

## **FINAL MINUTES**

### **Fine Arts Museums of San Francisco Board of Trustees Tuesday, January 16, 2024 3:00 pm**

#### **Call to Order**

A regular meeting of the Fine Arts Museums of San Francisco Board of Trustees was held on Tuesday, January 16, 2024. The meeting was called to order at 3:04 pm by Diane B. Wilsey, Chair Emerita. Mrs. Wilsey shared the sad news that Harry S. Parker III, former Director of the Fine Arts Museums of San Francisco, died on January 13.

Harry served with distinction as Director of the Fine Arts Museums from 1987 to 2005. Within a year of his appointment, he offered a bold proposal to reorganize the de Young and Legion of Honor, maintaining each with a distinct identity consistent with their respective histories and collections. His plan called for the exhibition of the European, Ancient, and Prints and Drawings collections at the Legion of Honor, with the Museums' holdings in American art, the arts of Africa, Oceania, and the Americas, and Textiles exhibited at the de Young.

Harry also recommended a new acquisition priority in 20<sup>th</sup> century and contemporary art, in order for the Museum to become more vital and relevant, and to present a comprehensive view of art history. The 1989 Loma Prieta earthquake led to the renovation and seismic upgrade of the Legion of Honor, which was completed in 1995. The seismic risk to the de Young necessitated its rebuilding.

Harry directed the efforts of the 10 year planning process. Following two years and ten months of construction and nine months of installation of the collections, the new de Young in Golden Gate Park opened on October 15, 2005.

During his tenure, 23,179 artworks valued at over \$250 million entered the Museums, most notably substantial collections acquired for the arts of the Americas, Africa, and Oceania, demonstrating a commitment to expanding the diversity of the collection and representing world cultures.

Under Harry's leadership, the Museums presented seventy-seven major exhibitions, thirty-one of which were organized or co-organized by the Museums, including

*Teotihuacan: City of the Gods*

*Monet: Late Paintings of Giverny from the Musée Marmottan*

*Faberge in America*

*Picasso and the War Years*

*Wayne Thiebaud: A Paintings Retrospective*

*Courtly Art of the Ancient Maya, and*

*Hatshepsut: from Queen to Pharaoh*

As a Department Head for the City of San Francisco, he worked tirelessly as an advocate for the Museums, skillfully negotiating the Museums' City budget appropriation each year, and securing sufficient funding to support the operation of the new de Young.

## **Calling of the Roll**

### **Trustees Present**

David A. Frazee  
Carl F. Pascarella  
Diane B. Wilsey, Chair Emerita

### **Trustees Unable to Attend**

Jason E. Moment, President  
Jack Calhoun  
Bryan Meehan  
Heather Preston, M.D.

## **Approval of Minutes**

Mrs. Wilsey called for approval of minutes. Upon motion, duly second there was no discussion among Trustees. There was no comment from the public. The minutes of the October 10, 2023 meeting of the Board of Trustees, having been delivered in advance to all trustees, were unanimously approved.

## **Report of the President – Jason Moment, President**

Mr. Moment was unable to attend the meeting in person. Mrs. Wilsey presented the consideration and possible action to elect Jamie Bowles and Dorka Keehn as Trustees to an Initial Three Year Term.

Dorka Keehn is an award-winning artist and filmmaker, and is the Principal of Keehn On Art, an art advisory that specializes in public art, art master planning, and placemaking. She works with developers, city planners, and architects to enhance development projects and foster community engagement.

She has been instrumental in the success of some of the most innovative and visible art projects in the Bay Area including The Bay Lights, the 25,000 LED light installation by Leo Villareal for the Bay Bridge and Seeing Spheres, the iconic artwork by Olafur Eliasson for San Francisco's Chase Center. For over a decade, she served on the San Francisco Arts Commission where she chaired the Visual Arts Committee that commissions all artwork pertaining to the city's Public Art Program. She is the co-founder of Sites Unseen, a project that brings arts programming to neglected alleys in downtown San Francisco.

Dorka holds board positions with:

SPUR, since 2022  
SETI Artist in Residency, Advisory Board since 2019  
ArtCare, as Founding Board Member since 2014  
Satelite Berlin, Advisory Board since 2015

Jamie Bowles was born and brought up in Kansas City, Missouri and holds a BFA from Bard College. In her art career in New York, Jamie was assistant Art Director at Robert Elkon Gallery, Director at Knoedler Contemporary Art, and served as a private art consultant.

She has lived in San Francisco since 1980 with her farmer husband Philip, raised two children who still live here, and has two grandchildren. Jamie's extensive volunteer and board experience includes work in literacy, education, civic life, and the arts, often in leadership roles, and in planning special events for a wide range of organizations:

Planned Parenthood  
PS1: founding member  
San Francisco Fall Antiques Show, Co-Chairman  
Friends of Recreation and Park Board  
Calvary Presbyterian Church Nursery School, Town and Burke Schools, and regional representative, USC  
Bard College Center for Curatorial Studies Board  
Grace Cathedral Trustee  
A.R.C.S.: Board  
SF Symphony and San Francisco Opera  
SF Hearing and Speech Center, past President  
San Francisco Art Institute Board  
Villa Taverna Board  
UCSF Young Adult and Family Center Advisory Board President

Jamie is a Dame of Justice of the Most Venerable Order of the Hospital of St. John of Jerusalem. At the Fine Arts Museums, Jamie has previously served as a Trustee, as Chairman of the Friends Committee, and served on Development and Special Events Committees. She currently serves as co-Chair of the European Decorative Arts Council and on the Legion 100 Committee.

On motion, duly seconded, there was no discussion among trustees. There was no public comment. The board voted unanimously to elect Jamie Bowles and Dorka Keehn to an initial three year term.

**Report of the Acquisitions Committee** – William R. Hearst III, Fine Arts Museums Foundation Vice President, Collections

Mrs. Wilsey called on Director Campbell to report on behalf of Will Hearst, Chair of the Fine Arts Museums Foundation Acquisitions Committee

Mr. Campbell reported on 6 proposed purchases by the Foundation, 5 funded purchases, 23 first step deaccessions and 22 second step deaccessions. He highlighted the proposed purchase of five silver gelatin prints from Irving Penn's *The Bath*, an incredibly rare and visually arresting series of fourteen pictures. The proposed selection of 5 representative photographs from the series will prove a transformative addition to FAMSF's photography holdings.

The proposed purchase *Doubts 2020?* is from a series by Faig Ahmed, who is recognized for his conceptual artworks that transform the visual language of carpets into sculptural works of art. Based in Baku, Azerbaijan, his art reimagines new visual boundaries by deconstructing art historical traditions and biases. Ahmed to push the boundaries of carpet-making into new physical realms and proportions, employing the floor as an exhibition space for the artwork. The acquisition of this carpet would greatly enrich and make contemporary the Museums' renowned collection of Central Asian textiles. The Museums have been home to one of the greatest repositories of Central Asian textiles in the United States since the late 1980s, stemming an initial gift from the collector H. McCoy Jones. The artwork by Ahmed will complement the Museums' growing collection of global contemporary art.

One of the funded purchases features a toppled puppet representing the Confederate general Robert E. Lee, by contemporary artist James Shefik. The large-scale sculpture *Hollow* resonates powerfully with the ongoing reckoning with America's racist past, and the continued urgency of nationwide calls to remove Confederate statues. The title refers literally to the hollow base that forms the foundation of

traditional push puppets, which contains a pushbutton and spring that animate the figure. Yet the title also symbolically evokes the moral bankruptcy of the military and political figures commemorated in Confederate statues, and the systems of racism and oppression they perpetuated—whose legacy reverberates today with the continued and systemic violence against Black people in the United States. This is the first work by James Shefik to enter the collection of the Fine Arts Museums, and is a significant acquisition from the Museums' second iteration of the groundbreaking juried triennial of Bay Area Art, The de Young Open (on view until January 7, 2024).

Mr. Campbell presented the consideration and possible action to approve the draft Report of the November 9, 2023 Acquisitions Committee Meeting. On motion, duly seconded, the Board approved the November 9, 2023 report and accepting the purchases, gifts and deaccessions. There was no discussion among the Trustees, and there was no public comment.

The full report of the November 9, 2023 Acquisitions Committee is attached as **Appendix I**.

## **Report of the Director and CEO – Thomas P. Campbell, Director and CEO**

### Loan Requests

Mr. Campbell presented the following requests for the loans of six works of art:

From: The J. Paul Getty Museum, Los Angeles, CA

For: Lumen: The Art and Science of Light

Getty Center: September 24, 2024, to December 8, 2024

Master of the Retable of the Reyes Católicos, Spanish, active 15th century

*The Annunciation*, late 15th century

Oil on panel

60 3/8 x 37 (153.4 x 94 cm)

Gift of the Samuel H. Kress Foundation 61.44.21

From: The Metropolitan Museum of Art, New York, NY

For: Sargent and Paris

- The Metropolitan Museum of Art: April 21, 2025, to August 3, 2025

- Musée d'Orsay: September 25, 2025, to January 11, 2026

John Singer Sargent, American, b. Italy, 1856–1925

*Le verre de porto (A Dinner Table at Night)*, 1884

Oil on canvas

20 1/4 x 26 1/4 in. (51.4 x 66.7 cm); Frame: 29 1/2 x 35 5/8 x 3 1/4 in. (74.9 x 90.5 x 8.3 cm)

Gift of the Atholl McBean Foundation 73.12

From: Wrightwood 659, Chicago, IL

For: The First Homosexuals Wrightwood 659, Chicago: May 1, 2025, to August 1, 2025

Thomas Pollock Anshutz, American, 1851–1912

*The Ironworkers' Noontime*, 1880

Oil on canvas

17 x 23 7/8 in. (43.2 x 60.6 cm)

Gift of Mr. and Mrs. John D. Rockefeller 3rd 1979.7.4

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From: Museum Barberini, Potsdam, Germany

For: Camille Pissarro: A Retrospective

- Museum Barberini: 14 June to 28 September 2025
- Denver Art Museum: 26 October 2025 to 8 February 2026

Camille Pissarro, French, 1830–1903

*Snow Scene at Éragny (View of Bazincourt)*, 1884

Oil on canvas

46.7 x 55.6 cm (18 3/8 x 21 7/8 in.); Frame: 71.1 x 80 x 9.5 cm (28 x 31 1/2 x 3 3/4 in.)

Gift of Mrs. Renée M. Bransten

1962.20

Camille Pissarro, French, 1830–1903

*Harbor at Dieppe*, 1902

Oil on canvas

18 3/8 x 21 3/4 (46.7 x 55.2 cm)

Mildred Anna Williams Collection

1940.52

From: Cleveland Museum of Art, Cleveland, OH

For: Moving Beyond Impressionism: Cezanne, Degas, Monet, Pissarro, 1886-1903

- Cleveland Museum of Art: October 5, 2025, to January 11, 2026
- Museum of Fine Arts, Houston: March 8, 2026, to May 25, 2026

Edgar Degas, French, 1834–1917

*Femme s'essuyant (Seated Bather Drying Her Neck)*, ca. 1905–1910

Charcoal and pastel, on two joined sheets of tracing paper mounted on board

Sheet: 687 x 581 mm (27 1/16 x 22 7/8 in.)

Gift of Mrs. John Jay Ide 1995.62

From: The Frick Collection, New York, NY

For: Thomas Gainsborough: The Fashion of Portraiture

- The Frick Collection: 1/1/2026 to 4/2/2026

Thomas Gainsborough, English, 1727–1788

*Mrs. Maria Anne Fitzherbert*, 1784

Oil on canvas

75.9 x 63.5 cm (29 7/8 x 25 in.); Frame: 99.7 x 87 cm (39 1/4 x 34 1/4 in.)

Museum purchase, Mildred Anna Williams Collection 1941.19

On motion, duly seconded, there was no discussion among trustees, and there was no public comment. The loan requests were unanimously approved.

Mr. Campbell presented his updates on the Museums 2023 in review.

- Attendance
  - With a year of diverse programming, we were able to bring the museums' attendance back to pre-covid numbers
  - We had 1.5 million visitors, the highest attendance in ten years

- Of those 1.5 million visitors, well over 400,000 people were able to visit the museums free of charge through our numerous free programs
- As cultural destinations for local communities, regional, national, and international tourists, the de Young and Legion of Honor drive our visitors to other local businesses in the city
  - 78% of our visitation occurs from outside of San Francisco
  - Regional Visitation within 8 county Bay Area (excludes SF) represents 46% or 690,000 visitors; Tourism represents 32% or 480,000 visitors
  - Based upon SF Travel economic visitation studies, the regional daytime visitors and overnight Tourist visitors spend \$245M in San Francisco.
  - Although all the economic activity isn't solely due to the Museums, SF Travel polling does show that Museum Visitation is a Top 3 activity for Overnight visitors to San Francisco.
- Free Saturdays: Among the Museums' free programs is our signature free Saturdays program which enables Bay Area residents to visit our permanent collection galleries and select exhibitions free of charge every Saturday
  - Since Free Saturdays were launched in 2019, the program has enabled over half a million free visits to the de Young and Legion of Honor
  - We often have enhanced programming on these days--here you see a packed house for a talk featuring Kehinde Wiley
- Employment: The de Young and Legion of Honor are a major employer in the Bay Area, with 486 employees, 336 are full time, and 104 are City employees
- Education
  - In fiscal year 2023, the Education Division was responsible for organizing 22 public-facing program series
  - Serving k-12 school aged children, older adults, Free Saturday visitors, scholars, and beyond, the programs reached over 194,000 participants
  - Among these program are numerous access offerings for people with disabilities and their guests
- Program: In addition to stewarding the city's art collection, FAMSF brings masterworks from around the world to the San Francisco through our internationally-reknowned exhibition program. There were 12 loan exhibitions in FY23, including:
  - *Kehinde Wiley: An Archaeology of Silence*
    - The museums' top strategic priority is to embrace DEIA values
    - *Kehinde Wiley: An Archaeology of Silence* ran from arch to October 2023
    - The work in this exhibition contended with systemic violence against Black people
    - A strong public programs and interpretation program for the exhibition prioritized the care of visitors, so they were experiencing Kehinde Wiley's powerful work with a vast range of resources at their disposal
    - 2023,000 people visited the exhibition; many through Free Saturdays and other free programs
  - *The de Young Open 2023*
    - The second iteration of FAMSF's juried community triennial exhibition ran from late September through January 7

- Described as a love letter to the Bay Area, the exhibition received an astounding 7,766 submissions from as many Bay Area artists. After an extensive selection process, we exhibited 883 works by 883 Bay Area artists
- Artists had the opportunity to sell their work for 100% of the proceeds
- Over 100,000 people saw the exhibition
- The exhibition was featured extensively in local media and in-depth international news features

As the city continues its post-covid recovery amidst a challenging economic climate, we are grateful for the city's recognition that the cultural sector has an important role to play in bringing tourists and residents back to San Francisco

## **Report of the CFO – Jason Seifer, Chief Financial and Administrative Officer**

### **FAMSF City Budget Hearing**

- CCSF budget process legislation requires greater transparency and public input in budget process (Ordinance No. 191072, Legislation signed by Mayor Breed on December 20, 2019)
  - Requires two public meetings during development of budget
  - FAMSF Public Meeting #1: Jan 16, 2024; Public Meeting #2: Feb 13, 2024
  - In the hearings, FAMSF shares budget priorities and welcomes feedback from members of the Public (up to two minutes from each member of the Public)
  - All City Departments' budget documents are centralized on a single website coordinated by Controller's Office
  
- CCSF FY 25 Budget Overview
  - Slow growth revenue outlook with escalating costs
  - Two-Year Deficit Projection of \$799M
  - FY25 Deficit of \$245M and FY26 Deficit of \$554M (by FY28 \$1.35B)
    - Key drivers of Deficit:
      - Decline or nominal growth in major tax revenues: Property transfer, Hotel and Sales taxes
      - Business taxes seeing significant rates of dispute and litigation
      - FEMA and Other Fund Balances are nearly depleted
      - New BOS Ordinance or Voter Initiatives: Student Success Fund and CPI Adjustments for Nonprofits
      - Higher salary and benefit costs
  
- CCSF FY25 Budget: Mayoral Guidelines
  - Mayoral Priorities:
    - Citywide economic vitality
    - Improving public safety and street conditions
    - Reducing homelessness and transforming mental health services
    - Accountability & equity in services and spending
  - Only fill essential FTE vacancies for core services.
  - Mid-year budget cuts do not impact Mandatory Reductions.
  - Mandatory reductions: FY25 10% (\$2.1M) and FY26 10% (\$2.1M)  
Contingency Proposal: FY25 5% (\$1M) and FY26 5% (\$1M)

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- FY25 FAM Budget: Key Dates
  - December 13: Mayor’s Guidelines for FY25 Budget to CFOs
  - January 16: FAM Board Budget Hearing #1
  - January 19: FAM Capital and COIT Budget Submittal
  - February 11: FAM Board Budget Hearing #2
  - February 21: FAM Operating Budget to Mayor’s Office
  - June 1: Mayor’s Budget Proposal to Board of Supervisors
  - June/July: Board of Supervisor hearings and approval
  - August 1: Mayor Signs Budget
  
- Fine Arts Museums Budget Overview
  - Department was formed in 1972 with merger of de Young and Legion of Honor Museums
  - Fine Arts Museums are part of the voter approved City Charter.
  - Departmental Service Support
    - Security Services
    - Facility Maintenance
    - Capital Improvements
    - Administering public entry

Fine Art Museums (FAM) City Department Budget  
General Fund Only (excludes Admissions Fund)  
FY25 Base Budget vs FY24 Approved Budget (\$ in thousands)

	<b>Base Budget FY25</b>	<b>% of FY25 Budget</b>	<b>Approved Budget FY24</b>	<b>% of FY24 Budget</b>	<b>Variance to FY25 Budget</b>
Staffing (primarily security)	15,541	74%	15,025	74%	516
Utilities	3,169	15%	2,762	14%	407
Art and Property Insurance	1,852	9%	1,650	8%	202
Buildings Service Contracts	42	0%	350	2%	(308)
Other expense	<u>344</u>	<u>2%</u>	325	2%	<u>19</u>
<b>Total Expenses</b>	<b>20,948</b>	<b>100%</b>	<b>20,112</b>	<b>100%</b>	<b>836</b>
Capital Expenditures	<u>641</u>		<u>1,796</u>		<u>(1,155)</u>
<b>Total Spending</b>	<b><u>21,589</u></b>		<b><u>21,908</u></b>		<b><u>(319)</u></b>



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- FY25 Staffing expense higher due to contractual obligations.
- FY25 Utilities and Insurance are based on department estimates.
- FY25 Building Service contracts were cut by Mayor but need to be added back.
- Capital budget reduced in FY25.

Fine Art Museums (FAM) City Department Budget  
Admissions Only (excludes Admissions Fund)  
FY25 Base Budget vs FY24 Approved Budget (\$ in thousands)

	<b>Base Budget FY25</b>	<b>Approved Budget FY24</b>	<b>Variance to FY25 Budget</b>
Salary and Benefits	1,116	1,083	33
City Indirect Cost Reimbursement	69	69	-
Other Expense	2	2	-
Reimbursement to COFAM	13	7	7
<b>Total Expense</b>	<b><u>1,201</u></b>	<b><u>1,161</u></b>	<b><u>40</u></b>

- Special Revenue Fund in City Charter.
- Funded by COFAM General Admission Revenue.
- 9 Admission Attendants
- No significant changes between years.

FY25 Budgeted Employees  
General Fund

Total Salary and Benefits: \$15,541,000  
 97 Full Time Positions  
     Security Management – 9 Positions  
     Security Staff – 68 Positions  
     Building Engineers – 10 Positions  
     Curatorial and Collections – 5 Positions  
     Administrative – 5 Positions

Admissions Fund

Total Salary and Benefits: \$1,116,000  
 Funded by General Admission revenue from COFAM  
 9 Full Time Admission Attendants

### FY25 Request for New Positions

- Mayor's Budget Office has said no new positions can be proposed.
- All vacant and temporary positions are also at risk.

### Staffing Challenges

- Building engineers: Shortage of engineers compared to building square footage and needed to maintain aging buildings
- Security Supervisors: Added coverage at both buildings

### Capital and COIT Improvement Requests

#### Draft list of Key Requests (Priority 1)

- de Young/LOH Building System Maintenance Program - \$1M
- de Young Fire Alarm System Upgrade - \$225,000
- de Young Air Handling and Humidification Systems - \$500,000
- de Young Cooling Tower - \$650,000
- LOH Security Upgrades - \$350,000 (COIT Request)
- LOH Boiler - \$150,000
- de Young Tower Corrosion – Multiyear coordination with City Staff

### Budget Reduction Target

- Mayor's Budget reduction target of 10% in FY25 or \$2.1M

### Possible Expenditure Reductions

- Few options as FAM expenditures are related to security and maintenance which are required to operate the Museums.
- FAM does not receive any discretionary budget funding.
- Reduction of \$2.1M is extremely challenging as it would result in a reduction of service levels – Museum operating hours.
- Budget proposal and its potential implications to be reviewed at Feb 13 FAM Meeting.

There was no discussion among trustees about the budget hearing and there was no public comment.

### **General Public Comment**

There was no comment from the public.

### **Adjournment**

Diane B. Wilsey, Chair Emerita reviewed upcoming meeting dates, and then adjourned the meeting at 3:52 p.m.

## FINE ARTS MUSEUMS FOUNDATION

## Report of Acquisitions Committee

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American Art – 22	
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## PROPOSED PURCHASES

### Achenbach Foundation for Graphic Arts

- 1 Irving Penn (1917-2009)  
*The Bath*, 1967  
Gelatin silver prints  
Image: 15 1/4 x 15 3/8 in. (38.7 x 39.1 cm) Paper: 19 3/4 x 15 15/16 in. (50.2 x 40.5 cm)  
Museum purchase, Phyllis C. Wattis Fund for Major Accessions  
INC2023.97.1-5

### Costume and Textile Arts

- 2 Faig Ahmed  
*Doubts 2020?*, 2020  
Handmade wool carpet  
63 x 181 1/8 x 126 in. (160.02 x 460.058 x 320.041 cm) Height from floor: 100 in (254.001 cm)  
Museum purchase, Textile Art Trust Fund, by exchange (The Caroline Jones and H. McCoy Jones Collection)  
INC2023.61

## FUNDED PURCHASES\*

### Achenbach Foundation for Graphic Arts – Works on Paper

- 1 Kristina Nobleman  
*Cracked 3*, 2021  
Monotype  
53 x 43 x 1 3/4 in. (134.62 x 109.22 x 4.445 cm)  
Museum purchase, FAMSF Docent Council gift in honor of Karin Breuer and  
Timothy Anglin Burgard  
INC2023.90
- 2 Stasia Chening  
*Portrait of a Youth through time*, 2022  
Digital C print  
21 5/16 x 17 5/16 x 2 in. (54.102 x 43.942 x 5.08 cm)  
Museum purchase, FAMSF Docent Council gift in honor of Karen Breuer and  
Timothy Anglin Burgard  
INC2023.91

### American Art

- 3 James Shefik  
*Hollow*, 2020  
Wood, paint, and rope  
26 x 42 x 72 in., 12 lb. (66.04 x 106.68 x 182.88 cm, 5.4 kg)  
Museum purchase, Volunteer Council Acquisition Fund  
INC2023.89

### Costume and Textile Arts

- 4 Uma Rani Iyli  
*Winding and Unwinding - 15*, 2023  
Leftover fibers from Sari Looms, Silk, Blends, wrapped on Plexi-tubes  
25 x 34 x 2 in., 5 lb. (63.5 x 86.36 x 5.08 cm, 2.3 kg)  
Museum purchase, Textile Arts Trust Fund  
INC2023.77

\*(Object Purchase by Discretion less than \$50,000; Aggregate by Department \$125,000 or less)

# First Step Deaccession

Total Number of Objects for Deaccession: **23**

## American Decorative Arts and Sculpture: 1

Manuel Neri (1930-2021)  
*Rosa Negra No. 2*, 1982-1983  
Bronze with oil base enamel  
66 1/2 x 24 x 25 in. (168.9 x 61 x 63.5 cm)  
Bequest of David Pleydell-Bouverie  
**1995.81.2**

## European Paintings: 22

Unidentified (Flemish) ()  
Unidentified (possibly Netherlandish)  
*Portrait of a Man*, possibly 16th century  
Oil on wood panel  
13 7/8 x 11 1/8 in. (35.2 x 28.3 cm)  
Gift of Robert Lehman  
**47.25**

Unidentified (Flemish) ()  
*Wooded Landscape*, ca. 1600  
Oil on wood panel  
17 1/2 x 13 1/2 in. (44.5 x 34.3 cm)  
Gift of Hans S. Hollander  
**52.35.1.dup1**

Jacques Callot (1592-1635) (After)  
*L Benedicte ( Saying Grace)*, possibly 17th century  
Oil on canvas  
8 1/4 x 6 1/2 (21 x 16.5 cm)  
Gift of Hans S. Hollander  
**52.37.1.dup1**

Master of the Female Half-Lengths (Flemish) (Manner of)  
*Mary Magdalene*, possibly 16th century  
Oil on wood panel  
21 x 17 in. (53.3 x 43.2 cm)  
Gift of Archer M. Huntington  
**1927.181**

Jean-Baptiste Perroneau (1715-1783)  
*Portrait of a Man (M. Braun?)*, 1773  
Oil on canvas  
29 x 23 1/2 in. (73.7 x 59.7 cm)  
Museum purchase, Archer M. Huntington Fund  
**1929.7**

Jean-Baptiste Perroneau (1715-1783)  
*Portrait of a Woman (Mme. Braun?)*, 1773

Oil on canvas  
28 3/4 x 23 1/2 in. (73 x 59.7 cm)  
Museum purchase, Archer M. Huntington Fund  
**1929.8**

Paul Jean Clays (1819-1900)  
*French Sailing Vessels*, 19th century  
Oil on wood panel  
22 x 16 3/4 in. (55.9 x 42.5 cm)  
Mildred Anna Williams Collection  
**1940.36**

Pietro Longhi (1701-1785) (Follower of)  
*Bal Masque*, 18th century  
Oil on canvas  
33 x 39 in. (83.8 x 99.1 cm)  
Gift of Lily Carstairs  
**1952.62**

Kees van Dongen (1877-1968)  
*Portrait of a Young Woman*, ca. 1930-1940  
Oil on canvas  
21 3/4 x 13 1/8 in. (55.2 x 33.3 cm)  
Gift of Andre J. Kahn-Wolf  
**1965.34**

Edouard Joseph Goerg (1893-1968)  
*L'embarras du Choix*, 20th century  
Oil on canvas  
28 1/4 x 35 1/2 in. (71.8 x 90.2 cm)  
Gift of Roselyne and Richard Swig  
**1993.124.3**

Unidentified (French)  
Unidentified (possibly French, 16th century)  
*Portrait of a Man*, 16th century  
Oil on wood panel  
14 x 11 in. (35.6 x 27.9 cm)  
Bequest of Dorothy Van Tets  
**1999.11.2**

Jean-Marc Nattier (1685-1766) (Studio of)  
*Portrait of a Young Woman*, 18th century  
Oil on canvas  
22 1/2 x 18 1/4 in. (57.2 x 46.4 cm)  
Gift of Mrs. Clarence Sterling Postley  
**2008.56.2**

Canaletto (Antonio Canal) (1697-1768) (After)  
*Grand Canal, Venice*, ca. 1830s  
Oil on canvas  
23 1/2 x 37 1/2 in. (59.7 x 95.3 cm)  
Gift of Mrs. Clarence Sterling Postley  
**2008.56.3**

Canaletto (Antonio Canal) (1697-1768) (After)  
*Grand Canal, Venice*, ca. 1830s

Oil on canvas  
14 1/4 x 24 in. (36.2 x 61 cm)  
Gift of Mrs. Clarence Sterling Postley  
**2008.56.6**

Anonymous  
Unidentified (British, 19th century)  
*Mousehold Heath*, early 19th century  
Oil on canvas  
33 x 45 1/4 in. (83.8 x 114.9 cm)  
Gift of Miss Carlotta Mabury  
**55327**

Francois L'heureux (active 1561)  
Jules or Julien L'Heureux (late 19th or 20th century)  
*Untitled (Landscape with Peacock and Ducks)*, Late 19th or 20th century  
Oil on wood panel  
12 x 12 7/8 in. (30.5 x 32.7 cm)  
Museum collection  
**X71.168**

Francois L'heureux (active 1561)  
Jules or Julien L'Heureux (late 19th or 20th century)  
*Untitled*, Late 19th or 20th century  
Oil on wood panel  
12 x 12 7/8 in. (30.5 x 32.7 cm)  
Museum collection  
**X71.169**

Anonymous (active 18th century)  
Unidentified (Italian) ()  
Unidentified (possibly Italian, possibly 16th century)  
*The Deposition*, possibly 16th century  
Oil on wood panel  
1 x 1 in. (2.54 x 2.54 cm)  
Museum Collection  
**X1982.42.2**

Unidentified (possibly French, possibly 19th century)  
*Forest scene with two lovers*, possibly 19th century  
Oil on canvas  
1 x 1 in. (2.54 x 2.54 cm)  
Hillyer Brown  
**X1987.466.1**

Anonymous (active 18th century)  
Unidentified (possibly British, 18th century)  
Unidentified (possibly British, possibly 18th century)  
*Bacchus and Ariadne*, possibly 18th century  
Oil on canvas  
16 1/2 x 12 3/4 in. (41.9 x 32.4 cm)  
Museum collection  
**X1987.854**

Frans Xaver Hendrik Verbeeck (1686-1755)  
*Woman Playing Lute*, 17th-18th century



Oil on wood panel  
8 7/8 x 8 7/16 in. (22.5 x 21.4 cm)  
Mrs. M.J. Bransten  
**Z1978.15**

Jacques Francois Carabain (b. 1834)  
*Une Rue a Narni*, 19th century  
Oil on canvas  
1 x 1 in. (2.54 x 2.54 cm)  
Museum Collection  
**Z1981.32**

# Second Step Deaccession

Total Number of Objects for Deaccession: 22

## American Decorative Arts and Sculpture: 21

John Glick (1938-2016)

*Pear Teapot*, 1999

fired ceramic

Object: 5 1/8 x 9 3/4 x 5 1/4 in. (13 x 24.8 x 13.3 cm)

Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico

**2003.84.2.10**

Kirk Mangus (1952-2013)

*Girl Teapot*, 1985

fired ceramic

Object: 8 3/8 x 10 3/4 x 7 1/4 in. (21.3 x 27.3 x 18.4 cm)

Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico

**2003.84.2.15.1a-b**

Robert Turner (1913-2005)

*Akan III Teapot*, 1990

fired ceramic

Object: 11 x 8 3/8 x 8 5/8 in. (27.9 x 21.3 x 21.9 cm)

Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico

**2003.84.2.24**

Karon Doherty (1941-1999)

*Teapot*, 1985

fired ceramic

Object: 11 x 7 x 6 in. (27.9 x 17.8 x 15.2 cm)

Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico

**2004.144.10**

Mary Lou Higgins (1926-2012)

*Tea time for Tales Told Teapot*, 1990

fired ceramic

Object: 13 3/8 x 15 1/4 x 7 3/4 in. (34 x 38.7 x 19.7 cm)

Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico

**2004.144.14**

Toshiko Takaazu (1922-2011)

*Teapot*, 1995

fired ceramic

Object: 7 1/4 x 10 1/8 x 4 3/4 in. (18.4 x 25.7 x 12.1 cm)

Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico

**2004.144.28**

Betty Woodman (1930-2018)

*Waterbug Teapot Vase*, 1984

Glazed earthenware

19 1/2 x 15 1/4 x 6 1/4 in. (49.6 x 38.8 x 15.9 cm)

Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico

**2004.144.32**

Louis Mendez (1929-2012)  
*Happy Riders Teapot*, 1998  
Ceramic  
14 1/2 x 14 x 8 in. (36.8 x 35.6 x 20.3 cm)  
Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2006.12.38**

Akio Takamori (1950-2017)  
*#3 San, Teapot*, 2005  
clay  
10 x 8 x 6 in. (25.4 x 20.3 x 15.2 cm)  
Gift of the Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2006.12.48a-b**

Lidya Buzio (1948-2014)  
*Roofscape Teapot XIII*, 2003  
Burnished and glazed earthenware  
6 1/2 x 9 3/4 x 6 in. (16.6 x 24.8 x 15.3 cm)  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2008.13.9a-b**

Philip Cornelius (1934-2015)  
*Bishop, teapot*, 1981  
Glazed porcelain  
7 1/2 x 3 5/8 x 6 1/2 in. (19.1 x 9.3 x 16.6 cm)  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2008.13.11a-b**

Donald Reitz (1929-2014)  
*I Did the Answer . . . What Was the Question? Teapot*, 1985  
Glazed stoneware  
16 1/8 x 11 x 10 in. (41 x 27.9 x 25.4 cm)  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2008.13.36a-b**

Tom Rippon (1954-2010)  
*Teapot*, 1997  
Glazed porcelain  
10 5/8 x 8 x 4 1/2 in. (27 x 20.3 x 11.4 cm)  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2008.13.37a-b**

Marjorie Schick (1941-2017)  
*Teapot W/10 Armlets*, 2001  
Wood and paint  
13 1/4 x 20 1/4 x 8 in. (33.7 x 51.4 x 20.3 cm)  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2008.13.47a-k**

Angus Suttie (1946-1993)  
*Teapot*, 1985  
Glazed and unglazed earthenware, paint  
11 x 11 x 6 1/4 in. (27.9 x 27.9 x 15.9 cm)  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2008.13.50a-b**

Akio Takamori (1950-2017)

*Lovers Teapot*, 1991  
Glazed porcelain, china paints  
10 1/4 x 11 1/8 x 3 3/8 in. (26 x 28.3 x 8.6 cm)  
Diane and Sandy Besser Collection, Santa Fe, New Mexico  
**2008.13.52a-b**

*Plate*, ca. 1840-1850  
ceramic  
8 in. (20.3 cm)  
Gift of C.P. Wilcomb  
**23888**

American Phoenixville (American) (Maker)  
*Side Plate*, ca. 1900  
green-glazed earthenware  
Bequest from Ednah Root Estate  
**L88.15.10.7**

American Phoenixville (American) (Maker)  
*Side Plate*, ca. 1900  
green-glazed earthenware  
Bequest from Ednah Root Estate  
**L88.15.10.8**

American Phoenixville (American) (Maker)  
*Side Plate*, ca. 1900  
green-glazed earthenware  
Bequest from Ednah Root Estate  
**L88.15.10.9**

American Phoenixville (American) (Maker)  
*Side Plate*, ca. 1900  
green-glazed earthenware  
Bequest from Ednah Root Estate  
**L88.15.10.10**

#### **American Paintings: 1**

Elmer Bischoff (1916-1991)  
#62, 1981  
Acrylic on canvas  
84 1/2 x 80 in. (214.6 x 203.2 cm)  
Gift of Byron Meyer  
**2000.86.2**