

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. fax	Constituent to Melanne Verveer (2 pages)	05/23/1997	b(6)
002. letter	Constituent to Melanne Verveer (1 page)	05/22/1997	b(6)
003. letter	Jane Alexander to constituent (1 page)	03/27/1997	b(6)
004a. letter	Constituent to Jane Alexander (1 page)	03/14/1997	b(6)
004b. form	1997 National Medal of Arts Nomination Form (11 pages)	ca.1997	b(6)
005a. form	Constituent to Jane Alexander (1 page)	03/20/1997	b(6)
005b. list	re: Chronicle of Accomplishments (5 pages)	ca. 1997	b(6)
006. articles	re: nominee for National Medal of Arts (46 pages)	various dates	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 23253

FOLDER TITLE:

Melanne [Arts]

2013-0534-S

rc1530

RESTRICTION CODES

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

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
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C. Closed in accordance with restrictions contained in donor's deed of gift.

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

RR. Document will be reviewed upon request.

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MELANNE

PHOTOCOPY
PRESERVATION

PEGGY A. CLARK
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Ellen M.

July 21 '97

Melanne,

Just wanted to drop you a note to let you know that I've landed at Sallie Mae. It was such a pleasure to work with you - hopefully things are moving along and vacancies are being filled!

As you know, we're in the middle of a privatization effort - and a proxy fight which should be over July 31. Thank goodness! I have dropped notes to Mike Cohen in DPC and suggested he call on us for corporate support for the President's initiatives in education. This company is big on supporting the arts, too. It will be my personal challenge to find ways we can support the administration's objectives. If any ideas or need comes to mind, please call me. Hope you are well and can →

get some rest in August.

It was a pleasure working with
you.!

Best regards,

Leg

PHOTOCOPY PRESERVATION



David Hockney's "Snails Space: Painting as Performance" is a bold, innovative piece, but perhaps not quite right for the White House.

First patron

As usual, Hillary Clinton's taste
is on the cutting edge of art

WASHINGTON — I have looked into the mind of Hillary Clinton, and found polka dots.

Also peculiar swirls, odd geometric shapes and dark shadows.

In fairness, it was not actually the first lady's mind I examined but a work of art she highly favors, by an artist — David Hockney — she is said to favor in the extreme.

But I have always considered a person's taste in art a window on their very essence. Ronald Reagan, don't you know, was fond of Frederic Remington's Old West paintings. Jimmy Carter liked to hug and kiss great stage actresses.

This piece, which Hockney calls "Snails Space: Painting as Performance," has much in common with Hillary as we have come to know her.

Like her hairdos, it constantly changes. Like her clothes, its colors are bold, variegated, garish and often violently clashing. Like her persona, it aggressively dominates its locale. And, like her outlook, it is very New Age and unequivocally contemporary — an art form so new there really isn't a name for it yet.

As an art scholar of my long and trusted acquaintance put it, "Mrs. Clinton is absolutely nuts about David Hockney."

She has given her blessing to

Michael Kilian

at the sequence's finale, thinks the story it tells is a tragedy. As a one-time Californian, I find it more an eloquent portrait of the place (which is not to say it isn't a tragedy).

At all events, Mrs. Clinton should be cheered for fostering such a work and for getting involved in art.

There's ample precedent. Though her taste in painting ran to the same pretty Impressionist stuff favored by her trophy wife chums on New York's Upper East Side (which is to say, their hired interior decorators), Nancy Reagan was fond of art, and liked to borrow paintings from the State Department.

Barbara Bush, who adored the National Museum of American Art, was nuts about American painters on the order of Winslow Homer, Childe Hassam, Celia Beaux and John Singer Sargent.

Mrs. Clinton has this understandable bent for wanting to stick her own imprint on America before she leaves her public place. She didn't exactly succeed with her gargantuan health care plan or as a would-be Dr. Spock II. But her zeal for contemporary art shows promise.

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As an art scholar of my long and trusted acquaintance put it, "Mrs. Clinton is absolutely nuts about David Hockney."

She has given her blessing to this piece by declaring herself its "honorary patron." Installed last week at the Smithsonian Institution's National Museum of American Art, where it will be on view through Sept. 14, "Snails Space" is the first major artwork I've seen that employs computer technology, not simply as another tool like the airbrush, but as an integral part of the work itself.

Essentially, it is a juxtaposition of two abstract paintings — one placed against a wall; the other, lying on the floor at the other's feet. The abstract shapes and forms in each section are vaguely reminiscent of a landscape — albeit one devised by Lewis Carroll in a loony mood.

What enlivens and defines this creation, though, is a computer-programmed play of light upon these shapes and surfaces. In a nine-minute sequence carefully arranged by Hockney, a computer moves, intensifies, fades and changes the color of a variety of lightfalls on the canvasses.

The result is a journey, and a wordless narrative. Hockney was inspired by the changing imagery resulting from the fall of light and cloud shadow on the hilly California landscape he encountered driving his sportscar along Los Angeles' Mulholland Drive. He wanted to create a visual poem told entirely through images and light (he's now deaf).

Museum Director Betsy Broun, noting the violent explosion of red

at the sequence's finale, thinks the story it tells is a tragedy. As a one-time Californian, I find it more an eloquent portrait of the place (which is not to say it isn't a tragedy).

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Mrs. Clinton has this understandable bent for wanting to stick her own imprint on America before she leaves her public place. She didn't exactly succeed with her gargantuan health care plan or as a would-be Dr. Spock II. But her zeal for contemporary art shows promise.

Unfortunately, the place where she wants most to stick this imprint is on the White House itself. Three times now she's inflicted on the East Wing gardens spring sculpture shows of the most grotesque and frequently bovine examples of modern statuary imaginable. She's treated visiting art experts to lectures on why the White House walls should be lined with modern art. You can tell she's just itching to replace the traditional portrait of Jackie Kennedy there with a Warhol one.

But this is to be discouraged. The White House has had its decorative slumps. In the days of Chester A. Arthur, it resembled a Victorian whore house. In Harry Truman's and Dwight Eisenhower's time, it looked like a bad hotel.

But it was transformed into the splendidly classical Federalist museum it is today — celebrating the history and republican values of our nation — through the hard work and good taste of two predecessors, Mrs. Kennedy and Pat Nixon. Their admirable effort should not be undone.

Installed in the East Room, a work like Hockney's "Snails Space" would only excite jeers. In a museum devoted to both traditional and mind-expanding American art, blessed with the first lady's sponsorship, it should receive the favorable attention it richly — if weirdly — deserves



NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506

THE CHAIRMAN

June 18, 1997

The Honorable William J. Clinton
President of the United States
The White House
Washington, DC 20500

Dear Mr. President,

The proposal put forward by a small group of Congressmen that the United States should apologize to African Americans for slavery is a thoroughly bad idea. Worse, it will be extraordinarily divisive, and it has the potential to divert the public from the thoughtful discussion of race in American life that you have constructively proposed. Even though the apology is as yet only a proposal from twelve Representatives, with unknown levels of support inside and outside the Congress, it would be wise to move aggressively now to oppose it and to rally widespread opposition to it. Used effectively, the occasion may even provide an opportunity to position yourself in the moderate middle and to demonstrate why your conversation about racial reconciliation is so desperately needed.

If you do nothing, or if you temporize, and the proposal dies of its own weight, you will get no credit. If you do nothing and the proposal gains currency, your initiative will have been kidnapped and you will never get it back. If you support the apology, you will lose and the country will be torn apart needlessly. If you oppose it thoughtfully, with broad backing, you can turn a threat into an advantage.

The proposed apology is a terrible idea for the following reasons.

Its premise is that America is composed of groups rather than individuals, and that groups have enough continuing reality to possess such attributes as guilt and victimhood, and that individual identities are decisively determined by group membership. I don't think you believe that or that the American people would support such premises when the premises are laid

bare. You and I know that the relationship between the identity that we are given by the circumstances of our birth, and the identity that we fashion for ourselves out of those birthright identities and the other materials and choices of our lives, is very complex and very subtle. A national mud-slinging match over contemporary responsibility for a historical wrong does not provide the right atmosphere for exploring the subtleties of the individual/community relationship.

An apology for slavery would be a grotesque example of "the politics of recognition," as advocated most notably by the Canadian philosopher Charles Taylor. Symbolic acts can be significant, but only if they are appropriately related to the purpose they are meant to serve. If the acts are identified as merely symbolic at the outset, they have no meaning at all; they are empty. The apology to the families of the men involved in the Tuskegee syphilis experiment, and the bestowing of medals on black World War II heroes who were unrecognized at the time, were effective gestures because there were specific people who had been harmed to whom the apology could be directed. Making Martin Luther King, Jr.'s birthday a national holiday was a symbolic act that I supported because it seemed to be an act of inclusion that might annually attract public attention to the principles for which he stood. There were more doubters of the wisdom of that act than made themselves known at the time. They will certainly come forward now and ask how much good has been done by that extraordinary act of recognition. That will be a hard question to answer.

No one disputes that slavery was wrong and left a terrible scar on the soul of the nation. Our libraries are full of books about slavery. Every child learns about the evils of slavery in school. We continue to be fascinated with the Civil War because it was the pivotal event in the history of the nation; no one misses the fact that it was about slavery. Unlike the historical amnesia about Naziism that the German people wrestle with, no American has been exempt from a confrontation with slavery. Great sacrifices were made by a lot of Americans to get rid of slavery. It is not something the nation can be proud of, but an apology 135 years later is so unconnected to the evil itself that it will appear to be a cheap and opportunistic gesture.

Moreover, most Americans today descend from families that were not in the United States at the time of the Civil War. Of those whose families were here, most are descended from families that were not personally involved in slavery. It is true that citizens have a collective responsibility for the actions of the nation, as in the internment of Japanese Americans during the Second World War, but how long before the statute of limitations kicks in?

If there were to be an official apology for slavery, there will be a long line of other grievants clamoring for similar recognition: American Indians, Hispanic Americans, Jewish Americans, Irish Americans, gays and lesbians, etc., etc., etc. What standards does one use to determine how much oppression, or how much mistreatment, is necessary before one's group is qualified for an apology. If we apologize for slavery, shouldn't we apologize for segregation also? In fact, shouldn't we apologize for the union-busting tactics of the "malefactors of great wealth," and the various ways the children of the poor are disadvantaged? Shouldn't we apologize to the families of the 58,000 men and women who died in Vietnam because of an ill-conceived policy that was deceitfully applied?

In addition to all of these rational reasons, the idea of an apology is vulnerable to withering ridicule. We will be back in the business of defending "victimhood 101," and trying to explain the self-flagellation of white people in America. George Will has already started. Cryptoracists will lampoon the apology as just another group alibi for a lot of individual failure.

If I were a Movement Conservative, I would rush right out now and engage this debate about an apology for slavery at the top of my lungs, knowing that it would isolate liberals even more, and that it would divert energy from more realistic efforts to bring about change in the lives of individuals who suffer from discrimination. If I yell loud enough, and lock into an argument with Johnny Cochran or Al Sharpton or Louis Farrakhan, I will never have to talk about the increasing disparity of income and wealth, soak-the-poor tax proposals, or children not getting enough food, let alone adequate education or health care.

The apology is just another form of the demand for "reparation payments" that was made by "black power" groups in the late 1960s. In fact, once an apology is made, the demand for reparations is sure to come, and one should expect it.

For all these reasons, I think you should act quickly and decisively to oppose the idea of an apology. One thing you might consider, though it needs more careful thought than I have been able to give it now, is to take the lead in changing the unfunded African American History Museum project in the Smithsonian to a museum about slavery. Having a museum dedicated to one particular group of Americans is a very bad idea anyway. Making it a slavery museum, analogous to the Holocaust Museum, converts it into a legitimate act of recognition of a unique evil that still affects our lives. Slavery needs to be remembered and understood; it does not need a public relations apology.

Most important, you should say that the only real way for the nation to apologize for slavery is to fulfill our commitment to equal opportunity for every American. As President, you are committed to pursuing that goal in every way possible.

Respectfully,

A handwritten signature in cursive script, appearing to read "Sheldon", written in dark ink.

Sheldon Hackney

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- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

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

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

RR. Document will be reviewed upon request.

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

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

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- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
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