

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. memo	Katy Button to Waves re: SSNs and DOBs [partial] (2 pages)	01/09/1997	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20021

FOLDER TITLE:

Arts Meeting [January 9, 1997]

2013-0534-S

rc1495

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

Arts M.K.

File
Arts

PHOTOCOPY
PRESERVATION

Withdrawal/Redaction Marker

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. memo	Katy Button to Waves re: SSNs and DOBs [partial] (2 pages)	01/09/1997	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20021

FOLDER TITLE:

Arts Meeting [January 9, 1997]

2013-0534-S
rc1495

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
- b(6) Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]
- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

January 9, 1997

U 82702
Alberta Archives

MEMORANDUM TO WAVES

**FROM: KATY BUTTON
EXT. 66266**

RE: CLEARANCE FOR MEETING WITH THE FIRST LADY

Please clear in the following people for a meeting with the First Lady this afternoon (1-9-97) at 3:30 p.m. The participants will arrive at the Northwest Gate and should be directed to the West Lobby, where they will be met and escorted to the meeting in the Map Room.

✓ Diane Frankel

(b)(6)

John Carter Brown

(b)(6)

✓ Marian Godfrey

(b)(6)

Sheldon Hackney

(b)(6)

✓ Ellen Lovell

(b)(6)

✓ John Brademas

(b)(6)

✓ Penelope McPhee

(b)(6)

Ann Orr

(b)(6)

[001]

Alexander Crary

(b)(6)

Jane Alexander

(b)(6)

1. Billington

ARTS MEETING PARTICIPANTS

✓ Joe Dobby Director

✓ Draine
Franklin

- ✓ 1 - Dr. John Brademas: ^(inv) ^{file}
212 986-7020
Chairman, President's Committee on the Arts and Humanities
- ✓ 2 - Jane Alexander: ^{48 Sandy}
682-5652
Chairman, National Endowment for the Arts
- ✓ 3 - Sheldon Hackney: [✓]
606 8310
Chairman, National Endowment for the Humanities
- 4 - Alberta Arthurs:
212 865-4139
former head of arts and humanities for the Rockefeller Foundation; serves on boards of Center for Arts and Culture and the Kenan Institute
- 5 - Penny McPhee:
Vice President, Knight Foundation; President, Grantmakers in the Arts
- 6 - Harvey Lichtenstein: ^{from Ellen}
718-636-4135 ~~from Ellen~~
Former NEA Council Member - strong supporter; Director of Brooklyn Academy of Music
- 7 - Marian Godfrey:
212 575 9050
212 575 4870
Director of Arts and Humanities, Pew Charitable Trusts; partner with USIA on international arts programs
- 8 - Ray Nasher: ^(M.U.)
h 214 357-5298
TX Democrat, major sculpture collector and patron
- 9 - J. Carter Brown:
347-1906
Arts advisor; Director Emeritus, National Gallery
- 10 - Norma Asnes:
212-628-3179

1- convene small mtg
key leaders in arts & humanities

- 2- like to invite you -
- making fed role in art
 - showcase & celebrate American achievement, particularly on the threshold of 21st C.
 - have encourage more priv giving
 - related topics as we chart 2nd term

Louisa
Chen

3-5 →
Jan. 9

Sandy
Ellen

Jan 3, '97

202 456 6244

To: Melanne

From: Ellen

Re: 1/9/97 Meeting

Here are some ideas to start with. Sorry about the handwriting, but I am miles away from any office services.

We could approach this two ways. One would be, as outlined, a briefing on key subjects followed by a discussion on White House roles. The other would be to go from A. to E. directly — have HRC ask John what his Committee has been working on and go directly to the ideas. The information about the state of the support system would come out in the discussion if each participant were asked to prepare a few remarks on a certain topic.

I am prepared to revise this with you. I can be reached today Jan 3 at 203-453-5430 after 5pm. We will move on to DC on Sat: home around 5pm: 301-656-4860.

CONFIDENTIAL

To: Melanne Verweer
From: EML
Re: Jan 9 Agenda

Here are a few thoughts about the agenda for the HRC meeting. I think we would want to start with a brief review of the state of the arts and humanities infrastructure, with attendees describe each major sector of support and its impact on the field.

This briefing should lead to a discussion of ways to strengthen support and ^{to} the contributions of each sector (government, private.) The role of the WH - and the many ways it can value and encourage America's cultural life - would grow from the previous discussion.

The Millennium Initiative then emerges as a way to frame WH activities using the humanities as the arts to help America reflect on its past and celebrate the future. Technology becomes a way for Americans to participate; and, if the culture content of the information highway can be improved, to receive the potential educational and enlightening benefits of the new technologies.

Possible agenda for Jan 9, 1997

- A. HRC opening statement on cultural accomplishments of the Clinton White House
- B. State of federal, state and local government funding for cultural life; government challenges to nonprofit sector. (Alexander, Brademan, Hackney : 15 minutes.)
- C. State of individual, corporate and private foundation support for arts and humanities. (Arthurs, Godfrey, McPhee, ^{Leventhal}Warner : 15 mins.)
- D. Special needs and opportunities:
 - 1. Lack of arts education affects future audiences: (Alexander, Brown, Godfrey)
 - 2. Poor quality humanities education affects citizen participation in democratic institutions. (Brademan, Hackney, Billington (?))
 - 3. arts and humanities content in new technologies is critical, but cultural organizations cannot accomplish alone: (Arthurs, Billington)
 - 4. Cultural organizations' pressures to earn more income are adversely affecting artistic and cultural decisions. [Organizations can earn more - foundations can support financial development.] (^{Leventhal}Godfrey, McPhee)
 - 5. A global economy means more opportunities to enhance ^{both} cultural understanding and business through cultural and educational exchanges. Yet, support for international

exchanges is diminishing. (Brademas, bod frey or Arthur
15 minutes.

E. White House opportunities to strengthen cultural life

1. Millennium Initiative as the theme for 1997-2001

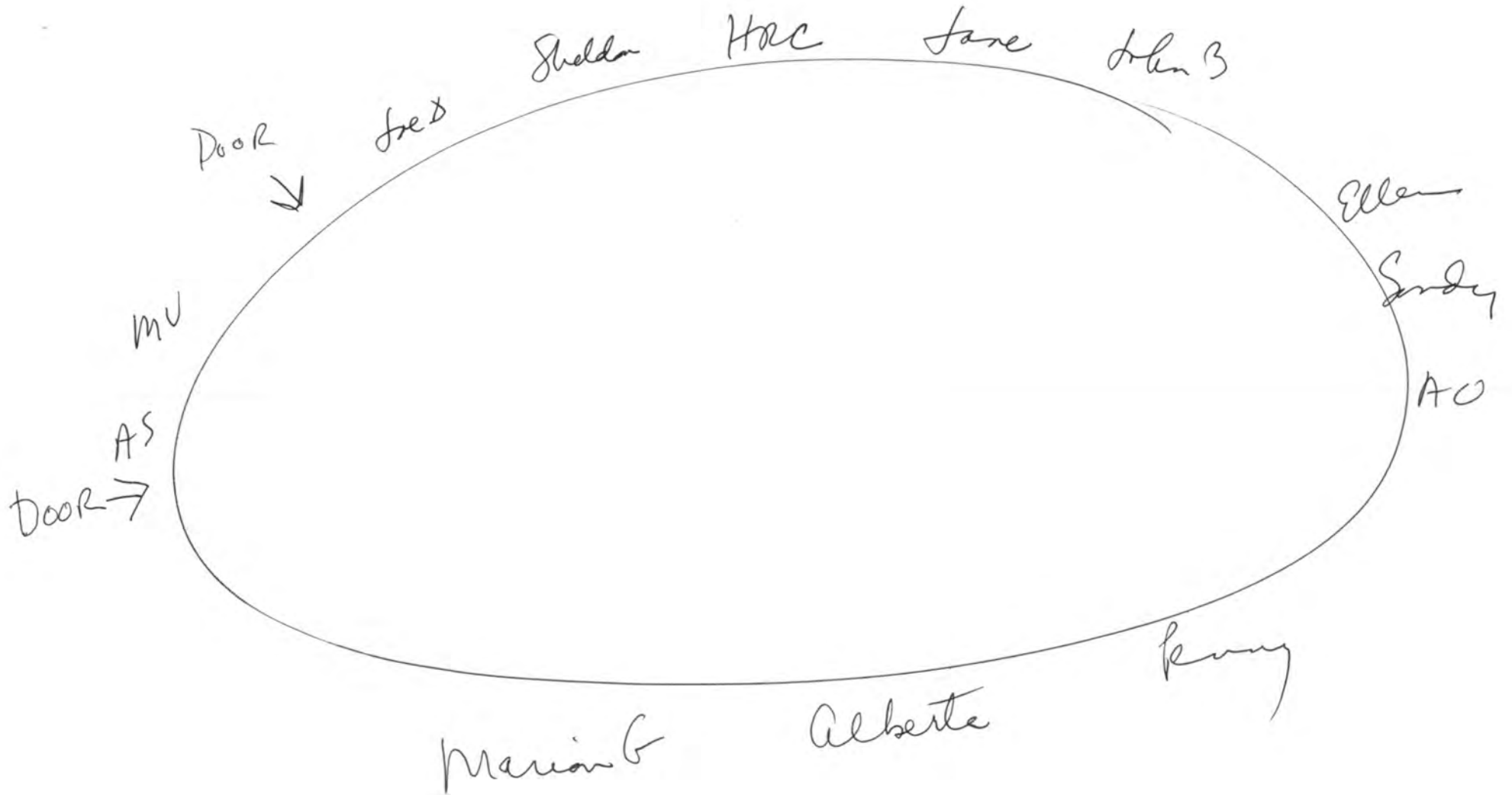
- a. President calls on citizens for ideas
- b. calls on federal cultural agencies to work with state and local agencies on millennium projects
- c. calls on private sector to support projects
- d. pledges to use WH and WH events as venues for best in arts, humanities and traditional culture
- e. asks artists and scholars to help America celebrate and envisage its future.

2. President and First Lady's schedules and speeches reflect concern for cultural life

- a. Inaugural and State of the Union speeches are time to launch ideas about celebrating Millennium, valuing cultural contributions
- b. HRC should continue to visit cultural sites, programs for at-risk youth.
- c. include international aspects - acknowledging importance of other country's cultures at events here and abroad.

3. White House encourages (directs) cultural initiatives in other federal agencies
 - a. Dept of Commerce technology grants to improve cultural content of information h'way
 - b. Dept of Education professional teacher training programs to include arts + humanities
 - c. Ask for more interagency cooperation on national initiatives such as Millennium Initiative. [all are points in PCAT's upcoming Report to the President. PCAT is convener of thirteen federal agencies with cultural programs.]
4. Explore a dedicated revenue source to enhance funding for NEA, NEH + IMLS. (such as a semi-postal - a special issue stamp for higher price than regular stamp)
5. Convene civic, foundation and corporate leaders at the White House to launch a national initiative to renew America's unique tradition of charitable giving. (The ^{new} "philanthropy" initiative is also a PCAT recommendation.)
(30 min to 1 hr discussion)
- F. HRC response or wrapup and adjourn.

Sofa



IV. SEQUENCE OF EVENTS

Provided by the Office of the Social Secretary.

V. PRESS PLAN

Press will cover arrival of guests receiving line, toast, entertainment, and first dance only.

VI. REMARKS

Suggested text of toast will be provided by Jordan Tamagni.

ARTS MEETING PARTICIPANTS
January 9, 1997

- 1 - Dr. John Brademas: Chairman, President's Committee on the Arts and Humanities
- 2 - Jane Alexander: Chairman, National Endowment for the Arts
- 3 - Sheldon Hackney: Chairman, National Endowment for the Humanities
- 4 - Diane Frankel: Director, Institute of Museum and Library Services
- 5 - Joe Duffey: Director, United States Information Agency
- 6 - Alberta Arthurs: Former head of arts and humanities for the Rockefeller Foundation; serves on boards of Center for Arts and Culture and the Kenan Institute
- 7 - Penny McPhee: Vice President, Knight Foundation; President, Grantmakers in the Arts
- 8 - Marian Godfrey: Director of Arts and Humanities, Pew Charitable Trusts; partner with USIA on international arts programs
- 9 - J. Carter Brown: Arts advisor; Director Emeritus, National Gallery

PRESIDENT WILLIAM J. CLINTON
REMARKS FOR THE PRESENTATION OF
THE NATIONAL MEDAL OF ARTS
AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997

I am delighted to have this opportunity to honor the 1996 recipients of the National Medal of the Arts and the Charles Frankel Prize -- men and women whose accomplishments speak to the breadth and depth of America's creative and intellectual genius. I also want to thank Jane Alexander, Sheldon Hackney, Diane Frankel, and John Brademas for their energetic and wise leadership in promoting the arts and humanities across our country.

Each year, this ceremony gives us an opportunity to celebrate the extraordinary contributions of individual American artists, writers and thinkers -- and to reflect on the role of the arts and humanities in our own lives and in the life of our democracy.

We are a nation whose strength and greatness are derived from the rich diversity of our people -- and from the richness of our artistic and intellectual traditions. For more than 200 years, our freedom has depended not only on our system of government, but on the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us as a people.

Today, on the eve of a new century, the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism, and freedom.

At such a momentous time in our history, we can neither look to the past nor envision the future without the arts and humanities. It is, after all, through the arts and humanities that we unleash our individual and collective imaginations. Imagination is the animating force of democracy -- the force that allows us to conceive of a brighter future and a better world. And it is by imagining a better America, and acting to achieve it, that we make our greatest progress.

That's why, as we prepare to meet the challenges and opportunities of the 21st century, we must do everything we can to sustain our nation's support for the arts and humanities.

We cannot bemoan the loss of common values in society if we are unwilling to support theaters, orchestras, dance troupes, exhibits, lectures, and scholarship -- the very things we need to strengthen and preserve our culture and instill in our children the democratic ideals we claim to cherish.

Today, the average American spends 80 cents each year to support federal funding of the arts and humanities. That's about as much as one can of soda.

This small investment means that, from Providence to Portland, Minneapolis to Miami, Dallas to Des Moines, Americans of all walks of life can share in the great artistic and intellectual life of our country. In America, we should be able to enjoy art, ideas and culture no matter our station in life. And we need to keep it that way.

For children, federal support of the arts and humanities is especially critical. Think of how often we hear stories about children who, unable to find safe outlets for their ideas, emotions, and physical energies, travel instead down the wrong road to destruction and despair.

Across our country, federal support for the arts and humanities has enabled tens of thousands of children to see their first play, their first ballet, their first Monet. And what a transforming experience it is when a young person discovers his or her own gift for music, dance, painting, drama, poetry, photography, or writing.

One man who knows firsthand about the power of art to change young people's lives is the artist who designed the medal that some of our honorees will receive today. Bob Graham is one of our nation's finest sculptors.

After the Los Angeles riots he decided to hire inner city gang members as assistants and apprentices in his studio in Southern California. These young men have recharted their futures and found that, instead of feeling alienated by society, they are now valued for the contributions they are making to it.

The earlier we start developing the artistic and intellectual potential of our children, the better off they -- and we -- are. As Hillary wrote in her book, we know a great deal more today about the importance of providing such stimulation for children in the first years of life.

We know how important it is for children to hear words, listen to stories, and develop their imaginations. That is one reason I'm challenging Americans to work toward a goal of having every boy and girl in our country reading on their own by age eight.

Perhaps no one has done as much to show the power of the written word on children -- not to mention their parents -- as Maurice Sendak, one of our honorees today. I am delighted that he will join Hillary tomorrow at Georgetown University Medical Center to read to children getting their check-ups there.

And I thank them both for helping kick off a national effort to educate Americans about the value of reading even to our youngest children.

For the better part of this century, the world has looked to us for cultural leadership. As we embark on a new century, we must make sure that America remains the cultural oasis it is today. I am optimistic about our prospects because of the commitment and dedication of those of you gathered here -- and because our nation is blessed with artists and thinkers like those we honor today.

In an age when words, images and ideas too often get diluted and devalued -- when what we see and hear is routinely reduced to catch phrases and instant images -- the men and women on this stage represent the most profound, lasting, and transcendent qualities of America's cultural life.

Now, it gives me great pleasure to present the 1996 the National Medal of Arts Awards and the Charles Frankel Prize.

First, the men and women being awarded with the National Medal of Arts:

We paid tribute to our first honoree last month at the Kennedy Center, and I'm proud to honor him again. For some 40 years, playwright **EDWARD ALBEE** has been a dominant and inspirational figure in American theater. His plays offer raw and provocative portrayals of the human experience. He has challenged actors, audiences, and fellow writers to explore the complexities of our emotions, attitudes and relationships. A native of Washington, D.C., Albee has won the Pulitzer Prize three times -- for "A Delicate Balance," "Seascape," and most recently for "Three Tall Women."

Audiences from Russia to the Philippines to our own shores have experienced firsthand conductor **SARAH CALDWELL's** passion for music and her commitment to bringing some of our world's most difficult -- yet beautiful -- operas to the stage. Sarah Caldwell has dedicated her life to promoting and introducing opera to new audiences here and around the world. She conducted her first opera at Tanglewood in 1947, founded the Boston Opera ten years later, and went on to become the first woman ever to conduct the New York Metropolitan Opera. She is truly Opera's First Lady.

A photographer whose work has inspired both peers and casual viewers and a teacher whose ideas and methods have influenced university curricula, **HARRY CALLAHAN** is a national treasure. More than fifty years ago, he discovered the camera's power to capture the sublime in seemingly everyday subjects -- nature, the city, and people. His subtle, contemplative pictures convey an intensely personal vision of the world and have graced photography exhibitions in some of the finest museums in the world. A Detroit native, Callahan's work reminds us that there is always much more than meets the eye.

I am delighted to honor a woman who spent some four decades creating and nurturing one of the leading artistic institutions in our Nation's Capital. The Arena Stage is a living legacy of the vision, talent, and creative energies of **ZELDA FICHANDLER**. The Arena is one of our country's leading regional theaters. Under her leadership, the theater brought plays such as *Inherit the Wind*, *After the Fall* and *The Crucible* to audiences in Russia, Hong Kong and Israel respectively. In 1976, Fichandler and the Arena became the first company based outside New York to win a Tony.

Musician, composer, and bandleader, **EDUARDO**
“LALO” GUERRERO has spent a creative life
celebrating and exploring his Mexican-American heritage
in music, from mariachis to orchestra pieces. An Arizona
native, he began his career while still in his teens,
composing what later became the unofficial anthem of
Mexico. In the sixty years since, Guerrero has been
prolific and inspired, composing songs that have topped
the charts on both sides of the border. In 1980, the
Smithsonian Institution named Guerrero a “National Folk
Treasure.”

First, let me say that we are all glad to see that **LIONEL HAMPTON** is here safe and sound. Lionel Hampton is one of jazz's Greats. A legendary bandleader, singer, and the first musician to make a vibraphone sing -- and swing -- he has been delighting jazz audiences for more than a half century. Anyone who has heard his music knows that he is much more than a performer. He is a pioneer. When Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936, he joined the Benny Goodman trio.

But soon he formed his own band, and over the years nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. Lionel Hampton is a lion of American music.

Dancer, choreographer, and teacher **BELLA LEWITZKY** first began creating dances in her hometown of Redlands, California when she was seven years old. With Lester Horton, she founded the Dance Theater of Los Angeles in 1946. Twenty years later she formed the Lewitzky Dance Company, a troupe that has performed to critical acclaim around the world.

Now in her 80th year, when it would be just as easy to rest on her well-deserved laurels, she is eagerly looking to start new projects.

VERA LIST has touched generations of students, teachers, artists, performers, audiences and artistic institutions across America. For more than half a century, Mrs. List has lent her vision, energy and resources to philanthropic efforts that promote the arts at universities, museums and through artistic endowments. The charitable foundation that she and her husband, Albert, created in 1945 helped underwrite construction of the Metropolitan Opera House at Lincoln Center more than three decades ago.

Mrs. List has sponsored an opera performance for underprivileged children, PBS broadcasts highlighting American artists, and many other varied and worthy arts projects.

I'd be hard pressed to find an American who doesn't know that **ROBERT REDFORD** is one of our nation's most acclaimed actors, directors and producers. He won the Academy Award for best director for Ordinary People. He has won numerous other awards. But equally important, Robert Redford has supported and encouraged many young and emerging screen writers and directors through the Sundance Institute in Utah.

He has helped promote non-traditional cinema and opened the doors for many new artists and their films. We salute him today for his pioneering work in film and for his energetic and passionate advocacy on behalf of the American art and artists.

Throughout a lifetime as an author and illustrator **MAURICE SENDAK** has singlehandedly revolutionized children's literature. In works such as *Where the Wild Things Are*, he has created heroes and adventures that have captured the imaginations of generations of young readers.

His books have helped children explore and resolve feelings of anger, boredom, fear, frustration and jealousy. Maurice Sendak's books have become staples of children's libraries and family bookshelves and will always be a beloved part of our national culture.

I feel like I should sing about our next honoree. **STEPHEN SONDHEIM** is one of our nation's finest composers and lyricists. Not only are his words and melodies timeless -- appealing to all generations -- they mirror the history and experiences we share as Americans. Sondheim's work is indelibly etched into our national cultural landscape.

Who among us can't rattle some words from *West Side Story*, *A Funny Thing Happened on the Way to the Forum*, *Gypsy*, *A Little Night Music* or *Sweeney Todd*?

Decade after decade, Stephen Sondheim continues to delight audiences here and around the world with his treasured lyrics. He has won five Tony Awards, was awarded the Pulitzer Prize in 1993, and received the Kennedy Center Honor for Lifetime Achievement in 1993.

In less than 30 years, the **BOYS CHOIR OF HARLEM** has become one of the world's finest singing ensembles.

The Choir gives 100 concerts every year and has performed at the White House, the United Nations, and around the world. These accomplishments would be enough to merit a medal, but the Boys Choir of Harlem has also changed -- and saved -- lives. Over the years it has recognized and nurtured the God-given potential of thousands of young people whose talents might otherwise have gone unnoticed. The 550 boys and girls who attend the Choir Academy of Harlem learn much more than how to sing on key and in harmony. They learn that through discipline, hard work and cooperation, anything is possible, and that dreams do come true.

I now have the privilege of introducing the recipients of the Charles Frankel Prizes.

Poet, professor of poems, and activist for poetry, **RITA DOVE** helps us find the extraordinary in the ordinary moments of our lives. She has used her gift for language, her penetrating insight, and her sensitivity to the world around her to mine the richness of the African-American experience as well as the experience of everyday living. Winner of the Pulitzer Prize in 1987, and recently the poet laureate of the United States, she is considered one of America's finest poets. She is truly a life force of poetry.

A best-selling author, historian, and political commentator, **DORIS KEARNS GOODWIN** has enriched our understanding and appreciation of the people and institutions that have shaped American government, history and politics. Her great gift is to tell the story of America through rigorous scholarship, engaging prose, and anecdotes and details that bring alive major events and political figures. She has worked in the White House, taught at Harvard, and written books about Lyndon Johnson, the Kennedys and the Roosevelts. Her latest work, No Ordinary Time, won the Pulitzer Prize in 1994.

Political philosopher, public servant, and builder of civil society, **DANIEL KEMMIS** has dedicated his life to re-awakening America's sense of community, of citizenship, and of working together for the common good. In his books and lectures, and during his tenure in politics, he has spread the gospel of community involvement and explored the roots and true meaning of our democracy. Daniel Kemmis is a welcome and convincing voice against cynicism and social divisiveness.

ARTURO MADRID is pioneer in the field of Latino studies in the United States and an advocate for expanding educational opportunities for Hispanic students across our country. As a professor of modern Spanish and Latin American literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino issues, Madrid has helped Americans discern and appreciate the impact of Hispanic life on American culture and literature. An entire generation of Latino academics at the nation's top universities owe some part of their success to Madrid's work.

BILL MOYERS has received just about every major award there is in his field. And for good reason. He is a giant in broadcast journalism. For more than 25 years, he has used the power of television to tackle some of the most difficult issues facing our country, to explore the world of ideas and to help millions of viewers better understand each other and the society in which we live. Though he is known to most of us as a broadcaster, his career has been as wide-ranging as his documentaries. He's been newspaper reporter and publisher, a Baptist preacher, a campaign aide, a deputy director for the Peace Corps and Presidential press secretary to Lyndon Johnson. He is truly a 20th century Renaissance man.

Let's give a hand to these outstanding Americans.

Don't worry. The fun is not over yet. We get to hear
the Boys Choir of Harlem sing again. They will close the
program with their rendition of *Amazing Grace*.

[Introduce Choir]

###

George Perez

Antiques magazine article

re: Capt Rodham

Married Miss Clinton

Clinton Rodham seal

Mr. Sendak

St. James Hotel

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESENTATION OF THE
NATIONAL MEDAL OF ARTS AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997**

It is a pleasure to be here and to welcome all of you for this wonderful occasion. I want to thank the Harlem Boys Choir for sharing the beauty and power of their music with us. What a wonderful example they offer of art's capacity to enliven our senses and make our spirits soar.

Normally, we gather at the White House for this ceremony. Today we are at the Mellon Auditorium of the Commerce Department. It's a little warmer here than on the South Lawn. Let me assure you that the change of venue, and the change of season, have in no way diminished our joy at taking part in this event.

It is particularly fitting that we usher in the New Year by celebrating the accomplishments of men and women who have done so much to shape our nation's culture. All of us feel deeply that the arts and humanities are essential to nourishing the American mind and spirit. We all share in the belief that the arts and humanities are not a luxury, but a necessary part of life. And we are all committed to supporting the individuals and institutions that enrich our nation's cultural life through the arts and humanities. I thank you for the work you do every day on behalf of American culture, and for your efforts to promote the arts and humanities in these critical times.

It is now my pleasure to introduce one of America's true champions of the arts and humanities, the President of the United States.

###

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESENTATION OF THE
NATIONAL MEDAL OF ARTS AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997**

It is a pleasure to be here and to welcome all of you for this wonderful occasion. I want to thank the Harlem Boys Choir for sharing the beauty and power of their music with us. What a wonderful example they offer of art's capacity to enliven our senses and make our spirits soar.

Normally, we gather at the White House for this ceremony. Today we are at the Mellon Auditorium of the Commerce Department. It's a little warmer here than on the South Lawn. Let me assure you that the change of venue, and the change of season, have in no way diminished our joy at taking part in this event.

It is particularly fitting that we usher in the New Year by celebrating the accomplishments of men and women who have done so much to shape our nation's culture. All of us feel deeply that the arts and humanities are essential to nourishing the American mind and spirit. We all share in the belief that the arts and humanities are not a luxury, but a necessary part of life. And we are all committed to supporting the individuals and institutions that enrich our nation's cultural life through the arts and humanities. I thank you for the work you do every day on behalf of American culture, and for your efforts to promote the arts and humanities in these critical times.

It is now my pleasure to introduce one of America's true champions of the arts and humanities, the President of the United States.

###

**FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE PRESENTATION OF THE
NATIONAL MEDAL OF ARTS AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997**

It is a pleasure to be here and to welcome all of you for this wonderful occasion. I want to thank the Harlem Boys Choir for sharing the beauty and power of their music with us. What a wonderful example they offer of art's capacity to enliven our senses and make our spirits soar.

Normally, we gather at the White House for this ceremony. Today we are at the Mellon Auditorium of the Commerce Department. It's a little warmer here than on the South Lawn. Let me assure you that the change of venue, and the change of season, have in no way diminished our joy at taking part in this event.

It is particularly fitting that we usher in the New Year by celebrating the accomplishments of men and women who have done so much to shape our nation's culture. All of us feel deeply that the arts and humanities are essential to nourishing the American mind and spirit. We all share in the belief that the arts and humanities are not a luxury, but a necessary part of life. And we are all committed to supporting the individuals and institutions that enrich our nation's cultural life through the arts and humanities. I thank you for the work you do every day on behalf of American culture, and for your efforts to promote the arts and humanities in these critical times.

It is now my pleasure to introduce one of America's true champions of the arts and humanities, the President of the United States.

###

Revised 10:30 am
1/9/97

**PRESIDENT WILLIAM J. CLINTON
REMARKS FOR THE PRESENTATION OF
THE NATIONAL MEDAL OF ARTS
AND THE CHARLES FRANKEL PRIZE
WASHINGTON, DC
JANUARY 9, 1997**

I am delighted to have this opportunity to honor the 1996 recipients of the National Medal of the Arts and the Charles Frankel Prize -- men and women whose accomplishments speak to the breadth and depth of America's creative and intellectual genius. I also want to thank Jane Alexander, Sheldon Hackney, Diane Frankel, and John Brademas for their energetic and wise leadership in promoting the arts and humanities across our country.

Each year, this ceremony gives us an opportunity to celebrate the extraordinary contributions of individual American artists, writers and thinkers -- and to reflect on the role of the arts and humanities in our own lives and in the life of our democracy.

We are a nation whose strength and greatness are derived from the rich diversity of our people -- and from the richness of our artistic and intellectual traditions. For more than 200 years, our freedom has depended not only on our system of government, but on the ferment of ideas that shape our public discourse and on the flow of creative expression that unites us as a people.

Today, on the eve of a new century, the arts and humanities are more essential than ever to the endurance of our democratic values of tolerance, pluralism, and freedom.

At such a momentous time in our history, we can neither look to the past nor envision the future without the arts and humanities. It is, after all, through the arts and humanities that we unleash our individual and collective imaginations. Imagination is the animating force of democracy -- the force that allows us to conceive of a brighter future and a better world. And it is by imagining a better America, and acting to achieve it, that we make our greatest progress.

That's why, as we prepare to meet the challenges and opportunities of the 21st century, we must do everything we can to sustain our nation's support for the arts and humanities. We cannot bemoan the loss of common values in society if we are unwilling to support theaters, orchestras, dance troupes, exhibits, lectures, and scholarship -- the very things we need to strengthen and preserve our culture and instill in our children the democratic ideals we claim to

cherish.

Today, the average American spends 80 cents each year to support federal funding of the arts and humanities. That's about as much as one can of soda.

This small investment means that, from Providence to Portland, Minneapolis to Miami, Dallas to Des Moines, Americans of all walks of life can share in the great artistic and intellectual life of our country. In America, we should be able to enjoy art, ideas and culture no matter our station in life. And we need to keep it that way.

For children, federal support of the arts and humanities is especially critical. Think of how often we hear stories about children who, unable to find safe outlets for their ideas, emotions, and physical energies, travel instead down the wrong road to destruction and despair.

Across our country, federal support for the arts and humanities has enabled tens of thousands of children to see their first play, their first ballet, their first Monet. And what a transforming experience it is when a young person discovers his or her own gift for music, dance, painting, drama, poetry, photography, or writing.

One man who knows firsthand about the power of art to change young people's lives is the artist who designed the medal that some of our honorees will receive today. Bob Graham is one of our nation's finest sculptors. After the Los Angeles riots he decided to hire inner city gang members as assistants and apprentices in his studio in Southern California. These young men have recharted their futures and found that, instead of feeling alienated by society, they are now valued for the contributions they are making to it.

The earlier we start developing the artistic and intellectual potential of our children, the better off they -- and we -- are. As Hillary wrote in her book, we know a great deal more today about the importance of providing such stimulation for children in the first years of life. We know how important it is for children to hear words, listen to stories, and develop their imaginations. That is one reason I'm challenging Americans to work toward a goal of having every boy and girl in our country reading on their own by age eight.

Perhaps no one has done as much to show the power of the written word on children -- not to mention their parents -- as Maurice Sendak, one of our honorees today. I am delighted that he will join Hillary tomorrow at Georgetown University Medical Center to read to children getting their check-ups there. And I thank them both for helping kick off a national effort to educate Americans about the value of reading even to our youngest children.

For the better part of this century, the world has looked to us for cultural leadership. As we embark on a new century, we must make sure that America remains the cultural oasis it is today. I am optimistic about our prospects because of the commitment and dedication of those of you gathered here -- and because our nation is blessed with artists and thinkers like those we

honor today.

In an age when words, images and ideas too often get diluted and devalued -- when what we see and hear is routinely reduced to catch phrases and instant images -- the men and women on this stage represent the most profound, lasting, and transcendent qualities of America's culture life.

Now, it gives me great pleasure to present the 1996 the National Medal of Arts Awards and the Charles Frankel Prize.

First, the men and women being awarded with the National Medal of Arts:

We paid tribute to our first honoree last month at the Kennedy Center, and I'm proud to honor him again. For some 40 years, playwright **EDWARD ALBEE** has been a dominant and inspirational figure in American theater. His plays offer raw and provocative portrayals of the human experience. He has challenged actors, audiences, and fellow writers to explore the complexities of our emotions, attitudes and relationships. A native of Washington, D.C., Albee has won the Pulitzer Prize three times -- for "A Delicate Balance," "Seascape," and most recently for "Three Tall Women."

Audiences from Russia to the Philippines to our own shores have experienced firsthand conductor **SARAH CALDWELL's** passion for music and her commitment to bringing some of our world's most difficult -- yet beautiful -- operas to the stage. Sarah Caldwell has dedicated her life to promoting and introducing opera to new audiences here and around the world. She conducted her first opera at Tanglewood in 1947, founded the Boston Opera ten years later, and went on to become the first woman ever to conduct the New York Metropolitan Opera. She is truly Opera's First Lady.

A photographer whose work has inspired both peers and casual viewers and a teacher whose ideas and methods have influenced university curricula, **HARRY CALLAHAN** is a national treasure. More than fifty years ago, he discovered the camera's power to capture the sublime in seemingly everyday subjects -- nature, the city, and people. His subtle, contemplative pictures convey an intensely personal vision of the world and have graced photography exhibitions in some of the finest museums in the world. A Detroit native, Callahan's work reminds us that there is always much more than meets the eye.

I am delighted to honor a woman who spent some four decades creating and nurturing one of the leading artistic institutions in our Nation's Capital. The Arena Stage is a living legacy of the vision, talent, and creative energies of **ZELDA FICHANDLER**. The Arena is one of our country's leading regional theaters. Under her leadership, the theater brought plays such as *Inherit the Wind*, *After the Fall* and *The Crucible* to audiences in Russia, Hong Kong and Israel respectively. In 1976, Fichandler and the Arena became the first company based outside New York to win a Tony.

Musician, composer, and bandleader, **EDUARDO "LALO" GUERRERO** has spent a creative life celebrating and exploring his Mexican-American heritage in music, from mariachis to orchestra pieces. An Arizona native, he began his career while still in his teens, composing what later became the unofficial anthem of Mexico. In the sixty years since, Guerrero has been prolific and inspired, composing songs that have topped the charts on both sides of the border. In 1980, the Smithsonian Institution named Guerrero a "National Folk Treasure."

First, let me say that we are all glad to see that **LIONEL HAMPTON** is here safe and sound. Lionel Hampton is one of jazz's Greats. A legendary bandleader, singer, and the first musician to make a vibraphone sing -- and swing -- he has been delighting jazz audiences for more than a half century. Anyone who has heard his music knows that he is much more than a performer. He is a pioneer. When Louis Armstrong invited him to play the vibraphones at a recording session in 1936, he realized he had found his calling. He mastered the vibes quickly and performed the first jazz vibraphone solo ever recorded. In 1936, he joined the Benny Goodman trio. But soon he formed his own band, and over the years nurtured the talents of many jazz leaders, including Quincy Jones and Dinah Washington. Lionel Hampton is a lion of American music.

Dancer, choreographer, and teacher **BELLA LEWITZKY** first began creating dances in her hometown of Redlands, California when she was seven years old. With Lester Horton, she founded the Dance Theater of Los Angeles in 1946. Twenty years later she formed the Lewitzky Dance Company, a troupe that has performed to critical acclaim around the world. Now in her 80th year, when it would be just as easy to rest on her well-deserved laurels, she is eagerly looking to start new projects.

VERA LIST has touched generations of students, teachers, artists, performers, audiences and artistic institutions across America. For more than half a century, Mrs. List has lent her vision, energy and resources to philanthropic efforts that promote the arts at universities, museums and through artistic endowments. The charitable foundation that she and her husband, Albert, created in 1945 helped underwrite construction of the Metropolitan Opera House at Lincoln Center more than three decades ago. Mrs. List has sponsored an opera performance for underprivileged children, PBS broadcasts highlighting American artists, and many other varied and worthy arts projects.

I'd be hard pressed to find an American who doesn't know that **ROBERT REDFORD** is one of our nation's most acclaimed actors, directors and producers. He won the Academy Award for best director for Ordinary People. He has won numerous other awards. But equally important, Robert Redford has supported and encouraged many young and emerging screen writers and directors through the Sundance Institute in Utah. He has helped promote non-traditional cinema and opened the doors for many new artists and their films. We salute him today for his pioneering work in film and for his energetic and passionate advocacy on behalf of the American art and artists.

Throughout a lifetime as an author and illustrator **MAURICE SENDAK** has singlehandedly revolutionized children's literature. In works such as *Where the Wild Things Are*, he has created heroes and adventures that have captured the imaginations of generations of young readers. His books have helped children explore and resolve feelings of anger, boredom, fear, frustration and jealousy. Maurice Sendak's books have become staples of children's libraries and family bookshelves and will always be a beloved part of our national culture.

I feel like I should sing about our next honoree. **STEPHEN SONDHEIM** is one of our nation's finest composers and lyricists. Not only are his words and melodies timeless -- appealing to all generations -- they mirror the history and experiences we share as Americans. Sondheim's work is indelibly etched into our national cultural landscape. Who among us can't rattle some words from *West Side Story*, *A Funny Thing Happened on the Way to the Forum*, *Gypsy*, *A Little Night Music* or *Sweeney Todd*? Decade after decade, Stephen Sondheim continues to delight audiences here and around the world with his treasured lyrics. He has won five Tony Awards, was awarded the Pulitzer Prize in 1993, and received the Kennedy Center Honor for Lifetime Achievement in 1993.

In less than 30 years, the **BOYS CHOIR OF HARLEM** has become one of the world's finest singing ensembles. The Choir gives 100 concerts every year and has performed at the White House, the United Nations, and around the world. These accomplishments would be enough to merit a medal, but the Boys Choir of Harlem has also changed -- and saved -- lives. Over the years it has recognized and nurtured the God-given potential of thousands of young people whose talents might otherwise have gone unnoticed. The 550 boys and girls who attend the Choir Academy of Harlem learn much more than how to sing on key and in harmony. They learn that through discipline, hard work and cooperation, anything is possible, and that dreams do come true.

I now have the privilege of introducing the recipients of the Charles Frankel Prizes.

Poet, professor of poems, and activist for poetry, **RITA DOVE** helps us find the extraordinary in the ordinary moments of our lives. She has used her gift for language, her penetrating insight, and her sensitivity to the world around her to mine the richness of the African-American experience as well as the experience of everyday living. Winner of the Pulitzer Prize in 1987, and recently the poet laureate of the United States, she is considered one of America's finest poets. She is truly a life force of poetry.

A best-selling author, historian, and political commentator, **DORIS KEARNS GOODWIN** has enriched our understanding and appreciation of the people and institutions that have shaped American government, history and politics. Her great gift is to tell the story of America through rigorous scholarship, engaging prose, and anecdotes and details that bring alive major events and political figures. She has worked in the White House, taught at Harvard, and written books about Lyndon Johnson, the Kennedys and the Roosevelts. Her latest work, No Ordinary Time, won the Pulitzer Prize in 1994.

Political philosopher, public servant, and builder of civil society, **DANIEL KEMMIS** has dedicated his life to re-awakening America's sense of community, of citizenship, and of working together for the common good. In his books and lectures, and during his tenure in politics, he has spread the gospel of community involvement and explored the roots and true meaning of our democracy. Daniel Kemmis is a welcome and convincing voice against cynicism and social divisiveness.

ARTURO MADRID is pioneer in the field of Latino studies in the United States and an advocate for expanding educational opportunities for Hispanic students across our country. As a professor of modern Spanish and Latin American literature, and founder of the Tomas Rivera Center, the nation's leading think-tank on Latino issues, Madrid has helped Americans discern and appreciate the impact of Hispanic life on American culture and literature. An entire generation of Latino academics at the nation's top universities owe some part of their success to Madrid's work.

BILL MOYERS has received just about every major award there is in his field. And for good reason. He is a giant in broadcast journalism. For more than 25 years, he has used the power of television to tackle some of the most difficult issues facing our country, to explore the world of ideas and to help millions of viewers better understand each other and the society in which we live. Though he is known to most of us as a broadcaster, his career has been as wide-ranging as his documentaries. He's been newspaper reporter and publisher, a Baptist preacher, a campaign aide, a deputy director for the Peace Corps and Presidential press secretary to Lyndon Johnson. He is truly a 20th century Renaissance man.

Let's give a hand to these outstanding Americans.

Don't worry. The fun is not over yet. We get to hear the Boys Choir of Harlem sing again. They will close the program with their rendition of *Amazing Grace*.

[Introduce Choir]

###

Arts and Humanities Meeting
Talking Points
January 9, 1997

Opening Statement:(ON CAMERA)

- Thank you all for joining me for this discussion. We all recognize the centrality of the arts and humanities in the life of our country and our people. And I am grateful to have the chance to meet with you to talk about the opportunities and challenges facing the arts and humanities in these critical times and to thank you for your commitment.
- Our nation has been the dominant cultural force in the world for most of this century. And, as we enter a new century, the world will look to us to continue that leadership.
- I think you agree that our nation has the most vital and diverse culture in the world; one reason for that is that we have created a unique system to support American cultural life. In our country, there is a proud and unique tradition of both private and public support. That includes foundations, businesses, state and local governments, and the federal government. None could support the arts and humanities alone -- they are all interdependent and each plays a vital role.
- The government is certainly not the predominant source of funding, but government support is crucial. So this afternoon, I would like to hear your thoughts about what we can do to strengthen our public and private commitments to sustaining our cultural life.

####

Introduction (OFF CAMERA):

- I asked you to meet with me today because I really want to have an open and candid conversation about the future of our cultural support system. Our discussion today is so important to what we will be doing together for the next four years.

Discussion Topics:

1 - The Challenge in Congress to the Endowments

- I am really concerned about what that national endowments in particular might face in the next Congress; how do we assure their future?
- (Ask Jane, Sheldon and John what is their assessment of the situation)
- (Note to Diane Frankel that the museum and library communities succeeded in merging programs in the last Congress; how can we bring the libraries in to advocate for the other cultural agencies?)
- (Ask Alberta Arthurs, Penny McPhee and Marian Godfrey and Carter Brown for their observations from the private foundation perspective. How have federal cuts affected private philanthropy? How can we motivate the powerful boards of cultural organizations and foundations? Can more be done to bring in the business community?)

2 - The Millennium and our Celebration of the Arts and Humanities

- How can we use this term, at the threshold of the twenty-first century, to stimulate appreciation and new activity in the arts and humanities? The millennium provides an opportunity to reflect and to celebrate; I would like to hear your ideas on how we can use it to support culture in America and in particular what special role the White House might play.

3 - International Activities

- I know that other countries have Millennium Commissions and have already launched millennium programs, like Great Britain for example. All that we have been talking about today also has international dimensions. Yet our international educational and cultural exchange programs are being cut.
- (Ask Joe Duffy: How can we underscore the contributions of American arts and scholarship in our programs abroad? What programs do we have in place today?)

4 - Private Giving

- America has a unique tradition of philanthropic giving. I know that while giving started to increase again last year, the arts and humanities did not share in that largesse. Also, as our society's needs increase and governments continue to cut back, the competition for private dollars is getting more intense.
- (What are your ideas for ways to increase private giving to the arts and the humanities?)
- (Ask John: The President's Committee has just completed its study -- what are you recommending on philanthropy?)

BACKGROUND ON ARTS EVENTS

- Tab A Sculpture Garden
-Current Exhibit background
-Summary of previous Sculpture Garden exhibits
- Tab B White House Collection of American Crafts
-Summary
-Opening statement from *White House Collection of American Crafts*
-Tour schedule
- Tab C Advocacy
-Fact sheet on NEA and NEH Funding
-"Arts for Our Sake," *New York Times*, 6/21/95
-Remarks at the 125th Anniversary of the Metropolitan Museum of Art, 6/6/95
- Tab D President's Committee on the Arts and the Humanities
-Remarks on Announcement of PCAH new members, 9/94
-List of events
- Tab E Arts and At-Risk Youth Events
-List of events
-Column (May, 1996)
-Federal Arts, Humanities, and Museum Programs for Children and Youth At-Risk
- Tab F Participation in other Arts Events
-List

SCULPTURE-GARDEN

As you know, there have been four exhibitions of Twentieth Century American Sculpture at The White House, beginning with the first unveiling in October, 1994. In all the exhibits, pieces were borrowed from public institutions from different regions of the country. On Thursday you will briefly view the fifth installation of sculptures from Washington, D.C. The previous exhibits were as follows:

- | | |
|-------------|--|
| Exhibit I | October 11, 1994 - Showcasing sculpture from the Midwest. |
| Exhibit II | May 15, 1995 - Southeast region, focuses on sculpture from 1965 to present |
| Exhibit III | January 5, 1996 - Works from museums in the West and Southwest. |
| Exhibit IV | July 22, 1996 - Showcased works from museums in the Northeast. (April-Sept.) |
| Exhibit V | (Unveiling date not set) - Washington, D.C. |

Layout of Sculptures in The Garden:

TWENTIETH CENTURY AMERICAN SCULPTURE AT THE WHITE HOUSE FROM ART MUSEUMS OF THE NATION'S CAPITAL

Judith Shea (b. 1948)
Post-Balzac, 1991
Bronze
Hirshhorn Museum and Sculpture Garden
Smithsonian Institution
Museum Purchase

Alexander Calder (1898-1976)
Nenuphar, 1968
Painted steel
National Museum of American Art
Smithsonian Institution
Gift of the artist

Harry Bertoia (1915-1978)
Tonal Sculpture, 1977
Beryllium copper with bronze weights
National Gallery of Art
Gift of Bernard and Audrey Berman

Willem de Kooning (b. 1904)
Seated Woman on a Bench, 1972, cast 1976
Bronze
Hirshhorn Museum and Sculpture Garden
Smithsonian Institution
Bequest of Joseph H. Hirshhorn

David Smith (1906-1965)
Voltri XV, 1962
Steel
Hirshhorn Museum and Sculpture Garden
Smithsonian Institution
Gift of Joseph H. Hirshhorn

David Smith (1906-1965)
Agricola I, 1951-52
Painted steel
Hirshhorn Museum and Sculpture Garden
Smithsonian Institution
Gift of Joseph H. Hirshhorn

Alexander Archipenko (1887-1964)
Le Gondolier, 1914, cast 1957
Bronze
Hirshhorn Museum and Sculpture Garden
Smithsonian Institution
Gift of Joseph H. Hirshhorn

Isamu Noguchi (1904-1988)
Great Rock of Inner Seeking, 1974
Basalt
National Gallery of Art
Gift of Arthur M. Sackler, M.D. and
Mortimer D. Sackler, M.D.

Richard Hunt (b. 1935)
Large Hybrid, 1971
Bronze
Hirshhorn Museum and Sculpture Garden
Smithsonian Institution
Gift of Max Robinson

Joel Shapiro (b. 1941)
Untitled, 1989
Bronze
National Gallery of Art
Gift of the Collectors Committee

At the Entrance to the Garden

Roy Lichtenstein (b. 1923)
Untitled Head I, 1969-70
Solid brass on a brass-plated steel base
National Gallery of Art
Gift of Gemini G.E.L.

Immi Storrs (b. 1945)
Five Horses, 1988
Bronze
The National Museum of
Women in the Arts
Gift of Mr. and Mrs. Joseph P. Carroll



Printed on Recycled Paper

TEXT FOR WHITE HOUSE LOAN (VALERIE FLETCHER, CURATOR, HMSG)

ALEXANDER ARCHIPENKO

American, born Ukraine, 30 May 1887; active in France, 1908-21; died New York, 25 February 1964

After attending art school in Kiev (1902-05), Archipenko studied in Moscow (1905-08) and then briefly at the Ecole des Beaux-Arts in Paris. Through his friend Fernand Léger, Archipenko joined the group of nascent Cubist artists and exhibited with them from 1910 to 1914. One of the movement's most daring sculptors, he modeled and constructed radically innovative works, using unprecedented materials such as cement, paper, and various metals. He opened up solid forms with bold concavities, convexities, and perforations (his art was briefly known as "sculpture of holes"), and he painted many works in variegated colors (he called them "sculpto-paintings"). By 1920 his fame was international, with exhibitions at the Venice Biennale and Zurich Kunsthaus. After living in Nice during World War I, he returned to Paris and then moved to Berlin, where he opened his own art school (1921-23).

To escape deteriorating economic and social conditions, Archipenko emigrated to the United States in 1923, where he opened an art school in Woodstock, New York. His career never regained the stellar success of his youth, so during the 1930s-50s he taught at colleges around the country and made reprises of his earlier sculptures. His last years were busy with exhibitions at museums in São Paulo and Dallas (1952) and in Germany (1955-

56). Posthumous retrospectives have been presented in many cities, including Washington D.C. (1968 and 1986).

The Gondolier

1913-14, reconstructed c. 1950, cast 1957-58

Bronze (2/6), Modern Art Foundry

72 x 24 3/4 x 15 1/2 (181 x 63 x 40)

Gift of Joseph H. Hirshhorn, 1966 (66.77)

Originally created in plaster painted black, The Gondolier was one of the Cubist works that startled the public at the Salon des Indépendants exhibition in Paris in March 1914. Usually known for his sculptures of female nudes, Archipenko here depicted one of the Venetian boatmen famous for their archaic clothes. But Archipenko avoided that picturesque aspect, preferring to portray the subject in a style advocated by the Italian Futurist artists: simplified forms, geometric structure, and smooth surfaces that emulate the pristine quality of machines. He streamlined the lean oar and the figure's left leg into a single diagonal unit that dominates the composition and was intended to indicate dynamic motion. The sculpture's severe geometry and mechanistic forms prompted one newspaper critic to compare it to a factory chimney, but The Gondolier immediately impressed other sculptors, including the Dutch De Stijl artist George Vantongerloo, who praised the sculpture as an interpretive image of the conception of a gondolier, rather than mere description. The original Gondolier plaster was unfortunately destroyed when the artist

emigrated to the United States, ~~so~~ he later reconstructed it and
cast editions in two sizes.

Harry Bertoia

American, born San Lorenzo, Udine, Italy, 1915

died, Bally, Pennsylvania, 1978

Harry Bertoia moved to the United States in 1930 from his native Italy, and studied at the Detroit Society of Arts and Crafts and the Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he also taught (1937-1941). His work with Charles Eames (1943) and Knoll Associates in New York (1951) gained him recognition as an interior designer, furniture designer, and graphic artist in addition to his reputation as a sculptor. Bertoia received a Fine Arts Medal (1955, 1963), Craftsmanship Medal (1956), and Gold Medal (1973) from the American Institute of Architects; a Graham Foundation Grant (1957); and an honorary doctorate from Muhlenberg College, Allentown, Pennsylvania (1971).

Harry Bertoia

American, born Italy 1915, died 1978

Tonal Sculpture, 1977

beryllium copper with bronze weights

height: 212 inches; base: 48 3/8 x 48 3/8 inches

National Gallery of Art, Washington.

Gift of Bernard and Audrey Berman. 1984.103.1

One of a large group of works Bertoia called his sounding pieces, Tonal Sculpture is among the last and tallest in this style for which he is best known. The first of these works dates from 1960, and although the works within the group resemble one another -- all composed of rods capped with metal cylinders and welded onto metal bases -- they are nonetheless distinctive. Between pieces, the rods vary in number, size, and choice of alloy, producing different motions, colors, and sounds. In Tonal Sculpture the use of beryllium copper rods with bronze weights (a combination of materials Bertoia favored for his sounding pieces) allows for the fluid motion of the eleven steel-gray rods with verdigris bronze caps. When a gentle breeze or a person's delicate touch "play" Tonal Sculpture, it gives a sound resembling the echo of church bells pealing.

TEXT FOR WHITE HOUSE LOAN 1996-97

Richard Hunt (American, b. 1935)

Born and raised in Chicago, Richard Hunt showed precocious talent. After attending the Junior School at the Art Institute as a teen, he enrolled as a full-time scholarship student in 1953. While earning his bachelor's degree in Art Education, he discovered the innovative welded iron sculptures created in the 1930s by the Spanish modernist, Julio Gonzalez. Hunt was further impressed by the organic forms and Surrealist motifs in David Smith's welded steel sculptures. Hunt quickly developed his own style of abstract, constructed metal sculpture, which emphasized linear forms in open compositions, with a tendency toward jagged shapes and dramatically expressive rhythms. By 1955 the Museum of Modern Art in New York had acquired one, followed by the Art Institute of Chicago in 1958. By the 1970s, however, his works emphasized mass and forms that rest solidly on the earth. He also worked increasingly in bronze in a style of graceful organic abstraction descended from the biomorphism invented by the Surrealists and refined by sculptors such as Henry Moore.

In 1962 Hunt received a Guggenheim Fellowship, followed by a Ford Foundation award in 1965, and in his hometown he actively promotes public sculpture. Since 1966 he has received more than 50 commissions for public works, including the Freedmen's Column (1989) at Howard University, which honors General Oliver Howard's directorship of the Freedmen's Bureau after the Emancipation Proclamation of 1863.

Large Hybrid, 1971

Bronze, H. 102 in.

Gift of Max Robinson, 1984 (84.15)

Large Hybrid belongs to a series of sculptures expressing the artist's interest in natural imagery, such as bones and plants, and his preoccupation with the concept of movement through space. Like many of his mature works in bronze, this sculpture combines hard-edged and organic forms. The vertical shaft with its sharply defined edges supports a horizontal wing-like shape of soft curves. These discrete forms serve as analogies for Hunt's conception of the male and female principles in nature, while the sculpture as a whole suggests stability and power rising upward from the earth into the freedom of flight.

TEXT FOR WHITE HOUSE LOAN (VALERIE FLETCHER, CURATOR, HMSG)

Willem de Kooning

American, b. Rotterdam, The Netherlands 1904

In Holland, de Kooning studied art from 1916 to 1924 at the Rotterdam Academy and gained practical experience through an apprenticeship in commercial art. In 1926, he emigrated to the United States and eventually settled in Manhattan, where he supported himself as a house painter and designer of department store displays. Joining a circle of vanguard writers and artists, including Arshile Gorky, Stuart Davis, and John Graham, he created paintings in which geometric and biomorphic shapes merged in a semi-Cubist space. After doing an abstract mural for the 1939 World's Fair, he decided to abandon commercial work to become an artist full-time.

In the late 1940s, de Kooning transformed cubistic abstraction into a more expressionist style, often in stark black-and-white compositions that established his reputation. In the 1950s, he explored the theme of Woman in a series of violently expressive paintings, utilizing slashing gestural strokes that also characterize his abstract landscapes. In the following decade, pastoral themes moderated his earlier urban violence, reflecting in part his move in 1963 from Manhattan to East Hampton. The ocean light and beaches of Long Island inspired luminous abstractions and pastoral landscapes into his late years. His later work also included expressive figure compositions in painting, sculpture, and

drawings, as well as experiments in printmaking. His works generally epitomize the aesthetic power and critical issues of American postwar expressionism.

Woman on a Bench, 1972, cast 1976.

Bronze (AP from edition of 7)

37 3/4 x 36 x 34 3/8 in. (95.9 x 91.9 x 87.4 cm)

Joseph H. Hirshhorn Bequest, 1981 (86.1364)

De Kooning did not become interested in sculpture until a trip to Italy in the summer of 1969, when sculptor Herzl Emanuel encouraged him to try modeling in clay. Working in Emanuel's studio in Rome, de Kooning made thirteen small figures and was pleased to discover how easily wet clay can be manipulated into forms and textures. Three years later, he made a half-dozen lifesize figures of male and female nudes, including Woman on a Bench. De Kooning's art had never emphasized a figure's sensuality; rather, his sculpture extends the expressionist mode introduced in Auguste Rodin's sculptures and redefined by postwar sculptors such as Alberto Giacometti. More than painting, sculpting allowed de Kooning to work spontaneously on a composition for long periods. He wore several pairs of workman's gloves in order to twist and knead the clay into active, energetic surfaces. One of these gloves served as the hand of Seated Woman on a Bench.

Roy Lichtenstein
American, born 1923

Untitled Head I, 1969-70

Solid brass on brass-plated steel base

Edition: 75, 3 ACs

Size: 65.1 x 26 x .95 (25 5/8 x 10 1/4 x 3/8)

National Gallery of Art, Gift of Gemini G.E.L, 1981.5.266
WASHINGTON

Roy Lichtenstein's investigations of the Modern Head theme at Gemini G.E.L. in 1969-70 included this three-dimensional Untitled Head I. In commenting on the theory behind his art, the artist said, "What interested me was -- 'what in the world a modern head could be about' -- I mean to make a man look like a machine...The *art moderne* idea of making a head into something that looks as if it's been made by an engineering draftsman deals with industrialization and manufacture, which is what my painting has dealt with since '61 or so." The initial stimulus for the project was a group of Jawlensky constructivist heads that Lichtenstein saw at the Pasadena Art Museum in 1968.

Untitled Head I went through several stages. Beginning with Lichtenstein's drawings and cardboard maquettes, highly refined metal prototypes were developed for the artist's approval. Models in plaster and wood were also made, and a prototype in black enamel over aluminum was tried.

Lichtenstein established the abstract configuration of the head with both positive and negative spaces. Even with its abstract form, the profile of the head is marked by clearly recognizable eyes, nose, and mouth. Further, the highly polished brass adds to the allure of these abstract qualities.

tone, and texture in his work may be traced to the Benday halftone screen, also used for photomechanical reproduction.

Lichtenstein's explorations of form grew to include various printmaking media, work in ceramics, and other three-dimensional materials. In 1967 the artist executed his first modern sculptures. He has gone on to complete large-scale commissioned sculpture pieces as well as several mural commissions. The artist has residences in both Southampton, Long Island and Manhattan.

ROY LICHTENSTEIN

==

Roy Lichtenstein has been among the most highly acclaimed American artist for almost four decades. A quintessential proponent of pop art, he is known for making "high" art from "low" sources, borrowing imagery from popular culture and reinterpreting it in light of the traditions of fine art. Born in New York, New York in 1923, during his last year of high school Lichtenstein studied with Reginald Marsh at the Art Students League in New York City. He earned both his B.F.A. (1946) and his M.F.A. (1949) degrees from Ohio State University. In 1949 he had his first one-man exhibition at the Ten Thirty Gallery, Cleveland. Lichtenstein lived in Cleveland from 1951 until 1957 and worked as a commercial artist and designer. In 1957 he became an Assistant Professor at the State University of New York, Oswego (until 1961) and later taught at Rutgers University (until 1964). In 1963 Lichtenstein moved back to New York City.

Lichtenstein's wry images of comic book heroes and deadpan depictions of commercial products placed him at the center of the pop art movement in the early 1960s and brought him his early fame. Like other artist associated with pop art, Lichtenstein questioned long-standing ideas regarding what constituted suitable subjects for art as well as how art should be made. His spare palette featured the primary colors used in commercial printing -- red, yellow, and blue -- which most often were juxtaposed with the strong black outline usually found in both comic strips and printed advertisements. The origin of the dot scheme that creates pattern,

Isamu Noguchi

American, born Los Angeles, CA, 1904

died 1988

Isamu Noguchi was born in Los Angeles (1904) to an American mother and a Japanese father. He traveled extensively, living all over the world: he spent his childhood in Japan returning several times; he attended Columbia University (1922-1924) in New York, where he worked throughout his career; and he worked in Paris with Constantin Brancusi (1927). Accordingly, his work reflects an inextricable combination of Eastern, American and European influences. Noguchi consistently alternated between materials and styles to create a comprehensive integration of the arts revealed, for example, in his set designs for Martha Graham's modern dance company. Noguchi is the recipient of numerous awards which include: a Guggenheim Fellowship (1927, 1931); Albert Einstein Commemorative Award (1978); President's Medal, United States of America (1985); Kyoto Prize, Inamori Foundation, Japan, (1986); National Medal of Arts, Washington, DC (1987). He was a member of the American Academy of Arts and Letters, and the American Academy of Arts and Sciences.

Isamu Noguchi

American, 1904-1988

Great Rock of Inner Seeking, 1974

basalt

127 7/8 x 62 3/8 x 35 inches

National Gallery of Art, Washington,

Gift of Arthur M. Sackler, M.D. and Mortimer D. Sackler, M.D., 1976.58.1

This monumental sculpture epitomizes Noguchi's minimal "intervention," a word Noguchi favored, into the recesses of stone as a way of excavating and preserving its inner life. As with all Noguchi's forms, Great Rock of Inner Seeking carries multiple references to Eastern and Western traditions, mediating between the influences of such Zen masters as Sengai and Soami, and the Rumanian sculptor Constantin Brancusi. Within the contours of the basalt boulder, Noguchi has contrasted refined, smooth areas next to grooved channels made with coring tools. In this way, Noguchi addressed two distinct levels of existence, that of nature and that of acculturated man. In addition, Great Rock of Inner Seeking combines ancient sources, with its reference to the stone ruin, and modern techniques.

Mr. Joel Shapiro
284 Lafayette, No. 6D
New York, NY 10012
(212) 219-9283

Joel Shapiro has lived and worked in New York City most of his life: he was born there in 1941; and he studied at New York University where he received a BA in 1964 and an MA in 1969. In between degrees, he also went to India where he served in the Peace Corps from 1965-1966. He has taught at Princeton University (1974-1976) and at the School of Visual Arts in New York (1977-1982). Shapiro is the recipient of a National Endowment for the Arts grant (1975), the Brandeis University Creative Arts Award (1984), the Skowhegan School Medal for Sculpture (1986), and the Award of Merit Medal for Sculpture from the American Academy and Institute of Arts and Letters (1990).

Joel Shapiro
American, born 1941
lives, New York City
Untitled, 1989
cast bronze
65 x 77 x 62 1/2 inches
National Gallery of Art, Washington
Gift of the Collectors Committee, 1990.29.1

Striking a balance between abstraction and representation, Joel Shapiro's Untitled combines the rigid geometry associated with minimal art with references to the figure, a characteristic of so-called post-minimal art. Indeed, the cast blocks can be seen to relate to the human form, with one supporting leg and the other appendages carefully steadying the precarious pose. Alternatively, we might read the sculpture as a horizontal figure encountering a vertical figure. These possible readings of Untitled are multiplied when moving around the sculpture, which presents new intersections of abstract and figurative forms at every turn. Originally constructed from plywood sheets, Untitled has been carefully cast so that the wood-grain pattern remains conspicuous.

TEXT FOR WHITE HOUSE LOAN (HMSG)

Judith Shea (American, b. 1948)

Sculptor Judith Shea was born in 1948 in Philadelphia, Pennsylvania. She obtained a fashion design degree in 1969 at Parsons School of Design, New York. Through her interest in clothing as structure, and the then current Pattern and Decoration movement in the artworld, Shea began to create abstracted bodice forms made of organza, taffeta, and canvas. Over the next few years she began to construct clothes and soak them in a variety of stiffening media in order to create three-dimensional forms. Shea earned her B.F.A from a joint program at Parsons and the New School for Social Research in 1975 and began teaching as well as sculpting. A class in Medieval European armor at the Metropolitan museum gave the artist the idea of casting her work in metal, first in iron in 1982, and then in bronze, from 1983. That year Shea also visited Greece, where she was greatly struck by classical sculpture in the severe style. The idealized, formal beauty of the individual figures and groups--imbued with a state of awareness and integrated with narrative--was adopted by Shea as a way of adding impact to her minimalist, abstracted approach to sculpture. Her work has become increasingly more gestural and expressive, and incorporates references to other styles and periods. Shea has received numerous awards and prizes, including the Rome Prize by the American Academy in 1994. She lives and works in New York City.

TEXT FOR ADDITIONAL WHITE HOUSE LOAN (8/96)

JUDITH SHEA (American, b. 1941)

Post-Balzac, 1991.

Bronze, 2/3.

98 1/2 x 28 1/2 x 28 1/2 in. (250.2 x 72.9 x 72.9 cm).

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
Museum purchase, 1991 (91.20)

This sculpture was created as a commentary on Auguste Rodin's Monument to Balzac of 1891 (on view in the Hirshhorn Museum's garden), which had become famous as a Romantic interpretation of the great novelist. Instead of a traditional portrait of an idealized man in his best clothes, Rodin depicted Balzac's potbellied physique swathed in the monk's robe habitually worn by the writer while working. Rodin exaggerated the deepset eyes and unkempt hair to create an impression of the storyteller in a moment of inspired concentration. In art history courses, this has been often presented as epitomizing the nineteenth-century's optimistic beliefs in the redemptive power of artistic creativity and individual effort.

In contrast, Shea has created a revised version reflecting the attitudes of our own time. Instead of an inspired individual whose powerful persona commands respect, now only the empty robe remains. Shea's image intimates that, in the twentieth century, our concerns tend to focus on outer appearances rather than inner substance, and as a result, vacuous pomposity has replaced more profound values and accomplishments. Even the title, Post-Balzac, refers to the cynicism and emphasis on irony among "post-modern"

artists and critics in contemporary times. Post-Balzac thus offers a wry and somewhat sad commentary on the spiritual emptiness and disillusionment of our era.

TEXT FOR WHITE HOUSE LOAN (VALERIE FLETCHER, CURATOR, HMSG)

DAVID SMITH

American, born Indiana 9 March 1906, died Vermont, 23 May 1965

After a few art classes in high school and Ohio University, Smith moved to New York in 1926 to study painting and drawing at the Art Students League. Under Jan Matulka's tutelage in 1928-31, Smith was profoundly influenced by Cubism. In 1927 he married sculptor Dorothy Dehner, and two years later they bought a farm at Bolton's Landing in upstate New York, where they would move full-time in 1940. In 1932, inspired by photographs of sculptures by Pablo Picasso and Julio González, Smith began to construct welded metal works. Working in rented workspace at the Terminal Iron Works in Brooklyn, he improved his technical skills and perfected them as a welder in a locomotive factory in Schenectady during the war. A trip to Europe in 1935-36 provided new sources of inspiration, notably the biomorphic forms and imaginative subjects of Surrealism. From the late 1930s through the early 1950s, Smith sculpted compositions with evocative and mysterious themes, using shapes that became increasingly abstract. Yet even when using purely geometric forms, his works retain subtle allusions to a subject, idea, or place.

In 1950-52, shaken by divorce and supported by a Guggenheim Fellowship, Smith concentrated intensely on his work, producing a flood of innovative sculptures, often in series. Their titles reflect his source of inspiration: Agricola refers to the farm

implements he incorporated, while Cubi refers to the square elements in each composition. Landscape was an important factor in his works, which were usually intended to be seen outdoors. Partly as a result of his lifelong interest in painting, Smith's sculptures often rely on a frontal view and emphasize the silhouette rather than tactile surfaces. During the 1950s his works received widespread critical acclaim as the sculptural counterparts of Abstract Expressionist painting. By the time of his death, he was widely acknowledged as one of the most significant sculptors of the twentieth century.

Voltri XV, 1962

Steel

89 7/8 x 77 1/4 x 22 5/8 in. (228.1 x 196.1 x 57.4 cm)

Gift of Joseph H. Hirshhorn, 1966 (66.4643)

Invited to create sculptures for display at the 1962 music festival at Spoleto, David Smith worked in Voltri, an industrial town near Genoa, in late May and June. Sponsored by Italsider---the national steel company---the artist worked in a recently abandoned factory complex. Stimulated by the leftover steel fragments, Smith needed only thirty days to fabricate them into twenty-seven sculptures. When he returned to New York, he brought back materials to incorporate into more Voltri compositions from December 1962 to March 1963.

The Voltri sculptures are characterized by boldly simplified abstract shapes, often planar and arranged in rhythmic patterns.

Eight, including Voltri XV, incorporate curving forms described by the artist as pieces of clouds. Pictorial in conception, Voltri XV functions as a two-dimensional steel drawing that both depicts and enframes nature. Its imagery suggests the sun or moon with passing clouds, an impression enhanced by the sculpture's placement outdoors. Yet Smith also understood the circle as a primeval symbol with many implications, "from the first wheel of man, to wheels on Indian stone temples . . . to all the suns and poetic imagery of movement" (Smith, "Report on Voltri," in Garnett McCoy, David Smith. New York: Praeger, 1973, p. 162).

TEXT FOR ADDITIONAL ~~WHITE~~ HOUSE LOAN:

DAVID SMITH (American, 1906-1965)

Agricola I, 1951-52.

Painted steel.

73 1/2 x 55 1/4 x 24 5/8 in. (186.5 x 140.3 x 62.5 cm).

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
Gift of Joseph H. Hirshhorn, 1966 (66.4638)

After World War II, Smith worked at his home on a former farm in upstate New York, where he became intrigued by the remnants of discarded agricultural machinery. Searching them out in old barns in the region, he used the disassembled parts as elements for new sculptures, eventually numbering two dozen, all titled with the Latin word for "farmer." He worked on the first one for months, gradually fashioning a whimsically elegant, abstract figure. The organic linear forms can be interpreted as a farmer standing above a tractor seat, holding a tool in one hand. The head can also be interpreted as a single large eye, scanning the fields and horizon. The following works in the Agricola series grew increasingly abstract. These works helped to establish Smith's reputation as an innovator in the new trend toward constructed metal sculptures for outdoor display in the 1950s.

WHITE HOUSE COLLECTION OF AMERICAN CRAFTS

As you know, in June of 1993 you began the White House Collection of American Crafts which includes 72 objects selected from all regions of the country. The crafts were displayed in the formal rooms of the White House and are currently touring major U.S. cities (see schedule attached).

As you may recall, the Collection was on display at the Los Angeles County Museum of Art in September 1995, when you addressed the Los Angeles County Museum of Art Dinner and received the L.A. County Board of Supervisors' Art Proclamation.

THE WHITE HOUSE
WASHINGTON

WHITE HOUSE COLLECTION OF AMERICAN CRAFTS
Tour Schedule

National Museum of American Art Washington, D.C.	April 28, 1995 - September 4, 1995
Memorial Art Gallery at the University of Rochester Rochester, New York	October 7, 1995 - November 19, 1995
American Craft Museum New York, New York	December 8, 1995 - March 4, 1996
Museum of Fine Arts Springfield, Massachusetts	April 4, 1996 - June 2, 1996
Los Angeles County Museum of Art Los Angeles, California	July 4, 1996 - September 29, 1996
Art Museum of Western Virginia Roanoke, Virginia	November 1, 1996 - January 12, 1997
Colby College Museum of Art Waterville, Maine	May 11, 1997 - July 13, 1997
Tampa Museum of Art Tampa, Florida	September 1997 - October 1997
Delaware Art Museum Dover, Delaware	Spring 1998

OPENING STATEMENT

The President and I like to think of the White House as the American people's house. Not only is it a place where the executive branch conducts the people's business, it is also a 200-year-old living museum of American art and history. Thousands of visitors tour the building each day, taking in the elegant simplicity of James Hoban's architecture, the natural beauty of the gardens, and the grandeur of the formal rooms. Visitors leave with a new appreciation of the rich culture that links our past, present, and future as Americans.

In January 1993, when the President and I moved into the White House, we became guardians of this living museum and the traditions it represents. We wanted to make sure the White House continued to reflect the vital role that art and culture have played in our democracy for more than two centuries. And with our nation just beginning to celebrate the "Year of American Craft," it seemed only fitting to make the "people's house" a showcase for one of our nation's oldest cultural forms.

Crafts have been an integral part of American life since Colonial times, as objects of utility and as aesthetic additions to our daily surroundings. But there is also a human dimension that connects us in a special way to American crafts. These artists create with their hands. And they pass on their skills from generation to generation: from fathers to sons, mothers to daughters, and grandparents to grandchildren. As a result, what might have been a dying art form after the Industrial Revolution is today one of our most vibrant, creative forms of cultural expression.

The idea of displaying American crafts in the White House began long before our celebration of the Year of American Craft. For example, First Lady Ellen Wilson decorated rooms in the private quarters with weavings from Tennessee and the Carolinas. First Lady Eleanor Roosevelt furnished an upstairs bedroom with crafts from her Val-Kill project and from the Works Progress Administration. Presidents and First Ladies often have displayed crafts at holiday celebrations and as table centerpieces at White House functions.

The Year of American Craft in 1993 presented us with a wonderful opportunity to display contemporary American crafts in the formal public rooms of the White House.

To help assemble a collection, I turned to one of the nation's experts, Michael W. Monroe, Curator-in-Charge of the Smithsonian Institution's Renwick Gallery of the National Museum of American Art. His idea was to identify works of leading artists as well as those who are just emerging. The seventy-two objects he selected come from all regions of the country and include works in wood, glass, metal, fiber, and clay. All were donated by the artists or their patrons.

I only wish every one of our citizens could have seen these exquisite works displayed at the White House, along with craft ornaments decorating the many Christmas trees on view that first holiday season. Thousands of Americans shared in their beauty over the holidays, and more than 1.5 million others have had a chance to enjoy them while visiting the White House in the months since then.

The President and I are delighted that this magnificent White House collection of American crafts will now be on display at the National Museum of American Art and available to an even wider audience. The pieces represent the extraordinary beauty and diversity of American craftsmanship as well as the generous spirit of our artists. It is our hope that the exhibition, along with this book and a "virtual tour" on the Internet, will help further appreciation of crafts as an essential part of our cultural life.

Hillary Rodham Clinton

**NATIONAL ENDOWMENT FOR THE ARTS
NATIONAL ENDOWMENT FOR THE HUMANITIES
(in millions of dollars)**

	1995 <u>Enacted</u>	1996 <u>Enacted</u>	1997 <u>Pres Bud</u>	1997 <u>Enacted</u>	1998 <u>Budget</u>
NEA					
BA	\$162	\$99.4	\$136	\$99.5	\$136
NEH					
BA	\$172	\$110	\$136	\$110	\$136

In FY 1996, NEA funding was reduced from \$162 million to \$99.5 million, nearly a 40% reduction. This resulted in a RIF of 89 FTE, a drastic reduction in grants and grant amounts, no grants to individuals (except for 3 fellowship awards) and less leveraging of money from the private sector to support cultural activities. In FY 1997, NEA projects that it will be able to fund less than one-third of the applications it receives, and will not be able to award grants to over 2000 arts organizations that qualify as excellent and received help in years past. In FY 1996, NEH funding was also reduced nearly 40%, from \$172 million to \$110 million. This resulted in a RIF of 87 FTE, a reduction from 31 grant programs to nine, a reduction in the number of grants awarded from 1,871 to 500, as well as reduced grant amounts. In FY 1997, NEH projects it will be able to fund less than 16% of the grant applications it receives.

The Administration objected to the low levels of funding in Statements of Administration Policy and other correspondence to the Hill during FY 1996 and FY 1997 appropriations process (including correspondence that recommended veto of the Interior bill). The statements read in part, "the severe cuts (nearly 40 percent) to the NEA and NEH ... would jeopardize NEA's and NEH's ability to continue to provide important cultural, educational, and artistic programs for communities across America."

No reauthorization bill for the Endowments passed in FY 1996. The last House proposal would have eliminated NEA in two years, NEH in three. The Senate version contained severe funding restrictions, but no termination language. Reauthorization will be taken up again this year and the Endowments are expecting to fight termination and/or large funding reductions.

Arts for Our Sake

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

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 Bell

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

Public domain, accessible to all and able of encouraging every person's artistic expression and sensi-

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.

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.

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)

###

PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES EVENTS

- The *first meeting* with new members of the President's Committee on the Arts and Humanities
December 2, 1994
- You hosted an event at the White House recognizing the publication of the *PCAH report* "*Coming up Taller: Arts and Humanities programs for Children and Youth At Risk*"
April 26, 1994

ARTS AND YOUTH AT-RISK EVENTS

- You hosted an event highlighting the important role that the arts and the humanities can play in reaching youth at-risk of drugs and violence; and to recognize the publication of the PCAH report ***"Coming up Taller: Arts and Humanities programs for Children and Youth At Risk"***. April 26, 1996
- You participated in a discussion with students, teachers and community leaders at ***Manchester Craftsmen's Guild*** in Pittsburgh, PA, a multi-cultural arts education and performance organization located in one of the poorest neighborhoods in Pittsburgh. The Guild runs an Arts Apprenticeship Training Program for inner city youth from public schools. June 7, 1996
- You visited and made remarks at ***Gallery 37***, a model of cooperation between the arts community, business and government in Chicago, which offers a program providing summer employment and training in the arts for students between the ages of 14 and 21. (Convention) August 27, 1996

TALKING IT OVER**BY HILLARY RODHAM CLINTON****FOR IMMEDIATE RELEASE**

When you think of the arts in America, what first pops into your mind? If you're like most of us, you probably have an image of adults -- wealthy adults -- who have the time and money to go to the opera, attend a play or concert, or spend hours browsing through a museum.

In fact, the greatest beneficiaries of public funding for the arts are America's children. Through federal support of local arts agencies and community groups, hundreds of thousands of children each year are able to discover the joy, discipline and self-confidence that comes from their own artistic and creative expression.

That's why current arguments about limiting public funding for the arts are so misguided -- and short-sighted. Learning to paint, dance, write poetry, act, sing or play an instrument gives children reasons to believe in themselves and their own futures.

For many children from impoverished backgrounds, exposure to the arts can literally mean the difference between a life of accomplishment and one of hopelessness and failure. This idea is not my own; a recent report issued by the President's Committee for the Arts and Humanities, "Coming Up Taller," identified cultural programs that provide young people with safe and productive alternatives to crime, violence, gangs, drugs and other disturbing elements of popular culture.

One of those is the Manchester Craftsmen's Guild in Pittsburgh. It is a testament to the power of the arts to transform children's lives. The organization, which is supported by both the National Endowment for the Arts and donations from corporate and private foundations, trains inner-city schoolchildren in ceramic art and photography and opens their ears to world-class music.

But its students learn much more than how to shape clay, take pictures and appreciate jazz. They leave the guild knowing that they have the potential and tools to become successful and productive citizens. Eighty percent of the guild's students go on to college.

I met Bill Strickland, the founder of the Manchester Craftsmen's Guild, last month at a White House ceremony to celebrate arts programs that serve "at-risk" youth. Bill was himself headed in a downward spiral, he says, until an inner-city art teacher introduced him to "ceramics, jazz, and beautiful objects" and taught him that "having ideas had value."

"I learned that I could achieve recognition from my peers through creative activity," he says.

TALKING IT OVER 5/21/96

Page 2

Determined to give other children the same opportunities he enjoyed, he founded the guild. "The antidote for these 'at-risk' children, we have discovered, is to surround them with good architecture, good food, good artists and good teachers who are allowed to function in well-equipped environments and who will not accept anything less than the best that the human imagination can provide," he says.

Hundreds of young people have passed through the guild's doors during the past nine years. In that time, the guild has never had a police call, a fight, or a drug or alcohol-related incident. Although it's located in one of Pittsburgh's most depressed neighborhoods, there are no bars on the windows, security cameras in the building or guards at the door.

"Given the current enthusiasm for building prisons to lock people up," Bill said, "I would challenge them to build centers like this one to set children free."

While those who oppose public funding for programs like the Manchester Craftsmen's Guild have not succeeded in abolishing the National Endowment for the Arts and other federal cultural programs, their crusade will continue. And that means that all of us who care about the arts -- and what the arts can do for children -- have to work as hard as we can to protect a 30-year bipartisan commitment to making the arts more accessible to more Americans.

That historical commitment represents a belief that the arts have the power not only to improve our aesthetic surroundings but to improve our society as well. Learning about culture, after all, is fundamental to understanding our own heritage and the diverse world in which we live.

I find it particularly ironic that those who bemoan America's loss of values (particularly those arising from Western civilization) are often the first to recommend cutting public funds for the arts. Without federal support for arts programs, countless children would never be exposed to Sophocles, Shakespeare or Mozart -- or the painting of Georgia O'Keeffe, the music of Wynton Marsalis and the dance of Arthur Mitchell.

Today, funding for the NEA costs every American 32 cents a year, less than the price of a candy bar. For those who wonder whether it is money well spent, ask yourself this question: Would you rather see a child pick up a paintbrush or a pistol? Would you rather see a child pick up a guitar or a gun?

COPYRIGHT 1996 CREATORS SYNDICATE, INC.

ALL RIGHTS RESERVED

May 21, 1996

Federal Arts, Humanities, and Museum Programs for Children and Youth At-Risk

"Children who pick up a paintbrush or a pen, a clarinet or a fistful of clay are less likely to pick up a needle or a gun. They've got better things to do." — Jane Alexander, Chairman

The National Endowment for the Arts, in partnership with state and local arts agencies, art organizations, foundations, the corporate community, and other government agencies, supports programs to benefit at-risk youth, their families, and their communities through involvement in the arts.

Project Support: In fiscal year 1995, the NEA granted approximately \$9.2 million for projects of direct benefit to youth through its Arts in Education, Expansion Arts, Arts for Youth, and State & Regional Programs.

Federal Interagency Partnerships: The NEA has partnerships with other Federal agencies specifically to support programs for youth at risk of drugs and violence. They include:

Pathways to Success, the NEA/Department of Justice partnership, funds programs after-school and week-end programs for at-risk youth that utilize the arts, job skills, education, and recreation activities.

Arts and Prevention, a cooperative initiative with the Center for Substance Abuse Prevention (CSAP) of the Department of Health and Human Services, promotes the inclusion of arts organizations in community drug prevention programs and services for youth.

WritersCorps, the NEA partnership with the Corporation for National Service, supports 75 writers to work with inner-city youth and their families in the Bronx, San Francisco, and Washington, DC.

Public-Private Partnerships: The NEA supports at-risk youth initiatives of national scope and significance in collaboration with community and corporate organizations. For example,

Vision 2000: Literary Arts for Change, a partnership with YMCA of the USA, expands the National Writer's Voice Project's training and program initiatives and literary centers for at-risk youth.

YouthArts Development Project, a consortium of local arts agencies and community groups from Portland, OR, San Antonio, TX, and Atlanta, GA, will develop and disseminate models for the training of artists who work in social service settings, and for the evaluation and documentation of arts-based at-risk youth programs.

"I am proud of the work the National Endowment for the Humanities is doing on behalf of at-risk young Americans. The social benefit derived from participation in the humanities is far too important to leave anyone out, least of all disadvantaged children who, with appropriate care, may discover how exciting learning truly is." — Sheldon Hackney, Chairman

One of NEH's highest priorities is to bring more Americans of all ages into an appreciation and understanding of the humanities. The NEH has in the past and continues to welcome applications for projects that offer at-risk youth the tools for lifelong learning by exposing them to books, museums and art. For example,

Crusade Against Crime (St. Louis, Mo.): This community organization creates opportunities, through a collaboration between the St. Louis public library and the St. Louis public schools, for children and their parents or guardians to read children's literature together and discuss ethical and moral issues.

The Vermont Center for the Book (statewide): This organization provides reading and discussion programs for both newly literate adults and at-risk youth. Scholars and literacy tutors lead discussions about such themes as courage, friendship, home and Arthurian legends. The young people who participate also receive library orientation, library cards and encouragement to continue library use.

MOTHEREAD (nationwide): By engaging parents who are not skilled in reading literature to their children, this program helps those parents interpret the themes in the writings, explore the power of language and become role models for their children. Partners in this program, funded by several state humanities councils, include corrections departments, community-based agencies, daycare centers and pre-school programs.

NEH-funded museum exhibitions (nationwide): Museums in major cities receive NEH support for a variety of exhibitions offering excellent enrichment programs for schoolchildren, including guidebooks, classroom activity guides for teachers, hands-on learning stations and interactive computer activities.

*"Talk to any young person who has been involved in these programs and you will know its true: Museums are magical places." –
Diane Frankel, Director*

Museums, supported by the Institute of Museum Services, are integral parts of their communities. They use their collections and exhibitions to serve families, schools and at-risk children. IMS serves small and large museums of all types including history, art, and children's museums, zoos, botanical gardens and nature centers.

General Operating Support: In fiscal year 1995, IMS awarded over \$22 million for museums' general operating expenses. Many grantees report that these funds help strengthen programs for at-risk youth. For example:

San Diego Museum of Man, San Diego, CA, uses its *Life and Cycles and Ceremonies* exhibit as an integral part of the 6th grade curriculum to provide information about teen pregnancy prevention. Cross cultural perspectives on rituals surrounding birth, puberty, and marriage are also included in the displays.

Seattle Children's Museum, Seattle, WA, brings young people hands-on activities that teach tolerance and understanding of cultural differences. The program aims to improve self-esteem; empower children to resist substance abuse and gang involvement; provide access to resources that develop job skills and improve interpersonal behaviors through positive role models and mentorship.

Museum School Partnerships: IMS has awarded over \$1 million to strengthen partnerships. They include:

The Chicago Children's Museum, Chicago, IL, to develop parent networks at The Robert Taylor Public Housing Community. This public/private partnership aims to break down barriers that inhibit low income families from seeking enriching educational opportunities and gaining access to them.

At the Utah Museum of Natural History, Salt Lake City, UT, middle school students are trained to use museum resources and teach "hands-on science" to elementary students in "extended day" after-school programs. The project provides opportunities for both the middle school student teachers and younger participants to work in positive peer groups and to engage in activities that spark their interest in science and in learning.

National Award for Museum Service: The Institute of Museum Services makes annual awards to museums that are central to the life of their communities. This award celebrates museums that are woven into the fabric of a community through collaboration and through meaningful public outreach.

PARTICIPATION IN OTHER ARTS EVENTS

- Annual Presidential Arts Medal Reception and Dinner
- Annual Kennedy Center Honors
- Commencement Address at Duke Ellington School for the Performing Arts, 6/15/94
- Remarks at the National Heritage Fellowship Reception, 9/21/94
- National Design Awards, 3/8/95
- Remarks at a Reception for the Washington Performing Arts Society, 6/12/95
- Scholastic Art and Writing Awards Video, 6/17/95
- Institute of Museum Services Awards
- Reception for Friends of Art and Preservation in Embassies, 6/8/95