

## Committee of Experts

In order to address any issues with respect to the outdated nature of certain of Ms. O’Keeffe’s conditions with respect to the display and maintenance of the Collection, as well as the current and ongoing condition of the Collection, the State will establish a committee of experts (the “Advisory Committee”) comprised of Gail Andrews, Director of the Birmingham Art Museum; William U. Eiland, Director of the Georgia Art Museum; Richard J. Powell, the John Spencer Bassett Professor of Art and Art History and Professor of African/African American Studies at Duke University; and Jock Reynolds, the Henry J. Heinz II Director of the Yale University Art Gallery. By mutual agreement of the State and the FCVA, and with notice to the court, additional experts may be added to the Advisory Committee as necessary.

The Advisory Committee, in conjunction with the FCVA and the State, will do the following:

- Identify those conditions of Ms. O’Keeffe with respect to the display and maintenance of the Collection that are inconsistent with or contrary to current best practices for the care and display of artwork and develop and recommend any appropriate and necessary modifications to Ms. O’Keeffe’s conditions so as to reflect those best practices. Once any such modifications have been developed and recommended, the Attorney General will seek court approval of such modifications to Ms. O’Keeffe’s conditions.
- Identify any remedial preservation or conservation work that is needed for each individual piece of artwork in the Collection. Based upon these recommendations, the State, as custodian of the Collection, through a grant from the Tennessee Arts Commission, will engage and pay the necessary and appropriate persons to perform the preservation/conservation work. The Frist Center will supervise the performance of that remedial work.

As part of this work, the Advisory Committee would hope to confer with the Collection’s curatorial staff at Fisk.

Ms. Andrews and Dr. Eiland served as expert witnesses for the Attorney General in this litigation, and Dr. Eiland testified at the August hearing. Both are familiar with the issues in this litigation. They have both held leadership positions in the Association of Art Museum Directors and are familiar with best practices in the museum profession.

Mr. Reynolds and Dr. Powell were the organizers of *To Conserve a Legacy: American Art from Historically Black Colleges and Universities*, a project involving six historically black colleges and universities, including Fisk. This project was a multi-year effort to promote conservation of and education about the significant art owned by each of these institutions, and the project culminated with a major exhibition and catalogue in 1999-2000. Through this project, Mr. Reynolds and Dr. Powell developed a detailed knowledge of the Stieglitz Collection that will be of great assistance in developing best practices for its care.

## **Gail Andrews**

Gail Andrews has served as R. Hugh Daniel Director of the Birmingham Museum of Art since 1996. She first joined the Museum in 1976 as Curator of Decorative Arts, subsequently serving as Assistant Director and Acting Director. Andrews graduated from the College of William & Mary, Williamsburg, Virginia, and received her Master's degree in American Folk Culture from the Cooperstown Graduate Program, New York. She also attended the Winterthur Institute at the Winterthur Museum and the Attingham Summer School in England where she pursued further studies in decorative arts. An acknowledged authority on folk art and textiles, she has written numerous articles and catalogues including *Black Belt to Hill Country: Alabama Made Quilts*; *Southern Quilts: A New View*, quilt and needlework chapters for *Made in Alabama: A State Legacy*, the introduction to the book *Revelations: Alabama's Visionary Folk Artists*, and edited and contributed essays to *Pictured in My Mind: Contemporary American Self-Taught Art*. As Director, Andrews has overseen several groundbreaking exhibitions and helped establish the Birmingham Museum of Art as an important presenter of works rarely seen in America. A passionate believer in the transformative role of museums in the cultural life of the community, Andrews is actively involved in a variety of arts and educational organizations locally, regionally, and nationally. Andrews has served on the Board of the Association of Art Museum Directors, as well as its President (2007-8) and serves as a peer reviewer for the American Association of Museums program of accreditation.

## **William U. Eiland**

A native of Sprott, Ala., William Underwood Eiland is the director of the Georgia Museum of Art. He took a B.A. (summa cum laude) from Birmingham-Southern College and an M.A. and Ph.D. from the University of Virginia.

A Woodrow Wilson Fellow, Eiland has been the recipient of several fellowships, including the Danforth Teaching Fellowship at the University of Virginia, a Museum Professionals Grant from the National Endowment for the Arts and a Research Fellowship from the University of Georgia Center for Humanities and Arts. He has also edited and contributed to more than 50 publications, including *Art Papers*, *Georgia Journal*, *US Art*, *Ceramics Monthly*, *Southern Antiques* and *English Literature in Transition* and has been general editor of seven catalogues at the Georgia Museum of Art. Notably, Eiland authored *The Truth in Things: The Life and Career of Lamar Dodd*, published by the University of Georgia Press.

He serves on the boards of the American Association of Museums, the Southeastern Museums Conference and the Georgia Association of Museums and Galleries; is a trustee of the Association of Art Museum Directors; and chairman of the Arts and Artifacts Indemnity Advisory Panel for the National Endowment for the Arts.

Eiland earned the Lifetime Achievement Award from the Georgia Association of Museums and Galleries in 2007. He was named 2000 Museum Professional of the Year by the Georgia Association of Museums and Galleries and 1999 Outstanding Museum Professional by the Southeast College Art Conference. He also served as the vice chairman of the American Association of Museums in 2004-2005.

### **Richard J. Powell**

Richard J. Powell is the John Spencer Bassett Professor of Art and Art History at Duke University, in Durham, North Carolina, where he has taught since 1989. He studied at Morehouse College and Howard University before gaining his doctorate in art history at Yale University. Along with teaching courses in American art, the arts of the African Diaspora, and contemporary visual studies, he has written extensively on topics ranging from primitivism to postmodernism, including such titles as *Homecoming: The Art and Life of William H. Johnson* (W.W. Norton, 1991), *Jacob Lawrence* (Rizzoli, 1992), and *Black Art: A Cultural History* (Thames & Hudson, 1997 & 2002). His forthcoming book, *Cutting a Figure: Fashioning Black Portraiture* (Chicago, 2008), is about 19th, 20th, and 21st century portraits of peoples of African descent. Powell has also helped organize several art exhibitions, most notably: *The Blues Aesthetic: Black Culture and Modernism* (1989); *Rhapsodies in Black: Art of the Harlem Renaissance* (1997); *To Conserve A Legacy: American Art at Historically Black Colleges and Universities* (1999); *Beauford Delaney: The Color Yellow* (2002); *Circle Dance: The Art of John T. Scott* (2005); and *Conjuring Bearden* (2006). Powell is a past recipient of two Ford Foundation Fellowships, a National Endowment for the Humanities Fellowship, numerous Smithsonian Institution Fellowships and Grants, and a Fulbright Grant for Graduate Study Abroad, among other fellowships and grants. Beginning in 2007, Richard J. Powell became Editor-In-Chief of *The Art Bulletin* for a three-year term.

### **Jock Reynolds, Artist and Museum Director**

Mr. Reynolds earned a B.A. in 1969 from the University of California, Santa Cruz, and an M.F.A. in 1972 from the University of California, Davis. From 1973 to 1983 he was an associate professor and director of the graduate program at the Center for Experimental and Interdisciplinary Art at San Francisco State University, and was also a cofounder of New Langton Arts, San Francisco's premier alternative artists' space. From 1983 to 1989 Mr. Reynolds served as the executive director of the Washington Project for the Arts, a multidisciplinary visual artists' association in Washington, D.C., before becoming the director of the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts, a position he held until September 1998, when he was appointed the Henry J. Heinz II Director of the Yale University Art Gallery and professor (adjunct). Mr. Reynolds has won numerous grants and

awards, including two National Endowment for the Arts Visual Artists fellowships, a Fulbright fellowship, and multiple National Endowment for the Arts/Art in Public Places project awards. Mr. Reynolds frequently collaborates in his work with Suzanne Hellmuth, his wife. Their performances, installations, and photographs have been commissioned and exhibited in many solo and group exhibitions and installations in Japan, Australia, France, the Netherlands, and across the United States. Mr. Reynolds's and Ms. Hellmuth's artwork is represented in both private and public collections, including the Smithsonian's National Museum of American Art, the Corcoran Gallery of Art, the Walker Art Center, the Minneapolis Institute of Arts, and the University of Washington's Henry Art Gallery.