

ARTS- POTUS-STATEMENTS

ARTS

PHOTOCOPY
PRESERVATION

Clinton Presidential Records

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The compact disk will be placed in a folder located at the end of this collection in the Electronic Records section.

Collection/FOIA: 2013-0534-S

Diskette Title: ArtsProc

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PM-AR--Mrs. Clinton-Arts,280

Mrs. Clinton Defends Arts at Opening of Exhibit Selected by LR Curator
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LITTLE ROCK (AP) With arts funding under fire in Congress, Hillary Rodham Clinton argued that art is critical to ``strengthening democratic ideals'' as she opened a sculpture exhibit at the White House.

The 12 pieces on display beginning Monday were selected by Townsend Wolfe, director of the Arkansas Arts Center in Little Rock. The work originated from museums in the South, including the Arkansas Arts Center.

``At a time of great debate about the role of art in society, I am particularly pleased that we can showcase American art and artists at the White House,'' Mrs. Clinton said.

The display is the second of four planned exhibits of 20th-century American sculpture, focusing on different regions of the country. The sculpture will be on display in the First Lady's Garden through September.

Wolfe said public funding plays a key role in ensuring that art is available to everyone. He criticized proposals that would drastically reduce such funding.

``It's very shortsighted. It has the potential of making museums once again more exclusive,'' Wolfe said.

For the exhibit, Wolfe focused on more abstract works dating from 1965 to the present. The Arkansas Arts Center contributed a black painted steel sculpture by Texas artist David Deming titled ``Defender.''

The contemporary works are tucked between shrubs in the traditional English garden that was created by first lady Jacqueline Kennedy. The garden is visible to all tours and guests as they enter the East Wing of the White House.

**** filed by:APW-(AR) on 05/16/95 at 22:27EDT ****
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THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

April 28, 1994

REMARKS BY THE PRESIDENT
AT PRESIDENTIAL AWARDS FOR DESIGN EXCELLENCE CEREMONY

The East Room

4:40 P.M. EDT

THE PRESIDENT: Thank you very much. I'd like to first acknowledge the work of the jury, including the chair, Michael Vanderbyl, and the members of Congress who have supported this endeavor, including Senator Pell, Congressman de la Garza, Regula, Swett and Yates.

We are here to honor the genius and skill of men and women whose work represents the highest level of excellence in American design, which consists of more than mere beauty; it is also at its best inspirational, enduring, functional and cost-effective. Design, at its best, can enrich our lives, beautify our surroundings, improve our productivity and performance, and even help to effect social change.

We see these qualities reflected in federal design projects all across our nation, from the wonderful monuments here in the Nation's Capital, to the simple elegance of Dulles Airport, to the highways of the Southwest, the day care centers in Baltimore, the secure telephones in federal agencies -- even to some of our government catalogs.

The federal government is the largest purchaser of design services in the world. And the designs we commission should reflect not only the best artistic execution available, but also taxpayers' money well spent.

Each of the eight projects chosen for the Presidential Awards for Design Excellence combine beauty, utility and economy in a truly unique way. The Army Corps of Engineers' novel navigational channel system, Bendway Weirs, will save millions of dollars every year on dredging and reduce navigational delays along a 180-mile stretch of the Mississippi River. That's something because of my previous life I know a little about.

The Farmers Home Administration's Mer Rouge low income rural housing was cited for "its poetic and uplifting architecture, and its cost-saving construction." Why can't we do that with all publicly supported housing?

EGIS Explosives Detector, commissioned by the State Department and the Federal Aviation Administration, is a brilliant design that showcases handsome artistry along with modern innovation and technology. By blending nature, science, technology, and human expression, these and the other designs we honor today will be lasting monuments to the innovative spirit of Americans, and to the diversity and breadth of our culture.

I salute the designers of these outstanding federal projects and recognize those departments who had the foresight to commission and oversee them. And I'm especially glad to see the Secretary of Agriculture here today. Secretary Espy, thank you very much.

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At this time, I'm also pleased to announce the call for entries for the next round of Presidential Design Awards. I hope there will be many more entrants; I hope we will be able to highlight them. I can't help but say that I think that if we could get these award winners that we're recognizing today, and the next round of entrants, widely publicized around the United States, it could have a dramatic impact on having the American people feel that their tax dollars are being better spent. It could have in the aggregate a really positive way of connecting the American people to their government again.

And if you can do that, after all we have been through over these last decades that have alienated the American people from their government, you will have helped us to do something profoundly important.

I'd like now to call upon the Chair of the National Endowment for the Arts to implement the awards program. She has done a terrific job, and I'm sure this will be one of her more enjoyable duties.

Ms. Jane Alexander. (Applause.)

(Awards are presented.)

END

4:54 P.M. EDT

THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month

October 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country.

Although the rich diversity of our nation would seem to preclude an official American culture, we have a powerful tradition of artistic expression and intellectual inquiry that honors every one of us equally. Through art, music, literature, history, and philosophy, we preserve and pass along, from generation to generation, our most cherished images, ideas, and beliefs.

For more than two centuries, the arts and humanities have helped Americans transcend political, religious, racial, and ethnic divisions by engaging us in the common task of interpreting and expressing the meaning of human experience. When we read each other's stories, discuss each other's ideas, and feel each other's emotions through dance, painting, and song, we come to understand the complexity and texture of each other's lives. In so doing, we gain a greater appreciation and understanding of the breadth of human thought and emotion. And we gain a more profound sense of our common purpose as Americans.

But if the arts and humanities are essential to appreciating and preserving our culture, they are also essential to our growth and renewal as a people. For it is only by deepening our understanding, unleashing our imaginations, and enlarging our capacities to see and to feel that we can envision a better future for ourselves, our communities, and our nation.

In the new and complicated century that awaits us, we will depend even more on our artists and humanists to help us discover the roots of our deepest beliefs and gain a vision of our most promising possibilities.

The month of October has been designated National Arts and Humanities Month, and I urge all Americans to celebrate the artistic and intellectual freedoms we enjoy and to reflect on the crucial role they play in reinvigorating and renewing our great nation every day.

Bill Clinton

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 16, 1994

REMARKS BY THE PRESIDENT
AT THE 1994 PRAEMIUM IMPERIALE ARTS AWARD CEREMONY

The East Room

4:00 P.M. EDT

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

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

There are many very distinguished Americans here, including our great former Ambassador to Japan, Senator Mike Mansfield and Maestro Rostropovich, who was just here to play for the Emperor and Empress. I thank you all for coming. I welcome the members of the diplomatic community and other distinguished citizens of the world. I would like to, in particular, recognize the representatives here of the panel of international advisors of the Japan Art Association, a group of truly distinguished citizens of the world. The Mayor of Paris, Jacques Chirac, who hosted us recently. Welcome, sir. The former Prime Minister of Italy, Amintore Fanfani; the former Prime Minister of Japan, Yasuhiro Nakasone. And the former Prime Minister of Great Britain, Sir Edward Heath. Welcome to you all. (Applause.) And Mr. David Rockefeller, our representative. David, thank you. (Applause.)

We have all been enriched by the work of the Japan Art Association, but especially by creating this award for artists who would not otherwise be recognized internationally for their outstanding work. Katherine Anne Porter, once wrote that, "Art outlives governments, creeds, societies, even civilizations." "Art," she wrote, "is what we find again when the ruins are cleared away."

Indeed, in this very room we have an example of art that survived even the burning of the White House. This wonderful Gilbert Stuart portrait of George Washington, which was rescued by the then-First Lady, Dolley Madison when the White House was burned during the War of 1812. So it endured, and it's just like it was then; but all the walls here are new, just as all the people here are. If we cultivate art, nurture it and preserve it, then not only art endures, but a part of all of us endures as well.

The Praemium Imperiale Prizes were established to mark the second century of work of the Japan Art Association, recognizing international excellence in painting, sculpture, architecture, music, theatre and film. All the winners are artists of unique accomplishment. The recommendations for the prize recipients are made for the Japan Art Association by the Distinguished Committee of International Advisors, whom I have just recognized. I thank those

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who are here and those who are not able to come, including the former West German Chancellor, Helmut Schmidt.

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

For painting, this year's winner is the French artist, Zao Wou-Ki.

Where is he? Please stand up. (Applause.)

Born in China, educated there and in France, his style brings together East and West in a synthesis of drawing, calligraphy and traditional Chinese painting that is nothing less than lyrical.

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

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

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

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

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

END

4:05 P.M. EDT

National Arts and Humanities Month

October 1993

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

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

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

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

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

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

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

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

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

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

Bill Clinton

Introduction and Summary

Coming Up Taller is a report filled with hope, a narrative about youth learning to paint, sing, write plays and poems, take photographs, make videos and play drums or violins. Here are stories of children who learn to dance, mount exhibitions, explore the history of their neighborhoods and write and print their own books.

This report documents arts and humanities programs in communities across America that offer opportunities for children and youth to learn new skills, expand their horizons and develop a sense of self, well-being and belonging.

Coming Up Taller is also an account of the men and women who share their skills as they help to shape the talents of children and youth and tap their hidden potentials.

These dedicated individuals, often working long hours for little pay, are educators, social workers, playwrights, actors,

poets, videographers, museum curators, dancers, musicians, muralists, scholars and librarians.

The President's Committee believes strongly in the importance of including the arts and the disciplines of the humanities in the school curriculum. This study looks at what happens to young people when they are *not* in school—when they need adult supervision, safe places to go and activities that expand their skills and offer them hope.

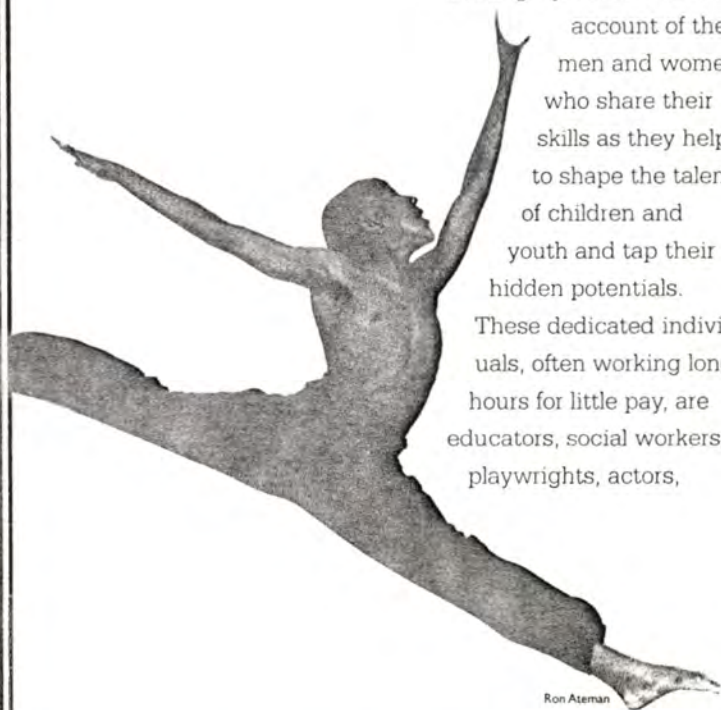
The individual programs described in this study take place in many locations, some unusual, in their communities. Children, artists and scholars come together at cultural centers, museums, libraries, performing arts centers and arts schools, to be sure. Arts and humanities programs also are based at public radio and television stations, parks and recreation centers, churches, public housing complexes, teen centers, settlement houses and Boys and Girls Clubs. In places unnoticed by mainstream media, acts of commitment and achievement are evident every day.



WHY THIS REPORT

In September 1994, President Clinton announced the new members of the President's Committee on the Arts and the Humanities. He and First Lady Hillary Rodham Clinton, who serves as Honorary Chair of the President's Committee, charged the Committee to explore ways to enhance the availability of the arts and the humanities to children, especially to those at risk.

"Too often today, instead of children discovering the joyful rewards of painting, or music, or sculpting, or writing or testing a new idea, they express themselves through acts of frustration, helplessness, hopelessness and even violence," noted Hillary Rodham Clinton in remarks to the President's Committee. "We see too clearly how an erosion and a breakdown of our most cherished institutions have resulted in a fraying of the whole social fabric. We know that the arts have the potential for





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

The First Lady encouraged the Committee to offer concrete ideas "about how we can provide children with safe havens." She noted, "The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people."

As a first step, the President's Committee produced this report to identify community programs in

the arts and the humanities that reach at-risk children and youth and to describe the principles and practices that make these programs effective.

SUMMARY OF FINDINGS

Coming Up Taller calls attention to the variety and vitality of promising arts and humanities programs for children and youth. It also describes common characteristics that these programs share.

A. Perhaps the most distinguishing aspect of these programs is their ability to take full advantage of the capacity of the arts and the humanities to engage students. Beginning with this engagement, programs

impart new skills and encourage new perspectives that begin to transform the lives of at-risk children and youth.

B. Community arts and humanities programs provide crucial "building blocks" for children's healthy development. These programs:

- Create safe places for children and youth where they can develop constructive relationships with their peers.
- Offer small classes with opportunities for youth to develop close, interactive relationships with adults.
- Place a premium on giving youth a chance to succeed as a way to build their sense of worth and achievement.

Above Left: Settlement Music School. Above: The Wang Center for the Performing Arts. Lower Left: Lula Washington Contemporary Dance Foundation.

- Use innovative teaching strategies such as hands-on learning, apprenticeships and technology, often giving youth concrete job skills.
- Emphasize excellence and expose children to quality staff and programming.
- Build on what youth value and understand and encourage voluntary participation.
- Establish clear expectations and reward progress
- Maintain sustained, regular programs upon which children can count and provide youth with opportunities to be valued community members.

THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month
October 1993

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Rita Clinton

Statements by President Clinton on the Arts

October 1993

White House Presidential Arts Medal Ceremony
South Lawn

"Throughout history, the arts and humanities have been the cultural signature of this great nation. They have enabled American of all backgrounds and walks of life to gain a deeper appreciation of who they are and as individuals and who we all are as a society, stirring our minds and our senses, stimulating learning and collective discourse, the arts and humanities teach us in ways that nothing else can about the e vastness and the depth of human experience. They are our great equalizers. We inherent them, and we can all participate in them.

Whether or not one plays an instrument, reads poetry, learns to pirouette, or spends hours alone in a local art gallery, we all have the capacity to be moves by a song, a poem, a story, a dance, a painting. WE can feel our spirit soar when we see an intriguing film, or the sudden illumination of a new idea, or an old idea put a new way.

At a time when out society faces so may new and profound challenged, at a time when we are losing so many of our children, at a time when so many of our people feel insecure in the face of change, the arts and humanities must remain a vital part of our lives -- as individuals and as a nation."

October, 1995

National Medal of Arts Ceremony
South Lawn

"The arts and humanities have energized the American Dream in so many ways. The soul of our country has literally been shaped by the vision of our artists and the creativity of those whom we honor here today. And many others in the past have helped America to become and remain the freest, most democratic nation in the world. Through the arts and humanities, we assert both our oneness and our diversity. And in celebrating this ideal, we move forward together... In the face of those who would divide us, we must remain steadfast in supporting the arts and humanities as a way of coming together while we celebrate our diversity. Our support for them is not the preservation of some extravagant cultural elite, it's the preservation of our cultural tradition for all Americans and especially for those who, unlike me and so many od us, are not part of anybody's elite, and they need their country to make sure they have access to the great heritage of America as well."

September 1994

President's Committee on the Arts and Humanities Ceremony
East Room

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

April 14, 1994

Video Remarks to Art-21 Conference

"As you only know too well, budgetary pressures at the federal, state and local levels in recent years have denied our cultural institutions the public support they richly deserve. I wish I could tell you today that our deficit was so low, so small, that funding throughout the government was going to increase dramatically this year. Unfortunately, the reality is that, although we are making great progress and our economy is clearly on the upswing, we must still work hard to reduce the deficit even more... To that end, we are re-invigorating the President's Committee on the Arts and Humanities. We are confident through it's new leadership, which comes from the public and corporate and nonprofit sectors, it will further enhance the financial support for our cultural life."

"We want to do more to ensure that every American has the opportunity to fully develop his or her creative spirit - and to make sure that every American is enlivened by the emotions, expressions, and attitudes that the arts convey.

That's why exposure to the arts should be a part of every child's schooling. Whether a youngster grows up in a ghetto, on a farm, in a city, or a suburb, the arts are a vehicle for self-expression and for building self-esteem. The arts enable children from all backgrounds to develop their individuality and contribute positively to the larger mosaic of American culture.

Throughout our history the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow.

I assure you of the ongoing commitment and support of this Administration."

THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month

October 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country.

Although the rich diversity of our nation would seem to preclude an official American culture, we have a powerful tradition of artistic expression and intellectual inquiry that honors every one of us equally. Through art, music, literature, history, and philosophy, we preserve and pass along, from generation to generation, our most cherished images, ideas, and beliefs.

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But if the arts and humanities are essential to appreciating and preserving our culture, they are also essential to our growth and renewal as a people. For it is only by deepening our understanding, unleashing our imaginations, and enlarging our capacities to see and to feel that we can envision a better future for ourselves, our communities, and our nation.

In the new and complicated century that awaits us, we will depend even more on our artists and humanists to help us discover the roots of our deepest beliefs and gain a vision of our most promising possibilities.

The month of October has been designated National Arts and Humanities Month, and I urge all Americans to celebrate the artistic and intellectual freedoms we enjoy and to reflect on the crucial role they play in reinvigorating and renewing our great nation every day.

Bill Clinton

THE WHITE HOUSE
WASHINGTON
NATIONAL ARTS AND HUMANITIES MONTH

October 1995

The month of October is the time we traditionally set aside to contemplate the place of the arts and humanities in our national experience. They are our map and our compass; they tell us who we are and where we come from -- and, most important, they show us who we can become.

Too often we define our nation in terms of technological genius and our prodigious capacities for production and marketing. We forget that America was born of the human mind and spirit. The individuals who founded our nation were students of history and philosophy, thinkers as well as doers. The Constitution they devised for us, the blueprint for a form of government the world had never known, was fashioned from their knowledge of the past and their vision for the future.

The arts, too, have an invaluable place in our lives. In a nation as diverse as ours, the arts remind us of the common values that bind us together as one people. They challenge us with new ideas and summon us to become more than we are. Through song, painting, sculpture, prose, poetry, and every other artistic endeavor, Americans rejoice in our rich cultural heritage and share the beauty and complexity of the world around us.

America has flourished for over 200 years because of our willingness to cultivate the human spirit. In these challenging times, when some are questioning the value of public support for the arts and humanities, we must remember that these pursuits are not a luxury that we can live without -- they are a vital part of our national character, the motivating force that makes us who we are.

As we observe National Arts and Humanities Month this year, let us reflect on what the arts and humanities have meant to us as a people, and let us rededicate ourselves to preserving and nurturing them for the generations yet to come.

Ric Clinton

President William Jefferson Clinton
Video Remarks to Art-21 Conference
April 14, 1994

Welcome to "Art-21: Art Reaches Into the 21st Century."

I'm sorry I can't join you in Chicago for what is truly an historic event – the first national conference on the arts.

Let me start by thanking Jane Alexander, who organized this conference, for her extraordinary energy and vision as Chairman of the National Endowment for the Arts.

For more than six months, Jane has been travelling virtually non-stop across our country – from North to South, from East to West, from big cities to rural hamlets to highlight how the arts are incorporated into our everyday lives and into our communities. She has an artist's eye, an artist's sensibilities, and an engaging spirit that has already made her a strong and clear voice for the arts in our Administration.

Under Jane's leadership – and I assure you she has left a very positive mark on Capitol Hill, as well as with state legislators and mayors she has met across this country – the NEA is once again being viewed as a vibrant force for the arts.

You are gathered at this conference because you know the power of the arts in our lives. You know that the moral fabric of our nation depends on the arts to enrich our cultural awareness and to further our appreciation for the diversity of experiences that unite us Americans.

The work you do over the next few days is extremely important. Your deliberations will begin an ongoing dialogue about the role of the arts in the 21st century.

As you know only too well, budgetary pressures at the federal, state, and local levels in recent years have denied our cultural institutions the public support they richly deserve. I wish I could tell you today that our deficit was so low, so small, that funding throughout the government was going to increase dramatically this year. Unfortunately, the reality is that, although we are making great progress and our economy is clearly on the upswing, we must still work hard to reduce the deficit even more. And nearly every federal agency is feeling the pinch.

The good news is that, even with the budget constraints we face, constraints which have forced the elimination of over 100 government programs, we made a commitment to maintain the NEA's funding in the current budget cycle. Hopefully we can do more in the years to come.

What we can do now is renew our commitment to strengthening the arts as a vital force in American life.

To that end, we are re-invigorating the President's Committee on the Arts and Humanities. We are confident through its new leadership, which comes from the public, corporate and non-profit sectors, it will further enhance financial support for our cultural life.

I don't view the arts as an isolated cause. The arts are fundamental to our history and our culture. And in this Administration, support of the arts is part of a broader social agenda that speaks to our very essence as Americans.

President Clinton's Remarks, Art-21

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As we become increasingly diverse in our society – and an increasingly complex society – the arts can help us understand each other, honor our differences, to appreciate the experiences and beliefs we share as Americans.

Each of us is born into a society that passes along its values through its culture. And that's why the National Endowment for the Arts was established three decades ago: To enliven creative expression, and in so doing, to foster a collective sense of our common community and to make the arts more accessible to Americans of all walks of life.

Since 1965, the National Endowment for the Arts has awarded over 100,000 grants for arts projects that touch every community in our nation. Through its grants, the agency has helped communicate the creative expressions of an entire generation to a broader public. The Arts Endowment also has helped to energize community arts centers, preserve our folk heritage, and advance the arts of design, literature, theater, opera, music and the visual and media arts.

Still, it's not enough. We want to do more to ensure that every American has the opportunity to fully develop his or her creative spirit – and to make sure that every American is enlivened by the emotions, expressions, and attitudes that the arts convey.

That's why exposure to the arts must be a part of every child's schooling. Whether a youngster grows up in a ghetto, on a farm, in a city or a suburb, the arts are a vehicle for self-expression and for building self-esteem. The arts enable children from all backgrounds to develop their individuality and to contribute positively to the larger mosaic of American culture.

As part of our GOALS 2000 legislation, the arts will become a core subject in the school curriculum, along with English, math, science, history, civics, geography, and foreign language.

And just last month, Education Secretary Richard Riley accepted guidelines for school districts to set new standards for high school graduation that would require students to have a working knowledge of dance, music, theater, and the visual arts and to develop some proficiency in at least one artistic form.

If we plan wisely today, our children will enjoy a life-long connection to the arts, to our collective spirit, and to the never-ending process of learning.

Throughout our history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow.

With our continued efforts, and with enhanced public and private partnerships, we can maintain our great artistic institutions – our museums, theaters, opera companies, dance companies, and performing arts centers – and we can also encourage emerging artists and organizations who bring energy and fresh ideas to our artistic traditions.

I assure you of the ongoing commitment and support of this Administration.

Your participation in the ART-21 conference is an historic first step in making sure that the arts continued to blossom and flourish freely across our great nation.

Thank you for giving your time and energy to such an important cause – and one that holds so much promise for our citizens and our nation.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 16, 1994

REMARKS BY THE PRESIDENT
AT THE 1994 PRAEMIUM IMPERIALE ARTS AWARD CEREMONY

The East Room

4:00 P.M. EDT

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

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

There are many very distinguished Americans here, including our great former Ambassador to Japan, Senator Mike Mansfield and Maestro Rostropovich, who was just here to play for the Emperor and Empress. I thank you all for coming. I welcome the members of the diplomatic community and other distinguished citizens of the world. I would like to, in particular, recognize the representatives here of the panel of international advisors of the Japan Art Association, a group of truly distinguished citizens of the world. The Mayor of Paris, Jacques Chirac, who hosted us recently. Welcome, sir. The former Prime Minister of Italy, Amintore Fanfani; the former Prime Minister of Japan, Yasuhiro Nakasone. And the former Prime Minister of Great Britain, Sir Edward Heath. Welcome to you all. (Applause.) And Mr. David Rockefeller, our representative. David, thank you. (Applause.)

We have all been enriched by the work of the Japan Art Association, but especially by creating this award for artists who would not otherwise be recognized internationally for their outstanding work. Katherine Anne Porter, once wrote that, "Art outlives governments, creeds, societies, even civilizations." "Art," she wrote, "is what we find again when the ruins are cleared away."

Indeed, in this very room we have an example of art that survived even the burning of the White House. This wonderful Gilbert Stuart portrait of George Washington, which was rescued by the then-First Lady, Dolley Madison when the White House was burned during the War of 1812. So it endured, and it's just like it was then; but all the walls here are new, just as all the people here are. If we cultivate art, nurture it and preserve it, then not only art endures, but a part of all of us endures as well.

The Praemium Imperiale Prizes were established to mark the second century of work of the Japan Art Association, recognizing international excellence in painting, sculpture, architecture, music, theatre and film. All the winners are artists of unique accomplishment. The recommendations for the prize recipients are made for the Japan Art Association by the Distinguished Committee of International Advisors, whom I have just recognized. I thank those

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who are here and those who are not able to come, including the former West German Chancellor, Helmut Schmidt.

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

For painting, this year's winner is the French artist, Zao Wou-Ki.

Where is he? Please stand up. (Applause.)

Born in China, educated there and in France, his style brings together East and West in a synthesis of drawing, calligraphy and traditional Chinese painting that is nothing less than lyrical.

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

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

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

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

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

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4:05 P.M. EDT

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Remarks
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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 19, 1994

PRESIDENT CLINTON NAMES NEW MEMBERS TO THE PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

President Clinton today announced he is revitalizing the President's Committee on the Arts and the Humanities and intends to name Dr. John Brademas to chair the Committee. The President also announced his intention to name 32 private citizens to serve as members of the Committee, and he announced that First Lady Hillary Rodham Clinton will serve as Honorary Chair.

In making these appointments the President said, "The federal, state and local governments together provide only a small percentage of the support essential to our cultural life. These appointments underscore the vital partnership between the government and the private citizens who do so much to enrich and preserve the arts and humanities in our country. I am pleased that John Brademas, who has been a vigorous champion of learning and culture both in Congress and as a university president, has agreed to chair the Committee. At a time when our society faces new and profound challenges, when we are losing so many of our children, and when so many people feel insecure in the face of change, the arts and the humanities are fundamental to our lives as individuals and as a nation."

The President's Committee, created by Executive Order in 1982, is charged with advancing public understanding of the arts and the humanities and establishing new partnerships between the private sector and federal agencies to address critical issues in cultural life.

The Committee will hold its first formal meeting with President and the First Lady on Wednesday, September 21 at the White House. The President will charge its members to support cultural programs that reach at-risk youth, expand private philanthropic assistance for the humanities and the arts, encourage international cultural exchanges and develop new private sector resources to aid cultural organizations.

Dr. John Brademas, who will serve as the Committee's Chairman, is President Emeritus of New York University and a former U.S. Representative in Congress from Indiana's Third Congressional District (1959-81).

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Arts and Humanities, Page 2

Said Dr. Brademas of his appointment, "What we do in the arts and the humanities tells who we are as a people. Our educational and cultural institutions are indispensable to the quality of our lives, the strength of our communities and the vitality of our democracy. For the arts and the humanities to thrive now and into the next century, we must have the support of both the government and the private sector."

Dr. Brademas was an original cosponsor of the National Arts and Humanities Act of 1965, the legislation that created the National Endowment for the Arts and the National Endowment for the Humanities, and for 10 years he chaired the Congressional subcommittee with jurisdiction over the Endowments. He was co-author, with Senator Claiborne Pell, of the Arts and Artifacts Indemnity Act and the Museum Services Act, that created the Institute of Museum Services. In 1990 he co-chaired, with Leonard Garment, the Independent Commission mandated by Congress to study the National Endowment for the Arts.

Ellen McCulloch-Lovell, a former director of the Vermont Arts Council, was named Executive Director by the President in February. Prior to her appointment, she served for ten years as Chief of Staff for Senator Patrick Leahy of Vermont.

The President also named three vice chairs for the Committee:

Peggy Cooper Cafritz of Washington, D.C.

Ms. Cafritz is a long-time advocate of the arts in Washington, a past chair of the D.C. Commission on the Arts and Humanities, and she currently heads the Ellington Fund, the fund-raising arm of the Duke Ellington School of the Arts in Washington, D.C.

Cynthia Perrin Schneider of Sandy Spring, Maryland

Ms. Schneider is Associate Professor of Fine Arts at Georgetown University and author of *Rembrandt's Landscapes: Prints and Designs* and numerous other studies in art history.

Terry Semel of Los Angeles, California

Mr. Semel is Chairman and Co-Chief Executive Officer of Warner Brothers.

In addition to Dr. Brademas and the three vice-chairs, the other private citizens appointed to the Committee are:

Susan Barnes-Gelt of Denver, Colorado

Ms. Barnes-Gelt is Deputy Director of the International Center at the University of Colorado at Denver and a member of the Colorado Council on the Arts.

Lerone Bennett, Jr. of Chicago, Illinois

Mr. Bennett is the Executive Editor of *Ebony* magazine and the author of several popular works on African-American history and culture.

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Arts and Humanities, Page 3

Madeleine Harris Berman of Franklin, Michigan

Ms. Berman currently serves as Vice Chairman of the American Council on the Arts and is Chairman of the National Clearing House and Archive for Arts Policy Research.

Curt Bradbury of Little Rock, Arkansas

Mr. Bradbury is the President and Chief Executive Officer of the Worthen Banking Corporation and serves as the Chairman of the Arkansas State Board of Higher Education.

John H. Bryan of Chicago, Illinois

Mr. Bryan is Chairman of the Board and Chief Executive Officer of Sara Lee Corporation. He is a past Chairman of the Business Committee for the Arts and serves on the Trustees Council of the National Gallery of Art and the board of directors for the Art Institute of Chicago.

Hilario Candela of Coral Gables, Florida

Mr. Candela is President of Spillis, Candela and Partners, the largest minority-owned architectural, engineering and interior design firm in the United States.

Anne Cox Chambers of Atlanta, Georgia

Ms. Chambers was formerly U.S. ambassador to Belgium and is Chairman of Atlanta Newspapers, Inc., which owns and operates the *Atlanta Journal-Constitution*.

Margaret Corbett Daley of Chicago, Illinois

Mrs. Daley is the First Lady of the city of Chicago and the Chair of the Chicago Cultural Center Foundation. She created and serves as Chair of Gallery 37, a summer program which offers employment in the arts to Chicago-area youth.

Everett Fly of San Antonio, Texas

Mr. Fly is President of E.L. Fly and Associates, a landscape design firm. He currently serves on the board of the Texas Committee for the Humanities and has directed a national project to document the evolution of historic African-American settlements in the United States.

David P. Gardner of Menlo Park, California

Mr. Gardner is the President of the William and Flora Hewlett Foundation. He was formerly the President of the nine-campus University of California system and President of the University of Utah.

Harvey Golub of Saddle River, New Jersey

Mr. Golub is Chairman and Chief Executive Officer of the American Express Company and serves on the board of Carnegie Hall.

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Richard S. Gurin of Easton, Pennsylvania

Mr. Gurin is President and Chief Executive Officer of Binney & Smith, the manufacturers of Crayola products. Mr. Gurin has served on national advisory panels in arts education, including the National Committee for Standards in the Arts and the Coalition for Goals 2000.

Irene Y. Hirano of Los Angeles, California

Ms. Hirano is Executive Director and President of the Japanese American National Museum which opened in April 1992.

David Henry Hwang of Marina del Ray, California

Mr. Hwang, a playwright and screenwriter, is the author of *M. Butterfly* and other acclaimed works for the stage and screen.

William Ivey of Nashville, Tennessee

Mr. Ivey is the Director of the Country Music Foundation and an author and scholar who specializes in folk music. He serves on the executive board of the American Folklore Society.

Quincy Jones of Los Angeles, California

Mr. Jones is a musician, composer, film and record producer, and record company executive and multi-media entrepreneur. In the course of his career he has won 27 Grammy Awards and the prestigious Polar Music Prize of the Royal Swedish Academy of Music.

Robert Menschel of New York City, New York

Mr. Menschel is a Limited Partner with the Goldman Sachs Group, a New York investment firm. He serves on numerous boards including those of the Museum of Modern Art, the New York Public Library, and the Institute for Advanced Study in Princeton, N.J.

Rita Moreno of New York City and Los Angeles, California

Ms. Moreno is an actress, singer, and dancer and the only female performer to have won an Emmy, an Oscar, a Tony and a Grammy for her performances on television, film, the Broadway stage, and for musical performances.

Jaroslav Pelikan of New Haven, Connecticut

Dr. Pelikan is Sterling Professor of History at Yale University and the President of the American Academy of Arts and Sciences.

Arts and Humanities, Page 5

Anthony Podesta of Washington, D.C.

Mr. Podesta is an attorney and President of Podesta Associates, a national public policy and public affairs firm based in Washington, D.C. He was the founding President of People for the American Way.

Phyllis Rosen of New York City, New York

Ms. Rosen is a real estate developer and President of P. Rosen, Inc. She serves on the New Jersey Council on the Arts and has been active in the development of the Park East Day School in New York City.

Ann Sheffer of Westport, Connecticut

Ms. Sheffer is active in the theatre and serves on the Westport Arts Advisory Council, the board of the Westport Art Center, and the Westport Education Foundation.

Isaac Stern of New York City, New York

Mr. Stern is an internationally known violinist. He has served as the President of Carnegie Hall for over 30 years and is active with many other cultural organizations.

Dave Warren of Santa Fe, New Mexico

Mr. Warren is a member of the Santa Clara Pueblo (Tewa) and is Vice President of Media Resources Associates, Inc., which is producing a nine part television program on Native American art and culture. He was active in the creation of the Smithsonian Institution's National Museum of the American Indian.

Shirley Wilhite of Shreveport, Louisiana

Ms. Wilhite is a civic leader who has been active in the arts. She serves on the Shreveport Regional Arts Council and is also active in the Aspen-Snowmass Colorado Arts Council.

Harold Williams of Los Angeles, California

Mr. Williams is President and Chief Executive Officer of the J. Paul Getty Trust, which administers funds for education and research in the arts and the humanities. An attorney, Mr. Williams is also the former chairman of the Securities and Exchange Commission.

The Speaker of the House of Representatives has named:

Emily Malino of Washington, D.C. as his designee. Ms. Malino is a senior partner with Metcalf, Tobey and Partners, a commercial interior design firm based in Reston, Va. She has been cited by *Interiors* magazine as one of the ten most influential designers in America.

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Arts and Humanities, Page 6

The government members who serve ex-officio are the Chairman of the National Endowment for the Arts; the Chairman of the National Endowment for the Humanities; the Director of the Institute of Museum Services; the Secretary of the Treasury; the Secretary of the Interior; the Secretary of Education; the Librarian of Congress; the Secretary of the Smithsonian Institution; the Director of the National Gallery of Art; the **Chairman of the John F. Kennedy Center for the Performing Arts**; the Director of the United States Information Agency, and the **Administrator of the General Services Administration**. In addition to the members chosen by the Speaker of the House of Representatives and the Senate Majority Leader, the Secretary of State may also designate a member.

The Secretary of State has named Timothy Wirth of Washington, D.C. as his designee. Mr. Wirth currently serves as Under-Secretary of State for Global Affairs.

A White House photo of Mrs. Clinton and Dr. Brademas is available from the White House Press Office and Media Affairs.

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verse we are because we share the same values, then we have to keep in mind two things. First of all, we have to give every American the capacity to make good choices and be rewarded for work; everybody's got to have the ability to do it. There's a lot of talk about empowerment in Washington. It's a buzzword today. I love that word. But it means more than choice. It means the ability to seize the choice you want to make. And the second thing we've got to do is to do it together.

We are moving into a new age. The old categories in which we divided ourselves do not give us easy answers to these new challenges. As I said before, there's not a country in the world that solved the problem of economic growth that gives everybody a chance to participate in it, that deals with the downsizing, the areas that don't get investment, the stagnation of wages among people that don't have a lot of education. We're trying to come to grips with that.

But we cannot do it in the old, highly intensely partisan way. That is doomed to failure. Because we are moving into a new era, we have to break new ground. We have to be willing to give up on some of the things that we used to hold on to and grab on to each other and work together and solve these problems. And we have to be animated by the vision we have of what we want America to look like. Homeownership has to be a part of it. A growing economy has to be a part of it. A more unified sense of our ability to work together through our diversity has to be a part of it. But it begins by saying we have to put the public interest ahead of short-term politics. I ask for your support as Americans for that goal.

Thank you, and God bless you all.

NOTE: The President spoke at 3:45 p.m. in the ballroom at the Sheraton Washington Hotel. In his remarks, he referred to Art Godi, president, Michael Graeper, chair, and Robert Galiano, vice chair, Public Policy Forum, and Russ Booth, 1996 president-elect, National Association of Realtors.

Remarks at the 25th Anniversary Reception for the John F. Kennedy Center for the Performing Arts

April 27, 1996

That's the most attractive introduction I've ever had. [Laughter]

Ladies and gentlemen, welcome, welcome to the White House and welcome here for this occasion. We're delighted to join in the 25th anniversary celebration, and I want to say a special word of welcome to the members of the Kennedy family and to thank them for remaining tireless in their efforts to preserve, promote, and honor our Nation's culture.

The Kennedy Center for the Performing Arts prospers today as our national cultural institution, thanks to so many people who are committed to that ideal, the ideal that art and culture are not so much a pastime as a definer, a clarifier, a representation of America.

Recently, the First Lady and I returned from a trip to the Far East and to Russia, and, as in other visits, we saw how prized an export our culture is. It's not just coincidence that it is embraced and adapted by a world increasingly sharing our democratic ideals. Visit almost any part of the world and there can be no doubt, our art, our music, our dance and theater are among our greatest ambassadors.

Here in America the Kennedy Center is the Nation's stage. It's hard to believe that just a quarter century ago it was only a goal. President and Mrs. Kennedy realized the significance of a national cultural center. They even held a telethon to raise funds for the center. Of course, President Kennedy could not have known that he would be the center's greatest inspiration and its namesake. But there could not be a more fitting living memorial, for at the Kennedy Center each night we enjoy great performances, each year we honor great performing artists. Every day we work to commission and create new works and to reach and educate a new generation.

The Kennedy Center makes our culture accessible as it never was before. Last year more than 2 million people attended performances at the center. Another 20 million saw its touring and broadcast productions. And many of these people who could not otherwise afford the price of admission took advantage of free and low-cost performances.

The Kennedy Center is truly a place for all Americans. It is promise and proof of our shared values. It offers a forum to an amazing variety of God-given talents. The best of art endures, enriches, and enlivens the human condition far beyond the horizon of any of our tomorrows. Our art is the best record of who we are, what we have been, and what we hope to become.

President Kennedy said it best in words inscribed in the marble walls of his memorial: "There is a connection, hard to explain logically, but easy to feel between achievement in public life and progress in the arts. The age of Pericles was also the age of Phidias. The age of Lorenzo de Medici was also the age of Leonardo da Vinci. The age of Elizabeth was also the age of Shakespeare."

Tonight we pause and pay tribute to the deeper sources of our strength, the expressions of the human spirit that light up not only our stages, but our national life. We celebrate 25 years of the John F. Kennedy Center for the Performing Arts, and we look forward in joyful expectation to new generations of performances. The best of the Kennedy Center is yet to come.

Thank you very much.

NOTE: The President spoke at 5:15 p.m. in the East Room at the White House.

Statement on Exports of Alaska North Slope Crude Oil

April 28, 1996

Today I am taking action that will allow, for the first time, exports of Alaska North Slope (ANS) crude oil. Permitting this oil to move freely in international commerce will contribute to economic growth, reduce dependence on imported oil, and create new jobs for American workers. It will not adversely affect oil supplies or gasoline prices

on the West Coast, in Hawaii, or in the rest of the Nation.

I am also announcing additional measures to address safety concerns relating to oil tankers and other commercial vessels in Puget Sound-area waters in Washington State.

I want to express my appreciation to Congress, led by the Alaska congressional delegation, for its bipartisan support of the legislation that has made exports possible. In addition, I want to express my appreciation to Alaska Governor Tony Knowles. It has been a pleasure to work with him to make ANS exports a reality.

After careful consideration, I have determined that ending the 23-year ban against exporting ANS oil is in the national interest, subject to four important conditions:

1. Tankers exporting ANS crude oil must remain outside of the 200-mile Exclusive Economic Zone. This will ensure that tankers in the ANS export trade remain far from the U.S. coastline and the environmentally sensitive areas along the Aleutian Islands.
2. ANS export tankers must be equipped with a satellite communications system to permit the Coast Guard to monitor the tankers' positions.
3. ANS export tankers must be inspected annually, in accordance with U.S. Coast Guard policies and procedures. This condition will ensure that the tankers are kept in safe working order.
4. ANS export tankers will be required to exchange their ballast water in deep ocean water prior to entering Alaska's Prince William Sound. Ship logs will record ballast exchanges and will be checked periodically by the Coast Guard. This condition will help prevent the introduction into Alaskan fisheries of nonindigenous, aquatic nuisance species.

These requirements, which will be applied to ANS oil exports as export license conditions, will protect Alaska's unique environment and abundant natural resources. A fifth requirement—that exports be carried in U.S.-flag tankers, crewed by U.S. merchant seamen—is already in place under PL 104-58, the oil export legislation I supported and signed into law last November. That law is

**President William Jefferson Clinton
Video Remarks to Art-21 Conference
April 14, 1994**

Welcome to "Art-21: Art Reaches Into the 21st Century."

I'm sorry I can't join you in Chicago for what is truly an historic event – the first national conference on the arts.

Let me start by thanking Jane Alexander, who organized this conference, for her extraordinary energy and vision as Chairman of the National Endowment for the Arts.

For more than six months, Jane has been travelling virtually non-stop across our country – from North to South, from East to West, from big cities to rural hamlets to highlight how the arts are incorporated into our everyday lives and into our communities. She has an artist's eye, an artist's sensibilities, and an engaging spirit that has already made her a strong and clear voice for the arts in our Administration.

Under Jane's leadership – and I assure you she has left a very positive mark on Capitol Hill, as well as with state legislators and mayors she has met across this country – the NEA is once again being viewed as a vibrant force for the arts.

You are gathered at this conference because you know the power of the arts in our lives. You know that the moral fabric of our nation depends on the arts to enrich our cultural awareness and to further our appreciation for the diversity of experiences that unite us Americans.

The work you do over the next few days is extremely important. Your deliberations will begin an ongoing dialogue about the role of the arts in the 21st century.

As you know only too well, budgetary pressures at the federal, state, and local levels in recent years have denied our cultural institutions the public support they richly deserve. I wish I could tell you today that our deficit was so low, so small, that funding throughout the government was going to increase dramatically this year. Unfortunately, the reality is that, although we are making great progress and our economy is clearly on the upswing, we must still work hard to reduce the deficit even more. And nearly every federal agency is feeling the pinch.

The good news is that, even with the budget constraints we face, constraints which have forced the elimination of over 100 government programs, we made a commitment to maintain the NEA's funding in the current budget cycle. Hopefully we can do more in the years to come.

What we can do now is renew our commitment to strengthening the arts as a vital force in American life.

To that end, we are re-invigorating the President's Committee on the Arts and Humanities. We are confident through its new leadership, which comes from the public, corporate and non-profit sectors, it will further enhance financial support for our cultural life.

I don't view the arts as an isolated cause. The arts are fundamental to our history and our culture. And in this Administration, support of the arts is part of a broader social agenda that speaks to our very essence as Americans.

President Clinton's Remarks, Art-21

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As we become increasingly diverse in our society – and an increasingly complex society – the arts can help us understand each other, honor our differences, to appreciate the experiences and beliefs we share as Americans.

Each of us is born into a society that passes along its values through its culture. And that's why the National Endowment for the Arts was established three decades ago: To enliven creative expression, and in so doing, to foster a collective sense of our common community and to make the arts more accessible to Americans of all walks of life.

Since 1965, the National Endowment for the Arts has awarded over 100,000 grants for arts projects that touch every community in our nation. Through its grants, the agency has helped communicate the creative expressions of an entire generation to a broader public. The Arts Endowment also has helped to energize community arts centers, preserve our folk heritage, and advance the arts of design, literature, theater, opera, music and the visual and media arts.

Still, it's not enough. We want to do more to ensure that every American has the opportunity to fully develop his or her creative spirit – and to make sure that every American is enlivened by the emotions, expressions, and attitudes that the arts convey.

That's why exposure to the arts must be a part of every child's schooling. Whether a youngster grows up in a ghetto, on a farm, in a city or a suburb, the arts are a vehicle for self-expression and for building self-esteem. The arts enable children from all backgrounds to develop their individuality and to contribute positively to the larger mosaic of American culture.

As part of our GOALS 2000 legislation, the arts will become a core subject in the school curriculum, along with English, math, science, history, civics, geography, and foreign language.

And just last month, Education Secretary Richard Riley accepted guidelines for school districts to set new standards for high school graduation that would require students to have a working knowledge of dance, music, theater, and the visual arts and to develop some proficiency in at least one artistic form.

If we plan wisely today, our children will enjoy a life-long connection to the arts, to our collective spirit, and to the never-ending process of learning.

Throughout our history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow.

With our continued efforts, and with enhanced public and private partnerships, we can maintain our great artistic institutions – our museums, theaters, opera companies, dance companies, and performing arts centers – and we can also encourage emerging artists and organizations who bring energy and fresh ideas to our artistic traditions.

I assure you of the ongoing commitment and support of this Administration.

Your participation in the ART-21 conference is an historic first step in making sure that the arts continued to blossom and flourish freely across our great nation.

Thank you for giving your time and energy to such an important cause – and one that holds so much promise for our citizens and our nation.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

May 4, 1994

REMARKS BY THE PRESIDENT
AT ANDREW W. MELLON DINNER

National Gallery of Art
Washington, DC

10:10 P.M. EDT

THE PRESIDENT: Thank you very much, Mrs. Stevenson, Mr. Smith, members of the Mellon family, distinguished Justices of the Supreme Court, members of Congress, Secretary Riley, Mr. and Mrs. Powell. To the many patrons of the art and supporters of education who are here, it is an honor for Hillary and for me to be here at this special event at this wonderful special building -- truly our national monument to art.

It's a pleasure to be among so many of you who have done so much to support our country's cultural heritage. Without our nation's magnificent tradition of philanthropy, Americans from all walks of life would never have the chance to enjoy art and culture, to find true education.

I first came here as a young student at Georgetown. Then, when I was in my 20s, after I had left school, I came to this gallery almost every time I came back to Washington. When Hillary and I met in law school and came from time to time to Washington, we would come to the National Gallery. Later when I was a governor and came here for stuffy old meetings, on occasion I would sneak away from wherever we were supposed to be convening and come here and look at these pictures and think I would never do anything remotely as important as paint some of the things that hang on these walls.

For all of you who have given, I thank you. The spirit of giving really creates America's sense of common bond, our sense of community. I want to especially thank the members of the Mellon family and other patrons of this gallery. Andrew Mellon somehow knew that throughout the ages, art could make a difference in the lives of people and nations. Thankfully, that was a gift he passed along to his children, who represent the best tradition of service to others.

I do want to thank, since it's been mentioned, the National Gallery for the gifts of art to the White House -- on loan. (Laughter.) And I do want to say that I'm glad you've got enough left over to fill these wonderful buildings with so many extraordinary works of art.

Tonight we honor not only the contributions of Andrew Mellon and his family, but we take time to underscore the partnership between the United States and the citizens who have done so much to preserve and enhance artistic institutions in the United States.

In this time of budget-cutting and belt-tightening, the federal, state and local governments together only provide a small fraction of the support for our common cultural life. That's why the contributions of people like those of you who are here tonight are crucial to the continuing vitality of our institutions.

I must say that one of the most difficult things that I have to face as President is the sure knowledge that if I fail to

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relieve the burden on future generations of the enormous debt which has been built up, I will be saddling our children, our grandchildren, with something that will always handicap our economy. And yet, it is difficult for me and for the members of Congress not to be able to give more funds to things that we really believe in. We will continue to do what we can to support the arts, but we need for you to continue to do what you can as well. We would all be not only less well-educated, but in a fundamental sense, less human than we ought to be were it not for the opportunity to spend time in places like the National Gallery.

I also want to say a special word of appreciation to those of you associated with the Gallery who support the educational programs and the outreach of the Gallery. You know, I grew up in a small town in my home state, and I never will forget the first time I went to the state's art gallery. I thought I had died and gone to heaven. Now there are children all across this country that, because of the outreach programs of galleries, see pictures, understand art, develop a level of cultural awareness and sensitivity that would be absolutely unthinkable without these programs. So for the educational efforts you have all made, I say thank you.

And if you'll give me one more indulgence, I want to say a special word of thanks for the astonishing generosity of two people who are here tonight -- Walter and Lenore Annenberg, who have done so much to help us to promote education in this country. (Applause.)

I was pleased when we stood in the line tonight, how many of you came through and said something like, well, I'm from a little town in Missouri; I've been to your state; or I understand something about your background. I think sometimes people think too quickly that these great magnificent works of art can only be appreciated by those of us who are fortunate enough to live in the great cities of our country, to assume the high positions in business and government and elsewhere. But if you look at the life stories of the artists that we honor by hanging their wonderful pictures in these galleries, you will see a much more typical picture of ordinary life at every age and time. You have helped us to bind up one another in a common culture, and to understand our connections to the past so that we can better hand down our values to the future. For that, the United States is in your debt.

Thank you very much. (Applause.)

END

10:20 P.M. EDT

TO THE CONGRESS OF THE UNITED STATES:

It is my special pleasure to transmit herewith the Annual Report of the National Endowment for the Arts for the fiscal year 1994.

Over the course of its history, the National Endowment for the Arts has awarded grants for arts projects that reach into every community in the Nation. The agency's mission is public service through the arts, and it fulfills this mandate through support of artistic excellence, our cultural heritage and traditions, individual creativity, education, and public and private partnerships for the arts. Perhaps most importantly, the Arts Endowment encourages arts organizations to reach out to the American people, to bring in new audiences for the performing, literary, and visual arts.

The results over the past 30 years can be measured by the increased presence of the arts in the lives of our fellow citizens. More children have contact with working artists in the classroom, at children's museums and festivals, and in the curricula. More older Americans now have access to museums, concert halls, and other venues. The arts reach into the smallest and most isolated communities, and in our inner cities, arts programs are often a haven for the most disadvantaged, a place where our youth can rediscover the power of imagination, creativity, and hope.

We can measure this progress as well in our re-designed communities, in the buildings and sculpture that grace our cities and towns, and in the vitality of the local economy whenever the arts arrive. The National Endowment for the Arts works the way a Government agency should work -- in partnership with the private sector, in cooperation with State and local

government, and in service to all Americans. We enjoy a rich and diverse culture in the United States, open to every citizen, and supported by the Federal Government for our common good and benefit.

William S. Clinton

THE WHITE HOUSE,
March 28, 1996.

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 19, 1994

PRESIDENT CLINTON NAMES NEW MEMBERS TO THE PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

President Clinton today announced he is revitalizing the President's Committee on the Arts and the Humanities and intends to name Dr. John Brademas to chair the Committee. The President also announced his intention to name 32 private citizens to serve as members of the Committee, and he announced that First Lady Hillary Rodham Clinton will serve as Honorary Chair.

In making these appointments the President said, "The federal, state and local governments together provide only a small percentage of the support essential to our cultural life. These appointments underscore the vital partnership between the government and the private citizens who do so much to enrich and preserve the arts and humanities in our country. I am pleased that John Brademas, who has been a vigorous champion of learning and culture both in Congress and as a university president, has agreed to chair the Committee. At a time when our society faces new and profound challenges, when we are losing so many of our children, and when so many people feel insecure in the face of change, the arts and the humanities are fundamental to our lives as individuals and as a nation."

The President's Committee, created by Executive Order in 1982, is charged with advancing public understanding of the arts and the humanities and establishing new partnerships between the private sector and federal agencies to address critical issues in cultural life.

The Committee will hold its first formal meeting with President and the First Lady on Wednesday, September 21 at the White House. The President will charge its members to support cultural programs that reach at-risk youth, expand private philanthropic assistance for the humanities and the arts, encourage international cultural exchanges and develop new private sector resources to aid cultural organizations.

Dr. John Brademas, who will serve as the Committee's Chairman, is President Emeritus of New York University and a former U.S. Representative in Congress from Indiana's Third Congressional District (1959-81).

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Said Dr. Brademas of his appointment, "What we do in the arts and the humanities tells who we are as a people. Our educational and cultural institutions are indispensable to the quality of our lives, the strength of our communities and the vitality of our democracy. For the arts and the humanities to thrive now and into the next century, we must have the support of both the government and the private sector."

Dr. Brademas was an original cosponsor of the National Arts and Humanities Act of 1965, the legislation that created the National Endowment for the Arts and the National Endowment for the Humanities, and for 10 years he chaired the Congressional subcommittee with jurisdiction over the Endowments. He was co-author, with Senator Claiborne Pell, of the Arts and Artifacts Indemnity Act and the Museum Services Act, that created the Institute of Museum Services. In 1990 he co-chaired, with Leonard Garment, the Independent Commission mandated by Congress to study the National Endowment for the Arts.

Ellen McCulloch-Lovell, a former director of the Vermont Arts Council, was named Executive Director by the President in February. Prior to her appointment, she served for ten years as Chief of Staff for Senator Patrick Leahy of Vermont.

The President also named three vice chairs for the Committee:

Peggy Cooper Cafritz of Washington, D.C.

Ms. Cafritz is a long-time advocate of the arts in Washington, a past chair of the D.C. Commission on the Arts and Humanities, and she currently heads the Ellington Fund, the fund-raising arm of the Duke Ellington School of the Arts in Washington, D.C.

Cynthia Perrin Schneider of Sandy Spring, Maryland

Ms. Schneider is Associate Professor of Fine Arts at Georgetown University and author of *Rembrandt's Landscapes: Prints and Designs* and numerous other studies in art history.

Terry Semel of Los Angeles, California

Mr. Semel is Chairman and Co-Chief Executive Officer of Warner Brothers.

In addition to Dr. Brademas and the three vice-chairs, the other private citizens appointed to the Committee are:

Susan Barnes-Gelt of Denver, Colorado

Ms. Barnes-Gelt is Deputy Director of the International Center at the University of Colorado at Denver and a member of the Colorado Council on the Arts.

Lerone Bennett, Jr. of Chicago, Illinois

Mr. Bennett is the Executive Editor of *Ebony* magazine and the author of several popular works on African-American history and culture.

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Madeleine Harris Berman of Franklin, Michigan

Ms. Berman currently serves as Vice Chairman of the American Council on the Arts and is Chairman of the National Clearing House and Archive for Arts Policy Research.

Curt Bradbury of Little Rock, Arkansas

Mr. Bradbury is the President and Chief Executive Officer of the Worthen Banking Corporation and serves as the Chairman of the Arkansas State Board of Higher Education.

John H. Bryan of Chicago, Illinois

Mr. Bryan is Chairman of the Board and Chief Executive Officer of Sara Lee Corporation. He is a past Chairman of the Business Committee for the Arts and serves on the Trustees Council of the National Gallery of Art and the board of directors for the Art Institute of Chicago.

Hilario Candela of Coral Gables, Florida

Mr. Candela is President of Spillis, Candela and Partners, the largest minority-owned architectural, engineering and interior design firm in the United States.

Anne Cox Chambers of Atlanta, Georgia

Ms. Chambers was formerly U.S. ambassador to Belgium and is Chairman of Atlanta Newspapers, Inc., which owns and operates the *Atlanta Journal-Constitution*.

Margaret Corbett Daley of Chicago, Illinois

Mrs. Daley is the First Lady of the city of Chicago and the Chair of the Chicago Cultural Center Foundation. She created and serves as Chair of Gallery 37, a summer program which offers employment in the arts to Chicago-area youth.

Everett Fly of San Antonio, Texas

Mr. Fly is President of E.L. Fly and Associates, a landscape design firm. He currently serves on the board of the Texas Committee for the Humanities and has directed a national project to document the evolution of historic African-American settlements in the United States.

David P. Gardner of Menlo Park, California

Mr. Gardner is the President of the William and Flora Hewlett Foundation. He was formerly the President of the nine-campus University of California system and President of the University of Utah.

Harvey Golub of Saddle River, New Jersey

Mr. Golub is Chairman and Chief Executive Officer of the American Express Company and serves on the board of Carnegie Hall.

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Richard S. Gurin of Easton, Pennsylvania

Mr. Gurin is President and Chief Executive Officer of Binney & Smith, the manufacturers of Crayola products. Mr. Gurin has served on national advisory panels in arts education, including the National Committee for Standards in the Arts and the Coalition for Goals 2000.

Irene Y. Hirano of Los Angeles, California

Ms. Hirano is Executive Director and President of the Japanese American National Museum which opened in April 1992.

David Henry Hwang of Marina del Ray, California

Mr. Hwang, a playwright and screenwriter, is the author of *M. Butterfly* and other acclaimed works for the stage and screen.

William Ivey of Nashville, Tennessee

Mr. Ivey is the Director of the Country Music Foundation and an author and scholar who specializes in folk music. He serves on the executive board of the American Folklore Society.

Quincy Jones of Los Angeles, California

Mr. Jones is a musician, composer, film and record producer, and record company executive and multi-media entrepreneur. In the course of his career he has won 27 Grammy Awards and the prestigious Polar Music Prize of the Royal Swedish Academy of Music.

Robert Menschel of New York City, New York

Mr. Menschel is a Limited Partner with the Goldman Sachs Group, a New York investment firm. He serves on numerous boards including those of the Museum of Modern Art, the New York Public Library, and the Institute for Advanced Study in Princeton, N.J.

Rita Moreno of New York City and Los Angeles, California

Ms. Moreno is an actress, singer, and dancer and the only female performer to have won an Emmy, an Oscar, a Tony and a Grammy for her performances on television, film, the Broadway stage, and for musical performances.

Jaroslav Pelikan of New Haven, Connecticut

Dr. Pelikan is Sterling Professor of History at Yale University and the President of the American Academy of Arts and Sciences.

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Anthony Podesta of Washington, D.C.

Mr. Podesta is an attorney and President of Podesta Associates, a national public policy and public affairs firm based in Washington, D.C. He was the founding President of People for the American Way.

Phyllis Rosen of New York City, New York

Ms. Rosen is a real estate developer and President of P. Rosen, Inc. She serves on the New Jersey Council on the Arts and has been active in the development of the Park East Day School in New York City.

Ann Sheffer of Westport, Connecticut

Ms. Sheffer is active in the theatre and serves on the Westport Arts Advisory Council, the board of the Westport Art Center, and the Westport Education Foundation.

Isaac Stern of New York City, New York

Mr. Stern is an internationally known violinist. He has served as the President of Carnegie Hall for over 30 years and is active with many other cultural organizations.

Dave Warren of Santa Fe, New Mexico

Mr. Warren is a member of the Santa Clara Pueblo (Tewa) and is Vice President of Media Resources Associates, Inc., which is producing a nine part television program on Native American art and culture. He was active in the creation of the Smithsonian Institution's National Museum of the American Indian.

Shirley Wilhite of Shreveport, Louisiana

Ms. Wilhite is a civic leader who has been active in the arts. She serves on the Shreveport Regional Arts Council and is also active in the Aspen-Snowmass Colorado Arts Council.

Harold Williams of Los Angeles, California

Mr. Williams is President and Chief Executive Officer of the J. Paul Getty Trust, which administers funds for education and research in the arts and the humanities. An attorney, Mr. Williams is also the former chairman of the Securities and Exchange Commission.

The Speaker of the House of Representatives has named:

Emily Malino of Washington, D.C. as his designee. Ms. Malino is a senior partner with Metcalf, Tobey and Partners, a commercial interior design firm based in Reston, Va. She has been cited by *Interiors* magazine as one of the ten most influential designers in America.

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The government members who serve ex-officio are the Chairman of the National Endowment for the Arts; the Chairman of the National Endowment for the Humanities; the Director of the Institute of Museum Services; the Secretary of the Treasury; the Secretary of the Interior; the Secretary of Education; the Librarian of Congress; the Secretary of the Smithsonian Institution; the Director of the National Gallery of Art; the Chairman of the John F. Kennedy Center for the Performing Arts; the Director of the United States Information Agency, and the Administrator of the General Services Administration. In addition to the members chosen by the Speaker of the House of Representatives and the Senate Majority Leader, the Secretary of State may also designate a member.

The Secretary of State has named Timothy Wirth of Washington, D.C. as his designee. Mr. Wirth currently serves as Under-Secretary of State for Global Affairs.

A White House photo of Mrs. Clinton and Dr. Brademas is available from the White House Press Office and Media Affairs.

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THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month

October 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country.

Although the rich diversity of our nation would seem to preclude an official American culture, we have a powerful tradition of artistic expression and intellectual inquiry that honors every one of us equally. Through art, music, literature, history, and philosophy, we preserve and pass along, from generation to generation, our most cherished images, ideas, and beliefs.

For more than two centuries, the arts and humanities have helped Americans transcend political, religious, racial, and ethnic divisions by engaging us in the common task of interpreting and expressing the meaning of human experience. When we read each other's stories, discuss each other's ideas, and feel each other's emotions through dance, painting, and song, we come to understand the complexity and texture of each other's lives. In so doing, we gain a greater appreciation and understanding of the breadth of human thought and emotion. And we gain a more profound sense of our common purpose as Americans.

But if the arts and humanities are essential to appreciating and preserving our culture, they are also essential to our growth and renewal as a people. For it is only by deepening our understanding, unleashing our imaginations, and enlarging our capacities to see and to feel that we can envision a better future for ourselves, our communities, and our nation.

In the new and complicated century that awaits us, we will depend even more on our artists and humanists to help us discover the roots of our deepest beliefs and gain a vision of our most promising possibilities.

The month of October has been designated National Arts and Humanities Month, and I urge all Americans to celebrate the artistic and intellectual freedoms we enjoy and to reflect on the crucial role they play in reinvigorating and renewing our great nation every day.

Bill Clinton

President referred to President Slobodan Milosevic of Serbia and Sir Leon Brittan, Vice President of the European Commission.

Remarks at the Kennedy Center Honors Reception

December 3, 1995

I am delighted to see you here. I am delighted to see you here on this, what is really the first day of our Christmas season. It is true that Hillary saw these decorations a couple of hours ago, but I went up and crashed. You saw them all before I did. *[Laughter]*

This is a happy time at the White House, and this is an appropriate way to begin. As all of you know, we've just come home from Europe, from a trip to London, Belfast, Dublin, to see our forces in Germany, and to Madrid.

I was especially moved again, as I think every person who goes to Ireland is, by the incredible power of the art of Ireland. The Irish playwright John Millington Synge wrote of artists that they know the stars, the flowers and the birds, and converse with the mountains, moors, and ferns. Today we honor five such artists, and I am delighted to see so many more in the audience tonight joining us. I think all of us know that our Nation and our world are in a period of profound change, perhaps the most sweeping period of change in the way we work and live and relate to one another in a hundred years. We know that there is an enormous amount of possibility in this period and still a great deal to trouble the soul.

At such a time we have to do everything we can to imagine the right kind of future and to remember what is best and constant about human nature throughout all ages. And so at this time we need our artists in a special way, in a profound way. And so, especially at this Christmas season, I welcome all of you to the White House.

Joseph Jacques d'Amboise was a natural athlete and a tough street kid in New York City. He discovered his true gift one day when he took his sister to ballet class and discovered the new sport of dance. Ever since that day he has taken ballet into the neighborhoods and consciousness of America in a way that no other performer has. He

has made ballet strong as well as beautiful. Through his performances in "Carousel," "Seven Brides for Seven Brothers," and "Stars and Stripes," a distinctively American ballet created especially for him. He danced until he was 50, which may be young in some careers, but not in ballet; I'm not so sure it's young in others, as well. *[Laughter]* Today we thank you for sharing your talents by teaching dance to a whole new generation of performers. We thank you for your work as a performer and choreographer, and for giving new dimension to the world of ballet.

Marilyn Horne made her professional debut at the age of four when she sang at a fundraiser for President Roosevelt—that's Franklin Roosevelt—*[laughter]*—and it was very late in his term of service. *[Laughter]* Showing good judgment in art and politics, she still had a glitch or two in the road. Her career didn't exactly take off in a straight line. In fact, she was rejected from her grade school glee club because her voice was too powerful. By age 17, however, she was back on track giving a solo recital in the Hollywood Bowl and dubbing the music for the title role in the film "Carmen Jones." She went on to form a legendary partnership with Joan Sutherland, to record remarkable Christmas carols and, most of all, to light up the opera houses of the world with a spirit as magnificent as her songs. And today as she continues to perform, she is passing on her sheer love of music and her generous spirit.

In addition, Marilyn, to thanking you on behalf of the American people, let me thank you again for your several years of friendship to me and to Hillary and for gracing our inauguration with your beautiful voice.

Thank you.

Riley B. King was known during his days on Memphis's Beale Street as "the blues boy." Eventually he became known to all America simply as B.B. King. For generations of Americans the music and the man are synonymous. Like nearly everyone else my age, I grew up listening to "Three O'Clock Blues." B.B. King was a troubadour on the American road. He spent decades touring, perfecting, and inventing. The sounds he created became the soul of a new music, with Jerry Garcia, Eric Clapton, and the Rolling Stones all modeling their music

after his. He has traveled the world to represent our country, and set hands clapping from London to Lagos. He still averages—listen to this—275 performances a year. Music is his life, and yes, the blues is B.B. King.

When Sidney Poitier left Cat Island in the Bahamas for Miami at the age of 15, he was stunned at the signs of segregation, signs that read "colored" and "white." More than any other person, he would remove those signs from the world of film. He broke these barriers by sheer force of his powerful presence on screen. From the start he was a leading man, and his performances have become landmarks in America's consciousness of itself. When he filmed "Cry, The Beloved Country," he had to enter South Africa as an indentured servant to the director. But we are all grateful to him and in his service for the way he has graced the screen with films like "To Sir, With Love," "Guess Who's Coming To Dinner," "A Raisin In The Sun," and many, many others. He has captivated us with his performances and reminded us that excellence comes in all colors.

Thank you for entertaining and educating America with dignity, strength, and grace, Sidney Poitier.

Marvin Neil Simon's humor distills the essence of his life and our lives, sometimes whether we like it or not. [Laughter] He has written the lines behind the laughs of Phil Silvers, Victor Borge, Buddy Hackett, and Jackie Gleason. He collaborated with Sid Caesar on what many people hailed as "the best show ever on television." He has written a string of magnificent hit plays unprecedented in the history of the American theater.

Audiences found them so funny that at first, that few people noticed the gentle, deep, and sometimes sharp truths behind the comedy. Felix and Oscar became American archetypes. We saw what it was to grow up in "Brighton Beach Memoirs" and to grow older in "The Sunshine Boys." We saw flaws and foibles and faults, but always, through them all, the indomitability of the human spirit. Neil Simon takes his work seriously, but he challenges us and himself never to take ourselves too seriously.

Thank you for the wit and the wisdom.

Today we meet at the summit of five lives of artistic grace and greatness. Jacques d'Amboise, Marilyn Horne, B.B. King, Sidney Poitier and Neil Simon, we are pleased to honor all of you for your work. But more importantly, we honor you for your spirit and your heart.

Thank you, and congratulations.

NOTE: The President spoke at 6:03 p.m. in the East Room at the White House.

Remarks on Signing the Human Rights Proclamation

December 5, 1995

Thank you very much. Thank you for being here. And most important of all, thank you for your commitment to the people of Bosnia, for your care and your courage.

Many of you in this room have worked throughout the war to stop the human rights abuses that horrified the world and to ease the suffering of the people of Bosnia. Now the Balkan leaders have ended the war and have made a commitment to peace, so that now I can say to you, we need your help more than ever to make sure the peace takes hold and endures.

I have just had a remarkable meeting in the Oval Office with a group of Bosnians who just came in and took their seats. They were forced to flee their country, and they have resettled in ours: the Capin family, the Ibisevic family, and Dr. Oljaca. They are all here with me. They bear witness to loved ones lost, homes destroyed, careers shattered, families separated. They can tell us what it's like to leave the land they love, where they were born and went to school, where they married and raised families, where they should have been able to enjoy the basic human right to build a good future in peace.

These people and so many more like them are the human faces of the war in Bosnia. They are the story behind the unbelievable numbers of a quarter of a million dead, 2 million people displaced, more than half the population of pre-war Bosnia.

Many of you have actually witnessed and documented the war's atrocities firsthand, the executions, the ethnic cleansing, the rape

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 14, 1994

REMARKS BY THE PRESIDENT
AT THE ARTS AND HUMANITIES AWARDS CEREMONY

The South Lawn

2:52 P.M. EST

THE PRESIDENT: Thank you very much. Ladies and gentlemen, Hillary and I are delighted to have all of you here today. This is the second year I've had the pleasure of honoring the winners of the National Medal of the Arts and the Charles Frankel Prize. And it's really one of the great pleasures of my job.

I may or may not be the first President who's reviewed the recommendations of the committee when they send them to me for who should receive the prize, but it enables me to sort of relive large chunks of my life as I see the artists who have been recommended for this esteemed honor.

Today we celebrate the human imagination and its power to move us forward as a civilization. In honoring our finest artists and humanists, we honor the great American cultural traditions of pluralism, free expression and tolerance. We honor the quality of our civic life, which for more than two centuries has offered hope and opportunities to Americans from all walks of life, even in the midst of momentous social and political change.

The arts and humanities are our bridge as a people -- our bridge to one another. Whatever divisions exist among us, the arts and humanities draw us together. They enable us to celebrate our own individuals identities, while also teaching us about the things we share as Americans. They give us a window on the human condition that prevents us from becoming too complacent, or too numb, or too fearful of the challenges and complexities of the world of today and tomorrow.

Too often, we think of art and scholarship, of creative expression and the world of ideas, as the provinces as a cultural elite. Indeed, too often these very arguments have been made by those who would seek to divide us one from another -- to divide those who write our songs and paint our pictures and act in our dramas from what they would call normal Americans. But the truth is that the arts and humanities don't discriminate or prejudge, they honor all of equally. And when we listen and look and feel, they bind us together instead of giving in to those who would divide us.

Song, dance, painting, drama, books, ideas and scholarship have never been the province of one ethnic group, one

religion, one political faction in this country. They are part of our common heritage. They convey all the distinct and different voices, emotions and images that together make up what is a uniquely American culture. That's why they can be a powerful source of our renewal and our common unity as we move forward into the 21st century.

We need only look at our own history to know that every step we have taken forward as a democracy has coincided with a period of great artistic and intellectual ferment. By fueling our own imaginations, by enlarging our understanding of human experience, the arts and humanities have always given us greater confidence to confront whatever uncertainties loom before us. We need that now -- greater confidence in the face of uncertainty, because I believe more than I can convey in words that the 21st century can be our greatest time if we learn to relish and cherish and celebrate our diversity and to face our challenges with genuine confidence. (Applause.)

You know, I'm glad you clapped for that because it wasn't in the notes, it's just what I wanted to say. (Laughter and applause.) The president of my alma mater, Georgetown, is over there. He's very glad I'm well educated enough to think of one coherent sentence that wasn't written for me. (Laughter.)

Given that this is national arts and humanities month, it's an appropriate time also to remember that public support for the arts and humanities, while always a minor portion of overall financial backing, remains essential today. And it will be so as far as we can foresee. Therefore, I want to thank especially all those people who were individually introduced by the First Lady just a few moments ago. They are a powerful voice for arts and humanities within this administration, and I am very proud of each and every one of them and the service they render to the United States.

Now, I have the honor of conferring the National Medal of the Arts and the Charles Frankel Prize on a wonderful group of awardees.

First, to a man whose music I love and who I found to be one of the funniest people I ever saw perform in person who later lived long enough to be able to encourage and, on occasion, rebuke me as President -- Harry Belafonte. (Applause.)

Harry Belafonte once brought tears to my eyes of laughter at one of his concerts, and later brought tears to my eyes with his passion for an event which is unfolding today, the return of President Aristide to Haiti. (Applause.) He once said, "The role of art isn't just to show life as it is, but to show life as it should be." Well, Harry Belafonte has not only brought joy to his audiences, but he's inspired people throughout the world with his dedication to freedom movements and humanitarian causes.

Singer, actor, producer -- Harry Belafonte has set industry standards. His third album, *Calypso*, was the first ever to sell over a million copies. We're familiar with his work on U.S.A. for Africa, which produced a Grammy award-winning album and video, "We Are The World." Today, he continues to bring art and activism together to inspire all of us to live our lives with passion and with concern for others.

Ladies and gentlemen, please join me in congratulating Harry Belafonte. (Applause.)

The next awardee is the first person on this list who's work ever touched me personally. I'll never forget when, as a high school musician, I discovered that I could actually play the saxophone lead in "Take Five." (Laughter.) And, Mr. Brubeck, I can still almost do it. (Laughter.)

A pianist, composer and bandleader, Dave Brubeck is truly an American jazz legend. Reaching international stardom in the 1950s, the Dave Brubeck Quartet performed with Charlie Parker, Dizzy Gillespie, Stan Getz and others. The "Time Out" album was the first modern jazz album to go gold. A classically trained musician, Dave Brubeck is also recognized worldwide for his compositions that include ballet scores, piano concertos, oratorios, cantatas, and a mass. Merging both of his interests, he was a pioneer in combining jazz and symphony sounds.

I can also tell you that he is still playing all the time and very well. It is my great personal honor to present the next award to Dave Brubeck. (Applause.)

Contralto Celia Cruz is known internationally as the Queen of Salsa. Born in Havana, she began her vocal career singing her younger siblings to sleep. It wasn't long, though, before she began electrifying audiences on a larger scale. She's sung with Latin musical greats like La Sonora Matancera, Tito Puente, and Johnny Pacheco. Celia Cruz has used her powerful voice and style to transplant Afro-Cuban music to every corner of the globe. Please congratulate Celia Cruz. (Applause.)

Since beginning her career as a violin teacher at the Juilliard School in 1948, Dorothy DeLay has inspired and instructed dozens of virtuosos and concert masters from all over the world. Instead of teaching a particular technique or a tone, her greatest achievement has been to draw out the individual talents and passions of her students.

Through her guidance and encouragement, artists such as Itzhak Perlman, Sarah Chang, Nadja Solerno-Sonnenberg, Cho-Liang Lin and Nigel Kennedy have become internationally renowned violinists. Itzhak Perlman said this: Miss Delay's contributions to the excellence of the arts in this country are vast and her place in the history of classical music is secure. No one could say it better. (Applause.)

Anyone who has ever seen our next awardee perform knows what great acting is all about. Julie Harris is a five-time Tony Award winner, one of our nation's most talented and versatile actresses. Her credits include I Am a Camera, The Lark, Forty Carats, The Last of Mrs. Lincoln, and The Belle of Amherst, in which she had the starring role as Emily Dickinson. That 1976 production broke box office records here at the Kennedy Center as well as in Philadelphia and Boston. Her stage successes won her the New York Drama Critics Circle Award and the Donaldson Award. She has also, as all of you know, lent her considerable talents to television, radio and film. Miss Julie Harris. (Applause.)

Our next honoree is truly a pioneer in his field. Eric

Hawkins was the first American in George Balanchine's School of American Ballet and the first male dancer in Martha Graham's Company. In 1951 he opened his own dance school and founded a dance company, both of which continue to add vitality and originality to the dance world today. As a choreographer, dancer and teacher, Eric Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. For his boldness and talent, Eric Hawkins commands a legendary place in American modern dance heritage. Eric Hawkins. (Applause.)

Our next honoree is Gene Kelly. Perhaps the most versatilely talented and widely admired American dancer, singer and actor of this generation. He wanted very much to be here today, and had planned to come, but at the last moment was literally forbidden by his doctors to do so. So his wife has come to receive the award for him.

All of you know that he is an award-winning director, choreographer and producer; a household name who has inspired even the most uncoordinated among us to imitate his memorable scenes, as I must confess, I tried to do for my daughter not very long ago when he was singing in the rain on television. Every one of you has probably done the same thing if you would be perfectly honest about it. (Laughter.)

Having performed in such timeless classics as For Me and My Gal, Anchors Aweigh, On the Town, and An American in Paris, it's no wonder that he received a Kennedy Center Award in 1982 for his lifetime contribution to the arts. Whether on stage or screen, Gene Kelly is an American treasure whose musicals entertain people of all generations. Even though he is unable to join us today, we know he's here with us in spirit. We're glad that Patricia is here to accept this award on his behalf. Mr. Gene Kelly. (Applause.)

The next awardee is the second person on this list who had a personal impact on my life, and I would daresay, the lives of every American citizen, at least every American who is 50 years of age or younger -- maybe who's 75 or 80 or younger. Pete Seeger is an American legend. Influenced by his father, Charles Seeger, a famous American musicologist, he achieved international fame as a folk singer, songwriter and political activist in the '50s and '60s. Among his many credits are performing with Woodie Guthrie's band and composing "If I Had a Hammer," "Where Have All the Flowers Gone," and many other songs that all of us know by heart.

He has also lent his music to support the civil rights movement, the protection of our environment and the labor movement. Occasionally, he still picks up his banjo, and anyone who is fortunate enough to listen will attest still to his place as one of our most enduring and endearing and important folk musicians. Mr. Peter Seeger. (Applause.)

Catherine Filene Shouse has been a lifelong patron of the arts. Her leadership has supported the Washington Ballet, the Washington Opera, the Kennedy Center, the New York City and Miami City Ballets. For a half century, she worked on behalf of the National Symphony Orchestra. In 1966, she donated 100 acres of her Virginia farm as well as funds for an amphitheater to the United States government.

The Wolf Trap Farm Park for the Performing Arts is America's first and only national park dedicated to the performing arts and related educational programs. It is a truly national treasure that I think we should all be grateful for. I wish we had more national parks that were for people to work in and learn in and live in. We owe her a lot, and today we recognize her for her signal gifts. (Applause.)

Professor Wayne Thiebaud is not your average college art teacher. A professor at the University of California at Davis, he's also an internationally-renowned artist whose paintings are on display at the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of Art in New York, the Chicago Art Institute, Harvard's Fogg Art Museum, and the San Francisco Museum of Art.

While his works hang on the walls of the most famous American museums, his teaching allows serious art students to learn and develop from his own artistic genius. I don't know about you, but one of the things that I'd like to say is we probably ought to recognize more teachers in this world. And when a teacher has this kind of gift and decides on his own initiative to keep on teaching, that in itself is a contribution worthy of this medal. (Applause.) Thank you. (Applause.)

Richard Wilbur has been a poet, translator, teacher, Broadway lyricist, among others, for -- I have to plug one of my favorites -- for the work he did with Lillian Hellman and Leonard Bernstein on *Candide*. A critic and editor, an author of children's books, foremost among his literary achievements have been his poetry and his translations. He has won two Pulitzer Prizes, the National Book Award, was our second Poet Laureate.

For his translation of French plays, he's won the Bollingen and PEN translation prizes. His translations from Moliere and Racine are the most celebrated American translations from the French theater. I think that all of us know that Richard Wilbur is among all other things one of the greatest poets of the 20th century, and we honor him today. (Applause.)

We're giving an award to an organization now that is terribly important. In a time when many schools are having to scale back or eliminate their music, theater or dance programs, Young Audiences Incorporated is helping to make the performing arts an essential part of young people's education. Last year Young Audiences professional artists presented nearly 50,000 performances, reaching more than 6 million public school students.

Coordinating with schools and communities to establish partnerships on behalf of arts education, Young Audiences has been instrumental in bringing the enrichment of performing arts to millions of young people all across our country. That is a terrific achievement, and I am honored to present the medal to one of our most outstanding young musicians, Yo Yo Ma. (Applause.)

I now present the winners of the 1994 Charles Frankel Prize for their work in the humanities. And I began quite proudly with a man who has been a longtime personal friend of the First Lady and of mine, whose work in education will influence educators and, therefore, help students well into the next century. Ernest Boyer is a distinguished scholar, educator and administrator who has

demonstrated in his life an unparalleled commitment to educational excellence.

As President of the Carnegie Foundation for the Advancement of Teaching at Princeton, he's helped lead the national education debate for more than 10 years now. He has consistently cited as one of our nation's foremost advocates of educational reform. And I can tell you that, having worked with him myself for the better part of a decade, deep in his heart he does believe that all children can learn and that we can find a way to teach them. Mr. Ernest Boyer. (Applause.)

A Professor of English at the University of Montana and an accomplished writer, William Kittredge is considered the leading scholar of the American West. His essays, memoirs, short stories and film screen plays about the West have reached a national audience. Helping to establish western regional studies as an academic field, he has taken Americans beyond the sentimentalized view of the Old West, providing us with a more complex and worthy history of the American West. Mr. William Kittredge. (Applause.)

For the past 20 years, Peggy Whitman Prenshaw has been a champion of the humanities. A distinguished scholar of southern literature at Louisiana State University, she has organized, conducted or participated in dozens of public humanities forums in Mississippi and Louisiana. She has been a tireless advocate of the humanities in American civic life and has served on the Mississippi Humanities Council, the Federation of State Humanities Councils, and the Louisiana Endowment for the Humanities. She is my neighbor and I know of her work and how much it has meant to so many of those ordinary citizens who might never have seen some of the things they saw but for her efforts. Thank you very much. (Applause.)

It is a great personal honor for me to have the opportunity to present the next award to our good friend, Sharon Percy Rockefeller, the president and chief executive officer of WETA from 1989 to 1994. She has led TV26 in becoming the third largest producer of national programs for the Public Broadcasting Service. During her tenure, the weekly viewership of WETA TV26 grew to an unprecedented one million viewers and WETA became a forerunner in the production of outstanding programming of the arts and humanities. Most notable among the long list of excellent programs is WETA's coproduction of Ken Burns' magnificent 1990 documentary, The Civil War, the highest-rated program in the history of public television. (Applause.)

You know what she said when I gave it to her? She said, don't forget Baseball. (Laughter.) And it was the only baseball we had this year. (Laughter.)

Today, Dorothy Porter Wesley is recognized for her role as a preeminent archivist of African Americana. During her 43-year tenure as the principal compiler of the black studies collection housed at Howard University's Moorland-Spingarn Research Center, she has set national standards for collecting, preserving and making accessible thousands of books, pamphlets, manuscripts, portraits and artifacts relating to blacks in America and in Africa. She was the visiting senior scholar at the W.E.B. DuBois Institute for Afro American Research at Harvard University. She also is still in her heart a librarian.

The first thing she asked me when I saw her today, was whether I was using the White House library. (Laughter.) The second thing I did was get a reprimand for having four overdue books. (Laughter.) Please welcome her here today. (Applause.)

The final presentation is of a Presidential Citizens Medal to an invaluable ally of the arts and humanities in Congress, the distinguished Chairman of the Senate Foreign Relations Committee, Claiborne Pell, of Rhode Island. Senator Pell is one of the founding fathers of the National Endowment for the Arts and the National Endowment for the Humanities. He has tirelessly served this country through legislative leadership and unwavering advocacy of the arts and humanities. As Chairman of the Senate Subcommittee on Education, Arts and Humanities, he's been instrumental in providing opportunities for artists in funding arts programs and preservation projects, and in bringing the experience and the appreciation of the arts to communities all across this country.

Let us give him a warm round of applause. Senator Pell, congratulations. (Applause.)

Now, let's end this program with a thanks to the good Lord for keeping the rain away -- (laughter) -- and a good round of applause to all of our honorees. Thank you very much. (Applause.)

END

3:22 P.M. EDT

THE WHITE HOUSE

Office of the Press Secretary

FOR IMMEDIATE RELEASE

October 11, 1994

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

10/12/94

First Lady Finds Niche For Art

Sculpture Garden Opens at White House

By Judith Weinraub
Washington Post Staff Writer

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

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

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

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

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

See SCULPTURE, C12, Col. 3

Modern Sculpture Garden

SCULPTURE, From C1

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

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

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

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

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

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

Those pieces, which include figu-

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

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

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

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

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

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

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 14, 1994

REMARKS BY THE PRESIDENT
AT THE ARTS AND HUMANITIES AWARDS CEREMONY

The South Lawn

2:52 P.M. EST

THE PRESIDENT: Thank you very much. Ladies and gentlemen, Hillary and I are delighted to have all of you here today. This is the second year I've had the pleasure of honoring the winners of the National Medal of the Arts and the Charles Frankel Prize. And it's really one of the great pleasures of my job.

I may or may not be the first President who's reviewed the recommendations of the committee when they send them to me for who should receive the prize, but it enables me to sort of relive large chunks of my life as I see the artists who have been recommended for this esteemed honor.

Today we celebrate the human imagination and its power to move us forward as a civilization. In honoring our finest artists and humanists, we honor the great American cultural traditions of pluralism, free expression and tolerance. We honor the quality of our civic life, which for more than two centuries has offered hope and opportunities to Americans from all walks of life, even in the midst of momentous social and political change.

The arts and humanities are our bridge as a people -- our bridge to one another. Whatever divisions exist among us, the arts and humanities draw us together. They enable us to celebrate our own individuals identities, while also teaching us about the things we share as Americans. They give us a window on the human condition that prevents us from becoming too complacent, or too numb, or too fearful of the challenges and complexities of the world of today and tomorrow.

Too often, we think of art and scholarship, of creative expression and the world of ideas, as the provinces as a cultural elite. Indeed, too often these very arguments have been made by those who would seek to divide us one from another -- to divide those who write our songs and paint our pictures and act in our dramas from what they would call normal Americans. But the truth is that the arts and humanities don't discriminate or prejudge, they honor all of equally. And when we listen and look and feel, they bind us together instead of giving in to those who would divide us.

Song, dance, painting, drama, books, ideas and scholarship have never been the province of one ethnic group, one

religion, one political faction in this country. They are part of our common heritage. They convey all the distinct and different voices, emotions and images that together make up what is a uniquely American culture. That's why they can be a powerful source of our renewal and our common unity as we move forward into the 21st century.

We need only look at our own history to know that every step we have taken forward as a democracy has coincided with a period of great artistic and intellectual ferment. By fueling our own imaginations, by enlarging our understanding of human experience, the arts and humanities have always given us greater confidence to confront whatever uncertainties loom before us. We need that now -- greater confidence in the face of uncertainty, because I believe more than I can convey in words that the 21st century can be our greatest time if we learn to relish and cherish and celebrate our diversity and to face our challenges with genuine confidence. (Applause.)

You know, I'm glad you clapped for that because it wasn't in the notes, it's just what I wanted to say. (Laughter and applause.) The president of my alma mater, Georgetown, is over there. He's very glad I'm well educated enough to think of one coherent sentence that wasn't written for me. (Laughter.)

Given that this is national arts and humanities month, it's an appropriate time also to remember that public support for the arts and humanities, while always a minor portion of overall financial backing, remains essential today. And it will be so as far as we can foresee. Therefore, I want to thank especially all those people who were individually introduced by the First Lady just a few moments ago. They are a powerful voice for arts and humanities within this administration, and I am very proud of each and every one of them and the service they render to the United States.

Now, I have the honor of conferring the National Medal of the Arts and the Charles Frankel Prize on a wonderful group of awardees.

First, to a man whose music I love and who I found to be one of the funniest people I ever saw perform in person who later lived long enough to be able to encourage and, on occasion, rebuke me as President -- Harry Belafonte. (Applause.)

Harry Belafonte once brought tears to my eyes of laughter at one of his concerts, and later brought tears to my eyes with his passion for an event which is unfolding today, the return of President Aristide to Haiti. (Applause.) He once said, "The role of art isn't just to show life as it is, but to show life as it should be." Well, Harry Belafonte has not only brought joy to his audiences, but he's inspired people throughout the world with his dedication to freedom movements and humanitarian causes.

Singer, actor, producer -- Harry Belafonte has set industry standards. His third album, Calypso, was the first ever to sell over a million copies. We're familiar with his work on U.S.A. for Africa, which produced a Grammy award-winning album and video, "We Are The World." Today, he continues to bring art and activism together to inspire all of us to live our lives with passion and with concern for others.

Ladies and gentlemen, please join me in congratulating Harry Belafonte. (Applause.)

The next awardee is the first person on this list who's work ever touched me personally. I'll never forget when, as a high school musician, I discovered that I could actually play the saxophone lead in "Take Five." (Laughter.) And, Mr. Brubeck, I can still almost do it. (Laughter.)

A pianist, composer and bandleader, Dave Brubeck is truly an American jazz legend. Reaching international stardom in the 1950s, the Dave Brubeck Quartet performed with Charlie Parker, Dizzy Gillespie, Stan Getz and others. The "Time Out" album was the first modern jazz album to go gold. A classically trained musician, Dave Brubeck is also recognized worldwide for his compositions that include ballet scores, piano concertos, oratorios, cantatas, and a mass. Merging both of his interests, he was a pioneer in combining jazz and symphony sounds.

I can also tell you that he is still playing all the time and very well. It is my great personal honor to present the next award to Dave Brubeck. (Applause.)

Contralto Celia Cruz is known internationally as the Queen of Salsa. Born in Havana, she began her vocal career singing her younger siblings to sleep. It wasn't long, though, before she began electrifying audiences on a larger scale. She's sung with Latin musical greats like La Sonora Matancera, Tito Puente, and Johnny Pacheco. Celia Cruz has used her powerful voice and style to transplant Afro-Cuban music to every corner of the globe. Please congratulate Celia Cruz. (Applause.)

Since beginning her career as a violin teacher at the Juilliard School in 1948, Dorothy DeLay has inspired and instructed dozens of virtuosos and concert masters from all over the world. Instead of teaching a particular technique or a tone, her greatest achievement has been to draw out the individual talents and passions of her students.

Through her guidance and encouragement, artists such as Itzhak Perlman, Sarah Chang, Nadja Solerno-Sonnenberg, Cho-Liang Lin and Nigel Kennedy have become internationally renowned violinists. Itzhak Perlman said this: Miss Delay's contributions to the excellence of the arts in this country are vast and her place in the history of classical music is secure. No one could say it better. (Applause.)

Anyone who has ever seen our next awardee perform knows what great acting is all about. Julie Harris is a five-time Tony Award winner, one of our nation's most talented and versatile actresses. Her credits include I Am a Camera, The Lark, Forty Carats, The Last of Mrs. Lincoln, and The Belle of Amherst, in which she had the starring role as Emily Dickinson. That 1976 production broke box office records here at the Kennedy Center as well as in Philadelphia and Boston. Her stage successes won her the New York Drama Critics Circle Award and the Donaldson Award. She has also, as all of you know, lent her considerable talents to television, radio and film. Miss Julie Harris. (Applause.)

Our next honoree is truly a pioneer in his field. Eric

Hawkins was the first American in George Balanchine's School of American Ballet and the first male dancer in Martha Graham's Company. In 1951 he opened his own dance school and founded a dance company, both of which continue to add vitality and originality to the dance world today. As a choreographer, dancer and teacher, Eric Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. For his boldness and talent, Eric Hawkins commands a legendary place in American modern dance heritage. Eric Hawkins. (Applause.)

Our next honoree is Gene Kelly. Perhaps the most versatilely talented and widely admired American dancer, singer and actor of this generation. He wanted very much to be here today, and had planned to come, but at the last moment was literally forbidden by his doctors to do so. So his wife has come to receive the award for him.

All of you know that he is an award-winning director, choreographer and producer; a household name who has inspired even the most uncoordinated among us to imitate his memorable scenes, as I must confess, I tried to do for my daughter not very long ago when he was singing in the rain on television. Every one of you has probably done the same thing if you would be perfectly honest about it. (Laughter.)

Having performed in such timeless classics as For Me and My Gal, Anchors Aweigh, On the Town, and An American in Paris, it's no wonder that he received a Kennedy Center Award in 1982 for his lifetime contribution to the arts. Whether on stage or screen, Gene Kelly is an American treasure whose musicals entertain people of all generations. Even though he is unable to join us today, we know he's here with us in spirit. We're glad that Patricia is here to accept this award on his behalf. Mr. Gene Kelly. (Applause.)

The next awardee is the second person on this list who had a personal impact on my life, and I would daresay, the lives of every American citizen, at least every American who is 50 years of age or younger -- maybe who's 75 or 80 or younger. Pete Seeger is an American legend. Influenced by his father, Charles Seeger, a famous American musicologist, he achieved international fame as a folk singer, songwriter and political activist in the '50s and '60s. Among his many credits are performing with Woodie Guthrie's band and composing "If I Had a Hammer," "Where Have All the Flowers Gone," and many other songs that all of us know by heart.

He has also lent his music to support the civil rights movement, the protection of our environment and the labor movement. Occasionally, he still picks up his banjo, and anyone who is fortunate enough to listen will attest still to his place as one of our most enduring and endearing and important folk musicians. Mr. Peter Seeger. (Applause.)

Catherine Filene Shouse has been a lifelong patron of the arts. Her leadership has supported the Washington Ballet, the Washington Opera, the Kennedy Center, the New York City and Miami City Ballets. For a half century, she worked on behalf of the National Symphony Orchestra. In 1966, she donated 100 acres of her Virginia farm as well as funds for an amphitheater to the United States government.

The Wolf Trap Farm Park for the Performing Arts is America's first and only national park dedicated to the performing arts and related educational programs. It is a truly national treasure that I think we should all be grateful for. I wish we had more national parks that were for people to work in and learn in and live in. We owe her a lot, and today we recognize her for her signal gifts. (Applause.)

Professor Wayne Thiebaud is not your average college art teacher. A professor at the University of California at Davis, he's also an internationally-renowned artist whose paintings are on display at the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of Art in New York, the Chicago Art Institute, Harvard's Fogg Art Museum, and the San Francisco Museum of Art.

While his works hang on the walls of the most famous American museums, his teaching allows serious art students to learn and develop from his own artistic genius. I don't know about you, but one of the things that I'd like to say is we probably ought to recognize more teachers in this world. And when a teacher has this kind of gift and decides on his own initiative to keep on teaching, that in itself is a contribution worthy of this medal. (Applause.) Thank you. (Applause.)

Richard Wilbur has been a poet, translator, teacher, Broadway lyricist, among others, for -- I have to plug one of my favorites -- for the work he did with Lillian Hellman and Leonard Bernstein on *Candide*. A critic and editor, an author of children's books, foremost among his literary achievements have been his poetry and his translations. He has won two Pulitzer Prizes, the National Book Award, was our second Poet Laureate.

For his translation of French plays, he's won the Bolligen and PEN translation prizes. His translations from Moliere and Racine are the most celebrated American translations from the French theater. I think that all of us know that Richard Wilbur is among all other things one of the greatest poets of the 20th century, and we honor him today. (Applause.)

We're giving an award to an organization now that is terribly important. In a time when many schools are having to scale back or eliminate their music, theater or dance programs, Young Audiences Incorporated is helping to make the performing arts an essential part of young people's education. Last year Young Audiences professional artists presented nearly 50,000 performances, reaching more than 6 million public school students.

Coordinating with schools and communities to establish partnerships on behalf of arts education, Young Audiences has been instrumental in bringing the enrichment of performing arts to millions of young people all across our country. That is a terrific achievement, and I am honored to present the medal to one of our most outstanding young musicians, Yo Yo Ma. (Applause.)

I now present the winners of the 1994 Charles Frankel Prize for their work in the humanities. And I began quite proudly with a man who has been a longtime personal friend of the First Lady and of mine, whose work in education will influence educators and, therefore, help students well into the next century. Ernest Boyer is a distinguished scholar, educator and administrator who has

demonstrated in his life an unparalleled commitment to educational excellence.

As President of the Carnegie Foundation for the Advancement of Teaching at Princeton, he's helped lead the national education debate for more than 10 years now. He has consistently cited as one of our nation's foremost advocates of educational reform. And I can tell you that, having worked with him myself for the better part of a decade, deep in his heart he does believe that all children can learn and that we can find a way to teach them. Mr. Ernest Boyer. (Applause.)

A Professor of English at the University of Montana and an accomplished writer, William Kittredge is considered the leading scholar of the American West. His essays, memoirs, short stories and film screen plays about the West have reached a national audience. Helping to establish western regional studies as an academic field, he has taken Americans beyond the sentimentalized view of the Old West, providing us with a more complex and worthy history of the American West. Mr. William Kittredge. (Applause.)

For the past 20 years, Peggy Whitman Prenshaw has been a champion of the humanities. A distinguished scholar of southern literature at Louisiana State University, she has organized, conducted or participated in dozens of public humanities forums in Mississippi and Louisiana. She has been a tireless advocate of the humanities in American civic life and has served on the Mississippi Humanities Council, the Federation of State Humanities Councils, and the Louisiana Endowment for the Humanities. She is my neighbor and I know of her work and how much it has meant to so many of those ordinary citizens who might never have seen some of the things they saw but for her efforts. Thank you very much. (Applause.)

It is a great personal honor for me to have the opportunity to present the next award to our good friend, Sharon Percy Rockefeller, the president and chief executive officer of WETA from 1989 to 1994. She has led TV26 in becoming the third largest producer of national programs for the Public Broadcasting Service. During her tenure, the weekly viewership of WETA TV26 grew to an unprecedented one million viewers and WETA became a forerunner in the production of outstanding programming of the arts and humanities. Most notable among the long list of excellent programs is WETA's coproduction of Ken Burns' magnificent 1990 documentary, The Civil War, the highest-rated program in the history of public television. (Applause.)

You know what she said when I gave it to her? She said, don't forget Baseball. (Laughter.) And it was the only baseball we had this year. (Laughter.)

Today, Dorothy Porter Wesley is recognized for her role as a preeminent archivist of African Americana. During her 43-year tenure as the principal compiler of the black studies collection housed at Howard University's Moorland-Spingarn Research Center, she has set national standards for collecting, preserving and making accessible thousands of books, pamphlets, manuscripts, portraits and artifacts relating to blacks in America and in Africa. She was the visiting senior scholar at the W.E.B. DuBois Institute for Afro American Research at Harvard University. She also is still in her heart a librarian.

The first thing she asked me when I saw her today, was whether I was using the White House library. (Laughter.) The second thing I did was get a reprimand for having four overdue books. (Laughter.) Please welcome her here today. (Applause.)

The final presentation is of a Presidential Citizens Medal to an invaluable ally of the arts and humanities in Congress, the distinguished Chairman of the Senate Foreign Relations Committee, Claiborne Pell, of Rhode Island. Senator Pell is one of the founding fathers of the National Endowment for the Arts and the National Endowment for the Humanities. He has tirelessly served this country through legislative leadership and unwavering advocacy of the arts and humanities. As Chairman of the Senate Subcommittee on Education, Arts and Humanities, he's been instrumental in providing opportunities for artists in funding arts programs and preservation projects, and in bringing the experience and the appreciation of the arts to communities all across this country.

Let us give him a warm round of applause. Senator Pell, congratulations. (Applause.)

Now, let's end this program with a thanks to the good Lord for keeping the rain away -- (laughter) -- and a good round of applause to all of our honorees. Thank you very much. (Applause.)

END

3:22 P.M. EDT

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

October 7, 1993

REMARKS BY THE PRESIDENT
IN WHITE HOUSE PRESIDENTIAL ARTS MEDAL CEREMONY

The South Lawn

2:26 P.M. EDT

THE PRESIDENT: Thank you very much. To our distinguished honorees and all of you in the audience. I want to say a special word of thanks to Jane Alexander and to Dr. Sheldon Hackney for their leadership of our administration's efforts in the arts and humanities. (Applause.)

As a person who at various times in his life has been a frustrated writer and a frustrated musician, this is an extremely humbling event for me today. (Laughter.) But I've been getting a lot of training in humility lately. (Laughter.) I have a Vice President who humbles me all the time by all the things he teaches me about things great and insignificant -- (laughter) -- and who unlike me actually got to go on David Letterman to prove how funny he was. (Laughter.)

And I have a wife who swept the television ratings last week talking about the arcana of health care with a passion and an eloquence -- (applause). As if that weren't bad enough, USA Today had the bad grace to go out and poll the American people, and 40 percent of them said she was smarter than I am. (Laughter.) To which I reply, of course, what kind of dummy do you think I am. (Laughter.) How else would I have gotten elected President.

And just to drive this humility home -- this is the actual true part of this wonderful story -- I went to southern California last week, or the first of this week, and I was looking forward to staying in the Beverly Hilton -- it seemed like an exotic sort of place. And I showed up, and Merv Griffin, who owns it, shook hands with me, and took me up to the floor where I was staying -- there is only one person who is a permanent resident of the floor where I stayed in the Beverly Hilton -- Rodney Dangerfield -- (laughter) -- who said they had put me there because we seem to belong together. (Laughter.) And gave me 12 roses with a little respect on a gift card. (Laughter.)

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I am delighted to be here to honor this year's winners of the National Medal of the Arts and the Charles Frankel Prize -- men and women whose achievements represent the enduring power of the arts and humanities and, in a larger sense, of the creative spirit in all of our lives.

Throughout history, the arts and humanities have been the cultural signature of this great nation. They have enabled Americans of all backgrounds and walks of life to gain a deeper appreciation of who they are as individuals and who we all are as a society, stirring our minds and our senses, stimulating learning and collective discourse, the arts and humanities teach us in ways that nothing else can about the vastness and the depth of human experience. They are our great equalizers. We inherit them, and we can all participate in them.

Whether or not one plays an instrument, reads poetry, learns to pirouette, or spends hours alone in a local art gallery, we all have the capacity to be moved by a song, a poem, a story, a dance, a painting. We can feel our spirit soar when we see an intriguing film, or the sudden illumination of a new idea, or an old idea put in a new way.

At a time when our society faces new and profound challenges, at a time when we are losing so many of our children, at a time when so many of our people feel insecure in the face of change, the arts and humanities must remain a vital part of our lives -- as individuals and as a nation.

For 200 years, the freedom of our artistic and intellectual imagination has contributed to the quality of our civic life. It has helped to shape American ideas of democracy, of pluralism, of tolerance. Three decades ago, President Kennedy said this: "There's a connection, hard to explain logically but easy to feel, between achievement and public life, and progress in the arts." The Jeffersonian era gave birth not only to the Declaration of Independence, but also to beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River School of Painting and the writings of Ralph Waldo Emerson, Henry David Thoreau and Harriet Beecher Stowe.

The first half of this century gave us universal suffrage and the empowerment of American workers, as well as Charlie Chaplin, Frank Lloyd Wright, William Faulkner, Marian Anderson and Duke Ellington.

The same unbridled energy and potent imagination that took Americans to the moon inspired rock and roll, Motown, modern dance and a new emphasis on civil and human rights.

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Those of you gathered with us today are reminders that the human imagination is still the most powerful tool we have in moving forward as a civilization. You provoke our minds, you enliven our senses, endow our souls, help us to give our lives meaning. That's why public support for the arts and humanities remains essential today and for generations to come. (Applause.)

Today, we are indeed fortunate to have inspiring new leaders working in government to expand our artistic and humanistic endeavors, to carry on our heritage to future generations. I'm very proud of the work and the life that Sheldon Hackney and that Jane Alexander have lived before they came to this work. I thank them for their work here. And I tell you that we welcome all of you to give us your ideas, your suggestions and your energy as we try to move forward together.

Now it is a privilege to call forward the following recipients of the National Medal of Arts.

First, the contributions of Walter and Leonore Annenberg to American culture can literally not be overstated. The Annenbergs have enriched our appreciation of the arts through public service, publishing, and as board members of major arts institutions. They have given generously of their time and their money. And they provided among other things the magnificent portrait of Benjamin Franklin, which hangs in the Green Room at the White House -- one of the most prized possessions of this, your American home. (Applause.)

(Medal is presented.)

The legendary vocalist and bandleader Cab Calloway has had indeed a remarkable career -- one of the originators of American jazz. An enduring figure in popular music, Cab Calloway added "Hi-dee-ho" and the "scat" sound to our musical vocabulary.

And for those of us who have lived a while, we can enjoy seeing the brightness of his smile in our memories going back for decades. He is an American original, and I am deeply honored that he's here with us today. (Applause.)

(Medal is presented.)

MR. CALLOWAY: Hi-dee-ho! (Applause.) Thank you very, very much. This comes on a very, very beautiful day for me. This is my 49th wedding anniversary. (Applause.) My wife is here --. (Applause.)

Literally for decades, Ray Charles has been one of America's favorite singers. From his roots in Georgia, he became one of the first great truly American singers, one of the first to combine the dynamic energy of gospel music with rhythm and blues. His songs are indelibly etched in the hearts of millions of Americans.

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I can tell you that it's a particular honor for me to give him this award today, because I suppose no singer ever had a bigger impact on my musical life than Ray Charles. I still remember over there in Constitution Hall a concert I attended on June the 24th, 1967. I was notable for being one of a few members of my race in the audience. And Ray Charles electrified that crowd so much that that night, I literally could not go to sleep until 5 a.m. in the morning -- I went out and ran three miles to get the energy out. And I still remember to this day the date of the concert. That is testament to the enduring impact of this phenomenal American original. (Applause.)

(Medal is presented.)

Our next honoree, I believe, is part of the only brother-sister team ever to receive this great award. Bess Lomax Hawes has played a major role in the American folk movement since the 1940s as a singer, a teacher, a composer, an author of articles and books that help bring the folk arts into the lives of countless Americans. At a time when our native folk arts are largely lost to millions of our younger people, she has performed an invaluable service to our nation in helping us to remember who we are and how we got here. (Applause.)

(Medal is presented.)

You know what she said? She said, I wish all the beautiful artists I've recorded and seen across the years in this country were here to receive this award for me. They were the inspiration for what I did. Thank you. (Applause.)

Poet and educator, Stanley Kunitz has spent a life opening America's eyes and ears to poetry. He makes the ordinary become extraordinary, the everyday become timeless and significant. He was awarded the Pulitzer Prize for Poetry in 1959, and his works grace us still.

Welcome, Stanley Kunitz. (Applause.)

Robert Merrill has been acclaimed by critics as one of the great natural baritones of the century. He's appeared in 787 performances at the Metropolitan Opera over a 31-year operatic career. He's also sung on Broadway and many solo recitals and on television. And all of us who have ever heard him sing wish, as I tried to persuade him to do today, that this would be the 787th performance. (Laughter.) He turned me down, but I still think we should give him the medal.

MORE

Mr. Robert Merrill. (Applause.)

(Medal is presented.)

Arthur Miller has given our nation some of the finest plays of this century. His character, Willy Loman in "Death of a Salesman," caught the public's imagination by conveying the tension and drama of a common man's life. In "The Crucible," he focused on issues of conscience by probing the Salem witch trials of the late 17th century. He won the Pulitzer Prize for Drama in 1949. The thing that has always impressed me about him was the continuing energy he has brought to his work over such a long period of time, seeming forever young with something always new to say. Please welcome Arthur Miller. (Applause.)

(Medal is presented.)

Robert Rauschenberg is one of America's most innovative artists whose remarkable works have been displayed in museums and galleries around the world, and who has really helped to transform our notions of contemporary art. Modern art is often inaccessible to a lot of people who don't go to art galleries and often don't understand it. I have personally been impressed by how many people I know who don't count themselves as connoisseurs, who have seen and been moved by the works of our next honoree, Robert Rauschenberg. (Applause.)

(Medal is presented.)

He's also a pretty good comic. I said it's great to see you here today. He said, oh, I'll show up for this anytime. (Laughter.)

Lloyd Richards has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theater, he has trained some of our nation's finest young talents, many of whom have turned into our finest, not so young talents, helping to make for him a remarkable legacy for which we are all grateful, Lloyd Richards. (Applause.)

(Medal is presented.)

Well, I got another little lesson in humility back there. He said, you both have said some nice things today; and then he looked at me and he said, and you did something for stand-up comedy also. (Laughter.) And then he said, well, at least you didn't set it back. (Laughter.)

William Styron's haunting works, including "Lie Down in Darkness," "The Confessions of Nat Turner," and "Sophie's Choice" capture our history and character with a passion and insight few others have ever achieved. His compelling prose as a fiction writer and essayist has won him readers around the world -- those of us who anxiously await each new word.

MORE

I can tell you that as a young southerner, the impact of "The Confessions of Nat Turner" on me was truly stunning. And I can say that for a whole generation of us who had never quite found words to give expression to many of the things we had imagined until we read the works of William Styron. (Applause.)

(Medal is presented.)

Paul Taylor has been one of our nation's preeminent dancers and choreographers for more than three decades. And I might say, he looks as if he could outdance most of us in this country still today. His more than 80 works explore the richness, the complexity of the American character, and graphically demonstrate the deep undercurrents of human relations in a way few other choreographers have ever been able to do. Please join me in welcoming Paul Taylor. (Applause.)

(Medal is presented.)

Since coming to this country in the 1930s, Billy Wilder has helped to transform the American motion picture industry. As a writer, director and producer, his name attached to many classics of American film. He's won six Academy Awards and millions of fans. And, perhaps most important, he's given us a lot of moving movie moments. If you've never laughed at a funny Billy Wilder picture, you have never laughed. (Laughter.) Mr. Billy Wilder. (Applause.)

(Medal is presented.)

Now, it is my great honor to introduce the winners of the Charles Frankel Prize. Ricardo E. Alegria is an historian and anthropologist who has dedicated his career to the study and public appreciation of Caribbean culture. I'm glad to see so many of his supporters from his native Puerto Rico today, and I thank him for coming this long way to be with us. Mr. Alegria. (Applause.)

(Award is presented.)

In a 50-year career as a writer and a teacher, historian John Hope Franklin has been a leading scholar of African-American studies and an active voice in the social transformation of America. He's won nearly 100 honorary degrees. He's served on the National Council of Humanities. His writings have illuminated his subject for a whole generation after generation of young readers. I was once one of them -- a reader, and young -- reading John Hope Franklin.

And I'd like to say that one of the great moments of our 1992 campaign was when John Hope Franklin came on one of our bus trips with us; and Al Gore and Tipper and Hillary and I sat and had a chance to visit with him, and really learn something from a man who has mastered the mystery of America. John Hope Franklin. (Applause.)

(Award is presented.)

MORE

Hanna Holborn Gray has had a truly remarkable career. She served for 15 years as President of the University of Chicago, where she became a highly visible and widely acclaimed advocate for higher education. She has been honored for her scholarship, her words and her work in many ways, especially in receiving the Presidential Medal of Freedom, our country's highest civilian award. She deserves greatly the award she receives today. Hanna Gray. (Applause.)

(Award is presented.)

After a distinguished career as Chairman and Chief Executive Officer of Time Incorporated, Andrew Heiskell was appointed founding chairman of the President's Committee on Arts and Humanities in 1982. As a leader in promoting the Arts and Humanities, he energetically, and I echo energetically, persuaded cultural leaders and business executives to support cultural activities and institutions. He filled a void in American life at a time when we need him. And today we thank him for that. Andrew Heiskell. (Applause.)

(Award is presented.)

There are a lot of funny people. He said, all this and dinner, too? (Laughter.)

Historian Laurel T. Ulrich has introduced both scholarly and public audiences to the lives of ordinary people in New England's past. Her recent book "A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary," won the 1991 Pulitzer Prize for History, among other honors.

Now that I have become President, perhaps I can say this with greater authority than would otherwise be the case -- we often times tend to see our history too much through the lives and works of the famous and not enough through the remarkable lives of the people who are not famous. She has made a truly significant contribution to our understanding of our roots. And for that we thank her. (Applause.)

(Award is presented.)

And now I have one last special honor, and that is to present to Congressman Sidney Yates the Presidential Citizens Medal for his exemplary deeds of service in the area of arts and humanities. The last time Congressman Yates was here for an occasion at the White House, it happened to be on the day he and his wife were celebrating their 58th wedding anniversary. And today, we honor him for that many years, and more, of dedication to our common cause. Congressman Yates, please come forward. (Applause.)

(Medal is awarded.)

Again, let me thank the honorees for being here today, thank all of you in the audience who have come to support them and to support the arts.

MORE

**President William Jefferson Clinton
Video Remarks to Art-21 Conference
April 14, 1994**

Welcome to "Art-21: Art Reaches Into the 21st Century."

I'm sorry I can't join you in Chicago for what is truly an historic event – the first national conference on the arts.

Let me start by thanking Jane Alexander, who organized this conference, for her extraordinary energy and vision as Chairman of the National Endowment for the Arts.

For more than six months, Jane has been travelling virtually non-stop across our country – from North to South, from East to West, from big cities to rural hamlets to highlight how the arts are incorporated into our everyday lives and into our communities. She has an artist's eye, an artist's sensibilities, and an engaging spirit that has already made her a strong and clear voice for the arts in our Administration.

Under Jane's leadership – and I assure you she has left a very positive mark on Capitol Hill, as well as with state legislators and mayors she has met across this country – the NEA is once again being viewed as a vibrant force for the arts.

You are gathered at this conference because you know the power of the arts in our lives. You know that the moral fabric of our nation depends on the arts to enrich our cultural awareness and to further our appreciation for the diversity of experiences that unite us Americans.

The work you do over the next few days is extremely important. Your deliberations will begin an ongoing dialogue about the role of the arts in the 21st century.

As you know only too well, budgetary pressures at the federal, state, and local levels in recent years have denied our cultural institutions the public support they richly deserve. I wish I could tell you today that our deficit was so low, so small, that funding throughout the government was going to increase dramatically this year. Unfortunately, the reality is that, although we are making great progress and our economy is clearly on the upswing, we must still work hard to reduce the deficit even more. And nearly every federal agency is feeling the pinch.

The good news is that, even with the budget constraints we face, constraints which have forced the elimination of over 100 government programs, we made a commitment to maintain the NEA's funding in the current budget cycle. Hopefully we can do more in the years to come.

What we can do now is renew our commitment to strengthening the arts as a vital force in American life.

To that end, we are re-invigorating the President's Committee on the Arts and Humanities. We are confident through its new leadership, which comes from the public, corporate and non-profit sectors, it will further enhance financial support for our cultural life.

I don't view the arts as an isolated cause. The arts are fundamental to our history and our culture. And in this Administration, support of the arts is part of a broader social agenda that speaks to our very essence as Americans.

President Clinton's Remarks, Art-21

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As we become increasingly diverse in our society – and an increasingly complex society – the arts can help us understand each other, honor our differences, to appreciate the experiences and beliefs we share as Americans.

Each of us is born into a society that passes along its values through its culture. And that's why the National Endowment for the Arts was established three decades ago: To enliven creative expression, and in so doing, to foster a collective sense of our common community and to make the arts more accessible to Americans of all walks of life.

Since 1965, the National Endowment for the Arts has awarded over 100,000 grants for arts projects that touch every community in our nation. Through its grants, the agency has helped communicate the creative expressions of an entire generation to a broader public. The Arts Endowment also has helped to energize community arts centers, preserve our folk heritage, and advance the arts of design, literature, theater, opera, music and the visual and media arts.

Still, it's not enough. We want to do more to ensure that every American has the opportunity to fully develop his or her creative spirit – and to make sure that every American is enlivened by the emotions, expressions, and attitudes that the arts convey.

That's why exposure to the arts must be a part of every child's schooling. Whether a youngster grows up in a ghetto, on a farm, in a city or a suburb, the arts are a vehicle for self-expression and for building self-esteem. The arts enable children from all backgrounds to develop their individuality and to contribute positively to the larger mosaic of American culture.

As part of our GOALS 2000 legislation, the arts will become a core subject in the school curriculum, along with English, math, science, history, civics, geography, and foreign language.

And just last month, Education Secretary Richard Riley accepted guidelines for school districts to set new standards for high school graduation that would require students to have a working knowledge of dance, music, theater, and the visual arts and to develop some proficiency in at least one artistic form.

If we plan wisely today, our children will enjoy a life-long connection to the arts, to our collective spirit, and to the never-ending process of learning.

Throughout our history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow.

With our continued efforts, and with enhanced public and private partnerships, we can maintain our great artistic institutions – our museums, theaters, opera companies, dance companies, and performing arts centers – and we can also encourage emerging artists and organizations who bring energy and fresh ideas to our artistic traditions.

I assure you of the ongoing commitment and support of this Administration.

Your participation in the ART-21 conference is an historic first step in making sure that the arts continued to blossom and flourish freely across our great nation.

Thank you for giving your time and energy to such an important cause – and one that holds so much promise for our citizens and our nation.

THE WHITE HOUSE
Office of the Press Secretary

Internal Transcript

September 9, 1993

REMARKS BY THE PRESIDENT
AT KENNEDY CENTER CONCERT AND DINNER

The East Room

8:18 P.M. EDT

THE PRESIDENT: We have to find a seat for the Maestro -- please have my seat.

When I was a boy they used to say Walter Cronkite could be elected President by filing and now he's shown once again why. (Laughter and applause.)

Well, welcome to the White House. I know that all of you loved, as I did, that magnificent performance by Maestro Rostropovich and Sarah Wolfenson (phonetic) and we thank them again for lighting our lives tonight.

For 17 years the charisma and artistry of the Maestro have blessed the National Symphony Orchestra and all of us who have been privileged to see him perform. I'm happy that after his retirement in June he's agreed to remain active as the Director Emeritus of the orchestra. I also want to thank him for his labors in behalf of the cause of human rights, especially in his native land. Tonight just before we came in he said that he appreciated the work the United States was now doing with President Yeltsin and his government in Russia. You probably know just in the last week we've had the Prime Minister of Russia here to sign an accord for cooperation in space, and the Defense Minister here to cooperate with our military forces. That happened, sir, because people like you never let the fire of human rights go out of your heart, and we thank you. (Applause.)

I also want to recognize several people who have been vital to the success of the Kennedy Center for the last several years: first, the Chairman of the Center, Jim Wolfenson (phonetic) and his wife Elaine -- (applause); the Kennedy Center President, Larry Wilker (phonetic); and the Kennedy Center Board of Trustees. (Applause.) And I'd also like to say a very special thank you to Roger Stevens, who guided the Center for nearly two decades with his vision and leadership. We thank him especially for being here tonight. (Applause.)

Yesterday was the 22nd anniversary of the opening of the John F. Kennedy Center for the Performing Arts. Since its inception, the Kennedy Center's many supporters have strived to fulfill President Kennedy's vision of a national cultural center second to none; a place where, and I quote, "visitors and tourists will come throughout the year, bringing back to their communities a sense of what the performance of great works of art can mean in their lives, and a proud realization that their nation's capital is a focus of creative activities."

Thanks to the dedication and hard work of many, including those of you in this room, that dream is now a reality. The Kennedy Center has become the cultural heartbeat of our nation. For 22 years the Center has brought the world's finest actors, directors, playwrights, dancers, composers and musicians to its stages. It has become truly our national treasure -- a center that has helped to celebrate and preserve our rich cultural history and our diversity.

But the work of the center reaches far beyond its walls. The energetic outreach programs have brought the arts to communities in every state of our nation and have provided our young people with experiences they will cherish for a lifetime. True to its mission to make the arts available to all Americans, the Kennedy Center's half-price ticket program has enabled thousands of children and students, senior citizens and military personnel to experience the joy, the excitement of a live symphony, a ballet or a play.

Our nation has flourished for 200 years now not only because of our industrial, agricultural, educational and military achievements, but also because of our capacity to cultivate the human spirit through the creative genius of our arts. The arts help us gain a deeper understanding of who we are, where we come from, the common values that bind us together and the spirit that drives us to courageous acts beyond the reach of our ordinary lives.

The Kennedy Center has recognized and promoted the arts for over two decades. And in so doing, it has allowed millions of Americans to rejoice in the expression that the arts give to our ideas, our hopes and our dreams. Each of you has made an impact on the Center either through your generous contributions, your time and effort or your personal interest in, and your advocacy for, the arts.

On behalf of the Kennedy Center and all those who have been and who will continue to be enriched by its incredible range of activities, I say thank you. (Applause.)

END 8:24 P.M. EDT

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THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

April 28, 1994

REMARKS BY THE PRESIDENT
AT PRESIDENTIAL AWARDS FOR DESIGN EXCELLENCE CEREMONY

The East Room

4:40 P.M. EDT

THE PRESIDENT: Thank you very much. I'd like to first acknowledge the work of the jury, including the chair, Michael Vanderbyl, and the members of Congress who have supported this endeavor, including Senator Pell, Congressman de la Garza, Regula, Swett and Yates.

We are here to honor the genius and skill of men and women whose work represents the highest level of excellence in American design, which consists of more than mere beauty; it is also at its best inspirational, enduring, functional and cost-effective. Design, at its best, can enrich our lives, beautify our surroundings, improve our productivity and performance, and even help to effect social change.

We see these qualities reflected in federal design projects all across our nation, from the wonderful monuments here in the Nation's Capital, to the simple elegance of Dulles Airport, to the highways of the Southwest, the day care centers in Baltimore, the secure telephones in federal agencies -- even to some of our government catalogs.

The federal government is the largest purchaser of design services in the world. And the designs we commission should reflect not only the best artistic execution available, but also taxpayers' money well spent.

Each of the eight projects chosen for the Presidential Awards for Design Excellence combine beauty, utility and economy in a truly unique way. The Army Corps of Engineers' novel navigational channel system, Bendway Weirs, will save millions of dollars every year on dredging and reduce navigational delays along a 180-mile stretch of the Mississippi River. That's something because of my previous life I know a little about.

The Farmers Home Administration's Mer Rouge low income rural housing was cited for "its poetic and uplifting architecture, and its cost-saving construction." Why can't we do that with all publicly supported housing?

EGIS Explosives Detector, commissioned by the State Department and the Federal Aviation Administration, is a brilliant design that showcases handsome artistry along with modern innovation and technology. By blending nature, science, technology, and human expression, these and the other designs we honor today will be lasting monuments to the innovative spirit of Americans, and to the diversity and breadth of our culture.

I salute the designers of these outstanding federal projects and recognize those departments who had the foresight to commission and oversee them. And I'm especially glad to see the Secretary of Agriculture here today. Secretary Espy, thank you very much.

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At this time, I'm also pleased to announce the call for entries for the next round of Presidential Design Awards. I hope there will be many more entrants; I hope we will be able to highlight them. I can't help but say that I think that if we could get these award winners that we're recognizing today, and the next round of entrants, widely publicized around the United States, it could have a dramatic impact on having the American people feel that their tax dollars are being better spent. It could have in the aggregate a really positive way of connecting the American people to their government again.

And if you can do that, after all we have been through over these last decades that have alienated the American people from their government, you will have helped us to do something profoundly important.

I'd like now to call upon the Chair of the National Endowment for the Arts to implement the awards program. She has done a terrific job, and I'm sure this will be one of her more enjoyable duties.

Ms. Jane Alexander. (Applause.)

(Awards are presented.)

END

4:54 P.M. EDT

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THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

June 16, 1994

REMARKS BY THE PRESIDENT
AT THE 1994 PRAEMIUM IMPERIALE ARTS AWARD CEREMONY

The East Room

4:00 P.M. EDT

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

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

There are many very distinguished Americans here, including our great former Ambassador to Japan, Senator Mike Mansfield and Maestro Rostropovich, who was just here to play for the Emperor and Empress. I thank you all for coming. I welcome the members of the diplomatic community and other distinguished citizens of the world. I would like to, in particular, recognize the representatives here of the panel of international advisors of the Japan Art Association, a group of truly distinguished citizens of the world. The Mayor of Paris, Jacques Chirac, who hosted us recently. Welcome, sir. The former Prime Minister of Italy, Amintore Fanfani; the former Prime Minister of Japan, Yasuhiro Nakasone. And the former Prime Minister of Great Britain, Sir Edward Heath. Welcome to you all. (Applause.) And Mr. David Rockefeller, our representative. David, thank you. (Applause.)

We have all been enriched by the work of the Japan Art Association, but especially by creating this award for artists who would not otherwise be recognized internationally for their outstanding work. Katherine Anne Porter, once wrote that, "Art outlives governments, creeds, societies, even civilizations." "Art," she wrote, "is what we find again when the ruins are cleared away."

Indeed, in this very room we have an example of art that survived even the burning of the White House. This wonderful Gilbert Stuart portrait of George Washington, which was rescued by the then-First Lady, Dolley Madison when the White House was burned during the War of 1812. So it endured, and it's just like it was then; but all the walls here are new, just as all the people here are. If we cultivate art, nurture it and preserve it, then not only art endures, but a part of all of us endures as well.

The Praemium Imperiale Prizes were established to mark the second century of work of the Japan Art Association, recognizing international excellence in painting, sculpture, architecture, music, theatre and film. All the winners are artists of unique accomplishment. The recommendations for the prize recipients are made for the Japan Art Association by the Distinguished Committee of International Advisors, whom I have just recognized. I thank those

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who are here and those who are not able to come, including the former West German Chancellor, Helmut Schmidt.

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

For painting, this year's winner is the French artist, Zao Wou-Ki.

Where is he? Please stand up. (Applause.)

Born in China, educated there and in France, his style brings together East and West in a synthesis of drawing, calligraphy and traditional Chinese painting that is nothing less than lyrical.

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

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

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

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

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

END

4:05 P.M. EDT

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THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

May 4, 1994

REMARKS BY THE PRESIDENT
AT ANDREW W. MELLON DINNER

National Gallery of Art
Washington, DC

10:10 P.M. EDT

THE PRESIDENT: Thank you very much, Mrs. Stevenson, Mr. Smith, members of the Mellon family, distinguished Justices of the Supreme Court, members of Congress, Secretary Riley, Mr. and Mrs. Powell. To the many patrons of the art and supporters of education who are here, it is an honor for Hillary and for me to be here at this special event at this wonderful special building -- truly our national monument to art.

It's a pleasure to be among so many of you who have done so much to support our country's cultural heritage. Without our nation's magnificent tradition of philanthropy, Americans from all walks of life would never have the chance to enjoy art and culture, to find true education.

I first came here as a young student at Georgetown. Then, when I was in my 20s, after I had left school, I came to this gallery almost every time I came back to Washington. When Hillary and I met in law school and came from time to time to Washington, we would come to the National Gallery. Later when I was a governor and came here for stuffy old meetings, on occasion I would sneak away from wherever we were supposed to be convening and come here and look at these pictures and think I would never do anything remotely as important as paint some of the things that hang on these walls.

For all of you who have given, I thank you. The spirit of giving really creates America's sense of common bond, our sense of community. I want to especially thank the members of the Mellon family and other patrons of this gallery. Andrew Mellon somehow knew that throughout the ages, art could make a difference in the lives of people and nations. Thankfully, that was a gift he passed along to his children, who represent the best tradition of service to others.

I do want to thank, since it's been mentioned, the National Gallery for the gifts of art to the White House -- on loan. (Laughter.) And I do want to say that I'm glad you've got enough left over to fill these wonderful buildings with so many extraordinary works of art.

Tonight we honor not only the contributions of Andrew Mellon and his family, but we take time to underscore the partnership between the United States and the citizens who have done so much to preserve and enhance artistic institutions in the United States.

In this time of budget-cutting and belt-tightening, the federal, state and local governments together only provide a small fraction of the support for our common cultural life. That's why the contributions of people like those of you who are here tonight are crucial to the continuing vitality of our institutions.

I must say that one of the most difficult things that I have to face as President is the sure knowledge that if I fail to

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relieve the burden on future generations of the enormous debt which has been built up, I will be saddling our children, our grandchildren, with something that will always handicap our economy. And yet, it is difficult for me and for the members of Congress not to be able to give more funds to things that we really believe in. We will continue to do what we can to support the arts, but we need for you to continue to do what you can as well. We would all be not only less well-educated, but in a fundamental sense, less human than we ought to be were it not for the opportunity to spend time in places like the National Gallery.

I also want to say a special word of appreciation to those of you associated with the Gallery who support the educational programs and the outreach of the Gallery. You know, I grew up in a small town in my home state, and I never will forget the first time I went to the state's art gallery. I thought I had died and gone to heaven. Now there are children all across this country that, because of the outreach programs of galleries, see pictures, understand art, develop a level of cultural awareness and sensitivity that would be absolutely unthinkable without these programs. So for the educational efforts you have all made, I say thank you.

And if you'll give me one more indulgence, I want to say a special word of thanks for the astonishing generosity of two people who are here tonight -- Walter and Lenore Annenberg, who have done so much to help us to promote education in this country. (Applause.)

I was pleased when we stood in the line tonight, how many of you came through and said something like, well, I'm from a little town in Missouri; I've been to your state; or I understand something about your background. I think sometimes people think too quickly that these great magnificent works of art can only be appreciated by those of us who are fortunate enough to live in the great cities of our country, to assume the high positions in business and government and elsewhere. But if you look at the life stories of the artists that we honor by hanging their wonderful pictures in these galleries, you will see a much more typical picture of ordinary life at every age and time. You have helped us to bind up one another in a common culture, and to understand our connections to the past so that we can better hand down our values to the future. For that, the United States is in your debt.

Thank you very much. (Applause.)

END

10:20 P.M. EDT