



DEPARTMENT OF STATE

Washington, D.C. 20520

THE ART IN THE EMBASSIES PROGRAM PROGRESS SUPPLEMENT JUNE 1968

Four years ago this past January a great and gallant lady took an oath and became the first Advisor on Fine Arts in the 186 year history of the Department of State. This was her entrée to what many termed the impossible: the inauguration and implementation of a State Department sponsored Program to present American cultural diplomacy in action, through the effective placement of original American art in U. S. Embassies.

Nancy Kefauver knew from experience and intuition that such a dignified idea should be given every opportunity to become a subtle facet of American foreign policy, so with gracious determination, sound knowledge and unparalleled vitality she began to fulfill the responsibility entrusted to her. That she succeeded has been attested to by U. S. Ambassadors and their wives in 81 countries, by nationals of these countries and others, and by American participants who have played a key role in realizing a partnership with Government to make possible this vibrant national Program which tells America's story through the thoughtful international presentation of American artistic achievement.

These philosophies are supported by fact. In less than four years Mrs. Kefauver provided 83 art collections for U. S. Missions. Currently, over 1000 American artists are represented in the Art in the Embassies Program. The works are on loan from 600 lenders in 43 States and the District of Columbia. Of the 2,004 art works in the Program, 297 are outright gifts, for a total valuation of over \$1 million.

Mrs. Kefauver's was the ultimate role of combining all factors to insure an effective Program, through her intelligent and sensitive leadership. She personally introduced the Program in 22 of these United States, in 45 cities and 25 foreign countries. But how well she realized the national and international teamwork required to achieve the goal of showing peoples of other countries about our lesser known culturally sensitive qualities. You who serve on the Executive and National Committees provided her the essential contacts, the initial screening of art and the vital follow-up to her visits. You of the informational media increased the dimension of those aware of the Program. You who have lent or donated art provided the integral link to making collections possible. Those in the Department of State assisted with information which helped Mrs. Kefauver to determine what would constitute a collection that would "say something" in a particular U.S. Embassy, and Foreign Embassy representatives contributed by letting her know what they thought would

interest their people. The Office of Foreign Buildings, Interior Design Service, provided necessary data on architectural and interior design for Embassies not visited. The National Collection of Fine Arts, Smithsonian, under the direction of Executive Committee Member, Dr. David Scott, provided necessary Repository privileges where collections are assembled. All of this Stateside investment of intelligent energy went to the Ambassador and his wife who assured proper presentation of the collection.

To each of you involved with the numerous, related aspects, Nancy Kefauver was deeply grateful, ever aware, for it is teamwork of the broadest integration which makes this prestige Program possible and internationally incomparable.

Highlighting Program activity following the issue of our last "Program Progress" in August 1967 emphasizes that the alleged "summer slump" was to us invisible, unnoticed. Program commitments continued as did we at a full pace, both here in Washington, D. C. and on three trips. We finally arranged a much anticipated trip to West Virginia where the enthusiastic reception by Mrs. Mary Black, Director, Charleston Art Gallery at Sunrise, and her colleagues was truly warming. Huntington Galleries of West Virginia Director Larry Hoffman continued the graciousness which we now associate with West Virginia and increased our knowledge of art activity in the State. We are delighted to have West Virginia art represented in the Program.

Queries from national and international contacts about the American pavilion at Expo '67 convinced us that we should see for ourselves, so we had an unofficial working trip, aided and abetted by Consul General Richard Hawkins and his staff at the Consulate General in Montreal, and by the Expo '67 staff of Ambassador Stanley Tupper. Their expertise made it possible for us to include 31 events in 3 1/2 days and conclude that the Fair was beautifully planned; a striking blend of creativity and technological know-how.

We supplemented Montreal with a few working days in New York where we met with private collectors Mr. and Mrs. G. Martin Wexler; with sculptor Sally Swan Carr; Ivan Dmitri, Director, Photography in the Fine Arts, (who passed on last January); with Mary Melikian at Grand Central Galleries and Grand Central Moderns; with photographer-writer Katherine Young regarding a story she was doing for the North American Newspaper Alliance, and Mrs. Kefauver discussed the Program over Radio WOR with Walter Kiernan on "Critic's Circle".

A day-long trip to Pittsburgh for a press preview of the International Exhibition of Contemporary Paintings and Sculpture at the Carnegie Institute Museum capsuled art by 325 artists from 34 countries, and we appreciated this opportunity for such a viewing made possible by Adele Allison of the Carnegie Institute.

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With the annual Fall reawakening of the art world our 24-hour pace returned to a more normal 26 hours a day, 8 day a week routine to include attending the interesting and worthwhile "after hours activities" which play such a key role in this Program. And so it continued right into November 20. That Monday began like most Mondays did and the day proceeded as most Mondays did---planning the week, looking further into the future regarding Program policy and procedure, meeting with Ambassador Ellsworth Bunker (in from Saigon) and his wife, Ambassador Carol Laise (in from Kathmandu) at the Repository regarding art for the Saigon Chancery; the telephone calls, the letters, the late departure from the office leaving little time for Nancy to dress formally and begin the evening's approach to Program presentation.

Monday, November 20 ended like no other Monday, and we still find it incredibly difficult to accept what to us was its tragic conclusion; Mrs. Kefauver suddenly collapsed at the banquet. Those of us who were fortunate to know the vibrance of Nancy Kefauver, and her gentle, genuine charm; wit and warmth; creativity and sensitivity, and who had enjoyed her, admired her, and respected her will forever be richer for it.

Through all of you and each of us and through the inherent international mission she afforded American art as an interpretation of our human thoughts and feelings, Nancy Kefauver continues to live as we insure the rich heritage she left us through the legacy of the Art in the Embassies Program.

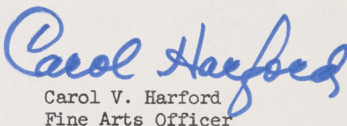
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Mrs. Kefauver had just completed a collection for then Ambassador and Mrs. John Gronouski, Warsaw, Poland, and had 12 collections in process. Ever-reliable and effective National Committee Member, Mrs. Janet Rubin, donated her services to insure the artistic and aesthetic integrity of these collections. We of the staff---Loraine Veitengruber, "Scotty" Posch, Joanne De Concini, Dana Greene and I---who had the incomparable opportunity to work with Nancy Kefauver on the numerous daily aspects of the Program are providing continuity.

Since November 20, we have completed 14 collections to bring the total number provided since the inception of the Program to 97. Currently we have art in 67 U. S. Missions, 16 of which are second collections. We have 22 Posts requesting initial collections.

I am very pleased to be able to tell you that Nancy Kefauver's successor has been appointed. Mr. Stefan Munsing is due to assume his Program responsibilities in early August. A career officer with the U. S. Information Agency, he is currently the Cultural Attaché in Copenhagen, and has had experience in art both within the United States and abroad. Mr. Munsing will be directing a Program built upon firm foundations, sound policies and tested procedures. From this vantage point he can further develop the Program and insure its contribution as an effective, subtle medium in enriching the cultural image of the United States abroad.

To each of you who helped to realize "the impossible dream", on behalf of Nancy Kefauver and those of us who worked with her, thank you so much. May you continue in such constructive creativity and realize more fond dreams and great hopes.



Carol V. Harford
Fine Arts Officer