

**Fine Arts Museums of San Francisco
Board of Trustees**

Thursday, June 5, 2014

I. Calling of the Meeting to Order

A regular meeting of the Board of Trustees of the Fine Arts Museums of San Francisco was held on Thursday, June 5, 2014 in the Piazzoni Murals Room of the de Young Museum, Golden Gate Park, San Francisco. A quorum was present, that being one-third of the number of Trustees in office. The meeting was called to order at 3:17 p.m. by Diane B. Wilsey, President.

II. Calling of the Roll

The following Trustees were present:

Carol N. Bonnie*
Marc P. Cruciger
Belva Davis, Vice President
Vanessa Getty*
Frankie Jacobs Gillette
Cynthia Fry Gunn
Lucy Hamilton
Katherine Harbin
Holly Johnson Harris
Daniel Johnson
Gretchen B. Kimball
Janet W. Lamkin
Kathryn Lasater
Holland Lynch
Sarah Ogilvie
Louise Renne
Lisa M. Sardegna
David Shimmon
David Spencer
Jeana Toney
Trevor Traina
Robert T. Wall
Diane B. Wilsey, President
Lisa Zanze

*Attended via conference call

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Calling of the Roll (continued)

On motion, duly seconded, the following Trustees were excused:

Edward D. Baker III
Zachary S. Bogue
Richard Carranza
David H. S. Chung
Penny Coulter (Leave of Absence)
Juliet de Baubigny
Frederick M. Goltz
Wheeler S. Griffith
Laure Fullerton Headrick (Leave of Absence)
Lawrence B. Low
Nancy McFadden
Carl Pascarella
Venetta S. Rohal
David Sacks
Arlene Schnitzer

The following Ex-Officio Trustees were unable to be present:

Mayor Edwin M. Lee
Mark Buell, President, Recreation and Park Department

Approximately forty-five staff members and representatives of Supporting Organizations were in the audience, including retired Trustee Denise Fitch.

III. Report of the Nominating Committee

President Wilsey called on Trustee Lisa Zanze, Chair of the Nominating Committee.

Trustee Zanze reported that Trustee **Venetta Rohal** is retiring from the Board of Trustees and expressed appreciation to Trustee Rohal for her years of service to the Museums.

Trustee Zanze continued by reporting that the Nominating Committee recommends that two Trustees, **Adolphus Andrews, Jr.** and **Lauren Hall**, be re-elected for an initial three-year term to begin October 16, 2014 and to expire in June 2017. They formerly served as Trustees, having retired on April 23, 2013. Chair Zanze read from the bylaws:

“Following a period of at least one year after a Trustee has completed three consecutive three-year terms, such former Trustee may be considered for re-election to the Board of Trustees for an unlimited number of consecutive three-year terms when the Board of Trustees finds that such former Trustee’s absence would be detrimental to the Museums.”

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to re-elect Mr. Andrews and Ms. Hall.

Chair Zanze reported that the Nominating Committee recommends the election of seven (7) nominees to the FAMSF Board of Trustees for an initial three-year term to begin October 16, 2014 and to expire in June 2017. Those nominees are:

- **Janet Barnes**
- **Tracy Burris**
- **David Frazee**
- **Amy McKnight**
- **Bryan Meehan**
- **Jason Moment**
- **David Wadhwani**

Trustees received biographical information about all nominees in advance, and were provided with the same information to review at the meeting. Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to elect all seven (7) nominees to the FAMSF Board of Trustees.

Chair Zanze welcomed newly-elected Trustees who were present. To a welcoming applause, the following electees took a place at the Board table:

- Janet Barnes
- Tracy Burris
- David Frazee
- Bryan Meehan

Chair Zanze noted that the other electees, Amy McKnight, Jason Moment and David Wadhwani, were unable to attend the meeting and they will be welcomed at the next Board meeting in October.

Chair Zanze reported that the Nominating Committee recommends the re-election of Board of Trustees Vice President **Belva Davis** and Trustee **Frankie Jacobs Gillette** to a second three-year term to begin September 1, 2014 and to expire in June 2017.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to re-elect Trustees Davis and Gillette to a second three-year term.

Trustee Zanze reported that the Nominating Committee recommends the re-election of **Marc Cruciger, Holly Johnson Harris, and Sarah Ogilvie** to a second three-year term to begin October 16, 2014.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to re-elect Trustees Cruciger, Harris and Ogilvie to a second three-year term.

Trustee Zanze reported that the Nominating Committee recommends the re-election of the following Trustees to a third three-year term to begin June 5, 2014:

Juliet de Baubigny
Janet Lamkin
Lawrence B. Low
Nancy B. McFadden
Jeana Toney

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to re-elect Trustees deBaubigny, Lamkin, Low, McFadden, and Toney to a third three-year term to begin June 5, 2014.

Trustee Zanze reported that the Nominating Committee recommends the re-election of **Denise B. Fitch** to the Board of Trustees of the Fine Arts Museums of San Francisco for an initial three-year term to begin in October 2015 and to expire in June 2018. Trustee Fitch formerly served as Trustee, having retired on April 16, 2014. Trustee Zanze read from the bylaws:

“Following a period of at least one year after a Trustee has completed three consecutive three-year terms, such former Trustee may be considered for re-election to the Board of Trustees for an unlimited number of consecutive three-year terms when the Board of Trustees finds that such former Trustee’s absence would be detrimental to the Museums.”

President Wilsey commented that it would truly be detrimental to the Museums should Trustee Fitch be absent from the Board of Trustees, and encouraged Ms. Fitch to continue attending committee meetings and will await her return to the Board next year.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to re-elect **Denise B. Fitch** to an initial three-year term, effective October 2015.

Chair Zanze read the following resolution setting the number of Trustee positions, which requires Board approval:

WHEREAS, The San Francisco Charter, Section 5.105, provides for a variable number of Trustees; and

WHEREAS, The Charter sets the number of Trustees at no more than sixty-two, with the exact number to be set by the Board of Trustees from time to time; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby set the number of Trustees at forty-six (46) until such number is changed by this Board.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. With a unanimous vote the above resolution was adopted as **Board Resolution 1782**.

Trustee Zanze expressed being thrilled to welcome new Trustees to join the Board of Trustees. President Wilsey thanked Trustee Zanze and the Nominating Committee for a job well done.

IV. Report of the President

A. Consideration and Possible Action to Approve the Minutes of the April 3, 2014 Meeting of the Board of Trustees

There being no discussion among Trustees or comments from members of the public, the

minutes of the April 3, 2014 meeting of the Board of Trustees, having been delivered in advance to all Trustees, were unanimously approved.

B. Consideration and Possible Action to Approve the Report of the May 13, 2014 Acquisitions Committee Meeting

President Wilsey called upon George Hecksher, Vice President for Collections and Chair of the Acquisitions Committee to report on the activities of the Acquisitions Committee which met on May 13, 2014. Chair Hecksher reviewed numerous purchases and gifts, and called upon curators to discuss works on view at the meeting.

Emma Acker, Assistant Curator of American Art, reviewed the painting *Number 11* by Morris Louis recommended for purchase approval. Due to the large size of the painting which is currently on display in de Young Gallery 15, a reproduction was presented. Ms. Acker explained the history and importance of this work of art and how it will greatly enhance the Museums' American Art collection. This purchase is made possible thanks to the Phyllis C. Wattis Fund for Major Accessions.

Martin Chapman, Curator of European Decorative Art and Sculpture, reviewed a black serpentine porphyry vase which is currently on display in the Salon Doré, so an image of the vase was presented for reference. The vase is being recommended for purchase approval. Mr. Chapman explained the history and importance of this work of art and how it will greatly enhance the Museums' European Decorative Arts collection. This purchase is made possible thanks to the European Decorative Arts Fund, and other sources to be determined.

Colin B. Bailey, Director of Museums, reviewed *Allegory of Geometry* by Laurent de La Hyre recommended for purchase approval. Due to the large size of the painting, which is on display in Legion Gallery 6, a 75% life-size reproduction was presented. Mr. Bailey provided an in-depth explanation about the history and importance of this work of art and how it will greatly enhance the Museums' 17th Century French paintings collection. This purchase is made possible thanks to the Roscoe and Margaret Oakes Income Fund.

Julian Cox, Chief Administrative Curator, reviewed the photograph entitled *Hardinge Hay Cameron* by Margaret Cameron recommended for purchase approval. The original photograph was on view at the meeting. Mr. Cox explained the history and importance of this photograph and how it will greatly enhance the Museums' photography collection. This purchase is made possible thanks to the ArtMRKT Fund.

Karin Breuer, Curator in Charge of the Achenbach Foundation for Graphic Arts, reviewed *The Press* by Paul Landacre, a funded purchase being reported for the record. The original work of art was on display at the meeting. Ms. Breuer explained the history and importance of this wood engraving and how it will greatly enhance the Museums' prints and drawings collection. She thanked the Achenbach Graphic Arts Council for this purchase.

Jill D'Alessandro, Curator of Textile Arts, reviewed a *Sacred Textile* from the Toraja people, a funded purchase being reported for the record. The original textile was on display at the meeting. Ms. D'Alessandro explained the history and importance of this work and how it will greatly enhance the Museums' textiles collection. She expressed gratitude to the Textile Arts Council Endowment Fund for this purchase.

Emma Acker, Assistant Curator of American Art, reviewed *A Day in July* by Louis Ritman, recommended for acceptance as a gift from Board President Diane Wilsey. The original painting was on display at the meeting. Ms. Acker explained the history and importance of this work of art and how it will greatly enhance the Museums' American Art collection. President Wilsey was thanked with a hearty round of applause.

Karin Breuer continued with a review of *Harbor*, a watercolor by John Von Wicht, recommended for acceptance as a gift from Acquisitions Committee member Maurice Gregg. The original watercolor was on display at the meeting. Ms. Breuer explained the history and importance of this work and how it will greatly enhance the Museums' Prints and Drawings collection.

Chair Hecksher reviewed other Funded Purchases, two gouache works on paper by Madge Knight, and a 1931 Ilse Bing gelatin silver print entitled *Moulin Rouge*. Also reviewed by Chair Hecksher were numerous other works on paper being recommended for acceptance as gifts, and a gift of 44 Laotian textiles.

Chair Hecksher reviewed 59 objects recommended for first step deaccessioning and 454 objects, 446 of which are textiles, recommended for second step deaccessioning. Chair Hecksher also reviewed one object, a bronze from 1910 that was formally deaccessioned in 2001 but remained in storage. The Acquisitions Committee recommends transfer of this object to History San Jose as detailed in a resolution authorizing transfer. Chair Hecksher reviewed two objects from the Prints and Drawings collection that had been in the collection for several decades but never formally accessioned, and recommends retroactive accession of these objects.

Chair Hecksher proposed the following resolution:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby approve the appended May 13, 2014 report of the Acquisitions Committee of the Fine Arts Museums Foundation, including approving the works of art acquired through purchase and donation as gifts to the Fine Arts Museums of San Francisco from the Fine Arts Museums Foundation, approving first and second step deaccessioning, the transfer of an historical object, and the retroactive accessioning of objects discovered in the collection.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to approve the May 13, 2014 Report of the Acquisitions Committee (Appendix I to these minutes) and adopted the above resolution as **Board Resolution 1783**.

C. Report on the City Budget for Fiscal Year 2014–2015

President Wilsey reported that she, Colin Bailey and Michele Gutierrez will represent the Museums at the City Budget hearing at San Francisco City Hall on June 19.

There was no discussion among Trustees. There was no public comment.

D. Other Informational Items

President Wilsey noted an article by food critic, Ernest Beyl, in the June 2014 issue of

Marina Times made very favorable comments about the cafés at both the de Young and Legion of Honor. Excerpts from the article:

At the top of my list of museum dining in San Francisco is the de Young Café in the de Young Museum in Golden Gate Park. Not only is it stylish with indoor-outdoor areas, but also the food is unusually appealing both during the day and evening hours. The Bulgari exhibition a few months ago was a smash.

and

The Legion of Honor is without doubt San Francisco's most beautiful museum. The magnificent Beaux-Arts structure in Lincoln Park overlooks the Golden Gate Bridge, the Pacific, and most of San Francisco. It's worth visiting if you only pause in the courtyard for a while to gaze worshipfully at Auguste Rodin's incredible statue, *The Thinker*. But what do you do when your stomach growls? There's a simple answer: Point yourself in the direction of the Legion of Honor Café.

There was no discussion among Trustees. There was no public testimony.

V. Report of the Director

President Wilsey announced that the Director of Museums, Colin B. Bailey, has now been with the Museums for one year and two days, and he can no longer be referred to as the "new" director but only the "wonderful" director and expressed pleasure to have Mr. Bailey lead the Museums.

A. Report of the Director

Mr. Bailey expressed thanks, noting that it has been a fast year and that he has truly enjoyed working with the Board President, Board of Trustees, senior leadership at both museums, a wonderful staff, and extraordinary communities and general membership.

Mr. Bailey reported that when he recently attended his first AAMD Conference in Dallas and informed other directors about the Museums' attendance and 110,000 household memberships in a city of this size, many other directors were envious.

On the evening of May 13, many Trustees joined in a reception marking the inauguration of the John E. Buchanan, Jr. Court at the de Young. The spacious public area between the north doors and the entrance to Hamon Tower now bears John's name and a memorial plaque. He will be remembered as an influential director who led the organization for the critical years following the opening of the very New de Young.

Next, Mr. Bailey pointed out that all Trustees received a copy of the supplement to the April 2014 *Burlington Magazine* highlighting recent acquisitions at FAMSF, 28 works of art in 12 color pages. This supplement is a celebration of the highlights of the Fine Arts Museums' acquisitions made between 2005 and the beginning of this year, with each curatorial area represented.

Mr. Bailey reviewed a selection of very recent acquisitions that had been presented by curators earlier in the meeting during the Acquisitions Committee report, including Laurent de La Hyre's *Allegory of Geometry*, a serpentine porphyry vase with gilt-bronze mounts, and *Number 11* by Morris Louis.

Mr. Bailey noted that the Museums' Publications Department continues to amaze and delight, and more than 36,000 catalogues have been sold this year. Recent publications

include:

1. the 136-page catalogue *The Salon Doré from the Hôtel de la Trémoille*;
2. *Modernism from the National Gallery of Art: The Robert and Jane Meyerhoff Collection*, the 127-page catalogue for the exhibition on view at the de Young June 7 through October 12;
3. the 143-page *Anthony Friedkin /The Gay Essay* for the exhibition of the same name on view at the de Young June 14 through October 12; and
4. *Lines on the Horizon: Native American Art from the Weisel Family Collection* for the exhibition on view at the de Young May 3 through January 4, 2015. The publication documents the transformation of the Museums' Native North American Art collection.

Next, Mr. Bailey reviewed gallery installations and renovations, including the Salon Doré conservation and renovation at the Legion of Honor that opened to the public on April 5. The sold-out symposium boasted speakers from the US, UK, and France. In addition to the extensive restoration of the boiserie, furniture was conserved using silk *lampas* and *passementerie* that were commissioned for this project. The ensemble of furnishings and other decorative arts, as displayed, reflect what we know about the actual use of the Salon Doré as a *salon de compagnie* in the Hôtel de la Trémoille, the original site of this chamber, built around 1781. Mr. Bailey thanked Trustee Lisa Sardegna for her hands-on support of the conservation efforts.

Also at the Legion of Honor, the "Rouen" Gallery (Gallery 9A) and several others have incorporated loans from an exceptional private collection, that of Horace Wood "Woody". In this gallery visitors will see a Pair of Louis XV white porcelain gilt mounted goût grec ewers from 1662–1722 which flank a Louis XV green rococco lidded hardstone vase from 1740–50. To the right is a small table of marquetry and gilt bronze.

The Robert Dollar Gallery (Gallery 7) features more from the Horace W. Brock Collection of French 18th-century objects, including a Pair of vases (vases bouteille en écharpes, shape A), ca. 1765–70 and a Louis XVI fall-front desk, Pair of Louis XV armchairs by Nicolas Heurtaut, and Louis XVI mantel clock representing Study and Philosophy, ca. 1785–90.

In Gallery 13 of the Legion of Honor, also known as the Marianne and Richard H. Peterson Gallery, visitors will find 18th-century English objects and paintings. Gallery 19, the Edward E. Hills Gallery has been refreshed and reinstalled with works of Impressionism. The de Young's Gallery 29, or Marion Greene and Family Gallery, has been reinstalled with impressive examples of modernism including, but not limited to the School of Paris, Surrealism, and Cubism with works by Picasso and Dali.

As reported at the April 23 board meeting, The Andrew W. Mellon Foundation awarded the Museums funding in the amount of \$813,000 to enhance staff and training capacity in the conservation of textiles, objects, and works on paper. This grant allows for the creation of two two-year Mellon Fellowships each in paper and objects conservation and the hiring of an assistant conservator of Textiles for three years, equal to eleven years of staff time. The new Fellows have already been selected and a few finalists have been identified for the assistant conservator post. All will begin their work in early September. This opportunity amplifies the Museums' capacity for evaluating and treating collections, preparing for exhibitions, conducting advanced research, and being counted among museums that provide critical training for advanced-level conservation fellows. The people filling all of the

Mellon-funded posts will contribute to public programs, engage in instruction for outside students, and report on their research and treatments through channels such as *Fine Arts* magazine and the Museums' social media outlets. Mr. Bailey added that this grant addresses one of his key objectives for the Museums: bringing renewed energy and resources to the collections, conservation, and research.

Mr. Bailey briefly reviewed several exciting tools and projects that recently launched, are in advanced stages of study, or early stages of development. The first is Explore the Art, an online searchable collections database that is a user-friendly webpage on the Museums' site, and more comprehensive and image-driven than earlier online databases. A keyword can be entered for a simple search through all of the Museums' online records. *Explore the Art* is now live—it was launched in February of this year and is easy to find from both the de Young and the Legion of Honor websites.

The analytics report indicates 21,600 unique visitors to the Explore the Art Page in its first month. By comparison, in January of this year, the previous iteration of the online collections page had 2,800 unique visitors. Explore the Art includes a foray into crowdsourced data gathering. It gives site visitors the option to send comments and questions directly from their screen views of individual object records. Scores of questions and comments have been received since the launch. The goal is to go beyond passive crowdsourcing, and thanks to inspiration from Trustee Sarah Ogilvie, colleagues are devising a way to appeal to "The Crowd" for help in answering questions about works of art in the collections.

Another tool is FAMscape, the working title for a downloadable application ("app") for iOS and Android hand-held devices. It takes visitors beyond where a regular audioguide can take them. FAMscape gives listeners choices about the type of audio interpretation that they will hear. For example, there are sound files recorded by curators, artists, and by other visitors. FAMscape also solicits listeners' reactions to what they perceive; these recorded files will contribute to the records associated with different objects. Select outdoor sculptures and museum architecture are the subjects of the FAMscape pilot project.

Mr. Bailey reviewed the success of recent past exhibitions. *Richard Diebenkorn: The Berkeley Years, 1953-1966* in the de Young's Herbst exhibition galleries from June 22 through September 29, 2013 was also seen in Palm Springs from October 26, 2013 through February 16, 2014. The award-winning catalogue was featured in year-end "best book" lists. Total attendance was 130,747.

David Hockney: A Bigger Exhibition was on view at the de Young's Herbst exhibition galleries from October 26, 2013 through January 20, 2014. The exhibition catalogue was a huge success, requiring a reprint before the end of the show. The total attendance of 239,462 exceeded the goal of 190,000 by 126%.

Modern Nature: Georgia O'Keeffe and Lake George at the de Young, Herbst exhibition galleries from February 15 through May 11, 2014 included 53 works. The de Young was the third of three venues after The Hyde Collection in Glens Falls, NY and the Georgia O'Keeffe Museum in Santa Fe. Total attendance at the de Young was 200,484, exceeding the goal of 175,000 by 115%.

At the Legion of Honor, *Impressionists on the Water* was on view from June 1 through October 13, 2013. This touring exhibition was also seen at the Peabody Essex Museum in Salem, Massachusetts. Total attendance at the Legion was 164,997.

Anders Zorn: Sweden's Master Painter at the Legion of Honor from November 9, 2013 through February 2, 2014 was also seen at the National Academy in New York City. The attendance goal of 50,000 was exceeded by 196% for a total attendance of 97,895.

Intimate Impressionism from the National Gallery of Art at the Legion of Honor from March 29 through August 3 had on view approximately 70 paintings. This exhibition from the National Gallery of Art in Washington, DC will only be open for two more months. Attendance through June 1 was 73,474.

Matisse from SFMOMA is accompanied by small volume "Matisse and San Francisco" at the Legion of Honor from November 9, 2013 through September 7, 2014. The majority of the 25 paintings, drawings, and bronzes are on loan from the SFMOMA.

Matisse and the Artist Book in the Legion's Logan Book Gallery from January 11 through October 12 includes seven rare illustrated books designed by Henri Matisse.

Back at the de Young, *Shaping Abstraction* has been on view since February 1 and will remain until January 4, 2015. This exhibition is drawn primarily from the Bay Area collections of Maurice and the late Harriet Gregg and of John Weeden and the late David Davies.

Lace: Labor and Luxury in the de Young's Textile Arts Study Center is on view from December 16, 2013 through fall 2014. Also at the San Francisco International Airport, *Lace: A Sumptuous History (1600s to 1900s)* is on view to all pre-security visitors in the International Terminal Main Hall Departures Lobby. The show, organized by the SFO airport curator, has been on view since February 8 and will close on June 22. The Museums' marketing team worked with San Francisco Airport art staff to co-market the exhibition via social media.

Mr. Bailey's report continued with exhibitions opening this week, including *Modernism from the National Gallery of Art: The Robert and Jane Meyerhoff Collection* on view until October 12, 2014. The de Young is the only venue for this exhibition of nearly 50 works by the great masters of post-war art. Trustees were invited to attend a special Friends of New Art tour of the exhibition following the meeting. For illustrative purposes, Mr. Bailey showed images of Robert Rauschenberg's *Archive*, Joseph Albers' *Study for Homage to the Square: Light Rising*, and Hans Hofmann's *Autumn Gold*.

Also opening at the de Young this June is *Anthony Friedkin: The Gay Essay* in the Photography gallery from June 14, 2014 through January 11, 2015. This exhibition and its catalogue with the same name are devoted to a series of photographs made between 1969 and 1973 at the outset of Friedkin's career. *The Gay Essay* is a kaleidoscopic, personal response to gay life in Los Angeles and San Francisco at the dawn of the Gay Liberation movement. More than four decades later, it stands as both a significant record of historic change in our culture and an eloquent testament to Friedkin's passion for the art of photography. *The Gay Essay* is exhibited here in its full depth for the first time. For illustrative purposes, Mr. Bailey showed examples of Friedkin's works including: *Self-Portrait with Leica M4 Camera*; *Michelle Backstage*, *"C'est La Vie" Club*, *North Hollywood*.

Mr. Bailey reviewed the exhibition opening later this summer at the Legion of Honor, *Masters of Fire: The Copper Age in the Holy Land* in Gallery 1 from June 28, 2014 through

January 4, 2015. A collaborative effort with the Israel Museum and the Institute for the Study of the Ancient World, in partnership with the Israel Antiquities Authority, this exhibition is an introduction of the little-known history of the Chalcolithic civilization of the Southern Levant to Bay Area audiences. More than six thousand years old, the objects in this show—made of copper, clay, wood, leather, and linen—are a testament to the technological proficiency of Chalcolithic artisans and metalworkers and they give insight into the rich spiritual experiences of their era. Mr. Bailey shared images of a variety of objects to be in the exhibition, including copper mace heads, linen shroud fragments from the Cave of the Warrior, an asymmetrical bowl, a basket, libation vessels, and a copper crown with building-façade decoration and vultures.

One month after *Masters of Fire* opens, *The Poetry of Parmigianino's "Schiava Turca"* will be on view at the Legion of Honor through October 5, 2014. This loan from the Galleria nazionale di Parma in Parma, Italy provides a rare opportunity for viewing Parmigianino's 152 masterpiece *La schiava turca*, ca. 1531-1534. Other works will accompany this painting, such as *Portrait of an Elderly Lady* by Agnolo Bronzino, *The Entombment (second version)*, ca. 1530 and *The Adoration of the Shepherds*, ca. 1527.

A major autumn exhibition at the Legion of Honor will be *Houghton Hall: Portrait of an English Country House* on view from October 18, 2014 through January 18, 2015. For illustrative purposes, Mr. Bailey showed images of *The Cholmondeley Family* by William Hogarth, *Chandos Armchair and Side Chairs*, *Miniature of George IV with diamond surround*, and John Singer Sargent's *Sibyl, Marchioness of Cholmondeley*.

The major autumn exhibition at the de Young will feature *Keith Haring: The Political Line* in the Herbst Exhibition Galleries from November 8, 2014 through February 16, 2015. This exhibition brings to the Fine Arts Museums of San Francisco approximately 130 works spanning the breadth of the artist's career, including large scale paintings (on tarpaulins and canvases), sculptures and a number of the artist's subway drawings. The exhibition includes many works lent by the Keith Haring Foundation in New York, along with loans from public and private collections in the United States and Europe. Several of the works have not been published or on public view since the artist's death from AIDS in 1990. The exhibition will create a narrative that explores the artist's responses to nuclear disarmament, racial inequality, the excesses of capitalism, environmental degradation and other issues of deep personal concern to the artist. *The Political Line* is based on guest curator Dieter Buchhart's exhibition of the same title, which was presented at the Musée d'art moderne de la Ville de Paris last summer.

Mr. Bailey reminded Trustees about *Seneb, scribe of the royal records*, a painted wood Egyptian statue from the Meir, Middle Kingdom, early Dynasty 12 (1985-1878 BC). This rare and exquisite statuette is carved of soft wood, perhaps sycamore, and depicts a shaven-headed man standing frontally with his arms by his sides, hands outstretched, and left leg advanced in a pose that is reminiscent of Old Kingdom sculpture. He wears a long white kilt with an overfold apron in front. *Seneb's* black eyes and eyebrows, white fingernails, kilt, and the rectangular red base are painted and amazingly much of the color remains.

Small wooden statues representing the deceased were often placed in tombs from the late Old Kingdom and into the Middle Kingdom (ca. 2400 -1800 BC). *Seneb's* statue was carved after the powerful king Mentuhotep II (ca. 2055 -2004 BC) reunified Egypt following years of political instability and famine.

Mr. Bailey reminded Trustees that efforts continue to raise the funds to purchase *Seneb* and everyone's contributions and assistance in spreading the word are greatly appreciated. Trustees responded to the Director's Report with applause.

B. Consideration and Possible Action to Authorize the Renewal of the Three Year Loan Agreement for the Guarnerius del Gesù Violin to the San Francisco Symphony To Be Played by Concertmaster Alexander Barantschik in Symphony Performances at Davies Symphony Hall and the Flint Center in Cupertino

Mr. Bailey reported that The San Francisco Symphony requested to renew the loan agreement for the Guarnerius del Gesù Violin to the San Francisco Symphony for an additional three-year period beginning with the 2014-15 season. At its meeting on June 13, 2002, the Board of Trustees approved a three year loan of the Guarnerius violin to the Symphony to be played only by Concertmaster Alexander Barantschik at performances at Davies Symphony Hall and the Weill Music Hall at Sonoma State University. The 18th-century Guarnerius del Gesù violin was bequeathed to the Fine Arts Museums in 1989 by Jascha Heifetz. On December 9, 2004, the Executive Committee of the Board of Trustees voted unanimously to extend the loan of the Guarnerius violin to the Symphony for an additional three years and subject to the same conditions as the original loan. On June 24, 2008, and June 21, 2011 the Board of Trustees voted unanimously to approve additional three-year extensions of the original loan.

The violin will continue to return to the Museums for display no fewer than eight consecutive weeks each summer. The Symphony will continue to insure the Guarnerius at its full market value (\$10,500,000), organize a chamber music series of four to six performances a year in the Florence Gould Theater at the Legion of Honor, and be responsible for the routine inspection of the violin on a regular basis by Conservator Roland Feller.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to approve the loan extension for the Guarnerius violin as stated.

C. Consideration and Possible Action to Approve Loan Requests

Mr. Bailey reviewed the following loan requests for works of art with an aggregate value over \$500,000, requiring Board approval:

1. From: Nevada Museum of Art
For: TAHOE: Art of the Lake Tahoe Region
 - Nevada Museum of Art: Opening 8/22/2015
 - Oakland Museum of California: 2/27/2016 to 6/26/2016

- A. Albert Bierstadt, American, 1830–1902
View of Donner Lake, California, 1871–1872
Oil on paper mounted on canvas
29 1/4 x 21 7/8 in. (74.3 x 55.6 cm)
Gift of Anna Bennett and Jessie Jonas in memory of August F. Jonas, Jr.
1984.54
Insurance Valuation: \$3,000,000

- B. Carleton E. Watkins, American, 1829–1916
Lake Tahoe, from the Warm Springs, ca. 1878
Albumen silver print
11.5 x 16.9 cm (image); 11.9 x 19.6 cm (sheet)
Museum Purchase, Francis Tullis and Reginald Leighton Vaughan Memorial Fund, gift of Reginald Bethune Vaughan
1991.3.6
Insurance Valuation: \$4,000
- C. Shi Guorui (photographer), Chinese, b. 1964
Donner Pass, 10/12/2006, 2006
Unique gelatin silver print
Sheet: 1270 x 5232 mm (50 x 206 in.)
Museum Purchase, Annenberg Foundation Endowment Fund for Connections Projects
2007.48.1
Insurance Valuation: \$30,000
2. From: Réunion des musées nationaux – Grand Palais
For: Élizabeth Louise Vigée Le Brun (1755-1842)
- Galeries nationales du Grand Palais, Paris: 9/21/2015 to 1/11/2016
 - The Metropolitan Museum of Art, New York: 2/9/2016 to 5/15/2016
 - Musée des beaux-arts du Canada, Ottawa: 6/10/2016 to 9/12/2016
- A. Elisabeth Louise Vigée Le Brun, French, 1755–1842
Hyacinthe Gabrielle Roland, Marchioness Wellesley, (formerly Countess of Mornington), 1791
Oil on canvas
39 x 29 1/2 (99.1 x 74.9 cm)
Museum purchase, Mildred Anna Williams Collection, Bequest Fund of Henry S. Williams in memory of H.K.S. Williams
1991.29
Insurance Valuation: \$4,000,000

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to approve the loan requests.

VI. Committee Reports

President Wilsey called upon Lauren Hall to report on Development activities.

Ms. Hall reported on the May 7th Donor Upgrade Event with 54 guests of the 276 who increased their giving this year. Regarding Special Exhibition Openings, *Lines on the Horizon: Native American Art from the Weisel Family Collection* had a private opening with about 150 guests invited by the Weisels. *Modernism from the National Gallery of Art: The Robert & Jane Meyerhoff Collection* Donor Opening welcomed nearly 800 guests on June 4.

Ms. Hall discussed Fundraising Events since the last Board Meeting, primarily Art Market on May 15th, with a 33% increase in ticket sales year over year, with 413 guests compared to 311 last year. Revenue of \$52,500 also exceeded goal. Thanks were extended to the Art Market Chairs David and Jacqueline Sacks, the host committee and Friends of New Art.

President Wilsey called upon Trustee Holland Lynch to report on activities of the de Youngsters committee. Trustee Lynch reported that net proceeds from the January gala were \$80,000, exceeding the goal of \$50,000. The de Youngsters Steering Committee has

approved an allocation of the funds with \$52,000 to education programs: five summer museum ambassadors; four summer camp scholarships; all of the art supplies for the Doing & Viewing free drop-in family classes on Saturdays, two teaching artists that participate in developing these programs; and Family Audience Marketing Research Project. The remainder of \$28,000 will be dedicated to developing new de Youngsters initiatives, a membership brochure, a program for families specifically on Friday nights or at the Legion of Honor, a tour for parents to learn how to visit the museums with their families, potential purchase of cushions for use by children in the galleries, and a kids' pick application where children can share their favorite works of art. de Youngsters will help to promote the *I Heart Art* book launch celebration. This is an activity book based on the FAMSF collections, for children ages 6 and older to engage with the art in the collections. January 9, 2015 is the date of the next family fundraising gala, inspired by the Keith Haring exhibition, tentatively themed "Art is for Everyone," a quote by Haring.

President Wilsey called upon Trustee Jeana Toney, Chair of the Marketing Committee. Trustee Toney said that if the Marketing Committee could have a theme it would be "Momentum Continues."

The outcomes of variable pricing have been very positive.

Trustee Toney reported that the Fine Arts Museums are on track to complete the fiscal year with more visitors and revenue than last year and projected for this year. With one month until the end of the year, attendance is 12% over goal for special exhibitions attendance and 4% for overall attendance, and exceeded revenue projections by 40%. This is attributable to 51% of attendees coming on the weekend. The Museums tested two forms of ticketing: 1) premium tickets for exhibitions with timed-ticketing is \$40-\$46 for non-members and \$15-\$19 for members, or \$15-\$26 over the base price; and 2) weekend tickets at \$2 to \$3 over the base price. Premium pricing allows an individual or family to purchase a ticket to a special exhibition and visit any time that day without the need for timed tickets.

As of June 1, 2014, total attendance for the year stands at 1,654,000, 15% or 215,000 more than last fiscal year at the same time. Although June is typically a quieter month, with the opening of *Modernism from the National Gallery of Art* this week, strong numbers are anticipated.

Some media highlights are as follows: Salon Doré attracted significant coverage --- from both art and design press. The *San Francisco Chronicle* interviewed Martin Chapman and Andrew Skurman and the piece was a cover of the Datebook section on February 3; *The New York Times Magazine* did a feature and photo shoot that ran in their March 23 Travel issue; *The Art Newspaper* covered the extensive conservation efforts in their April issue and *7x7 Magazine* selected the project for their "Best of Issue" for design.

Lines on the Horizon: Native American Art from the Weisel Family Collection received favorable media coverage including profiles in *Tribal Arts Magazine*, *HALI*, *American Indian Art magazine*, and *San Francisco Chronicle*. The recent story in the June issue of *Marin Magazine* features works received through the gift and included in the exhibition. Each Trustee at the meeting received a copy of *Marin Magazine*.

With an additional contribution by the Field Foundation, the Museums plan to promote Parmigianino's *Schiava Turca* with street pole banners as well as strategically placed ads. This week widespread promotion of the *Modernism* exhibition begins and later this month

the closing weeks of the *Intimate Impressionism* exhibition will be marketed. Increased marketing of Friday Nights include placing large scale ads in the *San Francisco Chronicle*.

A market research project is underway. Over 600 intercept surveys for the audience tracking study and the ethnographic interviews for the positioning study took place in April and May. Initial top-line results for both studies will be reviewed by the Marketing Committee later this week. During the months of June through October, on-site and online surveys and focus groups will be conducted. The overall results will be shared with Trustees in the fall.

President Wilsey called upon Trustee David Spencer to report on activities of the Technology and Innovation committee. Mr. Spencer expressed delight to announce that the Director of Technology and Innovation position has been filled. Gary Castro, who begins on June 16th has a rich background in museums, with lengthy service at the Hammer Museum at UCLA and the Los Angeles Museum of Contemporary Art.

Web Developer, Andrew Fox moves to the IT Department after more than 15 years as the Web and Digital Marketing Manager. He has overseen and maintained the website in all its past and present versions and will continue to work with various departments to enable a comprehensive online strategy that incorporates creative and state-of-the-art social media, web, and app development to build brand awareness, attendance, and loyalty to the Museums.

The Explore the Art website is now showing over 160,000 records from the collections. Since launching in February, the website has received over 51,000 unique visitors, and 303,000 page views. Numerous comments from the public have been received through the "edit" feature.

The Museum is moving forward with its "Beam" project that enables visitors with mobility challenges to operate a camera-mounted robot remotely. Working with the manufacturer, modifications to the robot have been made, including collision-avoidance and improved camera resolution. This will be implemented as part of the Museums' Access program to enable people with disabilities to enjoy the galleries. The Museums welcomed the first remote visitors this month.

The Museums are contracting a distributed antenna vendor to provide cellular service to the de Young and Legion of Honor. This system will be installed at no cost, and will also provide a revenue stream for the Museums.

President Wilsey thanked all presenters for their reports. There was no discussion among Trustees. There was no public testimony.

VII. Report of the Chief Financial Officer

President Wilsey called upon Michele Gutierrez, Chief Financial Officer, who proposed the following resolution:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby authorize the Controller of the City and County of San Francisco to transfer monthly excess revenue over monthly admission operating expenses in the Admission Fund (2S CRF RPD) Index Code 615001 to Project PFAADM, Index Code 615001 on a monthly basis for the Fiscal Year 2014 - 2015; and, be it

FURTHER RESOLVED, That the funds in Project PFAADM are to be used to reimburse the Corporation of the Fine Arts Museums for expenses incurred on behalf of the Museums.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to adopt the above resolution as **Board Resolution 1784.**

Ms. Gutierrez continued by proposing the following resolution acknowledging funding expended:

WHEREAS, The Corporation of the Fine Arts Museums is a 501(c)(3) not-for-profit corporation that exists to support the activities of the Fine Arts Museums of San Francisco; now, therefore, be it

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge with gratitude funding in the amount of \$9,871,893 expended by the Corporation of the Fine Arts Museums for operations during the period January 1 through March 31, 2014.

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to adopt the above resolution as **Board Resolution 1785.**

Ms. Gutierrez continued by proposing a resolution acknowledging bequests:

RESOLVED, That the Board of Trustees of the Fine Arts Museums of San Francisco does hereby acknowledge the following bequests of funds received during the period January 1 through March 31, 2014:

Berenice Spalding	\$10,000.00
Joseph Rosenthal	\$21,968.00
Charles Tuckman	\$47,730.15
Calvin Malone	\$17,500.00

Upon motion, duly seconded, there was no discussion among Trustees. There was no public testimony. Trustees voted unanimously to adopt the above resolution as **Board Resolution 1786.**

VIII. Schedule of Meetings and Events, Current and Future Exhibits

President Wilsey referred Trustees to the schedule of meetings, events, and current and future exhibits. (Attached).

IX. Public Comment

There was no public comment on any matters during the course of the meeting.

X. Adjournment

President Wilsey adjourned the meeting at 4:34 p.m. in Memory of William Steen and Frank Montgomery Woods, Former Trustees of the Fine Arts Museums of San Francisco. She noted that these two gentleman were very loyal, longstanding and devoted Trustees, and very good friends with many Trustees.

Respectfully submitted,

Megan A. Bourne
Executive Secretary to the Board of Trustees

NOTE: These minutes set forth all actions taken up by the Board of Trustees on matters stated, but not necessarily in the order in which they were considered.

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