhibitions*). Dr. Curry spoke at the Whistler Centenary Conference in Glasgow, Scotland, and continued work on his book, *James McNeill Whistler: Uneasy Pieces*.

## The Permanent Collection

### Ancient Art

VMFA acquired a hammered-bronze Greek helmet from 5th-century B.C. Greece. Made in Apulia, an area of South Italy colonized by the Greeks, the helmet is distinguished from other types of helmets by its one-piece construction, which closely covers the wearer's neck, skull, brow, and cheeks (see page 44).

### East Asian Art

The Museum acquired two Chinese Buddhist sculptures dating to the Liao Dynasty (916–1125 C.E.).

Gifts included a collection of important Chinese nephrite carvings; sculptures; fighting cricket paraphernalia; and Tibetan paintings from John C. Maxwell, Jr., and Adrienne L. Maxwell. Also, an album of photographs of China by Hedda

Hammer Morrison and a group of Chinese woodblock prints from the famous Yan'an school were given by the family of The Honorable and Mrs. Walter S. Robertson. Mr. Robertson acquired these works of art while serving as a diplomat in China during the 1940s. Chinese and Japanese textiles were given to the Museum by Carole and Jamal Sa'd, Ruth Keppel Hagerman, Beverly Schools, and Mrs. V. Wellford Jones.

The Museum's pair of 16th-century Japanese screens, acquired early last year, was featured in the December 2003 issue of *Apollo* magazine, which listed the most notable acquisitions of the year by museums worldwide.

Dr. Shawn Eichman, the E. Rhodes and Leona B. Carpenter Curator of East Asian Art, represented VMFA at the annual Korea Foundation workshop for museum curators. He attended the symposium *Song Painting and Its Legacy* at Yale University, thanks to support from John and Julia Curtis.



*Scenery of Beijing, People of Beijing, "A Temple Window"*, ca. 1930–40, by Hedda Hammer Morrison (German, 1908–91), silver gelatin photograph, 7 5/8 inches high by 5 7/8 inches wide (Gift of the Family of The Honorable and Mrs. Walter S. Robertson, 2004.13ab).



*A View of the Interior of King's College Chapel, Cambridge*, ca. 1746–55, by Antonio Canaletto (Italian, 1697–1768), oil on canvas, mounted on board, 29 3/4 inches high by 26 1/4 inches wide (Gift of Mrs. Elizabeth Golsan Schneider, in memory of her mother Mrs. Florence Ramage Golsan, 2002.530).

### European Sculpture, Decorative Arts, and Prints

The Museum acquired a significant 1833 bronze sculpture by Antoine-Louis Barye, *Horse Surprised by a Lion*, as a gift from Mrs. Nelson L. St. Clair, Jr., of Williamsburg (see *Acquisition Highlights*). Other notable acquisitions include five French and Italian prints from the 18th and the 19th centuries, a gift made possible by George Corbin Harwell and Kathleen Leigh Williams Harwell. (See also *Gifts and Purchases*.)

Curator Kathleen Morris, who also serves as Associate Director for Exhibitions and Collections Management, was part of the international curatorial team that developed the major touring exhibition *Bonjour, Monsieur Courbet! The Bruyas Collection from the Musée Fabre, Montpellier*.

### Modern and Contemporary Art

Significant acquisitions during the year include works by two mid-career American artists, Kiki Smith and Sally Mann. Mann's *Untitled (Antietam #18)* belongs to her series of Civil War battlefield images taken in Virginia and Maryland. Mann's image merges elements of realism and abstraction, and of photography and painting while evoking memories of loss and sacrifice that linger at historical sites.

The Museum received numerous gifts, including those from contemporary collectors Heather and Anthony Podesta, long-time Museum supporter Betty Dunn, and CSX Corporation (see *Gifts and Purchases*).

The position of Curator of Modern and Contemporary Art, held by John Ravenal, became an endowed position, the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art. The endowment was announced at an April event celebrating Frances Lewis as VMFA approaches the 20th anniversary of the Lewises' gifts to the Museum and construction of the West Wing. Special guests attending the event included Jack Beal, Chuck Close, Robert Cottingham, Richard Estes, Sondra Freckelton, Chuck Hinman, Malcolm Holzman, Alex Katz, Robert Venturi, and James Wines.

### European Art and The Mellon Collections

After 12 years as the second Paul Mellon Curator at VMFA, Malcolm Cormack retired in November 2003. Previously, he held positions at the Yale Center for British Art and at the Fitzwilliam Museum in Cambridge, England.

The Museum released its first children's book and video, *Tigers and Sails and ABC Tales*, based on art in the Mellon Collections. Cormack's book and the related video have received several communication awards, and VMFA was invited to present the book at the Virginia Festival of the Book.

The Museum announced that an extraordinary painting, *A View of the Interior of King's College Chapel, Cambridge*, by 18th-century Italian master Giovanni Antonio Canal, called Canaletto, was a gift of the late Mrs. Elizabeth Golsan Schneider in memory of her mother Florence Ramage Golsan. The work, acquired in 2002, is one of Canaletto's rare paintings of interior subjects and one of the few English Canalettos in the United States.

## The Permanent Collection

### South Asian and Islamic Art

The Museum acquired a group of 21 rare silver objects created for India's great royal houses during the 17th and 18th centuries. The works are remarkable examples of the techniques, ornaments, and shapes employed by silversmiths of the period. Another significant acquisition was an opulent *howdab*, or elephant saddle, from the former state of Sirguja in east-central India. Made of silver, gilded silver, wood, velvet, glass, and paint, the six-foot-wide object dates from circa 1870 to 1920. The Museum also added to the collection an ivory end panel from a box believed to have been carved in Sri Lanka (Ceylon) in the late 16th century; funds were provided by the Friends of Indian Art and the Fisher Fund.

Dr. Joseph M. Dye III, the E. Rhodes and Leona B. Carpenter Curator of South Asian and Islamic Art, presented lectures and gallery tours of the Museum's Indian art collection to members' and educators' groups; and taught courses in the history of Indian art and Chinese art at The College of William and Mary.

**Rosewater Sprinkler**, Indian (Rajasthan, probably Jaipur), 18th century, gilt silver, 12<sup>3</sup>/<sub>16</sub> inches high by 4<sup>13</sup>/<sub>16</sub> inches wide by 2<sup>7</sup>/<sub>16</sub> inches deep (Museum Purchase: The Adolph D. and Wilkins C. Williams Fund, 2003.54).



### 20th-Century Decorative Arts

Three significant Art Nouveau style buckles were added to the Museum's Kreuzer Collection. A previously unknown 1901 silver buckle by prominent Belgian designer Henry van de Velde was acquired through a gift-purchase arrangement with Dr. Karl and Gisela Kreuzer of Munich, Germany. The couple donated a 1904–05 nickel-silver, silverplate, and cast-glass buckle by the German firm Orivit and an 1895 silver buckle by the Birmingham (England) Guild of Craft.

VMFA acquired a rare 1898 album, *Le Castel Béranger: L'Art dans l'Habitation Moderne*, by French architect/designer Hector Guimard. It illustrates in great detail his architectural masterpiece, an apartment house. The album includes a lithographed title page, photographic negatives, and 65 stenciled loose-leaf plates in color. *A Curtain Rod End*, also by Guimard, was donated by Lloyd and Barbara Macklowe of the Macklowe Gallery, New York.

Other acquisitions include furniture designed in the early 1950s by George Nelson and Isamu Noguchi for the Herman Miller Company, gifts from Mr. and Mrs. Stuart E. Ullman, and two 1950–60 gouache on paper designs for wallpaper or fabric by noted designer Peter Todd Mitchell, a gift of Priscilla Cunningham.

Consulting Curator Frederick R. Brandt published an extensive book review in *The Newsletter of The Decorative Arts Society, Inc.*

### Objects Conservation

The Museum's *Diminutive Ivory-clad Drop-front Secretary*, a rare 18th-century object created in India for the American market, was featured on the cover of *Proceedings of the Sixth International Symposium on Wood and Furniture Conservation*, published in fall 2003. Objects Conservator Kathy Z. Gillis and American Arts Curator Dr. David Park Curry jointly wrote a paper about the secretary conservation for the publication.

Conservation examination and treatments were performed on 193 objects; 39 objects were examined and researched for possible acquisition; and 14 objects were reviewed for outgoing national and international loans. Some 150 mounts were designed and created for objects in temporary exhibitions and for permanent display in the Museum galleries.

The Department was fortunate to have the volunteer assistance of Liegh Acosta, who previously was on staff in the Textile Conservation Laboratory of the Metropolitan Museum of Art, New York.

### Painting Conservation

The Museum's Vincent van Gogh painting in the Mellon Collection, *Wheat Field Behind St. Paul's Hospital, St. Rémy*, was returned to public view after its authentication by Carol W. Sawyer, Conservator of Paintings, and Bruce Hardin Suffield, Associate Conservator of Paintings. A summary of their research was presented in a wall panel for the VMFA exhibition, *Van Gogh and Gauguin: An Artistic Dialogue in the South of France*.

This year the conservators examined or treated 129 paintings, including Giovanni Battista Moroni's *Two Donors in Adoration before the Madonna and Child and St. Michael*, Jacques Blanchard's *Susannah and the Elders*, Gerard ter Borch's *A Dutch Gentleman and A Dutch Lady*, Francisco Goya's *General Nicholas Guey*, Junius Brutus Stearns's *Washington as a Farmer at Mount Vernon*, Berthe Morisor's *On the Beach*, and Robert Henri's *Her Sunday Shawl*. In addition, 98 period frames, 363 works of art on paper, and five books were examined or treated.



Kathleen Morris, Associate Director for Exhibitions and Collections Management, returns *Portrait of Jean d'Albon* to Kurt H. Schindler of Hampshire, England, heir of the estate of Julius Priester.

### Exhibitions and Collections Management

The Division staff—along with personnel from Buildings and Grounds, Housekeeping, and Security—took elaborate protective and preventive measures during the hours preceding the arrival of Hurricane Isabel, stayed in the building the entire night of the storm, patrolled, and responded to water leaks and other storm-related issues, moving numerous works of art out of harm's way. Power to the Museum was off for a week, and Division staff ensured that pre-scheduled art shipments were accommodated and monitored climate and security in art storage and elsewhere. No collection objects were damaged as a result of the hurricane.

VMFA formalized its approach to researching Nazi-era provenance issues in fall of 2003 with the appointment of an administrator in the Registrar's office. The administrator, Karen Daly, began detailed research involving a specific claim on a Museum painting. As a result, a 16th-century French painting, *Portrait of Jean d'Albon*, was deaccessioned and returned to the heirs of the late Austrian collector Julius Priester, from whom it was stolen by Nazis in 1944. The painting entered the collection in 1950 as an anonymous gift from a donor who purchased the portrait from a New York gallery. The Museum continues provenance research on paintings that were created before 1946 and that might have changed hands in Continental Europe between 1933 and 1945.

Photography and Photographic Resources managed thousands of color and black-and-white images in response to a variety of requests from departments throughout the Museum and from scholars and publishers around the world. Photographic Resources negotiated contracts with scores of publishers and producers worldwide for use of VMFA images. The Photography staff implemented renovations to the photographic labs, and continued to prepare for future temporary and permanent art photography studios.



## The Permanent Collection

### Loans from the Permanent Collection

*Statue of a Young Boy* (Greek, Hellenistic)

*Red-figure Calyx - Crater with Birth of Erichthonios and Eos Pursuing a Youth, attributed to the Nikias painter*, (Greek, Attic)

EXHIBITION: *Coming of Age in Ancient Greece: Images of Childhood from the Classical Past*

Alexander S. Onassis Public Benefit Foundation, New York, January 18–April 1, 2004; Cincinnati Art Museum, Ohio, May 1–August 1, 2004; J. Paul Getty Museum, Los Angeles, September 14–December 16, 2004

*Five Mandalas* (Central Tibet)  
*The Shrine of Svayambhunatha and other Sacred Sites of the Kathmandu Valley* (Nepalese)

*Kurukulla* (Central Tibet)

*Dakini* (Central Tibet)

*Shadakshari Avalokitesvara* (Chinese)

EXHIBITION: *The Circle of Bliss: Buddhist Meditational Art*

Los Angeles County Museum of Art, October 5, 2003–January 4, 2004; Columbus Museum of Art, Ohio, February 6–May 9, 2004

*Black-Figure Amphora with Siren and Lion* (Etruscan)

*Wine Cup (kotyle) with Centauromachy* (Greek, Corinthian)

*Vessel in the form of the God Bes* (Egyptian)

EXHIBITION: *The Centaur's Smile: The Human Animal in Early Greek Art*

Princeton University Art Museum, New Jersey, October 11, 2003–January 18, 2004; Museum of Fine Arts, Houston, February 22–May 16, 2004

*Achilles on Skyros*, by Nicolas Poussin  
*Susannab and the Elders*, by Jacques Blanchard

EXHIBITION: *Masterpieces of 17th-Century French Painting from the Museums of FRAME*

Portland Art Museum, Oregon, October 11, 2003–January 5, 2004; Birmingham Art Museum, Alabama, January 25–April 11, 2004; Meadows Museum, Southern Methodist University, Dallas, April 30–July 25, 2004

*Box # 89*, by Lucas Samaras

EXHIBITION: *Unrepentant Ego: The Self-Portraits of Lucas Samaras*

Whitney Museum of American Art, New York, November 20, 2003–February 15, 2004



**Vessel in the Form of the God Bes**, Egyptian (Late Period, Dynasty XXVI), ca. 600 B.C., faience, 5 3/8 inches high by 3 3/4 inches wide by 3 3/8 inches deep (Museum Purchase: The Adolph D. and Wilkins C. Williams Fund in memory of Bernard V. Bothmer, 93.110).

*Brideship (Colonial Brides)*, by Thomas Hart Benton

*Turkey Shooting*, by Charles Deas  
*Washington as a Farmer at Mt. Vernon*, by Junius Brutus Stearns

EXHIBITION: *Tales from the East: Narrative Paintings from Southern Museums*

The Columbus Museum, Georgia, February 8–April 11, 2004; Tampa Museum of Art, Florida, April 25–July 11, 2004; Speed Art Museum, Louisville, Kentucky, September 14–December 12, 2004; El Paso Museum of Art, Texas, January 16–April 10, 2005

*On the Beach, Boulogne-sur-mer*, by Edouard Manet

*On the Beach*, by Berthe Morisot

EXHIBITION: *Manet and the Sea*  
Philadelphia Museum of Art, February 15–May 9, 2004; Van Gogh Museum, Amsterdam, June 18–September 26, 2004

*Funerary Vessel, or Vase with Moon Goddess* (Mexican)

EXHIBITION: *Courtly Art of the Ancient Maya*

National Gallery of Art, Washington, D.C., April 4–July 25, 2004; California Palace of the Legion of Honor, San Francisco, September 4, 2004–January 2, 2005

*House at Dusk*, by Edward Hopper

EXHIBITION: *Edward Hopper*  
Tate Modern, London, May 27–September 5, 2004

*The Isle of Shoals*, by Childe Hassam

EXHIBITION: *Childe Hassam, American Impressionist*

Metropolitan Museum of Art, New York, June 7–September 12, 2004

*Table Mirror*, by Jacques-Émile Ruhlmann

*Vanity (Coiffeuse)*, by Jacques-Émile Ruhlmann

EXHIBITION: *Ruhlmann: Genius of Art Deco*

The Metropolitan Museum of Art, New York, June 10–September 5, 2004; The Montreal Museum of Fine Arts, September 30–December 12, 2004

## The Public-Private Partnership

This year the Virginia Museum of Fine Arts faced challenges both foreseen and unexpected. Those anticipated related to the previous year's budget reductions and economic uncertainty, as well as the high-security alerts due to the international war on terrorism and the conflict in Iraq. Nature provided the unexpected tests: Hurricane Isabel in September 2003 and a major snowstorm with thick ice in January 2004. All of these affected Museum programs and operations. In spite of it all—or perhaps because of it—VMFA and its public-private partners focused on the Museum's mission to enrich and inspire the lives of all through art. Thus fortified, VMFA moved ahead in 2003-04 on numerous initiatives.

The largest expansion in the Museum's history moved forward at a brisk pace, thanks to a strong public-private partnership. Last year witnessed the successful unveiling of the master plan and launch of a major Capital Campaign to raise funds for construction and endowment of the new VMFA. The overall project includes expansion and renovation of the Museum, a new Parking Deck, and the new E. Claiborne and Lora Robins Sculpture Garden. This year, preliminary design of the expansion and renovation was approved by Museum Trustees and the Art and Architecture Review Board in February 2004; review by the state's Bureau of Capital Outlay Management continued through spring. Working drawings for the expansion are underway, to be completed in spring 2005. Working drawings for the Parking Deck are also in development, and groundbreaking is anticipated in early 2005. Design development of the Sculpture Garden will be completed by early 2005.



Among those attending the Grand Opening of the exhibitions *Stories of Passion and Art* included (left to right) Kathleen Morris, Richard S. Reynolds III, Michael Brand, Lisa Collis, Jane Spilman, Gov. Mark Warner, Elizabeth Rohatyn, Pamela Reynolds, James Cherry, Tresse Cherry, Michel Hilaire, and Tina Gomes Brand.

### Loans and Accessions: Statistics

#### LOANS FROM THE PERMANENT COLLECTION

Loans to national and international venues	23
Loans to Statewide Partners	14
Loans to qualifying state agencies	36
Other long-term loans	59

#### LOANS TO THE MUSEUM

Loans for temporary exhibitions	148
Loans to the permanent collection	0

ACCESSIONS 282

DEACCESSIONS 450

## The Public-Private Partnership

This vigorous public and private partnership is eloquently reflected in the Capital Campaign's efforts to raise \$150 million to achieve the Museum's transformation. The goal is nearly accomplished. So far, \$125 million has been generated: more than \$76 million for "bricks and mortar", \$32 million for endowment, and \$17 million for operations, contingency, and special art acquisitions. The total building cost, for expansion and renovations, is \$108 million.

VMFA is fortunate to receive support from numerous individuals and a variety of corporations and foundations that give generously to exhibitions, programs, publications, and many special projects (see *Honor Roll of Contributors*).

With income from Paul Mellon's generous bequest, VMFA launched a broad range of programs related to the Mellon Collections, including special lectures, exhibitions, and workshops for the Museum's Statewide Partners; Web site initiatives; and more (see *Educational Programs and Community Outreach*). A new Museum support group, Friends of Sporting Art, honoring Mr. Mellon's love of sporting art was celebrated in October 2003 at an inaugural reception hosted by Henry and Ann Stern in their Richmond home.

The Council of VMFA allocated \$100,000 in support of numerous Museum programs, exhibitions, publications, and acquisitions for the Library. Proceeds from the VMFA Shop and various fundraising events supported the Museum. *Fine Arts & Flowers 2003* raised more than \$105,000 in net income—a record for this event—which provided funds for the special exhibition *Bonjour, Monsieur Courbet! The Bruyas Collection from the Musée Fabre, Montpellier* (see *Exhibitions*). Implementation for The Council's strategic plan began in June 2004, and many of the goals already have been accomplished. The VMFA Shop welcomed a new manager, Barbara Lenhardt, and is now positioned to focus on its temporary location during the Museum's renovation and expansion.



Top: Visitors to *Fine Arts & Flowers 2003* examine a floral interpretation of a work in the VMFA collection.

Bottom: The Ambassador of France Jean-David Levitte (left) and James Cherry of corporate sponsor Wachovia (right) visit the exhibition *Bonjour, Monsieur Courbet!*



Attending the Collectors' Circle Gala honoring the Gottwald family were (left to right) Julian Hudson, John Gottwald, Meg Gottwald, Nancy Gottwald, Bruce Gottwald, Anne Parker Gottwald, and Michael Brand.

Membership in VMFA totaled 13,178 households by the end of the fiscal year. Members' dues contributed \$475,000 and the VMFA Fund (including gifts from Individual Patrons, Corporate Partners, select foundations, and special member gifts above and beyond membership dues) contributed \$1,417,248 to the Museum's operating budget. These vital funds support the Museum's family events, school and teacher programs, statewide outreach efforts, conservation, the Library, and other important initiatives.

Gifts from The Fabergé Society included funds for the special exhibition *Bonjour, Monsieur Courbet!*

The Heritage Society now has 104 members. The group was established to recognize and honor those who have made provision for the Museum with a bequest or through a planned gift, or those who have been significant benefactors to the Museum (see *Honor Roll of Contributors*).

VMFA benefits from its many support groups that contribute valuable time, talent, and resources to enhance the Museum's mission. The Collectors' Circle honored the Gottwald family as Collectors of the Year. The Friends of African & African-American Art sponsored a special lecture by Benjamin Wigfall, an upstate New York artist who is a native Richmonder and an early recipient of a VMFA Fellowship. The group also established the Irma H. Browne Student Membership Fund, in memory Mrs. Browne who

was a VMFA Docent, charter member of the Friends, and a member of The Council and the Multicultural Advisory Council. The fund will award VMFA memberships to promising high school art students. The Friends of Art hosted a variety of fundraising events, including *Café Night* in conjunction with the exhibition *Bonjour, Monsieur Courbet!*; provided volunteers for numerous Museum events, such as *Jumpin!*; and initiated outreach efforts. Canvas, a newly formed group of young collectors and art advocates ages 30 to 55, helped sponsor the exhibition *robert lazzarini* and hosted a special event for the artist; the group also participated in curator-led gallery tours, visits to private art collections, and other programs to encourage access to the arts and artists. The Friends of Indian Art contributed funds toward the purchase of a Sri Lankan ivory object for the Museum's collection (see *Gifts and Purchases*).

## The Public-Private Partnership

The Museum Library purchased a Minolta BookScribe 2000, a state-of-the-art archival face-up book copier for its photocopying needs, with a grant from the Jessie Ball duPont Fund. The Library will also purchase materials on Japanese art and culture and Chinese ceramics, thanks to grants from the Toshiba International Foundation and the Metropolitan Center for Far Eastern Art Studies. The Library received a donation of important period titles on American arts and crafts to establish the Karen Fellows Collection, a gift from her sister Kristin Fellows, which includes the first edition of Oscar Wilde's *A House of Pomegranates* (1912) with illustrations by Jessie Marion King. Malcolm Cormack, on his retirement as the Museum's Paul Mellon Curator and Curator of European Paintings to 1900, gave a substantial portion of his personal book and journal collection to the Library. In turn, the Library sent duplicate titles to VMFA Statewide Partner, William King Regional Arts Center in Abingdon. The National Gallery of Art donated more than 300 duplicate titles from Paul Mellon's bequest. Continuing donors to the Library include Mr. and Mrs. John R. Curtis, Jr.; Mr. and Mrs. John C. Maxwell for the Maxwell East Asian Collection; Frederick Brandt for the Carol J. Brandt Memorial Fund; Dr. Karl and Gisela Kreuzer for the Kreuzer Collection; Elise Wright; and Sally L. D. Todd.

To help promote the trio of exhibitions *Stories of Passion and Art*, West Broad Volkswagen donated a 2004 Volkswagen Beetle to give away in a "Win the ArtCar" contest. Decorated with images from the exhibitions and VMFA's graphic identity, the sporty vehicle appeared at a variety of Central Virginia and Washington, D.C. events and locations. Contest winner was Meg Hargrave.

Meg Hargrave in her ArtCar



## Margaret R. and Robert M. Freeman Library Planned for Museum's New Wing



Left to right, Robert M. Freeman, Frances Lewis, and Margaret R. Freeman

The Museum's Library in the expanded new wing has been named in honor of Margaret R. and the late Robert M. Freeman, long-time supporters of VMFA. As a current Museum Trustee and former Council President, Mrs. Freeman is aware of the need to enlarge the existing Library and move it closer to the main entrance. "It's important for the Library to be more accessible to the public it serves," she noted.

The new Library will have state-of-the-art technology for cataloguing and access to archival files. The Museum's Library is one of the largest art libraries in Virginia, serving patrons locally, nationally, and internationally.

"I can think of no better way to honor Bob's life," Mrs. Freeman said of her late husband. "I hope others will consider a similar decision to perpetuate the memory of loved ones."

Mr. Freeman, the retired Chairman and CEO of Signet Banking, not only had an interest in VMFA, but he also held board and leadership positions with Richmond Renaissance, the Virginia Banker's Association, Maymont Foundation, Tredegar National Civil War Foundation, Chesapeake Bay Foundation, Virginia Environmental Endowment, Virginia Historical Society, MCV Hospitals Authority, and United Way of Greater Richmond.

## Educational Programs and Community Outreach

The Museum's Education and Outreach Division launched the Paul Mellon Arts in Education Program, a major statewide initiative of lectures, performances, teacher workshops, and Artist Workshops based on works in the Mellon Collections. Audiences included school groups, Museum Statewide Partners, and the general community. Programs offered in the inaugural year were 28 lectures on topics ranging from American artist George Catlin to the French Impressionists; 28 Standards of Learning-based teacher workshops on Catlin and on the role of science in Impressionist art; and 46 artist workshops on painting, sculpture, and the influence of visual arts on writing.

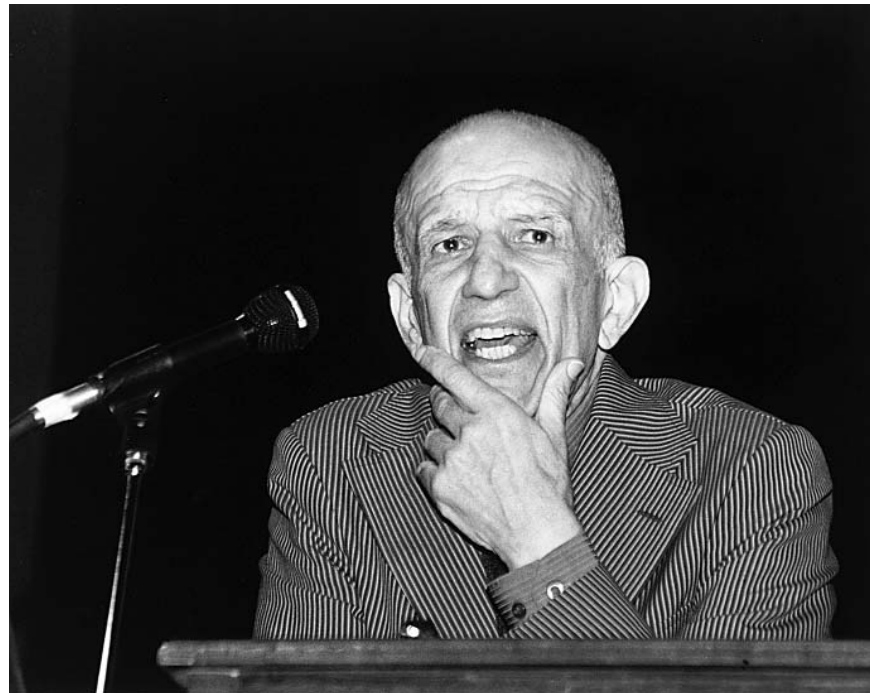
An exhibition featuring works by George Catlin (from the Mellon American Collection) and an exhibition of lithographs after Catlin traveled across Virginia. They included the William King Regional Arts Center in Abingdon, the Piedmont Arts Association in Martinsville, the Galax Public Library, The Library Gallery in Wise, the Smyth-Bland Regional Library in Marion, the Reynolds Homestead in Critz, and the Montessori Community School in Charlottesville.

Other highlights of the Paul Mellon Arts in Education Program were public and in-school performances by the Jane Franklin Dance Company in Danville, Yorktown, and Rocky Mount; a concert of 18th–19th-century French music in Wise; lectures related to works in the Mellon Collections in Williamsburg, Cape Charles, Bristol, Abingdon, Gloucester, Roanoke, Wytheville, Farmville, Washington, Blacksburg, and Newport News; and Artist Workshops utilizing techniques based on art from the Mellon Collections in Chincoteague, Lynchburg, South Boston, Franklin, Martinsville, Blacksburg, Danville, Farmville, Roanoke, Suffolk, and Wise. Additionally, Paul Mellon Educator Jeffrey Allison traveled more than 10,000 miles to provide teacher workshops and lectures on *George Catlin: Medicine Painter* and *Lights, Camera, Action: Science at Work in Impressionist Art* to educators in Fairfax, Loudoun, Washington, Smyth, Rappahannock, Albemarle, Brunswick, Campbell, and Roanoke counties.

The exhibitions, along with the related lectures and workshops, raised Virginians' awareness of the Mellon Collections at VMFA.



At the Piedmont Arts Association, a dancer with the Jane Franklin Dance Company and a Martinsville student participated in *Very Physical Science*, a performance component of the Mellon Arts in Education Program.



Artist Alex Katz responds to a question at the seminar *Of Artists, Architects, and Patrons*.

The Office of Statewide Partnerships developed and made available six new traveling exhibitions to Partners throughout the Commonwealth. Four exhibitions feature the work of Virginia artists: photographer Hullahen Williams Moore, sculptor Jack Witt and painter Judy Witt, painter Karen Shea, and photographer Steve Wall. Another exhibition, funded by Toshiba International Fund, focuses on the Japanese tea ceremony and includes a teacher's kit to provide students an actual experience of the ceremony. Also produced was an exhibition featuring works by 32 British printmakers, *The London Portfolio: Contemporary Prints from The Artichoke Workshop*.

Three separate series of exhibitions drawn from or related to *Generations: African-American Art from the VMFA Collection* were developed and will circulate to Statewide Partners beginning in fall 2004. The Education and Outreach Division also began planning and development for a series of three traveling exhibitions related to the 400th anniversary commemorations in 2007 marking the founding of Jamestown.

The statewide initiative of 16 exhibitions on Southern life and culture, *Old Dominion/New Perspectives*, continued for the third year and received additional funding from Philip Morris U.S.A.

The Metropolitan Education Department offered a varied menu of teacher workshops, each tying the VMFA collection and media resources to the Virginia Standards of Learning Objectives. Among the new topics are the art of ancient Greece, American decorative arts, science and art in the mid 19th century, the art of the Japanese tea ceremony, and the art of the Silk Road. Local outreach expanded, and several workshops traveled more extensively throughout the state. The exhibitions, *Bonjour, Monsieur Courbet!* and *Van Gogh and Gauguin*, inspired new workshop formats that included exhibition tours in French, innovative ways to use visual journals, and more.

The Museum's 11th annual *Summer Institute for Educators* in June 2004 explored ancient trade routes in *The Silk Road: Ancient Internet*. The week-long event was the equivalent of a university graduate-level course; and brought together 63 educators from around the state for engaging lectures, studio workshops, performances, classroom lesson ideas, and gallery discussions. The Camp Younts Foundation again underwrote the Summer Institute.

The Museum redesigned its Web site to feature more than 100 selected works from the VMFA collection. Using interactive links to a new Gallery Map, visitors can now view examples of works from each gallery. In conjunction with the Paul Mellon Arts in Education initiative, VMFA created *George Catlin: The Medicine Painter*, a new online program which offers extensive information on Catlin, Native Americans, and the American West in the 19th century. To accompany the exhibition, *Bonjour, Monsieur Courbet!*, the Museum developed an interactive component so visitors could examine the life of Gustave Courbet through his letters.

The Museum's Adult Programs Department offered programs in conjunction with the trio of exhibitions, *Stories of Passion and Art*, including a day-long seminar *Of Artists, Architects, and Patrons: Conversations with Lord Sainsbury, James Wines, and Alex Katz*. The event focused on the dedication, inspiration, and passion behind arts patronage and its impact on museums. Addressing arts patronage were distinguished speakers Lord Sainsbury of Preston Candover KG, an internationally prominent businessman and arts patron; Wines, award-winning architect, founder, and president of SITE (Sculpture in the Environment) and Katz, one of the world's most innovative contemporary artists. The audience included internationally renowned artists Chuck Close, Richard Estes, and Robert Cottingham and celebrated architects Robert Venturi, Malcolm Holzman, and Rick Mather.



Mary Holland, Director of the Studio School, and Michael Brand, Museum Director, at the *Thomas C. Gordon, Jr., Retrospective*

The second annual Paul Mellon Lecture featured art historian Pierre Rosenberg, member of the Académie française and Honorary President-Director, Musée du Louvre, Paris, who spoke on *Chardin: A Subversive Painter Despite Himself*. He chronicled the life and work of Jean-Baptiste-Siméon Chardin (1699–1779), the greatest French painter in the period between Watteau and David.

Other lectures related to exhibitions and art history programs included contemporary sculptor Robert Lazzarini's discussion of his work; a lecture/performance about the women who influenced Whistler; an exploration of the short-lived collaboration of van Gogh and Gauguin; the first Teen Symposium, which covered the history, literature, music, and art of mid 19th-century France; Virginia architecture; Dutch and Flemish painters; and more. A variety of additional events highlighted distinguished scholars, artists, poets, and musicians through literary readings, performance, and film.

The position of Director of the VMFA Studio School was endowed with funds given in memory of Thomas C. Gordon Jr., a justice of the Supreme Court of Virginia from 1965 to 1973. Major funds were provided by an anonymous donor and the Garland and Agnes Taylor Gray Foundation; additional contributions came from Gordon's family, friends, and former colleagues. Mary Holland is the current Director of the Studio School. In 1979, Gordon enrolled in a class at the Museum's Studio School. To his admitted surprise, his oil-pastel drawings proved to be popular and sold well during the next 20 years. Gordon died in May 2003. A retrospective of 25 of Gordon's oil-pastel drawings was shown at the Studio School Gallery in March 2004.



A Children's Studio faculty member encourages young artists in discovering the joy of creativity.

The Studio School also presented an exhibition of artwork by more than 40 current faculty members, the 20th anniversary exhibition of the ONE/OFF Printmaking Group, and student exhibitions of drawings, prints, pottery, paintings, and photography. During the year, the VMFA Studio School offered 301 classes and workshops and served more than 1,771 students. Studio School students and friends also traveled to Italy and Washington, D.C.

The Museum's Fellowship endowment continued to support the visual arts in Virginia through awards totaling \$136,000 to 24 Virginia professional artists and art students. The program has awarded 866 grants worth more than \$2.8 million since its inception in 1940.

Many Museum tours this year were cancelled due to Hurricane Isabel, a winter snowstorm, and the roof repair in spring that temporarily closed the African, Japanese, and Fabergé galleries. However, Tour Services resourcefully fulfilled a majority of commitments, such as African tours, by offering pilot visits of *In Tune with Mali*. This is part of the Museum's future in-school tour program, *Art on the Spot*, an exciting new outreach program, funded by the National Endowment for the Arts, that debuts in fall 2004.

In addition to the variety of tours of special exhibitions and the permanent collections for student and adult groups, Tour Services developed two new tour offerings for students in grades 6–12. All student tours complement Virginia's Standards of Learning.

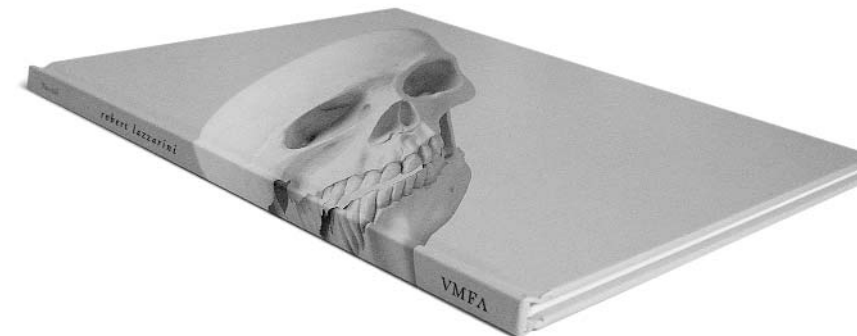
Tour Services initiated *Art Munch*, a new lunchtime program. On two Fridays at noon each month, visitors can take a mid-day break with a free 15-minute tour of selected works in the VMFA collection and then receive a 10 percent discount in the Arts Café.

VMFA's Youth and Family Programs continued to attract a range of young audiences. Attendance at *Young@ART*, a popular pre-school series, increased 129 percent, with 1,028 children and parents participating. The Museum-based program was expanded in an outreach program offering a four-part art education series to day care centers and pre-schools, with 2,383 pre-school children and teachers participating. Events for teens included the Museum's first symposium, in conjunction with *Bonjour, Monsieur Courbet!*, geared especially for high school students; and *The Future of Art*, the first art opening for middle and high school students, which focused on the exhibitions: *The New VMFA: Collecting for the Future*, *robert lazzarini*, and *The Art of the Future: An Exhibition of Student Work*. Two Family Open Houses, free and open to the public, engaged families in a variety of activities related to the Fabergé collection and animals and insects in art.

The Educational Resource Room, located in the Center for Education and Outreach, had a 163 percent increase in group and family visitors, attracting 4,537 participants.

*Art After Hours* presented seven lively evenings of art tours, music, poetry, and refreshments on Thursday evenings during January and February to nearly sold-out audiences.

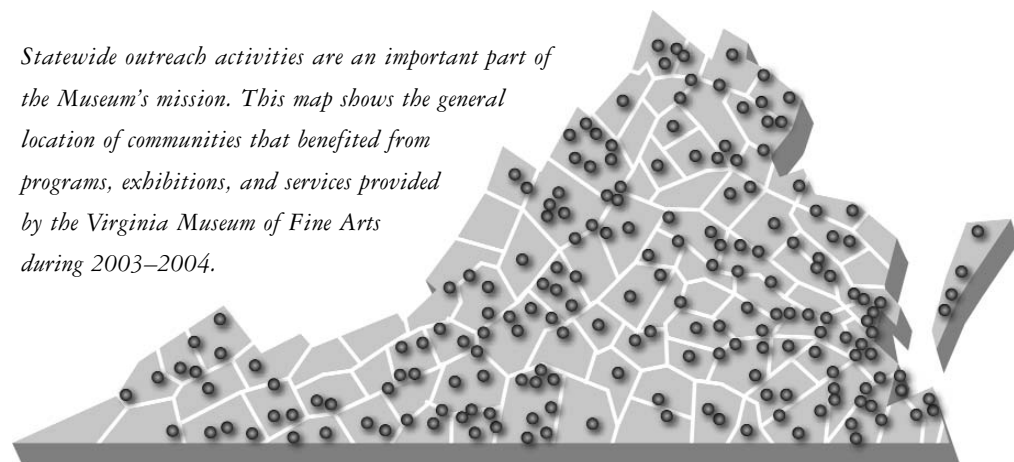
The Publications Department supported the implementation of the new image and identity program, an active schedule of exhibitions, programs, and events with a variety of educational and promotional materials. Book projects included *robert lazzarini*, a catalogue produced in collaboration with the artist to accompany his first one-person show at VMFA. Publications also continued to work on *James McNeill Whistler: Uneasy Pieces*, a series of eight essays by David Park Curry. Published in September 2004, the insightful and stimulating book provides background and content for the Whistler exhibition at the Freer (see *Exhibitions*). Also included are reproductions of the etchings on display in *Arrangement in White and Yellow*.



VMFA published this specially designed companion book to accompany the exhibition *robert lazzarini*.

# Attendance: At the Museum and Around the State Fiscal Year 2003–2004

AT THE MUSEUM	2003–2004		2002–2003	
	Programs	Attendance	Programs	Attendance
Exhibition & Gallery Attendance*		276,860		178,267
Whistler Exhibition at Freer, curated at VMFA*	1	117,403	—	—
Gallery Programs	2,235	34,840	2,369	35,133
Lecture Programs	61	6,036	61	5,778
Studio School	351	15,071	311	15,428
Performing Arts	15	3,348	15	13,641
School & Family Programs	917	22,927	855	23,557
Other Activities	6	661	6	529
<b>Total Attendance &amp; Participation</b>		<b>359,743</b>		<b>272,333</b>
AROUND THE STATE	Programs	Attendance	Programs	Attendance
Statewide Exhibitions	92	368,095	87	163,084
Artist Workshops at Partners	43	2,322	47	3,174
Mellon Education Programs	75	4,784	19	961
Speakers on the Arts at Partners	30	1,943	37	2,463
Educator Workshops	24	476	70	2,932
Media Programs	1,720	104,920	2,023	115,311
Technical Consultation	15	2,034	28	2,128
<b>Total Attendance &amp; Participation</b>		<b>484,574</b>		<b>290,053</b>
ON THE WEB				
www.vmfa.state.va.us		747,769		548,931
<b>Total Participation</b>		<b>747,769</b>		<b>548,931</b>
<b>TOTAL PUBLIC SERVED</b>		<b>1,592,086</b>		<b>1,111,317</b>



*Statewide outreach activities are an important part of the Museum's mission. This map shows the general location of communities that benefited from programs, exhibitions, and services provided by the Virginia Museum of Fine Arts during 2003–2004.*

## Behind the Scenes at VMFA

The collections of the Virginia Museum of Fine Arts are its foundation and strength. More than 6,000 years of world art from six continents represent the indomitable creative spirit through the ages of civilization. At the heart of these collections is a dedicated staff working behind the scenes in support of VMFA's mission to preserve, protect, and present treasured works of art. They perform hundreds, thousands, of necessary tasks daily to

keep the Museum operating smoothly. They include curators to conservators, editors to electricians, housekeepers to art handlers, and many, many others. All take personal pride in the Museum's masterworks that inspire visitors, enlighten students and scholars, and serve as the basis for educational programs to enhance the quality of life for citizens throughout Virginia. Presented here are just a few of those special people behind the scenes at VMFA.

**David Noyes**  
Director, Exhibition Design and Production

"Every exhibition begins with the same two things," says David Noyes, "a list of objects and a big empty space. After that, every exhibition is different."

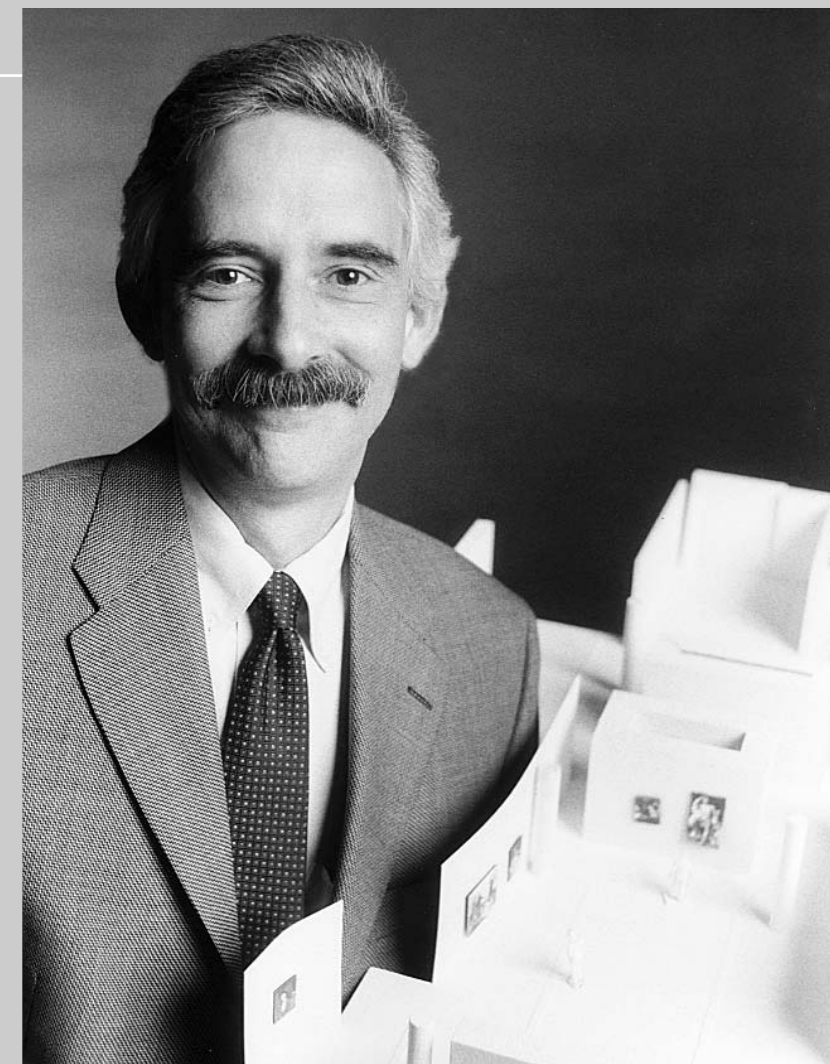
Noyes and his team of designers, graphic artists, technicians, and carpenters turn ideas into exhibitions.

"We talk with the curators and educators to decide on a storyline," he explains, "I'll draw sketches of how the story flows. There has to be some logic to the way the art is laid out, how it's presented between Point A and Point B, or Point Z."

Noyes and his team do careful research before arriving at a concept for an exhibition. "We study the era and the period of the art extensively so we can add some flavor of the time. We try to add a hint of the atmosphere of the day or the age or the culture."

Sometimes that's done elaborately with sets or props; other times, simply with graphics and lighting. Exhibition design, as any other art form, goes through stylistic trends.

"In the late '70s, exhibition design was incredibly theatrical. We don't do that anymore," he explains. "We focus on the art, not its setting. We want to deliver information about the art; but we also want to convey its spirit, its mystery."





**Suzanne Freeman, Ph.D.**  
Head Fine Arts Librarian and Publications Manager

Education is the central mission of VMFA and the Library is at that core, according to Suzanne Freeman.

“From the curators to exhibition design to publications, the Library supports the staff to educate the public in the arts,” Freeman says.

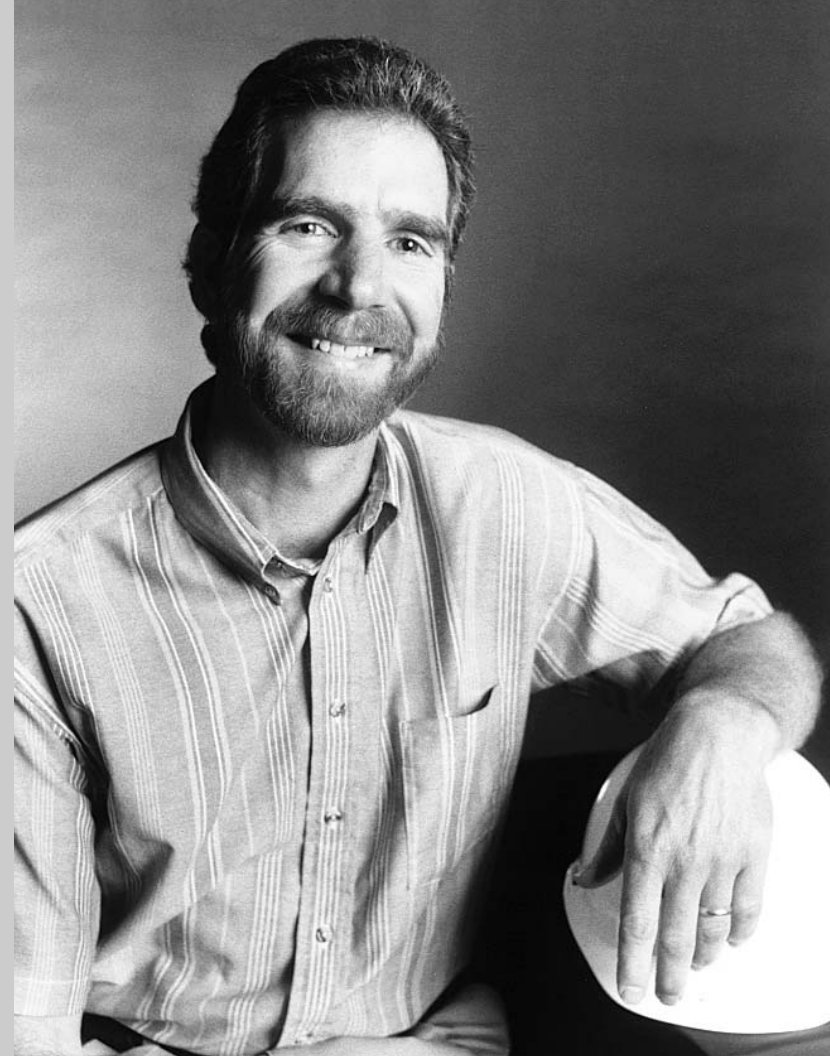
She oversees the Museum’s resource of more than 80,000 volumes, 50,000 files on artists, hundreds of journals and catalogues, dozens of electronic and online journals, and miscellaneous ephemera about artists and VMFA’s history.

Curators use the Library for research on scholarly publications and lectures. They rely on the Library when preparing recommendations for the Board of Trustees. Exhibition designers need information about historical details before creating a setting for an exhibition.

“Helping the general public is our second mission,” Freeman says. “Because we have such a wealth of primary source materials, we help students working on term papers and scholars literally from around the world.

“And, then there are the people who have collectibles and heirlooms. We laugh and say that *The Antiques Roadshow* ruined our lives, but it’s really a great pleasure to help them find information about artists or their objects. Although we don’t give out prices or appraisals.

“The discovery process is the big kick. It makes any amount of work worthwhile!”



**Michael Slatner**  
Superintendent, Buildings & Grounds

To Mike Slatner, the Museum building itself is a work of art—a mosaic of mechanical systems from different eras. “There’s the 1936 building, the 1954 building, the 1970, the 1976, and the 1985,” he counts off. “Each area has different equipment and, of course, different problems.”

It’s up to Slatner and the “B&G” Department to keep all the seemingly disparate systems working together, smoothly. Everything must be in sync, maintaining temperature and humidity levels steady in the galleries and storage areas to preserve priceless works of art.

Slatner and the “B&G” staff received well-deserved recognition for their extraordinary service during and after Hurricane Isabel in September 2003. They were the Museum’s front line of defense. “That was an incredible team effort,” Slatner says with pride. “Everyone pitched in, other departments, too. They wanted to do a good job and protect the building and the art.”

The resourceful “B&G” team even helped the Special Events staff produce a memorable wedding reception just two days after the storm, while the Museum and most of the city were still without electricity. The young couple and their families were thrilled.

“That was a bright spot for us,” Slatner says. “We really wanted something to help us get back to normal, after all the trials and tribulations. It’s amazing what you can accomplish with a good team.”

**Ron Epps**  
Adult Programs Coordinator

As the community served by VMFA becomes more multi-cultural, so do the Museum’s programs, according to Ron Epps.

“Especially in the last 10 to 15 years, we’ve created programs to address some of the multi-cultural heritage events here in the city. These communities have also become involved with the Museum. We’ve always done programming from an art historical approach, but, now we’re looking at them in a more contemporary cultural way.”

Epps works with Museum curators and educators to plan and organize the Museum’s programs—lectures, art history courses, films, and performing arts—linking cultural events as well as VMFA’s exhibitions and permanent collections.

“We’ve been extremely fortunate to bring internationally recognized experts for the *Paul Mellon Lecture* series, *Poetic Principles*, and the *Black Maria Film and Video Festival*. But, just as impressive are the local resources we have to draw on,” he notes with pride. “We have our own curators and professors from colleges and universities in the area. In the performing arts, we had the late Joe Kennedy, one of the leading jazz violinists in the world, and he lived here in Richmond.”

“The Museum wants and needs a diverse series of programs throughout the year. We try to bring in a variety of genres to help us attract a diverse audience. I think that’s the ultimate goal.”



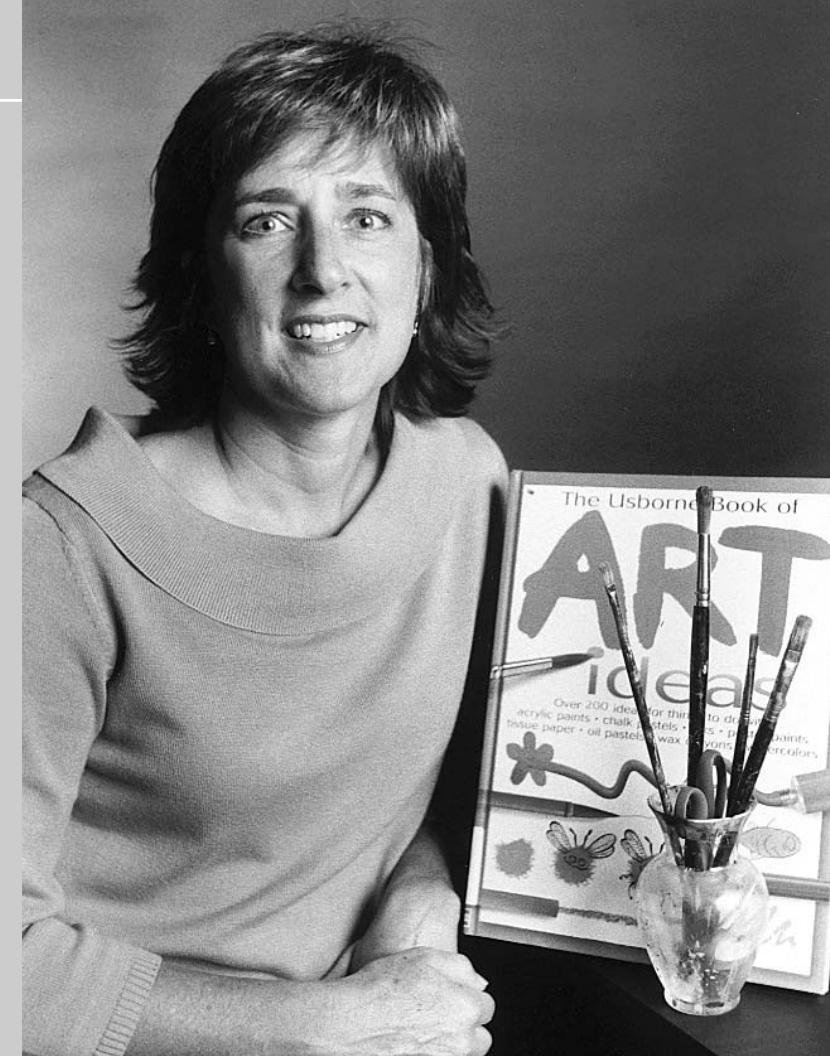
**Della Watkins**  
Head of Metropolitan Education

Art can be used to teach any subject, claims Della Watkins.

“Math, science, English, creative writing, even economics and trade. We make connections using the Museum’s permanent collection and special exhibitions,” she declares. “We have a tour about geometry to teach angles, shapes, and proportions. Our Impressionism tour is based on scientific inventions. English is re-telling stories and interpreting visual objects. We use the Contemporary collection to teach creative writing classes, especially with teenagers. Our teachers’ program about the Silk Road delves into economics, trade, history, and geography.”

As head of Metropolitan Education, she leads a staff that serves a diverse audience ranging from three-year-old children to senior citizens. Drawing on her extensive teaching credentials, she knows how to appeal to each, collectively and individually.

“We’ve customized our offerings,” she notes. “With students and teachers, we work with the Standards of Learning for Virginia Public Schools. For adult audiences, we have a variety of scholarly and entertaining programs. We also conduct workshops for businesses wanting us to help their employees be creative and think ‘out of the box’. Of course, art is perfect for that. And, it’s so rewarding to see that magical moment when someone makes a connection using art.”



# The Campaign for the Virginia Museum of Fine Arts: Building for the Future

The Virginia Museum of Fine Arts is pleased to recognize the following individuals, foundations, and corporations for their generous support of the Capital Campaign. This list reflects new or additional gifts contributed between July 1, 2003 and June 30, 2004.

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**Helmet**, Greek (Apulo-Corinthian type), 5th century B.C., bronze, 10 1/2 inches high by 8 1/4 inches wide by 11 7/8 inches deep (Museum Purchase: The Arthur and Margaret Glasgow Fund, 2004.3).

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**Fluoreszontal**, 1983, by Joan Ward Elliott (American, born 1956), oil on canvas 35 1/4 inches high by 71 inches wide (Gift of CSX Corporation, 2003.206).



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**Pipe Bowl**, African (Bamum Culture, Cameroon), 19th–20th century, terra cotta, 3 3/4 inches high by 3 inches wide by 3 3/4 inches deep (From the Robert and Nancy Nooter Collection, Museum Purchase: The Adolph D. and Wilkins C. Williams Fund, 2004.22).

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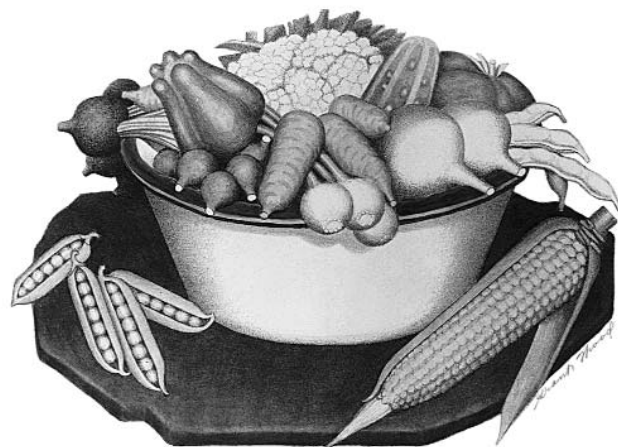
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**Vegetables**, 1938, by Grant Wood (American 1891–1942), hand-colored lithograph, 14 1/4 inches high by 17 7/8 inches wide (Gift of Virginia Brown, in memory of her husband, Charles L. Brown, Jr., 2003.126).



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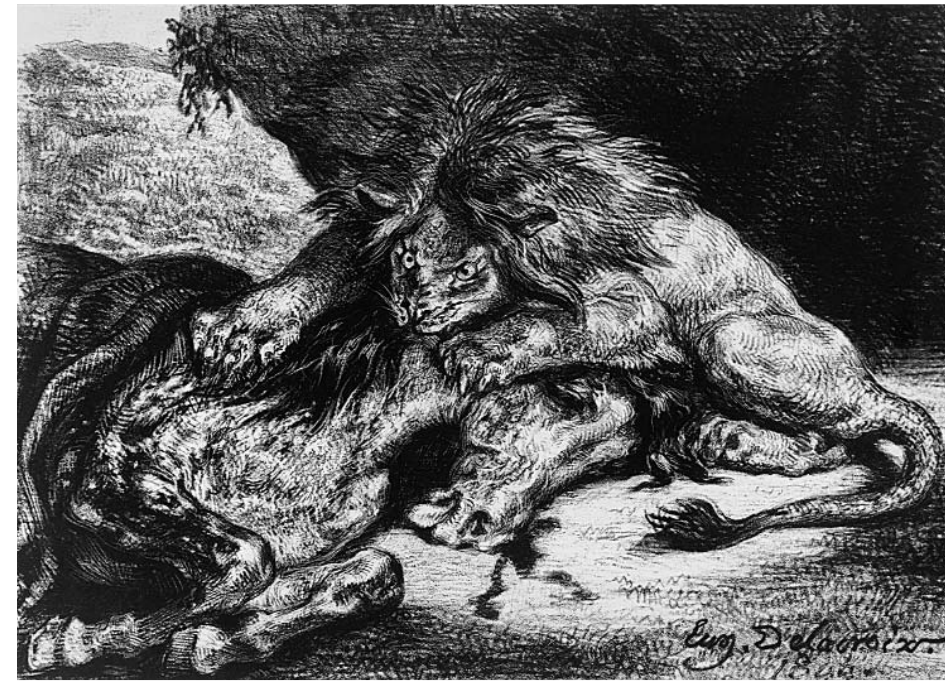
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 Alfa Laval Inc.  
 AstraZeneca Pharmaceuticals, L.P.  
 Atlantic Capital Management, LLC  
 Bar Association of Richmond  
 Blackwood Development Company  
 Bon Secours Richmond Health System  
 Booz Allen Hamilton/Incorporated  
 Brandywine Realty Trust  
 The Brink's Company  
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 Harris Williams & Co.  
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 KPMG LLP  
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 LandAmerica Financial Group, Inc.  
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 Martin Marietta Aggregates  
 Merrill Lynch  
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 Moore Cadillac Company  
 Mutual Assurance Society of Virginia  
 Noland Company  
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 Travel Agents International  
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 Ukrop's/First Market Bank  
 Williams Mullen  
 World Access Service Corporation  
 Wyeth Consumer Healthcare

#### CORPORATE SPONSORS

(Gifts of \$500-999)

Altadis U.S.A., Inc.  
 Chesapeake Corporation  
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 EMC<sup>2</sup>, Inc.  
 Grace Street Residential Design Systems  
 Hirschler Fleischer  
 JMJ Corporation  
 "K" Line America, Inc.  
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 Old Dominion Electric Cooperative  
 Property Services, Inc.  
 RMI—Richmond Marketing, Inc.  
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 The Trust Company of Virginia  
 WWBT-12

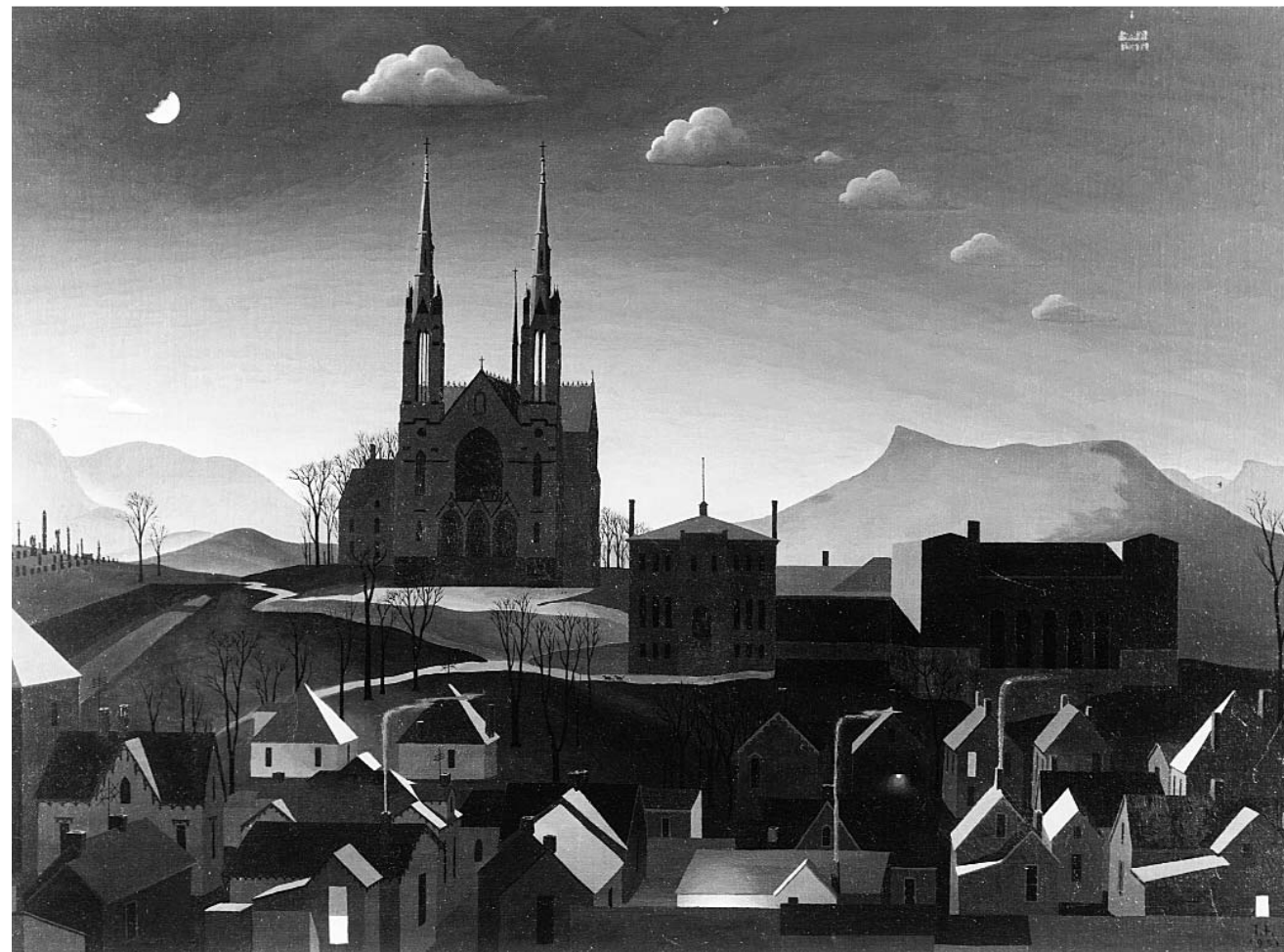
#### CORPORATE CONTRIBUTOR

(Gifts of \$200-499)

Boitnott Visual Communications Corporation  
 Carroll Plumbing & Heating, Inc.  
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 Caterpillar Foundation  
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 CSX Corporation  
 Deluxe Corporation Foundation  
 Dominion Foundation  
 ExxonMobil Foundation  
 C. B. Fleet Company  
 GlaxoSmithKline Foundation  
 GrayCo, Inc.  
 IBM Corporation  
 LandAmerica Foundation  
 The May Department Stores Company Foundation  
 Merrill Lynch  
 Mutual Assurance Society of Virginia  
 Norfolk Southern Foundation  
 Pfizer Foundation  
 Pitney Bowes  
 SBC Foundation  
 SunTrust Mid-Atlantic Foundation  
 Universal Leaf Foundation  
 USG Foundation  
 Verizon Communications  
 Wachovia



St. Andrew's Church, Roanoke, Virginia, 1951, by Thomas Fransioli (American, born 1906), oil on canvas, 22 1/8 inches high by 30 1/4 inches wide (Gift of CSX Corporation, 2003.207).

The 2003-04 *Honor Roll of Contributors*, prepared by the Virginia Museum of Fine Arts Foundation staff, represents contributions and pledges received between July 1, 2003 and June 30, 2004. Care has been taken to ensure the accuracy of the list. If, however, there should be an omission or error, we express our sincere regret and ask that you bring it to our attention. Please write to the Foundation or phone 804.340.1515.

# Volunteer and Support Groups

The Virginia Museum of Fine Arts depends on the invaluable time and talents of its volunteers to support Museum staff and program activities, serving the Museum visitor and the community. More than 1,451 volunteers contributed in excess of 54,000 hours from July 1, 2003 through June 30, 2004. This represents nearly \$899,000 in volunteer support based on the hourly value of volunteer time, as published annually by the **Independent Sector**.

TRUSTEES & FOUNDATION	Volunteers	Donated Hours
Trustees of the Virginia Museum of Fine Arts	33	1,010
Directors of the Virginia Museum of Fine Arts Foundation	33	584
<b>ORGANIZATIONS, ADVISORY GROUPS, &amp; COMMITTEES</b>		
Collectors' Circle Committee	20	460
Community Volunteers: Metropolitan and Statewide	201	6,279
The Council	300	24,757
Development	119	1,366
Docents	284	11,947
Friends of African & African-American Art	29	984
Friends of Art	345	1,860
Friends of Indian Art Committee	5	25
Friends of the Studio School	1	72
Internships	21	2,623
Multicultural Advisory Council	23	135
Teachers' Advisory Council	21	126
Teen Advisory Council	16	80
<b>TOTALS*</b>	<b>1,451</b>	<b>52,308</b>

\* Museum Volunteers often give their support in more than one area. When a Volunteer serves in more than one category, the person is listed in each category and credited with all *donated hours*, but counted only *once* in the total number of volunteers.

# Advisory Groups

## DOCENT COMMITTEE

Jay Baxa, *Chairman*  
 Debra Stoss, *Co-chairman*  
 Carolyn Brandt, *Secretary*  
 Barbara Kling, *Tour of the Month Coordinator*  
 Grace Bowie, Kay Remick, *Awards and Recognition Coordinators*  
 Celeste Johnston, Betsy MacCorkle, *Docent Exchange Coordinators*  
 Irma Goldstein, Emma Lou Martin, *Trip Coordinators*  
 Adele Van Divender, *Docent Update Editor*  
 Renate Brandt, *Docent Resource Center Coordinator*  
 Carol Dunham, *Council Liaison*

## MULTICULTURAL ADVISORY COUNCIL

Al Corbett III, *Chairperson*  
 Audrey Jung, *First Vice Chairperson*  
 Julia Torres Barden\*  
 Philip W. Branch  
 Irma Browne\*  
 Beverly J. Brown  
 Charles D. Chambliss, Jr.  
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 Melissa F. Deane  
 Willie Dell  
 Ken Dye  
 Evelia Emiliani  
 Jerry Fortune  
 Rondall W. James  
 Mary Jo Joseph  
 Sunny Kim  
 Tae-Hyung Ko\*  
 Rose Chen Lai\*  
 Napoleon L. Peoples  
 Dastagir Qureshi  
 Ranjit K. Sen  
 Bessida White

\*denotes membership for part of the fiscal year 2003-04

## TEACHERS ADVISORY COUNCIL

Sid Ames  
 Anna Mae Bowman  
 Robb Cambisios  
 Helen Cherry  
 Diana Davenport  
 Lynda Dunnigan  
 Patricia Fairley  
 Barbara Ferre  
 Lin Ferrell  
 David B. Fisher  
 Sarah Ford  
 Pat Bruce Franklin  
 Cherry Gardner  
 Kathy Hoppe  
 Sue Kurfees  
 Jacque Minarik  
 Melinda Motley  
 Melanie Nan  
 Sue Robertson  
 Cynthia Robinson  
 Rita Root  
 Jennifer Schero  
 Buddy Terrell  
 Clare Tilton

## TEEN ADVISORY COUNCIL

Laura Addison, Teri Clancy, Karyna Gresham, Meg Roberts, Kristina Williamson, *West Point High School*  
 Lauren Bass, *Trinity High School*  
 Lindsay Bullman, Georgia Krapf, Katie Middleton, Tommy Rockhold, *Douglas Freeman High School*  
 Katie Cook, *Lee-Davis High School*  
 Jennike Horacek, *Henrico High School and Tucker High School*  
 Ammera Mistry, *Thomas Dale High School*  
 Laura Murdock-Kitt, *Community High School*  
 Stephanie O'dell, *James River High School*  
 Anne Mason Rumble, *St. Catherine's School*

# Financial Statements

## Statement of Virginia Museum of Fine Arts Operating Revenues and Expenditures

The following comparative list summarizes the Museum's operating revenues and expenditures, including specific transfers from the Virginia Museum of Fine Arts Foundation, and excludes art purchases. Commonwealth funds are not expended for art purchases.

The complete financial records of the Museum are periodically audited by the Auditor of Public Accounts. Opinions on recent audits were without qualification. The 2003-04 audited figures will appear in the 2004-05 *Annual Report*.

Fiscal Years ( <i>In Thousands</i> )	2003-04	2002-03
<b>REVENUES</b>		
Appropriations, Commonwealth of Virginia	\$ 6,386	\$ 6,286
Membership Dues	497	527
Investment Income	72	122
Other Income	3,058	3,234
Federal Grants	28	115
Museum Shop, Net Income	60	111
Food Service, Net Income	20	45
Subtotal	10,121	10,440
Transfers from Virginia Museum Foundation to Support Museum Operations	4,515	5,190
<b>TOTAL REVENUES</b>	<b>\$14,636</b>	<b>\$15,630</b>
<b>EXPENDITURES</b>		
Curatorial & Conservation	4,005	3,995
Buildings & Grounds & Security	3,937	4,355
Administration	2,135	2,014
Statewide Education & Outreach Services	1,295	1,366
Membership & Public Information	1,253	1,070
Local Fund Support of Programs	1,554	1,950
<b>TOTAL EXPENDITURES</b>	<b>\$14,179</b>	<b>\$14,750</b>

## Statement of Capital Outlay and Maintenance Reserve

Fiscal Years ( <i>In Thousands</i> )	2003-04	2002-03
Balance, July 1	\$ 2,067	\$ 1,811
<b>REVENUE</b>		
Appropriation, Commonwealth of Virginia	\$ 3,867	\$ 2,681
<b>TOTAL BALANCE AND REVENUE</b>	<b>\$ 5,934</b>	<b>\$ 4,492</b>
<b>EXPENDITURES</b>		
Capital Improvements & Renovation Projects	\$ 4,416	\$ 2,425
Balance, June 30	\$ 1,518	\$ 2,067

## Virginia Museum of Fine Arts Foundation

*Support to the Virginia Museum of Fine Arts and results of fund-raising activities*

The Virginia Museum of Fine Arts Foundation exists to support the activities of the Virginia Museum of Fine Arts and to manage assets held in trust. That support includes transfers to the Museum and direct expenditures from the Foundation made to further the mission of the Museum.

The Virginia Museum of Fine Arts Foundation is audited annually by the firm of KPMG LLP. It was the auditors' opinion that the financial statements present fairly, in all material respects, the results of the Foundation's operations and are in conformity with generally accepted accounting principles.

	2003-04	2002-03
Art purchases and funds transferred to support Museum operations	\$7,463,320	\$ 8,605,363
Direct expenditures to support Virginia Museum of Fine Arts and Foundation administrative and fund-raising activities	\$2,423,018	\$ 2,435,176

## Gift Summary

Gifts, Grants, and Bequests to the Virginia Museum of Fine Arts Foundation and the Virginia Museum of Fine Arts, 2003-2004 and 2002-2003. Pledges and the value of contributed works of art are not included.

	2003-04	2002-03
<b>Sources of Support</b>		
Individuals	\$ 6,412,738	\$ 5,146,823
Corporations	910,250	606,402
Foundations	1,251,805	2,787,646
Organizations	101,920	375,353
Bequests	731,452	403,366
Government Grants	0	115,000
Memberships-Support Groups	26,990	28,165
<b>TOTAL</b>	<b>\$ 9,435,155</b>	<b>\$ 9,462,755</b>
<b>Designation of Gifts</b>		
Annual Giving	\$ 1,417,248	\$ 1,494,261
Capital Campaign	7,140,540	6,743,085
Special Purposes (other than Capital Campaign)	826,822	1,167,214
Endowment (other than Capital Campaign)	18,750	26,050
Memorial Fund	4,805	3,980
Museum Support (Memberships)	26,990	28,165
<b>TOTAL</b>	<b>\$ 9,435,155</b>	<b>\$ 9,462,755</b>



# Staff

The following staff list reflects the organizational structure of the Virginia Museum of Fine Arts for the fiscal year 2003–2004. Asterisk (\*) denotes part-time employment (500 hours or more) or full-time employment for part of the fiscal year 2003–2004.

## Office of the Director

Michael Brand, *Director*  
 Candice Banks, *Executive Assistant*  
 Suzanne Broyles, *Secretary of the Museum*  
 Lulan Yu, *Assistant to the Director*

## Foundation Administration

David B. Bradley, *Vice President for Finance and Administration*  
 Judith W. Gleach, *Finance and Administrative Assistant*  
 Paul K. Laurenz, *Information Systems Manager*  
 Veronica W. McKeever, *Special Services Assistant*  
 Susan Gracik, *Accounting Manager*

## Development

Peter M. Wagner, *Vice President for Development*  
 Kimberly P. Skelly, *Major Gifts Manager*  
 George T. Bryson, Jr., *Planned Giving Manager*  
 Sharon Casale, *Donor Relations Manager*  
 Elizabeth Lowsley-Williams, *Corporate Relations Manager*  
 Katherine Ferguson, *VMFA Fund Manager*  
 Anne B. Barriault, *Writer-Editor*  
 Courtney Bowling, *Research Associate*  
 Elizabeth C. Thompson, *Events Coordinator for Development*  
 Peggy L. Boshert, *Executive Secretary*

## Community Affairs

Kristie Lockhart, *Acting Community Affairs Director*

## Membership

Margaret S. Wade, *Membership Manager*  
 Agnes Craddock, *Membership and Friends of Art Coordinator*  
 Rebecca W. Fox, Sandra M. Smollich, *Membership Coordinators*  
 Rubie Britt-Height, *Kristie Lockhart, Friends of African & African-American Art Coordinators*  
 Karin A. Bowles, *Friends of Sporting Art Coordinator*

## Collections

Joseph M. Dye III, *Curatorial Chair*  
 Caryl Burtner, *Administrative Coordinator*  
 Constance Morris, *Executive Secretary*

## African Art

Richard B. Woodward, *Curator*

## American Arts

David Park Curry, *Curator*  
 Elizabeth O'Leary, *Associate Curator*

## Ancient Art

Margaret Ellen Mayo, *Curator*

## East Asian Art

Shawn Eichman, *E. Rhodes and Leona B. Carpenter Curator*

## European Art and The Mellon Collection

Malcolm Cormack, *Paul Mellon Curator and Curator of European Paintings to 1900*  
 Dennis Halloran, *Research Assistant*

## European Sculpture, Decorative Arts, and Prints

Kathleen Morris, *Associate Curator*

## Modern and Contemporary Art

John Ravenal, *Sydney and Frances Lewis Family Curator*  
 Tasha Grantham, *Assistant Curator*

## South Asian and Islamic Art

Joseph M. Dye III, *E. Rhodes and Leona B. Carpenter Curator*  
 Mimi Wilson Dozier, *Curatorial Assistant*

## 20th-Century Decorative Arts

Frederick R. Brandt, *Consulting Curator*

## Objects Conservation

Kathy Gillis, *Conservator of Objects*  
 Talitha Daddona, *Administrative Office Specialist*  
 James Heitchue, *Mountmaker/Conservation Technician*

## Painting Conservation

Carol Woods Sawyer, *Conservator of Paintings*  
 Bruce Hardin Suffield, *Associate Conservator of Paintings*  
 Daniel Brisbane, *Senior Conservation Technician*

## Library

Suzanne Freeman, *Head Fine Arts Librarian*  
 Doug Litts, *Assistant Librarian*  
 Courtney Yevich, *Library Assistant/Archives/Records Manager*

## Publications

Suzanne Freeman, *Publications Manager*  
 Sarah Lavicka, *Assistant Manager and Chief Graphic Designer*  
 Rosalie West, *Editor-in-Chief*  
 Jean Kane, *Senior Graphic Designer*  
 John Hoar, *Kenny Kane, Graphic Designers*  
 Anne Adkins, *Lucy Grey, Editors*  
 Michelle Wilson, *Executive Secretary*

## Exhibitions and Collections Management

Kathleen Morris, *Associate Director, Exhibitions and Collections Management*  
 Carol Casstevens, *Office Manager*  
 Aiesha Halstead, *Coordinator of Exhibitions Planning*  
 Nancy Nichols, *Deaccessioning Project Coordinator*

## Photographic Resources

Howell Perkins, *Manager*  
 Kelly Burrow, *Photographic Resources Assistant*

## Photography

Susie Rock, *Coordinator of Photography*  
 Denise Lewis, *Lab Manager and Event Photographer*  
 Katherine Wetzel, *Chief Collections Photographer*

## Registration

Lisa Hancock, *Registrar*  
 Mary Sullivan, *Associate Registrar*  
 Karen Daly, Jennie Runnels, Susan Turbeville, *Assistant Registrars*  
 Roy Thompson, *Lead Art Handler*  
 Andy Kovach, Geoffrey Strong, Randolph Wilkinson, *Art Handlers*

## Communications and Marketing

### Marketing and Public Affairs

Suzanne D. Hall, *Manager*  
 Don Dale, *Assistant Manager*  
 Suzanna Fields, *Marketing Assistant*  
 Mindy Campbell, *Marketing Administrative Assistant*  
 Sara Johnson-Ward, *Manager, Publication Sales & Marketing*

### Media Production

Ruth Twigg, *Manager*

## Visitor Services

Courtney Morano, *Beth Taplin, Visitor Services Managers*  
 Jenna Logan, *Courtney Morano, Ticket Desk Managers*  
 Nicole Backus, *Jacqueline Bieber, Anne Bordelon, Mary Lynn Boyle, Gina Drakapol, Shiela Faircloth, Carrie Fullerton, Mimi Guyton, Helen Keeling, Miriam Lack, Jenna Logan, Audrey Long, John McDaniel, Kim Morin, Sue Richardson, Carl Simms, John Whitfield, Visitor Services Assistants*

## Architecture and Design

Richard B. Woodward, *Senior Associate Director, Architecture and Design*

## Exhibition Design and Production

David Noyes, *Director, Exhibition Design and Production*  
 Thomas Baker, *Exhibition Designer*  
 Dan Linder, *Exhibition Preparator*  
 Mary Brogan, *Lighting Designer/Exhibition Technical Manager*  
 Robin Jones, Martha Pittinger, *Lighting Technicians*  
 Kathryn DeHaven, Michelle Edmonds, *Graphic Designers*  
 Elizabeth Crisman, *Graphic Artist*  
 Kennah Harcum, *Architectural Graphic Designer/Identity Initiative Project Manager*

## Exhibition Production

Robert Francis, *Exhibition Production Manager*  
 Steve Hudgins, *Exhibition Preparator Senior, Construction*  
 Lee Bowles, David Edquest, Miff Moss, *Exhibition Preparators, Construction*  
 John Balasa, *Exhibition Preparator Senior, Finishes*  
 Dennis Daniel, *Exhibition Preparator, Finishes*

## Education and Outreach

Sandra C. Rusak, *Associate Director, Education and Outreach*  
 Lee Schultz, *Coordinator of Education and Outreach Administration*  
 Harriet Wright, *Fellowship Administrative Assistant*

## Adult Programs and Services

David Pittman, *Manager*  
 Ronald Epps, *Coordinator*  
 Kelly Burrow, *Dr. Shawn Eichman, Dennis Halloran, Gary Inman, Barbara J. Johnston, Joseph Knox, Calder Loth, Christopher Novelli, Dr. Donald Schrader, Dr. Rosemary Smith, Lecture Class Faculty*

## Studio School Program

Mary Holland, *Director*  
 Mary Swezey, *Administrative Assistant*  
 Jeffrey Allison, *John Balasa, Jorge Benitez, Jodi Bock, Sally Bowring, Sally Brown, Ann Chenoweth, Choi Suk Jin, Sara Clark, Michelle Delano, Diana Detamore, Joan Elliott, Louise Ellis, Albert Epshteyn, Cate Fitt, Melissa Foster, Pam Fox, Peter Giebel, Steven Glass, Susan Hankla, Mary Holland, Kris Iden, Wolfgang Jasper, Douglas S. Jones, Laura Loe, Scott Meriderth, Jeanne Minnix, Andrew Morgan, Amie Oliver, Melissa Paca, Chris Palmer, Susan Papa, Marjorie Perrin, Julia E. Pfaff, Elaine Rogers, Eleanor Rufty, Alyssa C. Salomon, Diego Sanchez, Frank Saunders, Anne Savedge, Chuck Scalin, Mim Golub Scalin, Jude Schlotzhaer, Hil Scott, Jay Sharpe, Pam Shelor, Shelly Bechtel Shepherd, Georgianne Stinnett, David Tanner, Rudi Racenis Winebrenner, *Studio School Faculty**

## Metropolitan Education

Della Watkins, *Head*  
 Lewis James, *Tour Services Coordinator*  
 Paula Doe, *Dana Hurst, Tour Services Assistants*  
 Tiffany Glass, *Deborah Ritz, Art on the Spot Program Coordinators*  
 Ron Epps, *Adult Programs Coordinator*  
 Celeste Fetta, *Manager, Gallery Education*  
 Rebecca Jones, *Teacher & Programs Coordinator*  
 Rachel Burgett, *Whitney Hales, Youth and Family Programs Coordinators*  
 Rachel Burgett, *Tiffany Glass, Youth and Family Programs Assistant Coordinators/Art and Action Program Instructors*  
 Robert Johns, *Educational Resource Room Coordinator*  
 Betsy Borders, *Rachel Burgett, Johnny Cecka, Natalie Cecka, Doris Clevenger, Lindsay Evans, Jeanie Fellingner, Margy Gagermeier, Allan Jones, Amelia McGeorge, Jacque Minarik, Deborah Ritz, Karen Siler, Michelle Tebor, Kim Turner, Becky Ward-Morgan, Ellen Zander, Children's Studio Faculty*

## Statewide Partnerships

Susan Ferrell, *Head*  
 Jeffrey W. Allison, *Programs Coordinator and Paul Mellon Collection Educator*  
 Eileen B. Mott, *Exhibitions Coordinator*  
 Trent Nicholas, *Media Resources Coordinator*  
 Leslie Smith, *Educational Technology Coordinator*  
 Rebecca Jones, *Education Outreach Coordinator*

## Administration

Carol Amato, *Chief Operating Officer*  
 Trudy Norfleet, *Administrative Service Coordinator*  
 Carol Moon, *Mellon Project Administrator*

## Administrative Services

Matt Dillon, *Manager*

## Budgeting and Procurement

Dave Barbour, *Manager*  
 Carol Cox, *Budget Analyst*  
 Patricia Britton, *Procurement Director*  
 Jane Beagle, *Buyer*  
 Zyblye Mallory, *Office Services Supervisor Senior, Mailroom, Stockroom, and Shipping/Receiving*  
 Steve Wilson, *Office Services Assistant, Shipping/Receiving*  
 Barry Aldridge, *Warehouse Worker*

## Buildings & Grounds

Brian Haggard, *Manager/Capital Outlay Manager*  
 Michael Slatner, *Superintendent*  
 Herman Lindsey, *Supervisor*

## Electrical

Garry Mason, *Electrician Supervisor*  
 David Redd, *Electrician Senior*  
 Reynaldo Vasquez, Robert Yates, *Electricians*  
 James Chapman, *Locksmith*

## Fiscal Services

Leon Garnett, *Manager of Accounting and Fiscal Services*  
 Karen Daughtrey, *Accountant Senior*  
 Joie Carter, Tammy Rowe, *Fiscal Technicians Senior*  
 Margaret Hudson, *Fiscal Technician*

## Heating & Air Conditioning

Philip Atkins, *Manager of HVAC Systems*  
 Mike DeJong, Paul Zweifel, *HVAC Installation and Repair Technicians Senior*  
 Daryl Hart, Tim Nolan, *HVAC Installation and Repair Technicians*  
 Terrell Alexander, *HVAC Installation and Repair Assistant*

## Housekeeping

Clarence Lightner, *Manager*  
 Sterling Bradshaw, Virgie Foster, *Housekeeping Workers Senior*  
 Rodney Anie-Welbeck, Kenneth Farrow, Marjorie Farrow, Alfreda Gee, Brenda Langhorne, Greg Pugh, Randy Rivers, Laurence Smith, Samuel Taylor, Michael Thomas, Joe Walker, Patricia Warren, Daniel Young, *Housekeepers*

## Human Resources

Randy Webne, *Manager*  
 Anne Maloney, *Benefits Administrator*  
 Jarita Fife, *Human Resources Assistant*

## Information Technology

James D'Amour, *Manager*  
 Clarence H. Marr III, *Information Technology Technician*  
 Robert Sanderson, *Systems Engineer*  
 Paul Morris, *Information Technology Specialist*

## Protective Services

Mary Ann Weedon, *Director*  
 Elizabeth Hummel, *Coordinator of Security Administration and Contracts*  
 Michael Owens, *Electronic Specialist II*  
 Anthony Algood, George Armistead, Tabitha Bethea, Fred Bonner, Johnathan Bowles, Jaison Brooks, Lillian Brown, Curtis Burnett, Anita Carter, Iretha Chappelle, Dong Cho, Akesha Clark, Anesha Clark, Shamara Coleman, Ida Collins, Derin Daniels, Shannon Daniels, Tamara Dent, David Ellis, Nicole Fox, Felicia Gaskins, Shelia Gillus, Michael Goode, Angel Greene, Christopher Hackett, Emily Hall, Mary Hall, Jon Hann, Yolanda Hargrove, Eddie Haskins, Shemere Hill, Janel Hopkins, Pearl Howell, Antonio Jackson, Pamela Jackson, Lineburg Johnson, Lucy Johnson, Yvette Johnson, Melvin Jones, Arlisha Kerns, Keith Kettles, Doris Miller, Martha Morgan, Larry Peatross, Lisa Phillips, Paulette Ragland, Elaine Robinson, Dorothy Sibert, Frances Smith, Robert Smith, Tiffini Smith, Kristy St. John, *Security Officers*

## Special Events and Food Services

Cathy Turner, *Director of Special Events*  
 John Van Peppen, *Director of Members' Dining Room and Staffing Services*  
 Lane Jackson, *Special Events Coordinator*  
 Elizabeth Ritch, *Center for Education & Outreach Events Coordinator*  
 Danny Ayers, *Director of Restaurant and Food Production Services*  
 James Greer, *Café Manager/Purchasing Assistant*  
 Janet Bagby, *Café Cook*  
 Lisa Montgomery, *Administrative Assistant/Bookkeeper*  
 Patricia Jagoda, *Manager, Performing Arts*  
 Kenneth Pinkney, *Events Production Specialist*  
 Fred Bryant, Jackie Coney, Richard Hunt, James Love, Alfonso Mathis, *Audio-Visual Technicians*  
 Philip McManus, *Banquet Chef*  
 Bernard Kelly, Victor Randall, *Cooks*  
 Sarah Bellamy, Bridget Evans, Mohammad Kabani, Lakeisha Wilson, Tarnetta Wilson, *Prep-Cooks*  
 Stephanie Dungee, Tryfon Goumbas, *Bakers*  
 Rolland Crawley, Eddie Marks, John Menuet, Judy Taylor, *Stewards*  
 Tarnetta Wilson, *Cashier*  
 Craig Carlson, Cece Cox, Tommie Lesane, Robert Lickle, Keith Mahone, *Service Staff*  
 Ann Borderlon, Ari Karpf, Helen Keeling, Susan Kocen, Jenna Logan, Sue Richardson, *Coat Check*

## The Museum Shop

Barbara Lenhardt, *Mary Kathryn McDaniel, Managers*  
 Lauri Nester, *Christina E. Parkes, Bookkeepers*  
 Phoebe West Brooks, *Administrative Assistant*  
 Doris Mason, *Cashier*  
 Vicki Bryant, *Sales Supervisor*  
 Catherine Boe, Elizabeth Patteson, *Weekend Sales Supervisors*



## PRODUCTION CREDITS

Editorial and Administrative Direction was provided by David B. Bradley.

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### *Lists and charts were prepared by:*

Judy Gleach, Sharon Casale, Peggy Bosher, and Elizabeth Thompson

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Lee Schultz, Beth Taplin, Courtney Morano, and Jenna Logan

(*Attendance & Program Participation*)

Mary Sullivan (*Loans from the Permanent Collection and Accessions: Statistics*)

## PHOTOGRAPHY CREDITS

### *Virginia Museum of Fine Arts Staff*

Denise Lewis, Photographer: pp. 24, 32 (top), 37, 41, 42, 43.

Katherine Wetzel, Photographer: Front cover, pp. 1, 8, 10, 12, 13, 18, 19, 20, 21, 25, 26, 27, 30, 44, 45, 46, 47, 50, 51, 53, 54, 57, 58, 64.

Howell Perkins, Kelly Burrow, and Susie Rock: Coordination of Photography.

### *Contributing Photography*

Jeffrey Chang (© Robert Lazzarini): p. 22.

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Ron Jennings: p. 48.

Jean Kane: p. 38.

Eric Norbom: pp. 31, 32 (bottom), 33, 36.

Bettie Painter: p. 17 (bottom left).

Willie Redd: pp. 17 (bottom right), 34 (bottom left).

© David Stover: pp. 5, 16, 17 (top left & right), 34 (top right).

*Above: Le Castel Béranger: L'Art dans l'Habitation Moderne* 1898, by Hector Guimard (French, 1867–1942), fiberboard cover, lithographed title page, photographic negatives, facsimile watercolor, stenciled color loose-leaf plates (Museum Purchase: The Swenson Art Nouveau Fund, 2004.2a–e1–165).