



DEPARTMENT OF STATE

WASHINGTON

November 6, 1967

Mrs. Laura Gilpin
Camino del Monte Sol
Santa Fe, New Mexico 87501

Dear Mrs. Gilpin:

It is a long time since Ford Ruthling brought Carol Harford, my Special Assistant, and me to visit you in Santa Fe. Since that time, the Art in the Embassies Program has steadily mushroomed. Photography, as a vital art form, has been added to our collections and we now have close to 100 photographers participating.

As Ambassador and Mrs. Hernandez, recently appointed to our Embassy in Paraguay, are most anxious to display art from their home area, it would be wonderful if you would consider participating by lending one or more photographs at this time. If this request is all too sudden, perhaps you would be willing to lend in the near future for a period of two years. This office makes all arrangements for insurance, and shipment, and can handle matting, if necessary, plus framing.

We will appreciate your consideration and reaction.

Sincerely,

Nancy P. Kefauver

Nancy P. Kefauver
Advisor on Fine Arts

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Advisor on Fine Arts
Department of State, Washington, D. C.

Mrs. Kefauver was appointed by the late President Kennedy as the first Advisor on Fine Arts for the Department of State. She has long felt visual art could be significant in presenting American cultural consciousness abroad. Through this appointment, in January 1964 she launched the world wide Art in the Embassies Program, designed to place original American art in Embassies of the United States.

Nancy Kefauver's professional competence had its roots in her native Scotland. She was born in Helensburgh of American parents. Following graduation from the Glasgow School of Art, she furthered her study in Paris, with Andre LHote, at "Les Trois Ateliers" and with other leading teachers. She continued to work professionally in London in the field of illustration and design. Later she studied with Eugene Weiss at the Corcoran School of Art in Washington, D. C. For the past 14 years she has had a large working studio in Washington, D. C. where until recently she taught regularly. Her Presidential appointment has been superseded with a career State Department appointment. She defines her own painting as a form of contemporary impressionism.

Mrs. Kefauver has visited U. S. Embassies in Central and South America, the Middle East and Europe to consult with Embassy officials on the Art in the Embassies Program.

Currently there are collections, under the auspices of this Program, in the following U. S. Embassies: Mexico City, Dublin, Lima, Copenhagen, Oslo, New Delhi, Kuala Lumpur, Buenos Aires, London, Nairobi, Niamey, Rio de Janeiro, Tokyo, Vientiane, Dakar, Monrovia, San Jose, Madrid, Beirut, Helsinki, Yaounde, Kingston, Bucharest, Athens, Sofia, Manila, Valletta, Abidjan, Brussels-USNATO, Jidda, Tehran, Brussels, Amman, San Salvador, Bonn, Libreville, Rabat, Karachi, Geneva-International Organizations, Fort Lamy, Guatemala City, The Hague, Bern, USOECD Paris, Rawalpindi, Montevideo, Tripoli, Khartoum, Cotonou, Kinshasa, Lome, Moscow, Kathmandu, Kabul, Prague, Georgetown, Singapore, Santiago, Lisbon, Lusaka, Taipei, Bogota, Tananarive, Hamilton and Reykjavik.

In addition to directing the State Department Program, Mrs. Kefauver coordinates her responsibilities with the international art programs of the Woodward Foundation and the International Council of the Museum of Modern Art.

Nancy Kefauver is the mother of four children: Lynda, 25, who is with Time-Life Book Division, art publications in New York City; David, 21, attending the University of Tennessee; Diane, 19, at Boston University and Gail, 17, who attends Mount Vernon Seminary in Washington, D. C.

October 15, 1967

THE ART IN THE EMBASSIES

Program Progress

Department of State
Washington, D.C.
August 1967

collections for U.S. Embassies. Some are on their way, others are awaiting shipment.

■ This is our sixth edition of *Program Progress*. It is our effort to enlighten and enthuse those interested in the ART IN THE EMBASSIES PROGRAM. We hope you realize it is an informal yet factual way of keeping up to date with our Executive and National Committee members, all participants, and the U.S. Posts around the world. Beside the exacting and extensive administration of the Program and the sensitive assembling and organizing of each collection, it is essential to keep in action both by backing our stalwart Executive and National Committee members and by getting into the lesser known art-oriented areas of our country. This is exciting and rewarding and in doing so I feel that this Program is truly endeavoring to represent all facets of American artistic culture overseas.

■ In the March 1967 issue of *Program Progress* I briefly referred to the Maine Exhibit organized by National Committee member RICHARD COLLINS, now Executive Director, Maine State Commission on the Arts and Humanities. The work of 14 Maine artists first exhibited at the Portland Museum has come to our repository at the National Collection of Fine Arts where the works have been displayed in our repository exhibit area, prior to being included in

■ I would like to compare the two trips my Special Assistant CAROL HARFORD and I have made this past Spring. The one to four New England States and New York, and the second to the Midlands.

In New England following the effective opening at the Portland Museum, hosted by Director JOHN PANCOAST, and the resulting 24 paintings for the Program, we visited New Hampshire and met with the Visual Arts Advisory Committee of the New Hampshire Commission on the Arts, in Manchester where we discussed the Program and invited their interest. On to Worcester, Massachusetts, where we met with DANIEL CATTON RICH, Director, Worcester Art Museum, again encouraging interest. Then to Boston to meet with SUE THURMAN, Director of the Institute of Contemporary Art, and a most effective member of our National Committee. Another Boston National Committee member, PERRY RATHBONE, Director, Boston Museum of Fine Arts, was involved with the climax of the Rubens show, but that exhibit and others at the Fogg Museum were of natural interest. Next, to Hartford to meet with JIM ELLIOTT, Director, Wadsworth Atheneum and his Chief

Curator, SAMUEL WAGSTAFF, JR. They have been immediately helpful through the loan of a set of the "Ten by Ten" graphics printed at the Wadsworth Atheneum. On to New York for five days of constant contacts and surprising immediate results in the essential form of loans.

After the mop up period from this 11-day trip and catching up with both delayed and immediate requests and demands, we felt it wise to get into the Midlands to back up our National Committee members in those states and connect with key contacts in others, before the summer art slump set in. National Committee members in those states and connect with key contacts in others, before the summer art slump set in. National Committee member MARTIN FRIEDMAN, Director, Walker Art Center, Minneapolis and Executive Committee member LAURENCE SICKMAN, Director, William Rockhill Nelson Gallery of Art, Kansas City were too involved with year-end activities to be included in our schedule. But we did include effective working visits with Assistant Director, Des Moines Art Center, DONALD HALLEY and National Committee member EUGENE KINGMAN, Director, Joslyn Art Museum most ably assisted by Curator BILL MCGONAGLE. In Lincoln we worked with National Committee member NORMAN GESKE, Director, Art Galleries, University of Nebraska. In Missouri we met with National Committee member WILLIAM EISENDRATH, Director, Washington University Gallery of Art, who was effectively assisted by WILLIAM QUINN of the Art Department and KENNETH HUDSON, Art Department Dean.

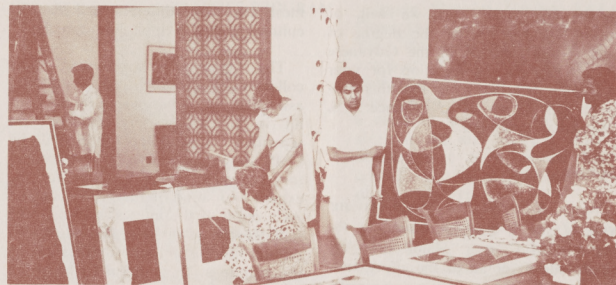
Each one on both trips, in every way possible and with his own individual organization of our time, made the visits of real value. Not only from the standpoint of art selected for the Program immediately or in the near future, but genuine appreciation of participation and recognition in this worldwide Program.

■ En route to the Midlands we made a most interesting stop in Milwaukee where ROBERT BURKERT (an excellent

printmaker represented in the Program by the National Collection of Fine Arts loan made possible through the generosity of C. R. SMITH of American Airlines) was masterminding the National Graphics Workshop with such renowned printmakers as Garo Antreasian, Gabor Peterdi, and Carol Summers. This was a hectic but active and important stop. Milwaukee is alive with enthusiasm which was constructively channeled through the invaluable help of BETTY ROBERTS at the Milwaukee Art Center, thanks to the cooperation of Art Center Director TRACY ATKINSON. Press and TV gave the Program excellent extended coverage at each stop.

■ At the request of the National Collection of Fine Arts, we submitted a year-end wrap-up on the Art in the Embassies Program activities. Perhaps some of the findings would be of interest to you. In the 3½ years since the inception of the Program in January 1964, collections have been provided for 77 U.S. Embassies. There are currently 63 collections in action, 32 of these having been provided during the period July 1966 through June 1967. This has been possible through the 1830 forms of visual art which have come to the Program, 261 of which are donations. There are currently 28 U.S. Embassies awaiting collections upon the specific requests of the Ambassadors. The Program at this time represents 852 American artists, whose work is available from 485 lenders throughout the United States. Fifty-three art works have been sold through Program auspices. In developing, implementing and directing the Art in the Embassies Program, it has been my professional good fortune to work in 21 of the United States, in 41 cities, and in 24 foreign countries.

Nancy Kefauver



INDIA. Mrs. Chester Bowles wearing salwan cameez, Mrs. Jerome Tiger, and Embassy staff unpack new art collection for Roosevelt House and the Chancery.

EMBASSY EXCERPTS . . .

To give you the flavor of comments from overseas:

India

MRS. CHESTER BOWLES, wife of the U.S. Ambassador to India, wrote from New Delhi: "As a follow up to my cable I want to say in *more* superlatives how absolutely thrilled we all are about the collection you have made for the Embassy in New Delhi . . . Chet and I appreciate more than I can tell you what you and your colleagues have done, and we thank you a million times."

Denmark

AMBASSADOR KATHARINE E. WHITE wrote from Copenhagen following the arrival of the second collection arranged for them. ". . . As you know, the paintings and sculptures have arrived, and we are just delighted with them. Mr. White and I thank you most warmly for all your efforts in getting this collection together. You have shown great skill and taste in selecting the paintings to fit in our rooms, and we have followed your suggestions to a great extent . . . Mr. Palmer [CAO] is equally delighted with the selection, and as you have done much of the homework for us, we did not feel it was necessary at this time to bring in

one of our Danish friends from the museum . . . [to assist with placements] . . ."

Nairobi

AMBASSADOR GLENN W. FERGUSON wrote from Nairobi to extend ". . . our thanks for the superb collection of art which you assembled for the Nairobi Residence . . . My wife and I have put up all of the paintings and photographs in the new collection, and it is amazing how the rooms come alive when new paintings are introduced . . . The 'Art in the Embassy' Program is very popular in Nairobi, and the new paintings have been well received by visitors to the Residence. There appears to be great interest in contemporary American art in the Nairobi community. Although local art forms and expertise are limited, we are confident that the contemporary American display will provide added incentive . . ."

Guyana

AMBASSADOR DELMAR R. CARLSON: "The collection which you so kindly sent us has given the Residence a more impressive atmosphere. Various pieces have been noted and admired by some of the top leaders of the Government of Guyana, including the Prime Minister, the Attorney General, and several other friends . . . We are waiting for the most suitable opportunity to arise for a more public showing of this col-

lection and, after that, we will, of course, inform you of the degree of interest and reaction of the Guyanese . . . Again our appreciation for your assistance. It seems to us that this Program can do much to enhance U.S. representation abroad."

Taiwan

Writes Mrs. WALTER MCCONAUGHY, wife of the U.S. Ambassador to the Republic of China: "Thank you very much indeed for all of the effort, time and careful attention given to assembling and shipping the modern art collection to us at Taipei . . . So far the general favorite in the collection is Lucille Roberts' *Rainy Sunday* which looks like a special order job for our dining room over the fireplace mantle, followed closely by the Dorothy Berge sculpture pieces and Ad Reinhardt's *Pop and Op Art* . . . Our sincere thanks again for your wonderful help and for giving us a face-lifting which is great fun . . ."

Belgium

From Ambassador RIDGWAY B. KNIGHT, Brussels: "Thank you very much for your letter telling me that Edward Hopper has been chosen as one of the U.S. representatives in the IX San Paulo Biennial . . . I am happy to have this information for discussions of his work." The Art in the Embassies Program collection which the Ambassador has included a graphic by Edward Hopper on loan from the National Gallery of Art, Rosenwald Collection.

Libya

From USIS Tripoli: Included in the favorable comments of a Field Message was that the presentation reception for the art collection given by Ambassador and Mrs. DAVID NEWSOM for 200 Libyan guests was ". . . one of the

most attractive, different and tasteful cultural events Tripoli has ever had."

The Ambassador wrote that: "The collection of art which you so skillfully assembled for us has been a tremendous hit in Libya. We are sending you separately a scrapbook prepared by USIS showing scenes of the introductory reception which we gave for the exhibit and some of the press reaction. As a result of the interest shown in the initial exhibit, we have had numerous requests for other opportunities to see the paintings. In addition to being an effective demonstration of modern American art, the paintings have also provided us with the opportunity to meet a number of people interested in and active in art here in Libya whom we had not previously known. Many thanks to you and your staff for arranging this successful manifestation of modern art in America."

Singapore

Wrote Ambassador FRANCIS J. GALBRAITH: ". . . I am pleased to tell you that the shipment arrived in good order, undamaged, and that the pictures and ceramic tile panels add greatly to the Residence. We have plans for some special parties built around the presentation of this art. Meanwhile, it is a matter of interest to all who call at our residence and I believe makes a very good impression. The large panel has been a particularly attractive addition to our covered terrace . . . We plan to produce a small brochure on this art, to use some of the slide presentations on modern art, and otherwise to set up through this collection lines of communication between artists and art lovers in our country and here. We will report to you further, sending you examples of promotional material, on the reaction to the art and we will try to get pictures to send you . . . Mrs. Galbraith and I most appreciate your interest and assistance in making it possible for us to have this attractive collection . . ."

ART IN THE EMBASSIES PROGRAM

NANCY P. KEFAUVER,
Advisor on Fine Arts

CAROL V. HARFORD,
Executive Assistant

LORAIN VETTERGRUBER,
Staff Assistant

SCOTTY POSCH,
Secretarial Assistant

JOANNE DE CONCINI,
Clerk Typist

Department of State (O/ART)
Washington, D. C. 20520

REACTIONS...

We welcome any brickbats due the Program for we want to know of any weaknesses which might exist, but how we love the bouquets! Let us now share a few with you from within the United States.

Collector-participant Mrs. ALBERT A. LIST of the List Art Foundation in New York wrote to say ". . . thank you for the reprint of 'The Embassy as Art Gallery' by TED OLSON. I read it with great interest and because of my own involvement in the visual arts, must express my appreciation for all that you have done and are doing to make the American artists known around the world . . ."

Artist-participant MALTBY SYKES (Tennessee) wrote from Copenhagen to HARRY LOWE, Curator of Exhibits at the National Collection of Fine Arts, Smithsonian Institution: ". . . I looked up the Cultural Attaché, RONALD PALMER (who is extremely nice) and was invited to a reception at the residence of the Ambassador who is KATHARINE WHITE. Tell NANCY KEFAUVER that her pictures work very well in the setting at the White Residence. They had just been unpacked and hung, and the reception was to see the exhibit along with getting the Fulbright scholars together. The Whites seemed pleased with the paintings and prints . . ."

Joslyn Museum Curator BILL MCGONAGLE, (Nebraska) wrote: ". . . Your visit here did much more than acquaint all of us with the Art in the Embassies Program and confirm our high regard for it. You gave all of us a sense of 'belonging' to the national scene in the arts which is exactly the attitude that must prevail here for cohesive and sophisticated development of the visual arts . . ."

Artist-participant LUCILLE ROBERTS (Washington, D.C.) wrote to express her appreciation for the favorable excerpts we had passed on to her from Mrs. WALTER MCCONAUGHY, wife of the U.S. Ambassador to Taiwan. In so doing Mrs. Lucille Roberts also said: ". . . Best wishes for continued success in the significant and far-reaching program which you are implementing. It is a gigantic task, but be assured that the benefits on all sides are immeasurable . . ."

Artist-sculptor-participant DOROTHY DEHNER (New York) wrote, following receipt of the lender letter advising her where her works had been placed, to express her pleasure that her monotypes were sent to Afghanistan and Denmark and to say she was especially glad to know that her two bronzes would be in New Delhi with Ambassador and Mrs. CHESTER BOWLES. She added ". . . My special thanks to you for carrying out this important program so effectively. I am delighted to cooperate . . ."

Artist-participant DEAN AYDELOTT (Indiana) wrote us ". . . Since I have loaned my painting to the Embassies Program, I have seen and heard fine things about the cultural enhancement of the Program . . ."

New York Gallery Director, HERBERT CHASE, wrote: "I was pleasantly surprised to receive the beautiful certificate for the little that I have done for your Art in the Embassies Program. It has been a real privilege for me to work with you and I hope that I can

be of material assistance to you to further promote this outstanding art program . . ."

Artist-participant WILLIAM GORMAN (New Jersey) wrote: ". . . Through your Art in Embassies Program, it is my pleasure now to have my paintings being shown in six countries—Ireland, Greece, Chad, Pakistan, Nepal, and Jordan. This is a fine personal opportunity for me as a painter, and I hope in turn my work is helping accomplish some rapport with our neighbors around the world . . ."

THERESE HEYMAN, Head of Prints and Photography, Oakland (California) Museum, wrote following her visit here when we discussed her project to represent photographers in the bay area. She said: "Your world wide program and its seemingly evident success are most exciting and I look forward to our project here . . ."

ART RECENTLY OBTAINED . . .

The more we travel and the more collections we arrange, the more convinced we become that one of the vital assets of this Program is presenting the breadth and depth of American artistic achievement. Enthusiasm and interest continue to increase as participant support comes forth from many sectors of this country. For example:

JIM ELLIOTT, Director, and SAMUEL WAGSTAFF, JR., Curator, Wadsworth Atheneum, Hartford, Connecticut, have lent a set of their "Ten by Ten" silk screen prints, representing work by Stuart Davis, Robert Indiana, Ellsworth Kelly, Roy Lichtenstein, Robert Motherwell, George Ortman, Larry Poons, Ad Reinhardt, Frank Stella, and Andy Warhol.

ALAN GRUSKIN, Director, Midtown Galleries, New York, an early Program supporter, remains a valued contributor

through the extension of loans of works by Annette Bartle, Maurice Freedman, Nathan Cabot Hale, Hans Moller, William Palmer, Waldo Peirce, Jason Schoener, and William Thon. He has also loaned an additional painting by Hans Moller.

Mr. and Mrs. WILLIAM WEINBERG of the Chevy Chase Galerie, Bethesda, Maryland, have lent works by: John Groth, Tom Kozar, Bert Paul Kuhn, Robert Numen, Joshua Paskin, James Rogers, Andrew Shunney, and Bella Weinberg.

Through National Committee member JAMES FOSTER, Director, Honolulu Academy of Arts, artists Tseng Yu-Ho, Tadashi Sato, John Young, Ben Norris, Louis Pohl, and Edward Stasack have lent paintings.

Principally, through BEAUMONT NEWHALL, Director of George Eastman House and ROBERT BROWN of Eastman Kodak, photography as a fine art has become an important feature of the Art in the Embassies Program. We find that this realistic and telling medium is especially effective in Chanceries, and in some instances, in particular rooms in the Residences. Represented to date in the Program are photographers: Jules Aarons, Ansel Adams, Ralph J. Amundsky, Herbert J. Archer, Franz Berko, Esther Bubley, Wynn Bullock, Raymond W. Culross, Richard Faller, Ruth Fash, Lynn G. Fayman, Peter Fink, Gerard Healy, Warren Hill, Clemens Kalischer, Neil Montanus, Eliot F. Porter, William Samenko, Jr., Aaron Siskind, James R. Stanford, Cole Weston, Edward Weston, and Professor Minor White.

The Honorable WILLIAM BENTON generously donated 39 Reginald Marsh watercolors to the Program.

The Richard Feigen Gallery in New York has become a part of the Program through the loan of Robert Courtright's collage and Anthony Padavano's sculpture.

The Graham Gallery in New York has lent paintings by James Harvey and James Suzuki.

Another early Program supporter, The Print Club of Philadelphia through Director BERTHA VON MOSCHISKEER, has extended loans of work by George Bunker, Edward Colker, Joan Drew, Jerome Kaplan, and James T. Lang.

Posters have become useful particularly in the Consular areas of Chanceries and we appreciate the donations by Poster Originals, Ltd. and Philip Morris International.

The Department of Interior, Bureau of Indian Affairs, has again lent generously to the Program, this time for Tananarive, Malagasy. We find a continuing interest in American Indian art around the world.

Through the Arkansas Arts Center, artists J. O. Buckley, Rolland Golden, Rodger Mack, Ronald D. Myers, Bob Privitt, Floyd Reynolds, Jr., Betty Robinson, and Jacob Jean Seidenberg have lent.

From the Southern Association of Sculptors, representing Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia, we now have sculpture by Edward Bramlette, Nowell A. Daste, Paul Kline, Joan Lehman, Ghari Osborne, Robert L. Williams, and Howard Woody.

Through the Kraushaar Galleries in New York, we now have paintings by John Heliker, Robert LaHotan, and John Laurent.

Westinghouse Broadcasting Company, through the courtesy of President DONALD MCGANNON and Creative Arts Director JEROME REEVES, donated 24 Sister Mary Corita serigraphs.

Another early lender, ANSEI UCHIMA of New York, has generously extended the loan of his graphics.

COLLECTIONS COMPLETED . . .

Of the 63 current collections, 9 are second collections; 28 more collections are needed to fill requests by Chiefs of Mission.

It is with great relief that we are able to report that all collections in the Middle East area are secure and unharmed.

	Current	On Request
Europe	19	9
Near East	10	2
Africa	16	9
Far East	6	2
Central and Latin America	12	6

Recently, collections went to: Kuala Lumpur, Malaysia (Ambassador and Mrs. James D. Bell; second collection).

Nairobi, Kenya (Ambassador and Mrs. Glenn W. Ferguson; second collection for the Post).

New Delhi, India (Ambassador and Mrs. Chester Bowles; second collection).

Kabul, Afghanistan (Ambassador and Mrs. Robert G. Neumann).

Copenhagen, Denmark (Ambassador Katharine E. White and Mr. White; second collection).

Niamey, Niger (Ambassador and Mrs. Robert J. Ryan; second collection).

Monrovia, Liberia (Ambassador and Mrs. Ben H. Brown, Jr.; second collection).

Tananarive, Malagasy (Ambassador and Mrs. David S. King).

San Jose, Costa Rica (Ambassador and Mrs. Clarence A. Boonstra; second collection for Post).

Madrid, Spain (Ambassador and Mrs. Angier Biddle Duke; second collection).



NEPAL. In celebration of the twentieth anniversary of Nepalese-American relations The Nepal Association of Fine Arts and the United States Embassy, Kathmandu, presented an exhibition of original contemporary American art composed of 27 works sent to Ambassador Carol Laise by The Art in the Embassies Program, and USIS India's "Prints USA." At the exhibition, left to right: Harry G. Barnes, Jr., Deputy Chief of Mission; Princess Princep, Prince Himalaya, who inaugurated the exhibition; Mrs. George E. Miller, wife of the Public Affairs Officer; and Ambassador Laise.

WORKING FACTORS...

To give you more of an understanding of the application of research factors considered in the organization of a collection, here are Placement Suggestions for the Residence and Chancery at KATHMANDU, NEPAL:

RESIDENCE

DRAWING ROOM

To Rome by Wanda Miller Matthews (left of entrance over sofa on 15' wall)

Enchanted Forest by Robert Kaiser, *Beyond the Path Are Gardens* by Ruth Kerkovius (either side of windows, on 4' walls)

Talisman by John T. Hughes (right wall, 5')
Circus Set-up by Walter H. Chapman (left wall, 7')

DINING ROOM

Prelude by Gene Matthews and *Jericho* by William D. Gorman (left of entrance on 8' wall; these suggestions made with thought in mind that you will use your tapestry as we discussed)

UPSTAIRS SITTING ROOM

White Totem by Karl Zerbe (left wall, 7' space)

Landscape #1 by Guy Maccoy (left wall, 4' space)

One is Non-Reflective by Natalie Cole (right wall, 5' space)

LIBRARY

Untitled by Claude Bently (16' wall to left of entrance, over sofa)

Beginnings and Endings by James Crane (wall opposite entrance)

Growth by Earl Kittelson (7' wall at the far end of room)

Untitled by William R. Wolfram and *Flame* by Lea Halpern (two walls to right of entrance 5')

ENTRANCE HALL

Oahu by Tseng Yu-Ho (first wall, left of entrance 7')

Sand Dollar by Tadashi Sato (wall opposite stairway 11')

Katmandu, Nepal, and *Pokhara* by Lily Spandorf (two 4' walls to left and right of entrance)

Broken Circle by Mac Wells (wall at extreme end of hallway)

CHANCERY

Where appropriate:

Flowers by Andy Warhol

Circolo Greeley by Clifford Chieffo

Abstract in Blue, Gold, Orange by Helen Frankenthaler

Preview by Esteban Vicente

Statue of Liberty by Robert Rauschenberg

Midtown Skyline, East River, NYC, by Peter Fink

Tea and Crumppet Time by Seong Moy

Elephant by William R. Crutchfield

NATIONAL COMMITTEE MEMBERS

- Mr. Clinton Adams, Dean, College of Fine Arts, University of New Mexico, Albuquerque, New Mexico 87106
- Mr. Richard Collins, Executive Director, Maine State Commission on the Arts and Humanities, Augusta, Maine 04330
- Mr. Norman R. DeHaan, Architect, Norman DeHaan Associates, Chicago, Illinois 60611
- Mr. William Nathan Eisendrath, Jr., Director, Washington University Gallery of Art, St. Louis, Missouri 63130
- Mr. James W. Foster, Jr., Director, Honolulu Academy of Arts, Honolulu, Hawaii 96814
- Mr. Joseph Fraser, Director, Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania 19102
- Mr. Martin Lee Friedman, Director, Walker Art Center, Minneapolis, Minnesota 55403
- Mr. Norman Albert Geske, Director, Art Galleries, University of Nebraska, Lincoln, Nebraska 68503
- Mr. Eugene Kingman, Director, Joslyn Art Museum, Omaha, Nebraska 68102
- Mr. Thomas Leavitt, Director, Santa Barbara Museum of Art, Santa Barbara, California 93104
- Mr. Stanley Marcus, Neiman-Marcus Company, Dallas, Texas 75201
- Mr. Paul Mills, Curator, Oakland Art Museum, Oakland, California 94607
- Mr. Roy Moyer, Director, American Federation of Arts, New York, New York 10021
- Mr. William Osmun, Senior Curator, Los Angeles County Museum of Art, Los Angeles, California 90036
- Mr. Perry T. Rathbone, Director, Museum of Fine Arts, Boston, Massachusetts 02115
- Mrs. Janet Rubin, 1675 35th Street N.W., Washington, D. C. 20007
- Mr. Edwin C. Rust, Director, The Memphis Academy of Arts, Memphis, Tennessee 38112
- Mrs. Sue M. Thurman, Director, Institute of Contemporary Art, Boston, Massachusetts 02116
- Mr. Gudmund Vigtel, Director, High Museum of Art, Atlanta Arts Alliance, Atlanta, Georgia 30309
- Mrs. June Wayne, Director, Tamarind Lithography Workshop, Inc., Los Angeles, California 90038
- Mr. Otto Wittmann, Director, Toledo Museum of Art, Toledo, Ohio 43601
- Mr. Willis F. Woods, Director, Detroit Institute of Arts, Detroit, Michigan 48202

EXECUTIVE COMMITTEE MEMBERS

- Dr. Richard F. Brown, Director, The Kimbell Art Foundation, Fort Worth, Texas 76102
- Mr. Lloyd Goodrich, Director, Whitney Museum of American Art, New York, New York 10021
- Mr. Bartlett H. Hayes, Jr., Director, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts 01810
- Mrs. Nancy P. Kefauver, Advisor on Fine Arts, Department of State, Washington, D. C. 20520
- Dr. David W. Scott, Director, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. 20001
- Mr. Laurence Sickman, Director, William Rockhill Nelson Gallery of Art, Kansas City, Missouri 64111

FROM THE SECRETARY OF STATE

In the world of today, international relations are no longer exclusively, nor perhaps even primarily, relations between governments. They have become increasingly relations among peoples. Important among them are the great international communities of the arts. I am proud of the Art in the Embassies Program, both because it represents important aspects of our national culture and because it is a cooperative enterprise which blends the ideas and energies of Government and private citizens and organizations interested in the visual arts.

Dean Rusk

Dean Rusk

Persons interested in participating in the Art in the Embassies Program may either contact a National Committee member, or write directly to:

Nancy P. Kefauver

Nancy P. Kefauver
Advisor on Fine Arts

Department of State (O/ART)
Washington, D.C. 20520



THE ART IN THE EMBASSIES PROGRAM

THE PROGRAM

PURPOSE

The Art in the Embassies Program is based upon the belief that it is important for Embassies of the United States to reflect culture of this country in an effective manner. One way to present American cultural consciousness is through visual arts.

Visual communication transcends all language barriers from simplicity to sophistication in being an effective medium with which to say something to peoples of other countries about our lesser known sensitive qualities. This is an excellent opportunity to do so with taste and dignity, subtly and consistently.

We think of this Program as cultural diplomacy in action.

SCOPE

The Art in the Embassies Program is a world-wide service of the Department of State to provide art appropriate for the representational rooms of Ambassadors' Residences and Chanceries.

Art transcending all periods is selected throughout the United States. This includes paintings in all media, sculpture, graphics, carvings, ceramics, mosaics, and wall hangings.

Photography as an art form is used in those Chancery and Residence areas where many aspects of American life can be most

effectively presented through this realistic and telling medium.

CRITERIA

We believe that:

1. Works of art must be original.
2. All art must be of recognized quality.
3. Important in planning a collection are socio-economic-political factors and art trends of the country in which the works are to be placed.
4. For Embassy Residences, preference of the Ambassador and his wife should be considered and related to established criteria.
5. To insure conservation of the art, climatic conditions must be taken into account.

OPERATING PROCEDURE

This is a Program of cooperation between private interests and Government. The art is on loan to the Department of State for a minimum of two years, from museums, galleries, private collections, corporations, and individual artists. The Department of State underwrites the packing, transporting, and insuring of the art on loan.

After a loan, or outright gift, has been agreed upon, following receipt of specifics as to the art—title, artist, dimensions, evaluation—the Department of State initiates packing, transporting, and insurance arrangements for the works concerned. These aspects are covered for the period from the time the art leaves the lender until it is returned.

Outright gifts are most acceptable, subject, as are loans, to approval by the Executive Committee. Donations may be presented either to the Department of State or to the National Collection of Fine Arts of the Smithsonian Institution for use in the Art in the Embassies Program.

The National Collection of Fine Arts, Smithsonian Institution, serves as a repository for works shipped to Washington, D. C. The art is inspected upon receipt and placed in a humidity and temperature controlled area, under 24-hour security. Should the need arise, the Smithsonian will supervise restoration of the art, if the lender so desires, at the end of the loan period.

The Department of State provides:

1. For a detailed condition report upon receipt from the lender.
2. Location records which show at all times where a given work of art is located.
3. Condition report from the Embassy.
4. Installation and condition inspection by Foreign Service Inspectors.
5. Information to lenders as to placement of their works.

Each collection is assembled for a particular Embassy, after research has been completed as to the type of art most suitable. To determine this, discussions are held with the Department of State officer for that country, as well as a representative of that country's embassy in Washington, D. C. Also, we study architectural and interior design plans, in order to determine impact areas within the representational rooms and so as to know the number and type of works required to create the desired effect.

A kit is compiled to accompany each collection. This includes a brochure on the Program; a letter from Mrs. Kefauver containing general information regarding the collection, with precautions for conservation of the art; placement suggestions; a set of Registration-Location-Condition-Receipt Record Cards for the art in the collection; biographic data on the artists represented in the collection and information on types of art. (If the lender is interested in selling this fact is clearly indicated.)

RECOGNITION

International recognition is afforded the lender and the artist, as all publicity regarding the art on loan refers to both. Brochures printed by the Embassies for use in connection with the art on display give reference to lenders and artists. Plaques will be used when appropriate, which also give this credit.

COMMITTEE RESPONSIBILITIES

A geographically representative group of knowledgeable people in the art field compose the National Committee. The members assist in developing sources of loans and initially screening the art. Persons interested in participating in the Program are advised to contact the National Committee member in their area.

The Executive Committee is responsible for determining the overall standard of work for the Program.