

THE VINCENT MELZAC COLLECTION

	<u>Artist</u>	<u>Number</u>	<u>Title, Date & Size</u>	<u>Cost</u>	<u>Value</u>
(1)	Bluhm, Norman	VM462	<u>Inside Orange</u> 1966 84 X 72	\$30,000	\$30,000
(2)	Davis, Gene	VM402	<u>Black Rhythm</u> 88 5/8 x 84 1/8 circa 1964	70,000	70,000
(3)	Downing, Thomas	VM519	<u>Planks - 1967</u> 96 X 54	7,500	14,000
(4)	Downing, Thomas	VM 507	<u>Untitled, 1958-59</u> 91 x 85 (concentric squares)	7,000	7,000
(5)	Downing, Thomas	VM480	<u>Dapple</u> circa 1959 74 x 71	10,000	10,000
(6)	Downing, Thomas	VM479	<u>Center Grid</u> 72 x 72 circa 1960	18,000	18,000
(7)	Mehring, Howard	VM401	<u>Untitled, circa 1959</u> 101 x 101 (orange)	15,000	15,000
(8)	Mehring, Howard	VM404	<u>Untitled, 1959</u> 102 1/4 x 96 (gray)	14,000	14,000
(9)	Mehring, Howard	VM405	<u>Untitled, circa 1960</u> 91 3/4 x 81 3/4 (Reverse Edge)	12,000	12,000
(10)	Reed, Paul Neuman, Robert Robert W. Neumann	VMC	<u>Arrows</u> 64 x 64	4,500	4,500
(11)	Thomas, Alma	VM701	<u>Mars Reflection</u> 1972 60 x 60	14,000	14,000

- Howard Mehring	Untitled	VM 100	76 X 76	Acrylic	195?	\$3500
Approved for Release: 2021/01/29 C06797584						
✓ Norman Bluhm	Passing Waterfall	VM	45 X 58	Oil	1958	3500
✓ Norman Bluhm	French 75	VM	61 X 3 6 ¹	Oil	1960	7500
✓ Andrea Epstein	Untitled		48 X 60	Oil	1989	1000
✓ Andrea Epstein	Untitled		48 X 60	Oil	1989	1000

Facilities Management Group is providing support to the Fine Arts Commission (FAC) as arrangements are made to return two loaned paintings, recalled by the Melzac estate, and acceptance of replacements which will be gifted to the Agency. On 5 September, FAC members were transported to a storage facility in Romney, West Virginia where they selected five canvases, one by Howard Mehring and two each by Norman Bluhm and Andrea Epstein. These paintings will join four currently loaned works as gifts from the Melzac estate. Two loaned paintings by Alma Thomas are being returned according to request. Upon receipt, existing painting are expected to be rearranged and hung along with the new arrivals throughout public areas of the Original and the New Headquarters Buildings. Transportation, hanging and insurance of the paintings, will be managed by Space Management Division.

THE VINCENT MELZAC COLLECTION

<u>Artist</u>	<u>Number</u>	<u>Title, Date & Size</u>	<u>Value</u>
(1) Downing, Thomas	VM45	<u>Fold II - 1968</u> 48 x 118 1/2	\$12,000
(2) Downing, Thomas	VM510	<u>Rudder (Parallelogram)</u> 101 1/2 x 79 5/8 1965 142" X 68"	\$ 8,500
(3) Mehring, Howard	VM451	<u>Untitled, 1958</u> 28 x 28	\$ 3,000
(4) Mehring, Howard	VM299	<u>Untitled</u> 36 x 50	\$ 6,000
(5) Thomas, Alma	VMB	<u>For Vincent 1976</u> 25 x 49	\$ 7,500
(6) Thomas, Alma	VM	<u>Wind Dancing With Spring</u> <u>Flowers</u> 50 x 48 1969	\$12,000

Adjusted
to Mrs. Melzac
9-9b
- 4 1/2 1/2
Melzac

Collection, Home Left to NMAA

Approved for Release: 2021/01/29 C06797584

Bequest of Painter's Widow Gives Museum Freedom to Sell Works

From staff reports

The late Florence Coulson Davis, widow of Washington Color School painter Gene Davis, has left their house and the bulk of his paintings to the Smithsonian's National Museum of American Art, according to museum Director Elizabeth Broun.

"She showed extraordinary generosity, and we're very grateful for the confidence she showed in the National Museum of American Art," Broun said yesterday. The museum is expected to release a statement announcing the bequest today.

The bequest reportedly includes paintings, drawings and prints, as well as the Davis residence at 4120 Harrison St. NW, with studio, climate-controlled storage space and archival materials.

By the terms of the will, Broun said, the museum will be able to select from the works to make up a major Gene Davis collection. The will gives the museum the freedom to sell or otherwise place his works, and with the proceeds to establish a Gene Davis Memorial Fund for research, care and maintenance of his work and of 20th-century art in general.

"We will see what additional works of his should be in our museum," Broun said, "and then look at a plan as to how to place the rest."

By Broun's understanding, Davis also left \$100,000 to the Corcoran Gallery of Art to establish a Gene Davis Memorial Scholarship, and expressed a desire that the

See DAVIS, C2, Col. 4



Artist Gene Davis with one of his paintings in 1961.

Bequest

DAVIS, From C1

National Gallery of Art, the Phillips Collection and another museum or two each receive a major painting. All other works and assets go to the NMAA.

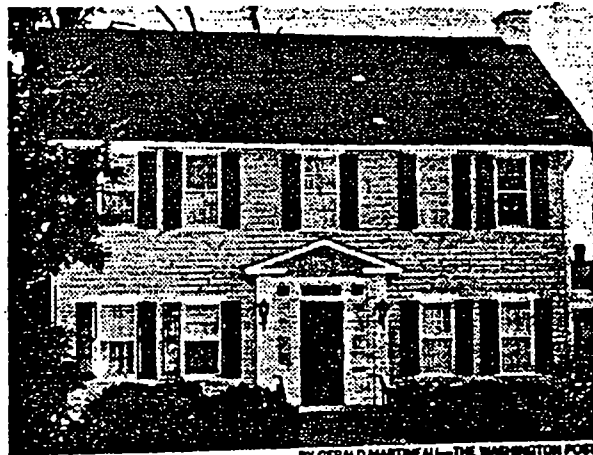
The source said that Florence Davis's wish was to honor the memory of her husband and to keep the collection in Washington, his native city. The source also said that she discussed with museum officials the establishment of a study center. Speculation is that the Washington residence could house the study center for the promotion of contemporary art.

"We haven't made a determination" on the house, Broun said. "My concern right now is security. It's important that we secure it first and then come up with a plan."

The source indicated that the estate contains hundreds of works of art produced by the artist over almost 40 years. Many canvases remain in storage, but, by previous arrangement, some will be shown in April at the Kornblatt Gallery, Washington, and the Charles Cowles Gallery, New York.

Gene Davis, who earned national attention with his striped paintings, died of a heart attack in 1985. Although he was more closely associated with the Corcoran Gallery of Art, it was the NMAA that honored Davis in 1987 with a large-scale memorial exhibition. Florence Davis, a supporter of the arts and until retirement an executive of Riggs Bank, died of cancer Dec. 28.

Gene Davis earned an international reputation with his inclusion in major exhibitions and many museum solo shows. His work now belongs to the Tate Gallery, the Whitney,



BY GERALD MARTINEAU—THE WASHINGTON POST

The Davises' home in Northwest Washington.

Guggenheim and Metropolitan museums, the Walker Art Center, the Phillips Collection and the Corcoran, among many others.

As a teacher at the Corcoran School and American University, Davis served as mentor for many aspiring artists. His widow's bequest could ensure that students and researchers will have access in the museum's archives to the computerized records, catalogues, personal papers, clipping files and slide inventories that were maintained over the years.

Gene Davis's own words seemed to foreshadow the bequest: "I believe art has something to do with death. If people didn't die, I doubt we'd have as much great art. . . . I'm sure that's the unconscious motivation for a lot of art—to elude death. To leave something of yourself behind."