

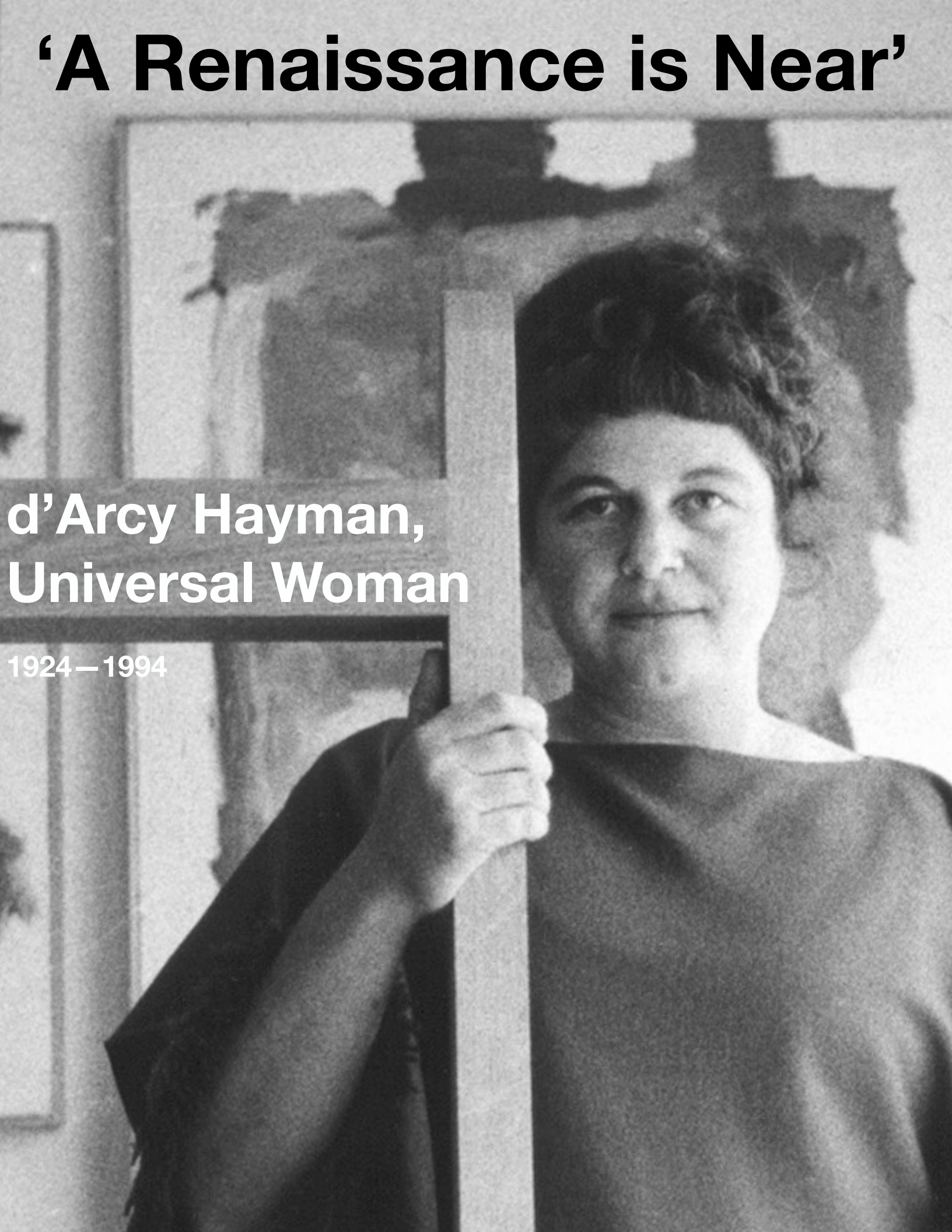




# **‘A Renaissance is Near’**

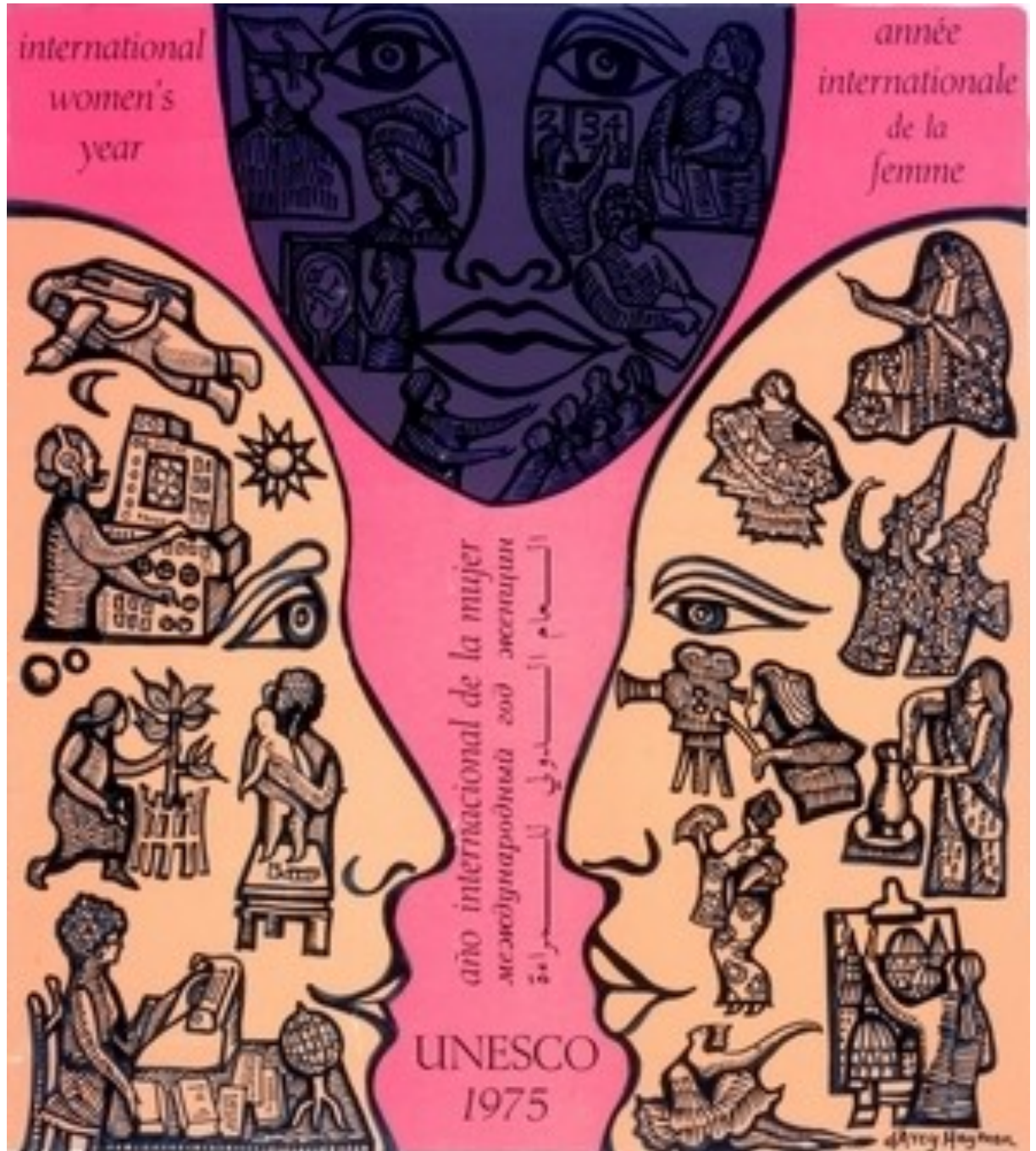
**d’Arcy Hayman,  
Universal Woman**

**1924 — 1994**



1975 was International Women's Year, in which the UN recognized March 8th as International Women's Day. Three-quarters into the twentieth century, it was a long overdue moment of recognition and celebration—and now it is time for recognition and celebration of one of the women who made it happen: a true titan of twentieth century art and feminist consciousness: d'Arcy Hayman.

In addition to her prolific output of paintings and drawings, Hayman was Head of Arts and Culture for UNESCO—the United Nations Educational, Scientific and Cultural Organization—in the transformative 20-year period of 1960 to 1980—moving with elegance and zen as she spread art education worldwide, a one-woman powerhouse who obtained funds, designed art-ed curricula, advised the highest statesmen and ministers of culture, organized the most prestigious international conferences, introduced and edited art books, and inspired all who were lucky enough to encounter her cosmic brilliance.



One of two posters d'Arcy designed for International Women's Year

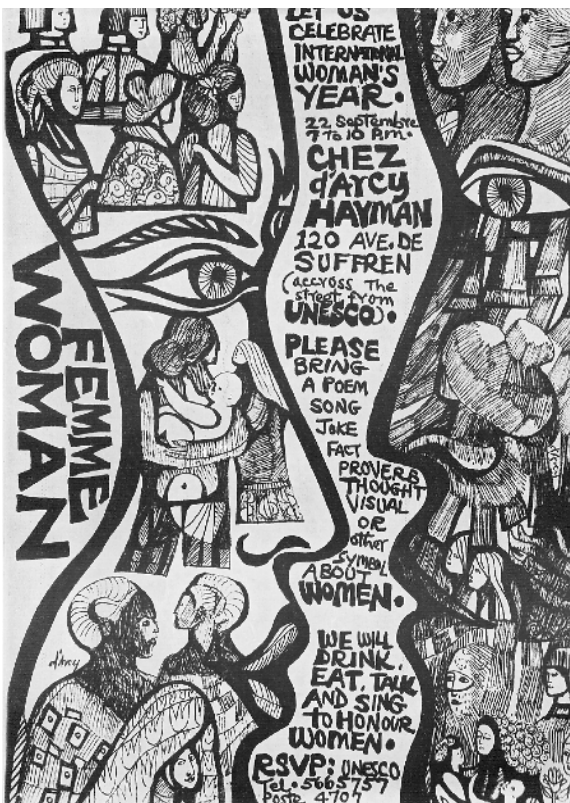


It is arguable that no one has contributed more to the cause of art education and the development of humanity's creative potentialities in the modern world than d'Arcy, yet even the most attuned curators and critics seem shockingly unaware of her work and journey. There is no bliss in the ignorance, however. Our modern culture is starved of soul and connection, hungry for sensuousness and knowledge amidst alienation and dull triviality. We may not know it, but *something* is painfully missing from our world as we face our uncertain future, and maybe—just maybe—that sorely-needed *something* can be found in the monumental figure of d'Arcy.

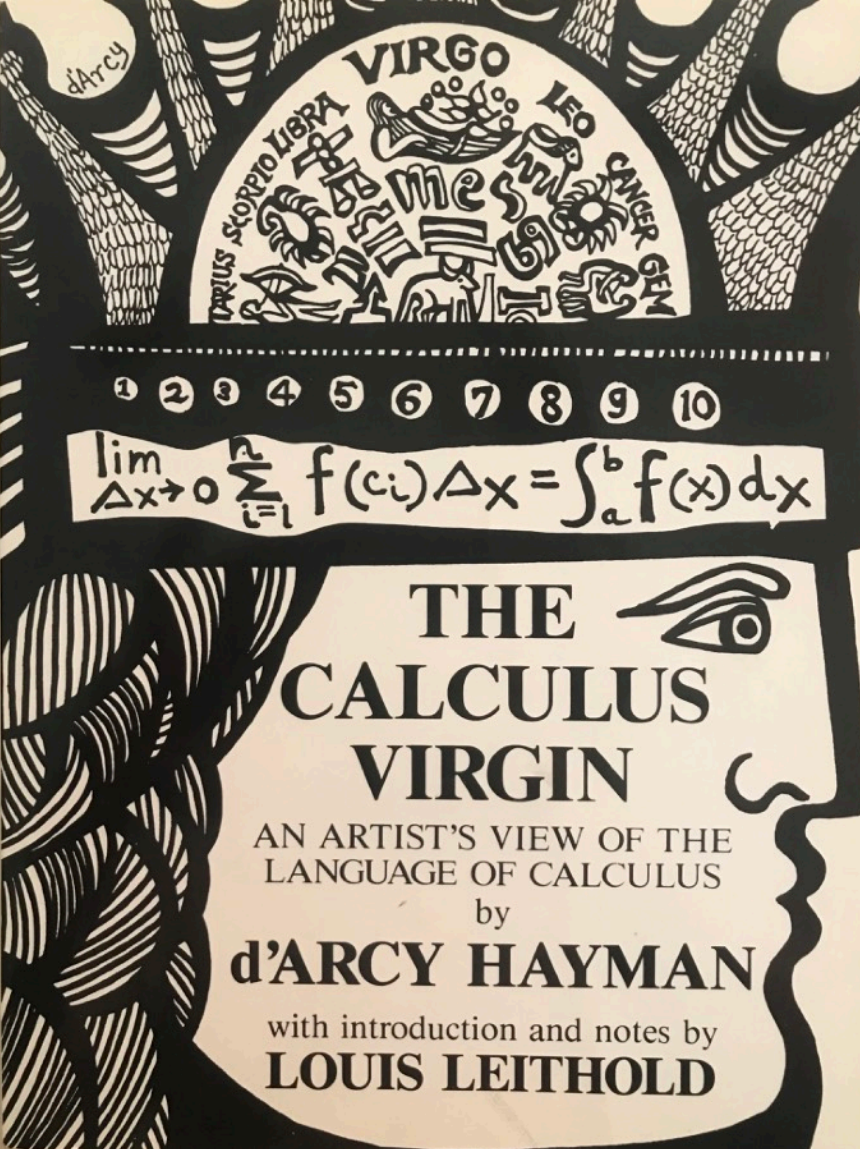


d'Arcy's painting is often erotic and sensuous, alternatively provocative and sly. Neither bound to mere representation nor lost in abstraction, d'Arcy skates boundaries and styles with unparalleled fluidity as she journeys through the dualities of masculinity and femininity, East and West, attraction and repulsion, intellectualism and intuition, sadness and humor, naiveté and sophistication.

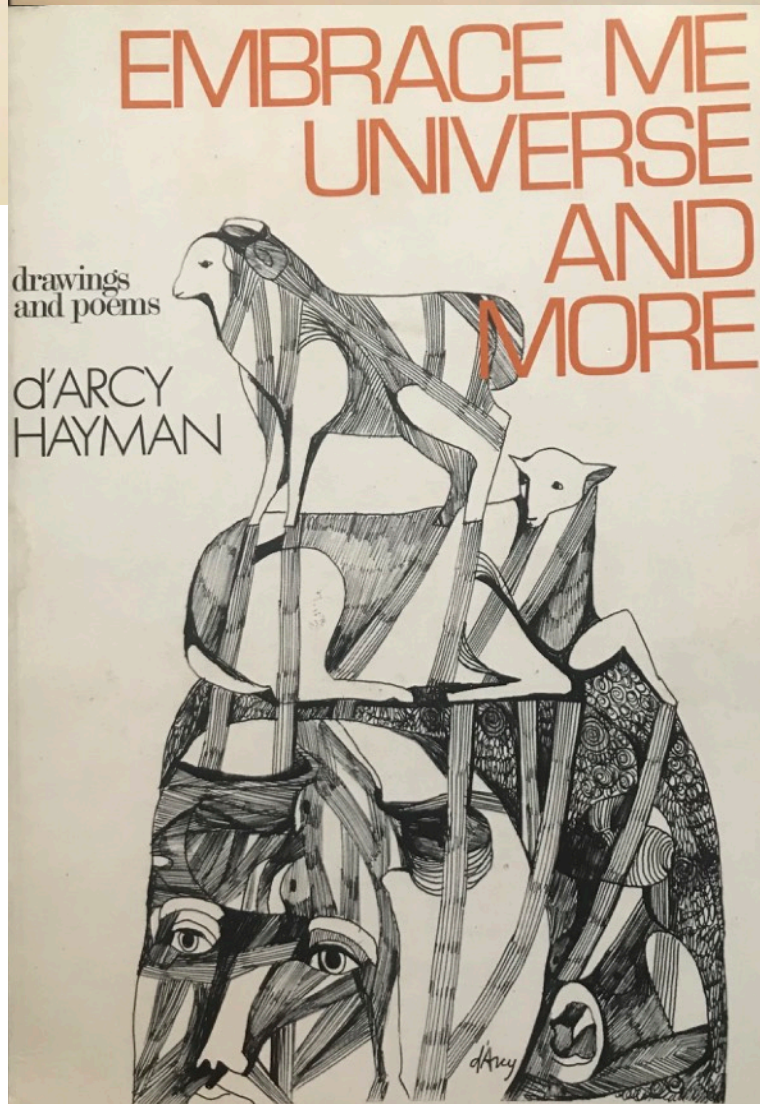
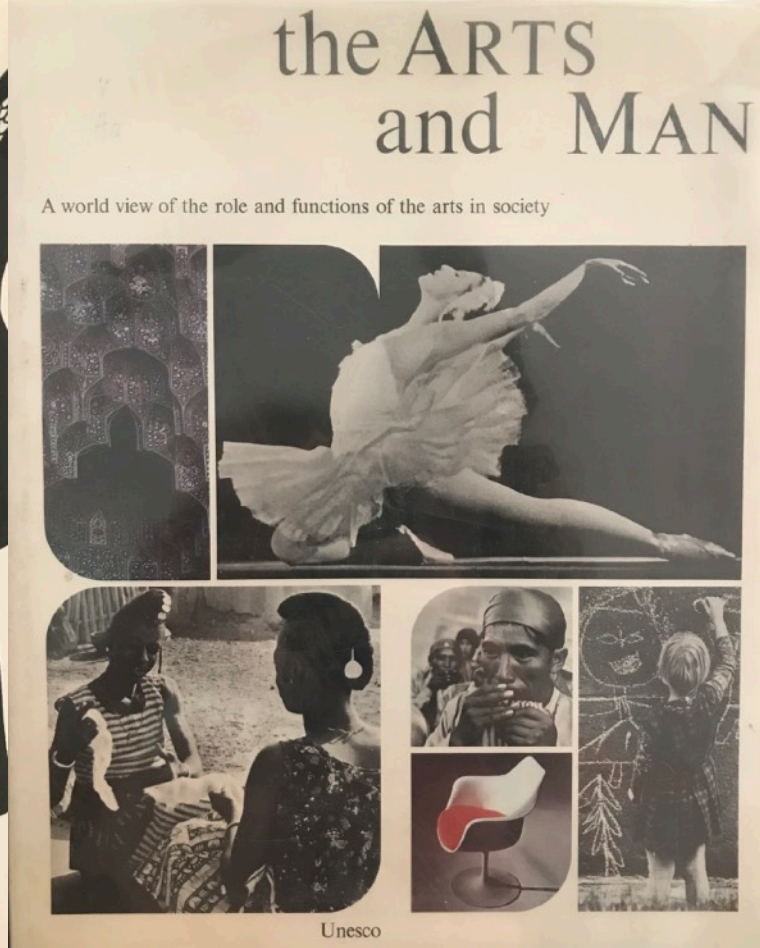
Above: d'Arcy (left) with Eleanor Roosevelt (right)  
Left: The second of at least two posters d'Arcy designed for International Women's Year







Books by d'Arcy— **The Calculus Virgin: An Artist's View of the Language of Calculus** (1992), **Embrace Me Universe and More: Drawings and Poems** (1979), **The Arts and Man: A World View of the Role and Functions of the Arts in Society** (1969). The latter book was introduced and edited by d'Arcy through UNESCO in Paris.





may 17, 1959

dearest ones  
my day at Hyde Park  
with Eleanor Roosevelt  
was a magnificent  
experience. We had  
a good visit alone  
in her lovely home  
at Val Kill in  
Hyde Park.

(it faces a lake  
and is hidden  
in a thick grove  
of great trees.)

then her daughter-  
in-law (Mrs. John  
Roosevelt) and some  
grandchildren and  
a few friends joined  
us for lunch. We talked  
again, after lunch, about  
many things. at 5:00  
we had tea (just Mrs.  
R. and I alone).

I will give more details  
later (next week) when I have a  
bit more time. Do be well.

all my love, d'Arcy



Letter from d'Arcy to Marta Feuchtwanger regarding one of her first visits with Eleanor Roosevelt at Val Kill in Hyde Park.



For d'Arcy, art affords a flexibility in the exploration of the universe, a wide latitude of sensitivities in the investigation of the human condition not afforded by the analytical rigidities of the sciences, fields where soul-crushing specialization and militarization too often reign supreme. In contrast, d'Arcy notes, artists "are the dropouts who are trying to hold themselves together against false specialization... Artists cannot be exploited... they are spontaneous."

At once deeply personal and expansively universal, d'Arcy's visual and literary explorations of womanhood stand as some of her most powerful artistic contributions. Her vision of womanhood is one of infinitely creative power, its par-



Above: Untitled self-portrait, late 1940s, o/c, 14"x20"

Left: "Origin 5" 1963-64, o/c, 51"x77"



ticularities ever-shifting in time and space: new forms, new roles, new modes of being emerge in the flux of life. Women's power should not be—cannot be—confined by 'false specialization'. Her work beckons the viewer to courageously explore this rich multiplicity of potential forms and roles, as she fearlessly did in her storied life.

On her 44th birthday, d'Arcy wrote "I feel my role changing and search for new forms within which to be." Whether it be her encounters with the matriarchal Makola market mammies of Accra in Ghana, her teaching of the feminine archetypes in Sanskrit poetry, or her appreciation of the sensual style of women's dress in Hong Kong, her voluminous output of writ-





Above: Untitled Sumi ink painting on board, early 1950s, 29"x41"

Left: Untitled gouache painting, early 1950s, 20"x26"

ings, illustrations and paintings discern the power of femininity in *all* of its manifold expressions, young and old, strong and vulnerable, aggressive and receptive, emotional and thoughtful. The message is clear: creative power of women cannot be inhibited by time or space.

With creativity shackled on one hand by old repressions handed down from past ages afraid of the creative power of femininity, and by a new, novelty-obsessed and culturally-stifled hyper-technological civilization on the other, d'Arcy recognized the still pressing need to bring about a world-civilizational recognition of the *necessity of creative outlets* for people of all ages. To pull humanity from the morass of cultural malnourishment, she argued, "We need to educate critics who can in turn educate the public. We need managers and administrators in the Arts." She sounded an urgent call, one for a new guard of Renaissance women who could guide humanity back to the Arts it direly needs.

Curating, organizing and mobilizing this creative power—these are responsibilities that those who care for art and humanity *must* assume. As d'Arcy said, "the world is about to become conceptual." And in our now conceptual age, we need, as she put it, "models of the universe" to make sense of it. But where are these models now?







Untitled gouache painting early-mid 1950s, likely location "the Iron Pot" in San Francisco, 22"x30"





Untitled watercolor of jazz club, 9.25"x12", 1950s





It is the conviction of the d'Arcy Hayman Project that d'Arcy is one such model of the universe that may guide us in this new disoriented age, a *true* global citizen, but moreover a *universal* woman worthy of the reverence and imitation of all. Our civilizational need for a true celebrity—not merely a famous person, but a figure of virtue worth *celebrating*, has pointed us toward d'Arcy. It is a shame and cultural tragedy that her work and life have disappeared into obscure archives, her labors relegated to the background—a sadly common fate for multitudes of brilliant women whose world-making contributions go unheralded.

“Boundary Line” o/c, circa 1955, 40”x50”

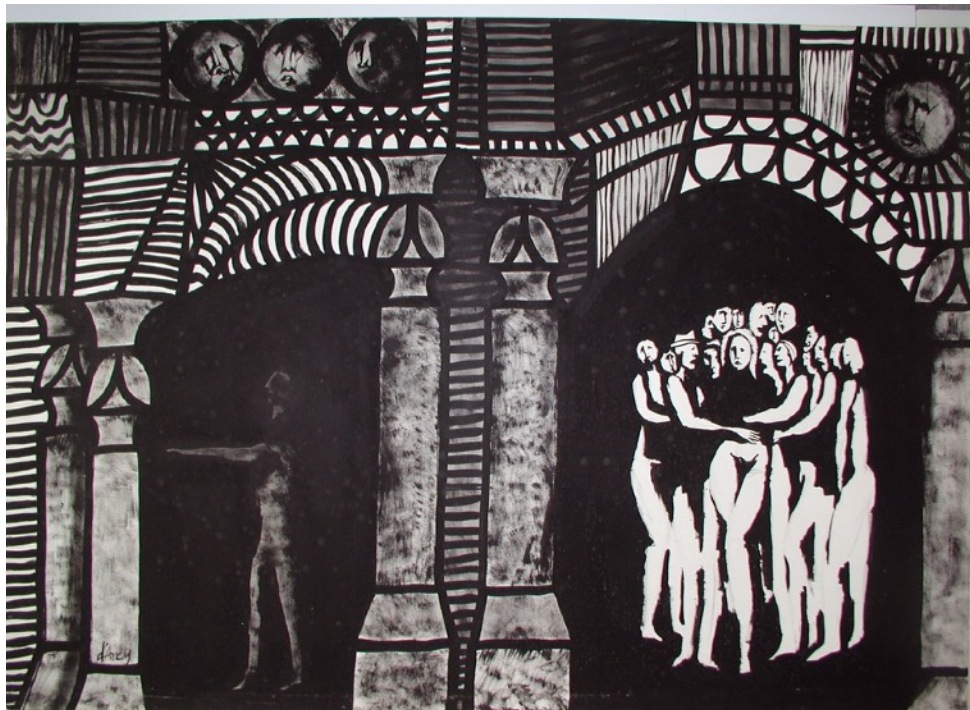
In light of the fact that 2025 will mark the 50th anniversary of International Women’s Year, we’re asking for the involvement of anyone interested in shedding light on this magnificent woman as we carry on her mission—particularly that those *critics, managers and administrators* of the art world (whom d'Arcy so deeply believed could cure



modern civilization's malaise) will spring from the woodwork to salvage this genius we cannot afford to lose to time.

Who will belong to this vanguard? Though this monumental figure is gone, who will share in carrying the torch of her hope that "a renaissance is near"?

Right: Untitled watercolor nude, 9.25"x12", early 1940s; Directly below: "Animal", o/c, 32"x45" o/c, 1956-57; Bottom: Untitled Sumi ink on board, approx. 30"x40", early 1950s





Presently, we are looking to enlist the help of organizations and individuals with an interest in this mission, including but not limited to:

**The University of California, Los Angeles**—at which d’Arcy taught and received her Bachelor & Master of Arts

**Columbia University**—at which d’Arcy taught and received her doctoral degrees, and where her archives are currently held

**The Eleanor Roosevelt Center at Val-Kill**—in light of d’Arcy and Eleanor’s close friendship and mutual admiration, visible in their convergent missions and letters.

**The Feuchtwanger Memorial Library at USC**—in light of d’Arcy’s lifelong friendship with Marta Feuchtwanger and many others in the German-Jewish exile community

**Corita Art Center**—in light of the close relationship between d’Arcy and Sister Corita, who appears in her journals and list of those she has “known and loved”

**United Nations Educational, Scientific and Cultural Organization**— where d’Arcy contributed 20 years of service and impeccable leadership in her capacity as Head of Arts and Culture

**The National Museum of Women in the Arts**—in recognition of d’Arcy’s unacknowledged standing as one of the great women in art in the twentieth century

**The Buckminster Fuller Institute**—in light of their friendship, book collaborations and his contention that “her work will live on to be included with the best work of [the] twentieth century”

**University High School (Los Angeles)**—at which d’Arcy taught and honed her teaching skills early on

Any other organizations or private individuals interested in the restoration and exhibition of her work, the contribution of information, volunteers, grants or any other form of support are welcome.

d’Arcy asks us, “We go through life looking for love, wanting to give ourselves in love, to share the abundance that life has given us, to teach, to pour out, in return for what we have received, absorbed. But who will accept? Who is equipped to fully accept?”

To those who are equipped to accept, we invite you to have a hand in the coming renaissance.





d'ARCY HAYMAN





The Columbia years: d'Arcy in New York circa 1958



From the Columbia University holdings:

**Biography:** D'Arcy Hayman was for twenty years the International Arts Program director for UNESCO (1960-1980). She was also a teacher, a painter and a writer whose monographs include *Embrace Me Universe* and *The Calculus Virgin*. Born in 1924 Hayman majored in the Arts at the University of California in Los Angeles UCLA where she received her B. A. in 1949 and her M. A. in 1952. Realizing her desire to be an art instructor she went on to receive her Ph. D. and her Ed. D. from Columbia University. Hayman continued to teach art even after she joined UNESCO and in 1978 UCLA recognized her service with an Alumni Award Professional Achievement Award. During her years at UNESCO Hayman assisted the governments of the 147 Member States in promoting the arts through education international conferences television film and financial support.

She worked with such luminaries as Picasso Buckminster Fuller Jean Cocteau King Vidor J. L. Borges and Samuel Becket for multi-cultural arts highlighting special projects poster travels. She also had the opportunity to meet such illustrious personages as Eleanor Roosevelt and Ezra Pound. Among her theories is the concept that the cultural environment to which the arts contribute invaluable is as important to human survival and progress as the physical environment. After her retirement from UNESCO Hayman dedicated herself to her drawings and poetry. She has left a legacy in education the School of Arts and Architecture at UCLA has established a D'Arcy Hayman Fund and also a D'Arcy Hayman Scholarship while Santa Monica College has dedicated its Art Center which provides studio spaces for instruction in drawing and painting to Hayman's namesake.

*an exhibition of recent paintings by*



# d'Arcy Hayman

*member of the faculty in fine arts, teachers college, columbia university*

*November 21 through December 11*

ART

GALLERY

TEACHERS

COLLEGE

COLUMBIA

UNIVERSITY

NEW YORK

N. Y.



## CURRICULUM VITAE

d'Arcy Hayman

1980

### Higher Education

Bachelor of Arts and Master of Arts from the University of California at Los Angeles (UCLA)

Research fellowship at New York University

Doctoral degrees (Ph.D and Ed.D) from Columbia University

### Professional Life

#### Exhibiting Painter

One-man and group shows in Brazil, England, France, Italy, Japan, Mexico and the USA

#### Author Poet Lecturer

#### Film-Maker

#### Educator

1949-1955

Taught art in Los Angeles school system and worked with the UCLA teacher-training programme (supervising student art teachers and lecturing to UCLA classes in the Art and Education Departments)

1955-1956

Member of UCLA Art Faculty

1956-1960

Member of Art and Art Education Faculties of New York University and Columbia University

1978 UCLA Alumni Award for Outstanding Professional Achievement

### United Nations Educational, Scientific and Cultural Organization (UNESCO)

1960-1980

Head of the Arts and Education Sections of Unesco (20 years)



## Brief Description of Unesco Work

My work in Unesco has consisted of a broad range of activities and responsibilities, the main aspects of which can be described as follows:

proposing ideas for, planning and implementing international, regional and national programmes in the arts and education;

assisting the Governments of the 147 Member States of Unesco to formulate plans and programmes in the arts and education within their countries or geographical regions;

obtaining funds (amounting to the equivalent of millions of US dollars) from "outside sources" in support of Unesco's programmes;

advising Government authorities on the setting up of arts councils, arts and cultural centres, national arts and film schools and other cultural-educational institutions;

giving advice to Governments concerning national and regional reforms in arts education;

writing and preparing documents in preparation for international governmental conferences on the arts and education;

writing new arts curricula for national and regional educational programmes at all levels;

proposing ideas for, preparing, editing and writing Unesco books and other publications;

writing prefaces and introductions to books published in and outside of Unesco;

writing articles in international arts and scholarly reviews;

giving lectures to Government officials, cultural and educational authorities and university professors, instructors and students;

proposing ideas for, writing, producing and directing films and television programmes;

planning and initiating experimental and Pilot Projects in the arts;

awarding fellowships to artists and art educators;

working on special United Nations and Unesco projects, such as International Women's Year (for which I designed the Unesco poster);

serving as arts advisor for the Unesco Building and Exhibition Committee;



Working with such distinguished members of the world arts, letters and film community as: Picasso, Miro, Vasarely, Chagall, Giacometti, Arp, Lurcat, Hamada, Gio Ponti, Nervi, Buckminster Fuller, Max Ernst, Hans Werner Henze, Jean Louis Barrault, Yehudi Menuhin, Samuel Becket, Roger Caillois, Hisamatsu, Marshall McLuhan, Andre Maurois, Jean Cocteau, J.L. Borges, V. Nabakoff, Jean-Paul Sartre, Simone de Beauvoir, Buzzati, Sir Herbert Read, Kurosawa, Technigahara, Rossellini, Sembene, Kozintsev, Chahine, Kovacs, Lindsay Anderson, Michael Cacoyannis, Agnes Yarda, King Vidor.

At the request and invitation of Governments and for the implementation of Unesco projects, I have undertaken one or more official missions in Unesco Member States where I have worked with and advised: Heads of State (Presidents and Prime Ministers); members of Royal Families (in Great Britain, Greece, Japan, Sweden and other countries); Ministers of Culture, Ministers of Education, Ministers of Information, Ministers of Foreign Affairs; Rectors of Universities; Directors of Museums, Cultural Centres and Cultural Foundations; Directors of Regional Inter-Governmental bodies such as The Council of Europe, The African Cultural Organization and Institute (OCAM and ICAM); Presidents and Secretaries-General of International Professional Societies and other International and Regional Non-Governmental Organizations such as the International Music Council, the International Theatre Institute, the International Union of Architects, the International Association of Art, the International Association of Art Critics, the International Film and Television Council.

The following are among the countries in which these missions were completed:

<u>Africa</u>	<u>Asia</u>	<u>Middle East</u>
Egypt	Australia	Iran
Ghana	China	Iraq
Ivory Coast	India	Jordan
Morocco	Indonesia	Lebanon
Nigeria	Japan	Syria
Senegal	Nepal	
Togo	Philippines	
Tunisia	Thailand	
Upper Volta		



<u>Western Europe</u>	<u>Eastern Europe</u>	<u>Latin America</u>
Austria	Bulgaria	Argentina
Belgium	Czechoslovakia	Brazil
Denmark	German Dem. Rep.	Mexico
England	Hungary	Peru
Finland	Poland	Venezuela
France	Romania	
Fed. Rep. Germany	USSR	
Greece	Yugoslavia	
Ireland		<u>North America</u>
Italy		
Netherlands		Canada
Scotland		USA
Spain		
Sweden		
Switzerland		
Turkey		
Wales		

International Professional Societies and Non-Governmental Organizations which I have created and/or brought into official relationship with Unesco

The World Crafts Council (WCC) - In 1961, working with the founding President of the American Crafts Council, Mrs. Vanderbilt Webb, I created the World Crafts Council and, in 1965, brought the World Crafts Council into official working relationship with Unesco.

Internataional Council of Societies of Industrial Design (ICSID) - Working with the first officers of this Council, I was responsible for obtaining its official Unesco recognition and bringing it into a working relationship with Unesco.

International Council of Graphic Design Associations (ICOGRADA) - Working with the first officers of this Council, I was responsible for obtaining its official Unesco recognition and bringing it into a working relationship with Unesco.

International Society for Education through Art (INSEA) - Working with the founding President and officers, I helped to form the organization itself and have continued to give advice concerning its international, regional and national programmes.



Books and other Unesco Publications which I have edited and for which I have written texts and prepared visual material

The Arts and Man This book has been issued in twenty-six different language editions and has formed the basis for several films, television programs and slide collections.

Art Education

Artists and their Public

The Education of the Film-Maker: An International View

The Arts in Life-Long Education-----

Play, Explore, Perceive, Create

Three Dimensional Art for the Adolescent

Visual and Plastic Stimuli in Art Education

The Art of the Child in Japan

Industrial Design

Modern Architecture: A World View

Graphic Design: An International Survey of Visual Communication

African Children's Art

Latin American Children's Art

Art as Environment

The Continuity of Forms - Crafts, Industrial Design and Architecture

Numerous articles for the Unesco Courier, the Unesco Chronicle and other national and international journals and scholarly reviews

Exhibitions on The Role and Function of the Art in Society



## Ideas and Concepts I have introduced into the Unesco programme, which have formed the basis of major Unesco International, Regional and National Projects

### The Cultural Environment

A socio-cultural environment that is as important to human survival, progress and the "quality of life" as that of the physical environment. The fundamental role and function of the arts in society.

### Cultural Development

The concept of the relationship of the arts, and other cultural manifestations, to the general socio-economic development of nations. This concept has grown into one of the most important Unesco projects of special interest to the technologically developing and newly-independent countries.

### Arts and Artists in Tradition and Change

The arts serve both as agents of cultural identity and as reflection of universal change. A crisis exists in many countries of the world, where cultural traditions and potentials are being distorted and destroyed by imposed or absorbed values which have little or no meaning when transplanted. There is urgent need for maintaining the delicate balance between cultural roots and evolving world art currents.

### Contribution of the Arts to Education

As participation in the arts contribute to the development and enrichment of the personality, the arts should be an essential part of education at all age levels. The arts are a natural human language, such as words and numbers, that can and should be employed as a tool of education. It is of special importance that the arts play a central role in the new educational programmes of certain areas such as Africa, where no written language (or numbers) exist as part of the cultural heritage. The arts play an important role within life-long education (life-long learning), especially in relation to segments of the population previously neglected by formal education programmes, such as pre-school children, the elderly, etc.

### The Cultural Policies of Governments

The necessity for, on the one hand, Government interest and support for the arts and artists and, on the other hand, the freedom of the artist as an individual of integrity and importance within society.



## New Arts and Arts Education Programs that take into consideration Recent Scientific Discoveries

The computer, laser technology, holography, the concept of the "two hemisphere brain", etcetera.

## New Cultural-Educational Institutions and Programmes to encourage a wider public participation in the arts

The need for new structures for the arts (in addition to and/or in cooperation with the museum, opera house, concert hall, theatre) and the need to invent new ways of involving large masses of the public in the arts life of the community. Focussing attention on such innovations as: the cultural centre, the "arts bus", the "arts train", cultural travel programmes, the "artist in residence" in schools, universities, museums, rural villages; arts and arts education programmes and events held in public places such as bus and train stations, post offices, libraries, the market place; arts and arts education programmes through the media of film radio and television, arts programmes carried out within women's and youth groups, church organizations, labour and trade unions, "Street Arts" programmes and performances, etc.

## Artists and their public - the new role of the arts administrator, and cultural animator

The evolving role of the arts administrator and the emerging function of the "cultural animator" as an important link between the artist and his public. Special attention needs to be given to new programmes of education for this essential person in the arts community.

## The merging of the arts and the disappearing boundary lines between disciplines

The need for new educational programmes as well as arts institutions which recognize the evolving multi-disciplinary nature of the arts and new links between the arts and sciences.

## Cinema and television as powerful 20th-century art forms

These two ever-growing art forms have the potential for making a positive contribution to the future development of humanity. The education of film-makers and television directors takes on the utmost importance in all parts of the world, and especially in newly-independent countries in the process of forming their "cultural identities".



The crafts as a major art form among the largest segment of the world's population

Recognizing the aesthetic and cultural importance of the crafts, especially within the context of those societies where they exist as a major art form.

Industrial design, graphic design and architecture

The importance of these art forms in contributing to the aesthetic and cultural environment, and the need to structure inter-disciplinary programmes of education in these fields which take into account human needs and ecological requirements.



**d'Arcy's first one-woman show, age 15, at the Los Angeles County Fair, 1939**