



# 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: Detail, *Vishnu as Varaha (The Boar Avatar)*, Indian (Northern Bengal, present day Bangladesh), ca. 10th century, gray stone, 41 <sup>5</sup>/<sub>8</sub> inches high by 19 <sup>1</sup>/<sub>8</sub> inches wide. Museum Purchase, The Adolph D. and Wilkins C. Williams Fund. 2008.23. (Photo by Katherine Wetzel) See *Acquisition Highlights*.

Right: *Sickle-shaped Knife*, African (Mangbetu Culture, Democratic Republic of Congo), 20th century, wood and iron, 15 <sup>1</sup>/<sub>8</sub> inches long by 8 <sup>3</sup>/<sub>16</sub> inches wide by 3 inches high. Virginia Museum of Fine Arts, Gift of Roger A. Provencher, 2007.101. (Photo by Katherine Wetzel)

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# Forewords

Readers often breeze through annual reports. But this year in particular, I hope you will spend time with this *Annual Report*, look at the names, feel honored to find yours, and recognize others you know.

If your name is not listed, perhaps you will be inspired to become part of the Virginia Museum of Fine Arts family. Our museum family contributes to the annual VMFA Fund. Family members are individual and corporate patrons, foundations, contributors to endowments, and members of our support groups. The museum family also includes our staff of many departments, whose names are also listed here.

Recently, Alex and I gave a behind-the-scenes tour through the breathtaking new McGlothlin Wing and Cochrane Atrium. It made us think about how remarkable VMFA's Trustees, Foundation Directors, and staff have been over the past year and how many hours they gave to make sure that when the expansion opens, we get it right.

We as an institution are humbled by having "Virginia" in our name. We thank past and present Commonwealth Governors and members of the General Assembly for their vision in supporting us. Please see the letters from VMFA's Foundation President Hobie Claiborne and VMFA Director Alex Nyerges for their additional words of thanks to particular partners in the Commonwealth and their expressions of appreciation.

The VMFA family is working hard. It is an honor to serve with the dynamic, hard-charging, 16-hour-a-day Director Alex Nyerges; with the miracle-working Chief Operating Officer Carol Amato, and with the museum's amazing and talented staff.

As we move forward on our incredible journey, we also look back to say thank you to our past Directors, and to the late Paul Mellon and Sydney Lewis. Today we thank Frances Lewis, Louise and Harwood Cochrane, Dorothy and Stan Pauley, and Fran and Jim McGlothlin for helping to shape our future. We will not disappoint them.

We thank you who have your names listed in this *Annual Report*, and you who want to join in. I am proud to be a part of the Virginia Museum of Fine Arts family. I have great hope for our future together—for my museum, your museum, and our museum. Best wishes.



**Pamela Reynolds**  
*President, Board of Trustees*

Recently, Pam Reynolds, Alex Nyerges, and I had an opportunity to stand and look the length of the construction of Louise and Harwood Cochrane Atrium. What a view it was! In a single moment, the years of expansion planning, raising private funds, sitting in countless meetings, and working with State officials on funding and building approvals all crystallized into what was envisioned some 10 years ago.

How did we get to that moment? It was with the dedication and generous support of our members, donors to the Annual Fund, Capital Campaign, and special projects, and our decades-long partnership with the Governor and General Assembly. To each one who has and will help us achieve our mandate to serve the people of the Commonwealth, we express our deep appreciation and gratitude.

This *Annual Report* chronicles our achievements over the past year. In spite of so much of the museum building being closed for construction and renovation, 2007–08 was certainly not a static year. This is evidenced by the array of Statewide programs, art acquisitions made possible by generous contributors and endowments, and educational programs that enriched the quality of our lives.

As we enter a new year that promises to conclude construction, we encourage you to visit one of our Statewide Partners, take one of our members trips, sign up for a studio or lecture class, search our Web site, or come to the campus and do a bit of sidewalk superintending. Enjoy your Virginia Museum of Fine Arts and thank you for your commitment.



**Herbert A. Claiborne III**  
*President, VMFA Foundation*



Left to right: Alex Nyerges, Pamela Reynolds, and Herbert A. Claiborne III. (Photo by Travis Fullerton)

During the past year, the future of the Virginia Museum of Fine Arts has unfolded dramatically before us and great progress has been made on many significant fronts that will change the way we do business.

The first milestone, which is visible to anyone who has traveled along the Boulevard, is the new McGlothlin Wing. Named in honor of our grand patrons Jim and Fran McGlothlin of Bristol, this marvelous work of architecture has risen from the ground during the past 12 months with astonishing speed. A year ago, the foundation walls were in place. Throughout the year, the addition of limestone and glass has transformed an empty building site into a truly spectacular museum. Totalling five floors of space—more than 165,000 square feet—it is the most important and the largest of any building project since we first opened the museum in 1936.

I am able to appreciate the McGlothlin wing, by Rick Mather of London and SMBW of Richmond, as a work of art and premier museum space. Flow, proportions, and galleries were all planned with a stellar museum experience in mind. The Chair for VMFA Expansion, Hobie Claiborne Jr., and all our staff, Trustees, former Trustees and donors are to be credited for their tenacious dedication to this project.

The wing will be “closed in” during the second half of 2008 allowing us to begin the more intensive and critical phase that follows; finishing the interior spaces and then the installation of art work. I promise that the new McGlothlin Wing will surpass our highest expectations.

An endeavor equally important to the museum's expansion was the enhancement of our Statewide programs and services. During the past 16 months, VMFA Trustees and staff conducted an intensive study of our Partnerships across Virginia. The Statewide Task Force, chaired by Suzanne Mastracco of Norfolk, covered the entire state with 14 town meetings, from Abingdon to Virginia Beach and Winchester to Martinsville. Feedback from the town meetings has been invaluable and the Task Force plans to report its findings to the Board of Trustees later this year. We have already implemented numerous recommendations we received during the study. As Virginia's art museum, our mandate is to serve the all the people of the Commonwealth. Quite simply, our goal is to live up to our first name: Virginia.

Also during the past year, we completed Phase II of our Business Plan. A Trustee Committee, chaired by John Staelin, helped map out a revenue-based plan for the museum post-expansion. Special events, gift shop, restaurant and café, and special exhibitions are among the revenue streams that will be greatly enhanced in our new space. This plan helps to balance and complement the already generous support of the Commonwealth of Virginia and our endowment. Thanks to our Chief Operating Officer, Carol Amato, and her staff, we have achieved another balanced budget for fiscal 2008. The Business Plan will help ensure that the tradition of fiscal strength continues as the museum expands physically, programmatically, and financially.

The museum also completed the first phase of our marketing and branding plan and has quickly launched into the second phase. This will provide us with a roadmap to expand the museum's audience in Richmond and statewide.

Complementing these plans has been the approval of an ambitious special exhibition schedule that charts our exhibitions from 2010 to 2013. The museum's Artistic Committee Chair, Meg Clement, and our Deputy Director for Exhibitions, Robin Nicholson, have prepared an exciting schedule, which will be unveiled mid-2009. Our goal is to bring the world to Richmond in the form of great art representing the span of world cultures. I promise you will be excited and elated with these exhibitions. They are sure to draw crowds from across the state and throughout the South and Mid Atlantic region as we reestablish the Virginia Museum of Fine Arts as one of the largest and most important comprehensive art museums in the country.

The museum's collection, the heart and soul of the Virginia Museum of Fine Arts, was doubly blessed this past year. Not only did we add more than 80 works of art to the collection, the highlights of which are contained in this report, we added significantly in curatorial strength. The museum welcomed four new curators to our staff. Li Jian, the E. Rhodes and Leona B. Carpenter Curator of East Asian Art, and Barry Shifman, the Sydney and Frances Lewis Family Curator of Decorative Arts from 1890 to the Present, were joined by John Henry Rice, Associate Curator of South Asian and Islamic Art, and Dr. Susan Jensen Rawles, Assistant Curator of American Decorative Art.

Thanks to the leadership and vision of Pam Reynolds, Trustee Board President, and the members of our Trustee Board and that of our Foundation Board, the future of the Virginia Museum of Fine Arts promises to be exciting and memorable. I look forward to seeing you here soon and often.



**Alex Nyerges**

*Director, Virginia Museum of Fine Arts*



# Acquisition Highlights

Edwin Lord Weeks  
*The Hour of Prayer at Moti  
Mushid (The Pearl Mosque, Agra)*

*Vishnu as Varaha*

*Wisdom Basket*

Sol LeWitt  
*Splotch #22*

Edwin Lord Weeks was the first renowned American artist to visit India, and this monumental painting dates from the second of three trips he made to the country. Born in Boston and trained in Paris, Weeks was an inveterate traveler. Inspired by so-called exotic subjects and the painterly techniques of French academicians, he attracted critical and popular attention on both sides of the Atlantic for his contemporary North African and Middle Eastern scenes. He first visited India in 1882. His paintings of the subcontinent are characterized by a rich pageantry and visual grandeur, revealing his passion for its ancient architecture and local customs.

Although composed from Weeks's highly detailed on-site sketches and photographs, paintings such as *The Hour of Prayer at Moti Mushid* were major productions, completed in the artist's Paris studio and destined for large, international audiences.

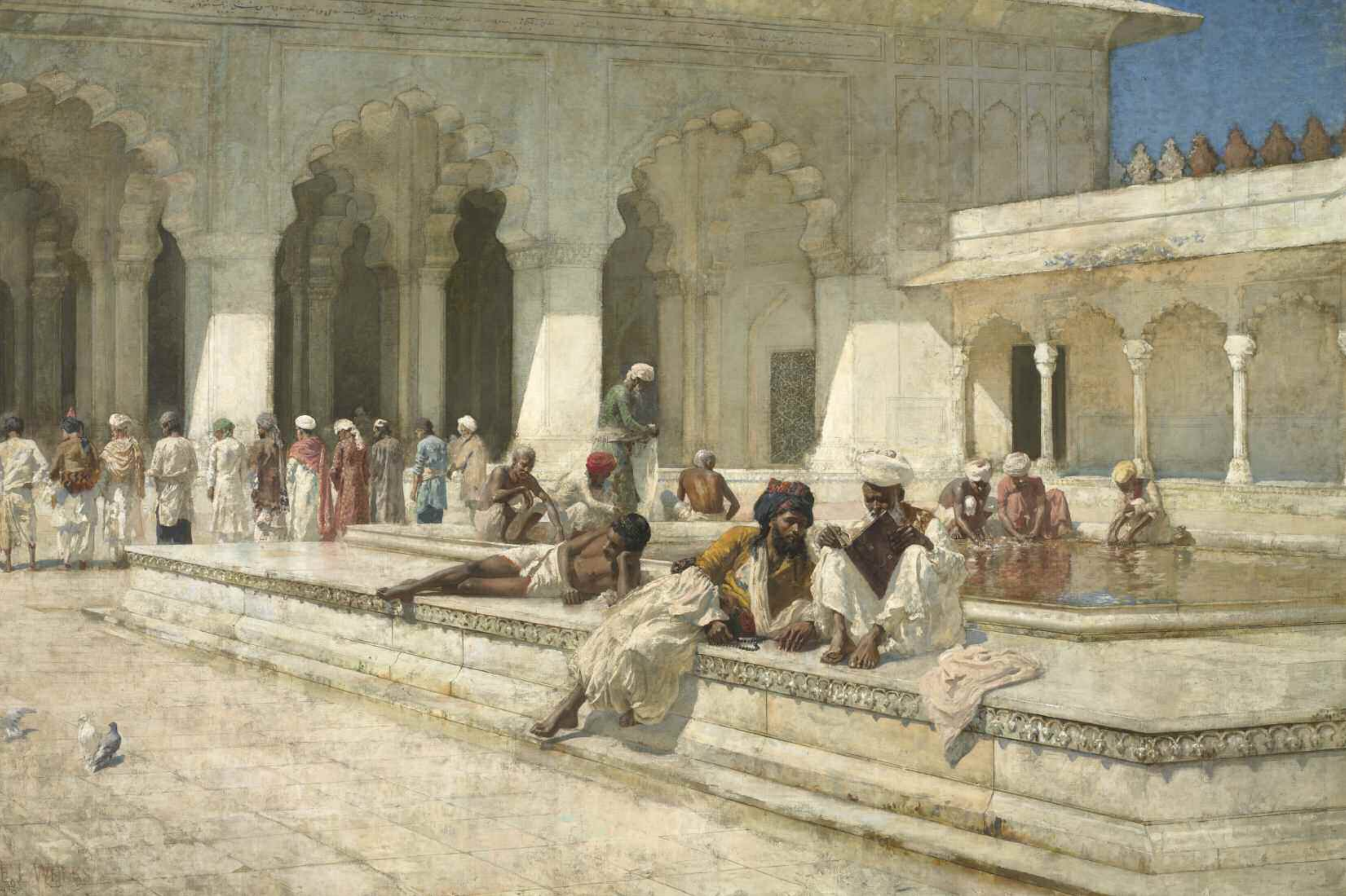
He exhibited this work, along with four others "of the Oriental type," at the Paris Salon of 1889 where it received a Gold Medal. An American critic described it as "almost a perfect picture, complete in religious sentiment and poetical inspiration."

Weeks's ambitious and commanding Indian narratives, so popular in their day, rarely come to market. Adding to this work's significance, *The Hour of Prayer* retains its original frame designed by an equally important artist, Lockwood de Forest, a partner of Louis Comfort Tiffany who established a woodworking shop in Ahmadabad, India. This impressive painting complements other works in VMFA's collection, especially *The Temple Court at Fudo Sama at Meguro, Tokyo* by Weeks's fellow artist-explorer Robert Blum as well as various decorative objects by Tiffany. It also resonates suggestively with the museum's stellar South Asian holdings.

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*The Hour of Prayer at Moti Mushid (The Pearl Mosque, Agra)*, ca. 1888–89, by Edwin Lord Weeks (American, 1848–1903), oil on canvas, 81 inches high by 118 inches wide. Original frame designed by Lockwood de Forest (American, 1850–1932). Museum Purchase, The J. Harwood and Louise B. Cochrane Fund for American Art, 2008.40. (Photo by Katherine Wetzel)







This sculpture shows Vishnu—a kind and benevolent Hindu god—as Varaha, the mighty boar who rescues Goddess Earth from submersion in the cosmic ocean by lifting her up with his tusks. Carved to decorate the exterior walls of a temple, this image portrays Varaha at the center of the composition, the champion of universal order. Adorned with bracelets, arm bands, anklets, a conical headdress, necklaces, and a garland of wild flowers, this Varaha holds Vishnu’s symbols—wheel, club, and conch—in three of his four hands. Goddess Earth, her hands joined in a gesture of respect, safely perches on the Boar’s upper left arm, near his elbow. Two defeated serpent deities at Varaha’s feet represent the cosmic ocean from which Earth has been rescued.

*Vishnu as Varaha (The Boar Avatar)*, Indian (Northern Bengal, present day Bangladesh), ca. 10th century, gray stone, 41 5/8 inches high by 19 1/8 inches wide. Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 2008.23. (Photo by Katherine Wetzel)

This relief’s distinctive style indicates that it was carved in the 10th century in northern Bengal during the Pala dynasty. These crisply carved images are iconographic encyclopedias: the main deity usually occupies the center of the composition while smaller figures of secondary deities and other sculptural elements appear on either side.

This stele conforms to stylistic norms in an especially beautiful way. Most images show Varaha with a massive body that fills the entire composition. This Varaha is quite powerful, yet he has a lithe physique that occupies a smaller amount of the relief’s surface. The artist filled the remaining space with extensive lotus ornament, giving the relief a lyrical quality not often found in depictions of Varaha. It is a compelling representation of the highest aesthetic quality, complete, and in excellent condition.

This monumental Pala sculpture is a crucial addition to VMFA’s internationally recognized collection of Indian stone carving. It represents an important example of style and iconography, greatly enhancing the coherence and didactic value of the whole collection.

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



The Kuba kingdom has been one of Central Africa's noteworthy cultures since the early 17th century. The nyim, or king, and his extensive court are centered around the royal compound at Mushenge, in the deep interior of Congo. European traders knew of the Kuba by reputation, but direct contact was first made in 1892 by William Sheppard, a Virginia native and graduate of Hampton Normal and Agricultural Institute (now Hampton University). The first black missionary to Africa, Sheppard made his way to Mushenge despite Kuba attempts to conceal its location. He established a lasting relationship with the king, and his collection of Kuba art is now in the Hampton University Museum.

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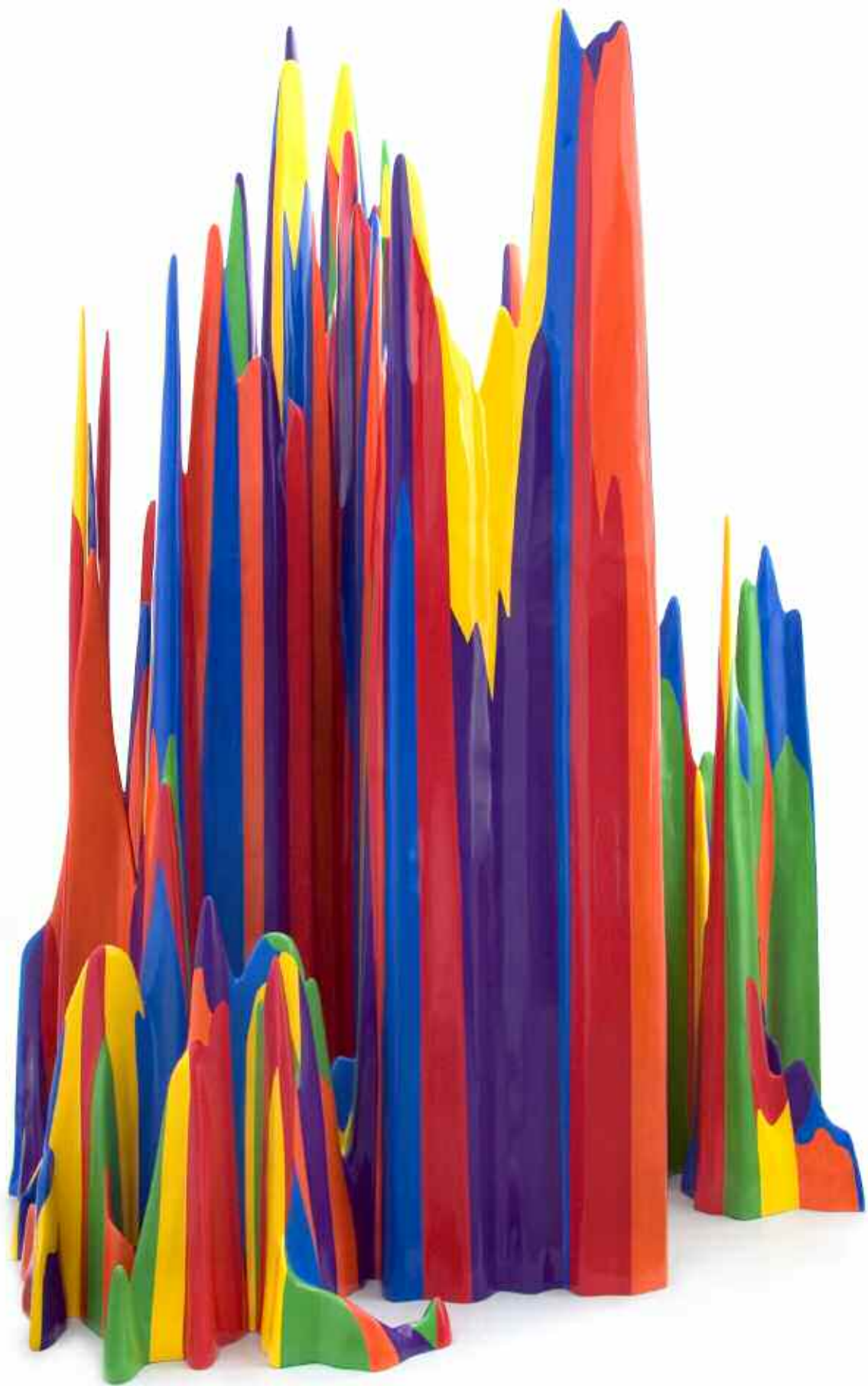
*Wisdom Basket*, African, Kuba culture (Democratic Republic of Congo), 19th–20th century, raphia, cane, cowries, glass beads, copper, 25 1/2 inches high. Museum Purchase: Adolph D. and Wilkins C. Williams C. Fund, 2008.21a–b. (Photo by Katherine Wetzel)

VMFA also has a distinguished collection of Kuba art, consisting of masks, textiles, ceremonial swords, and beaded belts and sashes. Kuba royal regalia includes elaborate vestments, drums, and charms, which are the most sacred items. Wisdom baskets hold the charms. During an audience with his subjects, the king rests his elbow upon a wisdom basket when he speaks.

Acquisition of this beautifully crafted *Wisdom Basket* has strengthened the museum's collection with a distinguished work of royal provenance. Assembled from cane and covered by raphia cloth, it shows evidence of being rubbed with tukula (red powder made from the bark of a camwood tree). The surface is richly decorated by cowries, glass beads, and copper disks in precisely organized designs. The Kuba developed the art of geometric pattern to its highest peak, and the complex designs and the fine workmanship in this example demonstrate the precision and profusion of Kuba design at its best. The *Wisdom Basket* will make a dazzling impact in the reinstallation of the African collection's new, larger galleries, slated to open in late 2010.

*Richard B. Woodward*  
Senior Associate Director, Architecture and Design  
Curator of African Art





Sol LeWitt is one of the most important artists of the post-World War II period. Much of today's art would be unthinkable without his pioneering work in Conceptual Art during the 1960s and 1970s. Often associated with straight lines and geometric forms, he also explored non-geometric forms from the beginning of his career. By 2000 he had begun a series of brightly colored, irregular sculptures that he called "splotches" in recognition of their eccentric contours and bright colors.

*Splotch #22* is a particularly beautiful example of LeWitt's non-geometric sculptures. It is also his largest, most complex, and, as it turns out, final work in this series. The dense aggregate of pointed spires suggests a Gothic fantasy of alpine peaks or an overactive stalagmite formation. Joined to bright primary and secondary colors, the work has a colossal and exuberant presence.

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*Splotch #22*, 2007, by Sol LeWitt (American, 1928–2007), acrylic on fiberglass, 12 1/3 feet high by 8 feet wide by 7 1/5 feet deep. Museum Purchase, The Sydney and Frances Lewis Endowment Fund, and partial gift of the artist and PaceWildenstein in honor of Frances Lewis and in memory of Sydney Lewis, 2007.68. (Photo courtesy Pace-Wildenstein)

LeWitt made the sculpture in collaboration with one of his long-time fabricators, who translated LeWitt's drawings using computer modeling software before building the work in 3-D. The result is a sculpture made of layers of industrial-grade foam that were laminated, carved, and sanded before being coated with epoxy resin, fiberglass, and multiple layers of paint and varnish.

This sculpture joins three other works from different phases of LeWitt's career in the VMFA collection: a classic open cube sculpture from 1978, a major mid-career wall drawing from 1987, and a large gouache painting on paper from 1996. *Splotch #22* deepens the museum's holdings of one of the most significant American artists of the past 50 years and enables VMFA to present audiences with works spanning much of LeWitt's career. The sculpture's monumental scale and grand presence makes it an outstanding examples of the artist's series of non-geometric forms and a singular addition to VMFA's collection.

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

# Gifts and Purchases

This list of recently acquired objects is organized alphabetically by Curatorial Department. Within each Department, the objects are listed alphabetically, first by type of 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.

## Donors to the Collection

Altria  
Neelon Crawford  
Don Dale in honor of his mother Mary Helen Nichols Dale  
Dr. and Mrs. Henry P. Deyerle in memory of Mary Byrd Warwick Deyerle and Evelyn Byrd Deyerle, by exchange  
Mr. and Mrs. Barry Downes  
Friends of Indian Art, VMFA  
Phyllis Stigliano Gallery  
Irma and George Goldstein  
Mr. and Mrs. Edgar G. Gunn, by exchange  
Mrs. Peter Knowles, by exchange  
Joseph T. and Jane Joel Knox  
Dr. Karl and Gisela Kreuzer  
Sol LeWitt Estate  
Sol LeWitt Estate and Pace Wildenstein in honor of Frances Lewis and in memory of Sydney Lewis  
Helen K. Mackintosh in honor of her parents Rev. and Mrs. D. C. Mackintosh, by exchange

William B. O'Neal, by exchange  
Roger Provencher  
Mrs. Nelson L. St. Clair Jr.  
Mary and Donald Shockey Jr.  
Mr. and Mrs. A. D. Williams, by exchange  
Adolph D. and Wilkins C. Williams Collection, by exchange

## 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. Thalheimer Family Fund  
Un/Common Ground 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

KUBA, *Pipe*, 20th century, wood. Gift of Roger Provencher (2007.86).

KUBA, eight *Short Blade Swords*, 20th century, wood, metal. Gift of Roger Provencher (2007.90-2007.97).

KUBA, three *Long Blade Swords*, 20th century, wood, metal. Gift of Roger Provencher (2007.98-100).

KUBA, seven "Velvet" *Textile Panels*, 20th century, raffia. Gift of Roger Provencher (2007.106-2007.111).

KUBA, *Drum*, 20th century, wood, hide. Gift of Roger Provencher (2007.114).

KUBA, *Box*, 20th century, wood. Gift of Roger Provencher (2007.115a-b).

KUBA, *Hat with Hat Pin*, 20th century, raffia, glass beads, cowries, metal. Gift of Roger Provencher (2007.116a-b).

KUBA, *Oracle Figurine in the Form of a Dog*, 20th century, wood. Gift of Roger Provencher (2007.117).

KUBA, *Wisdom Basket*, 19th–20th century, raffia, glass beads, cowries. Purchase: The Williams Fund (2008.21a-b).

MANGBETU, three *Ceremonial Knives*, 20th century, metal, ivory, wood. Gift of Roger Provencher (2007.101-103).

SALAMPASU, *Sword with Sheath*, 20th century, metal, wood, hide. Gift of Roger Provencher (2007.104.a-b).

TETELA, *Sword with Sheath*, 20th century, metal, wood, hide. Gift of Roger Provencher (2007.105a-b).

TSCHOKWE, *Mask*, 20th century, wood, glass beads, raffia. Gift of Roger Provencher (2007.87).

UNDETERMINED CULTURE, *Elephant Hunting Spear*, 20th century, metal, wood. Gift of Roger Provencher (2007.89).

UNDETERMINED CULTURE, *Beads*, 20th century, blue glass. Gift of Roger Provencher (2007.113).

UNDETERMINED CULTURE, *Currency in the Form of a Cross*, 20th century, copper alloy. Gift of Roger Provencher (2007.118).

### from Ghana

AKA, *Kente Cloth*. Purchase: The Williams Fund (2007.63).

EWE, *Kente Cloth and Tiriklu Cloth*, 20th century. Purchase: The Williams Fund (2007.64, 2007.65).

### from Mali

FULANI, *Tent Rug or Blanket*, 20th century, wool. Purchase: The Williams Fund (2007.66).

### from Nigeria

YORUBA, *Ladle with Figure*, 20th century, wood. Gift of Roger Provencher (2007.119).

### from South Africa

Four *Beaded Wedding Aprons*, 20th century, beads. Gift of Altria (2008.16-2008.19).



*Hat and Pin*, African (Kuba Culture, Democratic Republic of Congo), 20th century, hat: raffia, glass beads, cowries, copper alloy, pin: aluminum and copper alloy, hat: 4 1/2 inches high by 7 1/8 inches diameter, pin: 9 5/8 inches long by 1 5/16 inches wide by 1 5/16 inches wide. Virginia Museum of Fine Arts, Gift of Roger A. Provencher, 2007.116 a – b. (Photo by Katherine Wetzel)



*Lotus and Laurel*, 1904, by Henry Prellwitz (American, 1865–1940), oil on canvas, 30 inches high by 60 inches wide. Virginia Museum of Fine Arts, Gift of Joseph T. and Jane Joel Knox, 2008.42. (Photo by Katherine Wetzel)

## American Art

### Decorative Arts

**EDWIN AUSTIN ABBEY** (1852–1911), *Tile Fireplace Surround*, 1878, hand-painted Minton, Hollins, and Company, tiles inset in ferrous metal. Purchase: The Cochrane Fund (2008.39).

**BOSTON & SANDWICH GLASS COMPANY**, Sandwich, Mass. (active 1825–88), *Monumental Triple Overlay Glass Lamp*, about 1865–75, glass, blown, overlaid and wheel cut, pink cut to opaque white cut to clear, with marble, gilt-bronze. Gift of Dr. and Mrs. Henry P. Deyerle in memory of Mary Byrd Warwick Deyerle and Evelyn Byrd Deyerle; Mr. and Mrs. Edgar G. Gunn; Mrs. Peter Knowles; Helen K. Mackintosh in honor of her Parents, Rev. and Mrs. D. C. Mackintosh; William B. O'Neal; Mr. and Mrs. A. D. Williams, and the Adolph D. and Wilkins C. Williams Collection, by exchange (2008.1a-e).

**THOMAS DAY** (1801–1861), *Sofa*, 1850s, primary wood, mahogany veneer, 20th-century re-upholstery; *Marble Top Center Table*, 1850s, primary wood, mahogany veneer, marble. Purchase: The Samuels Fund (2007.83, 2007.84).

**MARIA MARTINEZ** (ca. 1887–1980) and **SANTA MARTINEZ** (1909–2002), *Polished Blackware Bowl*, 1945, clay, fired black. Gift of Irma and George Goldstein (2008.3).

### Painting

**RALSTON CRAWFORD** (1906–1978), *Construction #5*, 1958, oil on canvas. Gift of Neelon Crawford and Purchase: The Gottwald Fund (2008.41).

**JERVIS MCENTEE** (1828–1891), *Natural Bridge*, 1877, oil on board. Purchase: The Payne Fund (2008.38).

**JEROME MYERS** (1867–1940), *East Side Entertainment*, ca. 1920, oil on canvas. Gift of Mr. and Mrs. Barry Downes (2007.85).

**HENRY PRELLWITZ** (1865–1940), *Lotus and Laurel*, 1904, oil on canvas. Gift of Joseph T. and Jane Joel Knox (2008.42).

**WILLIAM D. WASHINGTON** (1834–1870), *Lady Clara de Clare*, ca. 1865, oil on canvas. Purchase: The Payne Fund (2007.69).

**MAX WEBER** (born Russia, 1881–1961), *Black Chair*, 1922, oil on canvas. Purchase: The Gottwald Fund (2008.2).

**EDWIN LORD WEEKS** (1849–1903), *The Hour of Prayer at Moti Musbid (The Pearl Mosque)*, Agra, ca. 1888–89, oil on canvas. Purchase: The Cochrane Fund (2008.40).

## Decorative Arts from 1890 to the Present

**AUSTRIAN**, Turriet & Bardach, Vienna, *Buckle*, 1901–03, Tombak silvered. Gift of Dr. Karl and Gisela Kreuzer (2007.52).

**AUSTRIAN**, Wiener Werkstätte, Vienna, *Buckle* (shape by Josef Hoffmann), ca. 1910–15, silver enamel. Gift of Dr. Karl and Gisela Kreuzer (2007.56).

**BELGIAN**, Henry van de Velde (1863–1957), for Villeroy & Boch, Germany, *Ceramic Tile*, ca. 1900; and a *Tropen Poster*, 1900, lithograph. Gift of Dr. Karl and Gisela Kreuzer (2007.59).

**CZECHOSLOVAKIAN**, Alphonse Mucha (1860–1939), *Lady with Daisy*, three roller-printed furnishing panels, ca. 1889–1900. Purchase: The Swenson Fund (2008.35–2008.37).

**ENGLISH**, E. J. Barrie, London, *Buckle*, 1902, silver. Gift of Dr. Karl and Gisela Kreuzer (2007.46a-b).

**ENGLISH**, Nelson & Edith Dawson, London, *Buckle*, ca. 1900, silver and enamel. Gift of Dr. Karl and Gisela Kreuzer (2007.45a-b).

**ENGLISH**, Guild of Handicraft, Birmingham, *Buckle*, 1901, silver, opals. Purchase: Lewis Endowment Fund (2007.29).

**ENGLISH**, Archibald Knox (1864–1933), *Buckle*, 1901, silver and turquoise. Gift of Dr. Karl and Gisela Kreuzer (2007.44a-b).

**ENGLISH**, Liberty & Co, London: *Buckle*, 1901, silver; *Buckle*, 1906, silver and enamel; *Buckle*, 1899, silver and enamel; *Buckle*, 1908, silver and enamel; *Buckle*, 1908, silver; *Buckle*, 1908, silver and enamel. Gift of Dr. Karl and Gisela Kreuzer (2007.38a-b–2007.42a-b, 2007.62).

**FRENCH**, Felix-Albert Anthyme Aubert (1866–1940), *Water Iris*, three roller-printed furnishing panels, 1897–98. Purchase: The Swenson Fund (2008.32–2008.34).

**FRENCH**, George de Feure (1868–1943), *Birds and Berries*, seven roller-printed furnishing panels, 1900–01. Purchase: The Swenson Fund (2008.25–2008.31).

**FRENCH**, three *Buckles* by unknown designers, ca. 1900, silver, silver gilt, and blackened metal. Gift of Dr. Karl and Gisela Kreuzer (2007.50, 2007.51a-b, 2007.58).

**FRENCH**, Maurice Dufrené (attr.) (1876–1955), “*Ginko*” *Buckle Set*, ca. 1900, silvered metal, glass, original box. Gift of Dr. Karl and Gisela Kreuzer (2007.55.1a-b, 2-3).

## Gifts and Purchases

FRENCH, Lucien Gaillard (1862–1935), “Maple Seeds” Buckle, 1900, carved horn, silver. Purchase: The Lewis Endowment Fund (2007.30).

GERMAN, Peter Behrens (1868–1940) for the weaving firm Samuel Fraenkel, *Tablecloth for the Behrens House*, 1901, white woven linen. Gift of Dr. Karl and Gisela Kreuzer (2007.60).

GERMAN, Carl Hermann for Theodor Fahrner, Pforzheim, *Buckle*, 1903, silver and lapis-lazuli. Gift of Dr. Karl and Gisela Kreuzer (2007.57).

GERMAN, Orivit, Cologne, *Buckle*, ca. 1900, pewter. Gift of Dr. Karl and Gisela Kreuzer (2007.49).

GERMAN, Unknown designer, *Buckle*, ca. 1900, silver. Gift of Dr. Karl and Gisela Kreuzer (2007.43a-b).

GERMAN, Württembergische Metallwarenfabrik, Geislingen, two Alpaca silver *Buckles*, ca. 1900 and 1908. Gift of Dr. Karl and Gisela Kreuzer (2007.47, 2007.48).

SCOTTISH, Jessie M. King (1875–1949) for Liberty & Co., London: *Hair Brush* and *Clothes Brush*, 1908, silver and enamel. Gift of Dr. Karl and Gisela Kreuzer (2007.53, 2007.54).



## European Art

### Painting

FRENCH, Jean-Claude Bonfond (1796–1860), *Military Scene from Napoleon's First Spanish Campaign*, 1823, oil on canvas. Purchase: Deaccessioning Funds (2008.24).

### Sculpture

FRENCH, Antoine-Louis Barye (1796–1875): *Seated Lion no. 2*, ca. 1850, bronze; and *Wax/plaster Model for Seated Lion no. 2*, ca. 1850, plaster and wax. Gift of Mrs. Nelson L. St. Clair Jr. (2007.70 - 2007.71).

### Works on Paper

FRENCH, Théodore Géricault (1791–1824), seven lithographs: *Un postillon ou les deux chevaux barnaches*, 1823; *Mazeppa*, 1823; *Lara Blessé*, 1822; *La Jument et son Poulain*, 1822; *Cheval Dévoré par un Lion*, 1823; *Mameluck de la Garde Impériale Défendant un Trompette Blessé Contre un Coasque*, 1818; and *Trois Enfants Jouant avec un Ane*, 1820. Purchase: The Harwell Fund (2007.75–2007.79, 2007.81–2007.82).

FRENCH, Théodore Géricault (1791–1824), *Entrance to the Adelphi Wharf*, 1821, lithograph. Purchase: The Harwell Fund and the Virginia Museum Art Purchase Fund (2007.80).

## East Asian Art

### Textiles

JAPANESE, *Ainu Robe*, 19th century, brocade silk patchwork. Gift of Altria (2008.11).

JAPANESE, *Kossu*, 17th century, silk tapestry. Gift of Altria (2008.13).

JAPANESE, *Kesa* (Buddhist Priest's Robe), 18th century, silk. Gift of Altria (2008.15).



*Seated Lion*, ca. 1850, by Antoine-Louis Barye (French, 1769–1875), bronze, 7 1/2 inches high by 3 7/16 inches wide by 5 5/8 inches deep. Virginia Museum of Fine Arts, Gift of Mrs. Nelson L. St. Clair Jr., 2007.70. (Photo by Katherine Wetzel)

*Maple Seeds Buckle*, 1900, by Lucien Gaillard (French, 1861–1942), carved horn, silver, 3 1/2 inches long by 2 1/4 inches wide. Museum Purchase, The Sydney and Frances Lewis Endowment Fund, 2007.30. (Photo by Travis Fullerton)



*Bristol, VA 1996*, 1996, by Mike Smith (American, born 1951), chromogenic color photograph, 20 inches high by 24 inches wide. Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 2007.36.

## Modern and Contemporary Art

### Paintings

A M E R I C A N, Joseph Piccillo (born 1941), *#12*, 1988, graphite, oil, & colored pencils on canvas. Gift of Altria (2008.7).

A M E R I C A N, Peter Plagens (born 1941), *Above Suspicion*, 1995, acrylic on linen. Gift of Altria (2008.8).

### Photographs

A M E R I C A N, Harry Callahan (1912–1999), *Venice*, 1957, dye transfer photograph (1979). Purchase: The Williams Fund (2007.37).

A M E R I C A N, Jen Davis (born 1978), three chromogenic color photographs: *Maxwell Street*, 2002, *Untitled 4*, 2004, and *Untitled 14*, 2005. Purchase: The Williams Fund (2007.31–2007.33).

A M E R I C A N, Kim Keever (born 1955), *Best of Blues*, 1998, cibachrome. Gift of Altria (2008.5).

A M E R I C A N, Mike Smith (born 1951), three chromogenic color photographs: *Cash Hollow, Tenn.*, 2004, *Southwest Virginia*, 2002, and *Bristol, Va.*, 1996. Purchase: The Williams Fund (2007.34–2007.36).

### Sculpture

A M E R I C A N, Sol LeWitt (1928–2007), *Splotch #22*, 2007, acrylic on fiberglass. Purchase: The Lewis Endowment Fund, and gift of the Sol LeWitt Estate and Pace Wildenstein in honor of Frances Lewis and in memory of Sydney Lewis (2007.68).

A M E R I C A N, Michael Lucero (born 1953), *Gabon, Carolina*, 1995, ceramic. Gift of Altria (2008.6).

### Works on Paper

A M E R I C A N, Carrie Iverson (born 1972), *Till*, 2002, etching and aquatint. Gift of Phyllis Stigliano Gallery (2007.72).

A M E R I C A N, Sol LeWitt (1928–2007): *Working Drawing for Nongeometric Form: Splotch #22* (color), 2005, pencil on paper; *Working Drawing for Nongeometric Form: Splotch #22* (height), 2005, pencil on vellum. Gift of the Sol LeWitt Estate (2007.73, 2007.74).

A M E R I C A N, Therman Statom (born 1953), *Silent*, 1996, mixed media with glass, wood, paint, charcoal. Gift of Altria (2008.10).

C A N A D I A N, Ceal Floyer (born Pakistan, 1968), *Ink on Paper*, 2007, ink on paper, 40 parts. Purchase: Funds provided by Mary and Donald Shockey, Jr. (2007.60.1–40).

I T A L I A N, Enzo Cucchi (born 1950), *La Dono*, 1993, lithograph. Gift of Altria (2008.4).

P O R T U G U E S E, Juliao Sarmiento (born 1948), *Untitled* (“A Busy, Stir of, Garments, Soft as, the Voice, of the Adulterer”), 1997, mixed media on paper. Gift of Altria (2008.9.1–6).

## South Asian and Islamic Art

### Sculpture

I N D I A N (Northern Bengal), *Vishnu as Varaha*, ca. 10th century, gray stone. Purchase: The Williams Fund (2008.23).

### Works on Paper

I N D I A N (Malwa), *Radha and her Confidante Discuss the Absent Krishna* (Illustration from the Rasikapriya), ca. 1660–80, opaque watercolor on paper. Purchase: The Fisher Fund (2007.28).

I N D I A N (Punjab Hills, Kangra), *Page from the Ramayana Series: Hanuman Flies across the Ocean to Lanka*, ca. 1800, opaque watercolor and gold on paper. Gift of Friends of Indian Art, and Purchase: The Williams Fund (2008.20).

I N D I A N (Northern Deccan, Nagpur), *Page from an Illustrated Manuscript of the Bhagavata Purana*, ca. 1760, recto: *Krishna Swims with the Cow Maidens*, verso: *Krishna Suddenly Disappears*, opaque watercolor, ink, and gold on paper. Gift of Don Dale in honor of his mother, Mary Helen Nichols Dale, and the Samuels Fund (2008.22a-b).

### Textiles

I N D I A N (Nagaland), *Ceremonial Fertility Cloth*, ca. 1900, cloth, cowrie shells. Gift of Altria (2008.14).

U Z B E K, *Embroidered Dowry Piece*, 19th century, silk embroidery on linen. Gift of Altria (2008.12).

# Exhibitions

## CONTINUED 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

The J. Harwood and Louise B. Cochrane Endowment has enabled VMFA to acquire significant examples of American art. Over a 20 year period nearly 30 works have been acquired. This changing exhibition includes works by such accomplished artists as Thomas Hart Benton, Charles Caryl Coleman, Jasper Francis Cropsey, Charles Sprague Pearce, Severin Roesen, William Wetmore Story, Henry Ossawa Tanner, John Trumbull, Edwin Lord Weeks, and Benjamin West. (See also *Acquisition Highlights, Gifts and Purchases*, and *The Permanent Collection*.)

### Noble Silver: The Jerome and Rita Gans Collection of English Silver at the Virginia Museum of Fine Arts

February 28, 2007, continuing through Expansion construction

**Organizer:** Virginia Museum of Fine Arts

This gallery features one of the finest collections of 18th- and 19th-century English silver in the world. A new thematic display was added this year: "A Celebration of Bacchus," which highlights silver and other objects related to the drinking of wine and spirits. The *Discover Silver* component was transferred to Amazement Square, the Rightmore Children's Museum, in Lynchburg. (See *Educational Programs and Community Outreach*.)



Regency "Buckingham Vase"  
Wine Cooler, 1814, by Benjamin Smith (English, 1775–1833), silver, 14 7/16 inches high by 12 1/2 inches handle to handle by 9 3/4 inches diameter. Virginia Museum of Fine Arts, Gift of Mrs. Rita R. Gans, 2006.5871 a–b. (Photo by Katherine Wetzel)



Queen Anne of Denmark, Wife of James I, ca. 1616–19, oil on canvas, 89 1/2 inches high by 51 inches wide. Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 57.36. (Photo by Katherine Wetzel)

### Rule Britannia! Art, Royalty & Power in the Age of Jamestown

April 28 – August 12, 2007

**Organizer:** Virginia Museum of Fine Arts

This majestic exhibition marked the 400th anniversary of Jamestown. Highlights included unprecedented loans from the collection of Queen Elizabeth II of Great Britain. Additional works were lent from private collections and major museums in the United Kingdom, Ireland, and the United States.

### Géricault to Bonnard: Recent Gifts from the Mellon Collection

June 13, 2007–February 3, 2008

**Organizer:** Virginia Museum of Fine Arts

This exhibition of 20 French works of art from the estate of Paul Mellon was part of *Celebrating Paul Mellon* to commemorate the 100th anniversary of the birth of one of the museum's most important benefactors. Works on view included oils, drawings, and watercolors by Pierre Bonnard, Eugène Delacroix, Théodore Géricault, and Odilon Redon; sculptures by Antoine-Louis Barye, Isidore-Jules Bonheur, Rosa Bonheur, Cristophe Fratin, and Pierre-Jules Mêne; and decorative objects by jeweler and designer Jean Schlumberger. (See *Educational Programs and Community Outreach*.)

## NEW EXHIBITIONS

### Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art

July 11–September 30, 2007

**Organizer:** Yale Center for British Art and Virginia Museum of Fine Arts

Part of an international celebration of the 100th anniversary of Paul Mellon's birth, this exhibition featured 88 outstanding watercolors from the 50,000 works of art on paper that he donated to the Yale Center for British Art. Highlighted were the works of Thomas Gainsborough, Thomas Rowlandson, William Blake, John Constable, and J. M. W. Turner. After its inaugural showing at VMFA, the exhibition traveled to the State Hermitage Museum, St. Petersburg, Russia. (See *Educational Programs and Community Outreach*.)



Above: *Tours: Sunset: Looking Backwards*, ca. 1826–30 by J. M. Turner (British, 1775–1851), watercolor and gouache with pen and brown ink over graphite on blue wove paper. Yale Center for British Art, Paul Mellon Collection.

Right: *Mask*, African (Dan Culture), 20th century, wood and fiber, 22 inches high by 6 1/2 inches wide by 10 inches deep. Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 7795. (Photo by Katherine Wetzel)



## LOOK HERE Mystery

October 6–December 30, 2007

**Organizer:** Virginia Museum of Fine Arts

The fourth and final exhibition in the LOOK HERE series, *Mystery* explored the extraordinary diversity of human responses to the unknown and the supernatural. Artworks in the exhibition spanned thousands of years and many cultures—Egypt, Africa, East and South Asia, Europe, Russia, Latin America, and the United States—and offered a fascinating look into the familiar and the strange. (See *Educational Programs and Community Outreach*.)



## Fine Arts & Flowers

October 11–14, 2007

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

Floral interpretations of selected works of art from the VMFA permanent collection were featured in arrangements created by members of The Garden Club of Virginia and the Virginia Federation of Garden Clubs. This ninth special exhibition, co-chaired by Wyckie McClure and Judy Binns, included a gala preview and lectures by world-renowned garden and floral designers, along with two new events: a jewelry fair featuring 14 master artists offering unique designs and a free family event. Proceeds from *Fine Arts & Flowers* benefit the museum's family and children's programming. (See *The Public-Private Partnership*.)



*Fine Arts & Flowers* included this floral interpretation of Bumpei Usui's 1924 painting, *14th Street*, as well as a special Family Event, *Nature's Treasures*. (Photos by Travis Fullerton)



Above: *The Annunciation*, 1712, by Paolo de' Matteis (Italian, 1662–1728), oil on canvas. St. Louis Art Museum, Museum Purchase.

## The First Impressionist: Eugène Boudin

November 14, 2007–January 27, 2008

**Organizer:** National Gallery of Art, Washington, D.C., and Virginia Museum of Fine Arts

This first survey of Boudin's work in more than 30 years demonstrated the artist's seminal position in the Impressionist pantheon. The selection of 22 paintings and 24 drawings and watercolors represented a comprehensive overview of the career of one of Impressionism's most charming and accessible artists. On view were works given to the National Gallery of Art by Mr. and Mrs. Paul Mellon and by Mellon's sister, Ailsa Mellon Bruce, as well as his gifts to VMFA. (See *Educational Programs and Statewide Outreach*.)

## Landscapes from the Age of Impressionism: French and American Paintings from the Brooklyn Museum

February 22 – May 25, 2008

**Organizer:** The Brooklyn Museum

Fine examples of late 19th- and early 20th-century French and American Impressionist landscapes from the collection of the Brooklyn Museum were on view in this special exhibition. Notable artists included Eugène Boudin, Claude Monet, Pierre-Auguste Renoir, and Alfred Sisley. The exhibition also featured works by late 19th-century American painters such as George Inness, Theodore Robinson, John Singer Sargent, and Julian Alden Weir, who were inspired by Paris and its environs (see *Educational Programs and Community Outreach*).



## SPOTLIGHT LOANS

This series of mini exhibitions features important works of art lent from museums worldwide to explore, illuminate, and interpret works in VMFA's collection.

### Annunciation and Adoration: Paolo de' Matteis

June 27, 2008, ongoing

**Organizer:** Virginia Museum of Fine Arts

This loan reunites two great masterpieces by the late-Baroque Italian painter Paolo de' Matteis: VMFA's *Adoration of the Shepherds* and the St. Louis Art Museum's *Annunciation*. Originally commissioned as a pair by the Duchess of Laurenzano.

### Pollock, Johns, LeWitt

June 27 – September 21, 2008

**Organizer:** Virginia Museum of Fine Arts

The loan of Jasper Johns' seminal *Corpse and Mirror II* from the artist's collections (courtesy of the Art Institute of Chicago) compares his painting with works by two other great 20th-century American artists from the VMFA collection: Jackson Pollock and Sol LeWitt (see *Acquisition Highlights*). The installation explores direct lines of influence, use of color, and spontaneous gesture versus systematic structure.

# The Permanent Collection



*Mask*, African (Tschokwe Culture, Democratic Republic of Congo), wood, glass beads, raffia, 13 1/8 inches high by 5 5/8 inches wide by 5 1/2 inches deep, with cloth 20 3/16 inches high. Virginia Museum of Fine Arts, Gift of Roger A. Provencher, 2007.87. (Photo by Katherine Wetzel)

## African Art

Acquisitions included the *Wisdom Basket*, a dramatic 19th–20th-century mixed media work from the Kuba culture (see *Acquisition Highlights*), and four colorful West African textiles from the Ewe, Akan, and Fulani cultures (see *Gifts and Purchases*). Generous donations were received from Roger Provencher and the Altria Corporation. Provencher contributed 23 objects that he collected during diplomatic assignments from 1958 to 1960 to Mushenge, the Kuba culture royal compound. These works substantially enhance VMFA's representation of Kuba art. Altria Corporation gave four prestigious beaded aprons that exemplify the amazing range of South African beadwork design.

## Ancient Art

A significant gift from Jack and Mary Ann Frable completed a challenge grant of \$1.25 million from the Andrew W. Mellon Foundation to endow the museum's Jack and Mary Ann Frable Curator of Ancient Art position, held by Dr. Peter Schertz. VMFA's Ancient Art collection, the largest public collection between Baltimore and Atlanta, is particularly strong in Mediterranean works and provides a valuable resource for scholars. The collection spans pre-dynastic Egypt through the Byzantine era (ca. 3500 B.C.E. to 700 C.E.).

In addition to planning the reinstallation of the collection in the expanded galleries, the department strengthened the museum support group Friends of Ancient Art (formerly known as Ancient Art Associates). The organization is dedicated to cultivating interest in the arts and culture of the ancient Mediterranean world to raise the profile of VMFA's collections by sponsoring educational activities and acquisitions. The group co-sponsored public lectures, including *Ancient World CSI: The Murder of Tutankhamen* by Dr. Robert Brier (see *Educational Programs and Community Outreach*).



*Black Chair*, 1922, by Max Weber (American, 1881–1961), oil on canvas, 46 inches high by 31 1/4 inches wide. Museum Purchase, The Floyd D. and Anne C. Gottwald Fund, 2008.2. (Photo by Katherine Wetzel)

## Decorative Arts from 1890 to the Present

The museum acquired a notable group of 12 French Art Nouveau textiles designed by Alphonse Mucha, Georges de Feure, and Félix Aubert. These luxurious cottons, silks, and velveteens were printed by Scheurer, Lauth et Cie in Alsace about 1899.

Barry Shifman was appointed the Sydney and Frances Lewis Family Curator of Decorative Arts from 1890 to the Present. For 18 years, he was head of the department of decorative arts at the Indianapolis Museum of Art. He earned a bachelor's degree in art history from the University of California and a master's degree from the University of Chicago.

The museum profession was saddened in December 2007 at the passing of Frederick R. Brandt. He worked with donors Sydney and Frances Lewis to build what are now the museum's world-class collections of Art Nouveau and Art Deco (see *In Memoriam*).

## American Art

Significant acquisitions made with endowed funds include an acclaimed Indian scene by Edwin Lord Weeks (see *Acquisition Highlights*); a rare *Tile Fireplace Surround* by Edwin Austin Abbey; *Black Chair*, a striking studio interior by early modernist Max Weber; *Construction #5*, a dynamic abstraction by Ralston Crawford; and *Natural Bridge* by Jervis McEntee. Deaccessioning proceeds made possible the strategic acquisition of a Boston & Sandwich monumental triple overlay glass lamp. Other additions include two pieces of furniture by the leading 19th-century African-American cabinetmaker Thomas Day and the museum's first American Renaissance painting, *Lotus and Laurel* by Henry Prellwitz, a gift from Joseph T. and Jane Joel Knox. (See *Gifts and Purchases*.)

Dr. Susan Jensen Rawles was appointed to the new position of assistant curator of American decorative art. A specialist in American and European decorative arts, she earned a doctorate in American studies from The College of William and Mary. She was previously a research associate in VMFA's American Art department.



*Lady with Daisy (Femme à Marguerite)*, 1898–1900, by Alphonse Mucha (Czech, 1860–1939), cotton velveteen. Museum Purchase, The Swenson Art Nouveau Fund, 2008.37. (Photo by Katherine Wetzel)



## South Asian and Islamic Art

The museum acquired several significant Indian works, including a monumental 10th-century sculpture, *Vishnu as Varaha* (see *Acquisition Highlights*), and three important opaque watercolors on paper: *Page from a Rasikapriya Series: Radha and her Confidante Discuss the Absent Krishna* (ca. 1660–80), *Page from an Illustrated Manuscript of the Bhagavata Purana* (ca. 1760), and *Page from a Ramayana Series: Hanuman Flies Across the Ocean to Lanka* (ca. 1800). Altria donated two South Asian textiles from its corporate collection. (See *Gifts and Purchases*.)

The museum mourned the passing of Gina Rawls, who ardently supported VMFA's collection of Indian art and provided a generous bequest to construct the new Indian art galleries in the expanded museum (see *The Public-Private Partnership*).

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

John Henry Rice was appointed associate curator of South Asian and Islamic Art. A specialist in South Asian art of the medieval and early modern periods, he is completing his doctoral thesis at the University of Pennsylvania in

Philadelphia on the Kanara temples of India. From 1996 to 1998, he managed the Indian paintings research collection and was assistant to the director at the Sackler Gallery in Washington, D.C. Rice was graduated from Wesleyan University and earned a master's degree in art history from the University of Pennsylvania.

## East Asian Art

Li Jian was appointed the new E. Rhodes and Leona B. Carpenter Curator of East Asian Art. She previously served as the Kettering Curator of Asian Art at the Dayton Art Institute, where she oversaw a major renovation of the museum's Asian wing. She earned a master's degree in art history from the University of Minnesota and a bachelor's degree from Beijing Second Foreign Language Institute. Since her arrival in August 2007, Li Jian has focused on research of the East Asian collection, preparation of the installation of the East Asian galleries. The museum acquired three Japanese textiles as gifts from Altria (see *Gifts and Purchases*).

## The Mellon Collections and European Art

This year continued *Celebrating Paul Mellon*, a series of exhibitions and programs marking the 100th anniversary of the birth of one of VMFA's most important patrons (see *Exhibitions and Educational Programs and Community Outreach*).



Major gifts and purchases added significantly to the depth and quality of the museum’s collection. Two important gifts enhanced VMFA’s *animalier* sculpture by acclaimed 19th-century French artist Antoine-Louis Barye. Mrs. Nelson L. St. Clair Jr. of Williamsburg gave a bronze sculpture, *Seated Lion no. 2*, and its wax/plaster model. These donations enable the museum’s collection to fully document the working processes of a Romantic-era sculptural genius. Major purchases included the painting *Military Event from Napoleon’s First Spanish Campaign* by Jean-Claude Bonfond, which was exhibited in the 1824 Paris Salon and exemplifies the precise finish for which Lyonnais-school artists were known.

The Mellon Collections were reinstalled to incorporate more works and maintain the aesthetic character of the galleries as envisioned by Paul Mellon. The French galleries feature paintings that were recent gifts from Mrs. Mellon, and the British sporting galleries include many works not previously on view, such as masterpieces by George Stubbs, James Seymour, and Ben Marshall.

### Modern and Contemporary Art

Notable acquisitions include Sol LeWitt’s *Splotch #22* (see *Acquisition Highlights*) and Ceal Floyers’ *Ink on Paper*, a 40-part drawing which employs a conceptual strategy similar to that pioneered by LeWitt (see *Gifts and Purchases*).

John Ravenal, the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, and Emily Smith, curatorial fellow, collaborated with Dr. Matthew Affron, professor of art history at the University of Virginia, on the T. Catesby Jones collections of early 20th-century French art at VMFA and the University of Virginia Art Museum, which has resulted in a traveling exhibition and publication.

### Sculpture and Decorative Arts Conservation

The department completed two major projects: the Mellon Conservation Project, which included treatment of 121 objects in the Paul Mellon Collection, and the Tapestry Conservation Project, which included 13 tapestries that will be hung in the Great Hall after an absence of more than 20 years. Among the textiles are four Flemish tapestries from the “Life of Moses” series and a rare English tapestry of “The Last Supper.”

The department also treated 104 objects, including works from the Gans and Lewis Collections, recent acquisitions to the American Art collection, and objects slated for travel to exhibitions at Statewide Partners. Condition surveys and examinations were performed on works slated for reinstallation for potential loans to statewide, national, and international venues.

The department began treatment of *Septimius Severus*, a rare marble sculpture that comprises elements of ancient Roman sculpture and 17th-century additions. The project will incorporate a Web site for dissemination of findings and the sculpture’s conservation treatment.

Sheila Payaqui, was appointed Assistant Conservator.

A graduate of the University of Delaware/Winterthur Museum Program in Art Conservation, she previously worked at the National Park Service (NPS) at Harpers Ferry Center, where she focused on decorative art, historical artifacts, and archeological objects, as well as exhibit installations. She served in conservation positions at the Philadelphia Museum of Art, the Queensland Art Gallery in Brisbane, Australia, and the Centro Nacional de Conservación y Restauración in Santiago, Chile. She also spent more than five years at the National Gallery of Art in Washington, D.C., caring for the outdoor sculpture garden.

### Painting Conservation

Conservators analyzed or treated 329 paintings, frames, and other works of art including the double-sided birth salver *The Judgment of Solomon* and *Virtue* by Scheggia (Giovanni di Ser Giovanni); *Madonna and Child with Saint Anne* by Lucas Cranach; *General Nicolas Guye* by Francisco Goya; *Mrs. Isaac Royall* by John Singleton Copley; *La Seine a Chatou* by Maurice de Vlaminck; *Otto and Maschka Mueller in the Studio* by Ernst Ludwig Kirchner; *Wind and Blue Sky* by Jean Lurcat; *St. Andrew's Church, Roanoke, Virginia* by Thomas Fransioli; *Idyl of Virginia Mountains* by George H. Ben Johnson; *Black Chair* by Max Weber; *Triple Elvis* by Andy Warhol; and *Stadia III* by Julie Mehretu.

Examination or treatment was completed on 59 works on paper, including 10 for exhibition in the Mellon 20th Century Sporting Art gallery. Conservators began treatment on numerous works on paper for the future *T. Catesby Jones* statewide exhibition, including *Nude Figure* by Henri Matisse; *The Banjo Player* by Pablo Picasso; and *Portrait of Paresce* by Amedeo Modigliani.

The position of Chief Conservator of Paintings was named in honor of the late museum patrons Margaret H. and William E. Massey Sr. (See *The Public-Private Partnership*.)

### Exhibitions

The department continued to develop VMFA's post-expansion exhibition program, which includes major international exhibitions under consideration for 2010–13 as part of a portfolio approach, ensuring a combination of regular, popular, high-profile banner exhibitions, as well as scholarly and experimental presentations.

Management of Statewide traveling exhibitions was transferred to the department, which also directs VMFA's increasing exhibitions traveling nationally and internationally.

### Risk Management and Protective Services

In preparation for the opening of the expansion, the department supervised design and construction of a new security command center and installation of state-of-the-art technology, conducted comprehensive audits of sensitive information technology systems and the museum's financial processes, and initiated training for staff on a variety of topics. In support of the Governor's mandate to develop a culture of preparedness, the department worked with Partner institutions across the state, as well as staff internally, to make preparations for a variety of potential emergency situations. All of the department's programs encompassed a broad range of initiatives to protect the museum's assets: human, artistic, and informational.



*Between the Clock and the Bed*, 1982–83, by Jasper Johns (American, born 1930), encaustic on canvas, 72 inches high by 126 1/2 inches wide. Virginia Museum of Fine Arts, Gift of Sydney and Frances Lewis Foundation, 85.411. (Photo by Katherine Wetzel)

## Loans from the Permanent Collection

*A Musical Group* by a Dutch or French follower of Caravaggio

*Extensive Landscape with a view of Mariemont Castle* by Jan Brueghel the Elder

*Hercules wrestling with Antaeus* by an unknown artist after a model by Giovanni da Bologna

EXHIBITION: *The World of 1607*  
Jamestown-Yorktown Museum, July 11–October 10, 2007

*Mitbras Slaying the Bull* (Roman, early 3rd century)

EXHIBITION: *The Roman World: Religions and Everyday Life*

The Dayton Art Institute, September 21, 2007–January 6, 2008

*Ba-Da-Ab-Chon-Du (He who Outjumps All)* by George Catlin

*Tuch-ee, A Celebrated War chief of the Cherokees* by George Catlin

*Bridalveil Fall, Yosemite Valley* by Thomas Moran

EXHIBITION: *The Mythology of the West in American Art, 1830–1940*

Musée des Beaux-Arts, Rouen, September 28, 2007–January 20, 2008

Musée des Beaux-Arts, Rennes, February 16–May 13, 2008

Centre la Vieille Charité, Marseille, June 6–August 31, 2008

*Tarred and Feathered* by Roger Brown

EXHIBITION: *Roger Brown (1941–1997): An Alabaman's Journey*

The Jule Collins Smith Museum of Fine Art, Auburn University, Alabama, September 27, 2007–January 5, 2008

The American University Art Museum at the Katzen Center, Washington, DC, February 5–March 22, 2008

*Jean Renoir Drawing* by Pierre Auguste Renoir

EXHIBITION: *Inspiring Impressionism*

High Museum, Atlanta, October 13, 2007–January 13, 2008

Denver Art Museum, February 23–May 25, 2008

Seattle Art Museum, June 19–September 21, 2008

*Stein at the Studio Window, Sixth Avenue* by John Sloan

EXHIBITION: *John Sloan's New York*

Delaware Art Museum, October 20, 2007–January 20, 2008

Westmoreland Museum of American Art, Greensburg, Pennsylvania, February 10–April 27, 2008

Smart Art Museum, University of Chicago, May 22–September 14, 2008  
Reynolda House Museum of American Art, Winston-Salem, North Carolina, October 4, 2008–January 4, 2009

*On the Beach at Boulogne* by Edouard Manet

EXHIBITION: *Impressionists by the Sea*

Phillips Collection, Washington, DC, October 20, 2007–January 13, 2008

Wadsworth Atheneum, Hartford, Connecticut, February 19–May 11, 2008

*Between the Clock and the Bed* by Jasper Johns

EXHIBITION: *Jasper Johns: Gray*

Art Institute of Chicago, November 3, 2007–January 1, 2008

Metropolitan Museum of Art, New York, February 18–May 18, 2008

*Stadia III* by Julie Mehretu

EXHIBITION: *Julie Mehretu: City Sitings*

Detroit Institute of Arts, November 10, 2007–March 30, 2008

Williams College Museum of Art, Williamstown, Massachusetts, April 19–July 27, 2008

North Carolina Museum of Art, Raleigh, August 17–November 9, 2008



Loans from the  
Permanent Collection

*The Judgment of Paris* by François Xavier Fabre

EXHIBITION: *Rétrospective Fabre*  
Musée Fabre, October 6, 2007–  
January 20, 2008

Fabre E L'Italia, Galleria d'Arte  
Moderna e Contemporanea, Turin,  
Italy, March 11 – June 2, 2008

*Descending the Steps, Central Park*  
by Frederick Childe Hassam

EXHIBITION: *America! Storie di  
pittura dal Nuovo Mondo*

Museo di Santa Giulia, Brescia, Italy,  
November 24, 2007 – May 4, 2008

*Portrait of M* by Elizabeth King

EXHIBITION: *Elizabeth King: The  
Sizes of Things in the Mind's Eye*

Visual Arts Center of Richmond,  
December 7, 2007– February 17, 2008

*Washington as a Farmer at Mount  
Vernon* by Junius Brutus Stearns

EXHIBITION: *Landscape of Slavery:  
The Plantation in American Art*  
University of Virginia Art Museum,  
Charlottesville, January 18–April 20, 2008

Gibbes Museum of Art, Charleston,  
South Carolina, May 9–August 3, 2008

*Little Dancer Aged Fourteen*  
by Edgar Degas

EXHIBITION: *The Dancer:  
Degas, Forain, and Toulouse-Lautrec*

Portland Art Museum,  
February 2 – May 11, 2008

*Sailing Boat, Chatou* by Maurice  
de Vlaminck

EXHIBITION: *Vlaminck.  
Un instinct fauve*

Musée du Luxembourg, Paris,  
February 20 – July 20, 2008



VMFA lent to Museo Nacional de Prado, Madrid, the painting *General Nicolas Goye*, 1810, by Francisco Goya (Spanish, 1746–1828), oil on canvas, 41 3/4 inches high by 33 3/8 inches wide. Virginia Museum of Fine Arts, Gift of John Lee Pratt, 71.26. (Museum photo)

*Pendant/Brooch* by Georges Fouquet

*Ladle*, by Emile Gallé

*“Rhine Maidens” Buckle and Belt*  
by an unknown designer for William  
B. Kerr & Co.

Five belt buckles by Archibald Knox  
for Liberty & Co.

*Lamp in Form of Loie Fuller* by  
Raoul François Larche

*Desk and Chair* by Louis Majorelle

*Adornment for the Bodice* designed  
by Alphonse Mucha for Georges  
Fouquet

*Armchair* designed by Gerald Summers  
for Makers of Simple Furniture, Ltd.

*Jardiniere and Candlestick* designed  
by Henry van de Velde for Theodor  
Müller

EXHIBITION: *Rococo: The  
Continuing Curve 1720 – 2008*

Smithsonian Cooper-Hewitt, National  
Design Museum, New York, March 7–  
July 6, 2008

*Coffeepot* by Hester Bateman

*Tankard* by Hester Bateman

Two *Open Sauce Dishes* by Hester Bateman

EXHIBITION: *Hester Bateman, The  
Queen of Silversmiths: Eighteenth-century  
English Silver*

Lora Robins Gallery of Design from  
Nature, University of Richmond  
Museums, April 1 – December 31, 2008

*A Virginy Breakdown* by John Elder

EXHIBITION: *John Adams Elder:  
Fredericksburg's Artist of the Civil War*  
Fredericksburg Area Museum and  
Cultural Center, April 9 – Sept. 7, 2008

*General Nicolas Goye* by Francisco Goya

EXHIBITION: *Goya in Times of War*  
Museo Nacional de Prado, Madrid,  
April 14 – July 13, 2008



*Portrait of M*, 1983, by Elizabeth King (American, born 1950), porcelain and glass, 5 inches high by 4 inches wide by 4 inches deep. Museum Purchase, The John Barton Payne Fund, 86.204. (Photo by Katherine Wetzel)

*The Death of Regulus* by Salvator Rosa  
EXHIBITION: *Salvator Rosa: Myth and Magic*  
Capodimonte Museum, Naples, Italy,  
April 18 – June 29, 2008

*A Hunt in Scotland* by Pierre-Jules Mêne  
*A Huntsman and his Pack* by Pierre-Jules Mêne

*Arab Mare and Foal – (Kemlem and Handani)* by Pierre-Jules Mêne  
*Horse and Jockey* by Pierre-Jules Mêne  
*The Winner!!!* by Pierre-Jules Mêne

*Renard à la Barrière* by Pierre-Jules Mêne  
*A Pair of Foxes* by Pierre-Jules Mêne  
*A Pair of Deer* by Pierre-Jules Mêne

*A Spaniel (Sultan)* by Pierre-Jules Mêne  
*Chien épagueul Anglais (Médor)* by Pierre-Jules Mêne

*Spanish Greyhound (Diego)* by Pierre-Jules Mêne  
EXHIBITION: *Pierre-Jules Mêne: Sporting Bronzes from the Collection of Mr. and Mrs. Paul Mellon at the Virginia Museum of Fine Arts*

National Sporting Library, Middleburg, Virginia, June 6 – August 23, 2008

*Hilda Spong* by William Merritt Chase  
EXHIBITION: *High Society: American Portraits of the Gilded Age*  
Bucerius Kunst Forum, Hamburg, Germany, June 7 – August 31, 2008

*Child Picking a Fruit* by Mary Cassatt  
*On the Beach* by Berthe Morisot  
*Young Woman Watering a Shrub* by Berthe Morisot

*The Jetty* by Berthe Morisot  
EXHIBITION: *Les femmes impressionistes*  
Fine Arts Museums of San Francisco, California Palace of the Legion of Honor, June 21 – September 21, 2008

*Cheri* by Rose Adler and Marcel Vertes, illustrated and bound by Colette  
*Pair of Gates* by Edgar Brandt

*Bracelet* by Jean Fouquet  
*Clock* by Jean Goulden  
*Chair* by Andre Groult

*Curule Stool and Tabouret* by Pierre Legrain  
*Departing Night* by Boris Lovet-Lorski

*Brooch* by Gerard Sandoz  
*Bracelet with detachable brooch* by Raymond Templier

EXHIBITION: *Art Deco 1910–1939*  
National Gallery of Victoria, Melbourne, Australia, June 27 – October 5, 2008

## Loans and Accessions: Statistics

### LOANS FROM THE PERMANENT COLLECTION

Loans to national and international venues	67
Loans to Statewide Partners	34
Loans to qualifying state agencies	34
Other long-term loans	66

### LOANS TO THE MUSEUM

Loans for temporary exhibitions	168
Loans to the permanent collection	8

ACCESSIONS	138
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DEACCESSIONS	233
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*Tabouret*, ca. 1923–25, by Pierre LeGrain (French, 1889–1929), lacquered wood, horn, gilding, 20 1/2 inches high by 10 1/2 inches wide by 25 1/4 inches diameter. Museum Purchase, The Sydney and Frances Lewis Endowment Fund, 92.5. (Museum photo)

# The Public-Private Partnership



Most of the exterior glass walls were installed this year on the VMFA expansion. The glass walls will open the museum up, beckon to visitors, and blur the boundaries between indoor and outdoor spaces. (Photo by Travis Fullerton)

The museum celebrated a significant milestone by topping out of its five-level glass-and-stone addition: the concrete portion of the structure in December 2007 and the steel portion in summer 2008. Topping out marks the installation of the top-most portion of a new structure and is a major turning point in construction. Renovations in adjoining sections of the existing building also progressed significantly. The Expansion will increase the gallery space by 50 percent and restore the orientation of the museum's main entrance to the Boulevard, one of Richmond's main thoroughfares.

Major support for the Expansion and Renovation was provided by the Commonwealth of Virginia, which also increased VMFA's general operating funds and assisted the LOOK HERE exhibition series.

The museum received generous support from corporations, foundations, and numerous individuals for exhibitions, programs, publications, and many special projects (see *Honor Roll of Contributors*).

The position of Chief Conservator of Paintings Chair was named in honor of the late museum patrons Margaret H. and William E. Massey Sr. The Massey family's remarkable support of VMFA has spanned more than 70 years, dating to the founding of the museum.

The museum received a generous gift from the late museum patron Gina Rawls for construction of the new Indian galleries, which will be named the James and Georgina M. Rawls Galleries for Indian Art. Mrs. Rawls had an avid interest in East and South Asian cultures and was an enthusiastic supporter of VMFA's collection. She participated in numerous museum-sponsored trips to India, which were led by Dr. Joseph M. Dye III, the E. Rhodes and Leona B. Carpenter Curator of South Asian and Islamic Art. A member of The Council of VMFA and The Fabergé Society, she was a founding member of VMFA's Friends of Indian Art.

VMFA continued *Celebrating Paul Mellon*, a series of exhibitions and programs marking the centennial celebration of the birth of one of the museum's most important benefactors. Mr. Mellon

Museum Trustee Fran McGlothin and her husband James greet guests Floyd and Helga Gottwald and Nancy and Bruce Gottwald at the Trustee/Former Trustee/Foundation Director Dinner. (Photo by Travis Fullerton)

*Muse Awards* winners were recognized for creativity in business at VMFA's fourth annual *Muse Awards Un-Gala*. (Photo by Travis Fullerton)



was the longest-serving Trustee in the museum's history (from 1938 until 1979), gave the institution more than 2,000 works of art, and made substantial gifts toward the construction of two additions to the museum's building, in 1954 and 1985. (See *Exhibitions*, *The Permanent Collection*, and *Educational Programs and Community Outreach*.)

The Council of the Virginia Museum of Fine Arts, the museum's oldest and largest support group, presented its ninth *Fine Arts & Flowers* (see *Exhibitions*), which was an overwhelming success. Additionally, Council members continued to provide thousands of hours of volunteer service in such areas as the VMFA Shop, the Docent Program, Visitor Services, Members' Travel, the Library, and other departments.

At the fourth annual *Muse Awards Un-Gala*, guests were asked to visit the museum galleries or online images from the collection for artistic costume inspiration. The event recognized creative

talent in Virginia's business community and highlighted the museum as a resource for stimulating creative inspiration through its collections, exhibitions, and programs. Winner of the *Top Muse* award was Catalyst, a real estate development company. Tom Robinson, founder, initiated a project he called Vacant Spaces = Artful Spaces to ask owners of vacant buildings for permission to clean their windows, paint, install draperies, and lighting so that local artists could display their work in the transformed spaces. Other *Muse Awards* winners were Art Cheerleaders, Belmont Butchery, Impact Makers, Momentum Resources, Project: SoldierHelp, Ravenchase Adventures, Stephens & Company, and Watershed Architects. The *Muse Awards* received generous support from numerous sponsors (see *Honor Roll of Contributors*).

Memberships totaled 9,170 by the end of the fiscal year, with dues adding \$391,904 to the museum's operating budget and providing vital funds that support the museum's various programs.

The Heritage Society now has 129 members. The group was established to recognize and honor those who have provided for the museum with a bequest or through a planned gift (see *Honor Roll of Contributors*).

Support groups contributed valuable time, talent, and resources to assist the museum with its mission. The Collectors' Circle honored Linda H. Kaufman of Norfolk as Collector of the Year and sponsored five outstanding lectures on a variety of topics that emphasized connoisseurship and collecting. Highlights included talks by Heather Lemonedes, Anne Ellegood, Elle Shushan, Leigh Keno, and Joseph Reinis.



## The Public-Private Partnership

The Friends of African & African-American Art hosted *Mystery and Merriment*, an event that encouraged guests to connect with the LOOK HERE *Mystery* exhibition through a scavenger hunt; co-sponsored engaging lectures by such notable scholars as Dr. Richard Powell of Duke University and Dr. Arturo Lindsay of Spelman College; celebrated the legacy of Irma Harris Browne by awarding VMFA memberships to more than 50 promising high school art students; and visited the art collection at Howard University and the *Aaron Douglas: African American Modernist* exhibition at the Smithsonian Institution in Washington, D.C. The Friends of Art launched a new educational program, *Meet Me in the Marble Hall*, offering an informal tour and discussion of a current exhibition or featured artwork on the second Sunday of each month. One of the programs featured a tour of the Capitol Art Collection in Virginia's newly renovated State Capitol building. The group also supported silent auctions of art by local and regional artists at *Art After Hours*; hosted a successful *Mardi Gras Party* to benefit the Friends of Art endowment of the Children's Gallery in the expanded museum; and provided volunteers for a variety of museum events and community festivals. Canvas, a group of collectors and art advocates ages 30 – 55, hosted a variety of events including tours of the corporate collections of Capital One and the



Dr. Richard Powell of Duke University presented *Soulville: The Black Arts Movement*, a lecture sponsored by VMFA's Friends of African & African-American Art. (Photo by Travis Fullerton)



Linda Kaufman (center) was joined by Claire Benjack (left), Albert Sack (right), and other family and friends celebrating her recognition as Collector of the Year at the Collectors' Circle Gala. (Photo by Aimee Koch © Virginia Museum of Fine Arts)

French Consulting Company and the private collections of Helen Inconstanti and John Alexander and Mona and Coleman Chustz. The group also received a three-year sponsorship by SunTrust, which will provide greater program opportunities. The Friends of Indian Art contributed funds for purchase of a Kangra watercolor, *Hanuman Flies Across the Ocean to Lanka* (see *Gifts and Purchases* and *The Permanent Collection*). The Friends of Sporting Art hosted lectures at VMFA and the Virginia Historical Society.

Thanks to an endowment from Robert Smith, the Library purchased two extremely rare works. *L'Oeuvre et l'Image: Revue Mensuelle de l'Art Contemporain et du Livre Illustré*, years I and II (November 1900 through Oct/Nov/Dec 1902), is a complete run of the noted periodical on contemporary French illustration, literature, and book arts. This exceptional acquisition is central to the Library's concentration on bookbindings from that period. *Die Aktion: Wochenschrift für Politik, Literatur, Kunst*, year VI, nos. 1 and 2 (8 January 1916) through nos. 51/52 (23 December 1916), is the complete sixth year, one of the most important in the periodical's run, of the German literary and artistic journal promoting Expressionism, profusely illustrated throughout with many original graphic works by Expressionist artists. This will be an invaluable research tool for scholars working on the Expressionist period in German art.

Additional major contributions included a generous donation by Everett Fahy, retiring head of European art at New York's Metropolitan Museum of Art, of his personal library; deaccessioned rare materials from the Richmond Public Library; rare books, fine examples of turn-of-the century

## Anne Rosenberg Fischer (1902–2008)

The Virginia Museum of Fine Arts mourned the loss of extraordinary patron Anne Rosenberg Fischer. Born in Stuttgart, Germany, Anne Rosenberg was married to Dr. Ernst Fischer, a faculty member of the University of Frankfurt.

The Fischers came to the United States in 1934 to escape Nazi persecution and settled in Richmond, where Dr. Fischer joined the faculty of the Medical College of Virginia. With remarkable foresight they brought with them an important collection of German Expressionist art by Germany's leading avant-garde artists. Assembled in the early 20th century by Dr. Fischer's parents, Rosy and Ludwig Fischer, the collection is one of the last great private holdings of work brought out of Germany before World War II. In 1987, the Virginia Museum of Fine Arts mounted a comprehensive exhibition of the collection. Thanks to Mrs. Fischer, the museum will acquire the collection, in a gift-purchase agreement. We fondly remember her wise, charming, and generous spirit.

In addition to her love of art and of VMFA, Mrs. Fischer worked tirelessly on behalf of the citizens of the commonwealth. During the war, she served as a refugee resettlement volunteer and as acting director of the Jewish Community Center. After earning her masters degree in social work, she began a career of service in the United States and abroad, including seven trips to Germany in the 1950s and 1960s to train German welfare workers in American social work methods. A community activist throughout her life, she served on several boards, including the Congregation Or Ami, Beth Sholom Home of Virginia, Beth Sholom Woods, and Richmond's Jewish Community Federations.

Mrs. Fischer was honored with awards by numerous community agencies over the years, including the first Woman of Valor Award from the Jewish Welfare Campaign in 1993; the Anne and S. Sidney Meyers Endowment Achievement Award, the Distinguished Community Service Award, and the Lifetime Achievement Award from the Jewish Federation; and the Distinguished Service Award and the Methuselah Award from Beth Sholom Home. Congregation Or Ami named her its Congregant of the Year, B'nai B'rith Women gave her the Sophie Stahl Award, The National Conference of Christians and Jews honored her with its Humanitarian Award, and she received the Fischer-Wickham Award from the YWCA of Richmond.

artist-designed publishers' bindings, and a large collection of decorative arts auction catalogues from the estate of the late Frederick R. Brandt, VMFA's former curator of 20th-century art; rare African-American exhibition catalogues from the late Dr. Murry DePillars, former Dean of the School of the Arts at Virginia Commonwealth University; donations from Jack and Adrienne Maxwell to the Maxwell Asian Art Collection; archival material from Mrs. Muriel Branham Christison; and continuing support from Mr. and Mrs. John R. Curtis, Jr., Mrs. Martha Davenport, Drs. Mary Ann and William J. Frable, and other generous donors. The Carol J. and Frederick R. Brandt Memorial fund provided funds for the acquisition of several rare examples of artist-illustrated titles, as well as supplementary volumes to fill out an existing run of a rare German Art Nouveau journal.

Archiving of Virginia Museum Theatre/TheatreVirginia's papers continues. In order to gather material, the Library hosted two *Museum Theatre Memories* days, inviting former actors, staff, and community volunteers from the first two decades of the Virginia Museum Theatre to come and share memories, and identify people in photographs. The collection is now the largest collection in the VMFA archives.

Relatives of the late Anne Rosenberg Fischer visited VMFA to view the Fischer collection. Left to right: Ernst Marx, Lynn Marx, Kate Marx, Charles Marx, Nathalie Marx, Charles Marx, and Eva Fischer Marx, daughter of Mrs. Fischer. (Photo by David Stover)



# Conservation: A Closer Look

VMFA's expansion includes new laboratories for the two conservation departments. While construction continues, museum conservators are working in existing facilities on the art that will be on view in the new galleries.

**SCULPTURE AND DECORATIVE ARTS CONSERVATION** Although not gilded originally when created in the 1850s, the Belter sofas in the VMFA collection were gilded by 1907, when installed in a mansion in Washington, D.C., possibly to match other French gilt furnishings. Since the museum is fortunate to have two of these impressive sofas, conservators decided to retain, clean, and restore the gilding on one sofa, because the gilding is an important part of its history, and to remove the later addition of gold from the other sofa to reveal the layers of rosewood that represent the artist's original intent. The re-gilding project (shown here) included cleaning accumulated grime and dirt from all surfaces, removing bronze paint that simulated gold from earlier restoration efforts, and adding new gilding where needed.





**PAINTING CONSERVATION** In preparation for the Statewide exhibition of the T. Catesby Jones Collection, this Surrealist painting received treatment to remove a thick film of surface grime and dirt, revealing the artist's original vibrant colors and textural relationships. The work is on its original stretcher and in its original frame, which also received treatment. It is on view to the public for the first time in VMFA's collaborative exhibition with the University of Virginia Art Museum and will travel to the William King Art Center in Abingdon and the Museum of the Shenandoah Valley in Winchester.



Left: *Sofa*, 19th century, attributed to John H. Beller (American, 1804–1863), carved and gilt rosewood, upholstered in red silk damask, 42 1/2 inches high by 90 inches wide by 43 inches deep. Virginia Museum of Fine Arts, Gift of Mrs. Hamilton Farnham Morrison in memory of her parents, Robert Letcher Moore and Josephine Landes Moore, 54.15.1/2. (Detail photos above by Talitha Daddona; full image by Katherine Wetzel)

Above and right: *Man and Woman*, ca. 1925–30, by Andre Masson (French, 1896–1987), oil on canvas, 21 3/4 inches high by 13 1/4 inches wide. Virginia Museum of Fine Arts, The Catesby Jones Collection, 47.10.70. (Photos by Katherine Wetzel)



# Educational Programs and Community Outreach



VMFA staff disassemble the Discover Silver exhibition for transportation to the Rightmore Children's Museum in Lynchburg. (Photo by Travis Fullerton)

The office of Statewide Partnerships celebrated its 70th anniversary of service to the citizens of Virginia. In 1938, the Virginia Museum of Fine Arts became the first art museum in the United States to launch a statewide arts program. Today more than 250 Partners bring the world of art to communities throughout the Commonwealth through exhibitions from the museum's permanent collection, professional artist residency programs, educator workshops, and more. Traveling exhibitions and educational programs reached more than 205,000 Virginians in their local communities. Just one notable example of sharing art and educational programs was the debut of *Discover Silver* in Lynchburg. This educational exhibition, developed to complement VMFA's installation *Noble Silver: The Jerome and Rita Gans Collection of English Silver at the Virginia Museum of Fine Arts*, joined the hands-on learning opportunities at Amazement Square, the Rightmore Children's Museum.

Thanks to generous support from the General Assembly and SunTrust, VMFA continued its statewide outreach of the successful LOOK HERE series of exhibitions. *Speed*, the third in the series, traveled to the Eleanor D. Wilson Museum at Hollins University in Roanoke, the Peninsula Fine Arts Center in Newport News, the University of Virginia Art Museum in Charlottesville. This exhibition explored how artists use movement to create spirited and expressive masterpieces. Since the series start in 2006 with *Dazzle* and *Feast*, more than 40,000 Virginians—from Abingdon to Fredericksburg and from Norfolk to Winchester—have experienced LOOK HERE exhibitions in their community. (See *The Public-Private Partnership*.)

The museum's Trustee Statewide Task Force also toured throughout Virginia, with Director Alex Nyerges and staff meeting with local Partners in 14 different communities from Abingdon to Virginia Beach and Winchester to Martinsville.

Right: Dr. Bob Brier (left), renowned Egyptologist, was the featured speaker at the lecture *Ancient World CSI*. Joining him were Dr. Jonathan Pevsner of the Kennedy Krieger Institute and VMFA's Dr. Peter Schertz. (Photo by Katherine Wetzel)

Below right: Philippa Glanville signed copies of her book at her lecture and wine tasting celebrating VMFA's *Noble Silver* exhibition. (Photo by Katherine Wetzel)

Numerous programs and events continued the *Celebrating Paul Mellon* commemoration: two major exhibitions *Great British Watercolors from the Paul Mellon Collection at the Yale Center for British Art* and *The First Impressionist: Eugène Boudin*; including the sixth annual Paul Mellon Lecture featured Earl A. Powell III, PhD, director of the National Gallery of Art, who spoke on *The National Gallery of Art and the Mellon Legacy*. He traced how the art collections and gifts of Andrew W. Mellon and his children, Paul Mellon and Ailsa Mellon Bruce, shaped the National Gallery. (See *Exhibitions* and *The Permanent Collection*).

The museum also offered a variety of other exhibition-related lectures and programs: *Ancient World CSI: The Murder of Tutankhamen* by Dr. Bob Brier, renowned Egyptologist and senior research fellow at C. W. Post Campus, Long Island University, New York, in conjunction with LOOK HERE *Mystery*; *Lasting Impressions: The Dialogue Between French and American Painters* by Dr. Teresa A. Carbone, Andrew W. Mellon curator of American art, and Judith F. Dolkart, associate curator of European art, both from the Brooklyn Museum of Art, and *The Impressionist: A Revolution in Paint* by Perry Hurt, painting conservator at the North Carolina Museum of Art, in conjunction with *Landscapes from the Age of Impressionism*. Events related to *Noble Silver: The Jerome and Rita Gans Collection of English Silver at the Virginia Museum of Fine Arts* included a lecture and wine tasting: *Toasting and Tasting: The Art of Drinking* by Philippa Glanville, senior research fellow and former chief curator of metalwork at the Victoria and Albert Museum, London, and a lecture followed by a traditional English tea: *Irrational Exuberance: Shopping for Silver in Early 19th-Century England* by Ellenor Alcorn, consulting curator for the Gans Collection. (See *Exhibitions*.)

Attendance at VMFA's campus Teacher Workshops increased 56 percent and Teacher Program revenue increased 59 percent. Educators of all subjects and grade levels gave high evaluations for a variety of workshops linked to exhibitions and related to the museum's collections. VMFA educators gave eight presentations to more than 700 teachers at four



teacher conferences; offered in-service workshops for Chesterfield County's French, German, Latin, Chinese, and Japanese teachers; and hosted a visit from 42 teachers attending a Virginia Department of Education (DOE) French immersion weekend, as well as a statewide planning session of the Virginia Junior Classical League. Teacher Program coordinator Twyla Kitts was appointed by Virginia's DOE to serve on the Review Committee for History and Social Studies Standards of Learning and on the History and Social Studies Curriculum Framework Review Committee.

The 2008 Summer Teacher Institute was held at the Rawls Museums Art in Courtland, sponsored by the Camp-Younts Foundation. The Institute, *Monet, Renoir, and the Rebels of Light*, featured lectures and hands-on workshops that provided insight into the art and culture of 19th-century France during the Impressionist era. VMFA scholars led the Institute events and provided teachers with information on how to use VMFA's resources to help achieve state Standards of Learning Objectives in English, history, and social studies, visual arts, and science.

## Educational Programs and Community Outreach

VMFA's Performing Arts Department completed its 10th season of *Art After Hours*, the museum's popular after-hours series highlighting art tours, live blues music, wine tastings, poetry readings, and more. This year began the fourth season of *3rd Thursdays* of events themed around currently popular DJ-driven-multicultural dance parties, art tours, food, and interactive art experiences with talented artists.

The museum's Tour Services created two new tours to address Virginia's Standards of Learning: *More Than Meets the Eye* for grades 3–12 and *What's Your Story* for grades kindergarten–5. The department also offered *All Aboard!!!*, a new *Art on the Spot* outreach visit for fifth graders, that was developed in response to teacher requests for a program about Virginia. As



A ballerina poses for educators who emulate Impressionist artist Edgar Degas at VMFA's Summer Teacher Institute in Courtland. (Photo by Jeffrey Allison)



a regional liaison for the Museum of Modern Art's Alzheimer's Project, the department and the Greater Richmond Chapter of the Alzheimer's Association trained docents and staff to give tours created especially for individuals with Alzheimer's disease and dementia. The department continued its popular offerings initiated last year: *How ... ?*, 45-minute gallery programs that explore how art works are created; the *VMFA Book Club*, this year featuring seven literary selections and 14 sessions presented by conservators, curators, educators, and authors; and *F.A.Q.: Family Art Quests*, free self-guided tours of educational activities for families with children ages 5–12.

VMFA educators set up two pages on the Internet social networking Web site *Facebook*, as recommended by the museum's College Advisory Board and Teen Advisory Council. The pages are updated regularly with coming events, images, and postings.

Enrollment in VMFA's Teen Studio classes doubled this year, with more than 140 students from Chesterfield, Goochland, Hanover, Henrico, and Powhatan counties and the city of Richmond participating. More than 60 percent were taking a VMFA Teen Studio class for the first time. VMFA's Teen Caffeine Café continued to be popular with students, parents, and teachers at *Stylin': Guess Who?*, in conjunction with the exhibition LOOK HERE *Mystery*.

The third *College Night* featured portfolio reviews, a "Mystery" hunt through the galleries, and a slide slam consisting of student work from five area colleges and universities. The "mystery guest" was the *Art Cheerleaders* in their first performance for a large arts organization.

The museum offered 41 summer children's art camps. The Youth Programs department also continued to provide special seasonal holiday camps and workshops, due to popular demand from parents.

Sandy Rusak, VMFA Deputy Director of Education and Statewide Partnerships, greeted Maurice Bean, Jerome Jones and Jeromyuh Jones at a *VMFA Buzz* event. (Photo by Travis Fullerton)



Members of the ONE/OFF Printmakers gathered outside the VMFA Adult Studio School to celebrate their 25th anniversary. (Photo by Travis Fullerton)

The Studio School collaborated with Virginia Commonwealth University School of the Arts Department of Painting & Printmaking and other area art galleries on the Southern Graphics Council Conference. The national conference, held in Richmond, attracted more than 900 printmakers and educators from around the United States. The Studio School Gallery exhibited art by the Richmond-based group ONE/OFF Printmakers to celebrate the group's 25th anniversary. During the year, the Studio School offered 217 classes and workshops, and presented seven faculty and student exhibitions in the Studio School Gallery.

Three books and the VMFA *Annual Report 2006-07* received awards: *Country Pursuits: British, American, and French Sporting Art from the Mellon Collections in the Virginia Museum of Fine Arts*, *Selections from the Virginia Museum of Fine Arts*, and *Modern and Contemporary Art at the Virginia Museum of Fine Arts*. *Country Pursuits* was selected as one of two winners of a Silver Award in the Mid-Atlantic best regional non-fiction category in the 2008 Independent Publisher Awards. It was written by retired Paul Mellon Curator Malcolm Cormack and was co-published with the University of Virginia Press. *Selections from the Virginia Museum of Fine Arts* was named a Notable

Government Document for 2007 by *Library Journal*. It was written by Dr. Anne Barriault and Kay M. Davidson and published by VMFA. *Modern and Contemporary Art at the Virginia Museum of Fine Arts* won honorable mention for design in the American Association of Museum's annual publications competition. The book was written by John Ravenal, Sydney and Frances Lewis Family Curator of Modern and Contemporary Art, and designed by Jean Kane, senior graphic designer. The VMFA *Annual Report 2006-07* received a Bronze Medallion Award from the Public Relations Society of America, Richmond. The *Annual Report* is written by Jill Melichar, and designed by Kenny Kane.

The Photography Department converted all of its operations to state-of-the-art high-resolution digital images, a first for VMFA.

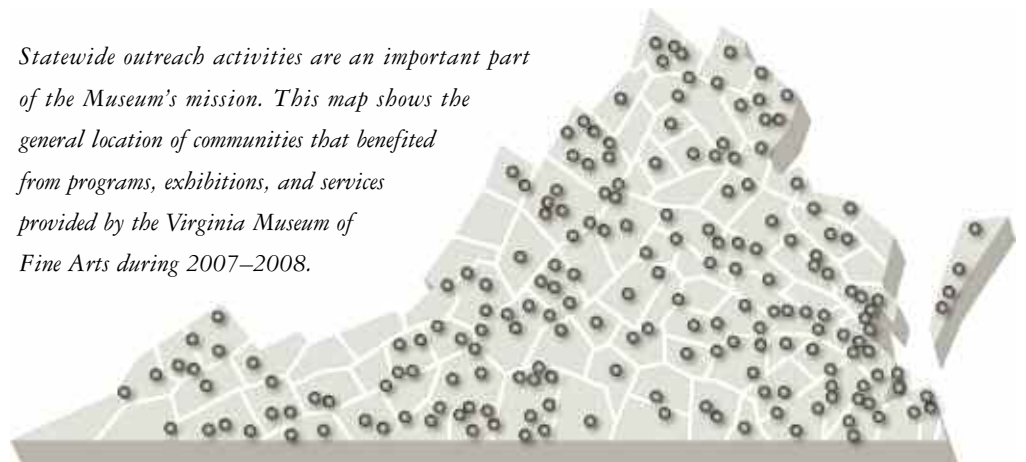
In order to broaden the museum's reach throughout the community, the Communications and Community Affairs departments initiated VMFA Buzz to engage diverse opinion leaders in a nine-month series of informative experiences at VMFA, with excellent results.

# Attendance: At the Museum and Around the State Fiscal Year 2007–2008

*(Please note: The Virginia Museum of Fine Arts is currently under construction. Nearly 80 percent of the museum's galleries are closed for reinstallation. Attendance in Richmond reflects this effort.)*

AT THE MUSEUM	2007–2008		2006–2007	
	<i>Programs</i>	<i>Attendance</i>	<i>Programs</i>	<i>Attendance</i>
<b>Total Attendance</b>		<b>121,848</b>		<b>108,461</b>
Gallery Programs	1,220	16,679	1,186	18,031
Lecture Programs	46	3,956	39	3,848
Studio School	234	11,633	260	11,767
Performing Arts	6	989	9	1,320
School & Family Programs	1,154	29,357	1,322	34,721
Other Activities	2	436	4	432
<b>Total Participation</b>	<b>2,662</b>	<b>63,050</b>	<b>2,820</b>	<b>70,119</b>
AROUND THE STATE	<i>Programs</i>	<i>Attendance</i>	<i>Programs</i>	<i>Attendance</i>
Statewide Exhibitions	94	128,683	75	183,271
Artist Workshops at Partners	49	3,762	33	2,522
Mellon Education Programs	132	9,752	143	8,556
Speakers on the Arts at Partners	23	1,802	24	1,573
Educator Workshops	3	105	12	377
Media Programs	946	60,674	1,114	74,010
Technical Consultation	112	1,209	84	2,225
<b>Total Around the State</b>	<b>1,359</b>	<b>205,987</b>	<b>1,485</b>	<b>272,534</b>
ON THE WEB <a href="http://www.vmfamuseum.org">www.vmfamuseum.org</a>				
<b>Total Participation</b>		<b>1,343,429</b>		<b>1,366,282</b>
<b>TOTAL PUBLIC SERVED</b>		<b>1,671,264</b>		<b>1,747,277</b>

*Statewide outreach activities are an important part of the Museum's mission. This map shows the general location of communities that benefited from programs, exhibitions, and services provided by the Virginia Museum of Fine Arts during 2007–2008.*



# Behind the Scenes at VMFA

**T**he 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.

## Candice Banks

Executive Assistant to the Director

When Candy Banks first came to the museum, it was on a two-week temporary assignment. Her sunny disposition and unflappable, can-do attitude made such a good impression that she was asked to stay permanently. For nearly 25 years, she has been the Executive Assistant to four Directors and two Interim Directors.

"It seems like a long time in one job," she said, "but it doesn't seem that long to me because it becomes a different job with each Director."

Her first priority each day is to meet the Director's needs.

"That could take a whole day," she noted, "or it could be just making sure he's on time and on schedule; whether it's with a phone call, fax, or e-mail. With Alex, that's not a problem; he's always accessible. Then I focus on scheduling his meetings and interacting with the staff and the public.

"We get all different types of calls from the public, and that job has filtered to me. Of course, when people want answers, they always go to the top, the Director's Office. The buck stops here. I try to help them and do what the Director would want. Actually, I like that. One of the key components to my position is loyalty. If you're loyal to your Director, then everything works out."

Photo by Travis Fullerton





## Lisa Hancock

Head Registrar

Like a protective parent, Lisa Hancock hovers over VMFA's art collection. She knows where every object is, where it's been, and each one's condition.

"Registrars mother the collection," she said only half in jest. "We're responsible for the physical well-being of every piece. It's like we're asking each one: 'Are you warm enough; cool enough; too wet; too dry; do you need nourishing in conservation?' We make sure the objects are safe, in storage or on display."

Equally important is creating and maintaining permanent records for each of the more than 20,000 works.

"We have a record for every artwork that comes into or leaves the building," she noted. "That includes works in the collection, objects considered for acquisition, and loans to us and to other institutions. It starts with the incoming receipt: who brought it in and when, how did it come, was it crated. Then we do a condition report—a legally binding agreement between VMFA and the vendor or the owner—about the condition of the piece when it entered the museum. If an object is damaged in transit, we both need to know that.

"We treat every piece as if it's the most important in the collection. There are no favorites. Every piece is stored and exhibited appropriately with its records kept up to date."

Photos by Travis Fullerton

## Bob Francis

Manager of Exhibition Production

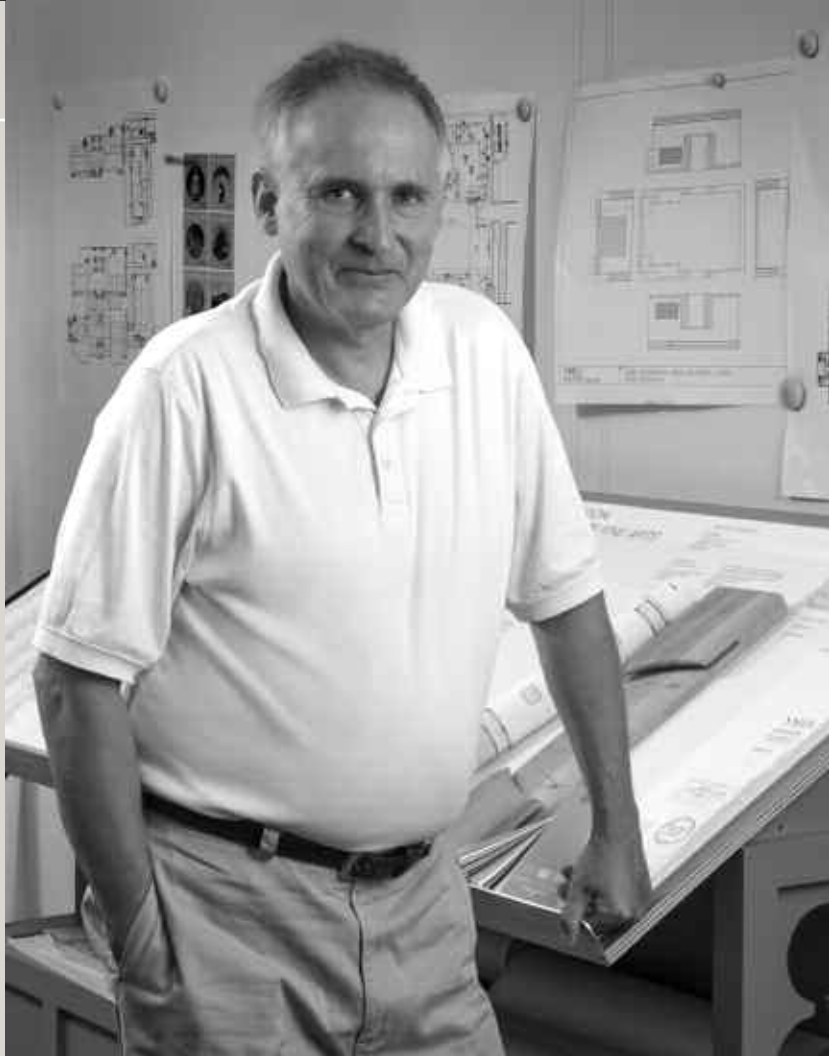
Every exhibition at VMFA begins with an idea. It's up to Bob Francis to make it a three-dimensional reality.

"A curator establishes the idea," he explained, "and takes that to the exhibition designers who come up with a way to present the information in the galleries. It's like a book or a movie, only it's three-dimensional. Then, it comes to me. Fortunately, I have talented and skilled people in this department who can build things. I coordinate and manage the construction so the exhibition opens on time."

He admits that the process doesn't always work as smoothly as it sounds.

"It's a process laden with friction and heat; my job is to apply lubrication to lessen the friction and heat. Often there are constraints—time, money, or practicality—which make it necessary to change parts of the exhibition along the way. It's a great give-and-take process; but we have a lot of respect for each other and we work together in a fairly informal fashion.

"The best part is seeing the progression of a project, how it keys together as the different tradesmen come in and go out, and how it's eventually completed. But it's also cool to take it apart; disassemble the exhibition so it doesn't exist anymore, then start on another one."





## Mary Holland

Thomas C. Gordon Jr. Director of the Studio School

Mary Holland knows from experience that visitors to VMFA's galleries are moved by the artworks. Many of them sign up for classes in the Studio School.

"It's very satisfying to see people respond to art in that direct way," she said. "I think they appreciate our museum even more because they see what goes into making art."

As director of the museum's studio art program, a teacher, and a practicing artist, she observes students from age 16 to 90-plus explore their own creative potential.

One of those students was the late Thomas C. Gordon Jr., a retired justice on Virginia's Supreme Court who provided funding to help endow Holland's position.

"He didn't come to making art until he was in his late 60s," she noted, "then he worked at it seriously and produced a lot.

"We have about 250 classes and workshops a year," she said, "plus seven exhibitions of faculty and student work. They're really top notch.

"One of my favorite things is designing the shows, getting the work up on the walls. We usually have a reception to open each exhibition; and those are powerful community events. The faculty and students are proud to have their work in the shows, have their family and friends attend. It's a great moment for others to see what we do here."

Photos by Travis Fullerton

## Reynaldo Vasquez

Electrician

Ray Vasquez knows how to light up a room, literally and figuratively. Whether it's an office, a hallway, or a gallery, he's one of VMFA's five electricians who make sure the power and lights come on when the switch is flipped. He also doubles as coach for the museum's softball team, the Artful Dodgers, which plays teams from other state agencies in tournaments.

"We have a good team of great players," he said. "I'm proud to say that out of my 12 years of coaching, we've had 10 first-place years. We do pretty good, considering our aging bodies."

At the museum, Vasquez's specialty is the exhibitions.

"I do all the exhibition wiring and re-wiring; that's most of my job," he said. "The exhibition designers give me a plan, usually a drawing, I'll use that to pencil-in where I want to run my pipe, and pre-do the job before I actually do it.

"The other part of my job is moving people around. When we take apart areas of the museum—make new offices and storage areas—we re-pipe everything, pull circuits, add new switches here and there for lights and equipment.

"But I really like doing the exhibitions. When visitors come see the exhibitions, they don't see my work, but they see that everything works. That's all they need to see."





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# Frederick R. Brandt 1936–2007

## In Memoriam



The Virginia Museum of Fine Arts was deeply saddened at the passing of retired curator Frederick R. Brandt in December 2007. He was instrumental in working with donors Sydney and Frances Lewis of Richmond to build what are now VMFA's world-class collections of Art Nouveau and Art Deco works.

From 1998 until early 2007, Mr. Brandt had been VMFA's consulting curator of 20th-century decorative arts. Before his retirement in July 1996, he was VMFA's curator of 20th-Century Art and head of the department of 20th-Century Art Since 1983. He was chair of the Collections division from 1994 to 1996.

Mr. Brandt began his career at the museum in 1960 as an assistant interpreter in the Education department. He spent his entire professional career at VMFA, except for a two-year break to attend graduate school in the early 1960s and a period from 1980 to 1986 when he was the full-time private curator of the Sydney and Frances Lewis collections, director of the Sydney and Frances Lewis Foundation, and special projects coordinator for Best Products.

He was the author of the 1985 publication *Late 19th and Early 20th Decorative Arts*, which documented the world-class Sydney and Frances Lewis Collection in the Virginia Museum of Fine Arts. The book was published in connection with the opening of the Lewis Galleries in the museum's West Wing. Mr. Brandt supervised the installation of those galleries.

Among the major exhibitions he organized for the museum were *German Expressionist Art: The Ludwig and Rosy Fischer Collection* in 1987, *American Marine Painting* in 1976, *Picasso: Paintings and Prints* in 1974, *Löie Fuller: Magician of Light* in 1979, and *Celebrating Art Nouveau: The Kreuzer Collection* in 2002. The latter exhibition featured highlights of the 484-item Kreuzer Collection, acquired by the museum through a gift-purchase arrangement with Dr. and Mrs. Karl Kreuzer of Munich, Germany. Mr. Brandt worked closely with the Kreuzers in arranging the gift-purchase for VMFA.

In all, he was responsible in whole or in part for approximately 30 major exhibitions and published about 50 books, journals, articles, and specialty papers on the fine and decorative arts of the 20th century. He lectured extensively on 20th-century art throughout the United States and served on many national and statewide committees and boards.

After his retirement, he continued to work as private curator of the Sydney and Frances Lewis collections. Both of the Lewises, founders of Best Products and long-time benefactors of the museum, served on the museum's Board and collected 20th-century art. Frances Lewis still serves as a museum Trustee. Sydney Lewis died in 1999.

In 2002, Mr. Brandt donated more than 350 pieces of printed primary materials relating to American and British Arts and Crafts and Art Nouveau in memory of his late wife, Carol J. Brandt. This remarkable gift significantly increased the holdings of the VMFA Library's Carol J. Brandt Collection, established shortly after her death by a grant from Dr. and Mrs. William Regelson of Richmond.

Mr. Brandt was born in New Jersey, raised in Pennsylvania, and was a resident of Richmond for 44 years. He earned bachelor's and master's degrees in art history from Pennsylvania State University. In 1989, he received the Distinguished Alumni Award of the College of Arts from his alma mater.

Widely admired for his knowledge, commitment, and high standards, Mr. Brandt will be greatly missed by colleagues nationally, internationally, and at VMFA.



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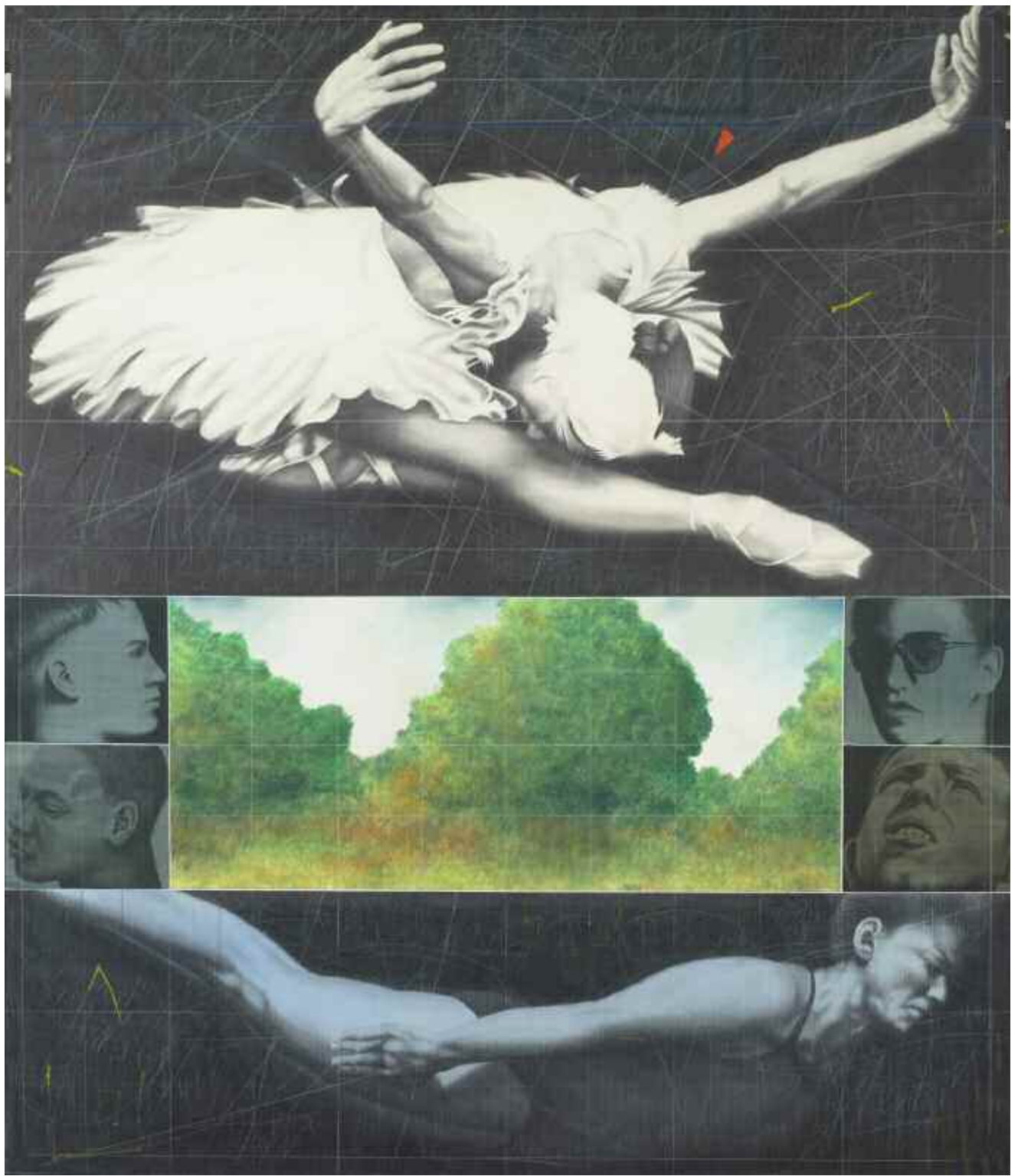
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#12, 1988, by Joseph Piccillo (American, born 1941), graphite, oil, colored pencil on canvas, 83 <sup>7</sup>/<sub>8</sub> inches high by 71 <sup>15</sup>/<sub>16</sub> inches wide. Virginia Museum of Fine Arts, Gift of Altria Group, Inc., 2008.7. (Photo by Katherine Wetzel)

# Volunteer and Support Groups

The Virginia Museum of Fine Arts depends on the invaluable time and talents of its volunteers to support museum staff and program activities, serving the Museum visitors and the community. More than 850 volunteers contributed in excess of 32,900 hours from July 1, 2007 through June 30, 2008. This represents more than \$641,000 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	35	878
Directors of the Virginia Museum of Fine Arts Foundation	34	535
<b>ORGANIZATIONS, ADVISORY GROUPS, &amp; COMMITTEES</b>		
Collections	2	126
Conservation	5	416
Collectors' Circle	8	120
Community Volunteers	187	3,759
College Advisory Board	13	125
The Council	214	11,348
Development	70	1,060
Docents	142	8,043
Friends of African & African-American Art	15	805
Friends of Art	37	724
Friends of Indian Art	5	25
Friends of Sporting Art	5	45
Internships	32	4,619
Multicultural Advisory Council	15	88
Teacher Advisory Council	22	64
Teen Advisory Council	8	96
<b>TOTALS*</b>	<b>853</b>	<b>32,901</b>

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

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# Financial Statements

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

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

The complete financial records of the Museum are periodically audited by the Auditor of Public Accounts. Opinions on recent audits were without qualification. The Virginia Museum of Fine Arts Foundation is audited annually by the firm of Goodman & Co. 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.

Fiscal Years (In Thousands)	2007-08	2006-07
<b>REVENUES</b>		
Appropriations, Commonwealth of Virginia	\$ 9,435	\$ 8,196
Membership Dues	392	376
Investment Income	358	442
Other Income	2,956	3,542
Federal Grants	149	—
Product Development, Net Income	11	25
Museum Shop, Net Income (Loss)	(41)	(45)
Food Service, Net Income (Loss)	55	(14)
Subtotal	13,315	12,522
Transfers from Virginia Museum of Fine Arts Foundation to Support Museum Operations	5,971	4,840
Other Foundation Income for Current Operations	3,405	3,876
<b>TOTAL REVENUES</b>	<b>\$ 22,691</b>	<b>\$ 21,239</b>
<b>EXPENDITURES</b>		
Curatorial	1,314	931
Collection Management & Conservation	1,707	1,604
Administration	3,198	2,555
Architecture & Design	1,203	1,165
Exhibitions	517	214
Education & Statewide Programs	1,579	1,674
Sales & Marketing	1,732	1,582
Protecting the Collection	259	217
Buildings & Grounds	2,748	2,773
Risk Management & Protective Services	1,916	1,646
Foundation Fund Raising and Administration	3,405	3,876
<b>TOTAL EXPENDITURES</b>	<b>\$ 19,578</b>	<b>\$ 18,238</b>

## Statement of Capital Outlay and Maintenance Reserve

Fiscal Years (In Thousands)	2007-08	2006-07
Balance, July 1	\$ 7,682	\$ 12,575
<b>REVENUE</b>		
Commonwealth of Virginia and Private Support	\$ 21,502	\$ 15,849
<b>TOTAL BALANCE AND REVENUE</b>	<b>\$ 29,184</b>	<b>\$ 28,424</b>
<b>EXPENDITURES</b>		
Capital Improvements & Renovation Projects	\$ 17,938	\$ 20,742
Balance, June 30	\$ 11,246	\$ 7,682

## Gift Summary

Gifts, Grants, and Bequests to the Virginia Museum of Fine Arts Foundation and the Virginia Museum of Fine Arts in 2007-2008 and in 2006-2007.

As in the past, the value of contributed works of art is not included in the Summary, nor are bequest expectancies.

	2007-08	2006-07
<b>Sources of Support</b>		
Individuals . . . . . Cash/Securities	\$ 1,212,850	\$ 1,562,293
Pledge Balances	1,940,430	730,385
	<b>3,153,280</b>	2,292,678
Corporations . . . . . Cash	444,073	521,669
Pledge Balances	32,200	1,000
	<b>476,273</b>	522,669
Foundations . . . . . Cash/Securities	1,544,308	2,092,102
Pledge Balances	1,149,330	426,500
	<b>2,693,638</b>	2,518,602
Government Grants . . . . . Cash	358,500	—
	<b>358,500</b>	—
Organizations . . . . . Cash	12,405	1,526
	<b>12,405</b>	1,526
Bequests . . . . . Cash	1,646	433,554
Pledge Balances	—	187,500
	<b>1,646</b>	621,054
<b>TOTAL</b>	<b>\$ 6,695,742</b>	<b>\$ 5,956,529</b>
<b>Designation of Gifts</b>		
Annual Fund . . . . . Cash/Securities	\$ 1,214,563	\$ 1,345,730
Pledge Balances	98,879	26,582
	<b>1,313,442</b>	1,372,312
Top Ten Fund . . . . . Cash/Securities	1,333,226	—
Pledge Balances	2,754,470	—
	<b>4,087,696</b>	—
Capital Campaign . . . . . Cash/Securities	—	1,664,017
Pledge Balances	—	154,315
	—	1,818,332
Special Purposes . . . . . Cash/Securities	582,014	1,040,392
(other than Top Ten Fund)                      Pledge Balances	78,400	164,250
Government Grants	148,500	1,204,642
	<b>808,914</b>	1,204,642
Endowment . . . . . Cash	292,500	558,855
(other than Capital Campaign)                      Pledge Balances	190,210	1,000,238
	<b>482,710</b>	1,559,093
Memorial Fund . . . . . Cash	2,980	2,150
	<b>2,980</b>	2,150
	<b>\$ 6,695,742</b>	<b>\$ 5,956,529</b>
Charitable Gift Annuities <i>(Report reflects the gross amount received)</i>	\$ 15,000	\$ 394,762
Trust Receivable <i>(Report reflects market value of trust receivable at time recorded)</i>	—	93,672
Real Estate Proceeds into Endowment	344,779	1,262,082
<b>TOTAL</b>	<b>\$ 7,055,521</b>	<b>\$ 7,707,045</b>

# Staff

The following staff list reflects the organizational structure of the Virginia Museum of Fine Arts for the fiscal year 2007–08. Asterisk (\*) denotes part-time employment or full-time employment for part of the fiscal year 2007–08.

## Office of the Director

Alex Nyerges, *Director*  
Candice Banks, *Executive Assistant*  
Suzanne Broyles, *Secretary of the Museum*  
Lee Anne Hurt, *Assistant to the Director*

## Administration

Carol Amato, *Chief Operating Officer*  
Trudy Norfleet, *Administrative Service Coordinator*  
Carol Moon, *Strategic Planning Coordinator/ Re-accreditation Project Co-Manager*  
Sara Johnson-Ward, *Coordinator, Product Development*

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Dave Barbour, *Director*  
Carol Cox, *Budget Analyst*  
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## PRODUCTION CREDITS

*Editorial and Administrative Direction:*

David B. Bradley

*Writer/Editor:*

Jill Melichar

*Designer:*

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*Lists and charts were prepared by:*

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*Coordination of Images:*

Howell Perkins

*Coordination of Photography:*

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*Above: Venice, 1957, 1971, by Harry Callahan (American, born 1912), dye-transfer photograph, 8 3/4 inches high by 13 3/8 inches wide. Museum Purchase, The Adolph D. and Wilkins C. Williams Fund, 2007.37.*

