



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: *Portrait of Lydia Schbelsky, Baroness Staël-Holstein*, ca. 1857–58, by Franz Xaver Winterhalter (German, 1805–73), oil on canvas, 57 inches high by 44 inches wide (Museum Purchase, Adolph D. and Wilkins C. Williams Fund, 2004.69)

Right: *Funerary Couch*, Chinese, early 6th century (Northern Wei Dynasty, 386–534), limestone with mineral pigments, gold and silver leaf, 37 1/2 inches high by 84 inches wide by 40 inches deep (Museum Purchase, Adolph D. and Wilkins C. Williams Fund, 2005.7a - h). See *Acquisition Highlights*, p. 13.

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2004–2005 Annual Report



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Forewords



Left to right: Michael Brand, W. Birch Douglass, III, and Charlotte M. Minor

This has been a year of great institutional momentum as well as a time of volunteer leadership change. We have had the honor of being elected by our fellow Board members to succeed Jane Bassett Spilman and John R. Curtis, Jr., as President of the Virginia Museum of Fine Arts Board of Trustees and President of the Virginia Museum of Fine Arts Foundation Board of Directors, respectively. Both have served the Museum and the Foundation with great distinction and enabled the transition to be seamless.

Little did we know that our brief tenures would be highlighted by such important accomplishments, including the 50th anniversary of The Council, the extraordinary gifts and commitments from Fran and Jim McGlothlin, the underwriting from the Commonwealth of Virginia and SunTrust Bank to sponsor the statewide tour of the LOOK HERE series of exhibitions, and the excitement of our Capital Campaign heading into the home stretch thanks to many of the donors listed in this *Annual Report*.

We also had not anticipated that Michael Brand would be tapped to become Director of the prestigious J. Paul Getty Museum. Certainly its trustees recognized the same stellar qualities in Michael that we saw more than five years ago. We are grateful to Michael for his many contributions to VMFA in terms of his vision for our Expansion, his support of our Capital Campaign, and his leadership in further developing our collection. We also appreciate Tina's support, especially her incredible hospitality. Although we are sorry to see the Brand family leave, we wish them the very best in their new endeavor.

And finally, as has been our tradition, we dedicate this *Annual Report* to the citizens of the Commonwealth for whom we exist and to our donors and volunteers who made this public-private partnership successful for yet another year.

For my final *Annual Report* as Director of the Virginia Museum of Fine Arts before I depart to become Director of the J. Paul Getty Museum, I reflect on what a great privilege it has been to lead VMFA during such a defining moment in its history. Virginia is indeed fortunate to have a state art museum with a richly diverse collection, a dedicated staff, and supportive Trustees and Foundation Directors. I appreciate having had the opportunity to work with two distinguished Governors of Virginia, Mark R. Warner and James S. Gilmore III, to continue the Museum's strong partnership with the Commonwealth. Likewise, the extraordinary generosity of private supporters has been truly inspiring.

This remarkable public-private partnership is especially evident in the exceptional progress that has been made in our Expansion program. Our Capital Campaign has now raised \$160 million, working drawings for the Parking Deck were completed, a construction manager for the new North Wing was selected, and the stage was set for construction to begin this fall.

Looking back over the past five years, VMFA also successfully developed a strategic plan and implemented a new graphic identity to reflect the Museum's transformation. In addition, a series of four exhibitions focusing on the masterpieces of the collection, titled LOOK HERE, has been developed for the next three years and will travel throughout Virginia to share the state's collection with a wider audience. The Museum made significant acquisitions in a wide range of areas, including an important Baroque painting by Artemesia Gentileschi, a Gandharan seated Buddha, an American still life by Severin Roesen, a pair of ancient Chinese seated Bodhisattvas, and contemporary

Charlotte M. Minor
Charlotte M. Minor
President, Board of Trustees

W. Birch Douglass, III
W. Birch Douglass, III
President, VMFA Foundation

works by Bill Viola, Kiki Smith, and Ravinder Reddy. An important gift-purchase from the Robert and Nancy Nooter collection of African art will elevate VMFA's African collection to one of the most significant in the U.S. Additionally, Frances G. and James W. McGlothlin announced they will bequeath their collection of American art to VMFA and gave financial support valued at well over \$100 million to the Museum. Important acquisitions made this year include *Portrait of Lydia Schbelsky, Baroness Staël-Holstein* by Franz Xaver Winterhalter, a Chinese funerary couch from the early 6th century, *Self-Portrait* by Chuck Close, and an entire Indian white marble pavilion.

During these past five years, we presented a variety of exciting exhibitions, ranging from French painting (under the auspices of the French Regional and American Museum Exchange, FRAME), to Native American art from the Peabody Essex Museum, to the work of contemporary artist Martin Puryear, to *Mr. Whistler's Galleries* organized in partnership with the Freer Gallery of Art in Washington, D.C. This year, despite limitations on space and resources

leading to the start of construction, the Museum continued to present such notable exhibitions as *Albrecht Dürer: A Renaissance Journey in Print* (from the Academy of Fine Arts in Vienna) and *Capturing Beauty: American Impressionist and Realist Paintings from the McGlothlin Collection*. Scholarly research has been presented in exhibition catalogues, and in a magnificent catalogue of our Indian collection.

I am especially proud of the innovative nature of many of our new projects. For example, the VMFA Business Council organized the VMEA Muse Awards to recognize the extraordinary creative talent in area businesses. At the same time, the VMFA Shop began a collaboration with the Metropolitan Museum of Art, New York, to reproduce 25 works of art from the VMFA collection for sale through its store, catalog, and Web site.

As I prepare to leave VMFA, I am very grateful to the Museum's Board of Trustees, Foundation Directors, and talented professional staff. All have worked tirelessly this year to provide leadership in their fields and to ensure that plans for the VMFA Expansion remain on track for the future.



Dr. Michael Brand

Director, Virginia Museum of Fine Arts

Acquisition Highlights

Franz Xaver Winterhalter
*Portrait of Lydia Schbelsky,
Baroness Staël-Holstein*

Jean Dunand
"Poisson" Screen

Chinese Funerary Couch

Chuck Close
Self-Portrait

Franz Xaver Winterhalter | Acquisition Highlights

This portrait is remarkable for its dramatic presentation. The sitter is shown against a stark grey-brown background which sets off her pose, her vibrant mauve dress, and the artist's bravura brushstrokes. Franz Xaver Winterhalter took up the classic artistic challenge to make interesting a portrait of a seated woman with crossed hands. Inspired by Renaissance pyramidal composition, the artist brilliantly counterposes the stable pyramid formed by the woman's head and body with an inverted triangle that extends down from the top corners of the painting to her waist, creating an internal tension that dynamizes the painting while focusing attention on the subject's face. The swirling spiral movement of the lady's serpentine pose is echoed in the painting's details (such as her hair) and by the Rococo curves of the frame. The influence of English artists, particularly Gainsborough and Lawrence, is also evident. Though far from Impressionistic, this painting with its audacious brushwork (as seen in the dress) must have appealed to painters such as Monet and Renoir as an alternative to the slick, finished surfaces of strict Academicians.



Portrait of Lydia Schbelsky, Baroness Staël-Holstein, ca. 1857–58, by Franz Xaver Winterhalter (German, 1805–73), oil on canvas, 57 inches high by 44 inches wide (Museum Purchase, Adolph D. and Wilkins C. Williams Fund, 2004.69)

Trained in Freiburg and Munich before moving to Rome and then Paris, Winterhalter exhibited at the Paris Salon in 1835. In 1838 he received the first of many commissions that eventually included most European royal houses. His images of Queen Victoria and Prince Albert and of Emperor Napoleon III and Empress Eugénie became symbols of those reigns. The lady in this portrait was the eldest daughter of a Swedish baron and a Russian aristocrat. The painting remained in her family until its acquisition by VMFA.

This magnificent painting relates stylistically and historically to works in the Museum's American Arts, Fabergé, and Lewis Decorative Arts collections and is a strong centerpiece for the 19th-century European collection.

*Mitchell Merling
Paul Mellon Curator and Head of the Department of European Painting*

The unique goldfish images combined with striking geometric designs on this four-panel, lacquered-wood screen demonstrate Jean Dunand's complete control of his medium and the Art Déco style. Dunand and other designers of the era were passionately interested in the artistry of distant lands, especially the Far East, for their exotic and luxurious technique and for their actual images. In this screen, he combines naturalistic images with the then current modern style, illustrating the relationship between East and West.

"Poisson" Screen by Jean Dunand (French, 1877–1942), lacquered wood, 50 inches high by 79 inches wide (Gift of S. Joel Schur, 2004.83)

Dunand was graduated from the School of Industrial Art in Geneva and studied sculpture with Jean Dampit in Paris. His collaboration with Dampit in 1903 on furniture and interiors led him to work in other areas of decorative arts for which he eventually became internationally famous. He learned the complex and labor-intensive techniques of lacquering from Seizo Sugawara, a renowned Japanese craftsman who also taught Eileen Gray.

Dunand established a large studio employing hundreds of workers to keep up with the demand for his talents. He created original designs and applied lacquer to works of fellow Art Déco designers such as Pierre Legrain, François-Louis Schmied, and Gustave Miklos, all of whom are represented in VMFA's Lewis Decorative Arts Collection. Dunand continued his prolific career during the height of the Art Déco period, participating in exhibitions and accepting important commissions in Europe and the United States. His large-scale panels decorated the interiors of great French ocean liners such as the *Ile de France*, *L'Atlantique*, and the *Normandie*.

The Museum has 11 other major works by Dunand, both original designs and collaborative pieces. This *"Poisson"* screen, along with another depicting a *"Canard"* motif, are the first of his screens to enter the collection. Screens are essential to Art Déco interiors, and these significant examples are important additions.

Frederick R. Brandt
Consulting Curator, 20th-Century Decorative Arts



Funerary Couch | Acquisition Highlights

This rare, exquisitely crafted funerary couch dating from early 6th-century China is the most complete funerary couch outside China, giving it unprecedented historical importance. Fragments of similar, but later, couches are in only a few of the most important museum collections of Chinese art in the world.

Funerary Couch (detail), Chinese, early 6th century (Northern Wei Dynasty, 386–534), limestone with mineral pigments, gold and silver leaf, 37½ inches high by 84 inches wide by 40 inches deep (Museum Purchase, Adolph D. and Wilkins C. Williams Fund, 2005.7a-h). Full image, see page 1.

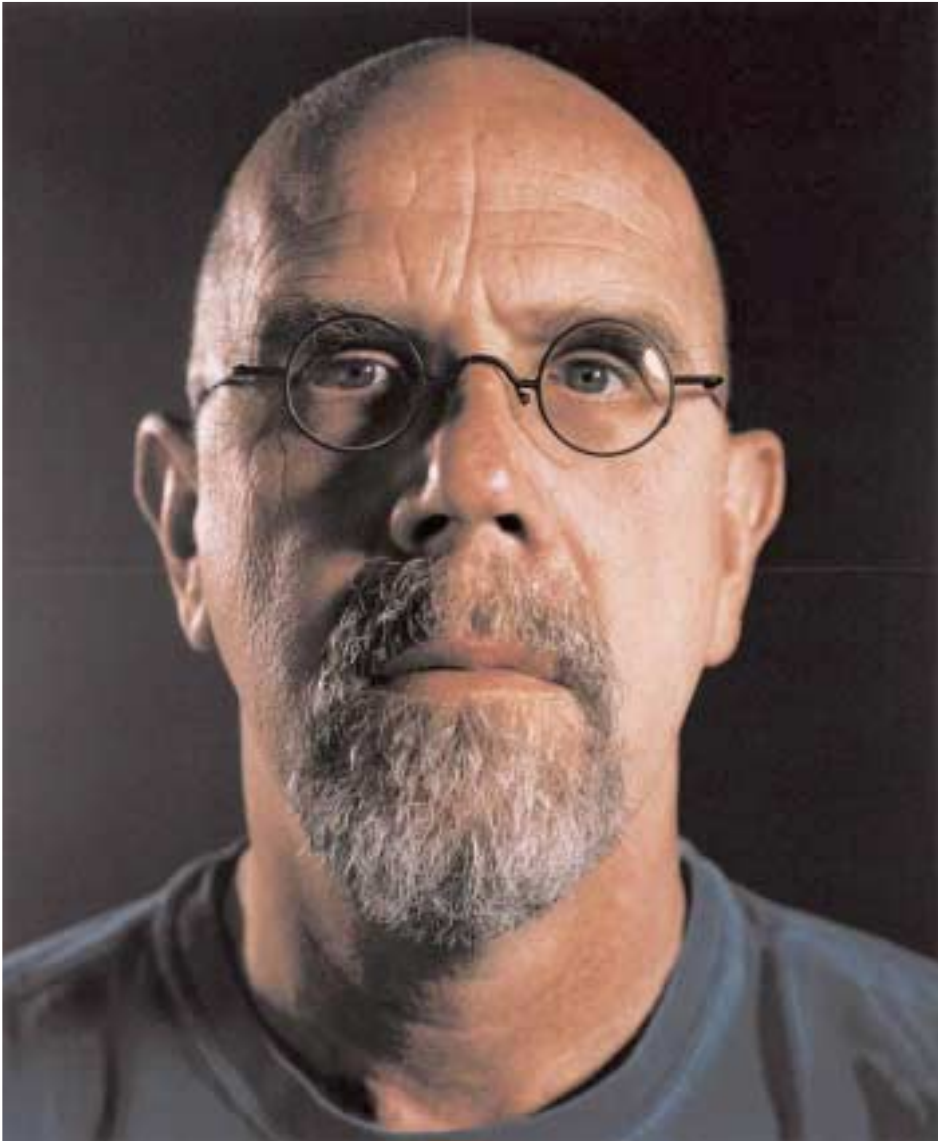
Nearly seven feet long, the couch is made of limestone with mineral pigments and gold and silver leaf. It consists of a base, two miniature architectural towers, and four panels forming side and back screens. The towers imitate those marking the entrance to tomb compounds of high-ranking nobles. The entire couch is decorated with mythical creatures, landscapes, and narrative scenes. Some scenes have inscriptions wrought in fine calligraphy identifying their stories of filial piety, or faithful service to one's parents, one of the defining concepts of the medieval Chinese period and the dominant theme in Chinese funerary art. The central two frames of the back panels portray a sumptuously dressed male and female couple, presumably the patrons for whom the couch was made.

The couch reflects the indigenous Chinese style of the early Northern Wei period (386–534), and scholars agree that it dates to the end of this period in the early 6th century. It presents in a striking way an integrated view of early Chinese furniture, architecture, sculpture, painting, and calligraphy. There are also numerous low relief depictions of various aspects of 6th-century material culture, ranging from vessels in typical bronze, lacquer, and wood shapes to the most fashionable clothing.

This couch is now one of the signature works in VMFA's notable East Asian collection. Combined with the Museum's other significant holdings, it serves as the foundation for a superb, memorable experience in the Asian galleries.

Dr. Shawn Eichman
E. Rhodes and Leona B. Carpenter Curator of East Asian Art

Chuck Close | Acquisition Highlights



Self-Portrait, 1999, by Chuck Close (American, born 1940), digital ink-jet print, edition 5 of 12, 88 inches high by 69 1/2 inches (Museum Purchase, The Sydney and Frances Lewis Endowment Fund, 2004.14)

Regarded as a contemporary master, Chuck Close is as interested in the mechanics of representation as in the appearance of the individuals whose faces have served as his exclusive subject for the past 35 years. Using friends, acquaintances, and often himself, he takes close-up Polaroid photographs, which he uses as source material for his careful translations into paintings, drawings, and prints. In 1979, Close began to exhibit the photographs themselves as finished works, and since then has become increasingly involved in various photographic processes. He made *Self-Portrait* by digitally scanning a photograph into a computer and printing it with the largest water-based ink-jet printer available. The result is a hybrid of photography and printmaking—one that comes remarkably near the uncannily photographic acrylic wash paintings that first gained Close critical attention in the late 1960s.

At more than seven feet tall, *Self-Portrait* is truly imposing. The large scale amplifies every hair and freckle, encouraging a fascination with surface. The artist's impassive expression underscores the face as a landscape by concealing access to an inner personality. An extremely narrow range of focus points to Close's overarching interests in the act of perception. The eyes are crystal clear, but as the focus shifts forward to the tip of the nose or backward to the ears, it becomes blurry. This shallow depth of field reveals the image's source in photographic vision and also places the viewer in the presence of a gripping stare—a standoff between observer and observed that underscores the work's subject as a person whose profession is close observation.

VMFA has two other large works by Close, the paper pulp *Jud*, the silkscreen *John*, and two smaller works including Close's only self-portrait in pastel. Acquiring *Self-Portrait* helps to build VMFA's nucleus of works by this esteemed artist.

John B. Ravenal
The Sydney and Frances Lewis Family Curator of Modern and Contemporary Art

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.

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Kathleen Boone Samuels Memorial Fund
Adolph D. and Wilkins C. Williams Fund

Scepter, African (Bashilele Culture, Congo), 19th–20th century, wood, 15 1/8 inches high by 3 1/2 inches wide by 4 inches deep. (Virginia Museum of Fine Arts, Gift of Robert and Nancy Nooter, 2004.39)

African Art

from Benin

F O N, *Eligba*, 19th–20th century, wood, beads, string. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.35).

from Burkina

B O B O, *Mask*, 19th–20th century, wood, paint. Gift of Robert and Nancy Nooter (2004.33).

S E N U F O, *Janus Fire Spitter Mask*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.34).

from Cameroon

B A M U M, *Feathered Hat*, 19th–20th century, reeds, cloth, feathers, string. Gift of Robert and Nancy Nooter (2004.37).

B A N G W A, *Night Mask*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.36).

from Chad

B A G I R M I, *Fertility Figures*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.38).

from Congo

B A S H I L E L E, *Scepter*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.39).

B E N A L U L U A, *Figures*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.40).

K O N G O, *Powder Flask*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.38).

from Côte d'Ivoire

B A U L E, *Comb*, 19th–20th century, ivory. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.24).

from East Africa

Unidentified culture, *Figures*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.43).



Unidentified culture, *Figures*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.39).

from Ghana

A K A N, *Gold Dust Scales*, 19th–20th century, brass and string. Gift of An Anonymous Donor (2004.62).

A K A N, *Kuduo*, 19th–20th century, brass. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.25 a-b).

A K A N, *Collection of 9 Goldweights*, 19th–20th century, brass. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.26–2005.34).

from Kenya

G I R I M A M A, *3 Funerary Posts*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.40–2005.42).

from Liberia

D A N, *Staff*, 19th–20th century, wood, brass, tacks. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.23).

from Mali

D O G O N, *3 Masks*, 19th–20th century, wood, paint, fiber. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.08–2005.10).

D O G O N, *Door Lock*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.11).

B A M A N A, *Mask*, 19th–20th century, wood, paint. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.12).

Unknown culture, three *Veils*, 10th–15th century, terra cotta. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.13–2005.15).

D J E N N E, three *Veils*, 10th–15th century, terra cotta. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.16–2005.18).

Mask, African (Iraqw Culture, Tanzania), 19th–20th century, leather, glass beads, leathers, string (From the Robert and Nancy Nooter Collection, Museum Purchase: Adolph D. and Wilkins C. Williams Fund, 2005.43)

T U A R E G, *4 Tent Pags*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.19–2005.22).

from Nigeria

I B O, *Helmet Mask*, 19th–20th century, wood, metal, paint. Gift of Robert and Nancy Nooter (2004.35a/b).

J U K U N, *Figures*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.37).

Y O R U B A, *Ori Container*, 19th–20th century, cowries, cloth, leather, miscellaneous substances. Gift of an Anonymous Donor (2004.63).

Y O R U B A, *Sango Staff*, 19th–20th century, wood, brass. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.36).

from South Africa

Z U L U, *Pouch and Amulet*, 19th–20th century, glass beads, leather, string. Gift of Robert and Nancy Nooter (2004.60, 2004.61).

from Swahili

Z A R A M O, *Guard with Figure*, 19th–20th century, gourd, wood, textile. Gift of Robert and Nancy Nooter (2004.45a/b).

Z A R A M O, *Hide Shield*, 19th–20th century, hide. Gift of Robert and Nancy Nooter (2004.50).

from Tanzania

Figures, 19th–20th century, wood, textile. Gift of Robert and Nancy Nooter (2004.41)

Head (stopper), 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.57).

D O E, *Guard with Head*, 19th–20th century, gourd, wood, fiber, glass beads. Gift of Robert and Nancy Nooter (2004.46a/b).

I R A Q W, *3 Masks*, 19th–20th century, leather, glass beads, feathers, string. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2005.43–2005.45).

K W E R E, *Guard with Figures*, 19th–20th century, gourd, wood, fiber, glass beads. Gift of Robert and Nancy Nooter (2004.42a/b).



K W E R E, *Guard with Stopper*, 19th–20th century, gourd, wood, glass beads, string. Gift of Robert and Nancy Nooter (2004.44a/b).

K W E R E, *Hairpin*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.56).

M A K O N D E, *Drum*, 19th–20th century, wood, hide. Gift of Robert and Nancy Nooter (2004.55).

Z A R A M O, *Hairpins, Doll*; and three *Swaff Battles*, 19th–20th century, wood, fiber. Gift of Robert and Nancy Nooter (2004.47–2004.48, 2004.58, 2004.51a/b–2004.53a/b).

Z I G U A, *Guard with Bird*, 19th–20th century, gourd, wood, glass beads, string. Gift of Robert and Nancy Nooter (2004.49a/b).

Z I G U A, *Guard with Snapper*, 19th–20th century, gourd, wood, fiber. Gift of Robert and Nancy Nooter (2004.54).

from Zimbabwe

S H O N A, *Headst*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2004.59).

Gifts and Purchases

East Asian Art

Decorative Arts

CHINESE, Qing Dynasty (1644–1911), a *Four-Panel Screen* and a *Cabinet*, second half of the 19th century; black lacquer with hardstone inlay. Gift of Frances Moose Walls in memory of her mother, Dolores B. Moose (2004.80–2004.81).

CHINESE, Warring States Period (475–221 B.C.), *Covered Ding*, grey pottery. Gift of Mason M. Wang (2004.84a/b).

CHINESE, *Funerary Couch*, early 6th century (Northern Wei Dynasty, 386–534), limestone with mineral pigments, gold and silver leaf. Purchase: The Williams Fund (2005.7a–h).

Painting

CHINESE, *Venerable Celestial King Sagara and Venerable Celestial Goddess Bahirama*, ca. 1700, ink, color and gold on silk. Purchase: The Glasgow Fund and funds provided by the Ellen Bayard Weedon Foundation (2004.70.1/2).

Sculpture

CHINESE, Ming Dynasty (1368–1644), *Manjushri on a Lion*, 16th century, bronze. Gift of Betsy Robinson Mapp (2004.73).

Textiles

CHINESE, Qing Dynasty (1644–1911), *Robe*, second half of the 19th century, silk and metallic threads. Gift of True and Charlie Luck (2004.77).

Works on Paper

CHINESE, Wu Yunlai (19th century), *Album of Twelve Landscapes Paintings*, Qing Dynasty (1644–1911), album leaves, ink and light colors on paper. Gift of Dr. and Mrs. Herbert A. Claiborne, Jr. (2005.49–2005.60).

JAPANESE, Kiyoshi Saito (1907–97), print, mid–20th century, ink and metallic pigment on paper. Gift of Capt. and Mrs. Robert B. Bergner (2004.75).

KOREAN, Lee Chungeon (20th century), *Landscapes*, Autumn 1957, ink and colors on paper mounted on board, Gift of Dr. and Mrs. Herbert A. Claiborne, Jr. (2004.74).

European Art

Decorative Arts

FRENCH, Antoine-Louis Barye (1796–1875), *Horse Attacked by a Tiger*, bronze, cast ca. 1877. Gift of Mrs. Nelson L. St. Clair, Jr. (2004.71).

FRENCH, Antoine-Louis Barye (1796–1875), *Stag Brought Down by Two Greyhounds*, 1832, bronze. Purchase: The Glasgow Fund (2005.5).

Paintings

FRENCH, Jean-Antoine Laurent (1763–1832), *Three Sisters: Finette, Babillarde, and Nonchalante*, 1824, oil on canvas. Gift of Mr. and Mrs. Joseph T. Knox (2005.61).

GERMAN, Franz Xaver Winterhalter (1805–75), *Portrait of Lydia Schelsky, Baroness Stail-Holstein*, ca. 1857–58, oil on canvas. Purchase: The Williams Fund (2004.69).



The Three Sisters: Finette, Babillarde, and Nonchalante, 1824, by Jean-Antoine Laurent (French, 1763–1832), oil on canvas, 23 inches high by 19 1/4 inches wide (Virginia Museum of Fine Arts, Gift of Mr. and Mrs. Joseph T. Knox, 2005.61)

Works on Paper

FLEMISH, Paulus Pontius (1603–58), *Double Portrait of Peter Paul Rubens and Anthony Van Dyck*, ca. 1640s, engraving, Hollstein 125. Gift of Mark Whatford (2004.64).

Late 19th–20th Century Decorative Arts

BELGIAN, Henry van de Velde, designer (1863–1957) for Villeroy and Boch (Mattlach, Germany), *Tile*, ca. 1900, glazed ceramic. Gift of Dr. Karl and Gisela Kreuzer (2005.63).

DUTCH, Gerrit Rietveld (1888–1964), *Bengelstoel 2* (Armchair), 1927, painted plywood, metal. Gift of the Sydney and Frances Lewis Foundation (2004.66).

ENGLISH, W. A. S. Benson (1854–1924), *Firescreen*, 1891, copper and brass. Gift of Frederick R. Brandt in memory of Carol J. Brandt (2004.78a/b).

ENGLISH, Christopher Dresser (1834–1904) for Linthorpe Pottery, *Pitcher*, ca. 1879–82, glazed stoneware. Gift of Frederick R. Brandt in memory of Carol J. Brandt (2004.79).

ENGLISH, A. Edward Jones (1879–1954), *Buckle*, 1903, silver, Ruskin ceramics. Gift of Dr. Karl and Gisela Kreuzer (2005.64).

FRENCH, Jean Dunand (1877–1942), four-panel screen: *"Casard" Screen*, ca. 1925, lacquer. Gift of S. Joel Schur (2004.82).

FRENCH, Jean Dunand (1877–1942), four-panel screen: *"Poison" Screen*, ca. 1925, lacquer. Gift of S. Joel Schur (2004.83).

FRENCH, Jean Dunand (1877–1942), *"Poison" Vase*, ca. 1925, lacquered copper. Gift of S. Joel Schur (2005.47).

FRENCH, Édouard-Marcel Sandoz (1881–1971), *Condor*, ca. 1911–12, bronze. Gift of S. Joel Schur (2005.48).

GERMAN, Patriz Huber, designer (1878–1902), for Martin Mayer, craftsman (Mainz, Germany), *Cane*, 1901, silver, wood, brass. Gift of Dr. Karl and Gisela Kreuzer (2005.69).

GERMAN, Patriz Huber, designer (1878–1902), for Merkelbach & Wrick (Grenzhausen, Germany), *Lidded Stein*, 1905, glazed stoneware, pewter. Gift of Dr. Karl and Gisela Kreuzer (2005.70).

GERMAN, Patriz Huber, designer (1878–1902), for Theodor Fahrner, craftsman (Pforzheim, Germany, 1859–1919), *Buckle*, 1901, silver, agate. Purchase: The Swenson Fund (2005.6).

GERMAN, Richard Riemerschmid (1868–1957) for Merkelbach Manufaktur (Grenzhausen, Germany): *Handled Pitcher*, ca. 1900, glazed stoneware; *Handled Jug*, 1902, glazed stoneware; *Handled Jug*, 1903, glazed stoneware; *Covered Butter Dish*, 1904/5, glazed stoneware. Gift of Dr. Karl and Gisela Kreuzer (2005.65–2005.68a/b).

SCOTTISH, Jessie M. King (1876–1949) for Liberty & Co. (London), *Tweezers*, ca. 1906, silver, enamel. Gift of Dr. Karl and Gisela Kreuzer (2005.71).



Modern and Contemporary Art

Decorative Arts

AMERICAN, Alexander Calder (1898–1976), *Cast Pin*, 1957, silver. Gift of Muriel Branham Christison (2005.4).

Painting

AMERICAN, Neil Jenney (born 1945), *Atmospheric Formation #6*, 1999, oil on panel with artist's frame. Purchase: The Lewis Fund (2004.72).

IRANIAN, Farhad Moshiri (born 1963), *S4M53*, 2004, oil on canvas. Gift of Dr. and Mrs. G. Dastgir Qureshi and Mary and Donald Shockey, Jr. and Purchase: The Samuels Fund (2004.68).

Photography

AMERICAN, Barbara Ames (born 1938), *Mrs. Anne Fischer at 102* (from the series *Women's Work*), 2004, color coupler print. Gift of Barbara Ames (2005.62).

Works on Paper

AMERICAN, Iona Rozaal Brown (born 1966), *a1 blackface #59*, 2003, acrylic on paper. Gift of Dr. and Mrs. Lindley T. Smith (2004.67).

AMERICAN, Alexander Calder (1898–1976), *Untitled*, 1962, gouache. Gift of Muriel Branham Christison (2005.3).

AMERICAN, Chuck Close (born 1940), *Self-Portrait (5/12)*, 1999, Digital inkjet print. Purchase: The Lewis Fund (2004.14).

a1 blackface #59, 2003, by Iona Rozaal Brown (American, born 1966), acrylic on paper, 49 3/4 inches high by 38 inches wide (Virginia Museum of Fine Arts, Gift of Dr. and Mrs. Lindley T. Smith, 2004.67).



Condor, ca. 1911–12, by Édouard-Marcel Sandoz (Swiss, 1881–1971, active in France), executed by C. Valsuani, Paris, bronze, 14 1/4 inches high by 21 7/8 inches wide by 8 inches deep (Virginia Museum of Fine Arts, Gift of S. Joel Schur, 2005.28).

South Asian and Islamic Art

Decorative Arts

INDIAN (Rajasthan, vicinity of Bhanatpur), *Parillon*, ca. 19th century, white marble with inlays of black and mottled red stone. Purchase: The Williams Fund (2005.2).

Sculpture

INDIAN, *Head of a Man*, Kushan Period (1st–3rd century), terracotta. Gift of Martha Rittase Garner (2004.76).

Textile

INDIAN, Kashmir, *Shawl*, 1800–10, shatshu (wild Tibetan antelope hair). Gift of Dr. Gary M. and Kathleen Hadfield (2004.65).

Works on Paper

INDIA (Western Deccan), *Double-sided Painting Depicting Scenes from the "Ramayana"*, ca. 1900–10, opaque watercolor. Purchase: Funds provided by Friends of Indian Art, VMFA (2005.1).

INDIAN, Rajasthan, Mewar, *Procession of Maharana Ari Singh*, dated 1761, opaque watercolor on paper. Purchase: Funds provided by Friends of Indian Art, VMFA (2005.46).

Exhibitions

CONTINUED EXHIBITIONS

Best Friends: Portraits of Sydney and Frances Lewis

February 18–July 11, 2004

Organizer: Virginia Museum of Fine Arts

Shown together in public for the first time, nearly 30 portraits of Sydney and Frances Lewis by many of the artists they befriended and whose works they collected were featured.

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, curated by John Ravenal, also honored the Lewises' major contributions to VMFA.

NEW EXHIBITIONS

Selections: 20th-Century Latin American Art in the VMFA Collection

Selecciones: Arte Latinoamericano del Siglo 20 en la Colección del VMFA

September 1, 2004–April 17, 2005

Organizer: Virginia Museum of Fine Arts

Paintings, prints, photographs, and sculpture by artists of the Americas and the Caribbean were presented in the first exhibition at VMFA to feature bilingual explanatory labels in English and Spanish. Curated by Tosha Grantham, the exhibition included works from the mid 1920s through the 1980s by such artists as Fernando Botero, Manuel Alvarez Bravo, Rafael Ferrer, José Clemente Orozco, Diego Rivera, and Hemilce Saforcada. Among the styles represented were Art Déco, Social Realism, Mexican Modernism, and abstraction, with portraiture and printmaking techniques highlighted.

The Man from Papantla, 1934–35, by Manuel Alvarez Bravo (Mexican, 1902–2002), silver print. (Virginia Museum of Fine Arts, Gift of Mr. and Mrs. Ivor Massey)



Adam and Eve, 1504, by Albrecht Dürer (German, 1471–1528), engraving. Image courtesy of The Graphic Collection of the Academy of Fine Arts, Vienna (Kupferstichkabinett der Akademie der bildenden Künste Wien)

Albrecht Dürer: A Renaissance Journey in Print

October 15, 2004–January 9, 2005

Organizers: PONTE, Organisation für kulturelles Management GmbH, in cooperation with International Arts and Artists, Washington, D.C.

More than 80 of Albrecht Dürer's celebrated prints were featured in this exhibition from the collection of the Academy of Visual Arts (Akademie der bildenden Künste) in Vienna, one of the oldest academies in Europe. Included were images from the German Renaissance, including *Knight, Death, and Devil*; *St. Jerome in His Study*; and the psychologically complex *Melencolia*. The exhibition also included sections devoted to Dürer's personality, his stylistic development, his relationship with Renaissance thought, and the religious conflicts of the Reformation.

The Council: Serving VMFA Since 1955

May 4–September 18, 2005

Organizer: Virginia Museum of Fine Arts

This exhibition honored The Council of VMFA 50th anniversary. This exhibition curated by Sandra Rusak, featured works of art contributed by this volunteer organization, including a 4th-century B.C. South Italian Red-figured Lekythos; *Déjeuner Mosaïque Florentine*, a stunning early 19th-century French royal tea service; examples from the Council Good Design Fund; and *Lokanatha*, an exquisite 11th-century Indian sculpture of the Buddhist deity.

Capturing Beauty: American Impressionist & Realist Paintings from the McGlothlin Collection

May 19–September 25, 2005

Organizer: Virginia Museum of Fine Arts

Works from one of the largest holdings of 19th- and 20th-century American paintings still in private hands were showcased in this exhibition. James W. and Frances G. McGlothlin of Austin, Texas, assembled an exceptional collection over the past decade; Mrs. McGlothlin has been a VMFA Trustee since 1998. Among the 35 paintings, watercolors, pastels and sculptures on view were works by Mary Cassatt, Childe Hassam, John Singer Sargent, George Bellows, Winslow Homer, Robert Henri, and James McNeill Whistler. To accompany the exhibition, VMFA published a fully illustrated 88-page catalog with entries by Dr. David Park Curry, exhibition curator, and an introduction by Dr. Theodore E. Stebbins, Jr., Curator of American Art, Fogg Art Museum, Harvard University. (See also *The Public-Private Partnership*.)

The Permanent Collection

African Art

The Museum continued a four-year plan to acquire, by gift and purchase, works from the collection of Robert and Nancy Nooter. According to this plan, four works were donated this year by the Nooters, including three remarkable works from eastern Nigeria and a mask from Liberia. *Double Figure* from the Chamba culture (Nigeria) is especially striking. The Museum also purchased 19 works from the Nooter collection in this third year of the program. Among the diverse purchases made are three wooden masks from the Dogon culture (Mali), and three leather, bead, and feather masks from the Iraqw culture (Tanzania). (See *Gifts and Purchases*.)

Curator Richard Woodward and the VMFA Friends of African & African-American Art collaborated in May on an event celebrating the 10th anniversary of the Friends and highlighting the significant development of the African collection taking place through the acquisition of the Nooter Collection. The program reviewed the African collection, which was installed in fall 1994; anticipated the opening of the new, expanded African art gallery when the Museum's Expansion is completed; and provided a "final look" at the collection before the gallery was dismantled in June to prepare for construction.

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

American Art

An extraordinary gift was announced by James W. and Frances G. McGlothlin, who plan to bequeath to VMFA their outstanding collection of American art as well as provide a multi-million-dollar endowment for future research, preservation, and possible art acquisition (see *The Public-Private Partnership*). The promised funds—in addition to established generous endowments from J. Harwood and Louise Cochrane and the Gottwald family—help support the Museum's efforts to develop its American arts holdings.



Red-figured Lekythos, Greek (South Italian, Apulia), 350–340 B.C., attributed to the Underworld Painter, terra cotta, 37 1/4 inches high by 13 1/2 inches diameter (Museum Purchase: Adolph D. and Wilkins C. Williams Fund, 81.55).

James McNeill Whistler: Uneasy Pieces, a major monograph of eight essays by Curator Dr. David Park Curry, was published in September 2004 by the Virginia Museum of Fine Arts and Quantuck Lane Press of New York.

Dr. Elizabeth O'Leary, Associate Curator of American Arts, was consulting curator for *In Service and Beyond: Domestic Work and Life in a Gilded Age Mansion*, which opened at Maymont House, Richmond, in May 2005. She also gave papers at annual meeting sessions for the American Association of Museums and the American Studies Association.

Ancient Art

Curator Dr. Margaret Ellen Mayo retired in October 2004, after 26 years of service. Since 1978, she had been instrumental in shaping the Museum's extensive Ancient Art collection. Among her key acquisitions were *Reclining Female Figure*, a Greek (early Cycladic) white marble sculpture dating from ca. 2400 B.C.; *Vessel in the Form of the God Bes*, a 7th-century B.C. Egyptian faience ceramic; *Red-figured Lekythos*, a 4th-century South Italian (Apulia) terra-cotta ceramic attributed to the Underworld Painter; and *Statue of a Young Boy*, a marble Greek sculpture dating from the 2nd century B.C. to the 1st

century A.D. Dr. Mayo also contributed to scholarship in her field and presented significant exhibitions at VMFA, including *The Art of South Italy: Vases From Magna Graecia* in 1982, *Early Cycladic Art in North American Collections* in 1987, and the 1999 blockbuster *Splendors of Ancient Egypt*.

East Asian Art

Among the major acquisitions this year were two Chinese Buddhist ritual paintings dating to circa 1700. Commissioned by one of the most powerful princes of the early Qing dynasty (1644–1911), they are rare surviving examples of Buddhist painting produced by the Imperial workshops during that period. One of these paintings, of Bodhiruma, the goddess of the Bodhi tree under which the Buddha meditated when he attained enlightenment, was featured prominently in an article in the January/February 2005 issue of *Orientalism*.

Another significant acquisition was a limestone Funerary Couch from early 6th-century China (see *Acquisition Highlights*).

Dr. Shawn Eichman, the E. Rhodes and Leona B. Carpenter Curator of East Asian Art, presented a paper on photographs of China by Hedda Hammer Morrison at a symposium sponsored by the Honolulu Academy of Arts in Honolulu, Hawaii, in September 2004. This paper was the result of on-going research on Morrison in preparation for a major exhibition of her photographs being planned by the Museum. Dr. Eichman also gave several lectures on East Asian art and culture to various Virginia groups and institutions, and taught a four-week class on the Buddhist murals of Dunhuang, China, as part of the Museum's programs for Asian-Pacific American Heritage Month.

Dr. Eichman represented VMFA at the annual International Conference of Museums (ICOM) in Seoul, South Korea, in October 2004, and attended the annual Korea Foundation workshop for curators at the same time.

Buddhist Ritual Painting: Venerable Celestial Bodhiruma, Chinese, late 17th–early 18th century, ink, colors, and gold on silk, 104 1/2 inches high by 46 1/4 inches wide (Museum Purchase: The Arthur and Margaret Glasgow Fund and funds provided by the Ellen Bayard Weedon Foundation, 2004.70.2/2). See also image page 43.

The Mellon Collections and European Art

Dr. Mitchell Merling was hired as Paul Mellon Curator and Head of the Department of European Art. Dr. Merling previously worked at the National Gallery of Art, the Montreal Museum of Fine Arts, and the John and Mable Ringling Museum of Art. Dr. Kathleen Morris, Curator of European Sculpture, Decorative Arts, and Prints, left VMFA after 21 years of service to become Director of Exhibitions and Collections and Curator of Decorative Arts at the Clark Art Institute in Williamstown, Massachusetts.

Major acquisitions included the 19th-century *Portrait of Lydia Schbelsky, Baroness Staël-Hollstein* by Franz-Xaver Winterhalter (see cover and *Acquisition Highlights*). The Museum also purchased *Stag Brought Down by Two Greyhounds*, by Antoine-Louis Barye, the greatest practitioner of animal sculpture in the 19th century. This purchase was inspired by the many gifts of Barye bronzes given in the past by Mrs. Nelson St. Clair, and is intended also to appeal to lovers of sporting art.



The Permanent Collection

Mr. and Mrs. Joseph Knox donated a splendid addition to VMFA's 19th-century collection in Jean-Antoine Laurent's *The Three Sisters: Finette, Babillarde, and Nonchalante of 1824*. The painting belonged to Louis Philippe, king of France and a major patron of Laurent and of troubadour painting (small-scale scenes of the French historical and legendary past).

During the year, Dr. Merling gave numerous lectures at the Museum and in the Richmond area. He represented VMFA as a vetter at both the Palm Beach and New York International Fine Art Fairs.

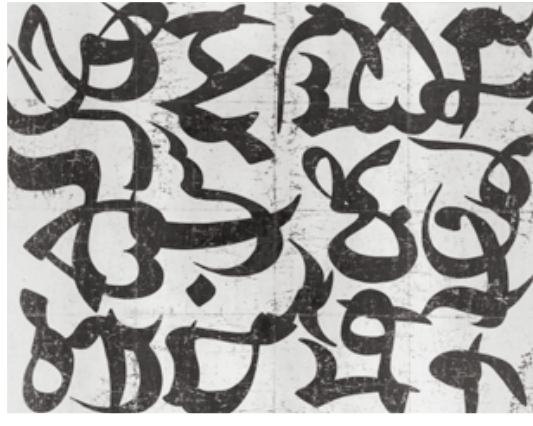
Modern and Contemporary Art

VMFA added two works by prominent American Realists, Neal Jenney (born 1945) and Chuck Close (born 1940).

Acquiring Jenney's 1999 work *Atmospheric Formation #6* (see back page) gives Museum audiences the chance to see in close proximity early and late work by this major figurative painter (Sydney and Frances Lewis gave his 1970 work, *Swimmer/Reflection*, to VMFA in 1985). Jenney's embrace of high finish, detailed paint handling, and convincing illusionism in his late work recalls 19th-century American landscape scenes. Close's monumental 1999 *Self-Portrait* is being lent to the *Chuck Close Self-Portraits* exhibition (co-organized by the Walker Art Center and the San Francisco Museum of Modern Art).

The boldly calligraphic 2004 painting *S4M53* by Iranian artist Farhad Moshiri (born 1963) helps strengthen VMFA's representation of global contemporary art. The work of Iona Rozeal Brown (American, born 1966), who styles her name in lower case, also deals in culture clash, bringing together African-American and Japanese themes.

The Museum also received gifts, including a silver pin and a watercolor by Alexander Calder, from former VMFA Associate Director Muriel Christison, and portraits of beloved VMFA patrons Frances Lewis and Anne Fischer by Richmond photographer Barbara Ames.



S4M53, 2004, by Farhad Moshiri (Iranian, born 1963), oil on canvas, 71 1/4 inches high by 92 1/4 inches wide by 1 3/8 inches deep (Museum Purchase: The Kathleen Boone Samuels Memorial Fund, with additional funds provided by Dr. and Mrs. G. Dastgir Qureshi and Mary and Donald Shockey Jr., 2004.68).

VMFA's exhibition of sculpture by Robert Lazzarini, organized by John Ravenal, the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, was selected by the International Association of Art Critics as one of the best exhibitions of 2004.

The exhibition *Selections: 20th-Century Latin American Art in the VMFA Collection*, organized by Tosha Grantham, Assistant Curator of Modern and Contemporary Art, explored a previously overlooked area of the Museum's holdings, bringing together new acquisitions, old favorites, and rediscovered treasures.

South Asian and Islamic Art

VMFA acquired an elegant, white-marble 19th-century pavilion from Rajasthan (vicinity of Bharatpur), India (see page 46). The majestic structure, with worked-marble floors and central fountain intact, is a typical feature found in royal gardens and palace complexes on the subcontinent in the 17th, 18th, and 19th centuries. It is rendered in a regional variant of the Mughal style. Inlaid with black schist and brown-mottled marble, the pavilion features baluster columns and arches with restrained floral decoration, largely acanthus and lotus. Scheduled to be installed in the Museum's expanded building in 2008, it will be the only Mughal-inspired architectural space in an American museum.

The Museum also added to the collection two works in opaque watercolor on paper: *Procession of Maharana Ari Singh*, dated 1761, and *Double-sided Painting Depicting Scenes from the "Ramayana,"* dated ca. 1900–10, with funds provided by the Friends of Indian Art. An early 19th-century Indian shawl of wild Tibetan antelope hair was a gift from Dr. Gary M. and Kathleen Hadfield, and a Central Indian terracotta sculpture, *Head of a Man*, dating from the 1st to the 3rd centuries, was given by Martha Rittase Garner.

Dr. Joseph M. Dye III, the E. Rhodes and Leona B. Carpenter Curator of South Asian and Islamic Art, presented a lecture on Mughal art at the Textile Museum in Washington, D.C.; and taught courses in the history of Indian art and Japanese art at The College of William and Mary.

20th-Century Decorative Arts

Several exceptional objects were added to VMFA's extensive 20th-Century Decorative Arts collection during the year. The Sydney and Frances Lewis Foundation gave an important 1927 armchair, *Beugelstoel 2*, designed by Gerrit Rietveld. The chair was commissioned by D. H. Dijkstra for his house (also designed by Rietveld) in Groet, Nord-Holland. Rietveld belonged to a group of Dutch artists, known collectively as De Stijl.

The Museum's Art Déco collection was increased by the addition of three important objects by Jean Dunand: a four-panel *Canard* screen, ca. 1925, of lacquered wood; a four-panel *Poisson* screen, ca. 1925, of lacquered wood (see *Acquisition Highlights*); and a *Poisson* vase, ca. 1925, of lacquered copper. Dunand was the most important lacquerist during the Art Déco period. VMFA now has an in-depth collection of 14 major objects by this distinguished artist thanks to the generosity of Joel Schur of Greenwich, Connecticut, who also contributed a magnificent iconic Art Déco sculpture of a bronze condor by Édouard Marcel Sandoz, 1911–12.

VMFA acquired a significant group of German Jugendstil ceramics as gifts from Dr. and Mrs. Karl Kreuzer of Munich, Germany. This group includes four stoneware works by Richard Riemerschmid, the foremost German artist of this period; a glazed ceramic tile by renowned Belgian designer Henry van de Velde; and a stoneware stein by Patriz Huber. The Museum received other notable works as gifts or purchases from Dr. and Mrs. Kreuzer (see *Gifts and Purchases*).

An important vase by Dr. Christopher Dresser for Linthorpe Pottery, ca. 1879–82, and an 1891 firescreen by renowned English designer W. A. S. Benson were given to the Museum by Consulting Curator Frederick R. Brandt in memory of his wife, Carol J. Brandt. The firescreen shows Benson's work as a pioneer of modern design, an innovator in the use of technology and invention, and a master of metalwork. He combined copper and brass in cast and stamped forms to create a complex grouping of vanes, giving a functional as well as an ingenious aesthetic effect reminiscent of flower petals.



Fire Screen, 1891, by W. A. S. Benson (British, 1854–1924), copper and brass, 35 1/4 inches high by 12 inches wide by 9 1/2 inches deep (Virginia Museum of Fine Arts, Gift of Frederick R. Brandt in memory of Carol J. Brandt, 2004.76a-b).

The Permanent Collection

Objects Conservation

Conservation treatments were performed on 64 objects, including 30 from the Mellon Collection, the substantial collection of Indian silver that the Museum acquired in 2003, several East Asian textiles, and several objects to be featured in a forthcoming book on VMFA's American art collection. In preparation for the LOOK HERE! exhibitions, 72 objects were surveyed for inclusion in *Dazzle*, the first in the series. Of these, more than 40 will be treated before the opening in November 2005.

Of the many examinations for acquisitions, the 25-ton *Indian Pavilion* proved to be the most extensive and challenging. The department assisted in the inventory and transfer of the work's more than 200 pieces from the previous owner to a secure, off-site studio.

Objects Conservation assisted the VMFA Shop and other departments in conjunction with The Metropolitan Museum's request to reproduce works in the Museum's collection (see *Educational Programs and Community Outreach*).

Objects Conservator Kathy Z. Gillis coordinated the VMFA's participation in and completion of the Heritage Health Index, a survey conducted by the Heritage Preservation and the Institute for Museum and Library Services (IMLS) to determine the condition and preservation needs of the country's heritage collections. She presented a paper detailing the conservation treatment of VMFA's Indian *Diminutive Ivory-clad Drop-front Secretary* at the American Institute for Conservation (AIC) Annual Meeting in Minneapolis in June 2005. She also was awarded the status of Fellow in AIC following endorsement by five Fellows "in recognition of her valuable contribution to the methods, training, knowledge, and philosophy of the conservation profession."

James Heitchue, Mountmaker and Conservation Technician, attended a two-day workshop organized by AIC on radiography in order to update the Museum's equipment and methods of x-raying the collections for research and information. Talitha Daddona, Administrative Assistant, participated in a two-day workshop on digital photography organized by the Virginia Conservation Association to determine how this new media can be effectively applied to conservation documentation.

Painting Conservation

This year conservators examined or treated 114 paintings, 35 period frames, 104 works of art on paper, and two books were examined or treated for installation or loan.

The frame for the Museum's painting *A View of the Interior of King's College Chapel, Cambridge* by Canaletto was treated, thanks to a generous donation from the Estate of Elizabeth Schneider, who bequeathed the work to VMFA in 2002. With a grant from the Ellen Bayard Weedon Foundation, the department was able to treat Wu Yunlai's *Album of Twelve Landscape Paintings*, a gift from Dr. and Mrs. Herbert A. Claiborne, Jr.

Carol W. Sawyer, Conservator of Paintings, and Bruce Hardin Suffield, Associate Conservator of Paintings, began a survey of frames in the Mellon Collection. They also initiated examinations related to the paintings and works on paper that are being prepared for Mellon-related programs. Paintings and works of art on paper from the Mellon Collection are currently undergoing treatment, including works by Sir Alfred J. Munnings, Richard Roper, Paul Cézanne, Henri Matisse, Camille Pissarro, Giorgio Morandi, and Edgar Degas. French works on paper in the Mellon Collection are scheduled to be archivally matted and mounted.

Lyn Yusi, a third-year conservation graduate intern, designed and executed a complex plan for mold remediation on three paintings returned from long-term loan. Daniel Brisbane, Senior Conservation Technician, and Meg Eastman, Conservation Assistant, assisted with this project. In a negative-pressure atmosphere, mold was painstakingly removed from each painting and associated frame. The paintings and frames were placed in examination boxes so conservators can monitor their status.

Suffield researched a newly discovered counterproof of Mary Cassatt's pastel, *Banjo Lesson*, which is in VMFA's collection, and another counterproof of her lost pastel *Child Reaching for Fruit*, which relates to VMFA's painting of the same subject.



Top: *A Dutch Nobleman*, ca. 1640, by Gerard Ter Borch (Dutch, 1617–81), oil on copper, 20 inches high by 14 7/8 inches wide (Museum Purchase: Adolph D. and Wilkins C. Williams Fund, 4911.26).

Bottom: *A Dutch Noblewoman*, ca. 1640, by Gerard Ter Borch (Dutch, 1617–81), oil on copper, 20 inches high by 14 7/8 inches wide (Museum Purchase: Adolph D. and Wilkins C. Williams Fund, 4911.27).

Loans from the Permanent Collection

Little Dancer, Fourteen Years Old, by Edgar Degas
EXHIBITION: The permanent collection, Indianapolis Museum of Art, August 18, 2004 – January 26, 2005

Armchair, by Clément Mère
EXHIBITION: *Art Deco: 1910–1939* Museum of Fine Arts, Boston, August 22, 2004 – January 9, 2005

Field of Poppies, Giverny, by Claude Monet

EXHIBITION: *An American Impressionist: Theodore Robinson in Giverny* The Baltimore Museum of Art, October 17, 2004–January 9, 2005; Phoenix Art Museum, February 4–May 8, 2005; Wadsworth Atheneum Museum of Art, Hartford, Connecticut, June 4–September 4, 2005

Portrait of a Gentleman, by Gerard ter Borch

Portrait of a Lady, by Gerard ter Borch
EXHIBITION: Gerard ter Borch National Gallery of Art, Washington, D.C., November 7, 2004–January 30, 2005; The Detroit Institute of Arts, February 28–May 22, 2005

U.S. Highway 1, Number. 3, by Allan D'Arcangelo
EXHIBITION: *Allan D'Arcangelo Retrospective*

Galleria Civica, Modena, Italy, January 23–March 28, 2005

Berkeley Stucco, by Robert Bechtel
EXHIBITION: *Robert Bechtel: A Retrospective*

San Francisco Museum of Modern Art, February 12 – June 5, 2005

Two Donors in Adoration before the Madonna and Child and St. Michael, by Giovanni Battista Moroni

EXHIBITION: *Hope and Healing: Painting in Italy in a Time of Plague, 1500–1800* Worcester Art Museum, Massachusetts, April 2–September 25, 2005

A Man Docking his Skiff, by Gustave Caillebotte

EXHIBITION: Gustave Caillebotte Fondation de l'Hermitage, Lausanne, Switzerland, June 24–October 23, 2005

Loans and Accessions: Statistics

LOANS FROM THE PERMANENT COLLECTION	
Loans to national and international venues	9
Loans to Statewide Partners	17
Loans to qualifying state agencies	33
Other long-term loans	49
LOANS TO THE MUSEUM	
Loans for temporary exhibitions	129
Loans to the permanent collection	48
ACCESSIONS	
	71
DEACCESSIONS	
	463

The Public-Private Partnership

Major goals in VMFA's historic Expansion project were realized this year, thanks to the Museum's vibrant public-private partnership. Most notably, more than \$160 million was raised for the Capital Campaign, exceeding endowment and operating goals. An additional \$8 million is still needed for construction to complete the vision for 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. Working drawings for the Parking Deck were completed, and construction begins in November 2005. A construction manager, The Whiting-Turner Contracting Company, was selected for the new North Wing. Preliminary design of the Sculpture Garden continues, with research into specific selections of trees and other plantings suited to Richmond's climate. Landscape architects are also concentrating on plans for areas outside the Sculpture Garden, specifically along the Boulevard façade, the new entry plaza, and the link to the Parking Deck and the Virginia Historical Society.



Above: Governor Mark Warner (center) celebrates with Jim and Fran McGlothlin (left) and Director Michael Brand (right) at the gala honoring the McGlothlins.

Right: (Left to right) Museum Trustee Fran McGlothlin, Jim McGlothlin, Trustee President Charlotte Minor, and Director Michael Brand tour the *Capturing Beauty* exhibition.



The Commonwealth of Virginia reaffirmed its support for VMFA during the 2005 session of the General Assembly, providing the Museum with additional funding for the Expansion program, for care of the collection during construction, and for Statewide touring of masterpieces from the permanent collection during construction.

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

A significant example of such support this year was announced by American art collectors James W. and Frances G. McGlothlin, who plan to bequeath art and give financial support valued at more than \$100 million to VMFA. The McGlothlins' gift includes \$10 million toward the Expansion project and the bequest of their extraordinary collection of 19th- and early 20th-century American art. Selected works from their collection were on view in the exhibition *Capturing Beauty*



Past presidents of The Council of VMFA celebrated the 50th anniversary of the Museum's oldest and largest support group.

(see *Exhibitions*). The pledge also includes funding for an endowment to accompany the art, which will support research, conservation, exhibitions, and possibly acquisitions. This extraordinary donation places the McGlothlins among the Museum's greatest patrons, such as J. Harwood and Louise B. Cochrane, Lettie Pate Whitehead Evans, Jerome and Rita Gans, Arthur and Margaret Glasgow, Sydney and Frances Lewis, Paul Mellon, John and Lillian Thomas Pratt, and Adolph D. and Wilkins C. Williams.

With income from Paul Mellon's bequest, the Museum continued a wide range of programs related to the Mellon Collections, including activities for VMFA's Statewide Partners, publications, special lectures, exhibitions, research support, and more (see *Educational Programs and Community Outreach*).

The Council of VMFA, the Museum's oldest and largest support group, celebrated its 50th anniversary. Throughout the years, The Council has provided countless hours of volunteer service at the Museum and has contributed more than \$6.3 million to VMFA through a variety of fundraising projects. This year's allocation was \$50,000 to help fund VMFA programs, exhibitions, publications, and acquisitions for the Library. To mark the 50th anniversary, The Council produced *Masterpieces: A Celebration of Food and Art in Virginia*, a 144-page cookbook

of recipes and photographs of art from across the state. Recipes were contributed by employees and supporters of Virginia arts organizations, including former Virginia first ladies Lynda Johnson Robb and Virginia Holton; Alma Powell, wife of the former Secretary of State; state senator Janet D. Howell; and chefs from VMFA, the Executive Mansion, the Jefferson Hotel, Barboursville Vineyards, and the Trellis Restaurant in Williamsburg. In conjunction with the *Masterpieces* cookbook, The VMFA Shop (operated by The Council) commissioned a set of fine table and kitchen linens designed by Dermond Peterson, inspired by the *Fish with a Crown of Isis* in the Museum's Ancient Art collection.

The VMFA Business Council, which assists the Museum by raising awareness of VMFA's contributions to the quality of life and economic vitality of the region, developed and sponsored the VMFA Muse Awards to recognize the extraordinary creative talent in area businesses. The Business Council presented the awards at an exceptionally creative event with a Hollywood theme. The "Best in Show" Muse Award went to Intelliject, a biotechnology company. Other winners included Bostwick Laboratories, Mattress King, Play, Poesis, Positive Vibe Café, Superior Production Exchange, Switch Beverage Company, and Timmons Group.

The Public-Private Partnership

Membership in VMFA totaled 12,366 households by the end of the fiscal year. Members' dues contributed \$483,085 and the VMFA Fund (including gifts from Individual Patrons, Corporate Partners, select foundations, and special member gifts above and beyond membership dues) contributed \$1,503,369 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.

The Heritage Society now has 111 members. The group was established to recognize and honor those who have made provision for VMFA 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 many support groups that contribute valuable time, talent, and resources to fulfill the Museum's mission. The Collectors' Circle honored Jane Joel Knox as the Collector of the Year. The Friends of African & African-American Art, celebrating its 10th anniversary, sponsored special lectures, workshops, and other events for its members and the general public. The group also provided one-year memberships to VMFA and the Friends for 51 art students in the Richmond Public Schools and gave 57 books to students at Fairfield Court Elementary School. The Friends collaborated with the VMFA Shop and African Art Curator Richard Woodward on the creation of a silk scarf designed after a woman's skirt in the Museum's African Art collection. The Friends of Art hosted numerous fundraising events, including a lecture series on collecting art for use in home décor and a *Silent Art Auction*, featuring works by local and regional artists, which raised more than \$5,000 for the Capital Campaign. Friends of Art members also served as volunteers for a variety of

Museum events, such as *Jumpin!*, *Art After Hours*, and *Third Thursdays*. Canvas, a group of young collectors and art advocates ages 35 to 55, sponsored various events in conjunction with the exhibitions *Albrecht Dürer* and *Capturing Beauty*; a trip to New York to view works at the Museum of Modern Art, the Whitney Museum, artists' studios, and galleries; and visits to private collections. The Friends of Indian Art contributed funds for purchase of two paintings for the Museum's collection (see *Gifts and Purchases*). The Friends of Sporting Art welcomed its new coordinator, C. L. Sigmon II. Members and prospective members participated in several special events, including a tour of the Stubbs exhibition at the Walters Art Gallery in Baltimore.

The Museum Library continued to receive remarkable support from Margaret R. Freeman and the estate of her late husband, Robert, toward the new library, to be named the Freeman Library, which will be a focal point of the atrium in the new wing of VMFA. More than 500 titles were donated by Richard Cheek from the libraries of his father, the late Leslie Cheek, Jr., and his mother, the late Mary Tyler Freeman Cheek McClenahan. The library of the National Gallery of Art, Washington, D.C., donated more than 2,000 titles to the VMFA Library as a gift from one Mellon library to another. The Library received the last portion of the Karen Fellows' Collection, donated by her sister, Ms. Kristin Fellows. Other major donors of books and funds included Jack and Adrienne



Jane Joel Knox (front row third from right) and her family enjoy the Collectors' Circle Gala held in her honor.



Maxwell for the Maxwell East Asian Collection; Joan Michelman for the American Arts Collection; Arline Murphy for the Decorative Arts Collection; Neil and Sara Bell November; Frances Lewis; Dr. Jann Haynes Gilmore; James C. Kelly; William and Lilli Beyer; Elise Wright; John and Julia Curtis; Gail Darden; S. Joel Schur; Carol Dunham; Sylvia Regelson for the Carol Brandt Memorial Collection; Anne Fischer for the Fischer Expressionist Art collection; and Ruby Osborne for extensive support material for the *Dürer* exhibition. The Library received major grants from the Toshiba International Foundation and the Metropolitan Center for Far Eastern Art Studies in New York for the purchase of books on East Asian art and Chinese art.



Top: Friends of African & African-American Art marked their 10th anniversary with *A Salute to the Spirit of the Motherland* in the African art gallery.

Bottom: At the members' preview of the *Albrecht Dürer* exhibition, visitors are fascinated by details of an engraving.

Corporate and foundation support of VMFA this year included Wachovia, sponsor of *Third Thursdays*; Philip Morris USA for the exhibition *Selections*, the Statewide traveling exhibition *Old Dominion/New Perspectives*, and Teen Programs; Genworth Financial for *Art on the Spot*; Target Stores for *Young@Art* and Teen Programs; and The Ridgeway Foundation for *Art on the Air* and Teen Programs. *Art After Hours* was sponsored by Moore Cadillac Company, with generous in-kind support from Can Can Brasserie and River City Cellars, Inc. The *Silver Symposium* received support from Christie's, Schwarzschild Jewelers, The Jefferson Hotel, and The Magazine Antiques. The Community Foundation supported *Art & Action*; the Weedon Foundation made possible the conservation of an album of Chinese photographs from the 20th century; the Reynolds Foundation provided support for the coming LOOK HERE series of exhibitions; the Lettie Pate Whitehead Foundation gave towards VMFA scholarships; and the Camp-Younts Foundation funded the *Summer Institute for Educators*.

Educational Programs and Community Outreach



A Museum Docent encourages children to explore art in the tour *Out and About—Art and Action*.

The Mellon Arts in Education Program, now in its second year, continued to expand its wealth of content, and audiences statewide nearly doubled over the previous year. A total of 92 programs were offered in locations ranging from Chincoteague to Wise and from Middleburg to Danville. Throughout the year, 16 art historians, educators, artists, and performers presented lectures on diverse topics, Standards of Learning (SOL)-based workshops for teachers, artists' workshops for elementary through adult students, and performances by nationally recognized dance groups and musicians. Traveling exhibitions and Discovery Kits reached additional students in the classroom.

A new traveling exhibition, *A Horse of Course! Equine Images in Art at VMFA*, was developed especially for use by schools and other locations with limited exhibition space. The exhibition, which includes reproductions of 12 VMFA works of art, explores the presence and importance of horses throughout history and culture.

Mellon Collection Educator Jeffrey W. Allison traveled more than 25,000 miles throughout the Commonwealth and presented 20 teacher workshops and 26 lectures. Among those were the inaugural lecture at the opening of the Prizery, a new community art center and VMFA Statewide Partner in South Boston; a lecture relating to the *Toulouse-Lautrec: Master of the Moulin Rouge* exhibition at the Muscarelle Museum of Art at the College of William and Mary; and a lecture on Edgar Degas in West Point. He and other VMFA representatives made Virginians aware of VMFA's Mellon collections and legacy.

Other Mellon Arts in Education highlights included Williamsburg's second annual Paul Mellon Lecture series (sponsored by This Century Gallery at Williamsburg Regional Library), for which VMFA lecturer Dr. Barbara Johnston presented the final lecture, *Joie de Vivre: Henri Matisse and the Joy of Painting*; a lecture on the tradition of the horse in art by Dr. Elizabeth Fisher, a Museum Trustee and Associate Professor

of Classics and the Arts at Randolph-Macon College in Ashland; Paul Reisler's series of *Kid Pan Alley* workshops centered around 19th-century American works in the Mellon Collection; and a performance by the Jane Franklin Dance Company at Mountain Empire Community College in Big Stone Gap that celebrated Virginia horse country and culture.

Statewide Teacher Programs added new programs on Renaissance art; the history of toys, dolls, and games; early African-American decorative arts; and *Writing the Art-Felt Way*, which uses VMFA works of art to encourage writing skills.

Large classes of beginning teachers in the Education Department of Virginia Tech participated, for the third consecutive year, in Statewide Teacher Workshops and were introduced to the wide range of educational programming and resources provided by the Museum. Groups of experienced teachers also attended VMFA Statewide Teacher Workshops held throughout the Commonwealth. Rebecca Jones, VMFA Coordinator of Teacher Programs, represented the Museum at the Kennedy Center's invitational symposium in September 2004 for teaching artists and workshop leaders.

Two Statewide Partners that received long-term technical support, exhibitions, and programs from VMFA were awarded accreditation this year from the American Association of Museums: William King Regional Art Center in Abingdon and Piedmont Art Association in Martinsville.

Two other Statewide Partners inaugurated new buildings that incorporated VMFA resources. They were Hollins University, Roanoke, which dedicated its \$10 million Richard Wetherill Visual Arts Center in October 2004; and the Museum of the Shenandoah, Winchester, which opened its \$20 million facility, designed by Michael Graves, in April 2005.

An exhibition originated by VMFA, *Generations: African-American Art from the Virginia Museum of Fine Arts*, began its statewide tour September 2004 in Martinsville at the Piedmont Arts Association. It continues with installations at the McLean Project for the Arts; the Contemporary Art Center, Virginia Beach; and Hollins University, Roanoke. The related SOL-based exhibition, *Through the Generations: African-American Art at VMFA*, has been developed for schools.

With funding from the Virginia General Assembly, LOOK HERE, a three-year series of exhibitions, will travel to Statewide Partners. These cross-cultural exhibitions feature masterpieces from the permanent collections and represent the themes *Dazzle, Feast, and Speed*.



Top: Children rush to find eggs at one of the fun events in the Museum's fourth annual *Egg-cellent Family Event*.



Bottom: Salaza performs contemporary Latin American music at a concert in conjunction with the exhibition *Selections*.

Educational Programs and Community Outreach

Five new traveling exhibitions were organized this year for circulation next year. Each highlights a distinct aspect of Virginia and features Virginia artists: painter Ted Turner, photographer Steve Wall, and printmaker Barbara Tisserat. Another exhibition is a photographic documentary based on the sister-school relationship between a high school in Virginia and one in Japan. *Uncovering Home: A Visual Essay on Jamestown Archaeology* inaugurates the trio of VMFA Statewide exhibitions celebrating Jamestown 2007 and is funded in part by Jamestown 2007.

Statewide Media Resources continued as the largest audiovisual loan collection of any art museum in the country. The Office provides statewide access to more than 2500 educational DVDs, VHS cassettes, slides, CD-ROMs, and Educator Kits. These resources cover topics relating to VMFA's permanent collection and traveling exhibitions. Loaned free of charge to VMFA's 300 Partners, these resources served approximately 100,000 Virginians this year.



The Metropolitan Education Department offered exciting changes in teacher programs, each tying VMFA collection strengths, special exhibitions, and media resources to Virginia Standards of Learning objectives. New topics for Teacher Workshops included the art of portraits, Civil War prints and photographs, the paintings and prints of *fin-de-siècle* Paris, and the ancient and contemporary Olympic games. Programs related to the *Albrecht Dürer* exhibition attracted large audiences. A sold-out workshop in February for Spanish teachers included a special tour of the *Selecciones/Selecciones* exhibition of Latin American art with curator Tosha Grantham. Theater inspired two dramatic new offerings on the history of clothing as seen in the VMFA collection and an exploration of Shakespeare's *Antony and Cleopatra*.

Two new Teacher Workshop series were inaugurated this year: *The Artful Teacher Reads...* uses a book-club format to pair a contemporary, classroom-friendly novel with objects and themes in the collection. *The Writer's Art* featured award-winning poet Dr. Carolyn Kreiter-Foronda, who took participants on a creative writing journey through VMFA's galleries. Local educational outreach continued to increase as workshops previously presented only at VMFA enjoyed encore presentations at schools and humanities centers throughout Richmond and Henrico and Chesterfield counties.

The Museum's 12th annual *Summer Institute for Educators* in June 2005, *Food and Art: It's What's for Summer!*, explored images of foods, implements, vessels, and food customs. The week-long event included engaging lectures, studio workshops, classroom lesson ideas, and gallery discussions by VMFA curators and educators, as well as artists, university faculty, and renowned scholars in art, history, humanities, culinary skills, and culture. The Camp Mounts Foundation generously underwrote the *Summer Institute*.

Educators participate in one of many *Food and Art* workshops at the annual *Summer Institute for Educators*.



The symposium *Expanded Frontiers* featured distinguished international scholars of Islamic art.



Dr. Malcolm Warner (right), speaker at the third annual Paul Mellon Lecture, tours the Mellon gallery with Dr. Mitchell Merling, VMFA's Mellon Curator.



Through VMFA's *Art on the Spot* program, students get a Museum experience in their own classroom.

The Museum's Adult Programs Department offered a variety of campus-based programs and collaborative events with numerous area arts and educational organizations. Two major symposia featured distinguished international scholars. *The Line of Beauty: Rococo Silver in England and Its Colonies*, generously funded by Mrs. Jerome Gans, presented the latest research on the workshops, patrons, and social circumstances that encouraged Rococo silversmiths to flourish in England and the American colonies. *Expanded Frontiers*, the First International Biennial Symposium on Islamic Art, examined the contributions that Islamic cultures continue to make in the visual arts and architectural design.

The Museum continued to provide a wide range of lively programs to accompany exhibitions. Offerings included popular lectures and art history classes by Dr. Donald Schrader, Guest Curator of *Albrecht Dürer*; a panel discussion by artists on their works, contemporary trends in Latin American art, and the works in *Selecciones/Selecciones*; and a lecture by Dr. Elizabeth L. O'Leary, Associate Curator of American Arts, on various artists and artistic trends featured in *Capturing Beauty*. A variety of additional events highlighted distinguished scholars, artists, poets, and musicians through workshops, literary readings, performance, and film.

The third annual Paul Mellon Lecture featured Dr. Malcolm Warner, Senior Curator at the Kimbell Art Museum in Fort Worth, Texas, who spoke on *George Stubbs and the Rise of the English Thoroughbred*. He explored Stubbs's elegant horse paintings, which show a classical beauty, expressiveness, and heroism previously reserved for the human figure.

VMFA's Tour Services inaugurated the community outreach program *Art on the Spot* in September 2004. This exciting new series, funded by a generous grant from the National Endowment for the Arts, offers free 50-minute, in-school presentations with hands-on activities. A total of 285 visits reached 7,209 elementary students and teachers, demonstrating the success of this program designed to provide students with information from VMFA galleries that will be closed during the Museum's Expansion. This outreach team consists of two Visit Coordinators and 25 volunteer Docents. On each visit, a Coordinator, two Docents, students, and teachers together explore images of two works of art, engaging in related subjects and activities. Topics this year included *Animals and Seasons* for kindergarten and 1st grade; *Ancient Worlds: China and Egypt* for 2nd grade; *Get Earthy! Greece and Rome* and *In Tune with Mali* for 3rd grade; and *The Voice of Freedom: American Art* for 4th and 5th grade. Here's what some students say about *Art on the Spot*:

"Thank you for coming. I enjoyed it. I wish you came every day. Your brains were full of interesting facts." — 3rd-grade student

"Thank you so much for teaching me about how a painting can speak for itself. That was cool. I wish you could come back. You were so awesome." — 4th-grade student

Educational Programs and Community Outreach



Culture Cruise offered families a world tour through gallery visits, dance performances, and more.

Museum educators created five new tours for grades kindergarten through 12 to accommodate planned closings of certain galleries in preparation for construction. All student tours complement the Standards of Learning (SOLs) for Virginia Public Schools for visual arts, English, history and social science, mathematics, and science.

Working with requests from the Group Sales and Media Outreach Department, the Tour Services staff created three new on-site guided Gallery Walks — Fabergé, Byzantine and Medieval, European Art — for groups. The Group Sales Department is now able to market these short tours to specific audiences.

The Studio School launched the Friends of the Studio School (FOSS) Collectors Society to offer new and veteran art collectors the opportunity to build a collection of original prints and photographs by exceptional Studio School faculty members while supporting the Studio School. A limited edition will be created each year exclusively for the Studio School. Richmond artist and long-time faculty member Eleanor Ruffy created the inaugural print with the assistance of printmaker Kris Iden. During the year, the Studio School offered 278 classes and workshops and served 1,524 students. Resident Potter, Steven Glass, was featured in the April/June 2005 issue of *American Craft*. The four-page article, “Steven Glass, Chance and Control,” showcased his recent work and was written by Paula Owen, President of the Southwest School of Art and Craft in San Antonio, Texas.

The Museum’s Fellowship endowment continued to support the visual arts in Virginia through awards totaling \$162,000 to 28 Virginia professional artists and art students. The program has awarded 894 grants worth more than \$3 million since its inception in 1940.

More than 700 teens, teachers, and parents enjoyed lively openings for student exhibitions through a series of *Teen Caffeine Cafés*, organized through a collaboration with Metropolitan Richmond art teachers who submitted thematic student artwork. *Prints of the Future*, in conjunction with the special exhibition *Albrecht Dürer*, featured monographs, etchings, lithographs, photographs, screen prints, and block prints. *VMFA Celebrates Youth Art Month* grew to include auditorium performances by talented local teen musicians, interactive art activities, and readings by local teen poets. *Bling Bling: Objects of Opulence* expanded to incorporate three-dimensional artwork including metal welding, fashion design, jewelry, and ceramics. In all, more than 350 pieces of student artwork from metropolitan Richmond middle and high schools were displayed through the student exhibitions, generously supported by the Ridgeway Foundation.

The Museum’s Youth & Family Programs provided children and their families many new and exciting opportunities to explore VMFA’s collection. Two free events experienced a 130-percent increase in attendance over last year. *Culture Cruise* invited families to take a unique globe-trotting tour of the galleries, visit with artists, watch dance performances, and

create their own art as souvenirs of their travels. *Renaissance Faire* featured more than 50 costumed performers celebrating Renaissance life in honor of the *Albrecht Dürer* exhibition. They strolled the Museum entertaining and demonstrating Renaissance life in honor of the *Albrecht Dürer* exhibition. They strolled the Museum entertaining and demonstrating period arts and crafts. The family events were supported by a generous grant from the Memorial Foundation for Children.

New this year was a four-day *Winter Break Holiday Workshop Camp* for students ages 5–7 and 8–12 who spent part of their holiday touring the Museum galleries and creating gifts to give others. Youth and Family Programs continued to offer the popular after-school studio classes and summer camp, Art Adventures.

The Educational Resource Room, located in the Center for Education and Outreach, has grown to include more than 3,000 volumes of materials. A new public computer was installed with inspiring reading and art programs for children. The *Young@ART* program series continued to be sold out for both on-campus and community outreach. There were 1,500

visitors for the campus program and 2,500 participants in the Community Preschool Outreach Program, made possible by Target Stores and the Emily and Coleman Hunter Trust.

VMFA’s Performing Arts Department inaugurated *Third Thursdays*, a dynamic new gallery event presented on the third Thursday of each month to replace the Museum’s popular summer concert series, *Jumpin’!*, during the Expansion construction. Launched in March 2005, *Third Thursdays* features themed events centered on music, art tours, interactive art experiences with talented artists, food, and specialty drinks. Each event varies with the season and centers on themes that allow participants to experience the collection in new ways.

The VMFA Shop began a collaboration with The Metropolitan Museum of Fine Arts, New York, to reproduce 20 works of art and five pieces of jewelry from VMFA’s permanent collection. The Met will produce the products for sale through its store, catalog, and Internet sales with appropriate credit to the VMFA collection.

The Publications Department produced two major books on American art: *James McNeill Whistler: Uneasy Pieces*, a series of eight essays by David Park Curry, Curator of American Arts, published in September 2004; and *Capturing Beauty: American Impressionist & Realist Paintings from the McJoblin Collection*, also by Dr. Curry, with an introduction by Theodore E. Stebbins, Jr., Curator of American Art at Harvard University’s Fogg Art Museum.

The Photography Department generated thousands of color and black-and-white images in response to requests from VMFA departments and from scholars and publishers around the world.

The Communications and Marketing Division established a new office of Group Sales and Media Outreach to acquaint local and regional groups with VMFA.



Latin Groove was one of the themes at VMFA’s new *Third Thursdays* events.

Attendance: At the Museum and Around the State Fiscal Year 2004–2005

AT THE MUSEUM	2004–2005		2003–2004	
	Programs	Attendance	Programs	Attendance
Exhibition & Gallery Attendance		116,233		276,860
Gallery Programs	1,888	30,766	2,235	34,840
Lecture Programs	45	5,318	61	6,036
Studio School	425	12,730	351	15,071
Performing Arts	17	1,586	15	3,348
School & Family Programs	1,062	27,375	917	22,927
Other Activities	6	377	6	661
Total Attendance & Participation		*197,385		**359,743
AROUND THE STATE	Programs	Attendance	Programs	Attendance
Statewide Exhibitions	88	173,332	92	368,095
Artist Workshops at Partners	21	1,627	43	2,322
Mellon Education Programs	78	5,787	75	4,784
Speakers on the Arts at Partners	8	433	30	1,943
Educator Workshops	31	626	24	476
Media Programs	1,576	99,064	1,720	104,920
Technical Consultation	41	2,248	15	2,034
Total Attendance & Participation		283,117		484,574
ON THE WEB				
www.vmf.state.va.us		877,544		747,769
Total Participation		877,544		747,769
TOTAL PUBLIC SERVED		1,358,046		1,592,086

*The long-range exhibition program was reduced in preparation for the construction of the Parking Deck and the Expansion of the Museum. Therefore, Museum attendance figures for fiscal year 2004–05 are lower than previous years.

**Includes attendance at *Whistler* exhibition at Freer Gallery in Washington, D.C.

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 2004–2005.



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.

Susan Ferrell Head of Statewide Partnerships

Susan Ferrell manages the Museum's mission to promote education in the arts throughout the Commonwealth, taking VMFA beyond its walls.

"We match the Museum's resources to different audiences," she says. "Each community has a distinct personality and what will 'fly' in one region may not work well in another.

"Since 1938, just two years after opening, the Museum has shared the collection with communities all over Virginia. The early days of traveling exhibitions were pretty amazing. At first, the Museum sent out paintings in a small van driven by a security guard who also set up the exhibitions. From that evolved the Artmobile, with a climate-controlled environment, and then a network of Chapters and Affiliates around the state. In 1999 VMFA reorganized these programs into the Office of Statewide Partnerships.

"We've built relationships with more than 300 non-profit organizations in every region. This year more than 480,000 Virginians had a VMFA art experience in their own communities; many of them miles from Richmond. We offer more than 50 traveling exhibitions; the largest audio-visual loan collection of any art museum in the country; artist and educator workshops; speakers on the arts; and technical assistance to help communities develop their own galleries or other facilities. Whatever the Partner wants, we try to match VMFA resources to the community."





Tosha Grantham
Assistant Curator of Modern and Contemporary Art

"To those of us working in an art museum, much of the art historical thought is obvious," says Tosha Grantham. "What's really great is to make those connections manageable and accessible to our visitors. That's why we work so hard on exhibition labels. The key to making these connections is collaborating with various departments—from Exhibition Design and Education and Outreach—and having time to mine our Library resources as well.

"We present a combination of objects that tell a story abstractly and literally, and offer some insights on those objects; something that gets people to think differently about themselves or find themselves in the art. I enjoy it when people are surprised by what they may find here."

Among some recent surprises she observed were in the *Selections* exhibition of 20th-century works by Latin American and Caribbean artists in the VMFA collection.

"We made connections to the first Latin American exhibition presented at VMFA in 1940, as well as the first print by an Argentine artist, Alfredo Guido, to enter the collection the same year," Grantham notes, "and to works by that artist's students which were given to the Museum more than 60 years later. We were able to expand on pre-existing scholarship and share work that was seen a few generations before. I heard visitors make such comments as, 'I did not know that was in this collection.'

"I'm interested in off-the-beaten track places. I love unexplored or under-explored territories because you never run out of things to discover."



Brian Haggard
Manager, Buildings & Grounds/Capital Outlay

Like an orchestra conductor directing musicians through a symphony, Brian Haggard keeps VMFA projects on tempo. He's in charge of the Museum's Buildings & Grounds department; he also manages the \$100 million Expansion project. Haggard coordinates every phase, from planning and budget requests through construction and beyond.

"Basically, I make sure the money is properly accounted for and everyone is doing his or her job," he says. "I try to keep all the projects straight and not get any of them on concurrent schedules for the same items, or else that would give me real trouble."

He's adept at juggling. For example, within just 15 minutes, he may field phone calls about the fire suppression project, the new Parking Deck, and the main building Expansion.

Twenty years as an officer in the U.S. Army helped prepare Haggard for VMFA duty. He served in a variety of positions, from flight test pilot and engineer to facilities and building management, at numerous postings in the U.S. and abroad. He says he relishes his work at VMFA.

"This organization has, across the board, the highest quality people I've ever dealt with. And, it makes me very proud to be part of that."

Shawn Eichman, PhD
E. Rhodes and Leona B. Carpenter Curator of East Asian Art

A significant part of Shawn Eichman's role is that of storyteller. As Curator of East Asian art, he uncovers the multiple layers of cultural and artistic histories behind works in VMFA's Chinese, Japanese, and Korean collections.

"Curators are responsible for displaying the collections—through exhibitions and installations—and creating the labels to explain the works, the stories that go into the galleries," he says. "We conduct research on the works of art and publish our findings in scholarly journals and art magazines. We try to make our collections available to many audiences.

"We're also responsible for developing the collections; so acquisitions are an important part of what we do," Eichman notes. "Our Japanese collection is strong and growing. We're laying a solid foundation to expand the Chinese collection and add more Korean works. Naturally, this takes time. With the ever-changing and unpredictable art market, it's important to have a general vision about our direction, but be flexible enough to take advantage of unexpected opportunities.

"I think of the East Asian collection as one facet of the jewel that is the Museum. We strive to represent the very best that humanity has accomplished, throughout the world, throughout history. Art speaks to us directly and is a marvelous tool for fostering cultural understanding."



Barbara Lenhardt
Manager, VMFA Shop

Barbara Lenhardt helps VMFA visitors make the Museum's collections part of daily life. Through such items as jewelry, vases, posters, stationery, table linens, and more, products from the VMFA Shop allow the public to surround themselves with images from the Virginia Museum of Fine Arts.

"Our goal is to have at least 50 percent of the products in the Shop based on the collections of the Museum," says Lenhardt. "We're choosing items to develop that, based on our research, are from the popular collections of the Museum."

The VMFA collections have attracted the attention of other museums' retail operations, such as The Metropolitan Museum in New York, Lenhardt notes.

"We hosted representatives of The Met here last year. They went through every gallery and all of our storage rooms; they took thousands of pictures of works in the VMFA collections, as possible items for product development in their shop, catalogue, and Web site. They're now featuring a line of VMFA-inspired jewelry that they premiered last year. And, they're interested in more."

Developing new products for the VMFA Shop is an exciting challenge for Lenhardt.

"We're not looking for hot trends," she says. "In a museum setting, we're dealing with classics and we want to produce timeless gifts."



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Buddhist Ritual Painting: Venerable Celestial King Sagara, Chinese, late 17th-early 18th century, ink, colors, and gold on silk, 104 1/4 inches high by 46 1/4 inches wide [Museum Purchase: The Arthur and Margaret Glasgow fund and funds provided by the Ellen Bayard Weedon Foundation, 2004.701/2].

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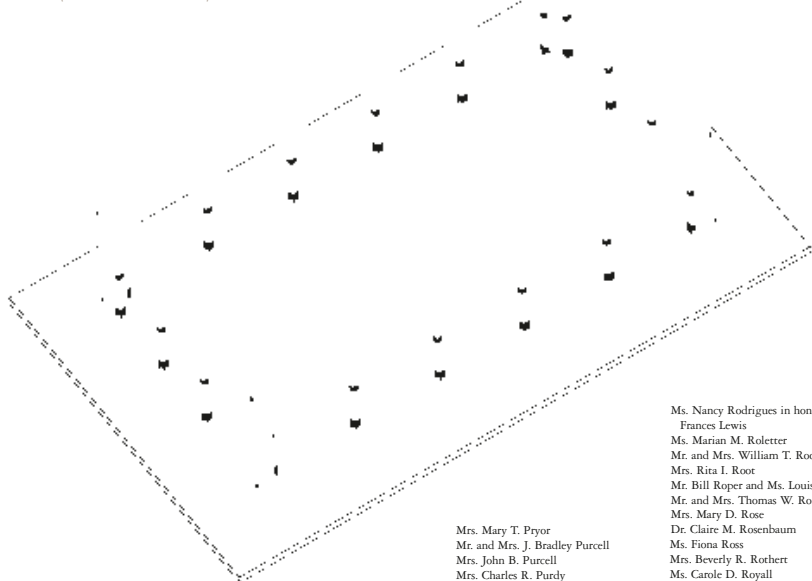
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The Virginia Museum of Fine Arts depends on the invaluable time and talents of its volunteers to support Museum staff and program activities, serving the Museum visitor and the community. More than 1,300 volunteers contributed in excess of 37,000 hours from July 1, 2004 through June 30, 2005. This represents nearly \$652,000 in volunteer support based on the hourly value of volunteer time, as published annually by the *Independent Sector*.

	Volunteers	Donated Hours
TRUSTEES & FOUNDATION		
Trustees of the Virginia Museum of Fine Arts	33	1,036
Directors of the Virginia Museum of Fine Arts Foundation	34	590
ORGANIZATIONS, ADVISORY GROUPS, & COMMITTEES		
Curators	3	213
Collections	3	230
Community Volunteers: Metropolitan and Starewide	54	1,030
The Council	250	18,614
Development	252	1,769
Docents	176	7,554
Friends of African & African-American Art	23	952
Friends of Art	384	655
Friends of Indian Art	5	25
Friends of the Studio School	1	72
Internships	24	3,948
Multicultural Advisory Council	17	107
Teacher Advisory Council	38	76
Teen Advisory Council	14	294
TOTALS*	1,311	37,155

* 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.

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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 2004–05 audited figures will appear in the 2005–06 *Annual Report*.

Fiscal Years (In Thousands)	2004–05	2003–04
REVENUES		
Appropriations, Commonwealth of Virginia	\$ 6,638	\$ 6,386
Membership Dues	483	497
Investment Income	118	72
Other Income	3,560	3,058
Federal Grants	24	28
Museum Shop, Net Income	(23)	60
Food Service, Net Income	(116)	20
Subtotal	10,684	10,121
Transfers from Virginia Museum Foundation to Support Museum Operations	4,324	4,515
TOTAL REVENUES	\$15,008	\$14,636
EXPENDITURES		
Curatorial & Conservation	3,026	2,866
Buildings & Grounds & Security	4,304	3,937
Administration	2,164	2,135
Architecture & Design	1,026	1,139
Statewide Education & Outreach Services	1,405	1,295
Membership & Public Information	992	1,253
Local Fund Support of Programs	636	646
TOTAL EXPENDITURES	\$13,553	\$13,271

Statement of Capital Outlay and Maintenance Reserve

Fiscal Years (In Thousands)	2004–05	2003–04
Balance, July 1	\$ 1,518	\$ 2,067
REVENUE		
Appropriation, Commonwealth of Virginia	\$ 4,355	\$ 3,867
TOTAL BALANCE AND REVENUE	\$ 5,873	\$ 5,934
EXPENDITURES		
Capital Improvements & Renovation Projects	\$ 3,938	\$ 4,416
Balance, June 30	\$ 1,935	\$ 1,518

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. 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.

	2004–05	2003–04
Art purchases and funds transferred to support Museum operations	\$ 6,659,028	\$ 7,463,320
Direct expenditures to support Virginia Museum of Fine Arts and Foundation administrative and fund-raising activities	\$ 2,779,595	\$ 2,423,018

Gift Summary

Gifts, Grants, and Bequests to the Virginia Museum of Fine Arts Foundation and the Virginia Museum of Fine Arts, 2004–2005 and 2003–2004. Pledges, bequest expectancies, and the value of gifts of property and contributed works of art are not included.

	2004–05	2003–04
Sources of Support		
Individuals	\$ 4,531,707	\$5,693,811
Corporations	901,266	910,250
Foundations	1,970,983	1,251,805
Organizations	55,050	101,920
Bequests	635,781	731,452
Memberships – Support Groups	32,553	26,990
Charitable Gift Annuities and Trust Payable	11,457,357	718,927
Proceeds from Property Sale	1,568,363	—
TOTAL	\$21,153,060	\$ 9,435,155
Designation of Gifts		
Annual Giving	\$ 1,503,369	\$ 1,417,248
Capital Campaign	5,866,795	6,421,613
Special Purposes (other than Capital Campaign)	719,813	826,822
Endowment (other than Capital Campaign)	3,740	18,750
Memorial Fund	1,070	4,805
Memberships – Support Groups	32,553	26,990
Charitable Gift Annuities and Trust Payable	11,457,357	718,927
Real Estate Proceeds into Endowment	1,568,363	—
TOTAL	\$21,153,060	\$ 9,435,155



PRODUCTION CREDITS

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Above: Atmospheric Formation #6, 1999, by Neil Jenney (American, born 1945), oil on panel, 34 1/2 inches high by 79 3/8 inches wide by 5 3/16 inches deep (Museum Purchase: The Sydney and Frances Lewis Endowment Fund, 2004.72).

