



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: *Stadia III* (detail), 2004, by Julie Mehretu (American, born Ethiopia 1970), ink and acrylic on canvas, 107 inches high by 140 inches wide (Museum Purchase, The National Endowment for the Arts Fund for American Art, and partial gift of Jeanne Greenberg Rohalyn, 2006.1; see *Acquisition Highlights*).

Right: *Buffalo Mask*, African (Mama Culture, Nigeria), 19th–20th century, wood and pigment, 17 1/4 inches high by 13 7/8 inches wide by 14 3/4 inches deep (Virginia Museum of Fine Arts, Gift of Robert and Nancy Nooter, 2005.78).

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2005–2006 Annual Report



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Forewords

It was a year of historic accomplishments. Our \$120 million Expansion program broke ground while our Capital Campaign ended with \$172,237,107 raised for the Expansion, endowment, and on going needs!

Our collective thanks go to the Commonwealth of Virginia, more than 2,600 donors, the Campaign leadership chaired by Stanley F. Pauley, the boards of the Museum and the Foundation, and the dedicated staff who kept the process focused and on target over the long run. And congratulations also go to Virginia's citizens who will soon enjoy a vastly transformed art museum that will stand proudly with its peers across the nation.

We also express appreciation to Tom Allen for serving as Interim Trustee for Administration while the Board of Trustees sought a successor to Michael Brand who left last year to become the director of the J. Paul Getty Museum. Tom came to the role with two clearly defined goals: business as usual and few deferred items in the new Director's pending file. On both counts Tom achieved his goals and did so with the appreciation of our two boards, but more important, an admiring staff.

The appointment of Alexander Lee Nyerges as our next Director represents another exciting development in the Museum's history. Previously director of the Dayton Art Institute, Alex possesses great creative energy and foresight. We are grateful to the members of the Search Committee, masterfully led by Jim Cherry, for its hard work and dedication in finding the very best candidate.

When one drives by the museum or ventures into the galleries, it is difficult not to notice the disruption caused by construction and renovation. But, we are still a lively place with programs, exhibitions, studio classes, and travel opportunities waiting for you to enjoy. What you will not necessarily see is the work being undertaken behind the scenes. Major exhibitions are being planned, stunning works of art are being acquired, paintings and objects are being painstakingly conserved, catalogues are being researched and written, and business and marketing plans are being developed for our enterprise operations. All of this is in anticipation of welcoming you to a new facility in 2009.

Thank you for staying the course with us and for keeping our public-private partnership dynamic.



Charlotte M. Minor
President, Board of Trustees



W. Birch Douglass, III
President, VMFA Foundation



Left to right: W. Birch Douglass, III, Charlotte M. Minor, and Thomas N. Allen

As I approach the end of the eight months I agreed to serve as acting director of VMFA, it is only natural to reflect on my experiences at the Museum. The past year has been one of the most dynamic in VMFA's history, which is very clear when visiting the campus. Plans for the Museum Expansion have been on our minds for many years now. This year those plans became reality.

Over the past year, major goals have been reached for our Expansion project, notably taking our Capital Campaign total past our \$150 million goal to \$172 million for construction, endowment, operations, and special art acquisitions. Pending what we hope will be a forthcoming State appropriation, we will need to raise only \$4 million from private sources to complete the goal for the construction component.

Construction of the expanded North Wing and Parking Deck, designed by Rick Mather + SMBW, is underway and moving along at a steady pace. The construction contract for the Parking Deck was signed in September 2005 and the contractor, Kjellstrom & Lee, began work October 3.

The official Groundbreaking event for the North Wing was Sunday, November 20, and the construction contract was signed by Michael Brand on November 30, his final day as VMFA Director. In early December 2005, Whiting-Turner began work on the Museum Expansion.

Despite limitations of space and resources, the Museum continued with active programming for our visitors, including the successful presentation of the first two exhibitions in the LOOK HERE series. *Dazzle* attracted 13,282 visitors and *Feast* drew 13,600 visitors. Also, LOOK HERE Statewide was a grand success in Martinsville. *Dazzle* opened March 3, 2006, at Piedmont Arts Association and attracted more than 3,000 people before closing on April 23. LOOK HERE proved to be a successful exhibition series and provided an opportunity to inaugurate exciting programs such as *Chow*, VMFA's first college night event.

Forewords

In the last year, VMFA made significant acquisitions such as an Art Nouveau desk by Victor Horta, two magnificent 19th-century American sculptures by William Wetmore Story and Paulanship, a rare bronze Indian sculpture from the 11th century, an impressive painting by contemporary American artist Julie Mehretu, and a stunning painting of Narcissus by French artist Gustave Moreau. The Museum also made the fourth, and final, payment on the gift/purchase agreement with Robert and Nancy Nooter. These acquisitions greatly strengthened the African Art collection with 129 objects from various cultures.

Working closely with the VMFA staff, I am constantly reminded of how talented and dedicated our staff is. Everyone, at all levels within the organization, has a great love for VMFA. I am most grateful for their assistance during my brief tenure at the Museum. The staff also possesses a fierce determination to follow VMFA's mission to acquire and preserve great works of art. The collection is in good hands!



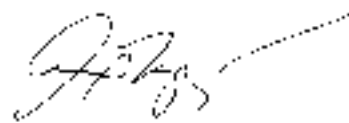
Thomas N. Allen

Director, Virginia Museum of Fine Arts



It is with great pleasure and excitement that I assume the role of Director of the Virginia Museum of Fine Arts. To Charlotte Minor, our Board of Trustees President; Tom Allen, our out-going Trustee Executive for Administration; Jim Cherry, the Board's Search Committee chairman; Governor Timothy Kaine; and so many others, my wife Kathryn and I extend our heartfelt thanks and appreciation for the warm welcome we have received.

This is a time of great transformation at VMFA. As we prepare for the completion of our \$120 million Expansion, we look forward to a dramatic reinstatement of the permanent collection, more space for special exhibitions, and greatly enhanced visitor amenities. A reinvigorated emphasis on our Statewide programs and services and important acquisitions for our permanent collection (especially in American art) are among the other initiatives we are spearheading. Our energetic and talented staff, dedicated volunteers, enormously generous donors and members, and continued support from the Commonwealth of Virginia are among the many reasons that our future is bright and that these plans will soon come to fruition.



Alex Nyerges

Incoming Director

Acquisition Highlights

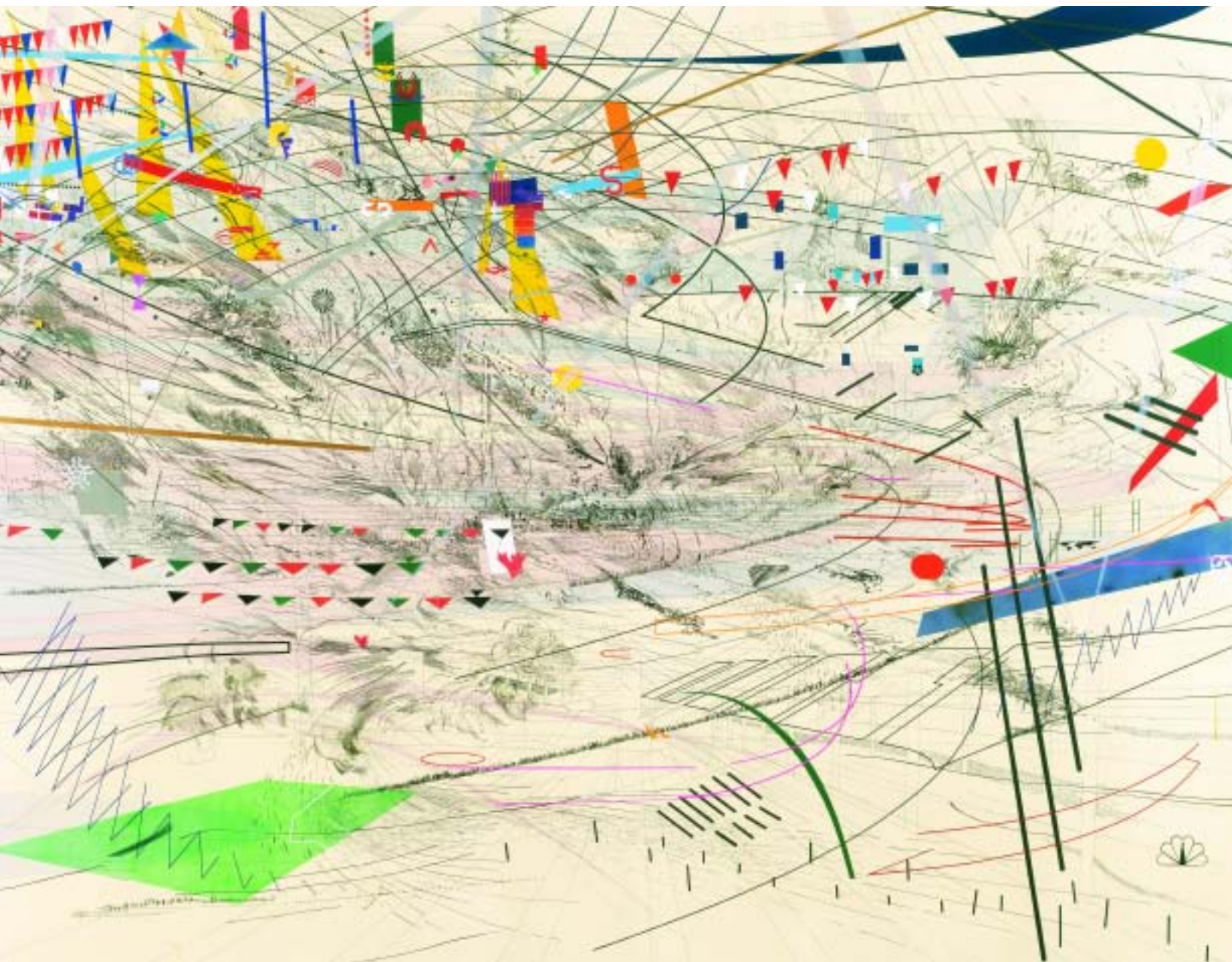
Julie Mehretu
Stadia III

Uma-Maheshvara

Gustave Moreau
Narcissus

Victor Horta
Desk from Hôtel Solvay

William Wetmore Story
Cleopatra



Stadia III, 2004, by Julie Mehretu (American, born Ethiopia 1970), ink and acrylic on canvas, 107 inches high by 140 inches wide (Museum Purchase, The National Endowment for the Arts Fund for American Art, and partial gift of Jeanne Greenberg Rohatyn, 2006.1)

Bold and energetic, this dramatic, large-scale work presents a modern version of traditional history painting, addressing contemporary themes of power, colonialism, and globalism. Julie Mehretu uses recognizable signs and symbols from architecture, city planning, mapping, and media to articulate social concerns; color, line, and gesture give the work an equally strong sense of personal expression.

Stadia III began with a series of irregular primary-colored abstract shapes that recall spaces designed for large-scale public events. Sealed under a translucent layer of acrylic and silica, these muted, overlapping forms became a ground layer for diagrams of torqued and skewed sports arenas which Mehretu added in pen and ink. In the next layer, the artist returned to paint, adding abstract shapes and lines whose interaction with the forms beneath further complicates the spatial reading of the image. Signs, flags, corporate logos, and sports emblems refer to corporate branding and national identities. A final layer includes a personal narrative of expressionistic pen-and-ink marks reflecting natural turbulence patterns such as wind and water currents.

Mehretu, born in Ethiopia, attended graduate school at the Rhode Island School of Design and now lives in New York. Over the past five years, she has become one of the most prominent young artists in the United States. She painted *Stadia III* as part of a series of three *Stadia* paintings made for the Carnegie Museum of Art's 54th International in 2004, a contemporary art survey that takes place every four years. Visually dynamic and deeply engaged with contemporary culture, the painting is a strong addition to VMFA's collection and reaffirms the Museum's commitment to contemporary art.

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



Uma-Maheshvara, Indian, Karnataka State (Western Chalukyan School), ca. 11th century, bronze, 10³/₄ inches high by 7¹/₄ inches wide by 5⁵/₈ inches deep (Museum Purchase, Funds provided by the Estate of Robert Busick and The Kathleen Boone Samuels Memorial Fund, 2006.2)

This rare and beautiful 11th-century Indian bronze sculpture depicts the Hindu god Shiva seated embracing his wife Uma. In India such images represent togetherness of wedded divine lovers and are symbols of important cosmic dualities: male and female, spirit and matter, substance and essence.

The four-armed Shiva, his head backed by a nimbus, sits on a lotus at the center of the composition; Uma sits on his lap. Shiva's lower right hand displays a citrus fruit and his upper right reveals a three-pronged trident. Shiva's lower left hand holds a simple ring (perhaps symbolizing the Moon) and his upper left hand lovingly supports Uma, who places her right arm around his waist. Uma's left hand, now broken, probably held a lotus or a mirror. The couple is framed by an ornate floriated aureole and flanked by smaller representations of their two sons—Karttikeya riding a peacock on the left and the elephant-headed Ganesha seated on a lotus on the right. Completing the image is a small depiction of Nandi, Shiva's bull mount, on the front of the sculpture's elaborate pedestal.

The long, full faces, the nimbus around Shiva's head, and the floriated aureole are typical of 11th-century works by western Chalukyan School artisans in the south Indian state of Karnataka. Although not inscribed, this impressive and highly iconic bronze was doubtless commissioned by well-to-do Hindu patrons. Such elaborate metal altarpieces were sometimes donated to temples; but more frequently they were used for meditation and worship in domestic shrines. It is not surprising that the heads of Shiva and Uma in this bronze are somewhat worn, for they were repeatedly touched as part of the Hindu worship ceremony known as *puja*.

This striking image is a significant addition to the Museum's world-renowned collection of Indian bronzes.

Dr. Joseph M. Dye III
E. Rhodes and Leona B. Carpenter Curator of South Asian and Islamic Art and Curatorial Chair



Narcissus, ca. 1890s, by Gustave Moreau (French, 1826–98), oil on canvas, 25¾ inches high by 14¾ inches wide (Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 2005.83)

Gustave Moreau was the ultimate hermetic artist of the French 19th century. He was the main exemplar of Symbolism, the art movement that sought to fathom the unconscious and unreal, the emotions, and myth and legend. Symbolism was opposed to both Realism and Impressionism in its exploration of hidden realities.

The story of Narcissus, this painting's theme, is taken from Ovid's *Metamorphoses*. Narcissus was a beautiful youth who fell in love with his own reflection in the water. Forsaking all sustenance, he wasted away until he was ultimately transformed into the flower that bears his name. In the commentary to the 1660 edition of Ovid owned by Moreau, it was argued that "Narcissus was changed into a flower to show that beauty and vainglory are light and perishable things and they are short-lived."

Moreau himself described this painting thus in 1897, the year before his death:

"Already ardent tendril, already entwining flower, already avid vegetation are taking hold of this adored body, of this lover rapt in self-contemplation, idolatrous of [his own] being . . . And in the evening this beautiful body and this mysterious nature will merge in a supreme and ineffable embrace."

Important influences on Moreau's painting may include Benvenuto Cellini, whose sculpture of Narcissus in the Bargello might have furnished the inspiration for the pose of Moreau's figure. Moreau must have also looked to non-Western sources, such as Indian miniatures (a constant source of inspiration for him) for the costume of Narcissus, who seems also in his hieratic pose more like a Hindu god than a classical figure.

This major and beautiful work was acquired with the intention of building VMFA's 19th-century European painting collection, as well as to complement the Museum's other collections such as the Lewis Collection of Art Nouveau.

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



Desk from Hôtel Solvay, ca. 1897–1903, by Victor Horta (Belgian, 1861–1947), Belgian ash, marble, gilt bronze, 30 inches high by 55 inches wide by 43 inches deep (Museum Purchase, The Sydney and Frances Lewis Endowment Fund, 2005.72)

Considered the father of Art Nouveau architecture, Victor Horta designed this stunning desk specifically for the project that stands out as his masterpiece building, the Hôtel Solvay in Brussels. With the house’s opulent metalwork, glass, steel supports, woodwork, and furnishings, Horta achieved the Art Nouveau ideal: complete unity of rhythm, movement, lines, color, and cadences.

The desk has a multicolored marble writing surface that repeats the curvilinear edges of the top. Its Belgian ash legs swirl out as if organically grown, slightly thickening at the lower portions to echo the dramatic woodwork details of the house itself. The gilt bronze pulls are a complicated series of whiplash lines curving outwards to form handles, reflecting the house’s interior steel-beam capital supports. There are barely any straight lines in the piece so it has a constant motion and rhythm matching that of the building and its interior plant-like forms and double curve details.

Horta studied architecture, textiles, drawing, and the decorative arts at the Ghent Académie des Beaux Arts, worked in Paris for a time, and returned to Belgium to begin his own practice. He completed about 30 major projects between 1893 and 1903. Although the Hôtel Solvay and most of its contents were sold in 1955, this desk remained the property of the Solvay family and was passed down in that family until the present. The desk appears in an archival photograph in a room adjacent to the second-floor dining room of the Musée Horta. It was lent by the Solvay family for a special Horta exhibition in 1973.

This significant desk is the only major piece of Horta in a U.S. museum and strengthens VMFA’s representation of works by the most important Belgian designer-architects of the Art Nouveau period, Victor Horta and Henry van de Velde. Both are now in the Museum’s internationally acclaimed Art Nouveau collection.

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



Cleopatra, 1865, by William Wetmore Story (American, 1819–95), white marble, 54 inches high by 45 inches wide by 27 inches deep (Museum Purchase, The J. Harwood and Louise B. Cochrane Fund for American Art, 2005.73)

This monumental image of the brooding Egyptian queen represents the high point of mid-19th-century American taste for white-marble Neoclassical sculpture. William Wetmore Story conceived the figure without the support of a commission, unusual for the time. Working on speculation, he gave free reign to his own imagination. His life-size Cleopatra leans back on her throne, her head in hand. Defying the hard medium, the sculptor delineated the soft folds of her gown in exquisite detail. Compelling from all sides, the seated figure—with its period headpiece, jewelry, and chair—easily commands the center of a gallery.

The second of four known versions, the sculpture became a critical success when its first version made its debut at the 1862 International Exhibition in London. It was shipped there from Rome courtesy of Pope Pius IX, which further bolstered the work's mystique and reputation.

Story was one of the most famous and successful American sculptors in his day. He grew up in Boston's elite society, earned a law degree from Harvard, taught himself to model sculpture, and became the leader of a second generation of American expatriate sculptors who lived and worked in Italy. His apartments at the Palazzo Barberini became a gathering place for prominent Anglo-American expatriates and travelers. Among his influential friends was writer Nathaniel Hawthorne, who wrote of this extraordinary sculpture in his novel *The Marble Faun*. Following the critical acclaim of *Cleopatra*, Story enjoyed a steady clientele of the rich and aristocratic of two continents.

Cleopatra, a rare work of aesthetic and historical importance, complements significant artworks already in VMFA's American Arts collection, fits well with Egyptian Revival decorative works, and resonates with the Museum's ancient collections and European works of similar theme. It takes its place among the most important sculptures in the Museum's holdings.

Dr. Elizabeth L. O'Leary
Associate Curator of American Arts

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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Robert and Nancy Nooter
Nalin Patel
Katharine Lee Reid in honor of David Park Curry
Jeanne Greenberg Rohatyn
Rajnikant Shah
Mrs. Joseph M. Sizoo
Mr. and Mrs. Charles G. Thalhimier
Wachovia Corporation in honor of Carol Jarratt
Mary D. Washbourne in memory of Frank H. Washbourne
Gregory Zollner

Purchase Funds

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

Endowment Funds

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

African Art

from Congo

SALAMPASU, *Mask*, 19th–20th century, wood, paint. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.17).

HOLO, *Figure*, 19th–20th century, wood, glass beads, string. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.23).

KONGO, *Memorial Portrait Head*, 19th–20th century, wood. Purchase: The Glasgow Fund (2006.9).

Double Figure, African (Chamba Culture, Nigeria), 19th–early 20th century, wood and pigment, 21 1/4 inches high by 9 1/2 inches wide by 4 1/2 inches deep (Virginia Museum of Fine Arts, Gift of Robert and Nancy Nooter, 2005.77).

LUBA, *Stool*, circa 1900, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.18).

LUBA, *Finial Figure*, 19th–20th century, wood, glass beads, string, cloth, fur. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.19).

LUBA, *Chief's Staff*, 19th–20th century, wood, brass tacks, copper, tin. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.21).

MBAKA, *Figure*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.22).

MBALA, *Figure*, 19th–20th century, wood, raffia cloth. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.16).

NSAPO-NSAPO, *Headrest*, 19th–20th century, wood, glass beads, string. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.20).

OVI MBUNDU, *Figure*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.24).

from Gabon

TSGO, *Door Frame*, 19th–20th century, wood, paint. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.15).

from Liberia

GREBO, *Mask*, 19th–20th century, wood, metal, fiber, teeth, paint. Gift of Robert and Nancy Nooter (2005.76).

from Nigeria

CHAMBA, *Double Figure*, 19th–early 20th century, wood, pigment. Gift of Robert and Nancy Nooter (2005.77).

MAMA, *Buffalo Mask*, 19th–20th century, wood. Gift of Robert and Nancy Nooter (2005.78).

MUMUYE, *Mask*, 19th–20th century, wood, pigment. Gift of Robert and Nancy Nooter (2005.79).

from Tanzania

DOE, *Chair*, 19th–20th century, wood. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.28).

KWERE, *Fertility Dolls*, 19th–20th century, wood, glass beads, string. From the Robert and Nancy Nooter Collection, Purchase: The Williams Fund (2006.25–2006.27).

Poppy Filigree Table Lamp, ca. 1910–20, by Tiffany Studios (1900–38), leaded brass, gilt bronze, 21 inches high by 17 inches diameter; and *Dragonfly Lamp Screen*, ca. 1906, by Tiffany Studios, leaded filigree glass, metal overlays, 6 1/4 inches high by 9 7/8 inches wide, 16 3/8 inches high with chain (Virginia Museum of Fine Arts, Gift of Mary D. Washbourne in memory of Frank H. Washbourne, 2005.98, 2005.99).



American Art

Decorative Arts

WHEELING FLINT GLASS WORKS (John Ritchie and Craig Ritchie, proprietors, Wheeling, West Virginia), *Window Pane*, 1833, clear pressed glass. Purchase: The Glasgow Fund (2006.8).

Painting

ROBERT SCOTT DUNCANSON (1821–72), *The Quarry*, ca. 1855–63, oil on canvas. Gift of The Council of the Virginia Museum of Fine Arts in commemoration of its 50th Anniversary (2006.11).

WALTER LAUNT PALMER (1854–1932), *Landscape*, 1875, oil on paper mounted on canvas mounted on panel. A gift of the Wachovia Corporation in honor of Carol Jarratt (2005.81).

Sculpture

ANNA HYATT HUNTINGTON (1876–1973), *Fauns Playing*, 1936, cast aluminum. Gift of Mr. and Mrs. Charles G. Thalhimier (2006.31).

PAUL MANSHIP (1885–1966), *Flight of Europa*, 1925, bronze. Purchase: The Cochrane Fund (2005.74).

WILLIAM WETMORE STORY (1819–95), *Cleopatra*, 1865, marble. Purchase: The Cochrane Fund (2005.73).

European Art

Painting

FRENCH, Claude Monet (1840–1926), *The Highway Bridge at Argenteuil (Le Pont d'Argenteuil)*, 1873, oil on canvas. Gift of Anna L. and Fleetwood Garner (2006.29).

FRENCH, Gustave Moreau (1826–98), *Narcissus*, ca. 1890s, oil on canvas. Purchase: The Williams Fund (2005.83).

Works on paper

BRITISH, Russell Flint (1880–1969), *Allegory of Time*, sepia wash drawing. Gift of an Anonymous Donor (2005.86).

BRITISH, Frederick George Reynolds (1824–1921), four watercolors: *Abercrombie St. Chesterfield; Hampstead Heath; Dunster Castle, St. Cross, Winchester*. Gift of Dr. and Mrs. Robert Lathrop (2005.103–2005.106).

FRENCH, Jean-François Millet (1814–75), *La Grande Bergère*, 1862, etching printed in brownish-black ink on ivory-colored laid paper. A gift of the Wachovia Corporation in honor of Carol Jarratt (2005.82).

Late 19th–20th Century Decorative Arts

AMERICAN, Charles Eames (1907–78) and Ray Eames (1912–88) for Herman Miller Company, Zeeland, Michigan, *DTM-1 Dining Table*, designed 1947, polished chrome, plywood, walnut veneer. Gift of an Anonymous Donor (2005.97).

AMERICAN, Tiffany Studios (1900–38), *Poppy Filigree Table Lamp*, ca. 1910–20, leaded brass, gilt bronze; and *Dragonfly Lamp Screen*, ca. 1906, leaded filigree glass, metal overlays. Gift of Mary D. Washbourne in memory of Frank H. Washbourne (2005.98, 2005.99).

AMERICAN, Venturi, Scott Brown and Associates, Philadelphia, Pennsylvania (founded 1958), *Best Products Co., Inc. Panels*, 1978, porcelain steel. Gift of Carlin McLaughlin, Gregory Zollner, Rajnikant Shah, and Nalin Patel (2006.7a-f).

BELGIAN, Victor Horta (1861–1947), *Desk from Hôtel Solvay*, ca. 1903, Belgian ash, marble, gilt bronze. Purchase: The Lewis Fund (2005.72).

ENGLISH, Christopher Dresser (1834–1904), designer, for Brownfield Pottery, *Cup and Saucer*, bone china with transfer print. Gift of Katharine Lee Reid in honor of David Park Curry (2005.100a-b).

Modern and Contemporary Art

Painting

A M E R I C A N, Ryan McGinness (born 1972), *He Who Pays the Piper, Names the Tune*, 2005, car paint and acrylic silkscreened on board. Gift of The Fabergé Society, VMFA (2006.4).

A M E R I C A N, Julie Mehretu (born Ethiopia, 1970), *Stadia III*, 2004, ink and acrylic on canvas. Purchase: The National Endowment for the Arts Fund for American Art, and partial gift of Jeanne Greenberg Rohatyn (2006.1).

A M E R I C A N, Elizabeth Nottingham (1907–56), *Country Road, Amherst County, Virginia*, 1941, oil on canvas. Gift of H. Talmage Day (2005.100).

A M E R I C A N, Enrico Riley (born 1973), *Giant Steps*, 2004, oil on canvas on panel. Gift of American Academy of Arts and Letters (2005.80).

A M E R I C A N, Heide Trepanier (born 1969), *Wave*, 2005, enamel on canvas on board. Gift of The Fabergé Society, VMFA (2006.3).

A M E R I C A N, Kehinde Wiley (born 1977), *Willem van Heythuysen*, 2006, oil on canvas. Purchase: The Glasgow Fund (2006.14).

F R E N C H, Raoul Dufy (1877–1953), *Golfe Juan*, ca. 1927, oil on canvas. Gift of Anna L. and Fleetwood Garner (2006.30).

Photographs

A M E R I C A N, David A. Douglas (born 1958), *Max in His Pool*, 2005, digital photographic print; and *South Dakota Landscape*, 2004, digital photographic print. Gift of Mr. and Mrs. Bruce Gottwald and Mr. and Mrs. Thomas Gottwald (2006.5-2006.6)

A M E R I C A N, Sally Mann (born 1951), *Jessie #34*, 2004, gelatin silver print. Purchase: The Glasgow Fund (2006.13).



Willem van Heythuysen, 2006, by Kehinde Wiley (American, born 1969), oil on canvas, 106 1/4 inches high by 82 1/4 inches wide (Museum Purchase, The Arthur and Margaret Glasgow Fund, 2006.14).



Dr. Shawn Eichman (second from left), Curator of East Asian Art, discusses a pair of six-panel Japanese screens, *Winter Mountains*, with (left to right) Eileen Kuo, Hutch Livingston, Mollie Anne Church, and Dale Church in the VMFA Photography Studio.

East Asian Art

Painting

J A P A N E S E, Yamamoto Shunkyo (1871–1933), *Winter Mountains*, pair of six-panel screens, ca. Taisho 5 (1916), ink and colors on paper. Purchase: The Williams Fund (2006.12.1/2).

K O R E A N, Man Hyung (18th century), *Celestial Guardians*, dated with a cyclical date corresponding to 1740, ink and colors on silk. Gift of Mrs. Joseph M. Sizoo (2005.102).

South Asian and Islamic Art

Decorative Arts

E G Y P T I A N, *Magic Bowl*, 18th–19th century, brass. Gift of an Anonymous Donor (2005.90).

I N D I A N (Kerala), *Temple Lamp*, ca. 15th–16th century, bronze. Purchase: The Samuels Fund and Gift of Friends of Indian Art, VMFA (2005.75).

N E P A L E S E, *Buddhist Ritual Regalia*, 15th–16th century, carved bone. Gift of an Anonymous Donor (2005.85).

S R I L A N K A N, *Bracelet with Quadruple Chain*, 18th–19th century, silver. Gift of an Anonymous Donor (2005.87).

S R I L A N K A N, *Belt with Double Chain and Heart-Shaped Pendant*, 18th–19th century, silver. Gift of an Anonymous Donor (2005.88).

S R I L A N K A N, *Necklace: Chain with Three Pendants*, 18th–19th century, silver and tiger's teeth. Gift of an Anonymous Donor (2005.89).

Painting

I N D I A N (Punjab Hills, Kangra School), *Krishna and the Gopis*, ca. 1790, opaque watercolor on paper. Gift of Friends of Indian Art, VMFA, and Purchase: The Glasgow Fund (2006.10).

N E P A L E S E, *Paubba: Bodhisattva Amoghapasa, Accompanied by Four Attendants*, early 16th century, polychrome painting on cloth. Gift of an Anonymous Donor (2005.84).

N E P A L E S E, *Illuminated Manuscript Folio with Newari Text and a Painting of the Goddess Durga*, 16th–17th century, handmade paper. Gift of an Anonymous Donor (2005.93).

N E P A L E S E, *Illuminated Manuscript Folio with Newari Text and Three Miniature Paintings of Buddhist Deities in the Tibetan Style*, 18th century, handmade paper. Gift of an Anonymous Donor (2005.94).

N E P A L E S E, *Pair of Illuminated Manuscript Folios: One with Five Miniature Paintings of Buddhist Deities; One with Five Miniature Paintings of Transcendental Buddhas*, 17th–18th century. Gift of an Anonymous Donor (2005.95.1/2).

Sculpture

I N D I A (Karnataka State, Western Chalukyan School), *Uma-Maheshvara*, ca. 11th century, bronze. Purchase: Funds provided by the Estate of Robert Busick and The Samuels Fund (2006.2).

N E P A L E S E, *Goddess Durga with Four Arms Standing on Lotus Base, Accompanied By Her Lion*, 18th–19th century, gray stone relief. Gift of an Anonymous Donor (2005.91).

N E P A L E S E, *Crowned Devotee Seated on a High Lotus Base in Devotional Attitude*, 18th–19th century, stone. Gift of an Anonymous Donor (2005.92).

N E P A L E S E, *Bodhisattva Vajrasattva Claspng His Consort in Close Embrace*, 16th century, bronze. Gift of an Anonymous Donor (2005.96).



Bodhisattva Vajrasattva Claspng His Consort in Close Embrace, Nepalese, 16th century, bronze, 5 1/2 inches high by 5 inches wide by 3 1/2 inches wide (Virginia Museum of Fine Arts, Gift of an Anonymous Donor, 2005.96).

Exhibitions

CONTINUED EXHIBITIONS

The Council: Serving VMFA Since 1955

May 4–September 25, 2005

Organizer: Virginia Museum of Fine Arts

In celebration of the 50th anniversary of The Council of VMFA, this exhibition featured a range of the significant works of art contributed by the Museum's oldest and largest volunteer organization. Among the objects were a 4th-century B.C. South Italian *Red-figured Lekytbos*, a stunning early 19th-century French royal tea service, examples from the Council Good Design Fund, and an exquisite 11th-century Indian sculpture of the Buddhist deity, *Lokanatha*. Founded in 1955 by 49 visionary women, The Council has also provided countless hours of volunteer service and more than \$6.3 million in funds to the Museum.



Lokanatha, Indian, mid 11th century (Pala Dynasty 750–1200), black phyllite, 39 1/4 inches high by 17 inches wide by 5 inches deep (Virginia Museum of Fine Arts, Gift of The Council of VMFA and the Juan March Foundation with additional funds from The Arthur and Margaret Glasgow Fund, 90.155).

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

May 4–September 25, 2005

Organizer: Virginia Museum of Fine Arts

Oil paintings, watercolors, pastels, and sculpture from one of the largest private holdings of 19th- and 20th-century American art were showcased in this exhibition. James W. and Frances G. McGlothlin of Austin, Texas, assembled their exceptional collection over 10 years; Mrs. McGlothlin has been a VMFA Trustee since 1998. 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 catalogue.



Madame Errazuriz, ca. 1883–84, by John Singer Sargent (American, 1856–1925), oil on canvas, 18 3/4 inches high by 15 1/2 inches wide (Collection of James W. and Frances G. McGlothlin).

NEW EXHIBITIONS

An Enduring Legacy: Paintings Acquired Through the J. Harwood and Louise B. Cochrane Fund for American Art

August 10, 2005, continuing through Expansion construction

Organizer: Virginia Museum of Fine Arts

In 1988, J. Harwood and Louise B. Cochrane of Richmond established a generous endowment, managed by the Virginia Museum of Fine Arts Foundation, to purchase significant examples of American art. Thanks to the Cochrane Fund, VMFA has acquired nearly 20 magnificent works that have helped transform the Museum's American holdings into a nationally recognized collection. On view during VMFA's Expansion program, this changing exhibition includes works by such accomplished artists as Thomas Hart Benton, William Merritt Chase, Jasper Francis Cropsey, Frederick Carl Frieseke, Robert Henri, Henry Ossawa Tanner, and John Trumbull.



The Abundance of Nature, ca. 1855, by Severin Roesen (American, ca. 1815–ca. 1872), oil on canvas, 65 1/4 inches high by 40 1/4 inches wide (Museum Purchase, The J. Harwood and Louise B. Cochrane Fund for American Art, 2002.558).



Pectoral Cross, 1960, by Jean Schlumberger (French, 1907–87), emeralds, sapphires, aquamarines, diamonds, 18-carat gold, 5 1/2 inches high by 3 3/4 inches wide by 1 inch deep (Virginia Museum of Fine Arts, The Collection of Mrs. Paul Mellon, 99.5).

LOOK HERE

This series of four cross-cultural exhibitions with distinctive themes highlights VMFA's permanent collection and continues during the Museum's Expansion construction when many galleries are closed. After presentation in Richmond, the first three in the series travel to selected Statewide Partners.

Dazzle

November 2, 2005–January 29, 2006

Organizer: Virginia Museum of Fine Arts

The first exhibition of the LOOK HERE series explored how finely crafted objects of gold, silver, gemstones, and other precious metals convey power, status, and beauty. Highlights included jewels by Lalique and Schlumberger, pre-Columbian and African gold, gilded furniture from American and Japan, paintings by Andy Warhol and Franz Xaver Winterhalter, and a rare elephant saddle (*bowdab*) made entirely of silver.

Feast

March 16–June 25, 2006

Organizer: Virginia Museum of Fine Arts

A delectable selection of art to stimulate the senses and whet the appetite was the second presentation in the LOOK HERE series. The variety of visual treats included sumptuous still lifes from Dutch and Flemish masters, an elegant 18th-century Indian watercolor highlighted with gold and silver, an Art Nouveau punch bowl by Tiffany, an 8th- or 9th-century Maya funerary jar, and a Chinese wine vessel created between the 13th and 11th centuries B.C.

The Permanent Collection

The Quarry, ca. 1860–70, by Robert Scott Duncanson (American, 1821–72), oil on canvas, 14 1/2 inches high by 22 5/8 inches wide (Virginia Museum of Fine Arts, Gift of The Council of VMFA in commemoration of its 50th anniversary, 2006.11).



African Art

The Museum's African collection continued to grow significantly through a four-year plan to acquire, by gift and purchase, works from the collection of Robert and Nancy Nooter. This year 16 objects from their collection were added, including three rare works from eastern Nigeria. A significant mask from the Grebo culture in Liberia completed their donations this year.

Purchases from the Nooter collection included 10 sculptures from Central Africa which build on the Museum's established strength in this area, as well as two works from Tanzania. A significant acquisition is a Luba wooden royal stool, attributed to the Warua master who was a sculptor working during the late 19th and early 20th centuries in a style distinguished by beautiful spherical renderings of the human head. Acquisition of 12 important objects concludes the Museum's purchases from the Nooter collection. Another group of gifts next year will complete the agreement.

The Museum also purchased a rare Congo memorial portrait head. This handsome, life-sized work once formed part of a memorial effigy created to honor a high-ranking member of Congo society, and is a major addition to VMFA's distinguished holdings of art from the culture.

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

Once again, the J. Harwood and Louise B. Cochrane Fund for American Art supported the acquisition of outstanding artworks, including the endowment's first two purchases of sculpture: *Flight of Europa*, a 1925 Art Deco bronze by Paulanship; and *Cleopatra*, a monumental Neoclassic marble by William Wetmore Story (see *Acquisition Highlights*), which was listed among noteworthy international acquisitions in the December 2005 issue of *Apollo*.

The Museum also purchased a rare example of antebellum Virginia pressed glass manufactured by the Wheeling Flint Glass Works, with funds provided by The Arthur and Margaret Glasgow Fund. (See *Gifts and Purchases*.)

The collection grew as well through generous gifts. Especially notable was *The Quarry*, a compelling landscape by Robert Scott Duncanson, one of the leading 19th-century African-American artists, given by The Council of VMFA to mark its 50th anniversary (see *The Public-Private Partnership*). Wachovia Corporation gave *Landscape*, an 1875 pastoral scene by Walter Launt Palmer, in honor of Carol Jarratt; and Mr. and Mrs. Charles G. Thalheimer presented *Fawns Playing*, a 1936 cast aluminum wildlife sculpture by prominent *animalier*, Anna Hyatt Huntington.

Curator Dr. David Park Curry retired in August 2005 after 15 years of service. He was instrumental in developing the Museum's excellent pre-1940 American holdings. Before leaving, he contributed several essays for a forthcoming book on VMFA's American arts collection, co-authored by Associate Curator, Dr. Elizabeth O'Leary.

East Asian Art

Important acquisitions this year included *Winter Mountains*, a pair of six-panel screens by Yamamoto Shunkyo, a major figure in the Japanese national painting style of Nihonga and one of the greatest landscape painters of the early 20th century. The Museum also acquired *Celestial Gardens*, a historically significant 18th-century Korean Buddhist ritual painting on silk, as a gift from Mr. and Mrs. Joseph M. Sizoo of Williamsburg.

Dr. Shawn Eachman, the E. Rhodes and Leona B. Carpenter Curator of East Asian Art, led a VMFA-sponsored three-week trip to China in October 2005. The trip quickly sold out and included such destinations as Beijing, Dunhuang, Xian, Dazu, Chongqing, the Three Gorges, and Shanghai. A second trip, to Yunnan and Tibet, is planned for May-June 2007.

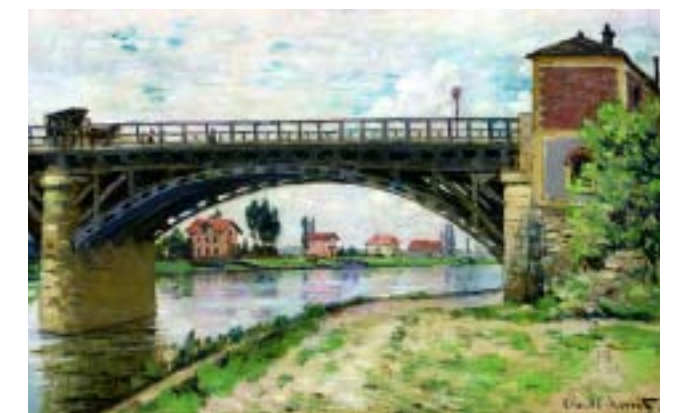
Dr. Eichman represented VMFA at New York's annual Asia Week events in March and at a major symposium on Chinese painting, *Bridges to Heaven*, at Princeton University in April. He also served as curator for VMFA's *Feast* exhibition and as an advisor to the Philadelphia Museum of Art for a coming special exhibition of Asian art.

The Mellon Collections and European Art

Major acquisitions included Claude Monet's 1873 oil on canvas *The Highway Bridge at Argenteuil (Le Pont d'Argenteuil)*, a gift of Anna L. and Fleetwood Garner of Richmond and the fifth painting by the leading master of French Impressionism to enter the VMFA collection. The Museum purchased Gustave Moreau's ca. 1897 work, *Narcissus*, VMFA's first European Symbolist painting (see *Acquisition Highlights*).

Other additions to the collection were Jean-Francois Millet's 1862 etching, *La Grande Bergère (The Great Shepherdess)*, given by Wachovia Corporation in honor of Carol Jarratt; and a group of 19th-century landscape watercolors by British artist George Reynolds, given by Mr. Robert Lathrop of Powhatan (see *Gifts and Purchases*).

The Mellon Collections have been animated by a series of reinstallations, culminating with the opening of a new gallery of 20th-century sporting art. Additionally, several paintings in the Mellon French collection were reframed, and the Mellon American collection was reinstalled on the second floor of the West Wing.



Le Pont d'Argenteuil (The Highway Bridge Viewed from the Port), 1873, by Claude Monet (French, 1840–1926), oil on canvas, 17 3/4 inches high by 27 1/2 inches wide (Virginia Museum of Fine Arts, Gift of Anna L. and Fleetwood Garner, 2006.29).

The Permanent Collection

More than 600 of VMFA's Mellon sporting prints were examined and digitally photographed. Images and data were added to the Museum's on-line database, making the print collection more accessible to Museum staff and visiting scholars, and reducing the need for future handling of these fragile works on paper.

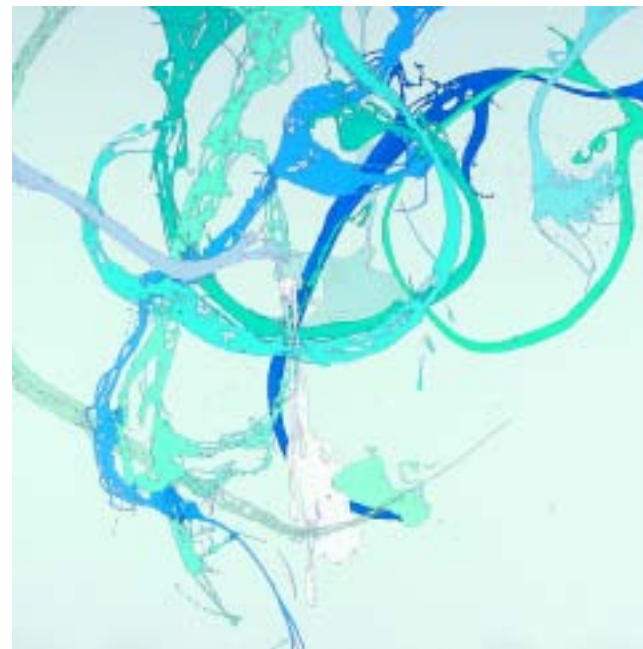
Dr. Mitchell Merling, the Paul Mellon Curator and Head of the Department of European Art, served as co-curator of VMFA's *Dazzle* exhibition, presented numerous lectures at the Museum and statewide, and was a vettor for the Palm Beach and New York International Fine Arts Fairs.

Modern and Contemporary Art

VMFA acquired four major contemporary paintings, strengthening representation of work by international, national, and regional artists. Julie Mehretu's *Stadia III* is a fiercely abstract work (see cover and *Acquisition Highlights*). Kehinde Wiley's larger-than-life portrait of an urban African-American male, posed as a 17th-century Dutch merchant, brings together disparate cultures and times to form a memorable image. Two gifts from The Fabergé Society of VMFA focus on artists with Virginia connections. An exuberant painting by Ryan McGinness (born and raised in Virginia Beach, now living in New York) combines decorative motifs from incongruous sources, such as Renaissance pageantry and computer clip art. In a 2005 painting *Wave*, Richmond-based Heide Trepanier also blends hybrid abstraction, squeezing skeins of candy-colored enamel onto her surface which she transforms into a psychological drama. Photographs by Virginia-based artists entered the collection: two digitally constructed images by David Douglas, and Sally Mann's haunting portrait of her daughter, Jessie.

Modern and Contemporary Art Curator John Ravenal organized an off-site exhibition, *Artificial Light*, in a partnership between VMFA and Virginia Commonwealth University School of the Arts' Anderson Gallery. Opening at VCU in September 2006, the exhibition travels later to the Museum of Contemporary Art in North Miami, Fla. Ravenal served as juror and curator for *radius250*, an exhibition of work by artists from Mid Atlantic and Southeastern states and on view in Richmond at Artspace. He completed writing a book of VMFA's Modern and Contemporary Art collection, scheduled for publication in late 2006. It is the first book on that collection in 20 years. Ravenal also served as Acting Associate Director for Exhibitions, prior to the arrival of Robin Nicholson.

Assistant Curator Tosha Grantham continued work on *Darkroom*, an international survey of 50 years of South-African photography and video art, scheduled to begin a national tour in 2007.



Wave, 2005, by Heide Trepanier (American, born 1969), enamel on canvas on board, 84 inches high by 84 inches wide (Virginia Museum of Fine Arts, Gift of The Fabergé Society, VMFA, 2005.100).

Krishna and the Gopis, Indian (Punjab Hills, Kangra School), ca. 1790, opaque watercolor on paper, 11 3/4 inches high by 8 inches wide (Virginia Museum of Fine Arts, Gift of The Friends of Indian Art, VMFA, and Museum Purchase, The Arthur and Margaret Glasgow Fund, 2006.10).

South Asian and Islamic Art

The Museum acquired a rare and beautiful 11th-century bronze sculpture, *Uma Maheshvara*, that depicts the Hindu god Shiva embracing his wife (see *Acquisition Highlights*). VMFA added to the collection an exceptional bronze temple lamp from the state of Kerala in South India, which once illuminated the interior of a temple at Kumaranallur. Another important acquisition was a circa 1790 miniature opaque watercolor from India's Punjab Hills, *Krishna and the Gopis*, which depicts the Hindu god Krishna surrounded by cow-maids (or *gopis*), his female admirers. This masterpiece significantly strengthens the Museum's holdings of works from the Kangra School, which is one of the most elegant and widely admired styles of later Indian painting.

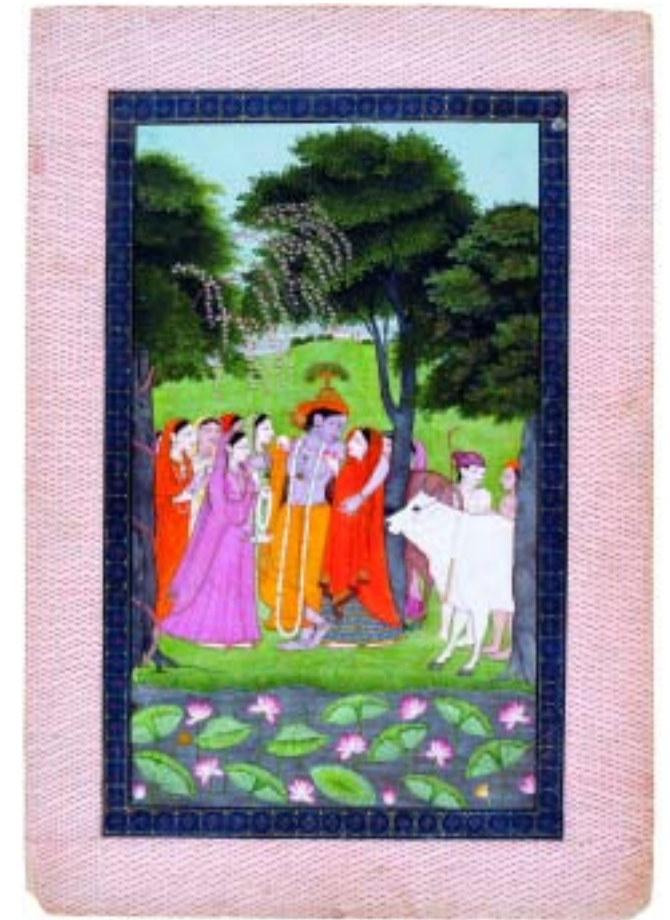
An anonymous donor gave the Museum a group of Nepalese and Sri Lankan works including manuscript pages, ritual regalia, stone and metal sculptures, and a cloth painting. The finest works in the group include 15th–16th century Buddhist ritual regalia and 16th–18th-century illuminated manuscript folios that depict Buddhist and Hindu subjects. All the objects are important contributions to the VMFA's collections.

Dr. Joseph M. Dye III, the E. Rhodes and Leona B. Carpenter Curator of South Asian and Islamic Art, served as VMFA's Curatorial Chair, presented a variety of lectures on Mughal art, and taught courses in the history of Indian art and Japanese art at The College of William and Mary.

20th-Century Decorative Arts

VMFA added numerous remarkable objects to the wide-ranging 20th-Century Decorative Arts collection this year. An exceptional purchase was a rare Art Nouveau *Desk* designed ca. 1897–1903 by architect/designer Victor Horta for his finest building, the Hôtel Solvay in Brussels (see *Acquisition Highlights*).

Generous gifts to the Museum included an important *Poppy Filigree Table Lamp*, produced by Tiffany Studios about 1910–20, along with a rare 1906 *Dragonfly Lamp Screen* which hangs from the shade by a chain and hook (given by a Richmond patron in memory of Frank H. Washbourne). Tiffany created these screens in several patterns: the dragonfly,



a butterfly, and a female figure. They hooked onto the lamp's shade to shield the viewer from the glare of the bare bulbs, and could be easily unhooked and relocated for convenience. The lamp combines two quintessentially Tiffany features: the poppy flower design and fine filigree.

The Museum received six large porcelain steel panels which were commissioned by Best Products Co., Inc. in 1978 for the façade of its showroom in Langhorne, Pa. They were designed by the internationally renowned architectural firm, Venturi, Scott Brown and Associates of Philadelphia, and given to VMFA by Carlin McLaughlin, Gregory Zollner, Rajnikant Shah, and Nalin Patel. Other donations included a rare 1947 *DTM-1 Dining Table* designed by Charles and Ray Eames for the Herman Miller Company (given by an anonymous patron), and a delightful *Cup and Saucer* designed by Dr. Christopher Dresser for Brownfield Pottery (a gift from former VMFA Director Katharine Lee Reid in honor of former Curator of American Arts, David Park Curry). (See *Gifts and Purchases*.)

The Permanent Collection

Consulting Curator Frederick R. Brandt served as a juror for the exhibition *Gemini Jewelry Awards*, presented by Schwarzschild Jewelers to encourage young designers, and wrote an extensive review of *W. A. S. Benson: Arts and Crafts Luminary and Pioneer of Modern Design* which appeared in *The Tabby*, an arts-and-crafts journal.

Objects Conservation

More than 140 objects were treated for the LOOK HERE exhibition series, the reinstallation of outdoor sculpture on the West Wing Terrace, and maintenance of the Paul Mellon Collection; several Asian textiles were stabilized; and 19 objects were examined for acquisition consideration.

Treatments continued on the massive, 25-ton *Indian Pavilion* which was acquired last year and promises to be a major highlight in the expanded Museum's new Indian Galleries. Objects in the Jerome and Rita Gans Collection of English Silver also received conservation treatment.

The first phase of VMFA's extensive tapestry conservation project was successfully completed with the treatment of the final two in a set of six notable works in the Museum's collection: Don Quixote designs by Charles-Antoine Coypel woven by Pierre-Françoise Cozette at the Gobelins Factory (funded in part by a grant from the Institute for Museum and Library Services, the Richard and Caroline Gwathmey Trust, The

Fabergé Society, and the Williams Fund). The project's second phase will begin treatments on an additional seven European tapestries, thanks to a generous contribution from The Fabergé Society and additional support from the Williams Fund.

Objects Conservator Kathy Gillis received a grant from the American Institute for Conservation which supported a week-long residency of Anna Østrup, an expert in French Art Nouveau furniture who has treated most of the collection at the Musée l'Ecole de Nancy. Østrup and Gillis examined selected furniture in the Lewis Collection and prepared samples for microscopic analysis of the finishes. Gillis and Østrup participated in the French-American Partnership Seminar at the Winterthur Museum in Delaware, where Østrup and others presented French conservation practices and traditional craft techniques.

James Heitchue, Mountmaker and Conservation Technician, created more than 60 mounts for fragile objects in the *Dazzle* and *Feast* exhibitions.

The department hosted a meeting of the Virginia Conservation Association featuring VMFA Consulting Conservator Claudia Walpole; sponsored a discussion and tour of the Museum's conservation laboratory for museum studies students at Randolph-Macon College; and responded to 26 inquiries about private collections.



Still Life with Fish, ca. 1910, by William Merritt Chase (American, 1849–1910), oil on canvas, 28 1/2 inches high by 41 1/2 inches wide (Virginia Museum of Fine Arts, Gift of Mr. and Mrs. John McGuigan, and Museum Purchase: The J. Harwood and Louise B. Cochrane Fund for American Art, 2000.4).



The Final Lengths of the Race for the Doncaster Gold Cup, 1826, by John Frederick Herring (English, 1795–1865), oil on canvas (Virginia Museum of Fine Arts, The Paul Mellon Collection, 99.79).

The department presented a program to The Heritage Society, a Museum support group, which expanded awareness of planned giving opportunities to VMFA's conservation program and helped recruit a new volunteer, Maria Shugars, who is assisting with improving the department's information technology capabilities. Liegh Acosta, a former textile conservator at The Metropolitan Museum of Art, continued to volunteer her skills for textile conservation at VMFA.

Following a nearly year-long apprenticeship in VMFA's Objects Conservation department, pre-program intern Brett Headley was accepted into the University of Delaware/Winterthur Museum Program in Art Conservation.

Painting Conservation

Conservators examined or treated 142 paintings including Gustave Moreau's *Narcissus* (see *Acquisition Highlights*), De W. M. Chase's *Still Life with Fish*, John Leslie Breck's *Grey Day on the Charles*, Philip Reinagle's *Portrait of an Extraordinary Musical Dog*, Felix Vallotton's *The Green Room*, Rene Magritte's *Le Seducteur*, Brice Marden's *Meritatio*, Ralph Goings's *Burger Chef Interior*, John Frederick Herring's *Final Lengths of the Race for the Doncaster Gold Cup*, Claude Vernet's *Moonlight Scene*, and Henri Rousseau's *Tropical Landscape*. Additionally, 13 period frames and 76 works of art on paper were assessed or treated for installation or loan; and 189 works of art were placed in protective housings prior to exhibition, loan, or storage.

Preparing for VMFA's Expansion, the department safely moved delicate equipment from its space in the Museum's 1954 wing and created new studios and a laboratory in Massey Gallery and Cochrane Court.

Carol Sawyer, Conservator of Paintings, examined all paintings and works on paper for the LOOK HERE exhibitions, and designed new frames for 20th-century paintings. Daniel Brisbane, Senior Conservation Technician, and Meg Eastman, Conservation Assistant, prepared the art works for travel to VMFA Statewide Partners.

Bruce Suffield, Associate Conservator of Paintings, completed the removal of disfiguring efflorescence from Andrew Wyeth's *The Country*. He also examined Jan Mostaert's *Portrait of a Courtier* as part of the Museum's ongoing Nazi-era Provenance Research Project and determined that a digital photograph of the painting (posted on-line by the Polish Embassy, in Washington, D.C.) was indeed an image of VMFA's painting, although in a pre-restored state (see *Registration*).

An extensive treatment of Richard Roper's *The Match Between Driver and Aaron at Maidenhead August 1754: Driver Winning the First Heat* was completed, along with the Museum's three paintings by Sir Alfred J. Munnings and 10 watercolors by John R. Skeaping. Lyn Yusi, Painting Conservation Graduate Intern, treated Munnings's *The Belvoir Point-to-Point Meeting on Barrowby Hill, Painted at Woolsthorpe*, for re-installation in the Paul Mellon gallery of 20th-century art.

The department welcomed four college students as volunteers: Dan Merrill, Tasneem Zraikat, and Alison Mitchell from the University of Richmond, and Jessica Newman from the University of Mary Washington.

The Permanent Collection

Exhibitions

Robin Nicholson joined the VMFA staff as Associate Director for Exhibitions. Previously, he was curator of the Drambue Collection in Edinburgh, Scotland, a corporate collection that includes important 18th- to 20th-century Scottish paintings and an unrivalled group of British and European glass, paintings, and decorative arts associated with the Royal House of Stuart. Before that, he was gallery manager at the Fine Art Society in Edinburgh, where he managed exhibition programs. Nicholson studied art history at Queen's University in Ontario and received a master's degree in art history from the University of Cambridge, England. His book on the portraiture of Prince Charles Edward Stuart was published by Bucknell University Press in 2002. He has also written for *The Magazine Antiques*, the *Antique Collector*, and several scholarly journals, and was guest presenter on BBC-TV for a documentary series on Scotland's Glamis Castle.

Registration

VMFA determined that a 16th-century Flemish painting, *Portrait of a Courtier* by Jan Mostaert, was once in the Czartoryski collection of Goluchów, Poland, and had been looted by the Nazis during World War II. The painting entered the Museum's collection in 1949 as a gift from a donor who purchased it from a New York gallery. Karen Daly, VMFA's Administrator of Nazi-era Provenance Research and Senior Assistant Registrar, examined files and publications relating to the art work and notified the Polish Embassy in Washington, D.C., about the Museum's findings. The Ambassador of the Republic of Poland, acting on behalf of the heirs of the Czartoryski family, formally requested restitution of the painting. Numerous documents supporting the claim accompanied the request. In September 2005, the VMFA Board of Trustees voted to deaccession the painting. The Museum transferred the painting to the Polish Embassy, which delivered it to the Princes Czartoryski Museum in Kraków, Poland. VMFA continues provenance research on works of art that might have changed hands on continental Europe between 1933 and 1945.



Top: Karen Daly (right), VMFA Senior Assistant Registrar, discusses the painting, *Portrait of a Courtier*, with Anna Pankeiwicz of the Embassy of the Republic of Poland while the work of art is prepared for return to Poland as part of VMFA's program of restitution.

Bottom: Staff at the Princes Czartoryski Museum in Kraków, Poland, happily receive and examine *Portrait of a Courtier* when the painting arrived as a result of VMFA's restitution efforts.

Loans from the Permanent Collection

Self-Portrait/Pastel, by Chuck Close *John Marshall*, by Rembrandt Peale
 EXHIBITION: *Chuck Close: Self-Portraits, 1968–2005* EXHIBITION: *Virginia's Diplomats*
 Walker Art Center, Minneapolis, July 24–October 16, 2005; San Francisco Museum of Modern Art, November 19, 2005–February 28, 2006 Virginia Historical Society, Richmond, February 4–July 30, 2006
Summer Wind, by Elizabeth Murray *Grey Day on the Charles*, by John Leslie Breck
 EXHIBITION: *Elizabeth Murray* EXHIBITION: *Americans in Paris, 1860–1900*
 Museum of Modern Art, New York, October 23, 2005 – January 9, 2006 National Gallery, London, February 22–May 21, 2006; Museum of Fine Arts, Boston, June 25–September 24, 2006; Metropolitan Museum of Art, New York, October 16, 2006–January 28, 2007
Still Life with Oysters, by Paul Gauguin *Portrait of an Extraordinary Musical Dog*, by Philip Reinagle
 EXHIBITION: *Gauguin and Impressionism, Paintings, Sculpture, and Ceramics 1875–1887* EXHIBITION: *Best in Show: Dogs in Art from the Renaissance to the Present*
 Kimbell Art Museum, Ft. Worth, Texas, December 11, 2005–March 26, 2006 Bruce Museum of Arts and Science, Greenwich, Connecticut, May 13–August 27, 2006; The Museum of Fine Arts, Houston, October 1, 2006–January 1, 2007
A Virginny Breakdown, by John A. Elder
 EXHIBITION: *American ABC: Childhood in 19th-Century America*
 Iris and B. Gerald Cantor Center for Visual Arts, Stanford University, California, February 1–May 7, 2006; Smithsonian Art Museum, Washington, D.C., July 4–September 17, 2006; Portland Museum of Art, Maine, November 2, 2006–January 1, 2007



Grey Day on the Charles, 1894, by John Leslie Breck (American, 1860–99), oil on canvas, 31 inches high by 35 1/8 inches wide (Museum Purchase, The J. Harwood and Louise B. Cochrane Fund for American Art, 90.151).

Loans and Accessions: Statistics

LOANS FROM THE PERMANENT COLLECTION	
Loans to national and international venues	7
Loans to Statewide Partners	142
Loans to qualifying state agencies	22
Other long-term loans	67
LOANS TO THE MUSEUM	
Loans for temporary exhibitions	None
Loans to the permanent collection	None
ACCESSIONS	
	67
DEACCESSIONS	
	316

The Public-Private Partnership

The Museum's dynamic public-private partnership wrapped up a major seven-year Capital Campaign, raising a total of \$172,237,107. Through the commitment and generous support of the Commonwealth of Virginia, 18 corporations, numerous family and private foundations, and 2,643 individual donors, VMFA exceeded expectations by more than \$22 million. Most important, VMFA is one of only a few institutions in the country to have a majority of gifts and pledges accounted for prior to construction. The overall historic transformation includes expansion and renovation of the Museum, a new Parking Deck, the new E.Claiborne and Lora Robins Sculpture Garden, art acquisitions, operating expenses, and endowment funds.

Top: Distinguished participants at VMFA's groundbreaking celebration included (left to right) former Director Michael Brand, former Governor James S. Gilmore III, W. Birch Douglass, III, Expansion Committee Chairman Herbert A. Claiborne, Jr., Charlotte M. Minor, Capital Campaign Chairman Stanley F. Pauley, Secretary of Education Peter Blake, Dorothy Pauley, Mrs. E. Claiborne Robins, former Museum President Jane Bassett Spilman, and Congressman Robert C. Scott. Bottom (left to right): Joining the *Dazzling Groundbreaking* were the Huguenot High School marching band; Charlotte M. Minor, VMFA's Board of Trustees President; and a variety of family entertainment.



The Museum's Pauley Center honors the generous support of Stanley and Dorothy Pauley.



This extraordinary public-private partnership also marked the beginning of construction with a public groundbreaking November 20, 2005. The event featured pacesetter donors, Virginia state officials, and a confetti-filled community celebration, complete with a variety of entertainment and activities. Performers included the Huguenot High School marching band, Ban Caribe, Indian classical dancer Padma Rasiah Cantu, the Latin Ballet of Virginia, the folk duo of Wayne Ruotolo and Jeff Knock, and the Barefoot Puppets Theater. Visitors also enjoyed hands-on art projects and story readings.

The Commonwealth of Virginia provided significant support for VMFA during the 2006 session of the General Assembly, with increased funds for construction and continued funding of Museum operations and Statewide programs.

The Museum's Center for Education and Outreach was renamed the Pauley Center in honor of Stanley and Dorothy Pauley and in recognition of their generous Capital Campaign gifts totaling \$8 million. The Pauleys have been closely involved with VMFA for many years, playing important leadership roles in numerous capacities. Stanley Pauley is a former Trustee, past President of the VMFA Foundation's Board of Directors, and recent Chairman of the Capital Campaign. Dorothy Pauley is a past President of The Council of VMFA, a current Trustee, and a recent member of the Campaign Executive Committee. Both are successful fundraisers and have shown their devotion to the Museum by serving whenever they are needed. The Pauley Center is a tribute to their lasting impact on the Museum and a testimony to their love of the arts and education.

The Museum received four major challenge grants: \$1.5 million from The Kresge Foundation, \$2 million from the Mary Morton Parsons Foundation, \$2.5 million from the E. Rhodes and Leona B. Carpenter Foundation, and \$1.25 million from The Andrew W. Mellon Foundation. The Kresge, Parsons Foundation, and Carpenter Foundation grants will go towards VMFA's Expansion and Renovation. The Mellon

grant will support and endow the Curator of Ancient Art position. VMFA's Ancient Art collection includes more than 1,000 objects from pre-Greek, Greek Etruscan, Roman, Egyptian, and ancient Near Eastern cultures.

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*).

With income from Paul Mellon's generous 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, continued the celebration of its 50th anniversary by purchasing a significant work of art for the permanent collection: *The Quarry*, a painting by distinguished 19th-century African-American artist Robert Scott Duncanson (see *Gifts and Purchases* and *The Permanent Collection*). Numerous special events during the year marked The Council's significant milestone, including a commending resolution from the General Assembly of Virginia; a tea and presentation by The Charleston Silver Lady, Dawn Evers Corley; lecture-luncheons featuring fashions of the past 50 years, books given to the Museum Library, and memorabilia from Council trips to New York. The Council's 50-year history was compiled and written by Anne F. Miller and Wycliffe G. McClure, and

The Public-Private Partnership

published in a series for its newsletter, *The Councillor*. From its original membership of 49 women, The Council now has more than 650 members who provide countless hours of volunteer service each year. Members work in such areas as the VMFA Shop, the Docent Program, Visitor Services, Members' Travel, the Museum Library, and other departments. As a result of various fundraising events and the VMFA Shop, The Council has contributed more than \$6.3 million to the Museum since 1955.

The VMFA Business Council, a group of local business leaders who serve as advocates of the Museum in the corporate community, resourcefully used the Museum's Expansion in progress as a witty theme—Construction Chic—for its second annual VMFA Muse Awards *Un-Gala*. The event and the awards honored extraordinary creativity in business and highlighted VMFA as a resource for creative enrichment for individuals and businesses alike. The Top Muse Award went to kSERO Centers for the Mind in recognition of outstanding creativity in product development. Other winners were 3Sports, Capital One, CarMax, Inc., Genworth Financial, Piacik & Associates, Raymond H. Boone/Richmond Free Press, Timmons Group, and Virginia Film Tours, LLC. More than 70 companies were nominated for awards this year. The Muse Awards *Un-Gala* received generous support from numerous companies and corporations (see *Honor Roll of Contributors*).

Construction Chic was the theme of the VMFA Muse Awards *Un-Gala*.



Membership in VMFA totaled 10,669 households by the end of the fiscal year. Members' dues contributed \$393,936 and the VMFA Fund (including gifts from Individual Patrons, Corporate Partners, select foundations, and special member gifts above and beyond membership dues) contributed \$1.3 million 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 121 members. The group was established to recognize and honor those who have made provision for VMFA with a bequest or through a planned gift (see *Honor Roll of Contributors*).

Many energetic VMFA support groups contributed valuable time, talent, and resources in order to fulfill the Museum's vital mission. The Collectors' Circle honored Charles G. Thalhimer as Collector of the Year and sponsored a variety of events that emphasized connoisseurship and collecting. The Friends of African & African-American Art continued the celebration of its 10th anniversary with the series *Looking, Learning, and Legacy: Tours of Private Collections of African and African-American Art*, which included visits to the homes and collections of Derrick Johnson, Anne and William Oppenheimer, and Samuel and Marian Banks. The Friends also traveled to Baltimore to visit significant sites of

Harwood and Louise Cochrane stand in front of the entrance to the garden of their former home, Walnut Hill. It was the site of the Individual and Corporate Patrons Gala.



Top: Richard Woodward (right), VMFA Curator of African Art, discusses art works in the collection of Samuel and Marian Banks to members of the Friends of African & African-American Art.

Bottom (left to right): Samuel Banks and Derrick Johnson opened their homes and collections of African and African-American art to VMFA members.

African-American art and history; enjoyed a lecture by noted collector Paul R. Jones of Atlanta; and honored 50 promising high school art students with memberships in VMFA. The Friends of Art sponsored numerous fundraising and educational events, including a lecture/tour series *In Your Backyard* which focused on Richmond's art and architecture. The group also supported silent auctions of art by local and regional artists at *Art After Hours*, raising \$50,000 for the Capital Campaign, and provided volunteers for this and other Museum events such as *Third Thursdays*. Canvas, a group of collectors and art advocates ages 30–55, hosted a variety of art-focused activities to highlight VMFA treasures and the surrounding community. These included a tour of the Museum's Gans Silver Collection by benefactor Rita Gans; a lecture/tour of the Markel corporate collection; and visits to significant private collections. The Friends of Indian Art contributed funds for purchase of a painting and a work of decorative art for the Museum's collection (see *Gifts and Purchases*). The Friends of Sporting Art hosted events at Oakencroft in Charlottesville, the National Sporting Library in Middleburg, and in VMFA's Mellon Galleries. The group's membership and donations increased statewide with support from Richmond, Goochland, Charlottesville, Middleburg, Warrenton, and Orange.

The Museum Library received a significant challenge grant from the National Endowment for the Humanities to support staff positions in the expanded VMFA's new Margaret R. and Robert M. Freeman Library, along with acquisition and preservation of library materials. An anonymous donor provided funds for a part-time archivist to inventory the papers of TheatreVirginia. This rich collection continues to grow through gifts of historical materials from former TheatreVirginia luminaries, such as Director Bob Telford. Major donations included more than 1,500 Mellon-related titles from the National Gallery of Art Library and a large monograph collection given 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 VMFA Library shared duplicates from these gifts with VMFA Statewide Partner, Allegheny Highlands Arts & Crafts Center in Clifton Forge. The Library also received significant contributions from many generous donors (see *Honor Roll of Contributors*). Additionally, the Library enhanced its technological presence with a completely redesigned and greatly expanded Web site, which includes more information on Library services and policies, links to instructional documents for researchers, listings of art, library and general research links, and on-line forms for appointment and research requests.

Corporate and foundation support of VMFA this year included Wachovia, sponsor of *Third Thursdays*; Philip Morris USA for Teen Programs and the Community Development Partnership; SunTrust for the LOOK HERE exhibition series; the Ridgeway Foundation for *Teen Zine*; and Genworth Financial for the Children's Studio.

Educational Programs and Community Outreach

VMFA members examined works at the opening of the LOOK HERE exhibition *Dazzle*.



The Museum acquired a new address on the Internet: www.vmfa.museum. It's easier to remember and more visually compelling. VMFA is among the first major American museums to use the dot-museum domain name. The Web address formerly assigned to the Museum will be valid for two years to accommodate current print materials and those visitors who have bookmarked the address.

The Museum continued to share its collections with citizens throughout Virginia, even as VMFA was also engaged with its headquarters Expansion. With generous support from the Virginia General Assembly and corporate sponsor SunTrust, VMFA began an ambitious two-year tour of masterpieces from the permanent collection. Following the Richmond presentations, three exhibitions in the LOOK HERE series travel to eight Statewide Partners. This year *Dazzle* opened at the Piedmont Arts Association in Martinsville, the Museum of the Shenandoah Valley in Winchester, and the University of Mary Washington in Fredericksburg. *Feast* will travel to the William King Regional Arts Center in Abingdon and the Chrysler Museum in Norfolk. *Speed*, opening in fall 2006, will also tour statewide.

In anticipation of next year's observance of the 400th anniversary of the Jamestown Settlement, VMFA developed *Uncovering Home: A Visual Essay on Jamestown Archaeology*, the first of three traveling exhibitions for VMFA Statewide Partners. The exhibition presents a vivid picture of the 17th-century colonists' daily lives and was produced in cooperation with the Association for the Preservation of Virginia Antiquities. Funded in part by Jamestown 2007, it is targeted for schools, libraries, and art centers. *Uncovering Home* debuted in Alexandria in June in conjunction with the arrival of the *Godspeed*, a reproduction of one of the original ships carrying Jamestown settlers.

A second exhibition, *The World of 1600*, uses highlights from the VMFA collection to present a global perspective of the year 1607. A contemporary photography exhibition of contemporary Virginia communities celebrating the Jamestown legacy is in production and will be available to Statewide Partners next year.

"Clearly, a single illustration of the Museum's talented staff and importance to Virginia is shown in the Jamestown exhibition."

— Paul Snodgrass in an e-mail to Del. Stephen Shannon (D-Vienna)

Jeffrey Allison (right), VMFA's Mellon Collection Educator, chats with attendees at a Statewide lecture in Gloucester.



Two new exhibitions examine specific cultures through the beauty and power of black-and-white photography. *Ichi-o Ichi-e: Sister Cities, East and West* looks at the differences and similarities of daily life in two high schools, one in Richmond, Virginia, and one in Saitama, Japan. *From the Seed to the Hand* documents the last tobacco auction in Dinwiddie County, reflecting a profoundly American story about family, community, the economy of the land, and the mysteries of its cycles.

VMFA collaborated with the Virginia Poverty Law Center on a significant documentary exhibition, *Through Different Eyes: The Faces of Poverty in Virginia*, which was featured on the Public Broadcasting System's *Virginia Currents*, opened at Virginia Commonwealth University, was on view at the 2006 Virginia General Assembly session, and began traveling statewide.

The Museum continued statewide circulation of highlights from the exhibition *Generations: African-American Art in the VMFA Collection*.

The Mellon Arts in Education Program presented 99 programs from Arlington to Wise by 21 art historians, educators, artists, and performers. They offered Standards of Learning-based workshops, performances, and lectures related to the VMFA's Mellon Collections for audiences ranging from elementary-school students to adults. A new traveling exhibition, *A Horse of Course! Equine Images in Art at VMFA*, premiered at the Community Center in Williamsburg (in conjunction with the Shirley Plantation Colonial Polo Cup), along with a gallery talk by Mellon Educator Jeffrey W. Allison. The exhibition later was on view at Reynolds Homestead in Critz and at The Hermitage at Cedarfield and Providence Middle School in Richmond.

Other highlights of the Mellon Arts in Education Program included the third annual Paul Mellon Lecture series sponsored by This Century Gallery at Williamsburg Regional Library; a professional development workshop for artists at Hollins University; a series of workshops by tile artist Beryl Solla at Piedmont Arts Association; a workshop and public performance by Jane Franklin Dance at The Prizery in South Boston; edu-



Participants discuss poetry and the visual arts at a VMFA Artist Workshop in West Point, organized by the Museum's Statewide Partnership program.

cator workshops in Warrenton and Lawrenceville; lectures in Middleburg, the Chrysler Museum in Norfolk, Central Virginia Arts in Farmville, and the DeWitt Wallace Museum at Colonial Williamsburg. The statewide program also made an international presence: hosting lectures at Rockhampton Art Gallery and the Customs House in Queensland, Australia.

New Statewide programs for educators included the art of ancient Egypt and China, *Art and Writing*, and the art of Joseph Cornell, and were presented throughout the Commonwealth. For the fourth consecutive year, large classes of student teachers in the Education Department of Virginia Tech participated in VMFA Statewide Teacher Workshops, introducing scores of beginning teachers to the wide range of educational programming and resources provided by the Museum. Many of VMFA's workshops for teachers enjoyed encore presentations at schools and humanities centers in Richmond, Petersburg, and Chesterfield.



This VMFA Statewide Artist Workshop at Suffolk High School challenged students to create art in unconventional ways.

Statewide Artist Workshops were offered in all 21 Virginia planning districts, and comprised a wide range of subjects and activities such as 20th- and 21st-century abstract art, the history of American jazz, claymation animated films, encaustic painting, poetry, and art installations using only materials found on local sites. Speakers on the Arts programs presented a variety of art-history topics from African-American art to Post-Modernism by VMFA curators, educators, and other distinguished scholars.

Nearly 100,000 Virginia students and educators used the Museum's Statewide Media Resources, the largest audio-visual loan collection of any art museum in the U.S. The growing collection includes more than 2500 educational DVDs, CD-ROMs, VHS cassettes, films, educator kits, posters, and slide kits. These resources cover topics relating to VMFA's permanent collection and traveling exhibitions, and are free to VMFA's 300 Partners. Resources especially popular this year with Virginia educators included a poster featuring the

painting, *A Ride for Liberty - The Fugitive Slaves, March 2, 1862* by Eastman Johnson, which demonstrates how art tells the history of freedom in America, and a Discovery Kit: *Of Natural Liberty and Independence: George Catlin's Portraits of Native Americans*.

VMFA provided technical assistance to 21 Partner projects throughout the state. Among the projects were consultation on the renovation and construction of the R. R. Smith Center in Staunton, opening in June 2006; revitalization of Lynchburg's Academy of Fine Arts original 1905 Music Theatre and two other buildings, creating a new downtown arts complex; and transformation of a 1920s schoolhouse into the Suffolk Center for the Cultural Arts, fashioning a major hub for the performing and visual arts. Other localities served were Abingdon, Bristol, Clifton Forge, Courtland, Eastern Shore, Fredericksburg, Harrisonburg, Henrico County, Lawrenceville, Lynchburg, Martinsville, McLean, Norfolk, Radford, Roanoke, South Boston, Staunton, Suffolk, Waynesboro, and Winchester.

The Museum's Fellowship endowment continued to support the visual arts in Virginia through awards totaling \$216,000 to 38 Virginia professional artists and art students. The program has awarded 968 grants worth more than \$3.4 million since its inception in 1940.

Richmond-area teachers attended sessions at VMFA on an exciting array of topics. *Feng Shui for the Classroom*, presented by interior designer Sally Brown, introduced ancient principles of Chinese art, placement, and space arrangement and presented practical ways to apply them to improve the classroom environment. *Shakespeare and Galileo* explored the impact of these two geniuses on the visual arts and featured an original play about an imaginary meeting between them. Other sessions included workshops about the *Dazzle* and *Feast* exhibitions, the connections between art and mythology, the integration of art to teach English-as-a-Second-Language, and the use of collecting and collections to teach higher-order thinking skills.

Here's what some educators say about VMFA's Teacher Workshops:

"As a teacher I spend so much time trying to inspire students to write. Tonight, it was my turn!"

— English teacher, grades 9–10

"Great practical suggestions to use in classroom instruction."

— Library and Media Services teacher, grades 6–8

"My eyes feasted on the permanent collection! I loved the information, and am excited about project ideas."

— Art teacher, grades K–1

VMFA and the Museums on the Boulevard consortium presented a back-to-school reception for 220 teachers who enjoyed refreshments and gathered resources on Museum programs for students and educators. This event proved popular and promises to become a fixture on future back-to-school calendars throughout the Richmond metropolitan area. The Museum also hosted back-to-school sessions for more than 275 Chesterfield County art and Henrico County English teachers, providing information about Museum programs and resources tailored to their subjects.

The Museum offered a variety of programs related to the LOOK HERE exhibitions. In conjunction with *Dazzle*, the Adult Programs Department presented *Transformations: Objects of Opulence, Objects of Majesty*, a daylong symposium that explored decorative arts and luxurious objects of Europe, Asia, and Africa. Featured speakers included some of the nation's most distinguished art historians: Ellenor Alcorn, Consultant Curator to VMFA's Jerome and Rita Gans Collection of English Silver; Dr. Daniel Ehnbohm, Associate Professor of Art History at the University of Virginia; Dr. Jeffrey Muller, Professor of Art History at Brown University; Dr. Robert Farris Thompson, the Col. John Trumbull Professor of the History of Art at Yale University; and Janet Zapata, Decorative Arts Specialist and Consultant to the Louis Tiffany Garden Museum in Matsue, Japan. The event was presented at the Virginia Historical Society because of the Museum's Expansion construction. Other *Dazzle*-related events included a sparkling array of lectures, studio art classes, teacher workshops, guided tours for students and adults, and youth and family programs. Especially popular was a teen event, *Stylin': A Dazzling Fashion Event by Metropolitan Richmond Teens*, featuring wearable works of art created by 22 middle- and high-school students.

Educational Programs and Community Outreach

In conjunction with the exhibition *Feast*, VMFA presented *An Evening of Dining Elegance* with nationally renowned culinary historian Alexandra Leaf. Guests at the sold-out event enjoyed a lively evening exploring European and American gastronomic delights through a sumptuous five-course dinner, carefully paired French and Italian wines, and a visual sixth course: the *Feast* exhibition. The Museum also hosted *Chow*, VMFA's inaugural College Night, featuring great music, funny performance art, portfolio critiques, delicious food, films from VMFA's Media Resources collection, and stimulating gallery talks. The event attracted 127 students and teachers from Virginia Commonwealth University, the University of Richmond, Virginia Union University, Virginia State University, Randolph-Macon College, Richard Bland College, Hampden-Sydney College, and J. Sergeant Reynolds Community College. The VMFA Staff Association collected 146 pounds of food in an exhibition-related initiative to benefit the Central Virginia Foodbank; donation boxes in the Marble Hall and in staff areas were filled with a variety of non-perishable foods. Lectures, studio art classes, teacher workshops, guided tours, and youth and family programs also surrounded the *Feast* exhibition.



The VMFA LOOK HERE *Dazzle* exhibition traveled to the Museum's Statewide Partner Piedmont Arts Association, Martinsville.

Among the variety of events offered by the Adult Programs Department included *Redressing History: Museums and the Nazi Legacy of Looted Art*, a significant program in collaboration with The World Affairs Council of Greater Richmond and the Virginia Holocaust Museum and relating to VMFA's efforts to return stolen art works (see *The Permanent Collection*). The panel discussion addressed the wide-ranging efforts of international art museums to research works in their public collections for objects that might have been confiscated by the Nazis from 1933 to 1945. Panelists included Nancy Yeide, Curator of Records at the National Gallery of Art, Washington; Karen Daly, Assistant Registrar and Administrator of Nazi Era Provenance Research at VMFA; Constance Lowenthal, Consultant and former Director of the Commission for Art Recovery, World Jewish Congress; John Becker, Art Restitution Specialist, U. S. State Department; and moderator, Ambassador Randolph Bell, Executive Director, World Affairs Council of Greater Richmond. WCVE-FM broadcast the program in its entirety. The fourth annual Paul Mellon Lecture featured Dr. Robert Rosenblum, Professor of Fine Arts at New York University and the Stephen and Nan Swid Curator of 20th-Century Art at the Solomon R. Guggenheim Museum. Widely acknowledged as one of the world's leading art historians, he spoke on *Unbridled Passion: Animal Liberation from Stubbs to Géricault*, focusing on late-18th- and early-19th-century artists who were fascinated with animals in their natural state rather than in their role as humans' servants or companions.



Students at Johnson Elementary School discovered the ancient world through VMFA's *Art on the Spot* program.



VMFA's Performing Arts Department completed its eighth successful season of *Art After Hours*, the Museum's lively after-hours series highlighting art tours, live blues and jazz, wine tastings, poetry readings, martini bar, and more. *Third Thursdays* began its second season, replacing the Museum's popular summer concert series, *Jumpin'!*, during the Expansion construction. The new series features events themed around favorite multicultural dance parties, art tours, food, specialty drinks, and interactive art experiences with talented artists. Both events engaged visitors to explore the VMFA collection in new ways. The Museum support group Friends of Art provided volunteer staffing for *Art After Hours* and *Third Thursdays*.

VMFA's Tour Services launched a partnership with the Richmond Ballet's *Minds in Motion* program. Fourth grade students attended two Museum tours: *Myths, Tales, and Legends* and *Culture Cruise*, and later incorporated their experience into a performance piece they presented at the Arthur Ashe Center. The department developed three new tours for school groups and revised three existing tours to address Virginia Standards of Learning and to accommodate VMFA's gallery closings during Expansion construction. The community outreach program, *Art on the Spot*, grew in its second year with 359 visits reaching 7,533 students. This exciting series, generously funded by Genworth Financial, offers free 50-minute, in-school presentations with hands-on activities. Museum educators developed two new outreach programs: *City/County*, for first grade students, and *Go West*, for fifth graders, which serve specific Standards of Learning objectives. High demand for this program compelled VMFA to increase these outreach offerings to four days a week.

The Studio School's second season of the Friends of the Studio School (FOSS) Collectors Society featured a limited edition cyanotype print by faculty member Frank Saunders. Through these limited edition art works, the Society offers new and veteran art collectors the opportunity to build a collection of original prints and photographs by exceptional Studio School faculty while supporting the Studio School. A special FOSS event this year included a private tour of Capital One's contemporary art collection of Virginia artists, which is not

usually on view to the public. During the year, the Studio School offered 278 classes and workshops and served 1,205 students. More than 1,200 people attended the seven Studio School exhibition receptions.

Attendance increased by more than 28 percent at VMFA's summer *Art Camps* and *Short Takes* workshops. Nearly 2,400 children ages 5–12 years were engaged in 37 classes offering such activities as a theatre production of Aesop's Fables, artful color mixing, volcanoes, claymation, nifty knitted creations, and large Egyptian-style bas reliefs. Participation in the second annual Winter-Break Camp, *Gallery of Gifts*, increased by 25 percent. A new program offered during the week of the public schools' Spring Break gave elementary students the opportunity to spend their time off exploring various cultural and Spring-related celebrations through the Museum's collection. Other new Youth and Family program offerings included specialty-themed weekend workshops, such as *Construction Junction*, *Animal Drawing Adventures*, and *Claymation*. Sold-out Saturday Family Workshops included *Lucky Valentines*, *Muse Clues* gallery adventures, *Anastasia's Adventures*, and the fifth annual *Egg-cellent Family Event*.

Educational Programs and Community Outreach

The Educational Resource Room, located in the Pauley Center, continued to increase its library materials, thanks to books donated by two VMFA patrons, and its youth programs with three new initiatives: *Flying Carpet Tales*, *Artful Toddlers*, and *Mini-Masters*. The *Young@ART* program continues to be VMFA's most popular pre-school series.

VMFA's Group Sales and Media Outreach Department continued to attract many new visitors to the Museum through targeted promotions to retirement communities, faith-based organizations, motor coach tour operators, and affinity groups, such as the Red Hat Clubs. The department's second annual Administrative Professional's Day group luncheon, featuring a tour of *Feast*, and was a sold-out success.

VMFA's Teen Caffeine Café *Stylin'* event presented music, clothes, art, poetry, and more.



Product Development, a partnership between the VMFA Shop and the Museum, introduced 52 new products based on works from the Museum's collection. Of those, 31 resulted from licensing agreements with The Metropolitan Museum of Art, New York, and emenee, a decorative hardware manufacturer; the rest were developed exclusively for VMFA and its Statewide Partners. The arrangement with The Met produced 12 new pieces of Fabergé-inspired jewelry and a brooch styled after Piel Frères. Two reproduction vases based on works from the Rookwood Pottery and John Q. Wareham and a sculpture based on Antoine-Louis Barye's *Stalking Lioness* were featured in The Met's holiday catalog. A reproduction of Charles Francis Annesley Voysey's *Time and Tide Clock* and a four-piece set of Indian-textile-inspired tableware debuted in spring 2006. These and other items were available in the VMFA Shop; through The Met's store, catalog, and Web site; and in other museum retail outlets, such as the National Gallery of Art store, Washington, D.C., and the Frank Lloyd Wright Preservation Trust catalog. Also in spring, emenee introduced eight new Fabergé-inspired drawer pulls at the 2006 Kitchen-Bath Industry Show. The pulls were fashioned after parasol handles, miniature eggs, and a frame.

In conjunction with the *Feast* exhibition, Product Development created three new hand-painted ceramic pieces by Vietri of Italy, based on the *Fish with a Crown of Isis* in the VMFA Ancient Art collection, and party invitations to complement *Masterpieces: A Celebration of Food and Art in Virginia*, a cookbook published last year by The Council. Other exclusive introductions included a t-shirt featuring *a³blackface* #59 by iona rozeal brown, five magnets, three cards, and a five-piece dish set as a spin-off of the Mellon Collection children's book *Tigers and Sails and ABC Tales*. Product Development commissioned jewelry designer Siran Varadian to create two necklaces and a bracelet based on Fabergé, Tiffany, and African objects in the Museum's collection.

VMFA's *Fish with a Crown of Isis* inspired this tableware created by Vietri of Italy and offered in the VMFA Shop.



Dancers from the Latin Ballet of Virginia engaged community participants during the Museum's *Dazzling Groundbreaking* community festivities.

the schools' libraries. Linked to the Virginia Standards of Learning, these lively learning adventures emphasize art and cultural diversity, reading, listening, and sharing.

The department presented a lecture on the works of artist Romare Bearden in West Point as a part of the *Art Alive* series and hosted special receptions at the Museum for numerous cultural heritage groups. VMFA participated in a variety of community festivals, such as Downtown Richmond's *Second Street Festival*, Asian-American Celebration, *Que Pasa Festival*, and *Festival of India*; supported or sponsored annual events of the Greater Richmond Urban League, *Living the Dream*, *Hope in the Cities*, Metro Business League, Dominion Power's NAACP Luncheon, and Saint Paul's Baptist Church Family Festival; and made artists' presentations at Richmond-area churches.

The Publications Department continued to produce printed materials to support a wide variety of Museum events, programs, and exhibitions, and to assume editorial responsibility for exhibition labels and other interior and exterior signage. Book projects in progress include *Modern and Contemporary Art at the Virginia Museum of Fine Arts*; *Country Pursuits: Sporting Art from the Mellon Collections at the Virginia Museum of Fine Arts*, a revised edition of *Selections from the Virginia Museum of Fine Arts*; and *American Art at the Virginia Museum of Fine Arts*.

The Photography Department added limited digital services to its offerings of film-based products, fulfilling the need for thousands of images of the collections and VMFA events.

Richmond International Airport opened a new store, *Discover Virginia*, which includes a VMFA Shop "annex" with select merchandise.

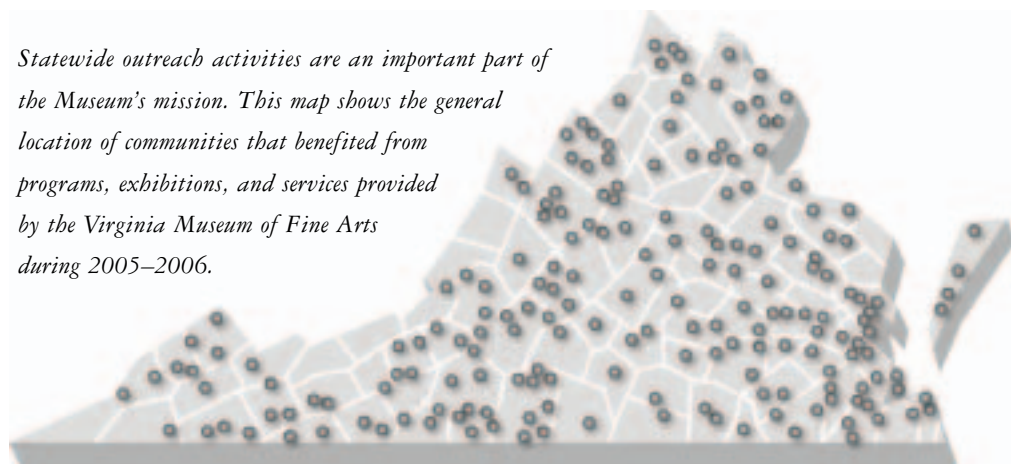
The Museum's Community Affairs Department launched the *ARTventures Reading Program*, supported by a generous grant from Target Stores, to encourage appreciation for African-, Latin-, Native-, and Asian-American cultures. The program introduces third grade students in Richmond Public Schools to children's books written or illustrated by people of color, then follows with a related art activity. When appropriate, works of art from the VMFA permanent collection are incorporated into the classroom sessions. Books such as *Tar Beach* by Faith Ringgold, accompanied by an image of her tapestry *Tar Beach II*, have been part of the students' art moments. Two hardback copies of each featured book are donated to

Attendance: At the Museum and Around the State Fiscal Year 2005–2006

AT THE MUSEUM	2005–2006		2004–2005	
	Programs	Attendance	Programs	Attendance
Exhibition & Gallery Attendance		99,589		116,233
Gallery Programs	1,279	20,439	1,888	30,766
Lecture Programs	41	2,756	45	5,318
Studio School	455	13,931	425	12,730
Performing Arts	10	1,402	17	1,586
School & Family Programs	1,157	28,206	1,062	27,375
Other Activities	17	883	6	377
Total Attendance & Participation	2,959	*167,206		*197,385
AROUND THE STATE	Programs	Attendance	Programs	Attendance
Statewide Exhibitions	72	146,900	88	173,332
Artist Workshops at Partners	23	2,020	21	1,627
Mellon Education Programs	132	8,587	78	5,787
Speakers on the Arts at Partners	19	1,391	8	433
Educator Workshops	19	353	31	626
Media Programs	1,474	93,670	1,576	99,064
Technical Consultation	102	4,028	41	2,248
Total Attendance & Participation	1,841	256,949		283,117
ON THE WEB www.vmfa.museum				
Total Participation		1,248,111		877,544
TOTAL PUBLIC SERVED		1,672,266		1,358,046

* 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 2005–06 are lower than previous years.

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 2005–2006.



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.

Rubie R. Britt-Height
Manager of Community Affairs

Rubie Britt-Height invites people to see themselves in the VMFA collection.

"When people come to the Museum, they want to see images they can relate to," she says. "If they see images of themselves, they identify with the art. Traditionally the majority of the VMFA collection is Euro-centric; but the collection is really diverse. It's strong in Asian, Indian, African, African-American, Latin, and Native American works. When I bring guests to the Museum and take them to galleries relating to their culture, they're often surprised that we have these art works and they're excited about it."

She manages three Museum support groups and, as part of the Museum's effort to increase membership as well as bring people of color to VMFA, she develops and forges relationships with Virginia's ever-expanding culturally diverse communities.

"I attend heritage and community festivals, go into the schools and churches, and travel throughout the state to make presentations and connect with people," she notes. "I'm fortunate to collaborate with VMFA's Education and Outreach division, curators, and Multicultural Advisory Council to develop programs and events to tie these various audiences to the Museum's exhibitions and collection.

"It takes time to build and cultivate relationships," she notes. "But it's also exciting to learn about other peoples' cultures; it's important and respectful. We all have so much to contribute."





Kathy Z. Gillis
Head of Objects Conservation

Every object tells a story, according to Kathy Gillis, not just its artistic purpose, but how it was treated after its creation. She has the unique privilege of getting up close and very personal with VMFA's three-dimensional art works, which include sculpture, furniture, textiles, and decorative arts from diverse cultures and times. She sees fingerprints of the artists as well as traces of those who handled the objects after they were made and used.

"I feel like I become really intimate with these objects," she says, "because I spend a lot of time with them. I see the handiwork of those who handled the objects before I did."

She examines objects using a variety of techniques, from microscopes to ultra-violet light and more. When an object is considered for purchase or enters the collection, she assesses it for authenticity and condition (whether it can be exhibited as is or whether treatment is needed to show it in its best light).

"Everything is done in consultation with the curators," she notes. "They help determine what is appropriate for each age and culture, especially in terms of materials and techniques. Every piece is different. Is dirt on an object important to its history or is it something that's been carelessly left there through poor care? Ultimately, we want to celebrate an object's use, not its abuse."



Leon Garnett
Manager of Accounting and Fiscal Services

Leon Garnett just may be everyone's best friend, both within as well as outside the Museum. He makes sure everyone gets paid on time.

"That's the short version," he says of his job description. "The slightly longer version entails keeping track of and keeping separate two different accounts: Commonwealth money, which is funding from the State of Virginia; and Trustee money, which is funding from private sources. Also, there are the end-of-the-year financial reports we have to provide to the Commonwealth so the state can issue its annual report. There's a lot of pressure to be accurate and meet deadlines."

Throughout the year, Garnett gently reminds Museum staff about the rules and regulations for purchasing everything from office supplies to performing artists.

"Working in a museum, there's a wide range of services and supplies we deal with that most state agencies don't have any idea about," he says. "But the rules still apply whether we're buying a piece of art work with private money or paying someone to model at the Studio School or getting something for a children's program. We in Administration want to help people get their job done. If we are involved from the beginning, we can stay within the letter of the law, get what everyone needs, and have a happy result."

Roy Thompson
Lead Art Handler for Operations

The do-not-touch-the-art rule doesn't apply to Roy Thompson. He's handled nearly every piece in the Museum's collection. From delicate tea cups and ornate jewelry to large-scale paintings in elaborate frames to massive sculpture, he has hung it, set it on a mount, or moved it for display in the galleries. And, he's not rattled when he holds history in his hands.

"I do tend to ponder that a little," he says, "but I can't dwell on it too much because I'm responsible for works of art that are irreplaceable. After an exhibition is installed, I might come back and really study or think about what I've done."

He is also responsible for packing many works for travel to other institutions.

"When the Museum lends artworks, we make the crates and custom-fit the insides for those paintings or objects," he notes. "Every piece is different, has different sensitive areas, so we always collaborate with the conservators and fine tune each crate."

Often Thompson accompanies the art to distant venues, acting as courier. He's traveled throughout Virginia to VMFA's Statewide Partners, extensively throughout the states, and even internationally.

"It may sound really cool, but these are working trips," he points out. "I can't rest until the art is delivered and safely installed."



Cathy Turner
Head of Special Events and Food Services

For Cathy Turner, work is just one party after another.

"The Museum does a lot of entertaining," she explains, "and our department represents the Museum's hospitality, which includes the Museum restaurants and all aspects of special events, from facility rental to planning, managing, and catering, plus audio-visual services and special music. We serve as a clearing house to make all the elements of Museum programs and activities come together."

"We host a lot of repeat events, both for the Museum and for long-time customers who like our consistency and high quality. Occasionally, we'll get something new that we've never done before, which usually happens in conjunction with exhibitions. We're asked to tie in the food and décor to the exhibition. It's always an exciting challenge to present really good food that's visually appealing and put into historical context. For example, we did an elegant five-course dinner with appropriate wines for the *Feast* exhibition. It was a wonderful, delicious evening, and the guests got a new appreciation for the exhibition."

The key to events of any size, she notes, is being organized, flexible, and resourceful.

"The biggest part of our job is anticipating: what is needed and what can go wrong," she says, "and our staff always puts out a great team effort for every event, with fabulous results."



Campaign for the Virginia Museum of Fine Arts Building for the Future

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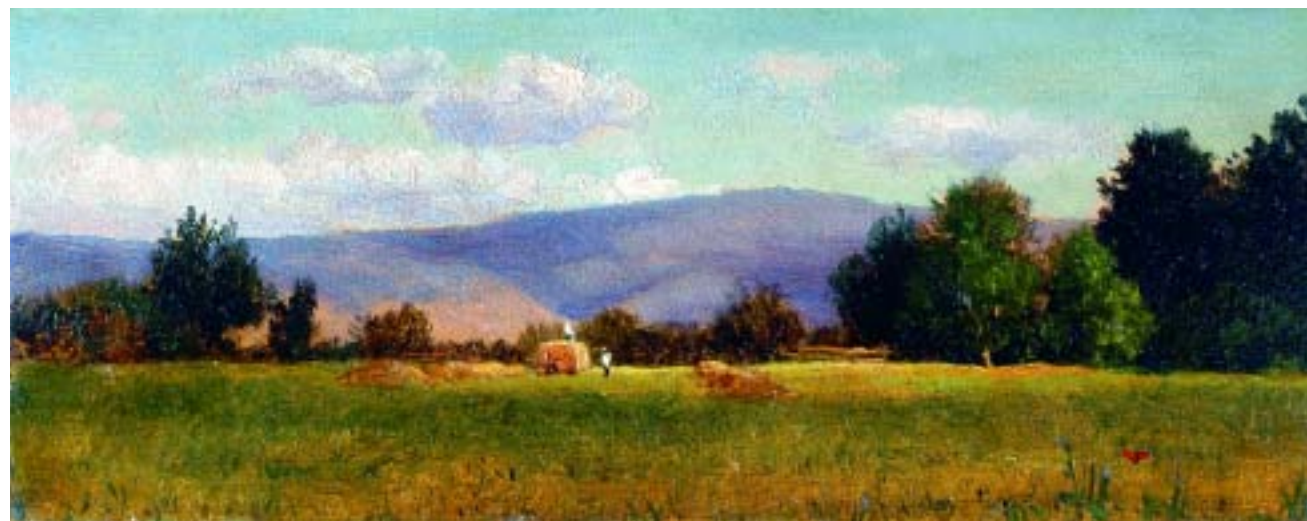
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Landscape, 1875, by Walter Launt Palmer (American, 1854–1932), oil on paper, mounted on canvas, mounted on panel, 4 1/2 inches high by 11 inches wide (Virginia Museum of Fine Arts, Gift of Wachovia Corporation in honor of Carol Jarratt, 2005.81).

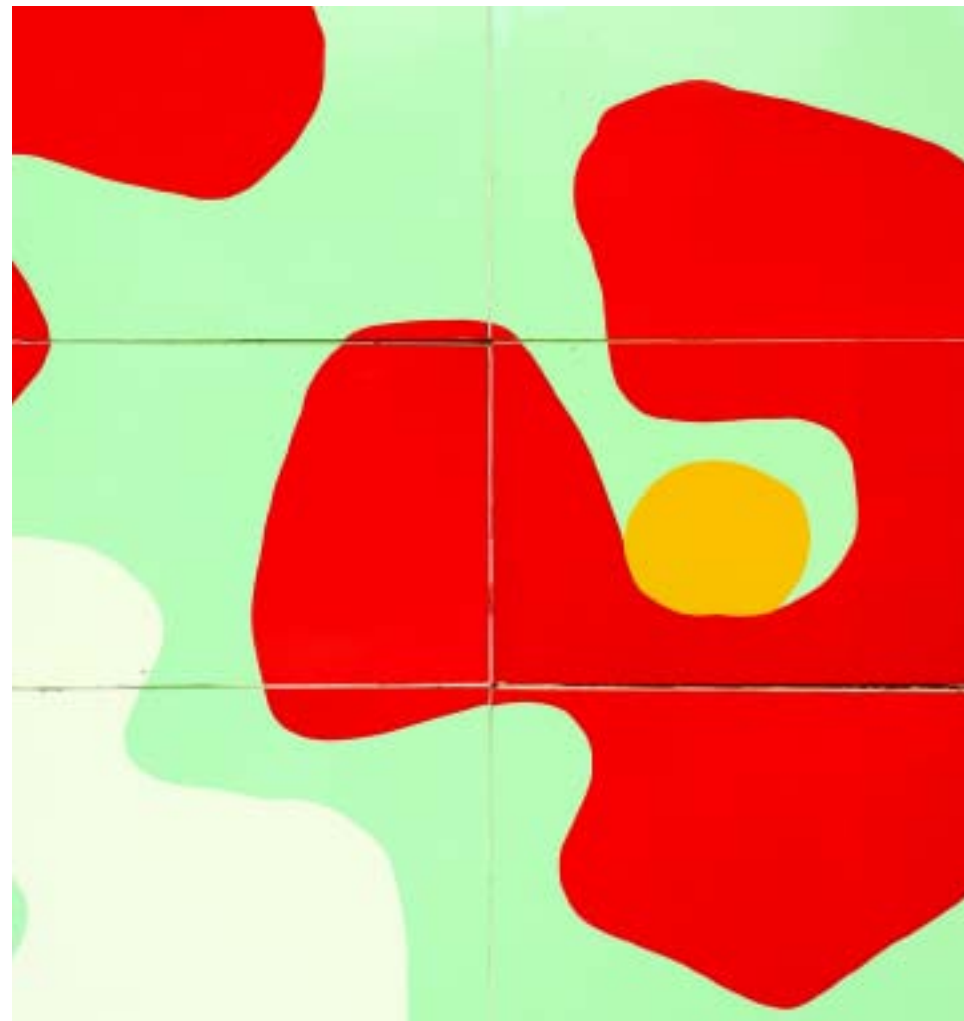
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Flight of Europa, 1925, by Paul
 Manship (American, 1885–1966),
 bronze, 20 1/2 inches high by 31
 inches wide by 9 inches deep
 (Museum Purchase, The J. Harwood
 and Louise B. Cochrane Fund for
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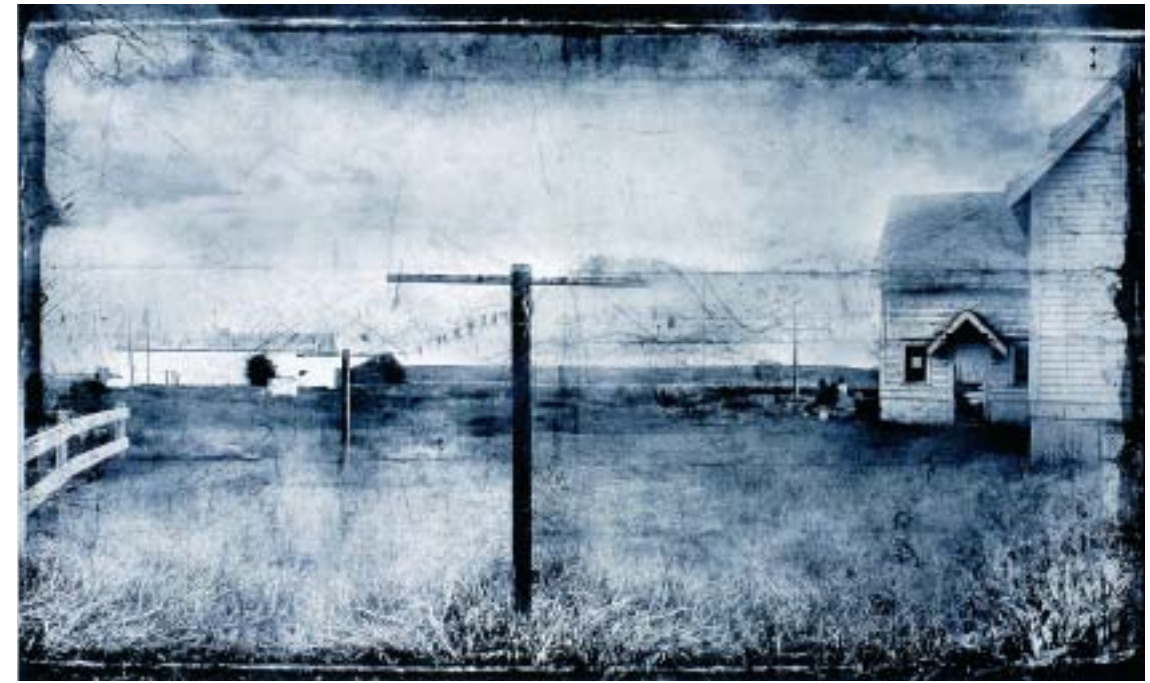
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The Virginia Museum of Fine Arts depends on the invaluable time and talents of its volunteers to support Museum staff and program activities, serving the Museum visitors and the community. More than 1,500 volunteers contributed in excess of 27,300 hours from July 1, 2005 through June 30, 2006. This represents \$500,000 in volunteer support based on the hourly value of volunteer time, as published annually by the **Independent Sector**.

TRUSTEES & FOUNDATION	Volunteers	Donated Hours
Trustees of the Virginia Museum of Fine Arts	33	1,275
Directors of the Virginia Museum of Fine Arts Foundation	34	590
ORGANIZATIONS, ADVISORY GROUPS, & COMMITTEES		
Curators	6	227
Collections	8	516
Collectors' Circle	20	360
Community Volunteers: Metropolitan and Statewide	53	2,712
The Council	700	10,065
Development	77	1,766
Docents	104	3,466
Friends of African & African-American Art	25	1,000
Friends of Art	350	719
Friends of Indian Art	5	25
Friends of the Studio School	1	70
Internships	30	4,139
Multicultural Advisory Council	15	105
Teacher Advisory Council	17	100
Teen Advisory Council	37	261
TOTALS*	1,515	27,396

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

Advisory Groups

DOCENT COMMITTEE

Debra Stoss, *Chairman*
 Karen Palen, *Co-chairman*
 Cheryl Lage, *Secretary*
 Ronda Dandliker, *Tour of the Month Coordinator*
 Sharon Smith, Gayle Walton, *Hospitality and Recognition Coordinators*
 Carolyn Brandt, Douglas D'urso, *Docent Exchange Coordinators*
 Betsy MacCorkle, Chau Truong, *Trip Coordinators*
 Adele Van Divender, *Docent Update Editor*
 Frank Gilmore, Kay Remick, *Docent Resource Center Coordinator*
 Celeste Johnston, Arline Murphy, *Teachable Moments Coordinators*
 Carol Dunham, Alex McGrath, *Evaluation Coordinators*
 Wyckie McClure, *Council Liaison*

MULTICULTURAL ADVISORY COUNCIL

Dr. Al Corbett III, *Chairman*
 Nylce Prada Myers, *Vice Chairman*
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 Melissa D. Canaday
 Charles D. Chambliss, Jr.
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 Jerry Fortune
 Rondall W. James
 Kathy Wilson Jones
 Mary Jo Joseph
 Sunny Kim
 Napoleon L. Peoples, Ph.D.
 Evelia Gonzalez Porto
 Dr. Dastagir Qureshi
 Diego Sanchez
 Ranjit K. Sen
 Bessida White
 Dennis R. Winston

TEACHERS ADVISORY COUNCIL

Anna Mae Bowman
 Robb Cambisios
 Helen Cherry
 Diana Davenport
 Lynda Dunnigan
 Patricia Fairley
 Lin Ferrell
 Pat Franklin
 Cherry Gardner
 Brenda Giannini
 Kathy Hoppe
 Sue Kurfees
 Jacque Minarik
 Sue Robertson
 Rita Root
 Buddy Terrell
 Clare Tilton
 Mary Jane Zander

TEEN ADVISORY COUNCIL

Deena Beck, Elise Dransfield, Julia Sharpe, *Hanover High School*
 Angela Chan, *Thomas Dale High School*
 Blythe Hall, Devin Hall, *Home school*
 Alice Jones, *Deep Run High School*
 Barrett Keeler, Harrison Keeler, *James River High School*
 Sheeri Khokhar, Ginna Lambert, Nishal Patel, Anthony Quintana, Julia Sharpe, *Thomas Dale High School*
 Maggy Mastin, *St. Bridget's School*
 Sarah Nelson, *Freeman High School*
 Emily Rosko, *Clover Hill High School*
 Mia Wright Ross, *Henrico High School*

Financial Statements

Statement of Virginia Museum of Fine Arts Operating Revenues and Expenditures

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

The complete financial records of the Museum are periodically audited by the Auditor of Public Accounts. Opinions on recent audits were without qualification. The 2005-06 audited figures will appear in the 2006-07 *Annual Report*.

Fiscal Years (<i>In Thousands</i>)	2005-06	2004-05
REVENUES		
Appropriations, Commonwealth of Virginia	\$ 7,681	\$ 6,638
Membership Dues	394	483
Investment Income	245	118
Other Income	3,118	3,560
Federal Grants	45	24
Museum Shop, Net Income	(57)	(23)
Food Service, Net Income	(96)	(116)
Subtotal	11,330	10,684
Transfers from Virginia Museum Foundation to Support Museum Operations	5,605	4,044
TOTAL REVENUES	\$16,935	\$14,728
EXPENDITURES		
Curatorial & Conservation	3,210	3,026
Buildings & Grounds & Security	4,361	4,304
Administration	2,310	2,164
Architecture & Design	1,080	1,026
Statewide Education & Outreach Services	1,681	1,405
Membership & Public Information	1,008	992
Local Fund Support of Programs	614	636
TOTAL EXPENDITURES	\$14,264	\$13,553

Statement of Capital Outlay and Maintenance Reserve

Fiscal Years (<i>In Thousands</i>)	2005-06	2004-05
Balance, July 1	\$ 1,935	\$ 1,518
REVENUE		
Appropriation, Commonwealth of Virginia	\$ 21,862	\$ 4,355
TOTAL BALANCE AND REVENUE	\$ 23,797	\$ 5,873
EXPENDITURES		
Capital Improvements & Renovation Projects	\$ 11,222	\$ 3,938
Balance, June 30	\$ 12,275	\$ 1,935

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.

	2005-06	2004-05
Art purchases and funds transferred to support Museum operations	\$ 8,039,344	\$ 6,659,028
Direct expenditures to support Virginia Museum of Fine Arts and Foundation administrative and fund-raising activities	\$ 5,581,903	\$ 2,779,595

Gift Summary

Gifts, Grants, and Bequests received by the Virginia Museum of Fine Arts Foundation and the Virginia Museum of Fine Arts, 2005-2006 and 2004-2005. Pledges, bequest expectancies, and the value of gifts of property and contributed works of art are not included.

	2005-06	2004-05
Sources of Support		
Individuals	\$ 4,207,866	\$ 4,531,707
Corporations	1,006,997	901,266
Foundations	4,388,326	1,970,983
Organizations	51,638	55,050
Bequests	102,522	635,781
Memberships - Support Groups	27,218	32,553
Charitable Gift Annuities and Trust Payable	62,385	11,457,357
Proceeds from Property Sale	1,343,725	1,568,363
TOTAL	\$ 11,190,677	\$ 21,153,060
Designation of Gifts		
Annual Giving	\$ 1,314,725	\$ 1,503,369
Capital Campaign	7,782,370	5,866,795
Special Purposes (other than Capital Campaign)	599,709	719,813
Endowment (other than Capital Campaign)	59,885	3,740
Memorial Fund	660	1,070
Memberships - Support Groups	27,218	32,553
Charitable Gift Annuities and Trust Payable	62,385	11,457,357
Real Estate Proceeds into Endowment	1,343,725	1,568,363
TOTAL	\$ 11,190,677	\$ 21,153,060



PRODUCTION CREDITS

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Above: Window Pane, 1833, by Wheeling Flint Glass Works (John Ritchie and Craig Ritchie, proprietors, Wheeling, West Virginia), clear pressed glass, 5 1/16 inches high by 7 inches wide (Museum Purchase, The Arthur and Margaret Glasgow Fund, 2006.8).

