

FINE ARTS MUSEUMS OF SAN FRANCISCO

**Acquisitions Committee
of the Fine Arts Museums Foundation**

October 9, 2013

	<u>Page</u>
Purchases.....	1
Funded Purchases.....	2
Gifts.....	3
First Step Deaccessioning.....	4
Second Step Deaccessioning.....	5
Strengthened Guidelines on the Acquisition of Archeological Material and Ancient Art.....	6

acqc13.10

PURCHASES

European Decorative Arts

Franz Anton Bustelli, Swiss, 1723–1763
House Altar, ca. 1760
Porcelain with painted and gilded-wood
225 x 102 x 63 cm (88 9/16 x 40 3/16 x 24 13/16 in.)
L13.59

Graphic Art

Robert Wilson, American, b. 1941

Flying Bench, 1977
Hard-ground etching

Overture Chair, 1977–1978
Hard-ground etching

Stalin Chairs, 1977–1978
Soft-ground etching

Einstein Chair, 1978
Hard-ground etching

Café Table, 1977–1978
Hard-ground etching

Café Chair, 1977–1978
Hard-ground etching

Patio Sofa (or Esmerelda's Bench), 1978
Etching and photo halftone with plate tone and wiping

Hanging Chair (Freud's Chair), 1977–1978
Etching

Louis XV Chair, 1977–1978
Etching

Suite of 9 intaglio prints, each 27 x 22 in. (sheet)
Printed by Pat Branstead, Aeropress, New York
Published by Multiples, Inc., New York
L12.78.1-9

FUNDED PURCHASES

Graphic Art

Wangechi Mutu, Kenyan, b. 1972

Edition Jacob Samuel (publisher)

Jacob Samuel (printer), American

Eve, 2006

Portfolio of eight (8) hard and soft ground etchings

Sheet: 279 x 216 mm (11 x 8 1/2 in.) each; Object: 313 x 250 x 51 mm (12 5/16 x 9 13/16 x 2 in.)

L12.33.2.1-8

Claire Colette, American, b. 1980

Summertime and the Void, 2012

Graphite on paper

1067 x 1473 mm (42 x 58 in.)

L13.44

Angelina Pwerle, Australian/Aboriginal, b. 1946

Bush Plum (5-311), 2010

Acrylic on paper

Bush Plum (6-311), 2010

Acrylic on paper

Sheet: 759 x 572 mm (29 7/8 x 22 1/2 in.) each

L13.51.1 and L13.51.2

Michele Burgess, American, b. 1960

Repair by Bill Kelly (San Diego: Brighton Press, 2006)

Book with paintings and photo intaglios on Gampi paper, edition 3/30

Object: 248 x 191 x 13 mm (9 3/4 x 7 1/2 x 1/2 in.)

L13.54

Richard Bassett, American, 1948–2013

Artifact #15, 2005

Graphite on paper

Sheet: 565 x 514 mm (22 1/4 x 20 1/4 in.); Frame: 641 x 597 x 38 mm (25 1/4 x 23 1/2 x 1 1/2 in.)

L13.55.1

Richard Bassett, American, 1948–2013

Porn Clip #8, 1999

Graphite on paper

524 x 476 mm (20 5/8 x 18 3/4 in.)

L13.55.2

GIFTS

American Art

Stephen De Staebler, American, 1933-2011
Wall X with Orange Scar, 1973
Sculpture, pigmented stoneware with surface oxides
110 x 92 x 13 in. (279.4 x 233.68 x 33.02 cm)
L12.2.4.16a-n

European Paintings

Gustave Caillebotte, French, 1848–1894
Soleils au Bord de la Seine (Sunflowers along the Seine), ca. 1885–1886
Oil on canvas
90.2 x 71.1 cm (35 1/2 x 28 in.)
L10.7.3

Giovanni Paolo Panini, Italian, 1691–1765
Figures Amongst the Ruins (Ruins with Sybil), 1731
Oil on canvas
64.8 x 49.5 cm (25 1/2 x 19 1/2 in.)
L10.7.2

Giovanni Paolo Panini, Italian, 1691–1765
Figures Amongst the Ruins (Ruins with Prophet), 1731
Oil on canvas
64.8 x 49.5 cm (25 1/2 x 19 1/2 in.)
L10.7.1

Graphic Art

Russell Crotty, American, b. 1956
Four Seasons in our Galaxy, 2004
Archival color pigment inkjet with silkscreen varnish
508 x 508 mm (20 x 20 in.)
L13.33.1-4

Christopher Brown, American, b. 1951
Urn in Black and White, 1981
Charcoal on Paper
1060 x 756 mm (41 3/4 x 29 3/4 in.)
L13.45.1

Christopher Brown, American, b. 1951
Untitled, 1982
Charcoal on paper
63.5 x 45.7 cm (25 x 18 .75 in.)
L13.45.2

GIFTS

Richard Bassett, American, 1948–2013

Porn Clip #7, 1999

Graphite on paper

Sheet: 524 x 476 mm (20 5/8 x 18 3/4 in.)

L13.56.1

Richard Bassett, American, 1948–2013

Wire, 1997

Graphite on paper

Sheet: 586 x 459 mm (23 1/16 x 18 1/16 in.)

L13.56.2

Matta (Roberto Sebastián Antonio Echaurren Matta), Chilean, 1911–2002

Erotic Scene, 1943

Graphite and crayon on paper, mounted on Masonite

Sheet: 581 x 718 mm (22 7/8 x 28 1/4 in.); Frame: 711 x 889 mm (28 x 35 in.)

L13.57

Masami Teraoka, American, b. 1936

Untitled (study for American Kabuki/Oishiiwa)verso: Untitled, ca. 1986

Watercolor

Sheet: 290 x 390 mm (11 7/16 x 15 3/8 in.)

L13.60.1

Masami Teraoka, American, b. 1936

Untitled diptych (study for American Kabuki/Oishiiwa), ca. 1986

Watercolor, ink, and graphite

Sheet: 380 x 188 mm (14 15/16 x 7 3/8 in.); Sheet: 380 x 188 mm (14 15/16 x 7 3/8 in.)

L13.60.2a-b

Masami Teraoka, American, b. 1936

Study for American Kabuki/Oishiiwa, #1, 1986

Watercolor, ink, and graphite

Sheet: 186 x 380 mm (7 5/16 x 14 15/16 in.)

L13.60.3

Masami Teraoka, American, b. 1936

Study for American kabuki/Oishiiwa, #2, 1986

Watercolor, ink, and graphite

Sheet: 188 x 380 mm (7 3/8 x 14 15/16 in.)

L13.60.4

GIFTS

Textile Arts

Suit (bodice and skirt), ca. 1902

United States

Wool, silk, embroidery, piping, and lace

Skirt: 127 x 129.5 cm (50 x 51 in.); Bodice: 73.7 x 53.3 cm (29 x 21 in.)

L13.38.1a-b

Pair of woman's shoes, ca. 1915–1925

United States

Leather, silk, silver

12.7 x 8.9 x 26.7 cm (5 x 3 1/2 x 10 1/2 in.)

L13.38.3

Needlework picture, 1838

Portugal

Silk, chenille and ink; embroidery (satin stitch, French knots, couching)

68.6 x 45.7 x 0.3 cm (27 x 18 x 1/8 in.)

L13.47.1

Breast cloth (stithopano), ca. 1800–1850

Greece, possibly Chios

Linen, silk, metal wrapped silk; embroidery (satin stitch, drawnwork)

59.7 x 51.4 x 0.3 cm (23 1/2 x 20 1/4 x 1/8 in.)

L13.47.2

Sampler, 1816

United States

Cotton or linen; embroidery (cross, satin, and plain stitch)

47.6 x 26 x 0.2 cm (18 3/4 x 10 1/4 x 1/16 in.)

L13.47.3

Needlework picture, 19th century

United States

Silk, metal-wrapped silk threads and paint; embroidery (satin stitch, French knots, couching)

33.7 x 23.2 x 0.3 cm (13 1/4 x 9 1/8 x 1/8 in.)

L13.47.4

Linden bag with saki-ori balls, 1873

Japan, Akita prefecture

Linden, cotton, paper; plain weave

99.1 x 45.7 x 22.9 cm (39 x 18 x 9 in.)

L13.53.1

GIFTS

Vest, late 19th century

Japan

Cotton, weft-faced plain weave, rag weave (*saki-ori*), embroidery (*sashiko*)

69.9 x 43.2 x 1.9 cm (27 1/2 x 17 x 3/4 in.)

L13.53.2

Vest, late 19th century

Japan

Cotton, weft-faced plain weave, rag weave (*saki-ori*), embroidery (*sashiko*)

69.9 x 43.2 x 1.9 cm (27 1/2 x 17 x 3/4 in.)

L13.53.3

Fine Arts Museums Foundation
Acquisitions Committee
Wednesday, October 9, 2013

FIRST STEP DEACCESSIONING

American Decorative Arts

See appended list of 1 object

Graphic Arts

See appended list of 1 object

Textiles

See appended list of 149 objects

No.	Artwork Description	Artist	Country, Culture
1988.32.13 T#88.52.10	Settee ca. 1900 Mahogany and fabric 38 1/2 x 86 x 25 1/2 in. (97.8 x 218.4 x 64.8 cm)	Unidentified artist	North America United States

No.	Artwork Description	Artist	Country, Culture
1985.1.40.1-90	<p><i>Henri Matisse/Gravures originales sur le thème de Chant de Minos (Les Crétois)/ Pour le texte de H. de Montherlant</i> (Original prints on the theme of the Song of Minos [The Cretans] for the text by H. de Montherlant) (Paris: Les héritiers de l'artiste, 1981)</p> <p>Two volumes in slipcase, titled <i>Pasiphaé</i> (on spine of slipcase inserts), 87 pages of linocuts, three linocut covers printed in blue (one on each volume and one in volume II). This is number 100 of an edition of 100</p>	Henri Matisse, 1869-1954	Europe, France

No.	Artwork Description	Artist	Country, Culture
X1987.290	Seat pad floral pattern		Europe
43043	Campaign badge for Millard Fillmore silk		North America United States
1943.403	Tapestry tapestry weave 256.5 x 180.3 cm (101 x 71 in.)		Europe Belgium
1943.404	Hunting rug		Asia Iran
53807.53-61	Nine fragments		Russia, Greece,Balkans, Czech, Sumatra?
72.30	Carpet Wool; knotted pile 449.6 x 309.9 cm (177 x 122 in.)		Asia Iran
X1982.53	Wall hanging: embroidered, raspberry center with blue border embroidered silk 116.8 x 116.8 cm (46 x 46 in.)		Asia China
X1982.55a-b	Two hanging mottos silk 111.8 x 15.9 cm (44 x 6 1/4 in.)		Asia China
X1982.57	Robe -blue with black trim silk		Asia China

No.	Artwork Description	Artist	Country, Culture
X1982.61	Sleeve band ; swallows and wisteri swallows and wisteria with black, green, blue thread silk 106.7 x 8.9 cm (42 x 3 1/2 in.)		Asia Japan
X1982.63	Caftan embroidered silk		
X1982.65	Kimono green silk damask		Asia Japan
X1982.69a-b	Pair of tassels blue and buff rope		
X1982.70a-h	Eight tassels buff and gold sequins		
X1982.71	Border tape brocade		
CPL16043 X1989.723	Hanging silk		
Z1978.12a	Persian style rug with blue floral design silk 202.6 x 124.9 cm (79 3/4 x 49 3/16 in.) irregular		Asia Iran
X1987.293	Screen? shelf panel? wood and cloth with brass knob 25 x 21 (63.5 x 53.3 cm)		Europe

No.	Artwork Description	Artist	Country, Culture
CPL1716.54	Rug Wool; knotted pile (asymmetrical knot, open left) 137.2 x 208.3 cm (54 x 82 in.)		Asia
CPL1719.54	Carpet Wool; knotted pile (symmetrical knot) 426.8 x 190.6 cm (168 x 75 in.)		Asia Turkey Ottoman
L6537	Baby's embroidered bonnet embroidery		Europe England
L83.78.19	Panel fragment damask		
L83.78.23a-c	Two collars and one cuff reticello lace		
L83.78.28	Open drawers linen and lace		
L83.78.29	Open drawers linen and lace		
L83.78.30	Open drawers linen and lace		
L83.78.32	Tablecloth linen and lace		
L83.78.33a-b	Two panel fragments brocaded silk		

No.	Artwork Description	Artist	Country, Culture
L83.78.35	Costume fragment (headband) silk satin with embroidery		Asia China Canton
L83.78.6	Bodice Mulberry silk and silk georgette		
X2001.337	Four spools of white thread in a box (Dollfus-Mieg & Co.) thread		
L83.78.24	Slip Donor No.: 375 Mrs. Charles H. Russell batiste with drawnwork, ribbon and		
X1982.68.1a-b	Pair of draperies beige and gold brocade or damask 114 x 30 (289.6 x 76.2 cm)		
L83.78.25	Slip batiste, ribbon and lace		
L83.78.26	Slip batiste, with drawnwork, ribbon and lace		
L82.90.27	Carpet pile carpet 271.8 x 129.5 cm (107 x 51 in.)		Asia Russia Kazak
X1987.344 37054	Carved rack with foot stand - boot jack? wood		

No.	Artwork Description	Artist	Country, Culture
X1989.661	Muff black, with long head at one end, feet at other end fur		
X1989.761	Banner black and red Chinese characters on yellow with red irregular border linen		Asia China
X1989.773	Bodice beige; "I.2" on drawer list silk taffeta		
X1989.841 a-b	Pair of sleeves white, with stripes net and lace		
X1989.842	Veil black, with white flowers satin gauze and lace		
46640	Boxer's flag red with blue top border and white letters		Asia China
37907	Flag white and beige, with orange top border, and red letters silk		Asia China Peking
L5599a	Baby shoe leather		Europe Holland
X1982.64	Hoop with streamers silk, metal and wood 18 3/4 x 10 (47.6 x 25.4 cm)		Asia Japan
44660.1 X1989.100	Fan gauze, lace and MOP		

No.	Artwork Description	Artist	Country, Culture
X1982.62	Reticule printed cotton, silk, and tassel 31 x 16 (78.7 x 40.6 cm)		
X1982.273	Cloth cover or bag? 12 1/2 x 5 1/2 (31.8 x 14 cm)		
55347.9a-b	Pair of doll's portieres net and silk		North America United States
23502	Child's shoe c.1776		North America United States New Hampshire
26095	Raincoat wild grasses		Oceania Philippines Northern Luzon
47060a-b	Pair of shoes		Central America
50537a-b	Wooden shoes wood l: 10 1/2		Europe
43204.1	Foot covering		Asia
43204.2	Foot covering		Asia
43204.3	Foot covering		Asia

No.	Artwork Description	Artist	Country, Culture
45923a-b	Shoe sole and heel wood		Europe Germany
45924a-b	Pair of sandals wood and paper		Europe Japan
2254a-b 3553	Pair of climbing boots		Europe Switzerland
24191a-b	Two skirts glass beads, shell, and leather		Africa Sudan
24295a-b 44	Pair of sandals leather		Asia China
24309a-b 58	Pair of boots (yellow stained) leather		Asia Turkey
24310a-b 59	Pair of slippers (red stained) leather		Asia Turkey
24311a-b 60	Pair of child's sandals wood		Asia
26648	Raincoat fiber		Asia China Canton
26649	Rain cape coconut fiber l: 36		Asia Philippines Luzon
3603.1	Sandal		Asia Japan

No.	Artwork Description	Artist	Country, Culture
3603.2	Sandal		Asia Japan
3603.3	Sandal		Asia Japan
3603.5	Sandal		Asia Japan
36425a-b	Pair of shoes linden tree bark		Europe Russia
37148.2a-b	Pair of clogs wood		Europe Germany
37148.3a-b	Pair of clogs wood		Europe Germany
38442a-b	Woman's dress grass		Oceania Polynesia, Society Islands Tahiti
39520a-b	Pair of sandals		Asia China
45057.10	Miniature shoes and sandals from different countries wood, cloth, leather, and metal various w: 4-11 cm		
45057.11	Miniature shoes and sandals from different countries wood, cloth, leather, and metal various w: 4-11 cm		

No.	Artwork Description	Artist	Country, Culture
45057.13	Miniature shoes and sandals from different countries wood, cloth, leather, and metal various w: 4-11 cm		
45057.14	Miniature shoes and sandals from different countries wood, cloth, leather, and metal various w: 4-11 cm		
45057.15	Miniature shoes and sandals from different countries wood, cloth, leather, and metal various w: 4-11 cm		
45057.7	Miniature shoes and sandals from different countries wood, cloth, leather, and metal various w: 4-11 cm		
45057.9	Miniature shoes and sandals from different countries wood, cloth, leather, and metal various w: 4-11 cm		
9186f-g	Costume: pair of shoes (complete costume: a-g)		Asia Philippines
R118	Pair of wooden shoes wood		
R776a-b	Pair of wooden shoes wood		Europe Netherlands

No.	Artwork Description	Artist	Country, Culture
43204.4	Foot covering		Asia
43204.5	Foot covering		Asia
47569.3	Man's jacket Donor No: 4393 Name: Mrs. C. Parker		North America CANA Victoria Land?
1934.3.150 16179	Lace sleeve fragment Donor No: 1540 Name: Archer M. Huntington 19th century machine-made lace 20 x 10		
47278	Insurrection flag linen		Oceania Philippines
44036	Tribal flag		Oceania Philippines
20455	Boxer flag from the Siege of Peking Donor No: 3920 Name: Reuben H. Lloyd 1900 cotton		Asia CHIN
44994	Shawl brown floral pattern on beige, with long fringe brocaded silk w: 36		North America Mexico

No.	Artwork Description	Artist	Country, Culture
1985.44.183a-c L84.24.183a-c	At home gown Donor No: 4849 Name: Ronna and Eric Hoffman Brown lace, silk, and ribbon		
L6423.1-3	Three papers of hand-made pins steel		Europe England
FL81.110.3	Cotillion favors: thirty-three perfume flasks 1880s		North America UNIT California, San Francisco
42.17.8a-c	Flounce (three pieces) Donor No: 3123 Name: Herbert E. Clayburgh bobbin lace a) 8 x 26 b) 8 x 26 c) 8 x 26		
9131	Child's cap Donor No: 4597 Name: Jane Hunt White cotton with eyelet embroidery		
78.15.7 L9792	Ring cushion Donor No: 592 Name: Edith Johnston True c.1908 satin and silk		North America UNIT
1985.44.104 L84.24.104	Skirt Giorgini Donor No: 4849 Name: Ronna and Eric Hoffman linen		

No.	Artwork Description	Artist	Country, Culture
1956.2	Carpet 17-18th century Wool; knotted pile (asymmetrical, open left) 307.3 x 142.2 cm (121 x 56 in.)		Asia India Mughal
1969.16 1720.54	Carpet 17-18th century wool; knotted pile 616 x 224.8 cm (242 1/2 x 88 1/2 in.)		Asia Iran Isfahan
54961.1	Carpet fragment 17-18th century 91.4 cm (36 in.)		Asia China
CPL1727.54k	Fragment (altar frontal) 17 - 18th century silk brocade		Europe Spain or France
1975.4.4 CPL252.59	Dragon carpet 18th century wool; knotted pile 556.3 x 235 cm (219 x 92 1/2 in.)		Asia Caucasus, Karabagh or Shirvan
1982.14.16 FL72.54.25	Fringed cover 18th century cotton, wool; plain weave with looped pile 172.7 x 223.5 cm (68 x 88 in.)		Europe Italy or Spain?
X1989.722	Brocade green and white floral and branch design 18th century brocaded silk		Europe France or Italy?
L7364	Bodice 18th century linen		North America United States Pennsylvania, Philadadelphia

No.	Artwork Description	Artist	Country, Culture
L7367	Bodice 18th century satin and chiffon		North America United States Pennsylvania, Philadelphia
X1989.531 a-b	Pair of wedding shoes(with dress 54.6.14a-b) early 19th century kid leather, silk ribbon 24 x 4 x 7 cm (9 7/16 x 1 9/16 x 2 3/4 in.)		North America United States
54795	Prayer rug mid 19th century 99.1 x 142.2 cm (39 x 56 in.)		Asia Iran
L40.8a-b X1982.54	Boy's Ceremonial kimono 19th century painted silk		Asia Japan
54883	Rug from Humphrey Octagon House (floral squares) mid 19th century		North America United States
L3196	Girdle or cummerbund early 19th century silk taffeta, linen, whalebone(?)		North America United States Mississippi African American slave
54074	Woman's stirrup 19th century		Europe Spain
1988.13.3b L83.15.3a-c	Fan case mid 19th century wood, glass		Asia China
1988.13.3c L83.15.3a-c	Mandarin cabriolet fan case mid 19th century wood, glass		Asia China

No.	Artwork Description	Artist	Country, Culture
1988.11.517 L84.64.6	Bed dhurrie late 20th century cotton; tapestry weave 218.4 x 125.7 cm (86 x 49 1/2 in.)		Asia India Uttar Pradesh
54653.4	Fragment of blanket 20th century wool		North America United States Navajo
Z1978.12b	Persian style rug with blue floral design 20th century silk; knotted pile 18.1 x 123.8 cm (7 1/8 x 48 3/4 in.) irregular		Asia Iran
L83.78.8	Tunic early 20th century brocade and lace	La Jeunesse	North America United States New York
L83.78.9a-b	Skirt and bodice early 20th century Silk and silk net	Jean	North America United States New York
25857	Woman's wedding shoe 1803		North America United States Rhode Island, Providence
L5612	Stocking purse 1810 steel beads		North America United States Massachusetts or New York
51466	Slipper 1824 satin and deerskin		North America United States California, Santa Clara Spanish Colonial / Mission
R470.3	Sampler, dated 1824 - A.H. at bottom 1824		

No.	Artwork Description	Artist	Country, Culture
42.13.1	Finding Moses ca. 1842 embroidery; tent stitch on canvas	Frances Miraben McNulty	North America United States
42.13.2	Man and boy sitting ca. 1842 needlework; tent stitch on canvas	Frances Miraben McNulty	North America United States
51242a-d	Afternoon Dress (waist, skirt, flounce, and collar) ca. 1846 Pale green taffeta brocaded with black velvet, hi-lo cut pile floral pattern, glazed cotton lining		
47472.2a-b	Pair of woman's shoes ca. 1847 leather		North America United States New York
44.28.9.2 X1989.721	Tapestry door valance or lambrequin (one of a pair) ca. 1850 Wool, silk; tapestry weave 315 x 185.4 cm (124 x 73 in.)	Aubusson Factory, b. 1580	Europe France
L3154	Thirteen-star boat flag 1851-1862 Wool, cotton (?); piecing, one-sided applique		North America United States
37102.2a-b	Pair of baby shoes Holcombe Brothers 1854		North America United States California, San Francisco
39.9.3	Dress 1860-1865		
50.37.1	Wreath of flowers ca. 1865 wool yarn		North America United States

No.	Artwork Description	Artist	Country, Culture
52429	Slipper 1870 leather		Europe
54884	Rug (Persian design) with "Lowell" on underside ca. 1875 414 x 569 cm (163 x 224 in.)		North America United States
42200	Table cover 1875 net with worsted 72.4 cm (28 1/2 in.)	Sara D. Olinsky	North America United States California
55377.1a X1989.398a-b	Bodice from Afternoon Ensemble (Bodice, Overskirt, Underskirt and Cape) ca. 1890 Cut silk velvet and silk, chenille fringe		
1982.36.1 FL79.100.2	Handkerchief circa 1890 linen with lace 8 x 9 (20.3 x 22.9 cm)		North America United States
9171	Forty-five star U.S. quartermaster flag, the first American flag raised in the Philippines ca. 1898 wool, cotton 127 x 231.2 cm (50.75 x 91 in.)		North America United States New York
43872	Flag used in the Filipino insurrection under Aquinaldo, February/1899 1899		Oceania Philippines
78.7f L78.7f	Clock cover cloth circa 1900 cotton and lace l: 7 3/4 x w: 35	Mme. van Tets	Europe Holland

No.	Artwork Description	Artist	Country, Culture
L83.78.31	Slip 1920-1930 satin		
L83.78.27	Slip 1920-1930 applique		
64.24.3	Wall hanging with figure of a standing woman ca. 1925 Cotton, machine woven 228.6 x 152.4 cm (90 x 60 in.)		Europe
1985.44.318 L84.24.318	Jacket of pantsuit (worn with 1985.44.100) ca. 1970-1979 Beige cotton gabardine	Yves Saint Laurent, 1936- 2008	Europe France
50.37.2	Wreath of flowers ca. 1986 wool yarn		North America United States
	0	0	

Fine Arts Museums Foundation
Acquisitions Committee
Wednesday, October 9, 2013

SECOND STEP DEACCESSIONING

European Decorative Arts

See appended list of 10 objects

No.	Artwork Description	Artist	Country, Culture
2009.4.11.1 L09.15.11.1, 302	Louis XV chaise Third quarter 18th century carved and painted wood, upholstered 88.9 x 48.3 x 50.8 cm (35 x 19 x 20 in.)		Europe France
2009.4.3 L09.15.3, 314	Regence commode Second quarter 18th century carved and inlaid wood, marble top, ormolu mounts 88.9 x 128.3 x 64.8 cm (35 x 50 1/2 x 25 1/2 in.)		Europe France
2009.4.6 L09.15.6, 326	Louis XV side table (table en cabaret) mid 18th century carved wood, gilded and painted 66 x 62.2 x 43.2 cm (26 x 24 1/2 x 17 in.)		Europe France
2009.4.7 L09.15.7, 362	Regence commode First quarter 18th century carved kingwood and walnut, ormolu mounts, marble top 83.2 x 130.8 x 63.5 cm (32 3/4 x 51 1/2 x 25 in.)		Europe France
2009.4.8 L09.15.8, 328	Regence commode First quarter early 18th century carved and inlaid kingwood, marble top, ormolu mounts 82.6 x 127 x 62.2 cm (32 1/2 x 50 x 24 1/2 in.)		Europe France
2009.4.9 L09.15.9, 340	Louis XVI bureau plat Fourth quarter 18th century kingwood, oak, tooled leather top, ormolu mounts 77.5 x 157.5 x 76.2 cm (30 1/2 x 62 x 30 in.)		Europe France

No.	Artwork Description	Artist	Country, Culture
2009.4.11.2 L09.15.11.2, 302	Louis XV chaise Third quarter 18th century carved and painted wood, upholstered 88.9 x 48.3 x 50.8 cm (35 x 19 x 20 in.) each		Europe France
2009.4.1.1 L09.15.1.1, 307	Louis XVI fauteuil Fourth quarter 19th century carved wood, painted and upholstered 91.4 x 61 x 66 cm (36 x 24 x 26 in.)		Europe France
2009.4.4 L09.15.4, 324	Louis XV style table de milieu Mid 19th century carved and gilt wood with marble top 68.6 x 78.7 x 61 cm (27 x 31 x 24		Europe France
2009.4.1.2 L09.15.1.2, 307	Louis XVI fauteuil Fourth quarter 19th century carved wood, painted and upholstered 91.4 x 61 x 66 cm (36 x 24 x 26 in.)		Europe France
0	0	0	

STRENGTHENED GUIDELINES ON THE ACQUISITION OF ARCHAEOLOGICAL MATERIAL AND ANCIENT ART ISSUED BY ASSOCIATION OF ART MUSEUM DIRECTORS

MEMBERS CONCLUDE MID-WINTER MEETING IN KANSAS CITY

New York, New York—January 30, 2013—At its Mid-Winter meeting at Kansas City, Missouri, the Association of Art Museums Directors approved revisions to its guidelines for the acquisition of archaeological material and ancient art. These revisions further strengthen and clarify AAMD’s guidelines, as part of the organization’s ongoing commitment to establishing the highest professional standards for the art museum field. The changes to the guidelines focus on how member institutions use AAMD’s Object Registry and make the requirement to post to the Registry a part of AAMD’s Code of Ethics. The revised guidelines also cover a limited group of objects not addressed by the previous guidelines: promised gifts and bequests of archaeological material and ancient art made prior to the adoption of AAMD’s 2008 guidelines.

The changes in the new “Guidelines on the Acquisition of Archaeological Material and Ancient Art (revised 2013)” focus on specific aspects of the guidelines, as follows:

- The existing requirement to post information about new acquisitions of archaeological material and ancient art to AAMD’s Object Registry has been clarified: members must now post all provenance information of which the museum is aware, as well as specific details about how the acquisition meets the standards of the guidelines.
- At the same time, the AAMD Object Registry has been strengthened by making posts to the Registry a requirement of AAMD’s Code of Ethics.
- The revised guidelines provide more detail about the considerations to be taken into account when deciding whether to acquire a work that is either archaeological material or ancient art.
- The guidelines also address an area that was not covered in the 2008 report: guidance on the handling of promised gifts and estate plans made before the 2008 report was issued. The revised guidelines state that gifts promised and bequests made prior to 2008 can be accepted provided they are posted to the Object Registry when accessioned into a museum’s collection.

Most areas of the guidelines remain consistent between 2008 and 2013, including the principle that museums should not normally acquire archaeological material and ancient art without complete provenance dating back to 1970 (the date of the UNESCO Convention.) Museums may consider acquisitions that do not have a complete provenance if they meet the criteria described in the guidelines. If acquired, those works must be posted publicly on AAMD’s Object Registry. These postings make information on the works accessible to the

public nationally and internationally and enable new research and possible claims to occur.

"I want to thank my colleagues—those who participated in the Task Force and the members at the meeting—who worked together to develop the revisions, and provided thoughtful commentary on them," said Maxwell L. Anderson, Chair of AAMD's Task Force on Archaeological Material & Ancient Art, and Eugene McDermott Director of the Dallas Museum of Art. "It is because of their continued commitment that AAMD has been successful at balancing the complex considerations involved in collecting ancient art with the imperative to do so ethically."

AAMD's previous—and current—guidelines grow out of the principle that museums have a responsibility to collect, and are committed to collecting responsibly. AAMD recognizes that acquiring archaeological material and ancient art is increasingly complex, and through the guidelines AAMD outlines the range of considerations that must be taken into account when making decisions to collect such objects. AAMD believes that bringing works into the public domain benefits the public by making the objects available for everyone to experience, and by making education programs, research, and exhibition of the works possible.

The revised guidelines are posted [on AAMD's website](#). The revised Object Registry will be operational in the coming weeks.

The new guidelines were developed by a Task Force of 15 art museum directors representing a wide variety of art museums nationwide. The guidelines were approved by the Board of AAMD and by its membership at the Mid-Winter meeting.

"Our growing membership continues to demonstrate their commitment to the field through the leadership and thoughtfulness they bring to these meetings," said Kimerly Rorschach, AAMD's current president and director of the Seattle Art Museum. "In three days, we have accomplished much, most notably with the discussion and adoption of revised guidelines for collecting archaeological material ancient art. This is an area of concern for many members, and I want to thank Maxwell Anderson and all the members of the Task Force for leading us to a successful conclusion."

The Association of Art Museum Directors, representing 217 art museum directors in the US, Canada, and Mexico, promotes the vital role of art museums throughout North America and advances the profession by cultivating leadership and communicating standards of excellence in museum practice. Further information about AAMD's professional practice guidelines and position papers is available at www.aamd.org.

###

Contacts:

Christine Anagnos / Alison Wade Association of Art Museum Directors 212-754-8084 canagnos@aamd.org awade@aamd.org	Sascha Freudenheim / Elizabeth Chapman Resnicow Schroeder Associates 212-671-5172 / 212-671-5159 sfreudenheim@resnicowschroeder.com echapman@resnicowschroeder.com
---	--

Introduction to the Revisions to the 2008 Guidelines on the Acquisition of Archaeological Material and Ancient Art

In 2004, the Association of Art Museum Directors adopted guidelines on the Acquisition of Archaeological Material and Ancient Art. In light of the experience of North American museums in implementing those guidelines for a number of years, the AAMD determined that changes were required and adopted revised guidelines in 2008. The principal change was the deletion of the provision that allowed the acquisition of objects with at least 10 years of provenance and the addition of a requirement for provenance to at least November, 1970, with certain exceptions. Museums have now had experience with the 2008 revised guidelines and the AAMD has determined that additional changes should be made. This 2013 revision addresses gift and estate plans made, but not carried out, prior to the 2008 revision. The 2013 revision also adds certain definitions and examples, and clarifies that if an acquisition must be posted on the AAMD Object Registry because it was acquired based on an exception in the Guidelines, the posting must explain how the acquisition fits one or more of the exceptions.

The 2008 guidelines represented a significant change in the AAMD's recommendation for acquisitions of archaeological material and ancient art. Those guidelines used the date of adoption of the UNESCO Convention, November 17, 1970, as a threshold for a more rigorous analysis of provenance information – an analysis not necessarily required by applicable law. The 2013 revisions, while they address a very limited universe of objects that may not have a complete provenance to 1970, maintain that threshold date for analysis of acquisitions of archaeological material and ancient art. The AAMD was encouraged in 2008 to see that the date of adoption of the UNESCO

Convention was recognized not only by museums as a threshold for more rigorous analysis of acquisitions, but also by some countries as a voluntary limitation for enforcement of their cultural patrimony laws that predate the UNESCO Convention. The AAMD hopes that other countries will follow this precedent of voluntary restraint as the AAMD continues to encourage its members to pursue voluntary standards for acquisitions that are stricter than the requirements of applicable law.

Guidelines on the Acquisition of Archaeological Material and Ancient Art (revised 2013)

AAMD Mission Statement

The purpose of the Association of Art Museum Directors is to support its members in increasing the contribution of art museums to society. The AAMD accomplishes this mission by establishing and maintaining the highest standards of professional practice; serving as a forum for the exchange of information and ideas to aid its members in their professional roles as art museum directors; acting as an advocate for art museums; and being a leader in shaping public discourse about the arts community and the role of art in society.

Preamble

The AAMD recognizes that the acquisition of archaeological materials and ancient art has in recent years become an increasingly complex task that requires the careful consideration of a number of different and, at times, seemingly contradictory goals. This report is intended to help its members understand the issues they will face when evaluating the purchase or acceptance of a gift of archaeological materials and ancient art and provides a framework for responsible decision-making in the development of their collections. Acknowledging that these subjects are interrelated, it also reaffirms the importance and the possibility of protecting archaeological sites as well as collecting archaeological materials and ancient art. This dual objective can only be accomplished through enhanced cooperation between source countries (i.e., countries of modern discovery of archaeological materials and ancient art) and museums that collect such works as well as the development of a mutual understanding and respect for the rights of these countries to protect their cultural property and those of museums whose work is to enhance – through collecting, research, and exhibition – knowledge and appreciation of the artistic achievements of the past.

Acquisition of Archaeological Material and Ancient Art (adopted by the membership of the AAMD, January 29, 2013)

I. Statement of Principles

- A. AAMD is committed to the responsible acquisition, whether by purchase, gift, bequest or exchange, of archaeological materials and ancient art. AAMD believes that the artistic achievements of all civilizations should be represented in art museums, which, uniquely, offer the public the opportunity to encounter works of art directly, in the context of their own and other cultures, and where these works may educate, inspire and be enjoyed by all. The interests of the public are served by art museums around the world working to preserve, study and interpret our shared cultural heritage.

- B. AAMD deplores the illicit and unscientific excavation of archaeological materials and ancient art from archaeological sites, the destruction or defacing of ancient monuments, and the theft of works of art from individuals, museums, or other repositories.
- C. AAMD is committed to the principle that acquisitions be made according to the highest standards of ethical and professional practice and in accordance with applicable law and in such a way that they do not provide a direct and material incentive to looting.
- D. AAMD is committed to the exercise of due diligence in the acquisition process, in particular in the research of proposed acquisitions, transparency in the policy applicable to acquisitions generally, and full and prompt disclosure following acquisition.
- E. The 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import and Export and Transfer of Ownership of Cultural Property began a new dialogue about the best ways to protect and preserve archaeological materials and ancient art, although regrettably the looting of sites, destruction of monuments and theft of objects continue to this day. The AAMD, along with others in the international community, including source countries, recognizes the date of this Convention, November 17, 1970, as providing the most pertinent threshold for the application of more rigorous standards to the acquisition of archaeological materials and ancient art as well as for the development of a unified set of expectations for museums, sellers and donors.
- F. Recognizing that a complete recent ownership history may not be obtainable for all archaeological material and every work of ancient art, the AAMD believes that its member museums* should have the right to exercise their institutional responsibility to make informed and defensible judgments about the appropriateness of acquiring such an object if, in their opinion, doing so would satisfy the requirements set forth in the Guidelines below and meet the highest standards of due diligence and transparency as articulated in this Statement of Principles.
- G. AAMD reaffirms the value of licit markets for the legal sale and export of works of art as an effective means of deterring the illicit excavation and trafficking of archaeological materials and ancient art
- H. AAMD encourages the creation of licit markets and strongly urges all nations to provide a legal method for the sale and export of art, thereby furthering the goal of deterring the illicit excavation and trafficking of archaeological materials and ancient art.

* "Member museum" means an art museum the director of which is a member of the AAMD.

II. Definitions

For purposes of these guidelines, the following terms shall have the meanings set forth below:

- A. “Archaeological material” means an object of cultural significance created in antiquity and discovered on land, below ground or under water as a result of scientific or clandestine excavation, exploration or digging activities or inadvertently as a result of other activities;
- B. “Ancient art” means a work of art created in antiquity that is not archaeological material;
- C. “1970” means November 17, 1970;
- D. “2008” means June 4, 2008; and
- E. “Work” means an object of archaeological material or a work of ancient art.

III. Guidelines

Since its founding in 1916, AAMD has regularly published professional guidelines. Given the increasingly complex set of ethical questions and rapidly evolving legal issues that need to be considered in the acquisition process, AAMD has developed the following guidelines to assist members in revising their acquisition policies. These guidelines apply to acquisitions of archaeological materials and ancient art by purchase, gift, bequest, or exchange.

- A. Member museums should thoroughly research the ownership history of a Work prior to its acquisition, including making a rigorous effort to obtain accurate written documentation with respect to its history, including import and export documents.
- B. When the Work is being imported into the U.S.[†] in connection with its acquisition by the member museum, import documentation should be obtained and compliance with the export laws of the country of immediate past export to the U.S. should be confirmed.
- C. Member museums should require sellers, donors, and their representatives to provide all information of which they have knowledge, and documentation that they possess, related to the Work being offered to the museum, as well as appropriate warranties.

[†] For AAMD members located outside the United States of America, “U.S.” means their country.

- D. Member museums must comply with all applicable local, state, and federal U.S. laws, most notably those governing ownership and title, import, and other issues pertinent to acquisition decisions.
- E. Member museums normally should not acquire a Work unless provenance research substantiates that the Work was outside its country of probable modern discovery before 1970 or was legally exported from its probable country of modern discovery after 1970.
- F. The AAMD recognizes that even after the most extensive research, many Works will lack a complete documented ownership history. Member museums may acquire such Works if:
 - 1. Based on the results of provenance research, the museum can make an informed judgment that the Work was outside its probable country of modern discovery before 1970 or legally exported from its probable country of modern discovery after 1970, or
 - 2. The cumulative facts and circumstances known to the museum after compliance with Sections III, A through D allow it to make an informed judgment to acquire the Work, consistent with the Statement of Principles above. Examples of such facts and circumstances include, but are not limited to:
 - a. The number, place and circumstances of independent exhibition(s) of the Work;
 - b. The number, type and circulation of publication(s) of the Work;
 - c. The length of time and place of public display(s) of the Work;
 - d. As to archaeological material, the provenance history of other Works excavated from the same site or area;
 - e. The prior owner(s) of the Work and any claims made against them with respect to other Works; and
 - f. Communications regarding the Work between the country of modern discovery and the current owner, a prior owner, or the museum, or
 - 3. The acquisition of the Work is by gift or bequest and
 - a. the donor/testator signed prior to 2008 a promise to gift, a will, a trust, or other document setting forth her/his intent to donate or bequeath the Work to the museum;

- b. the Work was on long term loan to the museum prior to 2008; or
 - c. the museum had an expectation prior to 2008 of receiving the Work by gift or bequest, as reflected in (i) a writing to or from the donor or a prior owner, (ii) communications with the donor or a prior owner, provided that the communications have been memorialized by the museum prior to acceptance of the gift or bequest or (iii) other documentation, or
4. The acquisition is of a fractional interest in the Work by gift, bequest or purchase and the museum acquired prior to 2008 a fractional ownership interest in the Work.

In the circumstances described in Items 1 through 4 above, the museum must carefully balance the possible financial and reputational harm of acquiring the Work against the benefit of collecting, presenting, and preserving the Work in trust for the educational benefit of present and future generations.

- G. The museum should promptly publish acquisitions of archaeological materials and ancient art, in electronic form, including an image of the Work (or representative images in the case of groups of objects) and its provenance, thus making this information readily available to all interested parties.
- H. In addition to the publication requirement set forth in Section G above, if a member museum acquires a Work under circumstances contemplated in Section F above, the member museum must post on the AAMD object registry an image of the Work (or representative images in the case of groups of objects) and its provenance as well as an explanation of why the acquisition of the Work is consistent with Section F above.
- I. If a member museum, as a result of its continuing research, gains information that establishes another party's right to ownership of a Work, the museum should bring this information to the attention of the party, and if the case warrants, initiate the return of the Work to that party, as has been done in the past. In the event that a third party brings to the attention of a member museum information supporting the party's claim to a Work, the museum should respond promptly and responsibly and take whatever steps are necessary to address this claim, including, if warranted, returning the Work, as has been done in the past.

IV. Acquisition Policies

Member museum directors and others responsible for museum governance should develop acquisition policies and guidelines for provenance research consistent with the above Guidelines.

**Amendment to Appendix A to
Professional Practices in Art Museums
A Code of Ethics for Art Museum Directors**

The fourth paragraph in the Code of Ethics would be amended to read as follows:

The director must ensure that best efforts are made to determine the ownership history of a work of art considered for acquisition. The director must not knowingly allow to be recommended for acquisition – or permit the museum to acquire – any work of art that has been stolen (without appropriate resolution of such theft) or illegally imported into the jurisdiction in which the museum is located. With respect to acquisitions covered by Section III, H of the AAMD Guidelines on the Acquisition of Archaeological Material and Ancient Art (the “Guidelines”), the director must cause the posting contemplated under that Section to be made.