

The Board of Advisors of the Nasher Museum of Art at Duke University met on Friday, November 22, 2019 in the University Classroom at the Nasher Museum. Chair Nancy Nasher presided.

Members participating, in addition to the Chair, were Less Arnold, Gail Belvett (*Collections Committee*), Cynthia Brodhead, Henry Cuthbert (*ex officio*), David Haemisegger, Jolie Johnson, Stefanie Kahn, Katherine Thorpe Kerr, Frank Konhaus (*Collections Committee*), Provost Sally Kornbluth (*ex officio*), Mike Levine, Neil McWilliam (*Collections Committee*), Patricia Roderick Morton, Jennifer McCracken New, Rick Powell (*ex officio*), Katharine Lee Reid, Dario Robleto, Heather Johnson Sargent, Douglas Smooke, Marie Washington and Derek Wilson.

Absent were Christopher Bass, Jennings Brody (Friends Board President), Trent Carmichael, Sheila Dillon (*ex officio*), Max Feidelson, David Lamond, Gerrity Lansing, Scott Lindroth (*ex officio*) Jason Rubell, Kristine Stiles (*Collections Committee*), and Christine Weller.

Nasher staff present included Ana Branning, Tamara Holmes Brothers, Wendy Hower, Julia McHugh, Marshall Price, Jessica Ruhle, Trevor Schoonmaker, Sarah Schroth, Michelle Seymour and Amanda Zarate.

### **Chair Welcome**

Chair Nancy Nasher called the meeting to order at 9am. She welcomed the board and staff and thanked them for attending. She announced Provost Sally Kornbluth would speak briefly to the board to explain the search process for the upcoming director. After the staff exited the room, board members had a closed door meeting with Kornbluth allowing them the opportunity to hear from a university official and ask questions.

### **Director Remarks**

Museum Director Sarah Schroth began by speaking on her upcoming retirement early next spring. She made the decision after turning 68 in September, feeling it was time for the next generation to take over. She expressed the great honor and privilege she felt working for the board, emphasizing the guidance's its members provided throughout the years as invaluable part to making the Nasher one of the best university art museums in the county.

Sarah then spoke about exhibitions that had opened since the board last met. *Art for a New Understanding: Native Voices, 1950s to Now* opened in August. The previous evening, Nasher welcomed native artist and MacArthur recipient, Jeffery Gibson, as a guest lecturer. The Crystal Bridges Museum in Arkansas originated *Native Voices*. Partnering with Crystal Bridges allowed the museum to continue to fulfill its mission of highlighting underrepresented artists, who have been ignored by the

mainstream audiences of contemporary art. Schroth said *Native Voices* has been yet another great show because it puts the Nasher at the forefront. Native artists are just beginning to garner attention, exemplified by the recent article in the *New York Times* about artist Wendy Redstar. *Native Voices* raised our consciences and highlighted the struggle faced by indigenous artist to be included in the conversation. Wendy Hower, director of marketing and communications and in-house exhibition curator, Marshall Price did their due diligence by traveling all around the state of North Carolina meeting local Native American organizations. These trips included the Cherokee nations in the north to members of the Lumbee tribes in Pembroke. Schroth announced that later this morning the board will get a chance to see the exhibition and hear a tour led by Marshall.

September 28<sup>th</sup> marked the joint opening of the collection show curated by Trevor Schoonmaker, *Cosmic Rhythm Vibrations* and the first phase of the Nasher Sculpture Garden. The event was marked by an outdoor performance by Naama Tsbar that drew crowds of around 1,500. The marketing team created a wonderful video that we will show later on. It was an amazing event that brought together several different communities. Schroth credited the successful turnout to the engagement and marketing efforts done for the event.

Sarah then commented on how proud she was of the three curators abilities to create interesting and meaningful shows using works from the museum's collection. For example, Trevor's show marries an interesting mix of historical and contemporary pieces, which are given a unique context. One would not normally see the juxtaposed Trevor created, but he makes it work. Julia McHugh, the Trent A. Carmichael Curator of Academic Initiatives, has received positive feedback from faculty and other colleagues that it has been impactful and intellectually stimulating.

There were a few staff changes reported. Deputy Director of Operations, Kate Piva, left the museum to pursue her dream job of business manager at the Duke Marine Lab in Beaufort, NC. Kate made great contributions to the museums operations and improvements to the budgeting process and reporting. Sarah commented that Piva would be missed but her departure opened up new opportunities for the museum -- she has been able to hire Rob Knebel as Kate's replacement. Rob currently holds the position of associate dean of finance and administration at the Duke Divinity School. Rob has been at Duke since 2006, he knows the duke financial processes very well and has built close relationships with HR and financial representatives in the Provost Office. He holds an MBA and MA in Arts Administration. Sarah and the rest of the staff are excited to get him onboard and trust he will be a great addition to the museum. Rob will start December 1. The curatorial team is now fully staffed and the museum is close to hiring a special events individual. The Development team is also now fully staffed with the hiring of Program Coordinator/ Development Assistant Ana Branning. Rounding out the new changes was the hiring of a new security manager.

Next Sarah reported on a few noteworthy foundation gifts. The past year Duke established an Arts Advisory Committee to formulate a strategic plan for all the art entities at Duke. Nancy Nasher and Sarah served along with other key members of the faculty and arts administrators. After much discussion, a report was presented to President Price, which yielded a positive outcome ---the President and the Provost are awarding \$7 million from The Duke Endowment to lend support the art units. The Nasher will receive one million over four years, each year getting \$250,000. The Nasher was the only unit to receive one million.

In addition, the William R. Kenan Jr. Charitable Trust has continued its generosity. The Nasher received \$100k from the Trust to support the *Native Voices* exhibition. The Lichtenstein Foundation has promised funds for Marshall's show coming up.

### **Upcoming Exhibitions**

Two of the undergraduate students taking Julia's Curatorial Practicum class, Allie Perez and Natalie Benderly, made a presentation to the board on their participation in the student-curated show opening in February, *Cultures of the Sea*. They spoke about the making of the exhibition. There were seven undergraduate students, spanning across several concentrations, enrolled in the course. They were allowed to develop and design, from start to finish, their own exhibition, from the Nasher's Ancient Americas collection, which mostly came to Duke during the 1970's; some have never been on display. They started the project in the summer as part of their summer internships. Interns from other universities also worked on the project, which was to assess and create digital models of pieces from the Art of the Americas collection. The students noted that there were numerous objects related to the theme of sea life. They developed a new narrative focusing on Central and South American cultures' engagement with the sea. The majority of the pieces chosen come from the ancient collection from Mexico and Peru. Items range from 100CE to 1500BCE. Peru has a large coast with a rich mountain culture. One theme emerged from pieces depicting forms of sustenance, like fishermen's tools, pots and vessels still used today for fishing. An interesting discovery was a fishing vessel that had a striking resemblance to a surf board. Another subject our exhibition is the depiction of sea life on pieces. The use of shells was also common and were highly valued in many of the cultures, sometimes more valuable than gold and silver. Some of the shell pieces in the show were probably body adornments worn by the elite members of the community during ritual practices. During this venture, the students were also able to collaborate with the Wired! Art History lab at Duke to create 3D models of some of the objects. Some objects were thought to be musical so a 3D model of the object might allow the recreation of the original sounds. Partnerships were also created with both the Duke Marine Lab to help identify a walrus tusk and Duke Hospital to get higher resolution CT scans to help identify the sounds and vibrations created. The students closed by voicing their overall excitement about the show opening in February.

Next Trevor Schoonmaker spoke on the upcoming exhibit *Ebony G. Patterson... while the dew is still on the roses*. Slated to open in February, this show was organized by the Perez Museum in Miami, Florida. The Nasher will be the third and final venue for the show. This is the presentation of Ebony's work to showcase her extensive range of work to date. The show will include collage work, ornamentation, flower arrangements, tapestry pieces, on the walls and even on the floors. The show is meant to embody the sense of a night garden while also inferring a place of mourning, both beauty and burial. The walls of the galleries will be covered wallpaper, a handmade textile, on which her works will be installed. There will also be a beautiful video work.

Schoonmaker also briefly mentioned a collection show curator Molly Boarati will be opening in Spring 2020 called *Graphic Pull*. The exhibition will highlight contemporary prints from the 1970's to the present drawn from the permanent collection. Prints range from woodcuts, etchings, screen prints, digital prints, and lithographs, which address issues dealing with the human condition and social justice. Some of the prints shown are new acquisitions while others we will be displaying for the first time. The goal is to show the breath of our holdings of prints. It should be a fun and interesting show.

In August 2020, the Nasher will be opening *Roy Lichtenstein: History in the Making, 1948 – 1960*, which Marshall Price is organizing with his curatorial colleague at the Colby College Museum of Art in Maine. This show concentrates on an aspect of Roy's work that is completely unknown to the public: paintings, drawings, sculptures and prints from his pre-Pop period. This has never been done, giving us an opportunity to show case Roy Lichtenstein in an entirely new way. Lichtenstein had a pretty significant career prior to becoming a Pop artist. First exhibiting in the late 1940's, his was a mashup of European modernism, Picasso, and Miró, among others. He infused that work with his hallmark elements of humor and interest in popular culture. The show will be comprised of about 80-90 works with loans from both public and private collections as well as a large group from the Roy Lichtenstein Foundation, who have extended great support -- financially but also morally. Dorothy Lichtenstein, Roy's widow, has been very encouraging throughout the process. Another important aspect explored is his interest in American culture, American history and Americana. The overall thesis for the show hopes to illuminate that Pop art had much deeper roots than people know to be true. It can be described as the untold chapter of Lichtenstein's career. Rizzoli is publishing the accompanying catalogue, which will feature essays by five scholars and curators.

Trevor closed the upcoming exhibitions portion of the meeting with a brief update on the commissioned sculpture by Wangechi Mutu, who recently has been in the spotlight for creating pieces for the facade of the Met. Funded by Joan Kahn and the Kahn family members Stefanie and Doug, the Nasher work is titled "Mama Ray" and depicts a female amphibious terrestrial aquatic creature. Water has been a muse to Wangechi and Mama Ray represents the realm where water and earth meet. It stands five feet tall and 15 feet long from nose to tail, with a 12-foot wingspan. The bronze is an edition of 3. Trevor commented that it's unbelievably majestic. The sculpture is planned to be finished by the end of April and we hope to install soon after. We also want to invite her to speak in the fall, possibly October.

### **Marketing/ Programming Video**

At this point a short video clip was shown to the board. The video highlighted the programming created for the newly open sculpture garden, which included highlights from the Naama Tsbar performance as well as a concert by Frank Waln.

### **Education Update**

Jessica Rhule then presented on the education department. She mentioned the department had another wonderfully full season for K-12, and family programs. In addition to maintaining the strong service work done for these groups, Jessica spoke on some of the partnerships with the Duke University community at large. In the October Family Day event, for example, the education department partnered with the Duke Center of Autism and Brain Development to let families with students on the autism spectrum gain entrance to the event earlier than the rest of the public. The event turned out about 40 such families, who enjoyed art making, the galleries and a musician. This gave the families and their children the opportunity to enjoy the museum and feel more comfortable without the larger crowd.

Another opportunity this fall was working with the Durham Public School's "Hospital School" at Duke Children's Hospital on campus. The group is comprised of 25-30 K-12 students who are receiving extended treatment at the hospital. Working with their team of eight teachers, the education department has been engaging the students with virtual gallery tours using FaceTime or iPad platforms. Another partner was the Duke Cancer Patience Support Center's art therapy staff, who is using the Nasher galleries and classrooms to host art therapy sessions for cancer patients. Starting in the spring, there will be an art therapy class for the teenagers of parents who are going through treatment.

Our Reflections Tours continue to be widely popular and successful. This year there was a great opportunity to collaborate with a few Duke Orchestra students who played for the group. In other news, Sujewel Manahar a junior studying neuroscience, learned about the Reflections program last fall in a CDS class called medicine and documenting photography. She chose to focus her project on documenting the Reflections program. The photos she took were installed and on view this past fall in the Brodhead center. We are always happy to welcome students from other disciplines to the museum.

### **Financial Report**

Because new Deputy Director of Operations wasn't slated to start until December 1, Sarah spoke briefly on the financials. Sarah credited Business Manager Michelle Seymour for spearheading the financial efforts during the transition. Reports on the museum finances can be found in the board book. Important to note were the results of the internal audit performed by the university dealing with operations. The results were positive but they made one suggestion the consolidate a few line items, which would make creating the board/museum format budget easier for our business operations team, and reduce the chance for error. Included in the board book is the traditional reporting format

juxtaposed with the new version recommended after the audit. The auditing team thought it was important to show this to the board during this meeting and get approval of the new format with fewer line items.

A question was raised about the store; Sarah updated the group. Efforts to revitalize the Nasher store are in full force. Pat Walker, head of Duke Stores, has been meeting with Sarah, museum staff and museum board member, Jennifer New, to discuss stocking the shelves with higher quality items that align better with the museum-going public and meet the Nasher's high standards. We are hopeful that their hard work will yield results in the near future.

### **Development Report- Annual Fund**

Director of Development, Tamara Brothers, reported on the Nasher's annual fund. Annual fund numbers can be found on page 32 in the board book. The museum is basically on track despite the large campus wide campaign for funding the opening of the Karsh Visitors Center. We fell short of goal by around 22K. This year we are planning a Gala, which should help us reach our goal.

Since the data showed that the goal for the annual fund was not met yet again, someone broached the subject (discussed at previous meeting) of mandatory annual dues for board members. Sarah commented that we are grateful for any amount of support the board gives, and we hope and encourage members to give as much as they can based on their individual circumstances. As leaders of the museum, we ask you to give whatever amount you are comfortable. The figure of \$10,000 per annum was suggested, which many agreed would be appropriate.

Tamara added that to capture more gifts, we have tried to steer donors to signing multi-year pledges for either a three or five-year pledge. The board dues could also be handled that way.

Sarah explained some of the background regarding the annual fund. The yearly annual fund goal is set by the Provost Office, which the museum is expected to raise. These annual fund contributions help support the overall operation of the museum. The allocation granted us from the Provost's office includes the annual funds that come through the Nasher. There are also other specific donor funds (toward endowment, an exhibition, or a project) that can be designated outside the annual fund. It is up to the donor.

### **GALA**

On Saturday, April 25 the museum will be hosting a Gala in honor of Sarah Schroth for her pending retirement after 26 years at the museum, the last seven as director. This is scheduled to be an event to celebrate the museum, the sculpture garden and Sarah's contributions to the Nasher. Sarah has told the university and friends that she did not want a retirement gift or party – instead she would rather people attend the Gala. The goal is to fill the museum to capacity, approximately 300 seats, with a ticket price of \$500. Sarah hopes the each board member supports the Gala by purchasing a table for \$10K in addition to contributing to the annual fund.

### **MUSE/ Intern Report**

Over lunch, senior undergraduate students Ashleigh Smith and Rae Hsu offered board members reflections on their time at the Nasher and how it has impacted their path at Duke. Rae Hsu is from Houston, majoring in English with a minor in Art History and documentary studies. Rae was able to draw upon her childhood love of museums and transfer that passion to becoming an intern at the Nasher. It has been an eye opening experience and she feels lucky to get the opportunity to see what it's really like to work in a museum. Rae was interested in the work the education department has done within the larger community to make art accessible and engaging. But the most memorable experiences she has had during her entire time at Duke has been co-curating the *Cultures of the Sea* exhibition with a group of six other undergraduates. The Curatorial Practicum course, taught by Julia McHugh, allowed her and her fellow students to work on developing a show from start to finish.

Ashleigh Smith is majoring in history with a Concentration in Museum Theory and Practice and has been involved in the Nasher in some capacity all four years of her academic career. After taking a museum tour in one of her freshman classes, she learned about MUSE and eagerly joined as a freshman. She has had the opportunity to help plan the Nina Chanel Abney opening and that experience, along with taking courses from Professor Rick Powell, convinced her that art history was the avenue she wanted to pursue. Ashleigh utilized every chance for internships. She was the Mary Duke Biddle intern at the DuSable Museum of African American History in Chicago and also while participating in the Duke in New York program got a chance to intern at the Guggenheim Museum. She was thankful for all these wonderful opportunities, which were informed by her experiences with the Nasher. Ashleigh also worked as a student intern for several departments at the Nasher including curatorial and academic initiatives. As part of her senior thesis, she will develop an exhibition in the Academic Focus Gallery on self-portraits of black women artist from the Nasher collection, set to open in April. Ashleigh said the Nasher has profoundly shaped her academic career. She is applying to Ph.D. programs in art history in the fall.

### **Friends Board Report**

The new Friends Board Chair, Jennings Brody, was scheduled to give a short presentation on the activities the Friends Board. Unfortunately, Jennings had a last minute family emergency and not able to attend the meeting.

### **Proposed Acquisitions**

Marshall Price opened with introducing a selection of the 18 Helen Frankenthaler prints, noting that the Helen Frankenthaler Foundation chose the Nasher first in their ongoing program of gifting the artist's prints to university museums around the nation. Included in the gift was a \$25,000 programming grant, which will be allocated towards installing the prints in the Incubator gallery as part of the next Curatorial Practicum course. Price presented selections from the gift of Bruce Davidson photographs and the Wendy Red Star portfolio. Price noted that the Davidson photographs offer insight into the development

of mid-20<sup>th</sup> century photography and photographic reproduction practices. Price shared how Red Star discusses issues of identity through a colonial lens. These prints would provide ample teaching opportunities, specifically for discussions on racial justice and indigeneity. Price recalled that recently, the Metropolitan Museum of Art showed a selection of prints from another edition of this same portfolio. The Nasher would be receiving one of the last available editions.

The board moved next door to painting storage, where Price presented the two Lilly Library transfers: *Tending the Flock* by Charles-Emile Jacque and *Beach Scene* by Jacob Maris. *Tending the Flock*, he noted, will be the first Barbizon painting to enter the Nasher collection, and will provide a visual reference to the early development of Impressionism. Price then presented a print by Lynn Hershman Leeson, a proposed gift from Professor Kristine Stiles. Two Eve Sonneman photographs and a Reed Thomas photograph, all proposed gifts from Drs. James and Jane Finch, were also shown. On the Eve Sonneman works, Price informed the board these would be the first color photographs from a 1970s'-generation photographer to enter the collection. He then showed two of the three promised gifts from Tom and Charlotte Newby, Marc Quinn's *Mother and child (Rabbit and lamb)* and Tony Cragg's *Real Plastic Love*. Price confirmed that *Real Plastic Love* will need to be conserved, as one of the plastic pieces has fallen off the canvas and there is some discoloration in other pieces. The third of the promised gifts from the Newbys is a sculpture by Ulrich Rückriem, which the board will see outdoors.

Trevor Schoonmaker presented the proposed acquisition by Chinese-American artist, Mel Chin, entitled *Cross for the Unforgiven*. Sarah expressed gratitude for Duke's support of this work, despite initial concerns that the rifles might cause issues. A print by Kathryn Andrews, comprised of two components that slide together, was shown. Schoonmaker noted that a copy of the Currier & Ives print Andrews references in her work is located in Duke Libraries, providing a relevant historical and visual connection between the museum and library collections. Presented next was a William Cordova work, promised to the museum by Michael and Marjorie Levine; a photograph of David Hammons performing *Bliz-aard Ball Sale* by Dawoud Bey, a proposed purchase; and a multimedia work by Jim Roche, a proposed purchase that would come directly from the artist. Trevor noted that the Cordova work will be installed in *Cosmic Rhythm Vibrations* sometime over the next few months. Schoonmaker then led the board to the Modern and Contemporary Gallery in Wilson Pavilion to show the last three proposed acquisitions, a work by Derek Fordjour, a Carlos Vega mixed media work, and a Firelei Báez painting. Schoonmaker noted that the Fordjour would pay an honorable tribute to Blake Byrne, as it was the last work Blake purchased (before his death) with the intension of giving it to the Nasher. Marshall Price then took the board outside to present the final proposed acquisition, Ulrich Rückriem's *Untitled (Chinese Granite)*.

### **Discussion & Vote: Acquisitions & Deaccessions**

After viewing the proposed acquisitions, Collections Committee chair, Gail Belvett began discussion and vote. Sarah asked if the curators could quickly present the deaccession items in order to be able to vote on both acquisitions and the deaccessions at the same time. The board agreed and Trevor shared the purposed images. Trevor explained that the curatorial staff had seized the opportunity during the move into the new storage space to carefully evaluate items for deaccession. The curators recommended 40



pieces of modern jewelry and 80 coins and bills all from 20<sup>th</sup> century as appropriate candidates for deaccessioning. The items came to the museum from three different donors between 1975-1981. None of the items have been used for teaching in the last thirteen years, nor shown in any exhibition or gallery installation. The curators thought it would be advantageous to clear these items out of the collection and use the revenue to acquire works more aligned with the mission of the museum.

After presenting the items, committee chair called for a motion to vote. A question was raised by Frank Konhaus regarding the validity of accepting the Bruce Davidson anonymous gift from a third party donor. He wondered if there was a policy or protocol in place for such instances to protect the museum if any ownership issue should arise. After discussion, it was agreed that this was something important to take into consideration. Gail summarized the two tiered concerns, the first being the risk associated in taking something with little knowledge of the anonymous donor and the second would be delicately navigating the relationship with the artist themselves to avoid any issues. It was moved that the Davidson gifts be accepted on a conditional basis pending future information. The recommendation was seconded by Frank Konhaus and unanimously agreed upon by the rest of the group. The motion passed. Next Gail called for a motion to vote to accept the promised gifts (excluding the Bruce Davidson photographs), acquisitions and to approve the deaccessioned items. Frank seconded the motion and the group voted unanimously in favor of the three motions.

Gail requested a note be made for the next meeting to review the policy on anonymous donations and revisit the Bruce Davidson gifts after gaining more knowledge. It was suggested that the staff and interested board members could proactively look at other institutions and national websites to obtain guidance on the matter. The board of advisors' legal representative, Henry Cuthbert, volunteered to seek advice from general council's offices of peer institutions.

### **Old and New Business**

Up next on the agenda was Old and New Business. Board Chair Nancy Nasher commented that due to timing, the board had to skip touring *Cosmic Rhythm Vibrations* but encourages everyone to visit. Nancy then opened the floor to anyone who had anything to discuss. Tamara Brothers briefly reminded the group about the upcoming Gala in April honoring Sarah Schroth. Tickets are now on sale for \$500 The development team would like to encourage the board to contribute by sponsoring a table for \$10k. There are also two other higher-level donor sponsorships available. Tamara added that she has generating documents with detailed giving histories for each board member, which are now available upon request.

Sarah shared the idea of having an abbreviated meeting in April instead of a full meeting due to the involved preparations needed for putting on the Gala. The purposed meeting would be scheduled for the morning of April 25, and would concentrate on proposed acquisitions. More details about the meeting will be made closer to the date.

### **Adjourn**

Board of Advisors Chair Nancy Nasher ended the meeting by thanking everyone for coming and having a fantastic meeting full of great conversations and ideas. Nancy also thanks Sarah, the curators and the rest of the staff for their hard work in organizing and preparing for the meeting. In closing, Nancy wishes everyone a happy thanksgiving and upcoming holiday season.