

at our last meeting June 15th (16 copies)
 art Policy committee has no written suggestions. *the manuscript is in Paul Feely's hands - Stanley Rose*
 Peter Strand, who I hope will revise the whole thing. 2/15/52.

II A permanent art collection for Bennington College

Objective: To build an art collection that is suited to the unique educational outlook of Bennington College: in short, a collection that will keep its vitality by constantly evolving and keeping current with art trends, ~~if not in advance~~ of them ~~through~~ anticipation of future directions as well as rediscovery of neglected parts of the past. The art works in this collection should have a contemporariness that speaks to the feelings of a young and courageous generation, avoiding both passing fashions and traditions that no longer communicate. Whether the art works are old or new, whether in the mainstream of acceptance or in less explored tributaries, they should be valid and contemporary from the viewpoint of all centuries.

gallery

The visual arts faculty of Bennington College has always been, and will continue to be, predominantly one of practicing artists, whose individual creative activities lend a special intensity and persuasive vision to their teaching. A good art collection expressing that insight ^{will} could be a vital tool in revealing a way of seeing to others. As opposed to the usual museum's approach to a broad and miscellaneous collection, ~~therefore~~, the character of this collection should be molded to our teacher's instructional ^{strengths} needs.

Purchases and acquisitions made possible by gift funds will be guided by ^{committee} foresight, ^{experience} will the staff itself, whose calibre and originality may be applied to selecting the works they respect and will use in teaching. *significant works for teaching*

From the collector's viewpoint, on the other hand, every art work accepted for the collection will ~~be xxxxxx for the xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~, ~~get to know xxx and xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ introduce new viewpoints to challenge the eye of the faculty, and will be a stimulus to fresh evaluation by students.

assumed to be practical

For this reason the college would like a brief statement from the donor explaining why he acquired the work, what it has meant in his collection, and why he wants

possible to obtain special occasions
Bennington to have it. The statement should be as personal and informal as possible -- a simple letter of transmittal demonstrating that art is a personal experience, just as the values that we put on an artist are individual and varying. Every work of art accepted for the collection will be a gift for the entire college community to live with, get to know, and to appreciate.

searching and experimental
It is our hope that a portion of the collection will always consist of art works by young ^{or searching for new trends} and developing artists which, because of its relatively low market ^{their} value, ~~valuation~~ *it is hoped that students will also find it useful*, can be displayed throughout the college to become part of the day-to-day visual environment. ^{the public Bldg & dormitory} Inevitably, as the collection grows, some works of art will become too valuable to maintain and safeguard even within the museum; some will properly belong in special collections of other institutions and museums; the time may come when exchange of one such valuable work at an advantageous price will open the way for several acquisitions by younger artists whose work, in turn, will grow in recognition and value. To maintain and utilize its collection in this dynamic context, therefore, the college hopes that gifts and funds will be given as flexibly as possible.

and, of course, to provide a fund
Such relocation, exchange or sale of any piece from the collection would, in turn, be an act of involvement and judgement by ^{the committee} faculty, ^{qualified trustees} students and specialists and would in itself be ^{part of the} educational process. It would be carried out with a sense of responsibility to the art work itself, in the interest of maintaining the integrity of established collections that ~~may have been given intact, and the donors' intentions and expressed feelings about the original gift.~~

Art works in the Bennington collection will be made available on loan to other museums and institutions, and will be organized periodically in special travelling exhibitions. Donors will at all times be acknowledged.

A new art building and "living museum" are now being planned. When completed

they will give Bennington a complete centralized facility in which to carry on and extend its vital program in the visual arts. Pre-curatorial training through direct experience with the collection will be one of its new offerings. The art center will have adequate space for storage, maintaining and curatorial supervision of the art collection, an "open stack" area where art works may be seen and studied first hand, and ample space for art exhibitions of the calibre that has distinguished Bennington College in the past.

INLAND MARINE

FINE ARTS ENDORSEMENT

(Personal Articles Policy)

IM 2348a
(Ed. 8-53)

This endorsement, effective November 15, 1962, forms a part of policy No. PAF 303 63 73

issued to Bennington College

by National Fire Insurance Company of Hartford

at its Agency

located (city and state) New York, New York

Date of endorsement November 15, 1962

It is understood and agreed that Fine Arts are insured hereunder subject to the additional exclusions and special conditions on the back hereof.

Premium for this insurance has been computed based upon the statement of the Assured that at the time of attachment of this insurance the property insured hereunder was located as follows.

Dingletown Road, Greenwich, Connecticut, Premises of

At Gordon R. Graves - Items 1 to 5 \$ 55,300.00

At 30 Broad Street, New York, New York (Office of Gordon R. Graves) Item 6 \$ 16,000.00

At \$

At \$

SCHEDULE

VALUED AT

- 1.- Mother and Child in garden by Winslow Homer (1872) \$ 15,000.00
2.- Girl with hoop by George Seurat 20,000.00
3.- Framed Oil Painting: "Seated Child" Artist Eastman Johnson American 19th Century, size: Canvas signed 17½" x 14½" 4,500.00
4.- Framed Oil Painting: "Haymakers" Artist: Julien Dupre French 19th Century, size: Canvas signed 25" x 20" 7,800.00
5.- Framed Oil Painting: "Portrait of a Lady" artist: Ignacio Zolvago Spanish 19th Century size: canvas signed 20" x 16" 8,000.00
6.- Framed Oil Painting: Portrait of a Nobleman" Artist: Allessandor Cherardini Italian 17th Century Size: Canvas 16,000.00

Item No. 3, 4, 5, and 6 appraised by: Herbert H. Galka,
333 East 55th Street
New York, New York

THIS FORM IS SUBJECT TO ADDITIONAL STIPULATIONS PRINTED ON THE BACK HEREOF.

(over)

Agent.