

DDA 88-1964
20 September 1988



MEMORANDUM FOR: Director of Central Intelligence
VIA: Deputy Director of Central Intelligence
Executive Director
FROM: R. M. Huffstutler
Deputy Director for Administration
SUBJECT: Art for the New Headquarters Building
REFERENCE: Your Request for Facts Regarding Art for the
New Headquarters Building

The attached information is in response to your request for facts regarding expenditures for art in our New Headquarters Building. I have also included a copy of the letter to Congressman McDade, who inquired about such expenditures, which was prepared by the Office of Congressional Affairs. We have other background documents and memoranda which we can provide you if you so desire.


STAT



R. M. Huffstutler

Attachments:
As stated

STAT

ORIG: EXA/DDA 

Distribution:

- Orig - Adse
- 1 - D/OCA
- 1 - OL/FMD
- 1 - OL/FMD
- 1 - OL Files
- 1 - DDA Subject
- 1 - DDA Chron
- 1 - ER
- 1 - EXA/DDA Chron
- 1 - EXO/OL

DDA REGISTRY

45-6

Log-16

BRIEF HISTORY AND DESCRIPTION
OF FINE ARTS PROGRAM FOR FEDERAL BUILDINGS

In purchasing art for our New Headquarters Building, we are continuing a longstanding U.S. Government tradition of supporting living American artists through the use of their paintings and sculptures in newly constructed federal buildings as outlined in the Guiding Principles for Federal Architecture, the genesis of which can be traced to a 1962 report by the President's Ad Hoc Committee on Federal Office Space. A direct policy order was implemented in January 1963 establishing an allowance for fine arts of one-half of one percent of the estimated cost of construction for new federal buildings. Accordingly, funding of our New Headquarters Building included an allocation of up to \$895,000 for this purpose.

The Agency elected to take a more conservative approach to our needs and voluntarily reduced the amount set aside to a total of \$401,000. We have worked closely with the panel of experts associated with the General Services Administration's (GSA) Art-In-Architecture Program for the expenditure of these funds. This particular program allows us to apply all of the resources to the art, whereas other options would create substantial consultant or overhead costs.

We feel that we are completely in line with the tradition of incorporating fine art into federal building designs and, concomitantly, in supporting living American artists through the effort associated with our new building. To date, we have commissioned, through GSA, Mr. James Sanborn for a work of sculptural art in the amount of \$250,000. Selection of the artist for a second piece is in process.

Central Intelligence Agency



Washington, D.C. 20505



OCA 88-3013

16 SEP 1988

The Honorable Joseph M. McDade
House of Representatives
Washington, D.C. 20515

Dear Mr. McDade:

The Director has asked me to respond to your letter of 22 August 1988 on behalf of a constituent who is concerned about art commissioned by the Central Intelligence Agency (CIA) for our new Headquarters Building.

The fine art for the new Headquarters Building is being acquired by the Art in Architecture program of the General Services Administration (GSA). Artwork in public buildings has its historical antecedents in the Work Project Administration (WPA) as a part of President Roosevelt's New Deal program. This tradition of art for public buildings was more recently reinforced by both the Kennedy and Ford Administrations. History often judges a society by its achievements in the arts and for much of this century, the federal government has been an important patron of the arts. GSA's Art in Architecture program follows in this proud tradition.

The objective of an art-in-architecture program is to provide federal facilities with works of art as an integral part of the total architectural design concept as deemed appropriate by the project architect. In this case, the works are created by American artists of local, regional or national reputation to enhance the working environment for the building's occupants.

We too share your concern for the prudent expenditure of federal funds. In this regard, GSA commissions artwork only on the recommendation of the architect when it will enhance the design of a new building. According to GSA guidelines.

for all federal offices, the expenditure for fine art can be no more than one-half of 1 percent of the overall construction costs. The cost of fine art for the CIA building is well within the GSA guidelines.

Thank you for writing on behalf of your constituent and allowing me the opportunity to discuss our proposed artwork.

STAT



John L. Helgersen
Director of Congressional Affairs

ROUTING AND TRANSMITTAL SLIP

Date

DA Subject

7 September 1988

TO: (Name, office symbol, room number, building, Agency/Post)

Initials Date

1. Director of Logistics
- 2.
- 3.
- 4.
- 5.



Action	File	Note and Return
Approval	For Clearance	Per Conversation
As Requested	For Correction	Prepare Reply
Circulate	For Your Information	See Me
Comment	Investigate	Signature
Coordination	Justify	

REMARKS

Please provide the DCI, via the DDA, the facts surrounding these newspaper articles about the purchase of \$450,000 in art for the NHB. I spoke with [redacted] about this last week.

SUSPENSE: 13 September 1988

cc: [redacted]

DO NOT use this form as a RECORD of approvals, concurrences, disposals, clearances, and similar actions

FROM: (Name, office symbol, room number, building, Agency/Post)

EXA/DDA

Room No.—Bldg.

Phone No.

5041-102

★ U.S. Government Printing Office: 1987-181-246/60000

OPTIONAL FORM 41 (Rev. 7-76)
Prescribed by GSA
FPMR (41 CFR) 101-11.206

DDA REGISTRY
4/5-6



TO:

		ACTION	INFO	DATE	INITIAL
1	DCI		X		
2	DDCI		X		
3	EXDIR				
4	D/ICS				
5	DDI				
6	DDA	X			
7	DDO				
8	DDS&T				
9	Chm/NIC				
10	GC				
11	IG				
12	Compt				
13	D/OCA		X		
14	D/PAO				
15	D/PERS				
16	D/Ex Staff				
17					
18					
19					
20					
21					
22					

SUSPENSE _____

Date

Remarks

ER 88-3357/1

Executive Secretary

6 SEP 88

Date

3637 (10-81)

STAT

Page Denied

Next 1 Page(s) In Document Denied

Rae

Declassified in Part - Sanitized Copy Approved for Release
2013/01/28 : CIA-RDP90M01364R000700120004-4 make,

part of the Fed. Gov. Art in
Architecture Program for new
bdgs. entitles agencies to spend
1% of project money for fine
STAT area. In discussing with OL
STAT he advised this would be
circa \$850,000; however, we decided
on \$450,000. Funds were transferred
to GSA to contract for the art.
GSA convened panel with our
participation. They have decided
on 1 pc. of art but will
be selecting a second for a
total of about \$450,000. Trying

Declassified in Part - Sanitized Copy Approved for Release
2013/01/28 : CIA-RDP90M01364R000700120004-4

9/1

TO: (Name, office symbol, room number, building, Agency/Post)	Initials	Date
1. <i>Rae</i>	<i>[Handwritten initials]</i>	1 SEP 1988
2. <i>Carmen</i>	<i>CD</i>	2 SEP 1988
3. <i>Hank</i>	<i>[Handwritten initials]</i>	06 SEP 1988
4. <i>Registry (file)</i>		
5.		

Action	File	Note and Return
Approval	For Clearance	Per Conversation
As Requested	For Correction	Prepare Reply
Circulate	For Your Information	See Me
Comment	Investigate	Signature
Coordination	Justify	

REMARKS

Rae -
 This is the article (Newspaper) about the \$450,000 CIA bet project that I wrote you a note about yesterday because of an enquiry.

STAT

DO NOT use this form as a RECORD of approvals, concurrences, disposals, clearances, and similar actions

FROM: (Name, org. symbol, Agency/Post)	Room No.—Bldg.
	Phone No.

DATE

30 Aug 1988

TRANSMITTAL SLIP

TO:

ROOM NO.

BUILDING

REMARKS:

EXA

CD 8/31 30 AUG 1988

ADDA

DDA

seen

REGISTRY (FILE)

D/OCA has action

FROM:

ROOM NO.

BUILDING

EXTENSION

FORM NO.

REPLACES FORM 36-8

(47)

EXECUTIVE SECRETARIAT

ROUTING SLIP

TO:

		ACTION	INFO	DATE	INITIAL
1	DCI		X		
2	DDCI		X		
3	EXDIR				
4	D/ICS				
5	DDI				
6	DDA		X		
7	DDO				
8	DDS&T				
9	Chm/NIC				
10	GC				
11	IG				
12	Compt				
13	D/OCA	X			
14	D/PAO				
15	D/PERS				
16	D/Ex Staff				
17					
18					
19					
20					
21					
22					

SUSPENSE _____

Date

Remarks

Remarks box containing a large empty space for handwritten notes.

STAT _____

ER 88-3357X

Executive Secretary

26 AUG 88

Date

3637 (10-81)

JOSEPH M. McDADE
10TH DISTRICT, PENNSYLVANIA

COMMITTEES:
APPROPRIATIONS
SMALL BUSINESS

Congress of the United States
House of Representatives
Washington, DC 20515

REPLY TO:
WASHINGTON OFFICE:
 2370 RAYBURN OFFICE BUILDING
WASHINGTON, DC 20515
AREA CODE (202) 225-3731
DISTRICT OFFICE:
 514 SCRANTON LIFE BUILDING
SCRANTON, PA 18503
(717) 346-3834

August 22, 1988

The Honorable William H. Webster
Director
Central Intelligence Agency
Washington, D.C. 20505

Dear Mr. Webster:

I am enclosing for your review a news article which was brought to my attention by one of my constituents from northeastern Pennsylvania.

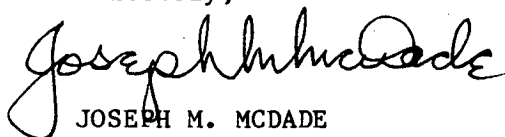
The article is, as you will note, very brief, but it does raise some serious questions about the expenditure of \$450,000 by the CIA to commission two works of art. In these times of tight federal budgets and high deficits, it does appear that \$450,000 is a rather excessive price for two works of art.

I would appreciate your verification of the news account and a justification for this type of expenditure so that I can informatively respond to my constituent and any others who raise similar questions.

Your prompt attention to this matter will be greatly appreciated. I look forward to your response.

With every good wish, I am

Sincerely,



JOSEPH M. McDADE
Member of Congress

JMM:je
Enclosure

456

Art, Money and the CIA

The Washington Post _____
 The New York Times _____
 The Washington Times _____
 The Wall Street Journal _____
 The Christian Science Monitor _____
 New York Daily News _____
 USA Today _____
 The Chicago Tribune _____
 PHIL. INQUIRER - CI _____
 Date 30 JUNE 88 _____

By Dick Polman
 Inquirer Staff Writer

NEW YORK — Matt Mullican recently spent a week fighting his conscience. He lost. Worse than that, he lost big. His conscience took him to the cleaners. His conscience cost him nearly a quarter of a million bucks.

But hey, it's only money. He's an artist, after all. He has *principles*. He did his bit as a struggling bohemian, drawing posters for a bookseller, doing some part-time trucking. And now he has an airy loft in Little Italy. He has made a living off his art since 1980. At 36, he has art critics crowing about his flags and banners and murals — on his terms.

So his wallet wasn't fat, but his soul was

clean. Then one spring day, the phone rang. The spooks were looking for a few good men.

Marilyn Farley was calling. She worked for the General Services Administration, the federal agency that acts as landlord for government buildings. More to the point, she worked for the GSA's art-in-architecture department. The GSA was working on a new federal project, a big one, and two artists were being tapped to provide some aesthetic polish. The artists would be splitting \$450,000.

"Congratulations," she

told Mullican. "You've been awarded one of the commissions. We can't wait for you to work with us. . . ."

He was astounded. He did some fast math, and realized that this commission would be worth around \$225,000 — nearly 10 times his personal best of \$25,000. Five months earlier, members of a GSA search committee had asked his agent to send some work samples, and he hadn't paid much attention. But now he was psyched. Artists *killed* for GSA projects. Maybe it was a post office. He always wanted to do a post office. . . .

But Farley was still talking: "And the site is the new headquarters for the Central Intelligence Agency."

His first reaction was not very articulate. He wanted to be courteous. He wanted to be nice. So what he said was, "Uhhhhhhhhhh."

"How do you feel?" Farley said.

"Well, it doesn't look good. I may not be able to participate."

Farley urged him to talk it over with his peers, so he did. He held back for a week. He spent a week wrestling with the big questions about art and influence, art and

power, commerce and conscience. It would be an odd matchup, for sure — Cold War bureaucrats joining forces with a guy who, as a performance artist, once slapped a cadaver's face and found "a sort of purity in the fact of deadness."

The details are still secret, but what's known is that the CIA is expanding its headquarters in northern Virginia, with new offices covering one million square feet. The CIA agreed to commission art for the new digs — one artist to adorn the new lobby, one to beautify the grounds outside. This was an aesthetic leap for the CIA. In the past, its idea of art was to deck the walls with painted renderings of its fearless leaders. Not this time. The agency turned to the GSA, which formed a search committee with help from the National Endowment for the Arts.

The CIA gave its marching orders to the jurors: "This art should reflect life in all its positive aspects (e.g. truth, justice, courage, liberty, etc.). It should engender feelings of well-being, hope, promise and such. It should not produce or reflect negative attitudes, political expressions or feelings of futility. . . . It should be forceful in style and manner."

CONTINUED

Needless to say, this project seemed worrisome from the start, a combustible blend of art and politics. (Although spies have long been known as aesthetes; James Angleton, who ran the CIA's counterintelligence division for years, spent his leisure hours writing poetry and raising orchids.) "We knew it might be difficult to find artists," says juror Jack Cowart, a curator at the National Gallery of Art. "But this is an opportunity to treat the people who work there as citizens. We thought it could open up horizons on both sides."

"I even thought twice about joining the panel," says juror Ned Rifkin, chief curator of the Hirshhorn Museum. "I wouldn't have been surprised if every artist turned this down. But the hope is that good art can sensitize people. These people have a right to good art. And good artists are strong enough to hold their ground, in terms of integrity."

Rifkin tried some of these arguments on Matt Mullican. Mullican was not in good shape at the time. More than 200,000 greenbacks were threatening to grow wings and take flight, and he seemed powerless to stop them. Rifkin told him that somebody would be filling the lobby with art, that it might as well be him, that maybe the artist could do something to "influence the context" somehow.

Mullican's wife, Valerie Smith, made similar points. Remember, too, that he had been chosen from among hundreds; 300 had volunteered themselves in autumn last year when a notice ran in the Washington Post. A huge, bare lobby was awaiting his special touch, perhaps some bold flag-and-banner number. "You have an opportunity to influence people, and you should do it!" his wife said. "Jump in that fire!"

But he approached the issue just as an artist would — which is to say, impressionistically. "It's like, when I think CIA, I think guns," he says. "I hate guns. Whenever I see a gun, I freak out. I saw a robbery take place once, in Chinatown. I was walking

down the street, and these two guys ran out of a jewelry store, and I saw the gun close up. On TV, a gun is atmospheric and ethereal. But in reality they're huge, they're heavy, they're iron, they're black. And it was like, wow. When I think CIA, I think international trauma. . . .

"So I had to start thinking about how powerful art really is, in a context like that. And I had to conclude that the art isn't that powerful. I think art is generally decorative, even though I attempt to go beyond that. I think participating at the CIA would somehow imply my support for it. Context creates meaning. When you put art into a context like the CIA, it's intended to make the CIA more human, more cultural. They just wanted me to brighten up their day as they go to and from meetings. I'm no radical lefty. I don't go out and protest. But I don't want to be a part of the CIA. I read. I hear. It's frightening. I don't want to go near the place."

So he called Marilyn Farley back and kissed his bankroll goodbye. The CIA took a direct hit; the GSA panel hadn't even bothered to line up a second choice.

By contrast, the committee had no trouble finding an artist willing to handle the outdoor work. Jim Sanborn, a Washington sculptor, signed on immediately. He had no qualms about the sponsor. A few months ago, the Village Voice asked 24 artists whether they would do work for the CIA, and most of them stopped just short of gagging. Sanborn scoffs at that. "Well," he says, "they weren't offered something on this scale. It transforms you financially."

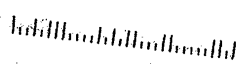
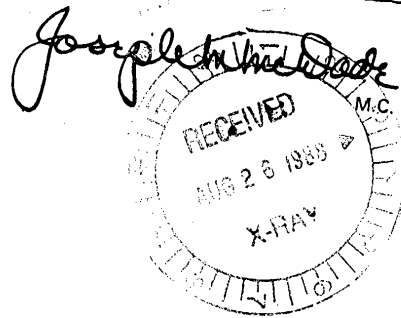
But it's not just the money, of course. "It's the [work] space itself that's important, not what the space means," says Sanborn, who toured the space on June 21. "A giant cube of space at the CIA is the same as a cube of space at Greenpeace. The CIA thinks it's doing good work, and that counts for something. Those people there, they ride the tide, like in any complex bureaucracy. Not everybody's bad. I was surprised by Matt's decision, as a fellow artist. But if you're confronted with this opportunity, you can stay on your high horse for only a few minutes before you've got to think about it another way."

"Look," says Mullican, "I know the place is going to look like a college. I know it's not going to be a place where everyone walks around dressed in black and wearing shades. But when you think CIA, you think about authority. And an artist is generally someone who fights authority, who doesn't enjoy bureaucracy. So this will be a problem for them. Even with this kind of money, they're going to have problems getting someone to do what I was picked for."

As for the GSA's appointed jurors, they have yet to convene for a post-Mullican meeting, to seek out an artist schooled in the art of *realpolitik*. Juror Jack Cowart insists, "The CIA is reality, just like the communist bloc is reality, and we already engage in diplomacy with communists. This CIA project should be viewed by artists as just another diplomatic exercise. There are a lot more facets to this than just 'liberals versus spooks.'"

Congress of the United States
House of Representatives
Washington, DC 20515

OFFICIAL BUSINESS



Artist turns down \$225,000 for work at CIA headquarters

KNIGHT-RIDDER NEWSPAPERS

Matt Mullican recently spent a week fighting his conscience. He lost. The CIA is expanding its headquarters and agreed to commission two works of art. The artists would split \$450,000. The commission would be nearly 10 times Mullican's personal best of \$25,000. He thought it over.

"It's like, when I think CIA, I think guns," he says. "I hate guns. ... I'm no radical lefty. I don't go out and protest. But I don't want to be a part of the CIA. I read. I hear. It's frightening. I don't want to go near the place."

did not go forward to the Dir

ADMINISTRATIVE--INTERNAL USE ONLY

IPC 040-87



SCMPT 87-474

31 MAR 1987

General Counsel
87-01321

MEMORANDUM FOR: Executive Director

VIA: General Counsel
Comptroller

FROM: William F. Donnelly
Deputy Director for Administration

SUBJECT: Art for the New Building

1. Action. Please approve the attached new building art plan and sign the attached letter to the Administrator of General Services Administration (GSA), committing us to their Art-in-Architecture program.

2. Background. Having quality art in the new building is a must. The paintings and sculpture that have graced the existing building almost since its construction have added immeasurably to the Agency's "quality of life." We have been fortunate in having the loan of many fine pieces from Mr. Vincent Melzac's collection. We may in the future continue to have access to some of his works or loans from other sources, but these are not likely to be adequate to furnish the new building. Therefore, we are persuaded that the Agency should take advantage of the GSA guidelines and available finances to acquire a permanent art collection.

3. The Fine Arts Commission and the New Building Project Office have jointly investigated several approaches to the acquisition of art, including:

- Hiring a consultant to work with the Office of Logistics and the CIA Fine Arts Commission;
- Letting the new building architect procure it; and
- Using the auspices of the GSA Art-in-Architecture program.

4. Federal construction policy allows the expenditure of a small percentage of funds allocated for construction for the procurement of art work for the building. Herewith for your approval is our plan (attachment A) for using this policy to acquire art for the new headquarters building. Also attached for your signature is a letter to the Administrator, GSA, attachment B, to initiate the art selection process that we recommend.

ADMINISTRATIVE--INTERNAL USE ONLY

ADMINISTRATIVE--INTERNAL

87-419

ADMINISTRATIVE--INTERNAL USE ONLY

IPC 040-87

SUBJECT: Art for the New Building

5. The GSA Art-in-Architecture program is presented in detail in Attachment C. Basically--and at no administrative cost to CIA--they will arrange for an expert panel (National Endowment for the Arts) to work in conjunction with our representatives to develop recommendations for and procurement of original art works using Agency funds. The Agency will have the opportunity to express goals, interests, and theme ideas, and have final approval for suggestions. GSA will also assume responsibility for the long-term conservation measures. All of the funds will go directly into the art.

6. Staff Position: The General Counsel and the Comptroller have concurred in this matter, and their signatures are on page 2 of this memorandum.

7. Recommendation: We recommend using the GSA Art-in-Architecture program. This program allows us to apply all our available resources to the art, whereas the other options create substantial consultant and/or overhead costs. In addition, there are greater esthetic risks inherent in the non-GSA options. The Agency needs to engage GSA in this process soon. It is helpful if the expert panel gets involved early, and we also need to commit the available funds soon.

[Redacted signature box]

William F. Donnelly

Attachments:

- A. Plan
- B. Letter to GSA
- C. GSA program

CONCUR:

[Redacted signature box]

Comptroller

6 APR 1987
Date

[Redacted signature box]

General Counsel

7 APR 1987
Date

APPROVED:

[Redacted signature box]

Executive Director

14 APR 1987
Date

ADMINISTRATIVE--INTERNAL USE ONLY

IPC 040-87

SUBJECT: Art for the New Building

STAT DDI/IPCStaff [redacted] (23 Mar 87)

Distribution:

Orig - Addressee w/atts

1 - EXDIR,

1 - ER, w/atts

1 - DDA, w/atts

1 - DDA Registry, w/atts

1 - General Council, w/atts

1 - Comptroller, w/atts

1 - Carla, w/atts

1 - New Building Projects Office, w/atts

1 - Director, Office of Logistics, w/atts

1 - IPC Staff [redacted], w/atts

1 - IPC Staff (Chrono), w/atts

STAT

ADMINISTRATIVE--INTERNAL USE ONLY

IPC 040-87

ATTACHMENT A

Preliminary Program Plan for
NEW BUILDING ART ACQUISITION

1. **ESTHETIC CRITERIA:** The Chairman, Fine Arts Commission, will be responsible for the esthetic elements of the acquisition of art (such as paintings, sculpture, object de art, etc.). In doing this, the Commission will form an Agency-wide panel to establish a statement of interests, goals, theme(s), and such, and to work with the General Services Administration Art-in-Architecture program manager and the National Endowment for the Arts panel. The Chairman will keep the Director of Logistics and the head of the new building project fully apprised of the effort.
2. **PROGRAM MANAGEMENT:** Contractual relations (for such items as site preparation) with the GSA will be through the Office of Logistics (OL). The New Building Project Office will initiate a Reimbursable Work Authorization to the Assistant Director/Liaison, Office of Finance. a))
3. **SECURITY:** The Director of Security will be apprised of all requests for onsite visits by artistic panels and artists and will, where appropriate, review their proposals for security considerations.
4. **FUNDING:** \$400,000 ^{is} are available for the acquisition of art, and ^{is} are included in the new building construction budget. Additional funds may be made available in the future, not to exceed limits established in GSA policy guidelines.
5. **APPROVALS:** The purpose of the process is to develop recommendations for and to procure art, and the Agency will have the right to review and approve (or not) proposals before GSA awards any contracts to artists.

ADMINISTRATIVE--INTERNAL USE ONLY

Central Intelligence Agency



Washington, D. C. 20505

14 APR 1987

The Honorable Terrance Golden
Administrator
General Services Administration
Washington, DC 20405

Dear Mr. Golden:

With great pleasure, I accept the Art-in-Architecture proposal to assist the Central Intelligence Agency in acquiring art for our new building at Langley. We believe that a carefully chosen selection of art will greatly enhance the atmosphere of the new building and add to the already highly favorable working climate in CIA.

We have studied several possible approaches to acquiring art and have been persuaded that the program presented by Ms. Marilyn Farley of GSA to our Fine Arts Commission will result in a far superior collection.

Thank you for your assistance in this endeavor and for your very significant help in the many other phases of constructing our new annex.

James H. Taylor
Executive Director

STAT

General Services Administration

Factsheet

ART-IN-ARCHITECTURE FOR FEDERAL BUILDINGS

History

In 1855, when Congress decided to decorate the interior of the Capitol with artwork, it commissioned Constantino Brumidi to paint frescoes for the House of Representatives committee rooms for \$8.00 a day. During the Depression era, the New Deal art programs commissioned paintings and sculpture for the embellishment of newly constructed Federal buildings, post offices, and courthouses nationwide producing the first body of truly public American art.

The U.S. General Services Administration's (GSA) Art-in-Architecture Program continues this longstanding tradition of government support for the arts.

The genesis of GSA's present Art-in-Architecture Program can be traced to a report issued in 1962 by the President's Ad Hoc Committee on Federal Office Space titled Guiding Principles for Federal Architecture. The committee recommended that "where appropriate, fine art should be incorporated in the designs (of new Federal buildings) with emphasis on the work of living American artists."

As the head of the Government agency responsible for the design and construction of Federal buildings, GSA's Administrator implemented the recommendations of the Guiding Principles in January 1963 with a direct policy order establishing an allowance for fine arts of one-half of one percent of the estimated cost of construction for new Federal buildings and buildings undergoing repair and alteration. Such works are intended to be an integral part of the total architectural design and enhance the building's environment for the occupants and the general public.

Due to rising inflation in the construction industry, the program (which is funded through the construction budget) was temporarily halted in 1966. It was revitalized in 1972 when GSA renewed its commitment to commission exceptionally talented American artists.

The Commissioning Process

1. The project architect, aware that one half of one percent of the estimated construction cost is the amount set aside specifically for art-in-architecture projects, develops an art-in-architecture proposal as part of his overall architectural design services. The art-in-architecture proposal must include the location and nature of the artwork(s) to be commissioned.

2. GSA then requests the National Endowment for the Arts (NEA) to appoint art professionals, primarily from the region of the project, to meet with the design architect for the purpose of nominating three to five artists for each proposed artwork.

3. This artist-nominating panel meets at the project site and reviews visual materials of artists proposed by GSA, the NEA-appointed panelists, and the architect. Artists wishing to receive GSA consideration are requested to send a resume and 35mm slides of their work to the following address:

Art-in-Architecture Program(P)
General Services Administration
Washington, DC 20405
(202) 566-0950

4. The artist nominations are transmitted to GSA by the NEA. The Administrator of GSA makes the final selection.

5. After the artist has been selected, a fixed price contract is negotiated. Contract award amounts negotiated for art-in-architecture projects include all costs associated with the design, execution, and installation of the artwork.