

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

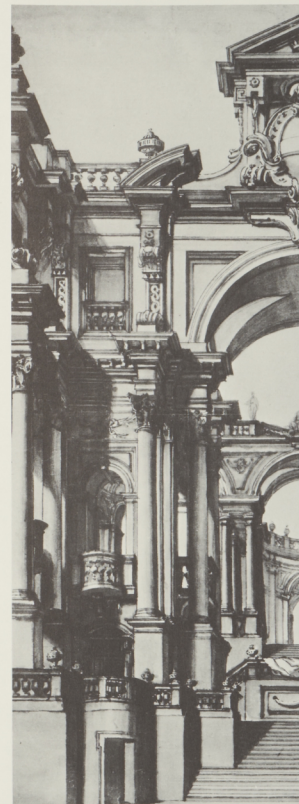
- * "Chinese Art from the Collection of The King of Sweden"
- * "Old Master Drawings from Chatsworth"—the Collection of the Dukes of Devonshire
- * "Namban Art" from the Japanese Imperial Household, the Murayama Collection, and Japanese Museums
- * "Turner Watercolors" from the British Museum

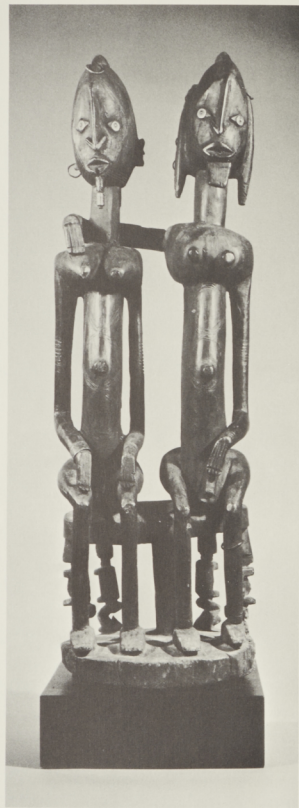
American museums and private collections have been sources of important elements of foreign art, such as

- * "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.



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.



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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.

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