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(U) The Melzac Collection

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The Mekast Collection is located throughout both CIA's Original Headquarters Building and New Headquarters Building.

(b)(3)

The 29 modern pointings at CIA represent an elemental approach to art, a swashbuckling donor, and a correlation to the art movement contemporary with the OHB architecture. These the 29 mounts pursuings in Cars represent an extremina approach to art, a swammonating conor, and a correlation to the art movement contemporary was the compound affirm the original intention of DCI Allen Dulles that the CIA be campus-like in character. Such art is a perfect and necessary complement of the multipassings within the computed mixin the original minimum of their rules that the campus-rate in character, such the is perfect that increasing ourselves and others. It reinforces the Agency's unity of purpose and unifying theme. The paintings within our walls and the architecture that surrounds there complement each other.

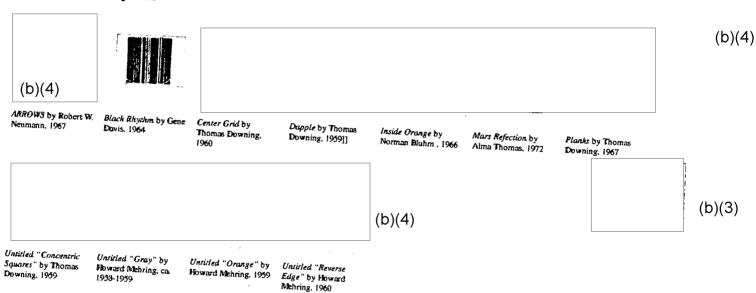
The way the eye perceives color and pattern was the subject of Norman Bluhm, Gene Davis, Howard Mehring, Kenneth Noland, Thomas Downing, Ahma Thomas, and the other artises of the Washington Color School. These artists worked in Washington, DC, at the same time as the better known and more gestural abstract expressionists lockson Pollock and Wifern De

For the first time, color and the raw materials of painting—paint and the raw, unprimed canvas—became the subject matter. As artist Kenneth Noland advocated, "The thing is to get that For one russ these conceivable surface, a surface sheed into air as if by a razor. It's all color and surface." These artists poured the paint onto the canvas in layers of thin washes copy town onto the towness concernance surface, a surface sheet into an as it by a ratio. It is an color man surface. These arises pointed in patterns of stripes or dots or rhythmic paint strokes. Standing in front of these paintings, you will sense the rhythm of the layered colors and the movement of the point. Many of the primitings are so large that they send to absorb the viewer. The collection's patron—the late Vincent Melzac—was a larger than-life figure. A Washington business paint, results of the pullburge are so large true tary with to mostly the enterior and grew to love it. Every major collection in Washington, including the National Museum of

During the 1950s and 1960s, Melzac made more contacts in the art world and filled his collection with many works by the artists represented here at the Agency today. He became the CEO of the Corcoran Gallery of Art in the early 1970s. He raised prize cattle and Arabian horses on his West Virginia farm until his death in 1989.

Melzne's first loan of act to the CEA came in 1968 when eight large paintings by Norman Bluhm, Gene Davis, Thomas Downing, and Jack Bush were selected by officials of the Corcoran Metrac's this man of her Cha came in 1900 when eight have paining by Ivortian planing tene laive, indicate howing, and such horse were selected by ordering of the concorant Gallery to fit the large open spaces of OHB. At that time, he also loaned a sculpture by Giorgio Spaventa; it now resides in the Vatican. Metrac also domated scriptor Marc Meton's bust of George H. W. Bush that stands at the top of the stairs of the OHB lobby. In 1982, DCI Casey awarded Melzac the Agency Seal Mechallion for his generous support to the CIA.

Paintings Owned by CIA



Paintings on Loan to CIA

			· .		(b)(4)
Fold-II by Thomas	Francis 201				

Fold-II by Thomas Downing, 1963

French - 75 by Norman Bluhm, 1960

Passing Waterfall by Norman Bluhm, 1958

Rudder by Thomas Downing, 1965

Untitled "Brilliance" by Howard Mehring, ca. 1958

Untitled "Calligraphy" by Andrea Epstein, 1989

Untitled "Diagonal" by Howard Mehring. ca. 1958