

INTERNATIONAL EXHIBITIONS FOUNDATION

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1729 H STREET, NORTHWEST, SUITE 310

WASHINGTON, D. C. 20006

October 16, 1979

MRS. JOHN A. POPE
PRESIDENT

TELEPHONE 298-7010
(AREA CODE 202)

CABLE ADDRESS: "INTERART"

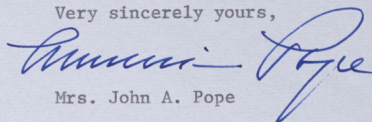
Dear Miss Gilpin:

As you know, the International Exhibitions Foundation will be circulating the exhibition, "Recollections: Ten Women of Photography," following its New York showing at the International Center of Photography. A nationwide tour is being arranged to begin in January 1980 and I enclose a copy of the itinerary listing those museums who have confirmed bookings thus far.

We are extremely pleased with the popularity of the exhibition and hope that you will agree to the loan of your photographs for the entire tour. Enclosed is our customary loan agreement form, which merely requires your signature. Unless otherwise indicated by you, the Foundation will carry its own wall-to-wall, all risk insurance coverage for the values listed. Please return the blue copy of the loan agreement in the enclosed envelope as soon as possible.

It is our pleasure to have the opportunity to circulate this exciting exhibition and we look forward to hearing from you very soon.

Very sincerely yours,



Mrs. John A. Pope

Miss Laura Gilpin
409 Camino del Monte Sol
Sante Fe, New Mexico 87501

Enclosures

"RECOLLECTIONS: TEN WOMEN
OF PHOTOGRAPHY"
200 Master Prints

INTERNATIONAL EXHIBITIONS FOUNDATION
1729 H Street, N.W., Suite 310
Washington, D.C. 20006

Telephone: (202) 298-7010

ITINERARY

1979 September 20 - November 9

International Center of Photography
1130 Fifth Avenue
New York, New York 10028
Mr. Cornel Capa, Executive Director

1980 January 1 - February 17

The Dulin Gallery of Art
3100 Kingston Pike
Knoxville, Tennessee 37919
Mr. Sutherland McColley, Director

March 1 - April 15

Grand Rapids Art Museum
230 East Fulton
Grand Rapids, Michigan 49503
Mr. Robert Murdock, Director

May 1 - June 15

Smith College Museum of Art
Elm at Bedford Terrace
Northampton, Massachusetts 01063
Mr. Charles Chetham, Director

July 1 - August 15

September 1 - October 19

Miami University Art Museum
Patterson Avenue
Oxford, Ohio 45056
Mr. David Berreth, Director

November 1 - December 15

William Rockhill Nelson Gallery
and Atkins Museum of Fine Art
4525 Oak Street
Kansas City, Missouri 64111
Mr. Ralph T. Coe, Director

1981 January 1 - February 15

Munson-Williams-Proctor Institute
310 Genessee Street
Utica, New York 13502
Mr. Edward H. Dwight, Director

March 1 - April 15

Gibbes Art Gallery
135 Meeting Street
Charleston, South Carolina 29401
Mr. Paul Figueroa, Curator of Education

May 1 - June 15

Arkansas Arts Center
Mac Arthur Park
P. O. Box 2137
Little Rock, Arkansas 72203
Mr. Townsend Wolfe, Director

"RECOLLECTIONS: TEN WOMEN
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ITINERARY (Continued)

1981 July 1 - August 15

September 1 - October 18

Mills College Art Gallery
P. O. Box 9973
Oakland, California 94613
Mr. Phillip Linhares

November 1 - December 15



*International
Exhibitions
Foundation*

A quality foundation

The International Exhibitions Foundation organizes and circulates to museums and galleries in the United States and abroad art exhibitions of the highest quality. The non-profit educational foundation was established in 1965 and is directed by Mrs. John A. Pope, who consults a Board of Trustees broadly selected for experience and interest in the arts. The Foundation maintains a staff of researchers, editors, and exhibition specialists.

Funding for excellence

The non-profit Foundation derives its income primarily from exhibition rental fees and catalogue sales. Additional income is realized through grants and contributions. Past sources of funding have included the National Endowments for the Arts and for the Humanities (Federal agencies), private foundations, corporations, and interested individuals. Exhibitions from abroad frequently receive assistance in the form of grants from the sponsoring government. However, additional funds are needed on an ongoing basis to maintain the Foundation's programs on the highest level of scholarship and visual quality. Under Section 501(c) (3) of the Internal Revenue Code, all contributions to the Foundation are tax deductible to the extent provided by law.

A humanistic concept

In organizing and sponsoring exhibitions for travel the Foundation emphasizes international exchange, since a knowledge of and respect for the arts of other countries promotes a level of understanding without which good relations are impossible. The Foundation also organizes outstanding exhibitions

from American sources, with a view toward enhancing public appreciation of our own society's cultural resources and achievements.

A broad constituency

An important concern for the Foundation is to assist local and regional museums whose access to major works of art and to funds for organizing complex exhibitions is necessarily limited. But the Foundation also serves the top rank of American art institutions, such as the National Gallery of Art in Washington, D.C.; the Museum of Fine Arts, Boston; The Pierpont Morgan Library, New York; The Cleveland Museum of Art; and the Kimbell Art Museum, Fort Worth, Texas. The Foundation also works with museums in Canada, Europe, and Japan.





Our record speaks for itself

In the decade and more since it was established the Foundation has toured over 100 major exhibitions drawn from distinguished public and private collections throughout the world, including

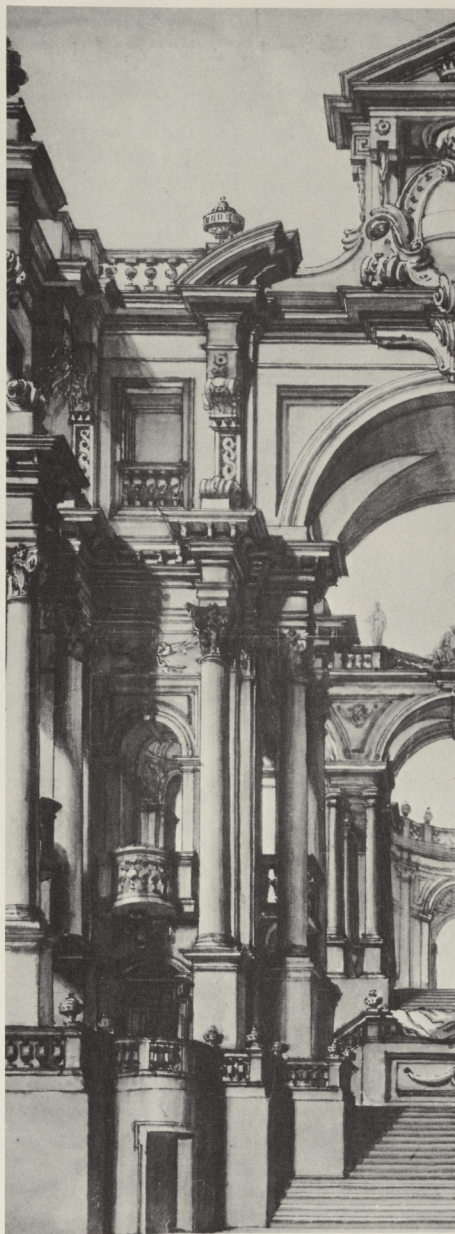
- ★ “Chinese Art from the Collection of The King of Sweden”
- ★ “Old Master Drawings from Chatsworth”—the Collection of the Dukes of Devonshire
- ★ “Namban Art” from the Japanese Imperial Household, the Murayama Collection, and Japanese Museums
- ★ “Turner Watercolors” from the British Museum

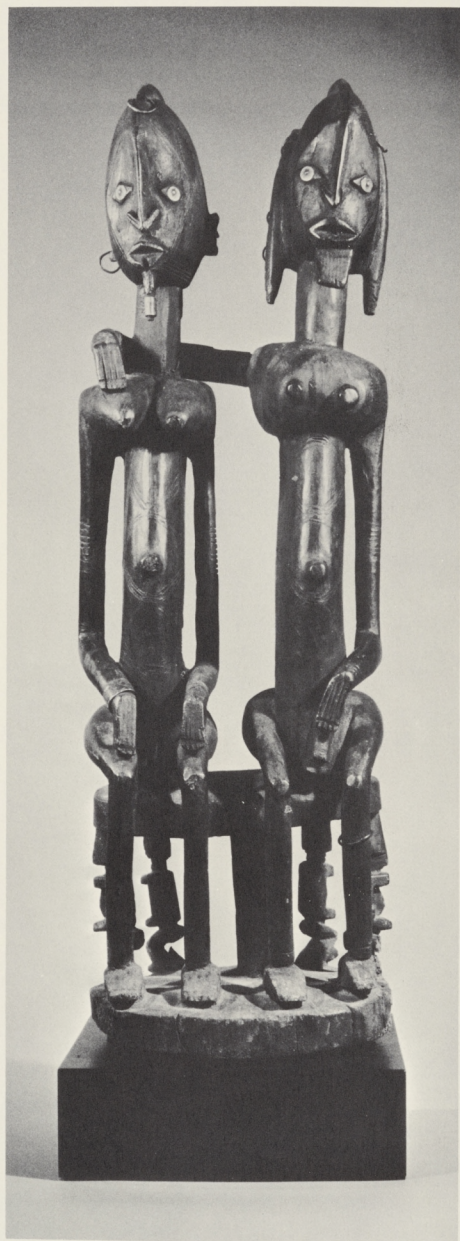
American museums and private collections have been sources of important elements of foreign art, such as

- ★ “Venetian Drawings from American Collections”
- ★ “Dogon Art” from the Lester Wunderman Collection
- ★ “Diaghilev and Russian Stage Designers” from the collection of Mr. and Mrs. Nikita D. Lobanov-Rostovsky
- ★ “Seventeenth Century Dutch Drawings from American Collections”

American sources have also contributed richly to the Foundation’s program for exhibiting American art, including

- ★ “American Naval Prints” from the Beverly F. Robinson Collection at the United States Naval Academy, Annapolis
- ★ “American Self-Portraits”
- ★ “The Transforming Eye”—Photographs by Clarence John Laughlin
- ★ “American Painters of the Impressionist Period Rediscovered”





What we offer to exhibitors: unexcelled service

Exhibitions are offered to exhibitors at rental fees that reflect the Foundation's non-profit status and that take into account the receipt by the Foundation of grants and contributions. This fee includes

- ★ borrowing costs for a loan period of six weeks
- ★ wall-to-wall, all-risk insurance
- ★ publicity materials such as photographs, press releases, biographical and bibliographical information, and lists of available lecturers

Supplementary educational and interpretive materials are also provided and may include slides, films, photopanel, posters, and brochures. In addition, all exhibitions are accompanied by illustrated scholarly catalogues, many of which have become important reference works in their fields. We are always glad to consult with potential exhibitors about their individual requirements and advise how they can develop an exhibition program specifically tailored to their institution's needs.



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Exhibitor responsibility

Each exhibitor is responsible for providing professional supervision during handling and packing, as well as adequate protection against fire and theft. Exhibitors are required to complete a condition report upon receipt of an exhibition and to notify the Foundation immediately in the event of damage or loss.

In addition to the rental fee, each exhibitor is responsible for shipping charges to the next destination. The Foundation therefore makes every effort to schedule exhibition itineraries so that transportation costs will be as reasonable as possible.

For further information . . .

Upon request, we will be happy to provide additional information about

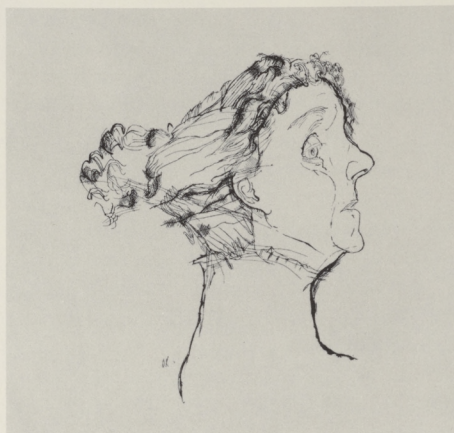
- ★ loan procedures
- ★ past, present, and future exhibitions
- ★ Foundation publications (including a complete listing of available catalogues and posters)

For further information, please contact:

Mrs. John A. Pope, *President*
International Exhibitions Foundation
1729 H Street, N.W., Suite 310
Washington, D.C. 20006

(202) 298-7010

Cable Address: "INTERART," Washington, D.C.



TRUSTEES OF THE INTERNATIONAL EXHIBITIONS FOUNDATION

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Plans for the future: a vigorous program

Plans for the 1979–80–81 seasons include a number of outstanding exhibitions, such as “Okada, Shinoda, and Tsutaka—Three Pioneers of Abstract Painting,” “German Folk Pottery from the 16th to the 19th Centuries,” “18th Century Master Drawings from the Ashmolean,” “Chatsworth: The Devonshire Inheritance”—an exceptionally fine exhibition of paintings, drawings and prints, and decorative arts; and “The Thyssen-Bornemisza Collection”—57 master paintings representing the finest examples of the Italian, French, Spanish, German, Flemish, and Dutch Schools.

Many other equally exciting projects are in various stages of preparation and we will be happy to provide additional information upon request. We welcome your expression of interest, as the success of these efforts will depend in part on the continued support of our sponsors and friends.

For further information, please contact:

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LOAN AGREEMENT

White copy to be retained by lender

INTERNATIONAL EXHIBITIONS FOUNDATION

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Telephone: (202) 298-7010

EXHIBITION: "RECOLLECTIONS: TEN WOMEN OF PHOTOGRAPHY"

PERIOD OF LOAN: January 1980 - December 1981

LENDER: Laura Gilpin

ADDRESS: 409 Camino del Monte Sol, Sante Fe, New Mexico 87501

Exact form of lender's name for exhibition label and catalogue:

NAME OF ARTIST: Laura Gilpin

TITLE OF WORK: see attached list

MEDIUM OR MATERIALS:

DATE OF WORK: n/a Does date appear on work? Where?

SIGNATURE: Is the work signed? Where? How?

SIZE: Painting, drawing, etc. (without frame or mat): Height Width

Sculpture (without pedestal): Height Width Approx. weight

FRAMING: Is the work framed? n/a If necessary for the exhibition, may we reframe or remat your work?

May we substitute plexiglas for glass?

(All works will of course be returned to the lenders in their original frames and mats unless other arrangements are made with the Foundation in writing.)

CATALOGUE AND PUBLICITY: Where can the International Exhibitions Foundation obtain photographs of this work for catalogue reproduction and publicity? (If known, please indicate photograph and negative number)

May the Foundation or its Designee reproduce this work free of liability to you or to any other person, in any publication by the Foundation or its Designee or for publicity purposes in connection with this exhibition?

May the Foundation or its Designee make slides, transparencies, or photographs of this work and may such slides, transparencies, or photographs be retained and used by the Foundation or its Designee for lecture, library, and other scholarly and educational purposes? May such slides, transparencies, or photographs be sold by the Foundation or its Designee or otherwise distributed to the public?

INSURANCE: (See conditions on reverse of this loan agreement): Insurance value of work (U.S. currency): \$ Please insert values on the attached sheet.
Do you elect to maintain your own insurance?
If so, what is estimated cost of insurance premium?

SHIPPING: Recommended procedure:

(Unless the Foundation is notified to the contrary in writing before the close of the exhibition, the work will be returned to the lender's address given above.)

Is your work currently being offered for sale by you, a dealer, or other agent?

SIGNED: Laura Gilpin
(Name of lender or authorized agent)

Date: Oct. 22, 1979

CONDITIONS GOVERNING LOANS:

1. The International Exhibitions Foundation will exercise the utmost care in respect to loans.
2. Loans shall remain in the possession of the International Exhibitions Foundation and/or the museums participating in the exhibition in question for the time specified on the face of this loan agreement.
3. Unless the Lender expressly elects to maintain his own insurance, the Foundation will insure the loan under a standard type fine-arts policy, for the amount indicated on the face of this loan agreement, against all risks of loss or damage while in transit and on location during the period of the loan.
4. If the lender elects to maintain his own insurance, the Foundation must be supplied with a certificate of insurance naming the International Exhibitions Foundation and the exhibiting museums as additional insured or a certificate of waiver of subrogation against the International Exhibitions Foundation and the exhibiting museums by the lender's insurance carrier. The lender's election to maintain his own insurance shall constitute a release of the Foundation and the exhibiting museums from any and all liability in connection with the loaned property. The Foundation can accept no responsibility for any error or deficiency in information furnished to the lender's insurance carrier or for lapse in coverage.

Please insert
values on the
attached sheet.

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<u>TITLE</u>	<u>VALUE</u>
1. The Prelude, (platinum print), 1917	\$ <u>500</u>
2. Fortuny Gown, (platinum print), 1920	\$ <u>500</u>
3. Portrait of a Child, (platinum print), c. 1920	\$ <u>500</u>
4. Square Tower House, Mesa Verda, Colorado, 1925	\$ <u>200</u>
5. Hogan Interior with Miss Elizabeth Forster, R.N. Administering Medicine, 1932 (from <u>The Enduring Navaho</u>)	\$ <u>200</u>
6. Lillian Gish, Central City, Colorado, 1932	\$ <u>250</u>
7. Mr. Francis Nakai, 1932	\$ <u>200</u>
8. Stairway with Figures, Chichen, Itza, Yucatan, 1932	\$ <u>250</u>
9. Boardman Robinson in His Studio, 1939	\$ <u>200</u>
10. B29 Bomber Coming Out of the Factory, Boeing, Wichita, Kansas, 1944	\$ <u>250</u>
11. Detail of the White Sands, New Mexico, 1946	\$ <u>200</u>
12. The Rio Grande Yields Its Surplus to the Sea, Texas and Mexico, 1946 (from Rio Grande, <u>River of Destiny</u>)	\$ <u>200</u>
13. The Storm, 1946	\$ <u>350</u>
14. Eliot Porter, c. 1950	\$ <u>200</u>
15. Irene Yazzie at Pine Springs, Arizona, 1952 (from <u>The Enduring Navaho</u>)	\$ <u>250</u>
16. Georgia O'Keeffe in Her Studio, 1953	\$ <u>200</u>
17. The Picuris Church, Picuris Pueblo, New Mexico, 1961	\$ <u>200</u>
18. Canyon de Chelly, Spider Rock, n.d.	\$ <u>250</u>
19. Tying the Chongo, n.d. (from <u>The Enduring Navaho</u>)	\$ <u>200</u>