

ARTS

ARTS-HRC STATEMENT



specific aesthetic issues to provide a condensed survey of the development of American sculpture of our time and also to provide the visitor with some understanding of this dramatic transformation of the medium from historical traditions into contemporary concepts.

The current selection is drawn from public art collections of the Midwest. Any selection constrained as this is by limitations of space, format and scale is necessarily arbitrary. However, it is hoped that these few works of art, in this beautiful setting, will offer the visitor to our nation's greatest house some insight into the wealth, vitality, imagination and creative achievement to be experienced in the work of American sculptors of the 20th century.

George W. Neubert, Director
Sheldon Memorial Art Gallery and Sculpture Garden
University of Nebraska-Lincoln

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by the generosity of the
Iris and B. Gerald Cantor Foundation

with the co-operation of
**The Committee for the Preservation
of the White House**
and
White House Historical Association



Twentieth Century American Sculpture at The White House

An Exhibition





I have always loved sculpture. My husband and I spent our first date in an art gallery's garden filled with American sculpture. The President and I hope this exhibition of 20th century American sculpture will delight, challenge and inspire the thousands of visitors who pass through the White House every day.

It is also appropriate that this exhibition is on display in the garden conceived of and created by First Lady Jacqueline Kennedy. Mrs. Kennedy believed that art could and should be a part of all of our lives. Now these masterpieces of contemporary art will be accessible to a new and larger audience than ever before.

The 12 sculptures selected celebrate the special genius of American artists and their enduring capacity to stir our imaginations and touch our hearts.

I hope this celebration of America's creative spirit will enable each of us to gain a greater appreciation of the rich cultural traditions we share as a nation and as a people.

My special thanks go to the Association of Art Museum Directors, the Iris and B. Gerald Cantor Foundation, George Neubert, J. Carter Brown, and the lending institutions, for their time, energy, and wisdom in making this exhibition possible.

Hillary Rodham Clinton



The twelve works of art selected from American art museums for this special exhibition span over seventy years of the 20th century, and represent a diverse and vital aspect of our cultural heritage. Conceived by Mrs. Clinton and drawn from public collections in the heartland of the nation and installed in the First Ladies' Garden of the White House, the exhibition has been organized under the auspices of the Association of Art Museum Directors.

The current selection provides a visual illustration and understanding of the transformation and development of 20th century sculpture.

Historically, sculptures have functioned primarily as statuary, nobly serving a civic purpose to memorialize society's heroes and reflecting its philosophical ideas. Pieces were often placed in an honored setting, high up on a pedestal, physically removed from everyday pedestrian traffic. Today, much contemporary sculpture has been removed from the elevated space and placed directly within the context of the viewer's environment. Significant 20th century sculpture now reflects the individual artist's vision and personal convictions about humankind and contemporary issues in modern society. Freed from specific subject matter or function, the visual and physical elements of three-dimensional form—shape, texture, color—have become the primary syntax for expression in the 20th century.

This exhibition highlights important examples of work by American artists who have contributed to this historical artistic transformation. Though retrospective in nature, over half of the inclusions in this exhibition are by living American artists. Diverse in their ideas, idioms and chosen medium, they span several artistic generations. Divided almost equally between figuration and abstraction, all evoke references to nature and the human figure.

Carved, modeled, or constructed, the predominant concern with material, structure, gravity, gesture and movement (implied or real) invite the viewer actively to participate and experience the work. Pieces were chosen that incorporate



TO: MELANNE VERVEER
FROM: JIM CASTELLI
RE: VALUES SPEECH
10/18/94

This is to recap some of the conversations we and others have had about a values speech and to add a thought or two:

A speech on values, particularly one in a Catholic setting, is important for a number of reasons:

- 1 - Voters are concerned about social and family values and it's important to both show a commitment to values and to link them to administration policies.
- 2 - Catholics are a key part of the Democratic coalition who are at risk of significant defections. They need some reassurance in the form of language about community and fairness that they can relate to. Baptists like it when the President talks about what the Bible says or doesn't say about abortion, but Catholics are not comfortable with that language. Framing the choice as "isolation versus community" will subliminally tap the things (community) that distinguish Catholics from Protestants. It will also appeal to the Non-Evangelical Protestants whose voting patterns are similar to those of Catholics.
- 3 - It's important to give a "high road" speech in the middle of all the campaigning to give a vision that goes beyond just this election.
- 4 - The ideal site for the speech is a blue-collar Catholic college or university in a Midwestern Catholic area. It should be set up in such a way as to have prominent Catholics accompany the President the way Harris Wofford and Ray Flynn did at Notre Dame. Good possibilities include John Carroll University in Cleveland, St. Louis University, and Loyola in Chicago. Others outside the Midwest include St. John's in New York and Loyola in Los Angeles.

I think it's important to link domestic and foreign policy in this speech. One reason is that core values affect everything we do, so it should be only natural to address both areas in terms of "opportunity and responsibility." But on a practical level, it was foreign policy that brought the President's approval ratings down earlier in the year, and that affected his ratings on domestic policy. By linking the two, we can use recent foreign policy successes to help boost overall ratings.

Distribution:

To: MELANNE VERVEER > FAX:12024566244

TO: MELANNE VERVEER
FROM: JIM CASTELLI
RE: VALUES SPEECH DRAFT
10/14/94

Here s a draft of the values speech we ve discussed. It s pretty skeletal, but I think it s a good start. I tried to combine the best campaign rhetoric, the language of recent speeches like the Ford and Robb rallies, and the rhetoric of values and the common good.

It s built around these major themes:

- x The public mood today is angry and uncertain, meanness without a mandate.
- x People want change, but they re afraid of change.
- x Fear brings isolation and isolation brings more fear.
- x Americans must chose between isolation and community.
- x Community, a cherished American value, is at risk.
- x We protect community and live out our American values when we provide opportunity and responsibility.
- x The administration is living out American values by encouraging opportunity and responsibility at home and abroad.

xxx

In 1990, Vice President Quayle called the mid-term elections the silly season in American politics. This year s mid-term elections offer us the mean season in American politics. A major survey found that Americans are more cynical and less compassionate today than they were seven years ago. Commentators have described the national mood as ugly.

What makes reports like these so confusing is that today s anger is so unfocused. There is no war, no Watergate, no recession to focus on. People are angry at government and politicians, but they re also ambivalent and confused. We have meanness without a mandate.

People demand change, but fear it. People complain that government does too much, they complain about gridlock that keeps government from doing more, and they reward those who create gridlock.

Much of today s turmoil has been created by what Sen. Bryon Dorgan calls America s cottage dissatisfaction industry. It s always easier to destroy than to build, and many people today want to tear down America for entertainment.

But there s a deeper reason for today s anger and confusion. America is going through a time of turmoil, a time of rapid changes when we seem to have somehow lost our moorings.

- x Americans are worried because the criminals are often better

armed than the police, because so many children carry guns and not books to school, because the two-parent family is becoming an endangered species.

* Americans are worried because, despite a four-year low in unemployment and a growth in high-wage jobs, they are still not sure about their economic futures.

* Americans are worried because they are no longer sure of their role in the world after the end of the Cold War.

Americans fears are leading to isolation, and isolation only leads to more fear.

When Americans faces difficult times, they have a choice to make.

They can embrace isolationism and isolation, lashing out at one another and blaming everyone who isn't exactly like them.

Or they can turn embrace their deepest values and reach out toward one another in a spirit of renewed community and confidence.

Americans have always been at our best when we embrace one another, when we work together, when we face our responsibilities and our fears head on. We are at our best when we work for the common good, the way we did when we enacted Social Security and Medicare, when we guaranteed civil rights for every American, when we stood for democracy abroad.

We re all in this together, and we rise or fall together. When Americans turn on one another with anger and blame, one thing is certain: The only people who benefit are the most powerful elites who don't want change.

We can't let that kind of thing happen again. We must choose community over isolation. Change can be disturbing, but we can, should, and will make change our friend.

America has always been a special place. Americans are not bound together by a common race or religion. We are bound together by a common set of beliefs that have brought people of all races and religions and ethnic backgrounds together into a country that is the envy of all the world. It is our values that make us Americans.

It's not easy to talk about values in America today. People who don't agree with you on one issue or another accuse you of not having any values. Other people worry that if you talk about values it means you're going to impose your values on them against their will. Still others simply mock any talk about values at all.

But it's no secret what our values are. They're American values, the values reflected in our founding documents, the Declaration of Independence, the Constitution, and the Bill of Rights. We all know what those values are -- liberty and justice for all.

The Catholic University of America in Washington recently dedicated a new building for its law school. There are 16 words carved into the

facade of the building o list the values and virtues to which the legal profession should aspire: Compassion, Wisdom, Learning, Equality, Justice, Service, Community, Truth, Fidelity, Honesty, Conscience, Liberty, Charity, Integrity, Fairness. Trust. Those are more than values for the legal profession. They are the values which we all share as Americans, the values that bind us together despite our vast differences of culture, race, and religion.

Of that long list of values, the one that may be most at risk today is community. The angrier we get, the more we blame one another, the more we scapegoat immigrants or minorities or the poor, the weaker we make the social fabric that holds us together as a society.

We must be very careful not to let criticism of government turn into an attack on community. Government is one of the most important tools that the community uses to work for the common good. There s much to fix in government. I ve called for campaign reform and lobby reform, and we have more to do to reinvent government. Government can t solve all our problems, but it can t ignore our problems, either. We are working to create a government that empowers people to reach their God-given potential; not more government, but less government that works better for ordinary Americans.

Values and sound policies go hand in hand. Having good values and being virtuous isn't enough if the deck is stacked against you. If you re young and poor and abused and the schools are no good and there are no jobs and gangs rule the streets, it s very hard to make it. Simply preaching values to people like that without changing the structures that shape their lives is cruel and contemptuous, short-sighted and self-deluding.

We need public policies that make the streets safe, build up the schools, keep families together, and provide good jobs and adequate health care. That s the right thing to do.

But we could have the best programs in the world -- programs that pass the Congress without a single dissenting vote -- and it wouldn t be enough. Because no program can work unless people have the values as well as the skills to take advantage of them.

We merge values and policies best, we strengthen community best, when we address both opportunity and responsibility. If we create opportunity without demanding responsibility -- without building, encouraging, and rewarding core American values -- we invite disorder and weaken the social fabric. This is true whether the "opportunity" comes from a welfare mother who gets training and a job or a businessman who benefits from NAFTA or GATT.

If we demand responsibility without providing opportunity, we create futility, frustration, and bitterness on the part of the have-nots. cruelty and vindictiveness on the part of the haves, and cynicism on the part of everyone.

My administration has been about opportunity and responsibility, about making life better for ordinary people.

We assume our responsibilities when we lower the deficit and stop stealing from our children's future.

We assume responsibility when we make government more efficient.

And we assume responsibility when we take assault weapons off the street and put more police on the street.

We provide opportunity when we add almost five million jobs to the economy, when we dramatically increase American exports.

We provide opportunity when we guarantee childhood immunizations, when we expand Head Start, when we launch National Service, and when we expand the college loan program, the most important break for middle-class Americans in years.

We provide opportunity when we create apprenticeship programs for those who don't go on to college, when we pass the motor voter bill, when we pass the Family and Medical Leave Act so that no one has to choose between holding down a job and caring for a sick family member.

And we provide opportunity and responsibility abroad, too, when we advance the values that America has always stood for -- freedom, democracy, and peace.

We've helped bring peace to the Middle East, Bosnia, and Northern Ireland.

We've nurtured new democracies in Russia, the Commonwealth of Independent States, and South Africa.

We've restored a fragile democracy in Haiti, and we've faced down a dictator in Iraq.

There's more to do. We can still do more for the economy. We need health care reform, welfare reform, campaign finance and lobby reform.

These are difficult times. But I repeat what I said in my Inaugural Address -- There's nothing wrong with America that can't be fixed with what's right with America. And what's right with America is her values and her people.

Distribution:

To: MELANNE VERVEER > FAX:12024566244

IMPERIAL ARTS AWARDS RECEPTION

PARTICIPANTS:

PRESIDENT WILLIAM JEFFERSON CLINTON

FIRST LADY HILLARY RODHAM CLINTON

RYUZO SEJIMA, CHAIRMAN, JAPAN ART ASSOCIATION

THE WHITE HOUSE EAST ROOM

WASHINGTON, D.C.

THURSDAY, JUNE 16, 1994

MRS. CLINTON: Please be seated, and welcome to the White House. It gives the President and all members of the administration a great pleasure to be hosting this event.

For much of the past week, we have had the pleasure of celebrating the ties that bind Japan and the United States together in special friendship. We were honored to welcome Their Majesties, the Emperor and Empress, and to hold a State Dinner in their honor on Monday night.

Friendship among nations is built on many things, including an appreciation of beauty and culture and art. Every Spring, nature reminds us of that friendship in the bloom of cherry blossoms transplanted from Japan so many years ago. The Emperor and Empress told us that they themselves performed a similar transplant many years ago, taking the seeds from a white birch tree at the Blair House where they were staying, across the street from the White House, and planting them at home in the Imperial Palace Gardens, where four decades later a white birch tree grows straight and strong.

So today it is fitting that we celebrate the cultivation of beauty in the form of the arts with the presentation of these prizes for the first time here in the White House. It is a special honor to have so many distinguished guests from the fields of the arts and our museums, business, civic cultural activities and organizations, the diplomatic corps, members of Congress. And it is a privilege for our nation to host a celebration of art and artists whose contributions to our common human culture unite people around the world.

I would like now to introduce to you the Chairman of the Japan Arts Association, Mr. Sejima. (Applause.)

MR. SEJIMA: (Through interpreter.) My name is Sejima, Chairman of the Japan Art Association.

Mr. President and Mrs. Clinton, on behalf of the Japan Art Association, I would like to offer my heartfelt appreciation for the invitation to this wonderful reception gathering, and

especially to Mrs. Clinton, for her active participation and cooperation on behalf of this event.

As I have mentioned, I understand Mrs. Clinton was very much involved in bringing about this wonderful gathering this afternoon, and we are very much appreciative of her understanding and cooperation.

The Japan Art Association was founded in 1879, and let me talk for a moment about the historical event which led to the founding of the Association in the context of both of our countries' respective histories. In 1879, the 18th United States President Grant, upon completion of his term in office, visited Japan for an extended period of time. During his visit, the reigning Emperor Meiji invited President Grant for his views and opinions on the current world situation, the parliamentary process system, and other various issues of concern.

Emperor Meiji is the great-grandfather of Emperor Akihito, who is presently visiting your country.

According to the records in our archives, during that meeting, the United States President Grant expressed his opinions and beliefs in the areas of parliamentary system, as well as the financial, political and other pertinent issues of the time, along with educational and cultural endeavors.

President Grant also voiced his opinions on the importance of education and cultural endeavors at the time, and I suspect that what had been expressed by the United States President left a lasting impression on His Majesty, which might have inspired His Majesty with an idea which led to the establishment of the Japan Art Association as His Majesty's initiative, and also ordered to be--that such an association be established through the Government of Meiji.

Therefore, that I am touched--deeply touched, and have not enough words to express my appreciation to President Clinton for his show of support and understanding by extending to our group this invitation to the White House for such a reception as great as this. And I, for one, along with the members of the Association, and also the International Advisers of the Association, are deeply grateful for all the support and understanding shown by this administration.

As I have said a few minutes ago, this Association has a history of over 110 years, since 1879. The Association has enjoyed a continued support and encouragement from our Japanese Royal Family members. We at the Japan Art Association are committed to continue to strive for world peace and for furthering international mutual understanding through cultural and artistic venues.

I would conclude my remarks with a sincere wish for the continued good health to both of you, President and Mrs. Clinton, and the prosperity of your country, which plays a very important role as one of the major countries for us all striving for world peace. (Applause.)

MRS. CLINTON: Thank you very much. Thank you very much, Mr. Sejima and the Japan Art Association. It is now my pleasure to introduce the first musician of the White House, the person who enjoys art as much as anyone I have ever met, and someone for whom this is a particularly special occasion because there are a number of former heads of government with us, and people who have supported the arts in both their official and personal capacities, so I'd like to introduce to you now the President of the United States. (Applause.)

PRESIDENT CLINTON: Thank you very much. Thank you. Thank you. Thank you very much.

Thank you very much, ladies and gentlemen. Mr. Sejima, thank you for your fine words and for giving us the history of the Japan Art Association and its relationship to President Grant and his visit to Japan.

I had a sense of the great tradition of the Imperial Family when the Emperor and Empress were here a couple of nights ago with the First Lady and I, and the Emperor was taken upstairs to my office, and we were talking about American history, and I said, "The desk that I use in my office was President Grant's cabinet table." He said, "Yes, I know. My great-grandfather welcomed him to Japan." (Laughter.) I had a desk, he had a family experience. (Laughter, applause.)

There are many very distinguished Americans here, including our great former Ambassador to Japan, Senator Mike Mansfield, and Maestro Rostropovich, who was just here to play for the Emperor and Empress.

And I thank you all for coming. I welcome the members of the diplomatic community and other distinguished citizens of the world.

I would like to, in particular, recognize the representatives here of the panel of International Advisors of the Japan Art Association, a group of truly distinguished citizens of the world, the Mayor of Paris, Jacques Chirac, who hosted us recently. Welcome, sir. The former Prime Minister of Italy,

Amintore Fanfani. The former Prime Minister of Japan, Yasuhiro Nakasone, and the former Prime Minister of Great Britain, Sir Edward Heath. Welcome to you all. (Applause.) And Mr. David Rockefeller, Jr., our representative. David, thank you. (Applause.)

We have all been enriched by the work of the Japan Art Association, but especially by creating this award for artists who would not otherwise be recognized internationally for their outstanding work.

Katherine Anne Porter once wrote that art outlives governments, creeds, societies, even civilizations. "Art," she wrote, "is what we find again when the ruins are cleared away." Indeed, in this very room we have an example of art that survived even the burning of the White House, this wonderful Gilbert Stewart portrait of George Washington which was rescued by the then First Lady, Dolly Madison, when the White House was burned during the War of 1812. So it endured, and it's just like it was then, but all the walls here are new, just as all the people here are.

If we cultivate art, nurture it and preserve it, then not only art endures, but a part of all of us endures as well. The Praemium Imperiale Prizes were established to mark the second century of work of the Japan Art Association, recognizing international excellence in painting, sculpture, architecture, music, theater and film. All the winners are artists of unique accomplishment.

The recommendations for the prize recipients are made to the Japan Art Association by the distinguished committee of International Advisors whom I have just recognized. I thank those who are here and those who are not able to come, including the former West German Chancellor, Helmut Schmidt.

Yesterday, the names of the five award-winners were announced. In October, they will be honored in ceremonies in Tokyo, but we wanted to salute them here. And four of the five honorees are with us today.

For painting, this year's winner is the French artist, Zao Wou-Ki. Where is he? Please stand up. Thank you. (Applause.) Born in China, educated there and in France, his style brings together East and West, and a synthesis of drawing calligraphy and traditional Chinese painting that is nothing less than lyrical.

For sculpture, the winner is an American, Richard Serra. (Applause.) A Californian who literally broke the mold and shattered ideas about what sculpture is, his work radiates emotional power on a grand scale and has been an inspiration to an entire new generation of artists.

The winner for architecture is Charles Correa of India-- (applause)--who has done work of truly historic significance, showing sensitivity in planning communities in poor countries for genuinely civilized living. His pioneering work has sought to improve the quality of housing for the urban poor, as well as providing a more humane way to live.

For music, the winner is the French composer Henri Dutilleux. (Applause.) His distinctive compositions put into beautiful music the notion of diversity within unity, producing from novel arrays of instruments what the composer himself has so aptly called the joy of sound.

Finally, in the category of theater and film, the winner goes to someone who could not be with us today, the wonderful British actor and director, Sir John Gielgud. His career so far has spanned a mere eight decades, reaching new heights in roles as different as Hamlet on the stage, and the butler in service to a tipsy millionaire in the movie "Arthur." He sends his regrets that he could not be with us today, and he has our best wishes.

We give our congratulations to all these winners and wishes for many more decades of creative energy. We thank them for stirring our imaginations and our souls. The world is better for their efforts. For all of that, we say thank you.

And now I'd like to call on Richard Serra to say just a few words on behalf of this year's award recipients. Mr. Serra.

MR. SERRA: Mr. President, Mrs. Rodham Clinton, Mr. Sejima, fellow recipients, distinguished guests. I'd like to beg difference with Katherine Anne Porter's quote: not all works outlive their governments. (Laughter.)

I'd like to say a few words in response to President Clinton's very gracious tribute. And I'm speaking these words with a sense of humility and awe for the enormous respect I have for my fellow recipients that have received this award.

It goes without saying that everyone here misses the presence of John Gielgud, for he, in his work and life, has reflected the highest standard of contribution to culture. The list of names that this award has honored and the recipients as a group are overwhelming. I could name a few off the top--James Stirling, Fellini, I. M. Pei, Kurasawa, Jasper Johns, deKooning, and Maestro Rostropovich. It is a list that, personally, I hope I can live up to and continue to contribute to the standard that has been set.

The interest that you, Mr. President and the First Lady have taken in the arts is of great importance. It is of great importance to the world, it is of great importance to every artist living, known or unknown, it is of great importance for the unexpected generations to come, and it continues a legacy in this country started with the Kennedys. I'm profoundly moved and touched and overwhelmed to have received this award and to be honored in this particular situation. Thanks very much.
(Applause.)

MRS. CLINTON: We are going to adjourn back into the reception in the State Dining Room. I hope that all of you will have a chance to look at the other rooms on the State Floor, the Green Room, the Blue Room and the Red Room, which reflect some of the art as well as much of the history of our White House and our nation.

But I think before we adjourn, we ought to have the award recipients stand together so that we can all show them our appreciation one more time. (Applause.)

First Lady Hillary Rodham Clinton
Remarks Saluting Mstislav Rostropovich

Good evening. I am so delighted, Maestro, to be able to join with your legions of admirers to salute your remarkable career, and most especially this evening, your contributions as music director of our National Symphony Orchestra.

Our gratitude to you is boundless. As conductor, cellist, pianist, outspoken defender of human rights, and an esteemed citizen of the world, you have enriched our lives immeasurably, challenged our perceptions, and uplifted our spirits.

Under your distinguished leadership, the NSO is a national treasure and, indeed, has secured its place as one of America's most important orchestras.

We thank you for all you have done, for all you continue to do, and for all that you are.

The President and I so deeply regret that we are unable to be with you this evening for what we know will be a very special "Salute to Slava." It is so fitting that during this week of celebration, you were able to grace us at the White House with a special performance at the State Dinner.

The President joins me in wishing you all God's blessing.

10/12/94

First Lady Finds Niche For Art

Sculpture Garden Opens at White House

By Judith Weinraub
Washington Post Staff Writer

Hillary Clinton opened an exhibit of 20th century sculpture at the White House yesterday by reminiscing about her first date with Bill Clinton—a walk in the sculpture garden at Yale University.

It wasn't just the sculpture that made her wax nostalgic; yesterday was the Clintons' 19th wedding anniversary.

As newly potted chrysanthemums gleamed in the autumn sunlight, 12 works by leading American sculptors were unveiled in the First Lady's Garden, a formal space designed in 1963 for Jacqueline Kennedy.

Although traditional American painting and sculpture are a permanent part of White House decor, the current show is the first attempt to display 20th-century sculpture there.

"This is a living, working family house," said Clinton, who described sculpture as one of her favorite art

See SCULPTURE, C12, Col. 3

Modern Sculpture Garden

SCULPTURE, From C1

forms. "And I think it should represent what's happening in America now as well as in the past."

Yesterday that house's special appeal was underscored by the line of tourists peering at the goings-on through the windowed walls of the East Wing colonnade and by the many artists and museum officials toting cameras at the opening reception. "This is very gratifying," said participating artist Ellsworth Kelly. "I wish my parents were alive to see this. My dad would have said, 'Wow.'"

Hillary Clinton was equally enthusiastic. "Art is not a marginal part of society—not a luxury," she said. "[It] should be accessible to as many people as possible."

Plans for the exhibit began last spring after Clinton, as chairman of the Committee for the Preservation of the White House, asked that group to consider ways of borrowing sculpture for display in the First Lady's Garden. J. Carter Brown, chairman of the Commission of Fine Arts and director emeritus of the National Gallery, was directed to look into it.

In June, after Brown and his committee conceived the idea of dividing the country into regions from which museums and other public institutions might be prevailed upon to lend sculpture to the White House, he contacted the Association of Art Museum Directors.

Soon afterward George W. Neubert, director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska—Lincoln, was asked to put together an exhibit of sculpture from Midwestern museums.

Those pieces, which include figu-

rative works by Paul Manship, Gaston Lachaise and George Segal as well as more abstract ones by Kelly, Louise Bourgeois and Louise Nevelson, form a virtual survey of 20th century sculpture. The earliest pieces, by Manship, were created in 1921 and 1923. The most recent include works by contemporary artists Judith Shea and Richard Hunt.

"We're excited about having art of our own time in the White House," said Neubert. "But we also felt an obligation to help the general public begin to understand the transition in American sculpture from forms with storytelling ideas to forms that have their own language."

"I find it marvelous that the White House is paying this much attention to modern art," said Segal. "It's an enormous reinforcement for the artists and for all the people who love art. I'm surprised and delighted."

Despite the modernity of the works, they have been installed in a stately, almost old-fashioned manner that matches the delicate sobriety of the First Lady's Garden. Each piece is ensconced between trimmed boxwood trees in its own niche. The setting, in fact, virtually dictated the kind and size of pieces that could be included. "Scale was important in selecting the pieces," said Neubert. "The garden is laid out like one from the 18th or 19th century. Its formality suggested formal and regal works."

The sculptures have been arranged around the edges of the garden, an area approximately the size of the State Dining Room. "Sculpture looks wonderful outdoors," said Brown. "The garden looks as if it was always intended to be this way."

The works on display are expected to be in place through March. Successive exhibitions from other regions of the country are contemplated but have not yet been etched in stone. "Wouldn't it be wonderful," said Brown, when asked about the prospect of keeping sculpture permanently on display. "I think it would be a real eye-opener for the American people to understand that art is part of life and part of the First Family's life."

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

June 6, 1995

Remarks by First Lady Hillary Rodham Clinton at
125th Anniversary of the Metropolitan
Museum of Art
New York City

MRS. CLINTON: Thank you. Thank you. Thank you, very much. It is such a great honor and pleasure for me to join you this evening. I am someone who is a great fan of this Museum and a great fan of the Cantors.

And to have an occasion such as this where we celebrate both is special. I want to add my word of thanks to this Museum and to all of you who have supported it, nurtured it, loved it, brought it to where it is today. I have just had an opportunity to view the proposed new galleries, for the exhibition of the collection of Greek and Roman art, as I was told, the finest collection in the Western hemisphere.

And it is very exciting to see the plans for this and to know what a contribution it will make to the continuing greatness of the Museum. None of this would be possible without all of you who have been patrons and supporters of this Museum. And tonight, we honor two people who have been especially important.

Iris and Bernie have over the years stood behind so many important causes in health care and education. And tonight, we celebrate their contribution to the arts. What they have done by their generosity has not only meant that literally millions of people have been enhanced by their eye, their passion, their commitment. But it has also, I believe, served to spur others to be similarly generous with their own love of art.

For all we celebrate tonight, I must say, though, it is something of a bittersweet moment, for those of us who care deeply about the arts in our country. Because, there is, as you know well, a movement underway to undermine the cultural traditions that all of you in this room are upholding by your presence tonight.

our work

They fail to appreciate what every generation of Americans have intuitively known, that our artistic imagination is critical to our civilization and our democracy. So I hope that as we think about this Museum tonight and the contribution of the Cantors, we will think about ways that each of us can try to continue the traditions represented. And we will think, too, about all of the children, two hundred to three hundred thousand a year, who come to this Museum. The potential artists and teachers and lovers and patrons of the arts of the future.

To make sure that their potential for appreciating what we have today, thanks to the partnership between public and private lovers of the art; will always be there. Yes, we have hard decisions to make in America; yes, they are challenging. But let us remember what really lies at the root of greatness as a people -investing in our future, caring about the best of our traditions. And let's not turn our back on that kind of legacy.

With your help, your generosity, your energy and your commitment, I don't think we will, but I know this is a challenging time. I personally wanted to be here this evening to thank the Cantors, to thank the Museum and to thank all of you for standing up on behalf of the arts in America. Thank you all. (Applause)

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 21, 1994

REMARKS BY THE PRESIDENT
AND THE FIRST LADY
AT THE PRESIDENT'S COMMITTEE ON
THE ARTS AND HUMANITIES CEREMONY

The East Room

4:56 P.M. EDT

MRS. CLINTON: Thank you. Thank you very much. Thank you and please be seated.

It is a great pleasure for the President and I to welcome all of you to the White House. We are very pleased and proud of this committee and are grateful to all who agreed to serve, and are particularly grateful to Dr. Brademas for taking on the job of being the chair; the distinguished vice-chairs; and everyone who has been willing to take their time for this commitment.

We believe this is an important day for those of us who care deeply about American culture. It's important not only because this committee has so much potential to do good in ways that will affect the lives of Americans, but also by focusing particularly in providing hopeful and productive outlets for our children.

We want to support and nurture our artists and humanists and the traditions that they represent. And we want also to bring those traditions alive for literally millions and millions of children who too often grow up without opportunities for creative expression; without opportunities for intellectual stimulation; without exposure to the diverse cultural traditions that contribute to our identity as Americans.

Too often today, instead of children discovering the joyful rewards of painting, or music, or sculpting, or writing, or testing a new idea, they express themselves through acts of frustration, helplessness, hopelessness and even violence.

We see too clearly how an erosion and breakdown of our most cherished institutions has resulted in a fraying of the whole social fabric. We see it most tragically in children killing children.

We know that the arts have the potential for obliterating the limits that are too often imposed on our lives. We know that they can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed.

We hope that among the many contributions this committee makes it will be thinking and offering ideas about how we can provide children with safe havens to develop and explore their own creative and intellectual potential.

The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people. And I am delighted that as one of its major endeavors this

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committee will be considering ways of expanding those opportunities to all of our children.

Doing what we can here in the White House and throughout the administration to promote and nurture the arts and humanities is one of the great pleasures that has been ours in the last 20 months. The President believes so strongly in the role that arts and humanities has played in individual lives and in our collective life as a nation. As a child, he found so much joy and challenge in music and in the other art forms. And together, we have tried in our own lives and with our own daughter to provide that kind of exposure and opportunity.

So it is with great pleasure and particular joy, in front of this group on this day, for me to introduce the President of the United States. (Applause.)

THE PRESIDENT: Thank you very much, the First Lady and my old friend John Brademas, and to all of you who have agreed to serve, and your friends and supporters who are here.

I thank you for coming. Before I make the remarks that I want to make to you, I believe in view of the events of the last few days, and particularly the events of the last 24 hours, I should make a short statement about the situation in Haiti.

The deployment of our forces there is now going quite well. As a result of the agreement we have reached last weekend, we now have 8,500 United States troops who have entered Haiti peacefully without any resistance. The multinational force, which was enhanced today by the decision of Australia to join will soon be in a position to carry out its overriding mission: to ensure the transfer of power from the de facto military leaders to the democratically-elected government of Haiti by October the 15th.

I must also tell you how strongly we condemned yesterday's police violence there. Such conduct cannot and will not be tolerated. General Shelton, our Commander on the ground, has met with the Haitian military and police officials today and made clear our policy to them.

During this transition period, the Haitian military will carry out basic police functions. Our Armed Forces cannot and will not become Haiti's police force. But we can work to see that the Haitian military and police operate in a responsible and professional manner. Today, we are deploying on schedule 1,000 United States military police who will monitor the Haitian police, and by their own presence help to deter violence. In the days ahead we will reintroduce into Haiti human rights monitors who were expelled several weeks ago, and bring in police monitors as part of the multinational force.

Today is only the second day of this mission. The situation in Haiti will not change immediately. But today is better than yesterday. And yesterday was better than the day before. We will keep going. We will make steady progress. We will restore democracy.

As we move toward the 15th of October, we will also work to moderate the conduct of Haitian security forces without assuming the responsibilities. Then after the democratic government returns to power, the coalition will help it to devise a long-term plan of police and military reform, including retraining people so that they can perform to their fullest capabilities in an appropriate manner for a democratic society.

We went into Haiti to help stop the senseless, tragic terror that has plagued the nation since the democratically-elected

- 3 -

government was forced from power. The habits of violence will not be shed overnight. But during the coming weeks, we will work to help stop the violence and to begin the process of reconciliation.

I thank the American people for their understanding and increasing support for this endeavor. And, again, let me say my special word of appreciation to our troops there and to their families and all those who have supported them. (Applause.)

Now, let me thank you all again, all of you who've agreed to serve on the President's Committee on Arts and Humanities, to underscore the vital partnership that must exist between your government and the private citizens who do the work of the arts and humanities in our nation. I want to thank the First Lady for agreeing to be the honorary chair, although this is a job she wanted, unlike some of those I've asked her to take on. (Laughter.) You couldn't have a much more appreciative or informed friend.

I am also very, very pleased that John Brademas has agreed to serve as the chairman. I have known him for many years since his distinguished career in the United States Congress and through his brilliant presidency of New York University. I think he is one of our nation's most outstanding citizens and will certainly be one of the most eloquent advocates imaginable for the cause you are here to further. (Applause.)

He also happens to have been an original cosponsor of the bill that created the National Endowment for the Arts and Humanities, and he wrote the bill that established the Institute of Museum Services. He also promised to give me free congressional lobbying advice on the side in return for this appointment. (Laughter.)

I have charged the President's Committee with advancing public understanding of the arts and humanities, which is so important to our democracy, and to establish new partnerships between the federal agencies and the private sector.

As a sign of our commitment to the arts and humanities today, we have here with us members of the Cabinet and the administration, including Secretary Riley, Sheldon Hackney, Jane Alexander, Joe Duffy, and a number of other government officials.

I appointed as all of you can see an extraordinary group of Americans to this committee -- artists, scholars, writers, thinkers, leaders in the corporate world and the philanthropic community, committed citizens, activists recognized in their communities -- people who represent outstanding achievement and a commitment to the cultural life of our nation -- a commitment to keep it alive and to make it more accessible.

By this time next year, I want you to deliver to me a report on the progress we're making in furthering America's cultural life. For 200 years the arts and humanities have helped to bridge American differences, learned to appreciate differences that helped Americans to learn to appreciate differences, one from another, and to build strong and vibrant institutions across our country. You must help us explore ways to do this better.

The most disturbing thing to me about American life today is not the problems we have, although we have problems of plenty, it is the lack of unity among Americans and the lack of optimism we feel in dealing with those problems.

Just a couple of weeks ago, a distinguished international panel of economists said that the United States was the most productive country in the world. They said that for the first time in almost a decade because the remarkable resurgence of our

economy, because of the number of jobs we're creating, because we accounted for almost all the job growth and three-quarters of the economic growth in the seven great industrial nations of the world in the last year and a half, and because we are taking on a lot of our biggest challenges -- bringing our government deficit down three years in a row for the first time since Mr. Truman was president -- the only country of all the advanced economies to do that. And yet, so many Americans still feel that we're kind of adrift and falling apart from one another.

Maybe even more important as you look toward the 21st century -- isn't it interesting that in the last year and a half the South Africans wanted us to spend \$35 million and send our best people to South Africa to work on making that election a success. The Irish and the English have been fighting for eight centuries now. They wanted the United States to be involved in the process of reconciliation that is now taking hold in Northern Ireland. After decades of brutal struggle, the Israelis and the Arabs working together to make peace in the Middle East want the Americans to be centrally involved.

Even in the moment of our greatest tension a few days ago in Haiti, one of the military leaders said, well, if the President is determined to do this, and the world community is absolutely determined to go ahead, we want the Americans here. Why is that? We have Haitian Americans, Jewish Americans, Arab Americans, Irish Americans, English Americans. You think of it -- this diversity we have which cuts across racial and religious and philosophical and regional and income lines, it is the source of our great strength today in a world that is ever more interdependent.

And people look at us and say, you know, with their all their problems -- yes, their crime rate's too high; and, yes, they're too violent; yes, too many of their kids drop out of school; and, yes, there's too much income inequality, especially for working people -- but you know, they pretty well get along. And people from all different kinds of backgrounds wind up pursuing their chosen path in life and living up to their God-given potential. And they're adaptable -- they work their way through the changes that time and circumstance are imposing on them. That's what others think about us.

We somehow have to begin to think that about ourselves again. And I cannot help but believe that the arts and humanities must play a central role in that task. How we imagine our own lives and our own future and how we imagine ourselves as a country will have as big an impact on what it is we ultimately become as anything in the world.

I said the other day, I will just say again, a lot of you have been involved in various enterprises, great business enterprises, great arts enterprises, great entertainment enterprises. Just imagine how you would function if everyday in all the important years of your life you showed up for work and two-thirds of the people you were working with thought that your outfit was going in the wrong direction and nothing good could happen. (Laughter.) Imagine what would happen if the National Gallery of Art were given the most priceless collection of impressionist paintings uncovered after having been thought destroyed for 50 years, and two-thirds of the people said, I don't believe they're impressionist paintings. (Laughter.) I know Monet -- he was a friend of mine. That's not him. (Laughter.) Don't bother me with the facts. (Laughter.) You're laughing because you know that it's true, don't you? (Laughter.) There is a grain of truth in this. Somehow we have to not sweep our problems under the rug and not sweep our differences under the rug, for that is also what makes America great.

But we only find energy for dealing with our problems and the heart and the hearing to deal with our differences when at least we have a realistic appreciation of where we are, what we're

doing and where we're going. And I feel so good about the work we've done to move America forward in the last 20 months, but we'd all have to admit we've still got a lot of work to do in bringing America together in giving our people a realistic feeling about where we are in the world and where we're going. You can do that. You can make a huge difference. The arts and humanities have always helped to do that work.

So I urge you to continue in this work. I urge you to make your progress report to me. I urge you to remember what we are trying to do in our schools in helping to improve our children's education with the arts and humanities. I urge you to work to expand private philanthropy. We all know that the government in this country provides a crucial measure, but only a tiny measure of the support that the arts and humanities need.

I urge you to promote international cultural exchange and understanding, not only because we need desperately to know more about others throughout the world, but because I believe that we'll learn a lot more about ourselves if we just come in contact with people from other walks of life and other paths of the world.

Thanks to phones, faxes, internet, E-mail, CNN, we can see the power of our cultural traditions as they are exported around the world. And sometimes they come back to us. We had the only -- we're the first White House to communicate with huge numbers of people from all over by E-mail. And I'm trying to do a sociological analysis now of whether there's a difference between the E-mail communication and the mail communication -- or the female communication. (Laughter.)

I am very hopeful that you will make a remarkable contribution to this country. I went over this list of people with great care. I tried to get a very different group of people. I tried to imagine all the different things that I hope that this committee could deal with and all the different challenges I hope you could assume. If I haven't done a good job, it's not your fault it's mine in picking you, but I think you're pretty special.

Let me say in closing that I hope that in addition to the schools, you can think about how we can increase access to the arts and humanities all across America to people who might otherwise be isolated from them -- people who are homebound, people who live in very isolated areas, people who now don't even know how to speak the language that would be necessary to ask for something that might change their lives forever. I ask you also to think of that.

We've faced a lot of challenges as a country, but I'm actually pretty optimistic about it based on the objective evidence. What remains is whether we can develop a vision that will sustain us as a people as we move through a period of change without a known big enemy into an uncertain future. It requires courage, but courage comes from having something inside that you can connect with what you see outside.

You can help us as we work our way through this in this remarkable time in our country's history. I hope you enjoy it. I thank you for serving. And I thank you for being here today.

Thank you. (Applause.)

END

5:12 P.M. EDT

Arts for Our Sake

By Hillary Rodham Clinton

This is an ominous time for those of us who care deeply about the arts in America. A misguided, misinformed effort to eliminate public support for the arts not only threatens irrevocable damage to our cultural institutions but also to our sense of ourselves and what we stand for as a people.

One of the great successes of the arts in America is that they are not the preserve of any "cultural elite." Through museums, libraries, schools, dance companies and concerts, the arts are truly part of the

Cutting support for the N.E.A. will hurt children.

public domain, accessible to all and capable of encouraging every person's artistic expression and sensibility.

The National Endowment for the Arts, in partnership with individuals, corporations, foundations and other patrons of the arts, has helped trans-

Hillary Rodham Clinton is honorary chairwoman of the President's Committee on the Arts and Humanities. This article is based on her remarks at the Metropolitan Museum of Art earlier this month.

form whole communities by bringing the arts and artists to millions who otherwise might never have had the opportunity to explore first-hand our shared artistic heritage.

The President has shown that we can balance the budget over the next 10 years without undermining our commitment to the arts. The N.E.A. budget accounts for less than 0.02 percent of the Federal budget. Eliminating this small but vital agency would have grave consequences for local economies. Federal support for the arts helps attract tourists, stimulate business, expand the tax base and improve the quality of life — a huge return on a small investment.

Despite a 30-year bipartisan commitment to the arts, there are those who argue that public support is a luxury we can no longer afford. They mistakenly suggest that the arts are enjoyed only by a small, wealthy minority. But if public support for the arts disappears, those most affected will not be the richest Americans but the millions of citizens who rely on the N.E.A. to bring the arts to their local schools and communities.

I find it ironic that those who talk the loudest about America's loss of civility, character and values (particularly those arising from Western civilization) are often the first to recommend obliterating the agencies responsible for promoting and arts programs that make Sophocles, Shakespeare, Mozart and O'Keefe available to our children.

They fail to appreciate what every generation of Americans has intuitively known — that the artistic imagination is critical to our civilization and our democracy. They forget the prescient words of John Adams: "I must study politics and war that my sons may have liberty to study

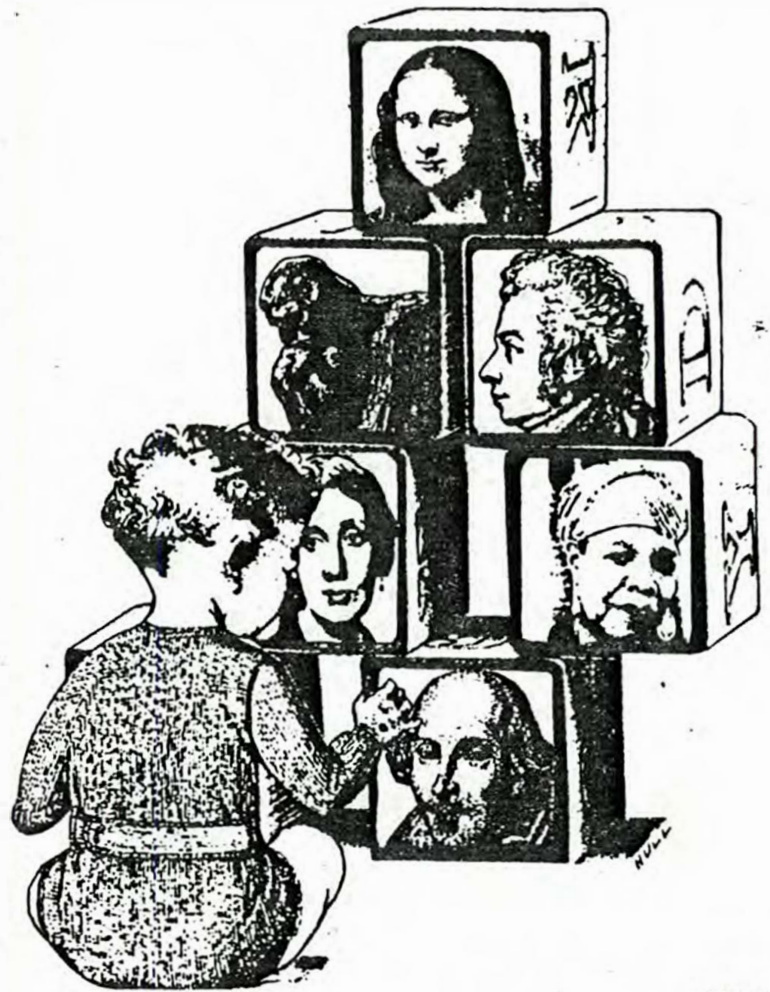
mathematics and philosophy. My sons ought to study mathematics and philosophy ... in order to give their children a right to study painting, poetry, music."

The power of the arts is not simply to provide pleasant esthetics but to help move us forward as a democracy. Human expression, as conveyed through the arts, enables us to under-

stand better the complexities of life and gives us a bridge to the world preceding and surrounding us. Most important, exposure to our cultural traditions enriches the lives of our children.

Too often, we see children who, instead of discovering the joys of painting, music, sculpting or writing, express themselves through acts of frustration and even violence. The arts offer an alternative to the more disturbing elements of our popular culture, and a safe haven that allows children to explore their creative potential, transporting them beyond the bounds of their difficult circumstances. Their exposure to the roots and diverse richness of human civilization will enhance their understanding of their own heritage and the world in which they live.

Clearly our nation faces difficult choices. But as the rhetoric heats up over the role of government in our society, I hope we will remember that public support for the arts is a down payment on our future. It is an investment in the values we claim to honor and in the cultural traditions in which democracy has flourished for 218 years. Now is no time to turn our backs on that legacy or its promise. □



Cathy Full

TO THE CONGRESS OF THE UNITED STATES:

It is my pleasure to present to you the twenty-eighth annual report of National Endowment for the Humanities (NEH). In terms of breadth and number of projects funded, this agency is the largest grant-making entity for the humanities in the country. The Endowment supports scholars, teachers, and students in their research and studies, and provides funds for projects such as documentary films and museum exhibitions that reach a large general audience. These humanities activities strengthen the cultural resources of the nation and provide insight into the problems that face our increasingly complex society.

In addition to direct federal support of the humanities, NEH programs have stimulated private contributions, to date almost \$1.3 billion in matching gift funds. The Endowment also requires grantees in most programs to commit their own funds for part of the project costs. The NEH support of a project is highly respected and often attracts additional funding from other sources.

The country can be proud of the role the Endowment has played as a catalyst for the support of excellent humanities scholarship and education in the United States over the past twenty-eight years.

William J. Clinton

THE WHITE HOUSE,

May 18, 1994.

TO THE CONGRESS OF THE UNITED STATES:

I am pleased to present to you the Twenty-ninth Annual Report of the National Endowment for the Humanities (NEH), the Federal agency charged with fostering scholarship and imparting knowledge in the humanities. Its work supports an impressive range of humanities projects.

These projects can reach an audience as general as the 28 million who watched the documentary *Baseball*, or as specialized as the 50 scholars who this past fall examined current research on Dante. Small local historical societies have received NEH support, as have some of the Nation's largest cultural institutions. Students from kindergarten through graduate school, professors and teachers, and the general public in all parts of the Nation have been touched by the Endowment's activities.

As we approach the 21st century, the world is growing smaller and its problems seemingly bigger. Societies are becoming more complex and fractious. The knowledge and wisdom, the insight and perspective, imparted by history, philosophy, literature, and other humanities disciplines enable us to meet the challenges of contemporary life.

William S. Clinton

THE WHITE HOUSE,

February 9, 1995.

TO THE CONGRESS OF THE UNITED STATES:

It is my special pleasure to transmit herewith the Annual Report of the National Endowment for the Arts for the fiscal year 1993.

The National Endowment for the Arts has awarded over 100,000 grants since 1965 for arts projects that touch every community in the Nation. Through its grants to individual artists, the agency has helped to launch and sustain the voice and grace of a generation -- such as the brilliance of Rita Dove, now the U.S. Poet Laureate, or the daring of dancer Arthur Mitchell. Through its grants to art organizations, it has helped invigorate community arts centers and museums, preserve our folk heritage, and advance the performing, literary, and visual arts.

Since its inception, the Arts Endowment has believed that all children should have an education in the arts. Over the past few years, the agency has worked hard to include the arts in our national education reform movement. Today, the arts are helping to lead the way in renewing American schools.

I have seen first-hand the success story of this small agency. In my home State of Arkansas, the National Endowment for the Arts worked in partnership with the State arts agency and the private sector to bring artists into our schools, to help cities revive downtown centers, and to support opera and jazz, literature and music. All across the United States, the Endowment invests in our cultural institutions and artists. People in communities small and large in every State have greater opportunities to participate and enjoy the arts. We all benefit from this increased arts presence, and yet the cost is just 65 cents per American. The payback in economic terms has always been several-fold. The payback in human benefit is incalculable.

William S. Clinton

THE WHITE HOUSE,

April 6, 1995.

TO THE CONGRESS OF THE UNITED STATES:

I am pleased to present to you the 1995 Annual Report of the National Endowment for the Humanities (NEH). For 30 years, this Federal agency has given Americans great opportunities to explore and share with each other our country's vibrant and diverse cultural heritage. Its work supports an impressive array of humanities projects.

These projects have mined every corner of our tradition, unearthing all the distinct and different voices, emotions, and ideas that together make up what is a uniquely American culture. In 1995, they ranged from an award-winning television documentary on President Franklin Delano Roosevelt, the radio production *Wade in the Water*, to preservation projects that will rescue 750,000 important books from obscurity and archive small community newspapers from every State in the Union. *Pandora's Box*, a traveling museum exhibit of women and myth in classical Greece, drew thousands of people.

The humanities have long helped Americans bridge differences, learn to appreciate one another, shore up the foundations of our democracy, and build strong and vital institutions across our country. At a time when our society faces new and profound challenges, when so many Americans feel insecure in the face of change, the presence and accessibility of the humanities in all our lives can be a powerful source of our renewal and our unity as we move forward into the 21st century.

William D. Clinton

THE WHITE HOUSE,

April 17, 1996.

**FIRST LADY HILLARY RODHAM CLINTON
STATEMENT FOR FALL 1995 SCULPTURE GARDEN**

I have always loved sculpture. My husband and I spent our first date in an art gallery's garden filled with American sculpture. The President and I hope this exhibition of 20th century American sculpture will delight, challenge and inspire the thousands of visitors who pass through the White House every day.

This is the third in a series of sculpture exhibitions showcasing works from various regions of the country. Like the two earlier exhibitions, it is appropriately on display in the garden conceived of and created by First Lady Jacqueline Kennedy. Mrs. Kennedy believed that art could and should be a part of all of our lives. Now these masterpieces of contemporary art will be accessible to a new and larger audience than ever before.

The eleven sculptures from the Southwest and West regions of the United States reflect and celebrate the special genius of American artists and their enduring capacity to stir our imaginations and touch our hearts.

I hope this celebration of America's creative spirit will enable each of us to gain a greater appreciation of the rich cultural traditions we share as a nation and as a people.

My special thanks go to the Association of Art Museum Directors, The Iris and B. Gerald Cantor Foundation, Raymond D. Nasher, Alison de Lima Greene and Peter C. Marzio of the Museum of Fine Arts, Houston; J. Carter Brown; and the lending institutions, for their time, energy, and wisdom in making this exhibition possible.

Hillary Rodham Clinton

*Rev - p's check
names. Otherwise, it's done.
MD.*

**First Lady Hillary Rodham Clinton
Remarks Saluting Mstislav Rostropovich**

Good evening. I am so delighted, Maestro, to be able to join with your legions of admirers to salute your remarkable career, and most especially this evening, your contributions as music director of our National Symphony Orchestra.

Our gratitude to you is boundless. As conductor, cellist, pianist, outspoken defender of human rights, and an esteemed citizen of the world, you have enriched our lives immeasurably, challenged our perceptions, and uplifted our spirits.

Under your distinguished leadership, the NSO is a national treasure and, indeed, has secured its place as one of America's most important orchestras.

We thank you for all you have done, for all you continue to do, and for all that you are.

The President and I so deeply regret that we are unable to be with you this evening for what we know will be a very special "Salute to Slava." It is so fitting that during this week of celebration, you were able to grace us at the White House with a special performance at the State Dinner.

The President joins me in wishing you all God's blessing.

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We believe this is an important day for those of us who care deeply about American culture. It's important not only because this committee has so much potential to do good in ways that will affect the lives of Americans, but also by focusing particularly in providing hopeful and productive outlets for our children.

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committee will be considering ways of expanding those opportunities to all of our children.

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So it is with great pleasure and particular joy, in front of this group on this day, for me to introduce the President of the United States. (Applause.)

THE PRESIDENT: Thank you very much, the First Lady and my old friend John Brademas, and to all of you who have agreed to serve, and your friends and supporters who are here.

I thank you for coming. Before I make the remarks that I want to make to you, I believe in view of the events of the last few days, and particularly the events of the last 24 hours, I should make a short statement about the situation in Haiti.

The deployment of our forces there is now going quite well. As a result of the agreement we have reached last weekend, we now have 8,500 United States troops who have entered Haiti peacefully without any resistance. The multinational force, which was enhanced today by the decision of Australia to join will soon be in a position to carry out its overriding mission: to ensure the transfer of power from the de facto military leaders to the democratically-elected government of Haiti by October the 15th.

I must also tell you how strongly we condemned yesterday's police violence there. Such conduct cannot and will not be tolerated. General Shelton, our Commander on the ground, has met with the Haitian military and police officials today and made clear our policy to them.

During this transition period, the Haitian military will carry out basic police functions. Our Armed Forces cannot and will not become Haiti's police force. But we can work to see that the Haitian military and police operate in a responsible and professional manner. Today, we are deploying on schedule 1,000 United States military police who will monitor the Haitian police, and by their own presence help to deter violence. In the days ahead we will reintroduce into Haiti human rights monitors who were expelled several weeks ago, and bring in police monitors as part of the multinational force.

Today is only the second day of this mission. The situation in Haiti will not change immediately. But today is better than yesterday. And yesterday was better than the day before. We will keep going. We will make steady progress. We will restore democracy.

As we move toward the 15th of October, we will also work to moderate the conduct of Haitian security forces without assuming the responsibilities. Then after the democratic government returns to power, the coalition will help it to devise a long-term plan of police and military reform, including retraining people so that they can perform to their fullest capabilities in an appropriate manner for a democratic society.

We went into Haiti to help stop the senseless, tragic terror that has plagued the nation since the democratically-elected

government was forced from power. The habits of violence will not be shed overnight. But during the coming weeks, we will work to help stop the violence and to begin the process of reconciliation.

I thank the American people for their understanding and increasing support for this endeavor. And, again, let me say my special word of appreciation to our troops there and to their families and all those who have supported them. (Applause.)

Now, let me thank you all again, all of you who've agreed to serve on the President's Committee on Arts and Humanities, to underscore the vital partnership that must exist between your government and the private citizens who do the work of the arts and humanities in our nation. I want to thank the First Lady for agreeing to be the honorary chair, although this is a job she wanted, unlike some of those I've asked her to take on. (Laughter.) You couldn't have a much more appreciative or informed friend.

I am also very, very pleased that John Brademas has agreed to serve as the chairman. I have known him for many years since his distinguished career in the United States Congress and through his brilliant presidency of New York University. I think he is one of our nation's most outstanding citizens and will certainly be one of the most eloquent advocates imaginable for the cause you are here to further. (Applause.)

He also happens to have been an original cosponsor of the bill that created the National Endowment for the Arts and Humanities, and he wrote the bill that established the Institute of Museum Services. He also promised to give me free congressional lobbying advice on the side in return for this appointment. (Laughter.)

I have charged the President's Committee with advancing public understanding of the arts and humanities, which is so important to our democracy, and to establish new partnerships between the federal agencies and the private sector.

As a sign of our commitment to the arts and humanities today, we have here with us members of the Cabinet and the administration, including Secretary Riley, Sheldon Hackney, Jane Alexander, Joe Duffy, and a number of other government officials.

I appointed as all of you can see an extraordinary group of Americans to this committee -- artists, scholars, writers, thinkers, leaders in the corporate world and the philanthropic community, committed citizens, activists recognized in their communities -- people who represent outstanding achievement and a commitment to the cultural life of our nation -- a commitment to keep it alive and to make it more accessible.

By this time next year, I want you to deliver to me a report on the progress we're making in furthering America's cultural life. For 200 years the arts and humanities have helped to bridge American differences, learned to appreciate differences that helped Americans to learn to appreciate differences, one from another, and to build strong and vibrant institutions across our country. You must help us explore ways to do this better.

The most disturbing thing to me about American life today is not the problems we have, although we have problems of plenty, it is the lack of unity among Americans and the lack of optimism we feel in dealing with those problems.

Just a couple of weeks ago, a distinguished international panel of economists said that the United States was the most productive country in the world. They said that for the first time in almost a decade because the remarkable resurgence of our

economy, because of the number of jobs we're creating, because we accounted for almost all the job growth and three-quarters of the economic growth in the seven great industrial nations of the world in the last year and a half, and because we are taking on a lot of our biggest challenges -- bringing our government deficit down three years in a row for the first time since Mr. Truman was president -- the only country of all the advanced economies to do that. And yet, so many Americans still feel that we're kind of adrift and falling apart from one another.

Maybe even more important as you look toward the 21st century -- isn't it interesting that in the last year and a half the South Africans wanted us to spend \$35 million and send our best people to South Africa to work on making that election a success. The Irish and the English have been fighting for eight centuries now. They wanted the United States to be involved in the process of reconciliation that is now taking hold in Northern Ireland. After decades of brutal struggle, the Israelis and the Arabs working together to make peace in the Middle East want the Americans to be centrally involved.

Even in the moment of our greatest tension a few days ago in Haiti, one of the military leaders said, well, if the President is determined to do this, and the world community is absolutely determined to go ahead, we want the Americans here. Why is that? We have Haitian Americans, Jewish Americans, Arab Americans, Irish Americans, English Americans. You think of it -- this diversity we have which cuts across racial and religious and philosophical and regional and income lines, it is the source of our great strength today in a world that is ever more interdependent.

And people look at us and say, you know, with their all their problems -- yes, their crime rate's too high; and, yes, they're too violent; yes, too many of their kids drop out of school; and, yes, there's too much income inequality, especially for working people -- but you know, they pretty well get along. And people from all different kinds of backgrounds wind up pursuing their chosen path in life and living up to their God-given potential. And they're adaptable -- they work their way through the changes that time and circumstance are imposing on them. That's what others think about us.

We somehow have to begin to think that about ourselves again. And I cannot help but believe that the arts and humanities must play a central role in that task. How we imagine our own lives and our own future and how we imagine ourselves as a country will have as big an impact on what it is we ultimately become as anything in the world.

I said the other day, I will just say again, a lot of you have been involved in various enterprises, great business enterprises, great arts enterprises, great entertainment enterprises. Just imagine how you would function if everyday in all the important years of your life you showed up for work and two-thirds of the people you were working with thought that your outfit was going in the wrong direction and nothing good could happen. (Laughter.) Imagine what would happen if the National Gallery of Art were given the most priceless collection of impressionist paintings uncovered after having been thought destroyed for 50 years, and two-thirds of the people said, I don't believe they're impressionist paintings. (Laughter.) I know Monet -- he was a friend of mine. That's not him. (Laughter.) Don't bother me with the facts. (Laughter.) You're laughing because you know that it's true, don't you? (Laughter.) There is a grain of truth in this. Somehow we have to not sweep our problems under the rug and not sweep our differences under the rug, for that is also what makes America great.

But we only find energy for dealing with our problems and the heart and the hearing to deal with our differences when at least we have a realistic appreciation of where we are, what we're

doing and where we're going. And I feel so good about the work we've done to move America forward in the last 20 months, but we'd all have to admit we've still got a lot of work to do in bringing America together in giving our people a realistic feeling about where we are in the world and where we're going. You can do that. You can make a huge difference. The arts and humanities have always helped to do that work.

So I urge you to continue in this work. I urge you to make your progress report to me. I urge you to remember what we are trying to do in our schools in helping to improve our children's education with the arts and humanities. I urge you to work to expand private philanthropy. We all know that the government in this country provides a crucial measure, but only a tiny measure of the support that the arts and humanities need.

I urge you to promote international cultural exchange and understanding, not only because we need desperately to know more about others throughout the world, but because I believe that we'll learn a lot more about ourselves if we just come in contact with people from other walks of life and other paths of the world.

Thanks to phones, faxes, internet, E-mail, CNN, we can see the power of our cultural traditions as they are exported around the world. And sometimes they come back to us. We had the only -- we're the first White House to communicate with huge numbers of people from all over by E-mail. And I'm trying to do a sociological analysis now of whether there's a difference between the E-mail communication and the mail communication -- or the female communication. (Laughter.)

I am very hopeful that you will make a remarkable contribution to this country. I went over this list of people with great care. I tried to get a very different group of people. I tried to imagine all the different things that I hope that this committee could deal with and all the different challenges I hope you could assume. If I haven't done a good job, it's not your fault it's mine in picking you, but I think you're pretty special.

Let me say in closing that I hope that in addition to the schools, you can think about how we can increase access to the arts and humanities all across America to people who might otherwise be isolated from them -- people who are homebound, people who live in very isolated areas, people who now don't even know how to speak the language that would be necessary to ask for something that might change their lives forever. I ask you also to think of that.

We've faced a lot of challenges as a country, but I'm actually pretty optimistic about it based on the objective evidence. What remains is whether we can develop a vision that will sustain us as a people as we move through a period of change without a known big enemy into an uncertain future. It requires courage, but courage comes from having something inside that you can connect with what you see outside.

You can help us as we work our way through this in this remarkable time in our country's history. I hope you enjoy it. I thank you for serving. And I thank you for being here today.

Thank you. (Applause.)

END

5:12 P.M. EDT

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

June 6, 1995

**Remarks by First Lady Hillary Rodham Clinton at
125th Anniversary of the Metropolitan
Museum of Art
New York City**

MRS. CLINTON: Thank you. Thank you. Thank you, very much. It is such a great honor and pleasure for me to join you this evening. I am someone who is a great fan of this Museum and a great fan of the Cantors.

And to have an occasion such as this where we celebrate both is special. I want to add my word of thanks to this Museum and to all of you who have supported it, nurtured it, loved it, brought it to where it is today. I have just had an opportunity to view the proposed new galleries, for the exhibition of the collection of Greek and Roman art, as I was told, the finest collection in the Western hemisphere.

And it is very exciting to see the plans for this and to know what a contribution it will make to the continuing greatness of the Museum. None of this would be possible without all of you who have been patrons and supporters of this Museum. And tonight, we honor two people who have been especially important.

Iris and Bernie have over the years stood behind so many important causes in health care and education. And tonight, we celebrate their contribution to the arts. What they have done by their generosity has not only meant that literally millions of people have been enhanced by their eye, their passion, their commitment. But it has also, I believe, served to spur others to be similarly generous with their own love of art.

For all we celebrate tonight, I must say, though, it is something of a bittersweet moment, for those of us who care deeply about the arts in our country. Because, there is, as you know well, a movement underway to undermine the cultural traditions that all of you in this room are upholding by your presence tonight.

our work

They fail to appreciate what every generation of Americans have intuitively known, that our artistic imagination is critical to our civilization and our democracy. So I hope that as we think about this Museum tonight and the contribution of the Cantors, we will think about ways that each of us can try to continue the traditions represented. And we will think, too, about all of the children, two hundred to three hundred thousand a year, who come to this Museum. The potential artists and teachers and lovers and patrons of the arts of the future.

To make sure that their potential for appreciating what we have today, thanks to the partnership between public and private lovers of the art; will always be there. Yes, we have hard decisions to make in America; yes, they are challenging. But let us remember what really lies at the root of greatness as a people - investing in our future, caring about the best of our traditions. And let's not turn our back on that kind of legacy.

With your help, your generosity, your energy and your commitment, I don't think we will, but I know this is a challenging time. I personally wanted to be here this evening to thank the Cantors, to thank the Museum and to thank all of you for standing up on behalf of the arts in America. Thank you all. (Applause)

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*On the occasion
of the presentation of the*

NATIONAL MEDAL OF ARTS
THE CHARLES FRANKEL PRIZE AWARDS
AND
PRESIDENTIAL CITIZENS MEDAL



DUKE ELLINGTON SCHOOL
OF THE ARTS

Jazz Ensemble
and
Show Choir

Performing at the White House Entrance
and South Lawn



National Arts and Humanities Month

October 1993

The moral strength of our great nation is rooted in our rich cultural traditions and in a profound appreciation for the diversity of the people, values, and beliefs that make us Americans. For more than 200 years, the quality of our civic life has flowed not only from our industrial, agricultural, and technological ingenuity, but also from the creative vision of our artists and the wisdom of our humanists.

Through the arts and humanities we gain a deeper understanding of ourselves as individuals and as a society. The arts and humanities remind us that whatever our differences, we share a common heritage that binds us together as a nation.

Music, painting, sculpture, architecture, dance, theater, film, and the folk arts all awaken our minds and our senses. They allow us to express our emotions, impressions, and attitudes about the human condition and the human experience.

History, literature, and philosophy allow us to explore and understand ourselves and others through collective reflection and learning.

The arts and humanities enable Americans from every walk of life to respond to both their individuality and their shared experiences in ways that make the human spirit soar.

We are a nation called to artistic and intellectual responsibility at a critical time in the history of the world. Our major authors are read in every language, our films are shown in every capital, and our music never lacks listeners. Our traditions of free inquiry and expression help to shape political attitudes and cultural values around the globe.

As we become an increasingly diverse society, the arts and humanities will help us deepen our understanding of one another, honor our differences, and celebrate our shared experiences and values as Americans.

The month of October has been designated as National Arts and Humanities Month. I urge all Americans to join me in recognizing the special role the arts and humanities play in fortifying our unique heritage.

National Arts and Humanities Month is a time when we recognize the contributions of artists, scholars, museums, theaters, libraries, schools, foundations, government agencies, and other organizations and individuals who work to keep the arts and humanities a vital part of our lives. Throughout the month of October, let us reflect on the breadth of artistic and humanistic endeavors that blossom freely across our nation, and let us rejoice in the eloquence and meaning they give to our ideas, hopes, and dreams as American citizens.

On this occasion, I voice my deep respect and pledge my continuing support for the arts and humanities as essential ingredients of our American way of life. I look forward to celebrating National Arts and Humanities Month this October at the White House and with you in your communities throughout the United States.

Bill Clinton

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 6, 1995

Remarks by
First Lady Hillary Rodham Clinton
at the 125th Anniversary Celebration of the
Metropolitan Museum of Art
New York, New York

MRS. CLINTON: Thank you. Thank you. Thank you, very much. It is such a great honor and pleasure for me to join you this evening. I am someone who is a great fan of this Museum and a great fan of the Cantors.

And to have an occasion such as this where we celebrate both is special. I want to add my word of thanks to this Museum and to all of you who have supported it, nurtured it, loved it, brought it to where it is today. I have just had an opportunity to view the proposed new galleries, for the exhibition of the collection of Greek and Roman art, as I was told, the finest collection in the Western hemisphere.

And it is very exciting to see the plans for this and to know what a contribution it will make to the continuing greatness of the Museum. None of this would be possible without all of you who have been patrons and supporters of this Museum. And tonight, we honor two people who have been especially important.

Iris and Bernie have over the years stood behind so many important causes in health care and education. And tonight, we celebrate their contribution to the arts. What they have done by their generosity has not only meant that literally millions of people have been enhanced by their eye, their passion, their commitment. But it has also, I believe, served to spur others to be similarly generous with their own love of art.

For all we celebrate tonight, I must say, though, it is something of a bittersweet moment, for those of us who care deeply about the arts in our country. Because, there is, as you know well, a movement underway to undermine the cultural traditions that all of you in this room are upholding by your presence tonight.

It is sad, that there are those among us who do not appreciate what this Museum represents - what it stands for. And who more than that, do not understand that our democracy depends upon culture. We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America, is that it truly has become part of the public domain.

Accessible to all, firing the imaginations of all. I was told that Bernie saw his first Rodin here in 1945 and look where it has led. There is a proud tradition in our country of both private and public support - a unique partnership unlike what exists in many other countries not only in modern times but going back through history. Where art was either the domain of the public or of the private. But instead, in America there has been this marriage.

And that is thanks, in large part, to far-sighted people, like yourselves in both the public and the private sector. The NEA has helped to bring art to millions of Americans who would not have otherwise enjoyed it.

It has supported artists and teachers, students, men, women and children, whose daily lives have been transformed by their exposure to great art. And I would like to thank Bill Lures and the trustees, and the members of the business committee and all of you who have raised your voices in the last months on behalf of public support for the arts. I hope you will continue to do so because we cannot afford to retreat from that commitment.

I would argue strongly, that, contrary to what some say, "Public support for the arts is a luxury we can no longer afford," that it is, instead, a necessity for the continuing strength and vitality of our community of culture in this country.

It is particularly ironic that those who bemoan the loss of civility and character and the loss of values in America are the first to recommend obliterating the federal agencies, in many ways cutting back on state and local support, responsible for promoting our cultural traditions.

For example, the Greek and Roman exhibition that is being worked on now, for those who at one hand, claim they support our Western traditions and Western civilization but who on the other hand would not support the kind of exhibition that would bring to life those very traditions and roots; are living, in my view, a very ironic way of demanding we do what they say, without recognizing how important it is to give other people the chance to have the same experience that they have had.

They fail to appreciate what every generation of Americans have intuitively known, that our artistic imagination is critical to our civilization and our democracy. So I hope that, as we think about this Museum tonight and the contribution of the Cantors, we will think about ways that each of us can try to continue the traditions represented. And we will think, too, about all of the children, two hundred to three hundred thousand a year, who come to this Museum. The potential artists and teachers and lovers and patrons of the arts of the future.

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With your help, your generosity, your energy and your commitment, I don't think we will, but I know this is a challenging time. I personally wanted to be here this evening to thank the Cantors, to thank the Museum and to thank all of you for standing up on behalf of the arts in America. Thank you all.
(Applause)

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 13, 1994

**THE PRESIDENT AND FIRST LADY HONOR THREE MUSEUMS FOR THEIR
PUBLIC SERVICE WORK**

The President and First Lady today recognized three museums for their outstanding work in our nation's communities. In a ceremony at the White House, the First Lady presented the National Award for Museum Service to the Brukner Nature Center in Troy, Ohio; the Cummer Museum of Art and Gardens in Jacksonville, Florida; and the Missouri Historical Society in St. Louis, Missouri.

"This national honor is a tribute to the power of museums to engage children, families and communities, in towns and cities all across America," said the President.

Added the First Lady, "These museums use the wealth of their collections and scholarly expertise to address real community concerns. We celebrate their impressive achievements and extend our deepest thanks for their success in using history, science, and art to effect positive change."

The National Award for Museum Service honors museums that demonstrate an institutional commitment to public service with innovative programs that address educational, social, economic or environmental issues. This award marks the first time that a national award will recognize museums that are central to the life of their communities.

Today's recipients were selected by the Institute of Museum Services and the National Museum Services Board from over 60 nominations. The Institute of Museum Services is an independent agency established to increase and improve museum services. The Institute makes grants to all types of museums, urban and rural, throughout the United States.

THE WHITE HOUSE

Office of the Press Secretary

FOR IMMEDIATE RELEASE

October 11, 1994

Remarks by the First Lady
At Reception for the opening of 20th-Century Sculpture Exhibit
The First Ladies' Garden

Good afternoon. Welcome. Welcome to the White House and welcome to this garden. I am particularly pleased that this event could be held during October, which is Arts and Humanities Month, and that so many of you who are such strong advocates and supporters of the arts and humanities could join us here this afternoon. There are many people whom I wish to thank and will do so toward the end of my remarks because it is an unusually large number of people who have contributed to this occasion.

Sculpture, has been one of my favorite art forms ever since I was a young girl. And not simply, as lore might have it, because my first date with my husband was in the sculpture garden of the Yale Gallery, but because of the way it spoke to me and what it has always meant to me.

I know that all of you believe, as I do, that art has the capacity to provoke our imaginations. And I believe where there is imagination there is hope, and where there is creative expression there is potential for human progress. And hope and progress are concepts and ideals that are as important to us today as they always have been in the history of our country.

Looking at the wonderful pieces that have been assembled in this garden, we can see the variety and diversity and richness of contemporary American sculpture. And we can also see reflections of ourselves and our society over the last one hundred years.

The idea for this exhibition was inspired, in part, by First Lady Jacqueline Kennedy Onassis. My brief, much too brief friendship with her, left as indelible impression on me as she did on the lives of so many. And of course, this garden, which is the Jacqueline Kennedy Garden, is a lasting, living tribute to the extraordinary contributions she made to the White House.

Now some of our finest American artists and their art will be available to an entirely new audience. The thousands of visitors who pass through the White House each day will be able to look out the Colonnade windows and will be able to share in the aesthetic beauty and the emotional power of these sculptures. That is extremely important to the President and myself.

We believe that art is not a marginal part of society, is not a luxury, but that it has such extraordinary power and is centered in our personal and collective experiences. Art therefore should be as accessible to as many people as possible.

I have been lucky in my own life to live in places where great art was close at hand. I grew up in Chicago, I went to college in Boston, I was in law school at Yale and was always exposed to the museums, galleries and other places where art thrived. And it was in New Haven that I first saw works of some of the sculptors represented here today.

I also want this exhibition to celebrate the artists themselves. Most of us don't have the courage it takes to be an artist. The courage to unveil one's most profound emotions and visions to outside scrutiny. By sharing their feelings and their ideas with us, these artists not only add beauty to our surroundings here and around our country, they keep us from becoming too sedate, too numb, too inured to the complexities and the challenges of life. So on behalf of the President and myself, I would like to thank all of the artists--not only those represented here, but those throughout our country who contribute so much to the richness of our culture. I would like to thank the supporters of art and artists who help insure that art reaches more and more of our people.

And I would like to thank all Americans for allowing us to display this exhibit in the White House, which is in fact the only home of a head of state anywhere in the world that does have tourists come in nearly every day. And we have now increased so dramatically the numbers of tourists, that there will be, in the months that this exhibit is on display, nearly a million people who will see this, in this garden for the first time.

I would like to thank particularly the people who have made this exhibit possible and I'd like to start with George Neubert, the curator of this exhibit and the Director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska, at Lincoln. He has been an extraordinary help and guide to this entire project and we are very grateful. I would also like thank Dr. Graham Spanier, the Chancellor of the University of Nebraska, for giving George Neubert and the Sheldon Art Gallery staff the time to work on this exhibit.

I also want to thank our dear friends from the Iris and B. Gerald Cantor Foundation, whose generosity helped make this possible. And the Cantors have been such great friends, not only of art and sculpture through the years, but of the President and mine and we are very grateful for your being here and seeing this come to fruition.

I'd also like to thank my friend, J. Carter Brown, who worked diligently to take a concept and bring it to this wonderful reality and also to wish him a belated happy birthday, which he spent here at the installation in the sculpture garden on Saturday.

And some of the artists whose works are represented in this exhibit are with us today. We thank, Richard Hunt, Bryan Hunt, Ellsworth Kelly and George Segal, without whose artistry we would not be here celebrating this great occasion.

And those lending institutions from my part of the country, the Mid West, who have lent their treasures: the Sheldon

Memorial Art Gallery and Sculpture Garden, the Washington University Gallery of Art, the Akron Art Museum, the Museum of Contemporary Art in Chicago and the Art Institute of Chicago, the Milwaukee Art Museum, the Minnesota Museum of American Art, the Laumeler Sculpture Park and Museum in St. Louis, the Columbus Museum of Art in Columbus, Ohio, and the Walker Art Center in Minneapolis. I am particular pleased that all of these institutions could have contributed to this exhibit and that we can say to all who ask how proud we are that these institutions are a part of this White House first for us.

I also particularly want to thank and ask to stand as a group, the members of the White House Preservation Committee and the White House Historical Association, if you all would stand because certainly we could not do any of this without your help. Thank you all very much. I also want particularly to thank Rex Scouten, the Curator of the White House, who knows everything that happens here and ever did happen here. And Sylvia Williams, from the Smithsonian who is the President of the Association of Art Museum Directors who helped make this exhibit possible. And really to thank all of you for caring about this wonderful house and for caring about art.

It has been a real pleasure for both the President and me during the months we've been privileged to live here, to explore the nooks and crannies and to study with great interest and delight the wonderful book, **Art in the White House**, to uncover many of the treasures that are here and to try to add to the impact that the White House can bring to the art and culture of our times. So with that, let me say thank you and please join me for a reception up on the State Floor. Thank you all very much.

**First Lady Hillary Rodham Clinton
Remarks Saluting Mstislav Rostropovich**

Good evening. I am so delighted, Maestro, to be able to join with your legions of admirers to salute your remarkable career, and most especially this evening, your contributions as music director of our National Symphony Orchestra.

Our gratitude to you is boundless. As conductor, cellist, pianist, outspoken defender of human rights, and an esteemed citizen of the world, you have enriched our lives immeasurably, challenged our perceptions, and uplifted our spirits.

Under your distinguished leadership, the NSO is a national treasure and, indeed, has secured its place as one of America's most important orchestras.

We thank you for all you have done, for all you continue to do, and for all that you are.

The President and I so deeply regret that we are unable to be with you this evening for what we know will be a very special "Salute to Slava." It is so fitting that during this week of celebration, you were able to grace us at the White House with a special performance at the State Dinner.

The President joins me in wishing you all God's blessing.