



Traci Garland and Michael Lease oversee move of the Anderson Gallery Collection to Special Collections and Archives, James Branch Cabell Library, summer 2015. Photographs by Terry Brown.

# Postscript & Acknowledgments

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After an extended period of planning and preparation in partnership with VCU Libraries, the Anderson Gallery's permanent collection of approximately 3,200 works was moved this past summer to Special Collections and Archives (SCA) in the James Branch Cabell Library on the university's Monroe Park Campus. Thanks to the foresight of University Librarian John Ulmschneider and VCUarts Dean Joe Seipel, and the provision of expanded SCA spaces resulting from the library's new construction, this transfer strengthened an already close connection between these campus entities and substantially enhanced services that will be offered by the library to the university community. It also completed a full circle begun in the 1930s, when Dr. Henry Hibbs' gift of artwork to what would grow into the gallery's permanent collection shared facilities with the university's first library.

The compilation and preservation of primary-source material documenting the history of VCUarts has long been a priority of SCA, which also houses a stellar collection of book and comic arts. These materials are consolidated for the first time with works by artists instrumental in this history, including such luminaries as School of the Arts founder Theresa Pollak, whose reference collection of 700 works now join her papers in one place. Last year, while we painstakingly reviewed the Anderson Gallery Collection—as it will continue to be known—in preparation for the move, I was reminded of the wealth of potential research projects just waiting to happen. The collection's relocation to SCA greatly increases access to it, and this improvement, no doubt, will encourage those future projects. Also promising wider visibility are new public display spaces for

the rotation of artworks from the collection, incorporated on multiple floors of the library's nearly completed expansion.

Many individuals contributed to the success of this complex, multistage transfer, which was dependent first and foremost on the exemplary planning and resolve of Traci Garland and Michael Lease. In Special Collections and Archives, we are immensely grateful to Wesley Chenault, department head, and Yuki Hibben, assistant head, whose expertise and good humor ensured a smooth transition and truly enjoyable teamwork. For their generous help and guidance, we also thank Ray Bonis, SCA senior research associate; Sue Robinson, Cabell Library's director of communications; Jodi Koste, university archivist; Dinkus Deane, VCUarts director of operations; and Cindy Myron, who provided excellent fiscal support during the gallery's final years. A big shout out goes to the gallery's veteran student assistants who ably helped prepare and make the move: Liesa Collins, Molly Flanigan, OJ Knight, Joe Shaffer, and Tiffany Vander Laan.

The distinctive character and content of this book hinges significantly on the recollections, observations, insights, and creativity of the 22 contributors listed on the title page. We are so pleased to include each of their voices, whether in word or artwork, and acknowledge their participation and perspective with deep gratitude. Funding from the Pollak Society, VCUarts' major support group, launched the project's research and development, while a grant from Altria Group partially underwrote the book's printing. To both of these generous sponsors, we extend sincere thanks.



Kim Wolfe, an MA graduate of the Art History Department, doggedly pursued the difficult and dusty task of initially winnowing material from hundreds of archival files and piles of ephemera. Angela Parker, a graduate intern from the same department, also provided valuable help. Matt Charboneau, VCUarts Graphics Lab manager and longtime staff in the Graphic Design Department, and Kyra Felton, a senior in this department and Graphics Lab assistant manager, readily offered essential support by scanning and preparing these materials for inclusion in the book. Once again, photographer Terry Brown supplied excellent images of artworks needed for publication.

Working with Charley Foley and Angeline Robertson of Scout Design on this, the fifth publication they have designed for the Anderson Gallery was an

amazing journey. Angeline and Charley undertook the countless challenges of designing this complicated puzzle of a book with real vision and finesse. Their tireless commitment to the project extended their long connection with VCUarts, where both received degrees in Graphic Design, and with the Anderson Gallery itself, the subject of Charley's thesis project, which required a rare familiarity with the building and its ghosts. Their love of this place sustained the long, sometimes arduous process of making this book.

Finally, much appreciation goes to Dean Joe Seipel, whose early and unstinting support made this project possible. Under his direction, the next reincarnation of the Anderson Building will surely excite as it propels VCUarts forward.



Student assistants Molly Flanigan, Joe Shaffer, and Tiffany Vander Laan help with the collection move. Photographs by Terry Brown.



Above: Judith Godwin, *Moon*, 1960; oil on canvas, 53¼ x 64¼ inches. Gift of Jean Crutchfield and Robert Hobbs, Anderson Gallery Collection.

Top: Robert Goodnough, *Variables-Color*, 1979; oil on canvas; 36 x 48 inches. Gift of Frances Lewis, Anderson Gallery Collection. Photographs by Terry Brown.