

Withdrawal/Redaction Sheet

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DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. letter	Itzhak Perlman to President Clinton [partial] (1 page)	01/06/1994	b(6)
002. bio	re: nonselection (8 pages)	00/00/0000	b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Melanne Verveer
OA/Box Number: 20361

FOLDER TITLE:

National Medal of Arts, 1994 [Binder 2] [1]

2013-0534-S

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RESTRICTION CODES

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

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

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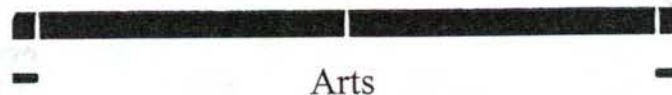
RR. Document will be reviewed upon request.

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]
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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]
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b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

1994 National Medal of Arts

**1994 National
Medal of Arts**



**PHOTOCOPY
PRESERVATION**

THE WHITE HOUSE

WASHINGTON

June 10, 1994

MEMORANDUM FOR THE PRESIDENT

FROM: Melanne Verveer

RE: National Council on the Arts Nominees for the
1994 National Medals of Arts

The National Council on the Arts has made its recommendations for the 1994 National Medals of Arts.

Included in this binder are the first and second priority lists of recommendations generated by the Council. The names are listed alphabetically and biographies follow. The Council strongly recommends the artists and patrons noted on the first priority list. However, as you know, substitutions may be made by the President from the nominees on the second list.

The National Medal of Arts is the highest award the President can bestow on our nation's artists and art patrons. The Medal was established by the National Foundation on the Arts and Humanities Act of 1965. It was created to award "individuals or groups who are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support, and availability of the arts in the United States" (NFAH Act of 1965). The Act empowers the President to choose the recipients of the Medals on the basis of the recommendations made by the National Council on the Arts. No more than twelve Medals may be awarded per year.

In addition, we would like to recommend that Jacqueline Kennedy Onassis be awarded a special Presidential award posthumously. As First Lady, she was the inspiration for the National Endowment for the Arts, she turned the White House into a showcase for the arts and she spearheaded historic preservation and restoration. It would be particularly fitting to make the presentation to her family, as the nation has been so recently reminded, with her passing, of her significant contributions to the arts.

Also included in this binder, for your information, is a list of previous National Medal of Arts recipients. The 1994 Medals will be awarded as they were last year, at a White House Ceremony in October. The Frankel Humanities Awards will also be presented at that time.

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1994 NOMINEES

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**BIOGRAPHIES:
1st PRIORITY**

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l) for Electric String Quartet (Ann Arbor, Mich., Oct. 23, 1970); *Ancient Voices of Children* for Soprano, Boy Soprano, Oboe, Mandolin, Harp, Electric Piano (and Toy Piano), and 3 Percussion Players, to a text by García Lorca (Washington, D.C., Oct. 31, 1970); *Lux aeterna* for 5 Masked Players for Soprano, Bass Flute (and Soprano Recorder), Sitar, and 2 Percussion Players (1971; Richmond, Va., Jan. 16, 1972); *Vox balaenae* (Voice of the Whale) for 3 Masked Players for Electric Flute, Electric Cello, and Amplified Piano (1971; Washington, D.C., March 17, 1972); *Makrokosmos, Volume I* (12 Fantasy-Pieces after the Zodiac for Amplified Piano) (1972; Colorado Springs, Feb. 8, 1973); *Makrokosmos, Volume II* (12 Fantasy-Pieces after the Zodiac for Amplified Piano) (1973; N.Y., Nov. 12, 1974); *Music for a Summer Evening* (*Makrokosmos III*) for 2 Amplified Pianos and 2 Percussion Players (Swarthmore, Pa., March 30, 1974); *Dream Sequence* (*Images II*) for Violin, Cello, Piano, 1 Percussion Player, and 2 Offstage Musicians playing Glass Harmonica (1976); *Star-Child*, a parable for Soprano, Antiphonal Children's Voices, Male Speaking Choir, Bell Ringers, and Large Orch., demanding the coordinating abilities of 4 conductors (N.Y., May 5, 1977, under the general direction of Pierre Boulez); *Celestial Mechanics* (*Makrokosmos IV*), cosmic dances for Amplified Piano, 4-hands (N.Y., Nov. 18, 1979); *Apparition*, elegiac songs and vocalises for Soprano and Amplified Piano, to a text by Walt Whitman (1979; N.Y., Jan. 13, 1981); *A Little Suite for Christmas*, A.D. 1979 for Piano (Washington, D.C., Dec. 14, 1980); *Gnomic Variations* for Piano (1981); *Pastoral Drone* for Organ (1982); *Processional* for Piano (1983); *A Haunted Landscape* for Orch. (N.Y., June 7, 1984); *An Idyll for the Misbegotten* for Amplified Flute and 3 Percussionists (1985; Toronto, Nov. 16, 1986); *Federico's Little Songs* for Children for Soprano, Flute, and Percussion, after García Lorca (1986; Philadelphia, June 12, 1988); *Zeitgeist* for 2 Amplified Pianos (1987; Duisburg, Jan. 17, 1988).

BIBL.: D. Cope, G. C.: *A Biography* (N.Y., 1984; with annotated list of works compiled by D. Gillespie); D. Gillespie, ed., G. C.: *Profile of a Composer* (N.Y., 1986).

Crusell, Bernhard Henrik, noted Finnish clarinetist and composer; b. Uusikaupunki, near Turku, Oct. 15, 1775; d. Stockholm, July 28, 1838. He took clarinet lessons from a member of the military band at Svaeborg Castle; then moved to Stockholm in 1791; there he had a chance to study with Abbé Vogler. While improving his general knowledge of music, Crusell continued to play the clarinet; in 1798 he went to Berlin to study with Franz Tausch. In 1803 he went to Paris, where he studied composition with Berton and Gossec. In his instrumental music Crusell followed the tradition of Gluck; his vocal works reveal Nordic traits. In Sweden he acted as translator of opera librettos for Stockholm productions. The Swedish Academy awarded him its gold medal shortly before his death.

WORKS: ORCH.: 3 clarinet concertos (1811, 1818, 1828); *Concertante* for Horn, Bassoon, Clarinet, and Orch. (1816); *Introduction et air suédois* for Clarinet and Orch. (1830); *Concertino* for Bassoon and Orch. Chamber: 3 quartets for Clarinet and Strings (1811, 1817, 1823); 3 clarinet duos (1821); *Divertimento* for Oboe and Strings (1823). Vocal: 37 songs for 4-part Chorus; *Den lilla slavinna* (The Little Slave Girl; Stockholm, Feb. 18, 1824).

Cruz, Celia, highly skilled Cuban singer of popular music; b. Havana, Oct. 21, 1924. She began singing on Cuban radio in the late 1940s, then studied at the Cons. of Music (1947-50). In 1950 she became lead singer with the popular band La Sonora Matancera, with which she toured and recorded extensively until 1965. She settled in the U.S. in 1960, and in 1966 joined the Tito Puente Orch. In 1973 she sang at Carnegie Hall in the role of Gracia Divina in Larry Harlow's *Hommy—A Latin Opera*, and in 1974 she won a gold record for the album *Celia and Johnny*, recorded with the Johnny Pacheco Orch. Her later albums include *Celia-Ray-Adalberto-Tremendo Trio!* (1983), *De Nuevo* (1985), and *The Winners* (1987). On Oct. 23, 1982, she was honored at a special reunion

concert event at Madison Square Garden in N.Y. She became known as the "Queen of Salsa" for her extraordinary improvisational skills, which she applied to such hit songs as *La Danza del Cocoye*, *Yerbero Moderno*, and *Burundanga* (gold record, 1957).

Cruz, Ivo, Portuguese conductor and composer; b. Corumbá, Brazil, May 19, 1901; d. Lisbon, Sept. 8, 1985. He was taken to Portugal, where he studied law at Lisbon Univ. (1919-24); he then went to Munich, where he took courses in composition and conducting. Returning to Portugal in 1931, he founded in 1937 the Lisbon Phil., which he conducted until 1971. He cultivated native subjects in his works, as demonstrated in his 3 sym.: *Coimbra* (1945), *Lisboa* (1946), and *Sinfonia de Amadis* (1952). He also wrote ballet music and several song cycles. His music lacked distinction, however, and had few performances except those promoted by himself.

Cruz-Romo, Gilda, Mexican soprano; b. Guadalajara, Feb. 12, 1940. She studied at the Cons. of Mexico; made her debut there in 1962. On May 8, 1970, she appeared at the Metropolitan Opera in N.Y. as Maddalena in *Andrea Chénier*; continued to sing there in subsequent seasons; also sang in Chicago, Houston, Dallas, etc. In Europe, she appeared in London, Milan, Moscow, Paris, and Vienna.

Crzellitzer, Franz, German-born Israeli composer; b. Berlin-Charlottenburg, Nov. 1, 1905; d. Tel Aviv, Jan. 27, 1979. In 1934 he settled in Tel Aviv.

WORKS: *Charaktermarsch* for Orch. (1939); 2 unnumbered sym. (1940-41; 1968-70); a ballet pantomime, *Pied Piper of Hamelin* (1944-46); *Improvisation* for Orch. (1951); 3 *Suites* for String Orch. (1952; 1968-74; 1974); 2 *Symphonic Fantasies* for Orch. (1958, 1959); *Fantasy* for Violin and Orch. (1960); *Fantasy* for Cello and Orch. (1962); 2-piano Concerto (1966); Trumpet Concerto (1967); Viola Concerto (1967); *Capriccio* for Piano and Chamber Orch. (1970); *Concertino* for Clarinet and String Orch. (1971); *Concert Piece* for Trombone and Orch. (1971); *Sinfonietta* (1972); *Concert Piece* for Horn, Clarinet, and Strings (1972); *Die Wüste* (The Desert), passacaglia for Orch. (1974); *Concertino* for Bassoon and Strings (1975); *Concertino* for Flute and Strings (1975); *Concertino* for Violin and Strings (1976); *Concert Piece* for Organ and Orch. (1976); *Concert Piece* for Orch. (1977); 2 violin sonatas (1948); Piano Quintet (1949); 2 string quartets (1954, 1963); Oboe Quartet (1955); Wind Quintet (1966); 2 piano trios (1968, 1971); Cello Sonata (1971); Flute Sonata (1972); Trio for Horn, Violin, and Piano (1973); Viola Sonata (1974); Brass Quintet (1975); 5 *Preludes* for Piano (1947); 7 *Preludes* for Piano (1968-69); *Theme and Variations* for Piano (1973); *Toccata and 2 Etudes* for Piano (1976); *Passacaglia* for Organ (1972).

Csik, Boldizsár, Rumanian composer; b. Tirgu-Mures, Oct. 3, 1937. He studied at the Tirgu-Mures Music College (1953-55) and with Demian, Toduță, and Jodál at the Cons. in Cluj (1956-61); taught at Tirgu-Mures from 1961 to 1968. In his music he applies dissonant sonorism, striving for coloristic effects.

WORKS: Chamber opera, *Görog Ilona* (1966); *Octombrie*, cantata (1960); *Purtătorii de Făclii*, cantata (1961); *Overture* (1960); *Sinfonia* (1960); *Cîntec de Vitejie* for Chamber Orch. (1971); *Recitativo, Adagio and Fugue* for Flute and Piano (1958); 2 piano sonatas (1960, 1964); 4 pieces for Piano (1978); choruses; songs.

Ctesibius, Greek physicist and inventor of the hydraulis. He flourished between 246 and 221 B.C., and is known in literature as Ctesibius of Alexandria. The weight of evidence collected by H.G. Farmer tends to demonstrate that the 1st hydraulis was indeed constructed by Ctesibius.

BIBL.: P. Tannery, "Athénée sur C. et l'hydraulis," *Revue des Etudes Grecques* (1896); H. Farmer, *The Organ of the Ancients* (London, 1931).

Cuclin, Dimitrie, prolific Rumanian composer; b. Galati, April 5, 1885; d. Bucharest, Feb. 7, 1978. He studied with Castaldi in Bucharest; in 1907 went to Paris, where he took courses

CELIA CRUZ--NOMINATOR'S STATEMENT

Celia Cruz has, since she first began recording in the 1940's, been a very important figure in the development of Cuban music. Associated as the main singer with the Sonora Matancera for many years, she toured extensively throughout the U.S. and Latin America. Her recordings have had an important impact in all Latin American countries. With the development of "Salsa" out of the Cuban music style, she became one of the mainstays of the New York scene. She is sometimes referred to as the "Ella Fitzgerald" of Salsa, but she is, in fact, also the "Billie Holiday" and the "Aretha Franklin" of this form. No Latino has received a Medal of Arts for many, many years. Celia Cruz, because of her stature, her important role in both the past and present of Latin music in America, is the appropriate person to receive this recognition.

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ALL NOMINATIONS

Major accomplishments, credits or contributions in support of the arts (cite, in chronological order, major works and accomplishments):

Dorothy DeLay has been described as the world's foremost teacher of the violin by publications as disparate as the New York Times, France's Le Monde de la Musique, and South Africa's Die Volksblad. She is currently a faculty member of the Juilliard School and has been on the Aspen Music School faculty since 1971. Miss DeLay is Starling Professor of Violin at the University of Cincinnati and a consultant at the Royal College of Music in London. In addition, she conducts numerous master classes at universities and conservatories in the United States and abroad, including China, Japan, Salzburg, Austria, Korea and Israel. Miss DeLay has contributed numerous articles on violin and violinists to encyclopedias. She was a member of the violin faculty of Sarah Lawrence College from 1948-1970, and on the violin faculty of the New England Conservatory until 1987.

Awards, honors and recognition:

Dorothy DeLay was educated in the United States at the Oberlin Conservatory, Michigan State University and the Juilliard School. Additionally, she holds honorary Doctorate of Music degrees from the Oberlin Conservatory and the University of Colorado. She is a fellow of the Royal College of Music in Great Britain. Honors and awards that Miss DeLay has received include the Distinguished Artist-Teacher Award of the American String Teachers Association in 1975, the King Solomon Award of the America-Israel Cultural Foundation, the American Federation of Music Clubs Award, the Governor's Award by the State of Kansas and the Mu Phi Epsilon President's Medal.

Specific artistic projects supported by individual, organization, foundation, corporation, or group (level of funding or participation and project dates):

Dorothy DeLay, since beginning her teaching in 1974, has fostered some of the world's most renowned violinists and continues to bring forth many of today's brightest young violinists. Students of hers have appeared with almost every major orchestra in the United States and abroad, and have been winners of many national and international competitions, including the Tchaikovsky Competition in the former Soviet Union, the Queen Elizabeth in Belgium, the Menuhin and the Carl Flesch in England, the Tibor Varga in Switzerland, the Paganini in Italy, the Queen Sophia in Spain, and in the United States the Naumburg, Indianapolis, Leventritt, Meriwether Post, the Mae Whittaker, Irving Klein and Julius Stuhlberg competitions. Miss DeLay's students include Itzhak Perlman, Joseph Swensen, Cho-Liang Lin, Robert McDuffie, Nadja Salerno-Sonnenberg, Midori, Mark Peskanov, Kurt Nikkanen, Kyoko Takezawa, Gil Shaham, Anne Akiko Myers, Sarah Chang, Livia Sohn, Maria Ahn, Hyo Kang, Kurt Sassmannshaus, Stephen Clapp, Paul Kantor, Masao Kawasaki, Peter Winograd, Benny Kim, Nigel Kennedy, Ora Shiran, Ida Levin, Bettina Musselmeli, Shlomo Mintz, and members of the American, Cleveland, Fine Arts, and Tokyo string quartets.

(MORE)

The Aspen Music Festival and School strongly endorse Dorothy DeLay's nomination for the National Medal of the Arts. Her dedication to music and to her students has extended far beyond her own studio. Through her teaching and nurturing of gifted young artists, Miss DeLay has made a significant impact on the entire music world.

CARNEGIE HALL

JAN 10 1994
2/10 ch
2/10 M

January 5, 1994

Judith Arron
Executive Director
(212) 903-9621
FAX/(212) 581-6539
Telex/4931914

The President
The White House
Washington, D.C.

Dear Mr. President,

It is a great pleasure for me to suggest your consideration of Dorothy DeLay for the National Medal of Arts. Miss DeLay is the leading violin teacher in the world today whose students have included Itzhak Perlman, Pinchas Zukerman, Midori, and now Sara Chang.

It makes us all extremely proud to know that young violinists are sent from all over the world to study with Miss DeLay, whose entire life has been spent in America. She is an extraordinarily gifted teacher who has spent her life passing her gifts on to young people and developing great careers.

I can think of no one who deserves the National Medal of Arts more than Dorothy DeLay and I hope you will give her every consideration.

With all good wishes,

Cordially,



Judith Arron

Supreme Court of the United States
Washington, D. C. 20543

CHAMBERS OF
JUSTICE HARRY A. BLACKMUN

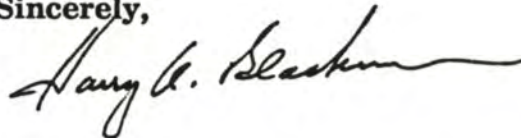
January 14, 1994

The President
The White House
Washington, D.C. 20500-2000

Dear Mr. President:

It is my understanding that the Aspen Music Festival has nominated Dorothy DeLay to receive the National Medal of Arts. I write to advise you that I ardently support this nomination. Ms. DeLay, of course, is a teacher, not a performer. She, however, is probably the foremost teacher of violin in this country today. Among her students who has reached violin stardom is Robert McDuffie of Macon, Georgia, and New York. Mr. McDuffie's name has been submitted to you as a possible soloist at the White House for some State Dinner. He owes much, as many others do, to Ms. DeLay's teaching and artistry.

Sincerely,



bcc: ✓ **Mr. Ara Guzelimian**
c/o Aspen Music Festival
Box AA
Aspen, Colorado 81612

Mr. Robert McDuffie
124 East 84th Street, #5C
New York, New York 10028

Dear President Clinton,

My name is Sarah Chang. I am a thirteen year old violinist. I live in Philadelphia and attend Germantown Friends School. I also go to the Julliard School of Music where I study with Dorothy DeLay.

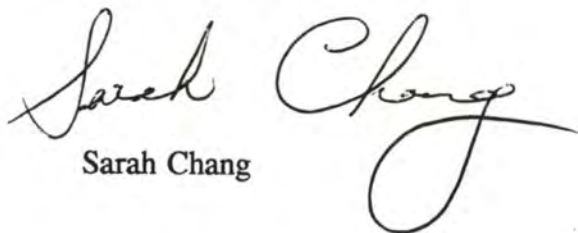
I just recently came back from performing with the Berlin Philharmonic. Miss DeLay came with me and the amount of support, advice, and confidence she gave me is immeasurable. To have her with me was like having a good luck charm, a solid figure I can always count on to be there for me. Without her, I don't know where I'd be.

I have been studying with Miss DeLay since I was six years old. You can imagine how excited I was to play for the famed Dorothy DeLay. I guess I was expecting a strict, in demand figure but Miss DeLay was so caring and nice I warmed up to her immediately. Miss DeLay is not only my teacher, but also my friend. It's no wonder why all of her students adore her so much. It's incredible how she cares for each and every one of them.

One thing Miss DeLay told me before a concert is, "Forget all the little things I told you. When you are on stage, just play your heart out."

I hope Miss DeLay receives this award. I mean, how many teachers are there in the world like her?

Cordially yours,


Sarah Chang

OREGON SYMPHONY

James DePreist, Music Director and Conductor
Norman Leyden, Associate Conductor
Don Roth, President

December 30, 1993

President William Clinton
The White House
Washington, D.C.

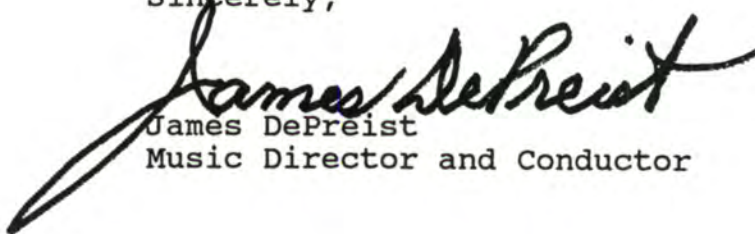
Dear President Clinton:

I would like to add my voice to the many, who have already written in support of the extraordinary teacher and force in American music, Dorothy DeLay.

I have had the pleasure during my career of working with many of Dorothy DeLay's "children." The great violinists Itzhak Perlman, Pinchas Zukerman, Nadja Salerno-Sonnenberg and Sarah Chang give an indication of the level of excellence achieved by this great teacher.

I hope you will give serious consideration to adding Dorothy DeLay to the list of Nation Medal of Arts recipients, who include my aunt Marian Anderson.

Sincerely,



James DePreist
Music Director and Conductor

THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC
ANN ARBOR, MICHIGAN 48109-2085

January 9, 1994

President Bill Clinton
The White House
Washington, D.C.

Dear President Clinton:

It is a privilege to have this opportunity to support the nomination of Dorothy DeLay for the 1994 National Medal of Arts.

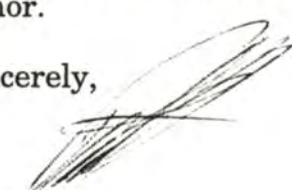
I was a student of Ms. DeLay's for nine years both at the Aspen Music School and the Juilliard School. Subsequently, I became Ms. DeLay's teaching assistant at the New England Conservatory and the Juilliard School. In these capacities I was able to observe the remarkable impact Ms. DeLay has had on generations of students.

Over the course of her long career, Ms. DeLay has worked with literally thousands of the most gifted and successful violinists in the world. Yet to consider her simply a great violin pedagogue is to diminish the fact that she is first and foremost a great teacher in the broadest sense of the word. An interviewer once suggested to Ms. DeLay that she had dedicated her life to teaching. "Not quite", she responded, "It is *learning* that fascinates me". This subtle distinction is perhaps how Ms. DeLay is able to respect the individuality of her students and custom design her teaching to the intellectual, psychological and emotional needs of each student.

Another of her gifts is the intuitive understanding and exploitation of what has been described as the "teachable moment", that wonderful instant when cognition is likely to occur. More than just recognizing that moment when it occurs, Ms. DeLay seems able to create it. With infinite patience she gently directs the groundwork for success. Yet when that success comes to pass, the method of direction is such that the victory always belongs to the student!

Certainly there are many artists on the American cultural scene deserving of recognition. Few, however, will influence the direction of their art form for generations, even centuries. I believe Dorothy DeLay as a teaching artist has and will have that kind of impact. I can think of no one more deserving of such a great honor.

Sincerely,



Paul Kantor
Associate Professor of Violin
Chair, Department of String Instruments



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January 4, 1994

President William J. Clinton
The White House
Washington, D.C.

Dear President Clinton:

I would like to add my voice to the many others in support of Ms. Dorothy Delay to receive the National Medal of Arts.

Ms. Delay's impact on musical life in the United States is without parallel. There are not many orchestras in America which do not contain a number of former Delay students in their string sections. Her former pupils additionally include such renowned solo artists as Itzhak Perlman, Pinchas Zukerman, Nadja Salerno-Sonnenberg, Shlomo Mintz, Cho-Liang Lin and Sarah Chang, to name but a few.

Her contribution to the arts in this country extends not only to the violinists she has taught, but to the music they play, and many American composers are equally benefited in that such renowned performers have played and championed their music.

Ms. Delay's educational impact is not only felt at the Juilliard School of Music in New York but in Cincinnati, Aspen and other schools in America as well as in Europe and the Far East.

In my thirty-six years in artists' management I have experienced the loving care she has extended in her work with her students and the close relationships she has established with the great conductors and orchestras of the world, and I can think of no other pedagogue in the arts more deserving of this great honor.

Sincerely,

Lee Lamont
President

LL/pt
0420K

LOS ANGELES • LONDON • PARIS • ROME • MADRID • MUNICH

A MEMBER OF THE *Josephson* TALENT AGENCY GROUP

CHO-LIANG LIN
One Sherman Square
New York NY 10023

5 January 1994

President Bill Clinton
The White House
Washington DC

Dear President Clinton:

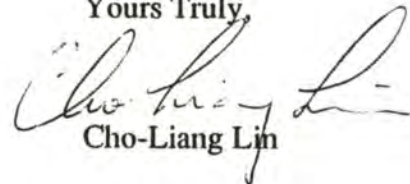
I want to tell you about the great violin teacher Dorothy DeLay.

In the realm of music there are forces which emerge once in a lifetime to reshape and to enhance the way music is performed. In the first twenty years of this century there was the great Russian violin school of Leopold Auer, who taught numerous great young talents who became legends. Many of them eventually settled in the United States, dazzled the audiences here and helped raise the musical quality in this country to an unprecedented high level. Today we are witness to the greatest evolution in violin playing since the heydays of Auer pupils such as Jascha Heifetz and Misha Elman.

Dorothy DeLay, the first truly great American violin pedagogue, is pushing the technical standard of violin playing to an even higher level. Miss DeLay can count her star pupils with more fingers than Leopold Auer could dream of. Her students, past and present, who attest to her accomplishments, perform on concert stages across the globe. They are not only super star soloists, but many are highly respected musicians in chamber ensembles and orchestras. Many are also passing on her doctrines to other students. There has never been such a flourish of outstanding violinists in America. It would be appropriate to say that Miss DeLay's pedagogical skill, her energy and devotion to her art and her students have been the major force in this flourish. I believe her success has had a direct impact on the cultural enrichment of this country.

It is my sincere hope that the accomplishments of this great lady of music will be recognized. The National Medal of Arts could not go to a more deserving person.

Yours Truly,



Cho-Liang Lin

ZUKERMAN

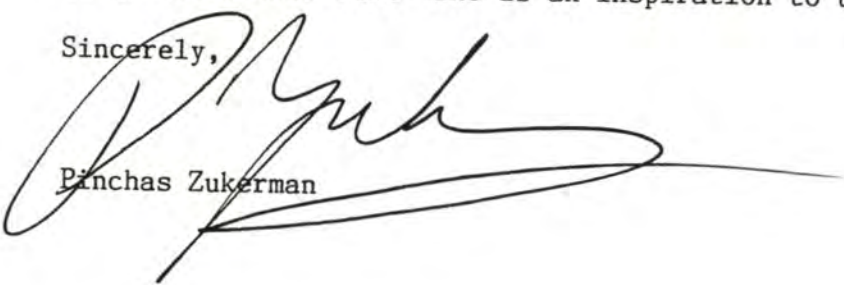
Pinchas Zukerman
c/o Shirley Kirshbaum & Associates
711 West End Avenue, #5K-N
New York, NY 10025

January 5, 1994

Dear President Clinton,

It is with much enthusiasm that I support the nomination of Dorothy DeLay for the 1994 National Medal of Arts. It is my understanding that this is the first time a noted teacher has been nominated. There is no one in our society so valuable as one who gives of themselves and communicates with passion to young people. Ms. DeLay has given of herself and helped guide talented youngsters into artists successfully as no one before her. She is an inspiration to us all.

Sincerely,



Pinchas Zukerman

ROBERT McDUFFIE

January 6, 1994

President Bill Clinton
The White House
Washington, DC

Dear President Clinton:

I am delighted to recommend my former teacher, Dorothy DeLay, for the 1994 National Medal of Arts.

Dorothy DeLay's legendary teaching career has been well documented. It is widely known that most of the top violin soloists around the world were students of hers. But what sets her apart from others is her world of ideas. Her desire for her students is not only to be technically proficient, but always to be questing musicians.

I know that the lives of music lovers have been enhanced because of what Dorothy DeLay instills in all of her many students - a motivation to search for greatness.

Sincerely yours,

Robert McDuffie

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001. letter	Itzhak Perlman to President Clinton [partial] (1 page)	01/06/1994	b(6)

COLLECTION:

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ITZHAK PERLMAN

January 6 1994

(b)(6)

COO 12

President Clinton
The White House
Washington, D.C.

Dear President Clinton,

It is with great pleasure that I write this letter of recommendation in support of Dorothy Delay's nomination for the National Medal of Arts. I can think of no other noted teacher of the arts more deserving of this award chartered to recognize "outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

Miss Delay's stature as a teacher and her contributions to violin playing in the United States and around the world are unparalleled. The results of her work are heard on the major concert stages, radio stations, in orchestras and in class rooms throughout this country. Quite simply, she is the dean of violin teachers - in a class by herself.

Miss Delay is more than a great professor, she is a truly superior person. Her abilities as a teacher are balanced by a genuine concern for her students. Far from being a ruthless pedagogue, she emanates sincerity and love as well as knowledge. She seeks more than the simple production of world class musicians, but world class people as well. For every Delay student who earns their living on the stage, there are 50 students who look back and treasure each minute of every lesson they were privileged to have with her. Miss Delay chose to teach violin, but as with every great pedagogue she could teach any subject with equal brilliance.

The National Medal of Arts has been awarded to some of the most notable figures in American Arts. However, the award has yet to be bestowed upon a noted teacher of the arts. 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. To award her the National

Medal of Arts would not only commend her wonderful achievements, but serve to recognize the importance of arts education throughout this country.

Miss Delay is an inspiration and truly deserving of this prestigious award.

Very truly yours,


Itzhak Perlman

GIL SHAHAM

pk
no address

President Clinton
The White House
1600 Pennsylvania Ave.
Washington, D. C.

January 10, 1994

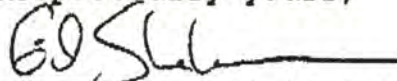
Dear President Clinton,

It is my great honor to write to you in support of the nomination of Dorothy DeLay for the 1994 National Medal of Arts.

Ms. DeLay's unique style and teachings have left an unmistakable mark on American musical life. Generations of young musicians' lives and artistry were shaped by her as were those of countless audience members across the country. We are all molded by our parents and teachers - to many of her students, Ms. DeLay was both.

I came to this country, as did scores of other violinists, for the purpose of studying with Ms. DeLay. Since then, I have never ceased to be amazed by her strength and dedication to her cause. As an American citizen, I would be thrilled to see our country recognize Ms. DeLay's life work.

Respectfully yours,


Gil Shaham, violinist

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FROM WHO'S WHO IN AMERICAN THEATRE

HARRIS, JULIE. Actress. b. Julia Ann Harris, Dec. 2, 1925, Grosse Pointe Park, Mich., to William Pickett and Elsie (Smith) Harris. Father, investment banker; mother, trained nurse. Grad. Grosse Pointe Country Day Sch., 1941; attended Miss Mary C. Wheeler's Sch., Providence, R.I., 1942; studied acting at Miss Hewitt's Classes, N.Y.C.; at the Perry-Mansfield Sch. of the Dance and Theatre, Steamboat Springs, Colo., Summers 1941-43; attended Yale Univ. Sch. of Drama, 1944-45. Married Aug. 16, 1946 to Jay I. Julien (marr. dis. July 1954); married Oct. 21, 1954, to Manning Gurian; one son. Member of AEA; AGVA; SAG; Actor's Studio. Address: c/o Actor's Equity Assn..

Theatre. Miss Harris made her stage debut at age 14 in a Grosse Pointe Country Day Sch. production of *The Hunchback of Notre Dame*. She first appeared on Bway as Atlanta in *It's a Gift* (Playhouse, Mar. 12, 1945); subsequently appeared as a walk-on in the Old Vic company's productions of *Henry IV, Part 2* (Century, May 13, 1946) and *Oedipus* (Century, May 20, 1946); played Nelly in *The Playboy of the Western World* (Booth, Oct. 26, 1946); the White Rabbit in *Alice in Wonderland* (Intl., Apr. 5, 1947); and Arianne in a pre-Bway tryout of *We Love a Lassie* (opened Shubert, Boston, Mass., Aug. 25, 1947; closed National, Washington, D.C., Sept. 6, 1947).

She played one of the Weird Sisters in Michael Redgrave's production of *Macbeth* (National, N.Y.C., Mar. 31, 1948); Ida Mae in the Actors Studio production of *Sundown Beach* (Belasco, Sept. 8, 1948); Nancy Gear in *The Young and Fair* (Fulton, Nov. 22, 1948); Angel Tuttle in *Magnolia Alley* (Mansfield, Apr. 18, 1949); Felisa in *Montserrat* (Fulton, Oct. 29, 1949); Frankie Addams in *The Member of the Wedding* (Empire, Jan. 5, 1950); Sally Bowles in *I Am a Camera* (Empire, Nov. 28, 1951), and on tour (opened Cass, Detroit, Mich., Sept. 1, 1952; closed Her Majesty's, Montreal, Canada, May 2, 1953); the title role in *Mademoiselle Colombe* (Longacre, N.Y.C., Jan. 6, 1954); Joan in *The Lark* (Longacre, Nov. 17, 1955), and on tour (opened Central City Opera House, Colo., Aug. 4, 1956; closed National, Washington, D.C., Dec. 22, 1956); and Mrs. Margery Pinchwife in *The Country Wife* (Adelphi, N.Y.C., Nov. 27, 1957).

Miss Harris appeared as Ruth Arnold in *The Warm Peninsula* (Helen Hayes Th., Oct. 20, 1959); Brigid Mary Mangan in *Little Moon of Alban* (Longacre, Dec. 1, 1960); at the Stratford Shakespeare Festival of Canada (Summer 1960), played Juliet in *Romeo and Juliet* and Blanche of Spain in *King John*; subsequently played Josefa Lanténay in *A Shot in the Dark* (Booth, N.Y.C., Oct. 18, 1961); and June in *Marathon '33* (ANTA, Dec. 22, 1963).

Miss Harris played Ophelia in *Hamlet* (Delacorte Th., June 16, 1964; Playhouse in the Park, Philadelphia, Pa., July 13, 1964); Annie in *Ready When You Are, C. B.!* (Brooks Atkinson Th., N.Y.C., Dec. 7, 1964); Teresa in *The Hostage* (Bucks County Playhouse, New Hope, Pa., May 1, 1965); Georgina in *Skyscraper* (Lunt-Fontanne Th., N.Y.C., Nov. 13, 1965); Blanche Dubois in *A Streetcar Named Desire* (Falmouth Playhouse, Falmouth, Mass., June 22, 1967); Ann Stanley in *Forty Carats* (Morosco, N.Y.C., Dec. 26, 1968); and was in the cast of a revival of *The Women* (Rep. Th. of New Orleans, La., May 15, 1970). She was Anna Reardon in *And Miss Reardon Drinks a Little* (Morosco, N.Y.C., Feb.

25, 1971) and on tour (1971-72); Claire in *Voices* (Ethel Barrymore Th., Apr. 3, 1972); Mrs. Lincoln in *The Last of Mrs. Lincoln* (ANTA Th., Dec. 12, 1972); Mrs. Rogers in *The Au Pair Man* (Vivian Beaumont Th., Dec. 27, 1973); and Lydia Crutwell in *In Praise of Love* (Morosco, Dec. 10, 1974).

Films. Miss Harris recreated her stage roles in the film versions of *The Member of the Wedding* (Col., 1952) and *I Am a Camera* (Distributors Corp., 1955); and appeared as Abra in *East of Eden* (WB, 1955); *The Truth About Women* (Continental, 1958); *The Poacher's Daughter* (Showcorporation, 1960); *Requiem for a Heavyweight* (Col., 1962); and *The Haunting* (MGM, 1963); *The Moving Target* (WB, 1966); *Harper* (WB, 1966); *You're a Big Boy Now* (WB-7 Arts, 1967); *Reflections in a Golden Eye* (WB-7 Arts, 1967); *The Split* (MGM, 1968); *The People Next Door* (Avco Embassy, 1970); *The Hiding Place* (World Wide, 1974).

Television and Radio. Miss Harris appeared on the Hallmark Hall of Fame (NBC) in *Wind from the South* (1955), *The Good Fairy* (1955, 1956), *The Lark* (1956, 1957), in *Little Moon of Alban* (1958, 1964), *Johnny Belinda* (1958, 1959), *A Doll's House* (1959, 1960), *Victoria Regina* (1961, 1962), *Pygmalion* (1962, 1963), *Ethan Frome*, *The Heiress*, as Florence Nightingale in *The Holy Terror* (Apr. 18, 1965), and in the title role of *Anastasia* (Mar. 17, 1967). She appeared also as Ophelia in *Hamlet* (CBS, June 17, 1964); in *The Robrioz Ring* (Kraft Suspense Th., NBC, Sept. 24, 1964); at various times on *Girl Talk* (ABC, 1964-65-66-67); on *Rawhide* (CBS, 1965); *Laredo* (NBC, 1965); *the Today Show* (NBC, 1965-66); *the Bell Telephone Hour* (NBC, 1966); *Bob Hope Presents* (NBC, 1966); *Tarzan* (NBC, Mar. 10 and 17, 1967); was in the telecast of the inaugural evening at the restored Ford's Th., Washington, D.C. (CBS, Jan. 30, 1968); *The Big Valley* (ABC, 1968); appeared on the *Dick Cavett Show* (ABC, 100 1969); and in *How Awful About Allan* (ABC, 1970). Miss Harris also played on the radio in *The Queen of Darkness* (WOR Mystery Th., June 11, 1975).

Published Works. Miss Harris wrote *Julie Harris Talks to Young Actors* (1972).

Discography. Miss Harris is on a recording of *The Hostage* (Columbia Records, 1965); on Asia Society Readings (1967); and *Heroes, Gods and Monsters of the Greek Myths* (Spoken Arts, 1968).

Awards. Miss Harris received the *Theatre World* Award (1949); the Donaldson Award for her performances as Frankie Addams in *The Member of the Wedding* (1950); the Donaldson Award and the *Variety* NY Drama Critics Poll for her performance as Sally Bowles in *I Am a Camera* (1952); the Sylvania (TV) Award for her performance in *Wind from the South* (1955); and NATAS (Emmy) awards for her performances as Brigid Mary Mangan in *Little Moon of Alban* (1959) and in the title role of *Victoria Regina* (1962).

She received an Antoinette Perry (Tony) Award nomination (1966) for best female musical star for her performance in *Skyscraper* and a Tony award (1969) for best actress for her performance in *Forty Carats*. For her performance in the title role of *The Last of Mrs. Lincoln* she received the Outer Circle Award, the Drama Desk Award, and a Tony award, all in 1973, and she was nominated (1974) for a Tony for her performance in *The Au Pair Man*.

FROM RECENT PROGRAM

Julie Harris (Fanny)



a five-time Tony Award winner, is one of the most versatile stars of the American stage. She has portrayed many roles ranging from contemporary drama to classical tragedy to musical comedy during the course of her distinguished career. Miss Harris was on the popular CBS-TV series *Knots Landing*. She appeared at the Long Wharf Theatre as Dora Carrington in Charles Nelson Reilly's production of *Under The Ilex* by Clyde Talmage. In 1976 she scored a smash hit on Broadway with her portrayal of Emily Dickinson in *The Belle of Amherst* by William Luce, also directed by Charles Nelson Reilly. This production broke box office records at the Kennedy Center for the Performing Arts in Washington, D.C. as well as Philadelphia and Boston. She has also appeared on Broadway with Rex Harrison in *In Praise of Love*, A Shot in the Dark with William Shatner and *The Lark* with Boris Karloff. With her appearance in *Sundown Beach* and *The Young and the Fair*, Miss Harris established herself as one of Broadway's most promising young actresses, but it was with her portrayal of the lonely twelve-

Bu

year old Frankie in *The Member of the Wedding* by Carson McCullers, that she first gained national attention, winning both the New York Drama Critics' Circle Award and Donaldson Awards. Since then she has had a triumphant succession of diverse roles from *Mademoiselle Colombe* to *The Country Wife*, winning many top acting awards and receiving Tony Award's for memorable performances in *I Am A Camera*, *The Lark*, *Forty Carats*, *The Last of Mrs. Lincoln* and *The Belle of Amherst*. Miss Harris has recreated her successful stage roles for film. Some of her credits include *The Member of the Wedding*, *I Am A Camera*, *The Hiding Place*, *East of Eden* and *The Haunting*. She has also been nominated for outstanding performances in many television dramas including *A Doll's House*, *Johnny Belinda*, *The Lark* and *Pygmalion*, all directed by George Schaefer. Miss Harris will be touring this September in the Pulitzer Prize Play by Alfred Uhry, *Driving Miss Daisy*, co-starring Brock Peters.

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CHOREOGRAPHER ERICK HAWKINS

ERICK HAWKINS, in his 53rd year in dance, has been hailed as a true dance radical, and in 1995 will celebrate the 45th Anniversary of his company. Born in Trinidad, Colorado, he received a scholarship to Harvard University, and earned a degree in Greek culture. Inspired to become a dancer by seeing Harold Kreutzberg and Yvonne Georgi dance, he became the first American student in George Balanchine's School of American Ballet. After choreographing "Showpiece" for Ballet Caravan (later to become New York City Ballet), Balanchine called Hawkins his most promising young choreographer. Mr. Hawkins became Martha Graham's first male dancer in a solo in "American Document", then created celebrated roles in "Appalachian Spring", "El Penitente", "Dark Meadow", "Death and Entrances", and "Night Journey".

In 1951, Mr. Hawkins opened his own school, developing his "free flow technique" with the first positive use of fluidity in dance training, described at the 1988 Samuel H. Scripps American Dance Festival Awards by Charles Reinhart as "virtuosity without effort". In 1975, his school was honored by a substantial Mellon Foundation Award, and is now the fourth oldest existing school of dance, ballet or modern, in the United States.

Erick Hawkins also founded his dance company in 1951, and continues to lead it, with enormous spirit and vitality. An unprecedented collaborator with contemporary composers, artists, sculptors and designers, including such luminaries as Helen Frankenthaler, Isamu Noguchi, Stanley Boxer, Ralph Lee, and Ralph Dorazio, among others.

He has probably commissioned more American, and foreign, composers to create music for him than any other choreographer (to date over 30), including Virgil Thomson, Alan Hovhaness, Wallingford Riegger, Ross Lee Finney, Dorrance Stalvey, Lou Harrison, Michio Mamiya, Ge Gan-ru, David Diamond, Maurice Ohana and Lucia Dlugoszewski. Mr. Hawkins profoundly believes in the beauty and power of live music in the theater, and has never once performed to recorded music.

In 1978, Mr. Hawkins was awarded a Guggenheim Fellowship; in March 1979, the Dance Magazine Award; in 1983, an Honorary Doctorate of Fine Arts from Western Michigan University, and in June 1988, the Samuel H. Scripps American Dance Festival Award for his lifetime contribution to modern dance. In October 1989, South Carolina Educational TV produced an hour-long PBS special, ERICK HAWKINS' AMERICA, which was funded by Volvo North America and the NEA.

In May, 1991, Toyota Corp. of Japan commissioned INTENSITIES OF SPACE, AND WIND and sponsored performances in Tokyo in a tour which also included performances in Shanghai and Hong Kong. In April, 1992, Kentucky Educational Television produced another hour-long PBS special, featuring Mr. Hawkins' KILLER OF ENEMIES, premiered in 1991 and commissioned by the Kennedy Center, the Kentucky Center for the Arts, and the Orange County Performing Arts Center. Erick Hawkins' collection of essays with a foreword by Alan Kriegsman of the Washington Post, THE BODY IS A CLEAR PLACE, was published in January, 1992 by Princeton Books.

NOMINATOR'S STATEMENT

Indomitable, Erick Hawkins stands in the tradition of the American outsider. His background--as Harvard student of Greek classics, a student of George Balanchine in the very first year of Balanchine's school in the United States, first male dancer in Martha Graham's company, and eventually as an artist with his own unique development aesthetic and form of training--is formidable.

Erick Hawkins' contribution to dance places dance in a broad philosophical and cultural context. His life's work has been influenced by the majesty of the American landscape, American Indian cosmology and Eastern philosophy, but it is deeply American in its celebration of the human spirit.

Over four decades (his company celebrated its 40th anniversary in 1991), Mr. Hawkins has sustained a pure and vital creative path. His work has not gained mass audiences; it may never. But he has remained irrevocably faithful to principles in his teachings of dance and philosophy, in his employment of artistic collaborators of the first rank (visual artists such as Robert Motherwell, Helen Frankenthaler, Isamu Noguchi and mask maker Ralph Lee; composers such as Virgil Thomson, David Diamond, Lucia Dlugoszewski, and Lou Harrison). He is unique in still insisting, at great expense and difficulty, on live music and on commissioning American composers.

At the age of 84, he continues to tour with his company and to make new work, including work for children. (A recent dance, Divine Hero: Killer of Enemies, based on Navajo myth, with an original score by Alan Hovhaness, was commissioned by the Kennedy Center in April 1991 for the Imagination Celebration for young people.)

The Samuel H. Scripps American Dance Festival Award to Erick Hawkins in 1988 honoring great choreographers who have dedicated their lives and talent to the creation of our American modern dance heritage, hailed Erick Hawkins as:

"choreographer, teacher, and dancer, master of eloquent gesture, and diviner of nature's spirit. His genius shines in choreography bold, vulnerable, and sensual--dances haunted by the delicate mystery of haiku poetry. The elegant simplicity of his works reveals a profound appreciation of the complex and paradoxical nature of the universe. His blazing originality and enduring respect for the creative spirit are seen in his collaborations with American composers and visual artists and in his creation of a technique that encourages harmony of mind and spirit. Erick Hawkins: visionary and poet of the dance."

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LENA HORNE

In an extraordinary career spanning over fifty years, LENA HORNE has dazzled stage and screen audiences throughout the world. Born in Brooklyn, New York on June 30, 1917, she made her debut at the age of sixteen as a dancer at Harlem's famed Cotton Club, where she formed lasting associations with such greats as Cab Calloway, Duke Ellington, Jimmy Lunceford and many others. She left the Club to join the Noble Sissle Orchestra as a singer and dancer, staying until she moved to Pittsburgh to get married, a union which produced two children, Ted and Gail Jones.

When the marriage dissolved, she returned to New York to work and support her children. She toured with the Charlie Barnett Orchestra before launching a solo act which took her to the Cafe Society Downtown, establishing her reputation as a fine singer and leading to numerous other clubs like the Little Troc in Hollywood. An MGM talent scout saw her there and arranged a screen test. Under contract to MGM, she appeared in several films, such as PANAMA HATTEL, AS THOUSANDS CHEER, SWING FEVER, BROADWAY RHYTHM, TWO GIRLS AND A SAILOR, ZIEGFELD FOLLIES and TILL THE CLOUDS ROLL BY. She starred in two classic Black musicals, CABIN IN THE SKY and STORMY WEATHER, making her one of the top nightclub and theatre box office attractions in the country.

During World War II, she was the pin-up queen for thousands of Black GI's, and performed at army camps and on USO tours. During that time, she became very active with the NAACP, and helped to raise funds for organizations such as the B'Nai Brith. She married Lennie Hayton, her musical mentor at MGM, and evolved into the consummate performer she is today. She recorded albums, starred in the Broadway musical JAMAICA, appeared on television variety programs hosted by Ed Sullivan, Perry Como, Dean Martin, and Flip Wilson, made several appearances on SESAME STREET, and was a nightclub sensation in popular clubs all over the world. She has shared the stage with such outstanding talents as Tony Bennett, Billy Eckstein, Wic Damone, Harry Belafonte, Alan King and Willie Tyler and Lester. She hosted her own television special, sponsored by Monsanto, with guest stars Richard Janssen and O. C. Smith. She has always been a committed social activist, and toured the South as a speaker for human and civil rights. She became an honorary member of the Delta Sigma Theta sorority, and did a series of fundraising concerts to further its work.

In 1981, she electrified Broadway with her record-breaking one woman show LENA HORNE: THE LADY AND HER MUSIC, winning a special Tony Award, the Drama Desk Award, a special New York Drama Critics Circle Award, two Grammy Awards and New York's highest cultural award the Handel Medallion. Her recent album THE MEN IN MY LIFE is her first recording since the release of THE LADY AND HER MUSIC. Her stellar career achievements and tireless devotion to civic causes have earned her widespread respect and recognition from her peers and the public alike. She is the proud recipient of Honorary

LENA HORNE BIO

Page Two

Doctorate Degrees from Howard University and Spelman College. She received the Kennedy Center Honors Award in 1984, the 1985 Governor's Arts Award from the state of New York, the Spingarn Medal from the NAACP, the 1986 Black Achievement Award from the Johnson Publishing Company, the 1987 ASCAP Pied Piper Award, the 1987 Radcliffe Medal and the 1988 Frederick D. Patterson Award from the United Negro College Fund, to name only a few. In 1989, she was honored by the recording industry with a Lifetime Achievement Award at the Grammy ceremonies, and received the prestigious Parsons School of Design Award for her contribution to the world of fashion. In June of 1989, NEW YORK NEWSDAY's first annual LENA HORNE SCHOLARSHIP AWARD for jazz and popular music vocalists was presented to a New York high school graduate.

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1994 NATIONAL MEDAL OF ARTS

NOMINATION FORM FOR

ARTISTS, ARTS ORGANIZATIONS, AND PATRONS

Please type or print

(NOTE: This form and any attached material will be the sole basis on which the Nominating Committee will judge your nominee. Information requested in each section of the form is essential. Please complete each section in full.)

Name of Nominee SENATOR CLAIBORNE PELL

Street Address Rm 335 RUSSELL SENATE OFFICE BUILDING

City WASHINGTON State DC Zip Code ~~2000~~ 20510

Telephone Numbers: Office (202) 224-4642

Home ()

FOR INDIVIDUALS

Birthdate _____ Place of Birth _____

Artistic Field _____

FOR PATRONS OR ORGANIZATIONS

Official position in corporation/institution: CHAIRMAN, SENATE SUBCOMMITTEE
ON EDUCATION, ARTS & HUMANITIES

Profession of patron or nature of organization (corporate, foundation, institutional):

SINCE HIS ELECTION TO THE U.S. SENATE IN 1960, SENATOR
PELL HAS BEEN THE LEADING CHAMPION FOR A FEDERAL
ROLE IN SUPPORTING THE ARTS. THE SUBCOMMITTEE HE
CHAIRS IS THE AUTHORIZING BODY FOR THE ARTS AND
HUMANITIES ENDOWMENTS (MORE)

ALL NOMINATIONS

Major accomplishments, credits or contributions in support of the arts (cite, in chronological order, major works and accomplishments):

SENATOR PELL WAS THE LEAD SENATE SPONSOR OF THE ORIGINAL LEGISLATION (SIGNED IN 1965) THAT ESTABLISHED THE NATIONAL ENDOWMENTS FOR THE ARTS AND HUMANITIES. HE HAS MAINTAINED HIS LEADERSHIP ROLE SINCE THEN AS CHAIRMAN OF THE SUBCOMMITTEE ON EDUCATION, ARTS + HUMANITIES — GUIDING THE AGENCY THROUGH MANY COMPLEX AND DIFFICULT REAUTHORIZATIONS.

Awards, honors and recognition:

SENATOR PELL HAS BEEN HONORED AND RECOGNIZED FOR HIS LIFE-LONG COMMITMENT TO THE ARTS BY VIRTUALLY EVERY MAJOR ARTS SERVICE ORGANIZATION AS WELL AS BY MANY LEADING CULTURAL INSTITUTIONS ACROSS THE UNITED STATES.

Specific artistic projects supported by individual, organization, foundation, corporation, or group (level of funding or participation and project dates):

SENATOR PELL PLAYED A LEAD ROLE IN ESTABLISHING THE FOLLOWING ENDOWMENT-RELATED PROGRAMS:

CHALLENGE GRANTS, BASIC STATE GRANTS, LOCALS PROGRAM, ARTS + ARTIFACTS INDEMNITY ACT, THE FEDERAL COUNCIL ON THE ARTS AND HUMANITIES

(MORE)

CLAIBORNE PELL

U.S. SENATOR RHODE ISLAND



CONTACT: BILL BRYANT
(202) 224-4642

BIOGRAPHY

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Claiborne deBorda Pell, 74, of Newport, has served as United States Senator from Rhode Island since 1961. He was elected in 1960 and reelected in 1966, 1972, 1978, 1984 and 1990 and is the longest serving Senator in Rhode Island history.

Pell is Rhode Island's senior Senator and ranks 3rd in Senate seniority. He holds influential Senate posts in the fields of human resources, education, arms control, health, employment, human rights, foreign relations, international operations, oceans, environment, arts and humanities and Democratic policy.

SENATE ASSIGNMENTS

Chairman—Committee on Foreign Relations
Chairman—Subcommittee on Education, Arts and Humanities
Co-Chairman—Senate Arms Control Observer Group
Vice Chairman—Joint Committee on the Library
Member—Committee on Labor and Human Resources
Member—Subcommittee on Aging
Member—Subcommittee on Children, Families, Drugs and Alcoholism
Member—Democratic Policy Committee
Member—Committee on Rules and Administration
Member—Technology Assessment Board

Pell serves on the Executive Committee of the Environmental and Energy Study Conference. That Committee directs the work of the conference, which advises members in the Senate and House of Representatives on the environmental and energy issues facing the Congress.

He is a member of the U.S. Capitol Preservation Commission and an honorary Vice President of the American Bible Society. He is an honorary trustee of St. George's School and trustee emeritus of Brown University. He has been a member of the Board of Visitors of both the United States Naval Academy and the United States Coast Guard Academy.

Pell also is the author of two books (Power and Policy, on foreign policy, and Megalopolis Unbound, on high-speed ground transportation) and co-author of a third (Challenge of the Seven Seas, on the oceans).

He is a director of the World Affairs Council of Rhode Island and of the Society of Friends of Touro Synagogue of Newport. He attends Trinity Episcopal Church in Newport. He also is a trustee of Save the Bay.

Pell was born in New York City into a family with a long history of public service. His father, Herbert Claiborne Pell, was a Congressman, a Democratic State Chairman and, later, U.S. Minister to Portugal and Hungary. His forebears include five Members of the Senate or of the House of Representatives, one of whom, George M. Dallas, also served as Vice President of the United States.

A graduate of St. George's School in Middletown, R.I., Pell earned his A.B. degree (cum laude) in history from Princeton University in 1940 and his M.A. degree from Columbia University. He has received honorary doctorates from 46 colleges and universities.

He has been decorated by both the Kingdom and the Republic of Italy, three times by Portugal, and by France, Sweden, Greece, Liechtenstein, Austria, Luxembourg, Lebanon, Pakistan, the Knights of Malta and by Cardinal Koenig of Austria.

He enlisted in the Coast Guard four months before Pearl Harbor and started as a ship's cook. He received a commission while aboard ship and served in the North Atlantic and in Sicily, where he helped rebuild the fishing industry. After the war's end he continued in the Coast Guard Reserve, from which he retired in 1978 with the rank of Captain.

Pell was arrested three times by Fascist governments and three times by Communist governments.

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After the war, Pell participated in the San Francisco Conference that created the United Nations. He then served seven years as a State Department official and Foreign Service Officer. He is the only member of the Senate to have been a Foreign Service Officer.

During his diplomatic career, he held posts in Czechoslovakia and Italy and established the United States Consulate General in Bratislava, Czechoslovakia, after that nation was taken over by the Communists.

After resigning from the Foreign Service, Pell spent eight years in business and political activities. During that time he also was Vice President of the International Rescue Committee for which he directed Hungarian refugee activities in Austria following the Hungarian Revolution.

In 1960 he sought the Democratic nomination for the Senate seat of retiring Senator Theodore Francis Green and became the first unendorsed candidate in Rhode Island's history ever to win a state-wide primary. He was elected in the general election by the largest plurality in Rhode Island's history up to that time.

Pell was the principal Senate sponsor of a 1965 law establishing the National Endowment for the Arts and the National Endowment for the Humanities and was the Senate author of the National Sea Grant College and Program Act of 1966, a program funded at about \$40 million annually—including about \$1.5 million that goes to the University of Rhode Island.

On the Senate Foreign Relations Committee, Pell was an early and outspoken opponent of United States military involvement in Vietnam and has been a vigorous supporter of arms control agreements, including a mutual, verifiable nuclear freeze. He has taken the lead in proposals to ensure peaceful uses of the oceans and international cooperation in protection of the environment.

His leadership, both in the Committee and on the Senate Floor, helped secure overwhelming ratification for the Intermediate Nuclear Forces (INF) treaty to reduce nuclear weapons. He also fathered both a treaty prohibiting the emplacement of weapons of mass destruction on the seabed and a treaty prohibiting the use of environmental modification techniques as weapons of war.

Pell also has taken a leading role in eliminating financial barriers to higher education. His legislation created the Basic Educational Opportunity Grants which Congress named "Pell Grants" in 1980.

A member of the Presidential Commission on Drunk Driving, Pell was the original Senate advocate and driving force behind federal legislation to help crack down on drunk driving. A set of tough drunk driving measures, initially proposed by Pell, was signed into law in 1982.

Pell was the originator and driving force behind the High Speed Ground Transportation Act to improve rail passenger service and his efforts were instrumental in the implementation of the downtown Providence railroad relocation project and the construction of the new Providence AMTRAK Station.

His legislation resulted in the establishment of a career service for Foreign Service Information Officers. Another Pell bill authorized the creation of a National Police Memorial, dedicated to local, state and federal law enforcement officials who lost their lives in the performance of their duty.

Pell has been the primary sponsor of specialized bills dealing with such areas as environmental education, libraries, prevention of elderly abuse, education for the handicapped, and amendments to cushion the economic impact of severe defense cutbacks on Rhode Island.

He was appointed by President Eisenhower as a delegate to the initial meeting of the International Maritime Consultative Organization in 1959 and was a delegate to the 25th United Nations General Assembly in 1970. He served often as a Senate advisor to the U.S. delegation for the United Nations Conference on the Law of the Sea. He also was the first Senate advisor appointed to the Strategic Arms Limitation Talks (SALT). He also is a member of the Commission on Improving the Effectiveness of the United Nations.

Pell was a Senate representative at the first world environmental conference in Stockholm in 1972. He was the only Senator who participated in the Stockholm meeting who also was a Senate representative at the follow-up United Nations Conference on Environment and Development (UNCED) held in Rio in 1992.

Pell is married to the former Nuala O'Donnell. They have four children (two sons, Herbert and Christopher, and two daughters, Dallas Pell Yates and Julia Pell), and five grandchildren.

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ALL NOMINATIONS

Major accomplishments, credits or contributions in support of the arts (cite, in chronological order, major works and accomplishments):

Pete Seeger's work starting in the 1930s was the most important artistic force that led to the Folk Revival of the 1950s, 1960s, and early 1970s, bringing folk music and "home-grown" acoustic music into the lives of tens of millions of Americans over nearly three generations. His interpretations of authentic folk song helped pave the way for the folk "arrival" that followed, in which the original interpreters of the songs made their way to the stages of America. He joined the group "The Weavers" in 1949, popularized Leadbelly's tune "Good Night Irene," and won notable success with his songs "Where Have all the Flowers Gone?" and "If I had a Hammer." He was blacklisted in the 1950s for standing up to Senator McCarthy and the House Committee on Un-American Activities. He has made many recordings, has toured widely for decades, has published manuals for the five-string banjo, and has become an important icon of our national heritage.

Awards, honors and recognition:

subject of book by David Dunaway, How Can I Keep from Singing? He has received considerable popular recognition, but I do not have information on awards he might have received.

He served on the Arts Endowment's Folk Arts panel from 1979 to 1981 and appeared before the National Council on the Arts in support of funding for the folk arts. He hosted the National Heritage Fellowship gala/concert in 1983.

Specific artistic projects supported by individual, organization, foundation, corporation, or group (level of funding or participation and project dates):

Pete has been a fundraiser for countless social and ecological causes, and his "Clearwater Revival" festival, named after the sloop he built in the cause of advocating the cleaning up of the Hudson River, has received considerable foundation support. In the words of his biography David Dunaway, "If Frank Sinatra seems at home in the casinos of Las Vegas, Seeger's abode is the impromptu . . . benefit."

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search (1931-35); at the latter, he gave the 1st classes (with Henry Cowell) in ethnomusicology in the U.S. (1932); was also active in contemporary music circles, as a composer and a music critic. He served as a technical adviser on music to the Resettlement Administration (1935-38), as deputy director of the Federal Music Project of the Works Progress Administration (1938-41), and as chief of the music division of the Pan-American Union (1941-53) in Washington, D.C.; was also a visiting prof. at Yale Univ. (1949-50). He subsequently was a research musicologist at the Inst. of Ethnomusicology at the Univ. of Calif. in Los Angeles (1960-70), and then taught at Harvard Univ. (from 1972). He was a founder and chairman (1930-34) of the N.Y. Musicological Soc., which he helped to reorganize as the American Musicological Soc. in 1934; was its president (1945-46) and also president of the American Soc. for Comparative Musicology (1935) and the Soc. for Ethnomusicology (1960-61; honorary president from 1972). Seeger also was instrumental (with Cowell and Joseph Schafer) in the formation of the N.Y. Composers' Collective (1932); since he was profoundly interested in proletarian music throughout the 1930s, he wrote on the need for a revolutionary spirit in music for such publications as *The Daily Worker*; he also contributed songs under the name Carl Sands to *The Workers Song Books* (1934 and 1935). Two of his essays are of especial historical interest: "On Proletarian Music" (*Modern Music*, XI/3 [1934]), which lamented the dearth of folk songs in the work of professional musicians, and "Grassroots for American Composers" (*Modern Music*, XVI [1938-40]), which, by shedding earlier Marxist rhetoric, had wide influence on the folk movement in the 1950s. Since many of his compositions were destroyed by fire at Berkeley in 1926, his extraordinary contribution to American music rests upon his work as a scholar whose uniquely universalist vision for the unification of the field of musicology as a whole continues to challenge the various, sometimes contentious contributing factions: musicology, ethnomusicology, and comparative musicology. He was also a noted teacher; one of his most gifted students, **Ruth (Porter) Crawford**, became his 2nd wife. In addition to his son **Pete(r) Seeger**, 2 other of his children became musicians: **Mike (Michael) Seeger** (b. N.Y., Aug. 15, 1933) was a folksinger and instrumentalist; after learning to play various folk instruments on his own, he became active in promoting the cause of authentic folk music of the American Southeast; became widely known for his expertise as a banjo player; with John Cohen and Tom Paley, he organized the New Lost City Ramblers in 1958; then founded the Strange Creek Singers in 1968. **Peggy** (actually, **Margaret**) Seeger (b. N.Y., June 17, 1935) was a folksinger, songwriter, and song collector; studied both classical and folk music; after further training at Radcliffe College, she became active as a performer; settled in England in 1956, becoming a naturalized subject in 1959; became a leading figure in the folk-music revival.

WRITINGS: With E. Stricklen, *Harmonic Structure and Elementary Composition* (Berkeley, 1916); *Music as Recreation* (Washington, D.C., 1940); with R. Crawford Seeger, J. Lomax, and A. Lomax, *Folk Song: USA* (N.Y., 1947; 2nd ed., rev., 1975); *Music and Society: Some New World Evidence of Their Relationship* (Washington, D.C., 1953); *Studies in Musicology, 1935-75* (Berkeley, 1977); ed. *Essays for a Humanist: An Offering to Klaus Wachsmann* (N.Y., 1977).

BIBL.: H. Cowell, *American Composers on American Music* (Stanford, Calif., 1933; 2nd ed., 1962); D. Dunaway, "C. S. and Carl Sands: The Composers' Collective Years," *Ethnomusicology*, XXIV/2 (1980); B. Zuck, *A History of Musical Americanism* (Ann Arbor, 1980).

Seeger, Horst, German musicologist; b. Erkner, near Berlin, Nov. 6, 1926. He began his training at the Berlin Hochschule für Musik (1950-55); then studied musicology at Humboldt Univ. in Berlin, where he received his Ph.D. in 1958 with the diss. *Komponist und Folklore in der Musik des 20. Jahrhunderts*. He was chief dramaturg of the (East) Berlin Komische Oper (1960-73); from 1973 to 1983 he served as Intendant

of the Dresden State Opera. His books include *Wolfgang Amadeus Mozart* (Leipzig, 1956); *Kleines Musiklexikon* (Berlin, 1958); *Joseph Haydn* (Leipzig, 1961); *Der kritische Musiker: Musikkritiken aus zwei Jahrhunderten* (Leipzig, 1963); *Musiklexikon* (Leipzig, 1966); *Wir und die Musik* (Berlin, 1968); *Opern-Lexikon* (Berlin, 1978; 3rd ed., rev., 1987).

Seeger, Pete(r), noted American folksinger, songwriter, and political activist, son of **Charles (Louis) Seeger**; b. Patterson, N.Y., May 3, 1919. He studied sociology at Harvard Univ. before turning to folk music; taking up the banjo, he became active as a traveling musician; with Lee Hays and Millard Lampell, he organized the Almanac Singers in 1941, and subsequently appeared before union and political audiences; then joined the Weavers in 1949, with which he became well known via Leadbelly's *Goodnight Irene*. His political activism was targeted by the House Committee on Un-American Activities, which cited him for contempt of Congress in 1956; in spite of his being blacklisted, he pursued his career and his commitment to various causes. A leading figure in the folk-song revival of the late 1950s, he won notable success with his songs *Where Have All the Flowers Gone?* and *If I Had a Hammer*. In all, he wrote over 100 songs, many of which became popular via his many tours through the U.S. and abroad. He wrote manuals for the 5-string banjo (1948; 3rd ed., rev., 1961) and the 12-string guitar (with J. Lester; 1965). J. Schwartz ed. a collection of his essays as *The Incomplete Folksinger* (1972).

SONG COLLECTIONS (all publ. in N.Y.): ed. with W. Guthrie, *The People's Songbook* (1948); ed. *The Caroler's Songbag* (1952); ed. *American Favorite Ballads* (1961); *The Goofing Off Suite* (1961); *The Bells of Rhymney* (1964); *Bits and Pieces* (1965); *Oh Had I a Golden Thread* (1968); *Pete Seeger on Record* (1971).

BIBL.: D. Dunaway, *How Can I Keep from Singing?* P. S. (N.Y., 1981; new ed., 1990).

Seeger, Ruth Crawford. See **Crawford (Seeger), Ruth Porter**.

Seeling, Hans, Bohemian pianist and composer; b. Prague 1828; d. there, May 26, 1862. He went to Italy in 1852; then traveled in the East, returning to Europe in 1857; was in Paris in 1859; then in Germany; finally went back to Prague. He publ. many salon pieces which were successful.

Segal, Uri, Israeli conductor; b. Jerusalem, March 7, 1944. He studied violin and conducting at the Rubin Cons. in Jerusalem; then went to London and enrolled as a conducting student at the Guildhall School of Music (1966-69); later in Siena. In 1969 he won 1st prize in the Mitropoulos Competition in N.Y.; served as Leonard Bernstein's assistant with the N.Y. Phil. (1969-70); subsequently developed a fine career conducting major orchs. in Europe and America. He was principal conductor of the Philharmonia Hungarica in Marl (1979-84) and of the Bournemouth Sym. Orch. (1980-82).

Seeger (also **Seeger, Seegr, Segert, Zeckert**, etc.), **Josef (Ferdinand Norbert)**, eminent Czech organist, pedagogue and composer; b. Řepín, near Mělník (baptized), March 21, 1716; d. Prague, April 22, 1782. He studied organ with Czerhohorsky, counterpoint with Jan Zach and František Tuma and thoroughbass with Felix Benda in Prague, where he also was a graduate in philosophy from the Univ. He was active in Prague as a violinist at St. Martin's and as an organist at the Crusader's Church (1745-82); also served as organist at the church in Týn (1741?-82). He was greatly esteemed as a teacher of composition; his most important pupils were Josef Jelínek, Karl Kopřiva, J.A. Koželuch, Jan Kuchař, Vincenc Mašek, Josef Mysliveček, and Václav Pichl. He composed many preludes, toccatas, and fugues for organ; D. Türk ed. 8 toccatas and fugues (1793; modern ed. in *Musica Antiqua Bohemica*); he also wrote sacred music and pedagogical works.

Segerstam, Leif (Selim), prominent Finnish conductor and composer; b. Vaasa, March 2, 1944. He studied composition with Fougstedt, Kokkonen, and Englund at the Sibelius Academy in Helsinki; also took courses in violin and conducting (diplomas in both, 1963); then continued his training at the

BIBLIOGRAPHY

"Sedaka, Neil," *CBY* 1980

STEPHEN HOLDEN

Seeger. Family of musicians.

(1) Charles (Louis) Seeger (b Mexico City, Mexico, 14 Dec 1886; d Bridgewater, CT, 7 Feb 1979). Musicologist, composer, conductor, critic, and musical philosopher. His initial interest was in composition and conducting, and he joined numerous young American composers in Europe in the years immediately following his graduation from Harvard University (1908). He spent a season (1910–11) as a conductor at the Cologne Opera before returning to the USA to assume the chairmanship of the department of music at the University of California, Berkeley (1912–19), where he gave the first American courses in musicology in 1916. Most of his many compositions were destroyed in the Berkeley fire of 1926. Subsequently he was a lecturer and instructor at the Institute of Musical Art, New York (1921–33), the forerunner of the Juilliard School of Music, and lecturer at the New School for Social Research (1931–5), where, with Cowell, he taught the first courses in ethnomusicology given in the USA (1932). Concurrently he was active in the organization and development of the COMPOSERS COLLECTIVE OF NEW YORK and other programs devoted to the growth and dissemination of American composition. One of his outstanding students, RUTH CRAWFORD, became his second wife. He also worked as a music critic for several American newspapers and journals, including the *Daily Worker*, for which he wrote under the pseudonym Carl Sands.

In 1935 Seeger moved to Washington, DC, where he served as music technical adviser in Roosevelt's Resettlement Administration (1935–8), deputy director of the Federal Music Project of the WPA (1938–41), and chief of the music division of the Pan-American Union (1941–53). Under his energetic and far-sighted supervision, much fieldwork was done in North and Latin America, which was followed by many publications and recordings. He returned to university teaching in 1950, as visiting professor at Yale; subsequently he was research musicologist at the Institute of Ethnomusicology at UCLA (1960–70) and lecturer at Harvard (appointed 1972). He was a founder (and chairman, 1930–34) of the New York Musicological Society (reorganized with his help in 1934 as the American Musicological Society, of which he was president in 1945–6), as well as the American Society for Comparative Musicology (president, 1935), the Society for Ethnomusicology (president, 1960–61, and honorary president from 1972), the International Society for Music Educators, the College Music Society, and the International Music Council; he was also vice-president of the Gesellschaft für Vergleichende Musikwissenschaft (1934–6).

Seeger concentrated on general musicology and ethnomusicology and its theory, in which he had considerable influence as a largely prescriptive and philosophical writer. He cautioned against evaluating all music in terms of Western art music and emphasized that in much non-Western music the performer, rather than a "composer," is the main creator or re-creator. In his "Preface to the Critique of Music" (1st *Inter-American Conference on Ethnomusicology: Cartagena de Indias* 1963, 39) he criticized the habit of assessing both art and folk music in the absence of an objective descriptive method, and in "The Music Process as a Function in a Context of Functions" (*Yearbook, Inter-American Institute for Musical Research*, ii (1966), 1–36) he confronted the

difficulty of describing music through the distorting medium of speech. "Towards a Unitary Field Theory for Musicology" (*Selected Reports*, i/3 (1970), 171–210) is perhaps his most important discussion of the discipline. In one of his last essays, "Sources of Evidence and Criteria for Judgment in the Critique of Music" (*Essays for a Humanist*), he focused on judgment as choice and its role in the compositional processes of principal systems of human communication. At the time of his death Seeger was working on a volume of theory, *Principia musicologia*. (See also THEORY, §4(i).)

Another of Seeger's interests was the socio-cultural matrix of music. He brought important considerations to bear on the classification of peoples according to social strata, and on the limitations of the expression "national music." With his first wife Constance, a concert violinist, he recorded and transcribed Appalachian folksongs. Seeger's "Versions and Variants of the Tunes of 'Barbara Allen'" (*Selected Reports*, i/1 (1966), 120–67) is considered a model of scholarly analysis and *Folk Song: USA* is a major study of American folk music. His influence on folk music has been carried on through the activities of his children.

In the 1930s Seeger turned his attention to yet another area, the application of technology to music. During this period he assisted in the development of machines for musical analysis and explored automatic music writing (using "Seeger melographs") as an aid to the objective perception and understanding of unfamiliar music.

The freshness of Seeger's thinking, his constant concern for the balance between society and the individual, and the extent and variety of his work have made an outstanding impact on both American and international attitudes to music and its place in society.

WRITINGS

- with E. G. Stricklen: *Harmonic Structure and Elementary Composition* (Berkeley, CA, 1916)
- Music as Recreation* (Washington, DC, 1940)
- with R. Crawford, J. Lomax, and A. Lomax: *Folk Song: USA* (New York, 1947, rev. 2/1975)
- Music and Society: some New World Evidence of their Relationship* (Washington, DC, 1953)
- Studies in Musicology, 1935–75* (Berkeley, CA, 1977) [incl. complete bibliography of Seeger's writings and 18 essays]
- ed.: *Essays for a Humanist: an Offering to Klaus Wachsmann* (New York, 1977) [incl. "Sources of Evidence and Criteria for Judgment in the Critique of Music," 261]

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- H. Cowell: *American Composers on American Music* (Stanford, CA, 1933, 2/1962), 119
- "Charles Seeger: Selective Bibliography, 1923–1966," *Yearbook, Inter-American Institute for Musical Research*, ii (1966), 37
- D. K. Dunaway: "Unsung Songs of Protest: the Composers Collective of New York," *New York Folklore*, v/1 (1977), 1
- Obituary, *MQ*, lxxv (1979), 305
- D. K. Dunaway: "Charles Seeger and Carl Sands: the Composers' Collective Years," *Ethnomusicology*, xxiv/2 (1980), 159

(2) Pete(r R.) Seeger (b Patterson, NY, 3 May 1919). Folk-singer and songwriter, son of (1) Charles Louis Seeger. He was enrolled at Harvard University for two years to study sociology. He first became interested in folk music and the banjo in the mid-1930s through his father and stepmother, Ruth Crawford, and the Library of Congress recordings made by John and Alan Lomax. His main musical influences were Aunt Molly Jackson, Leadbelly, who introduced him to the 12-string guitar, and Woody Guthrie. In 1941 he joined with Lee Hays and Millard Lampell to form the ALMANAC SINGERS. Among the first to

associate folk music with social protest, they performed mostly union and peace songs at union meetings and other political gatherings. In New York in 1946 Seeger helped to found People's Songs, Inc., which issued a newsletter and published and distributed union songs and folksongs. In 1949 he joined the WEAVERS, a quartet that also included Ronnie Gilbert, Fred Hellerman, and Hays, and performed songs by Seeger, Hays, and Guthrie as well as traditional and international folksongs. Their recording of *Tzena Tzena*, an Israeli soldier's song, and Leadbelly's *Goodnight Irene* (1950), which sold over two million copies, was the first folk disc ever to achieve a large commercial success. Throughout the 1950s Seeger made recordings for the small Folkways Records label, including collections of children's songs, frontier ballads, German folksongs, and songs of the Spanish Civil War, and performed on behalf of the emerging civil rights movement and other causes. The folk boom of the late 1950s helped to popularize several of his earlier songs, including *Where have all the flowers gone?* and the Hays-Seeger collaboration *If I had a hammer*. During these years, as he gained an international following his career in the USA was damaged by widespread blacklisting after he failed to satisfy the House Committee on Un-American Activities (he was cited for contempt of Congress in 1956). In the mid-1960s he made a second trip to the USSR and worked and sang for the civil rights movement and the growing anti-war movement; he became closely associated with environmental issues during the following decade.

A prolific composer, Seeger has written over 100 original songs. His melodic and harmonic style is generally straightforward, but some melodies are distinctive and almost all are well suited to his forceful and eloquent lyrics. Although an accomplished banjo player, he emphasizes functional supportive accompaniments rather than virtuosity. He has written manuals of instruction for playing the five-string banjo (1948, rev. 3/1961) and the twelve-string guitar (with J. Lester, 1965) and has contributed numerous articles on folk music to scholarly and popular journals. A collection of his articles was published in 1972 (*The Incomplete Folksinger*, ed. J. M. Schwartz).

SONG COLLECTIONS

- ed. with W. Guthrie: *The People's Songbook* (New York, 1948)
ed.: *The Carolers' Songbag* (New York, 1952)
ed.: *American Favorite Ballads* (New York, 1961)
The Goofing-off Suite (New York, 1961)
The Bells of Rhymney (New York, 1964)
Bits and Pieces (New York, 1965)
ed.: *Hard Hitting Songs for Hard-hitting People*, comp. A. Lomax (New York, R1967)
[orig. pubd. 1940]
Oh had I a Golden Thread (New York, 1968)
Pete Seeger on Record (New York, 1971)

RECORDINGS

(selective list)

- Songs of the Lincoln Brigade* (Asch 330, 1943); *Darling Corey* (FW FA2003, 1950); *American Folksongs for Children* (FW EPC1-3, 1953); *Pete Seeger Sampler* (FW FA2043, 1954), incl. Dig my grave; *Goofing-off Suite* (FW FA2045, 1954); *American Industrial Ballads* (FW FH5251, 1956), incl. Hard Times in the Mill; *American Ballads* (FW FA2319, 1957), incl. John Henry; *Gazette with Pete Seeger* (FW FN2501, 1958); *Nonesuch* (with Frank Hamilton) (FW FA2439, 1959); *The Bitter and the Sweet* (Col. CS8716, 1963), incl. Where have all the flowers gone?; *We Shall Overcome* (Col. CS8901, 1963), incl. Little Boxes; I can see a new day (Col. CS9057, 1965); *Banks of Marble* (FW FTS31040, 1974); *Pete Seeger and Arlo Guthrie Together in Concert* (WB 2R2214, 1975)

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J. Barthel: "American Minstrel's Song of Success," *New York Times* (23 Jan 1966)

- P. Lyon: "The Ballad of Pete Seeger," *The American Folk Scene*, ed. D. DeTurk and A. Poulin (New York, 1967)
G. Marine: "Guerilla Minstrel," *Rolling Stone*, no. 106 (13 April 1972), 40
J. Kwitny: "Timeless Troubadour," *Wall Street Journal* (12 June 1973)
J. Klein: *Woody Guthrie* (New York, 1980)
W. Schmid: "Reflections on the Folk movement," *MEJ*, lxvi/6 (1980), 42 [interview]
D. K. Dunaway: *How can I Keep from Singing? Pete Seeger* (New York, 1981)
R. Reuss: *American Folklore and Left-wing Politics* (Urbana, IL, 1986)

(3) Mike [Michael] Seeger (b New York, 15 Aug 1933). Folksinger and instrumentalist, son of (1) Charles Louis Seeger. He received no formal instruction in music, but learned to play a number of folk instruments (including the fiddle, guitar, five-string banjo, autoharp, and jew's harp) from observing and imitating first other members of his family and then traditional musicians. Beginning in the early 1950s he sought to document folk music traditions of the mountains of the Southeast through field recordings and his own playing; he was responsible for the first recording of the guitarist and songwriter Elizabeth Cotten, and his own early recording of banjo playing in the style of Earl Scruggs is regarded as a classic in its field. With John Cohen and Tom Paley in 1958 he founded the New Lost City Ramblers, a pioneering southern traditional music group, and through it exerted a strong influence on the string-band revival that began in the 1960s; in 1968 he organized the Strange Creek Singers. He served on several boards of directors, including those of the Newport Folk Foundation (1964-70), the John Edwards Memorial Foundation at UCLA (1962-), and the Southern Grassroots Revival Project, Atlanta and Nashville (1973-), and was on the editorial board of New World Records from 1975 to 1978. He has received several NEA grants for performance and a Visiting Scholar Research Fellowship from the Smithsonian Institution (1983). Throughout his career he has promoted an authentic folksong style and sound and has shown himself committed to the perpetuation of the traditional music and culture of rural America.

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- J. Hatlo: "Mike Seeger: Cherishing his Music and its Traditions," *Frets*, 1/1 (1979), 12
D. Bruce: "Interview: Mike Seeger," *Mandolin World News*, v/2 (1979), 5

(4) Peggy [Margaret] Seeger (b New York, 17 June 1935). Folksinger, song collector and songwriter, daughter of (1) Charles Louis Seeger. As a child she had formal training in both classical and folk music, and at Radcliffe College she studied music and began performing folksongs publicly. After studies and travels throughout Europe (1955-6) and China, she moved to Britain in 1956, becoming a British subject in 1959. As a solo performer and with her husband, Ewan MacColl [James Henry Miller] (b Auchterarder, Perthshire, Scotland, 25 Jan 1915), she has helped lead the British folk music revival, extending traditional styles to modern media. They have performed in concerts, festivals, and folk clubs, made many records, and written music for radio, films, and television; they have also compiled scholarly and performing anthologies of folksongs.

- ANN M. PESCATELLO (1, 4), TERENCE J. O'GRADY (2, text, bibliography),
DAVID K. DUNAWAY (recording-list), JUDITH ROSEN (3)

Seger, Bob [Robert] (b Ann Arbor, MI, 6 May 1945). Rock singer, songwriter, and guitarist. He began performing while in high school and earned a reputation on the local club and party circuit. In the latter half of the 1960s he began to record; though he had many hits in the Detroit area he had little national success

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Divider Title: _____

CATHERINE FILENE SHOUSE

(MRS. JOUETT SHOUSE)

- 1896 Born in Boston, Massachusetts.
- 1913 Graduated Bradford Academy (now Bradford College).
- 1915-1918 Wheaton College, Norton, Massachusetts, B.A.
- 1917 and 1918 As an undergraduate, organized Conferences at Wheaton College to study and promote jobs for women with more than a high school education.
- 1918-1919 War service: Assistant to Chief of Women's Division, U.S. Employment Service, U.S. Department of Labor.
- 1919-1920 First woman appointed to the National Democratic Committee representing Massachusetts. Also, State Democratic Committee.
- 1920 Book, "Careers for Women" published by Houghton Mifflin Company.
- 1923 First woman to receive M. Ed degree from Harvard University.
- 1925 Founder (with Mrs. Borden Harriman) of Women's National Democratic Club.
- 1926 First woman appointed by President Coolidge as Chairman of the first Federal Prison for Women and instituted a job training and rehabilitation program.
- 1929-1945 Founded Institute of Women's Professional Relations and became its Chairman. Organized national conferences on opportunities for women with more than a high school education.
- 1932 Re-edited "Careers for Women" published by Houghton Mifflin Company.
- * 1935-1942 Organized first chamber music concerts performed in a Washington museum, The Phillips Collection.
- 1939-1946 Imported dogs from Germany and Switzerland and started her own kennel at Wolf Trap Farm where she bred champions in three breeds. From 1930 to 1945 Mrs. Shouse bred and trained her own hunters and hunted with the Fairfax Hounds.
- 1949-1956 Organized General Clay Fund (1949) to help U.S. Army's Assistance Program for German Youth. (See "Citations")

- 1947- Trustee, Filene Foundation (Boston).
- * 1949-1968 Elected to Board of National Symphony Orchestra Association. Vice President 1951-1968.
- * 1968- Honorary Vice President, National Symphony Orchestra Association.
- 1952-1963 Board, National Arbitration Association.
- 1955- Board, Lincoln Filene Center for Citizenship and Public Affairs, Tufts University.
- 1956 At request of former President Hoover, organized Washington Hungarian Relief Fund and raised a half million dollars within a month for refugees in the USA and purchased a house at Catholic University for the continuous use of Hungarian students.
- * 1957-1963 Appointed by President Eisenhower as Chairman, President's Music Committee, People-to-People Program.
- * 1958-1980 Appointed by President Eisenhower to first Board of Trustees of the National Cultural Center. Reappointed in 1962 and in 1970 (by President Nixon) for 10-year term. Name changed to John F. Kennedy Center for the Performing Arts. Also on its Executive and Building Committees.
- * 1980- Honorary Trustee, John F. Kennedy Center for the Performing Arts.
- * 1961 Donated 40 acres of land at her Wolf Trap Farm, Vienna, Virginia, for the headquarters of the American Symphony Orchestra League.
- * 1964 Organization Committee for the Formulation of the Fairfax County Cultural Association.
- * 1965-1972 Board, Opera Society of Washington
- ** 1966 Gave 100 acres of her Vienna, Virginia farm to to the U.S. Government for a National Park for the Performing Arts and donated the amphitheatre, The Filene Center. The land and 7,000-capacity facility were accepted by Act of Congress in October, 1966. The Department of the Interior was given responsibility for its operation under the National Park Service. Wolf Trap Farm Park for the Performing Arts opened July 1, 1971, Mrs. Richard Nixon attending.

- * 1968 Appointed by Governor Godwin to the first Virginia Commission of the Arts and Humanities. Reappointed (1971) by Governor Linwood Holton.
- * 1968- Board, Wolf Trap Foundation. Chairman of Executive Committee 1975.
- 1973 Appointed by President Nixon to Pennsylvania Avenue Development Commission.
- * 1975 Appointed to Board of Overseers, Hopkins Center, Dartmouth College, Hanover, New Hampshire. Chairman 1981.
- 1975 Appointed by President Ford to the Commission on Presidential Scholars.
- 1976 Re-appointed to Board of Service League of Northern Virginia.
- * 1981 Renovated and donated two early 18th Century barns to Wolf Trap Foundation for a performing arts facility. "The Barns of Wolf Trap" were rebuilt on 26 acres of land adjacent to Wolf Trap Farm Park for the Performing Arts, Vienna, Virginia. Other buildings on this property donated in 1980 to Wolf Trap Foundation include four houses, a garage and swimming pool.
- * 1982 Honorary Chairman, Committee for the Arts, Hopkins Center, Dartmouth College.
- 1983- Honorary Director, Washington Chamber Orchestra.
- * 1984- Advisory Board, The Washington Conservatory.
- * 1985 First Honorary Member, Washington College Friends of the Arts Committee.
- 1988 Wheaton College dedicated the Filene Center for Work and Learning, named in her honor in recognition of her pioneering work at Wheaton in 1917 and 1918 to increase opportunities for careers for women.
- * 1991 Invited by Dean Ezra Laderman of the Yale School of Music to serve on its Board of Directors.
- 1991 Invited by Robert G. Stone, Jr., Chairman, to serve on the Harvard Overseers' Committee on University Resources.
- 1993 Dedication of the Catherine Filene Shouse Career Center at Hood College in Frederick, Maryland

Schools

Bradford Academy 1913
Vassar 1913-1914
Wheaton College, B.A. 1918
Harvard University Graduate School of Education, M.Ed. 1923
University of Colorado (Boulder) 1928

Degrees

1918 B.A. Wheaton College, Norton, Massachusetts
1923 M.Ed. Harvard University Graduate School of Education

Honorary Degrees

1963 Doctor of the Humanities, Tufts University
1964 Doctor of the Humanities, Wheaton College
1971 Doctor of Laws, The American University
1975 Doctor of Humanities, George Washington University
1975 Doctor of Humanities, Bucknell University
1975 Doctor of Music, The New England Conservatory of Music
1977 Doctor of Humanities, Catholic University
1977 Doctor of Humanities, College of William and Mary
1979 Doctor of Humane Letters, Skidmore College
1979 Doctor of Humane Letters, University of Maryland
1981 Doctor of the Humanities, Hood College
1983 Doctor of Letters, Gonzaga University
1984 Doctor of Music, Shenandoah University
1986 Doctor of Humane Letters, Marymount University

Decorations

1949 City of Paris Award
1949 Vienna (Austria) Medal of Honor for Assistance to
Austrian Youth
1954 U.S. Army Patriotic Civilian Award
1954 First woman to receive German Federal Republic's
Commander's Cross of Merit
1976 Named by Queen Elizabeth II, Dame Commander of the
British Empire
1977 Awarded the MEDAL OF FREEDOM by President Ford
(The United States' highest civilian award.)
1985 Named by Government of France, "Officier dans l'Ordre
des Arts et des Lettres"

Citations and Honors

- 1957 Fellow, The American University, Washington, D.C.
- 1961 Bradford College, for notable achievement and service
- 1962 D. C. Education Association
- ~~1963~~ National Federation of Music Clubs Recognition Award
- 1965 Washington Board of Trade
- ~~1968~~ Gold Baton Award, American Symphony Orchestra League
- ~~1970~~ National Music Council
- ~~1971~~ Medal of Honor for Music, National Arts Club, New York City
- 1971 Honorary Park Superintendent, National Park Service, U.S. Department of the Interior
- ~~1972~~ Honorary Life Membership, Stage Employees Union #22 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the U.S.A. and Canada. First woman to hold Gold Card.
- ~~1972~~ Honorary Lifetime Member, Joffrey Ballet
- 1972 Honorary Membership, American Women in Radio and Television
- 1972 Humanitarian Award, National Recreation and Park Association
- 1973 Conservation Service Award, U.S. Department of the Interior
- ~~1973~~ Sigma Alpha Iota Citation
- ~~1973~~ National Federation of Music Clubs' Citation
- ~~1975~~ Recording Industry Association of America, Annual Award (First person outside Federal Government to receive award)
- 1975 Fairfax Citizen of the Year, Fairfax County Republican Committee
- 1975 Abraham Lincoln Award, American Hungarian Foundation - First woman Laureate
- 1975 Fairfax Board of Supervisors Citation
- 1975 The Bay State Award, The Massachusetts State Society of Washington, D.C.
- 1975 The Distinguished Service Medal of The Cosmopolitan Club of Washington, D.C.
- 1976 The Annual Mortar Board Award
- ~~1977~~ The George Foster Peabody Broadcasting Award
- 1978 S.P.E.B.S.Q.S.A. Award for support of Institute of Logopedics
- 1979 Luther H. Rice Award from George Washington University
- ~~1979~~ First Governor's Award for the Arts in Virginia presented by Governor Linwood Holton
- 1980 Thomas Jefferson Award for Public Service. Public Relations Society of America
- 1981 The National Brotherhood Citation of The National Conference of Christians and Jews
- 1981 Peer Eminent Laureate, Virginia Cultural Laureate Center
- 1982 Women of Achievement Award. Fairfax County, Virginia

- 1982 Women of Achievement Award. WETA-FM, Washington, D.C.
- ~~1983~~ Thomas Alva Edison High Fidelity Award
- ~~1983~~ Sigma Alpha Iota Certificate of Distinguished Service
- ~~1983~~ Honorary Member, Arts Club of Washington
- 1984 WJLA-TV Award for Outstanding Community Service
- 1984 Honoree, Fairfax County Chamber of Commerce 2nd Annual Turkey Roast
- 1985 Woman of the Year, YWCA of the National Capital Area
- ~~1985~~ Catherine Filene Shouse Endowment established by Fairfax County Council of the Arts to be presented annually to a student of the performing arts
- 1985 Greater Washington Board of Trade "Presidential Golden Links Award"
- 1986 Toastmasters International Communication Achievement Award
- 1986 American Spirit Award, U.S. Air Force Recruiting Service
- 1987 WGMS Bravo Award
- ~~1988~~ Certificate of Recognition from Commonwealth of Virginia in recognition of contributions to the arts and humanities, presented by Governor Gerald L. Baliles
- 1988 Jane Cooke Runyon Award, Bradford College
- ~~1991~~ Founders Award, Cultural Alliance of Greater Washington
- 1991 Certificate of Recognition, Commonwealth of Massachusetts
- ~~1991~~ Certificate of Recognition, Fairfax County (Virginia) Board of Supervisors, in recognition of tireless, selfless, uncompromising and visionary devotion to the quality of life as exemplified in Fairfax County by her unparalleled gift to this nation of Wolf Trap where all people can enjoy and be enriched by the performing arts
- 1992 Women's International Center Living Legacy Award
- 1992 Daughters of American Revolution, Centennial Medal
- 1993 Honorary Citizen of Hungary
- 1993 Honorary Member Alpha Delta Kappa, national education sorority

Fraternities

Sigma Alpha Iota (Honorary)

Clubs

1925 F Street Club
American Newspaper Woman's Club
Kollegewidwok Yacht Club
Naples (Florida) Yacht Club

Homes

1916 F Street, Washington, D.C. 20006
Plantation House, adjacent to Wolf Trap Farm Park
for the Performing Arts, Vienna, Virginia 22180
"Granly", 27970 Oaklands Circle, Easton, Maryland 21601
110 Fourth Avenue North, Naples, Florida 33940

Married

Alvin E. Dodd, 1921 (divorced 1930)
Jouett Shouse, 1932-1968

Children

Mrs. Benton C. Tolley (Joan Dodd)

Grandchildren

David A. Robertson	Ten great-grandchildren
John J. Robertson	
Jill Robertson Alex	Three great-great-
Jenifer Robertson Austin	grandchildren

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Divider Title: _____

Wayne Thiebaud

Wayne Thiebaud, professor at the University of California at Davis, is 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. For a brief while he worked as a cartoonist in the animation department of Walt Disney Studios before turning to more serious work in 1949. He was an instructor of art at Sacramento City College and became assistant professor at UC Davis in 1960. Three years later he was named full professor.

His many awards include honorary doctorates from the California College of Arts and Crafts and the San Francisco Arts Institute, the National Art Schools Award of Distinction and a Distinguished Service Award from California State University, Sacramento. Thiebaud and his wife live in Sacramento.

In 1993, Wayne Thiebaud donated the design of an Arts License Plate to the California Arts Council. This plate will allow the Arts Council to generate revenue to support arts education and local arts programming.

Wayne Thiebaud

Chronology

- 1920 Born 15 November in Mesa, Arizona.
- 1936 - 38 While attending Long Beach Polytechnics High School, develops interest in drawing. Attends Frank Wiggins Trade School, Los Angeles, to study commercial art (1938).
- 1949 - 50 Attends San Jose State College (now San Jose State University), California.
- 1950 - 59 Attends California State College (now California State University), Sacramento. Received B.A., 1951, with art major.
- 1951 - 60 Receives appointment as instructor of art, Sacramento Junior College (now Sacramento City College). Chair of art department, 1954-56, 1958-60.
- 1954 - 59 Establishes company, Patricia Films, to produce educational art films. In 1956 the film "Space" wins Chicago Golden Reel Award and first prize at Art Film Festival, California State Fair, Sacramento.
- 1956 - 57 Takes a sabbatical from teaching to live in New York City. Meets Elaine and Wilem de Kooning, Franz Kline, Barnett Newman, Philip Pearlstein, Milton Resnick, and Harold Rosenberg, among others.
- Supports himself as an advertising art director, working at Deutsch and Shea Advertising Agency, New York.
- 1958 Summer. Serves as guest instructor in printmaking, California School of Fine Arts (now San Francisco Art Institute), substituting for Nathan Oliveira.
- Co-founds Artists' Cooperative Gallery (now Artists Contemporary Gallery), Sacramento.
- Wins Osborn Cunningham Award to create mural for Sacramento Municipal Utility District building. Mosaic mural completed in 1959.

Wayne Thiebaud Chronology

Page 2

- 1960 Appointed assistant professor, Department of Art, University of California, Davis. Subsequently appointed associate professor, 1963-67, and professor, 1967 to the present.
- Begins painting still lifes of pies, cakes, and other objects.
- 1961 July. Has first one-person museum exhibition in San Francisco, "An Exhibition of paintings by Wayne Thiebaud," M.H. de Young Memorial Museum.
- 1964 - 65 Receives creative research grant, University of California, Davis. Concentrates on painting the figure. Resulting work shown in 1965 exhibition "Figures: Thiebaud," Stanford Art Museum, Stanford University, California (travels nationally).
- 1972 Has one-person exhibition, "Wayne Thiebaud: Survey of Painting 1950-72," The Art Museum and Galleries, California State University, Long Beach.
- Receives Golden Apple award for distinguished teaching, University of California, Davis.
- Receives honorary doctorate, California College of Arts and Crafts, Oakland.
- Establishes second home in San Francisco. Begins painting cityscapes.
- Cover, "Mendelowitz's Guide to Drawing," fourth edition, "Pastel Scatter," pastel on paper.
- 1975 Receives commission from United States Department of the Interior for Bicentennial exhibition, "America 1976" (travels nationally). Paints images based on visits to Yosemite National Park, California.
- 1976 Has one-person exhibition, "Wayne Thiebaud: Survey 1947-76," Phoenix Art Museum (travels nationally).
- 1984 Receives Award of Distinction from National Art Schools Association.
- Receives special citation award from National Association of Schools of Art and Design.

Wayne Thiebaud Chronology

Page 3

- 1985 Elected to the American Academy and Institute of Arts and Letters, New York City.
- 1986 Elected as Associate of the National Academy of Design, New York City.
- 1985 - 86 Exhibition "Wayne Thiebaud" organized by San Francisco Museum of Modern Art to celebrate its 50th Anniversary.

Exhibition Travel Schedule:

San Francisco Museum of Modern Art
12 September - 10 November, 1985

Newport Harbor Art Museum, Newport Beach, California
19 December 1985 - 16 February, 1986

Milwaukee Art Museum
11 April - 1 June, 1986

Columbus Museum of Art, Ohio
19 July - 31 August, 1986

The Nelson-Atkins Museum of Art, Kansas City, MO
27 September - 9 November, 1986

- 1987 Receives the Cyril Magnin Award for Outstanding Individual Achievement in The Arts on behalf of The San Francisco Chamber of Commerce. March, 1987.

Cover of "Het Moment" no. 4, Dutch Magazine, Meulenhoff, Nederland: Amsterdam.

Receives the Award of Honor for distinguished service to the arts, San Francisco Arts Commission, San Francisco.

Honoree, American Academy of Achievement, June.

Commissioned to design poster for the San Francisco Symphony 75th Anniversary.

- 1988 Receives the University of California, Davis Prize for Teaching and Scholarly Achievement, \$25,000, June.
- Receives Honorary Doctorate Award from San Francisco Art Institute and delivers the commencement address.
- Accepts invitation from Time, Inc. to develop a cover for a special edition celebrating Mickey Mouse's 60th Birthday. "Toy Mickey - 1988," is used.
- Elected as A Fellow to the American Academy of the Arts & Sciences, Boston, Massachusetts, May.
- 1990 Receives Sacramento Magazine Regional Pride Award, \$500. Award donated to Allan Short Center for Retarded Children, February.
- "Distinguished Service Award," California State University, Sacramento.
- Designs 1990 Native Species Stamp for the Department of Fish and Game, State of California.
- Panel Member, "The Artist's Career: How it Happens, Introductions '90 Seminar Series," San Francisco Art Dealers Association. Southern Exposure Gallery, San Francisco, July 24.
- 1991 Recipient of the Governor's Award for the Arts Lifetime Achievement in Visual Arts.

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WILBUR, RICHARD PURDY, educator, writer; b. N.Y.C., Mar. 1, 1921; s. Lawrence L. and Helen (Purdy) W.; m. Mary Charlotte Hayes Ward, June 20, 1942; children: Ellen Dickinson, Christopher Hayes, Nathan Lord, Aaron Hammond. AB, Amherst Coll., 1942, AM, 1952, DLitt (hon.), 1967; AM, Harvard U., 1947; LHD (hon.), Lawrence Coll., Washington U., Williams Coll., U. Rochester, SUNY, Potsdam, 1986, Skidmore Coll., 1987, U. Lowell, 1990; DLitt (hon.), Clark U.; D.Litt., Am. Internat. Coll., Marquette U., Wesleyan U., Carnegie-Mellon U.; D.Litt. (hon.), Lake Forest Coll., 1982. Jr. fellow Harvard U., Cambridge, Mass., 1947-50; Asst. prof. English Harvard U., 1950-54; asso. prof. Wellesley Coll., 1955-57; prof. Wesleyan U., 1957-77; writer in residence Smith Coll., 1977-86. Author: *The Beautiful Changes*, 1947, *Ceremony*, 1950, *A Bestiary*, 1955, *Things of This World*, 1956, *Poems 1943-56*, 1957, *Advice to a Prophet*, 1961, *Poems of Richard Wilbur*, 1963, *Walking to Sleep*, 1969, *The Mind-Reader*, 1976, *Seven Poems*, 1981, *The Whale*, 1982, *New and Collected Poems*, 1988 (Pulitzer prize for poetry), (children's books) *Loudmouse*, 1963, *Opposites*, 1973, *More Opposites*, 1991, (criticism) *Responses*, 1976; co-author: (comic opera, with Lillian Hellman) *Candide*, 1957, (cantata, with William Schuman) *On Freedom's Ground*, 1986; translator: (Moliere) *The Misanthrope*, 1955, *Tartuffe*, 1963 (co-recipient Bollingen Translation prize 1963), *The School for Wives*, 1971, *The Learned Ladies*, 1978, *Four Comedies*, 1982, (Racine) *Andromache*, 1982, *Phaedra*, 1986, Moliere's *The School for Husbands*, 1992; editor: *Complete Poems of Poe*, 1959, *Poems of Shakespeare*, 1966, *Selected Poems of Witter Bynner*, 1978. Decorated chevalier Ordre des Palmes Academiques; recipient Harriet Monroe prize Poetry mag., 1948; Oscar Blumenthal prize, 1950; Edna St. Vincent Millay Meml. award, 1957; Nat. Book award, 1957; Pulitzer prize, 1957; Prix de Rome Am. Acad. Arts and Letters, 1954; Sarah Josepha Hale award, 1968; Bollingen prize, 1971; Brandeis U. Creative Arts award, 1971; Prix Henri Desfeuilles, 1971; Shelley Meml. award, 1973; Harriet Monroe Poetry award, 1978; St. Botolph's Club Found. award 1983; Drama Desk award, 1983, PEN transl. award, 1983; Aiken-Taylor award, 1988; Bunn award, 1988; Washington Coll. Lit. award, 1988, St. Louis Lit. award, 1989, Grand Master Award Birmingham-Sou. Coll., 1989, Gold medal for Poetry Am. Acad. Inst. arts and Letters, 1991; Guggenheim fellow, 1952-53, 63, Edward MacDowell medal, 1992; Ford fellow, 1960-61, Camargo Found. fellow, 1985, named U.S. Poet Laureate, Libr. Congress, 1987. Fellow MLA (hon.); mem. Am. Acad. Arts and Scis., Nat. Inst. Arts and Letters, Am. Acad. Arts and Letters (pres. 1974-76, chancellor 1976-78, 80-81), Acad. Am. Poets (chancellor), Dramatists Guild, ASCAP, PEN. Club: Century. Home: RR1 Box 82 Dodwells Rd Cum- mington MA 01026 also: 715R Windsor Ln Key West FL 33040

ALL NOMINATIONS

Major accomplishments, credits or contributions in support of the arts (cite, in chronological order, major works and accomplishments):

He has published nine books of poems, most recently New and Collected Poems, 1988.

His translations from Moliere and Racine are the most celebrated American translations from the French theater.

Awards, honors and recognition:

Wilbur became the United States Poet Laureate in 1987.

He has thirteen honorary degrees.

He has dozens of prizes, including the Harriet Monroe Prize, The Oscar Blumenthal Prize, The Edna St. Vincent Millay Award, The Prix de Rome, The Sarah Josepha Hale Award, The Bollingen Prize, The Brandeis University Creative Arts Award.

He has won the Pulitzer Prize twice, in 1957 and 1989. He won the National Book Award in 1957. He has had two Guggenheims, etc., etc.

Specific artistic projects supported by individual, organization, foundation, corporation, or group (level of funding or participation and project dates):

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When Richard Wilbur won the Gold Medal for Literature, presented by the American Academy of Arts and Letters in 1991, this was the citation:

"From The Beautiful Changes of 1947 through the New and Collected Poems of 1988, Richard Wilbur has practiced his art with steadfast virtuosity and intelligence. During times when artistry has been subject to condescension, he has never deviated from his vision of formal beauty. Although his sensibility is wholly American, in his poems Wilbur connects our literature to an English lyric tradition and to the poetic literature of France. In addition to his original work, he has given us brilliant translations, most notably of plays by Moliere and Racine."

Born in 1927, Richard Wilbur was graduated from Amherst and Harvard. When he was in the army, 1943-5, serving in Italy and France, he began to write poetry, and published The Beautiful Changes in 1947. Numerous volumes have followed, and his New and Collected Poems (1988) received another Pulitzer Prize. Wilbur is Moliere's greatest contemporary translator, and more recently Racine's. His translations are brilliant in their wit and their finish; they move easily to the stage, as many directors and actors have made clear.

Wilbur's classic elegance of style has endured and even progressed over his forty-five years of eminence. The art of poetry in America--mistakenly lamented; in fact thriving, both in an increased audience and in accomplishment--has been little recognized in our public places. A National Medal of Arts for Richard Wilbur will begin to repair this neglect.

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Young Audiences

A bright idea in education

- Founded in 1952, Young Audiences now includes thirty-two chapters located in 22 states and the District of Columbia.
- The purpose of Young Audiences is to help make the arts an essential part of young people's education.
- Each year, more than 2,800 YA artists present nearly 50,000 programs to more than six million youngsters.
- Young Audiences is the nation's leading arts-in-education organization, sponsoring programs in over 7,500 schools each year and reaching one in every seven elementary students in the nation.
- Young Audiences' programs often represent a child's first encounter and active participation with the performing arts. 85% of YA programs occur in elementary schools.
- Young Audiences works with leading symphony orchestras, museums, dance and theater companies in collaborative projects designed to strengthen the arts in schools, to involve families in arts activities, and to enrich the cultural life of YA communities.
- Young Audiences is supported by school systems and PTA's (5.3 million), major corporations and foundations (\$2.5 million), state and local arts councils (\$1 million), individuals (\$2 million), and the Recording Industry (\$300,000). More than 1,500 volunteers and 150 professional staff provide leadership and services to the Young Audiences network.

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Susan Wadsworth

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Young Audiences, Inc. An Overview

Young Audiences is a national arts-in-education organization whose primary purpose is to help establish the arts as an essential part of the education of all young people.

Founded in 1952, Young Audiences was the first non-profit educational institution in the country to bring professional performing artists into schools. Young Audiences' performance, workshop and residency programs are designed to engage a child's active participation. Each program combines educational and artistic techniques to enhance young people's understanding and experience of the performing arts. The YA program includes classical and contemporary music, mime, drama and storytelling, ballet and modern dance. Young Audiences selects artists both for their artistic skills and for their ability to communicate effectively with children.

Young Audiences has been increasingly successful in reaching children and developing community support through its 32 member chapter network. In 1993, more than 2,800 Young Audiences musicians, dancers, and theatre professionals presented over 49,000 programs in schools. Young Audiences is a grass-roots organization which also includes thousands of volunteers from all walks of life. More than 6.1 million public school children participated in Young Audiences' programs last year, 1 in every 7 elementary school students in the nation.

In recent years, Young Audiences' impact on the lives of children and their parents has been dramatically enhanced by involving leading arts institutions -- including symphonies, museums, dance and theatre companies -- in more substantive education programs, and by integrating YA performance-demonstrations, workshops and residencies into school curricula.

As Young Audiences begins its fourth decade in service to America's children and the arts, the organization is integrating its programs into the regular school curriculum, joining with other organizations in community-wide partnerships on behalf of arts education, and helping to coordinate city and state-wide programs in schools. In addition to maintaining YA's tradition of excellence in program design and artist training, the organization welcomes opportunities to work with other arts and education organizations.

Partnership programs are currently being initiated in communities across the country. These projects provide important new avenues for achieving community-wide support for arts education:

- *The Young Audiences ARTS PARTNERS program combines the resources of leading arts organizations and school systems in order to undertake arts education projects that are beyond the capacity of any one organization working alone.*
- *The Young Audiences ARTS CARD encourages parents to participate in their children's education through direct involvement with their community's finest cultural institutions.*
- *The Young Audiences MASTER ARTIST SERIES involves artists of national and international reputation in school programs and special events that support arts education at the local level.*

Young Audiences Partnership Projects

The Young Audiences Partnership Projects are a collaboration among Young Audiences, leading arts organizations and public school systems. They are currently being carried out in 21 communities reaching over 400,000 young people, with nearly \$1 million raised by the National Young Audiences organization and more than \$3 million raised in matching funds by local funding sources.

The YA Partnership Projects have been hailed as models of productive collaboration because they benefit young people and strengthen arts education in ways that could not be accomplished by the individual organizations working alone.

ARTS PARTNERS is a comprehensive arts-in-education program for grades K-12 that integrates a sequential series of arts programs into the curriculum. Representatives from school districts, community arts organizations, funders and Young Audiences work together to create a kindergarten through twelfth grade curriculum which combines classroom study, field trips, performances and workshops in the visual and performing arts. The project is currently being implemented in Kansas City (5 school districts), and Houston (1 school district). Pilot sites include Atlanta (1 school district), Portland (2 school districts), Rochester (4 school districts), San Francisco (3 school districts), and St. Louis (4 school districts).

ARTS CARD adds another dimension of arts services to YA communities. Presentation of a colorful and durable wallet-sized Arts Card at participating cultural organizations allows students and their families to purchase discounted tickets. By linking in-school programs, families and arts organizations, the Arts Card enhances the quality of life of cultural institutions and the overall community. Arts Card sites include: Cleveland (5,500 card holders), Indianapolis (10,000 card holders), Kansas City (24,000 card holders), New Jersey (5,300 card holders), Portland (8,000 card holders), San Francisco (4,100 card holders), and New Orleans (scheduled to begin in March 1994).

RUN FOR THE ARTS is a jog-a-thon with a unique twist. Students solicit pledges for running laps at their school on Run For The Arts Day. The Run provides a new income stream to these schools in order to help defray the cost of programs by community arts-in-education providers. There are currently six YA chapters participating in the program: Portland, Oregon (13,000 students, \$250,000 raised); Washington, DC (4,000 students, \$41,000); Denver (3,700 students, \$22,000); New Orleans (4,000 students, \$10,000); Cleveland (70 students, \$1,000); and Tucson (421 students, \$8,000).

The FAMILY FESTIVAL OF THE ARTS features specially designed performances for family audiences. Festival programs designed by YA roster artists build greater awareness of each community's cultural life. Programs are given in a variety of community locations, including city plazas, parks and gardens. This year, Family Festivals will be taking place in 16 communities throughout the YA network.

SHARE THE WORLD provides arts resources that help students experience cultural diversity from a positive perspective. Participating schools choose from a roster of performances and workshops representing many world cultures. Teachers also receive a workbook that helps them create their own multi-cultural curriculum. At the conclusion of each project, schools produce a Share the World Festival that incorporates artist performances and workshops with work by students in a one-day event for young people and their families. Share the World began in New Jersey in 1991 and has been replicated in Norfolk, Virginia and Los Angeles.

The MASTER ARTIST SERIES involves internationally acclaimed performing artists in special events that heighten public awareness of the arts and education. Through YA's network of National Advisory Board members and friends, Young Audiences identifies prominent artists to perform, conduct master classes, and make public appearances in communities across the country. Since 1990, Isaac Stern, Colleen Dewhurst, Wynton Marsalis, Yo-Yo Ma, Bobby McFerrin, Billy Taylor, Midori and Richard Stoltzman have participated in the Master Artist Series in Boston, Kansas City, Newark, Houston, Denver, St. Louis, Cleveland, Rochester, and New York City.

The ARTS-IN-EDUCATION INSTITUTE provides opportunities for artists, educators and program staff to share techniques and develop new strategies for creating more effective programs for young people. Institutes have been established in Dallas, Denver, Kansas City and Portland, and new Institutes are being planned in Atlanta, Norfolk, VA and San Jose. While there are numerous opportunities for teachers to learn how to use the arts in their classroom, the Young Audiences Arts-in-Education Institute is the only national training forum for artists who work with students.

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ALAZRAKI

34

1985, President's award Nat. Assn. for Bilingual Edn., 1987, Am. Council Learned Socs. summer study grantee in linguistics U. Mich., 1954, Mem. Am. Council on Teaching Fgn. Langs. Linguistic Soc. Am. (del. 1966-69), Nat. Council Tchrs. English, MLA, Nat. Assn. Fgn. Student Affairs (dir. 1965-66), Def. Language Inst. (bd. visitors), Fedn. Internationale des Professeurs de Langues Vivantes (exec. com.), Phi Beta Kappa. Home: 5108 Sutton Pl Alexandria VA 22304-2704 Office: Georgetown U Sch Lang and Linguistics Washington DC 20057

ALAZRAKI, JAIME, Romance languages educator; b. La Rioja, Argentina, Jan. 26, 1934; came to U.S., 1962, naturalized, 1971; s. Leon and Clara A. (Bolomo) A.; children: Daphne G., Adina L. B.A., Hebrew U., Jerusalem, 1962; M.A., Columbia U., 1964, Ph.D., 1967. Instr. Columbia U., N.Y.C., 1964-67; asst. prof. U. Calif.-San Diego, 1967-68, assoc. prof., 1968-71, prof., 1971-77; prof. dept. romance langs. Harvard U., Cambridge, Mass., 1977-87; prof. dept. Spanish and Portuguese Columbia U., N.Y.C., 1987—, chair, 1988-91; vis. prof. U. Wis., 1972, UCLA, 1975-76, Autonomous U. Barcelona, Spain, 1985-86; spl. advisor Guggenheim Found., 1981—. Author: Poética y poesía de P. Neruda, 1965, La prosa narrativa de J.L. Borges, 1968, 74, 84, En busca del unicornio: Los cuentos de J. Cortázar, 1983, Jorge Luis Borges, 1971, Versiones, inversiones, reversiones, 1977, Critical Essays on J.L. Borges, 1987, Borges and the Kabbalah and Other Essays on His Fiction and Poetry, 1988; editor: (with I. Ivask) The Final Island: The Fiction of J. Cortázar, 1978, J.L. Borges: el escritor y la crítica, 1976, 84, 86, 87; co-editor: Revista Hispánica Moderna, 1988—; mem. editorial bd. Jour. Spanish Studies, 1973-76, Hispanic Review, 1977—, La Torre 1977—, Revista Iberoamericana, 1977-81, Hispanic Jour., 1980—, Hispania, 1980-85, Confluencia, 1987—. Recipient Nieto gold medal Argentina, 1970; NEH fellow, 1976; Guggenheim Found. fellow, 1971-72, 82-83. Mem. M.L.A. Internat. Inst. Ibero-Am. Lit., Am. Assn. Tchrs. Spanish and Portuguese (Huntington prize 1964), Internat. Assn. Hispanists. Home: 161 W 61st St Apt 21G New York NY 10023-7400 Office: Columbia U Dept Spanish and Portuguese 612 W 116th St New York NY 10027-7009

ALBAN, GENEVIEVE NOVICKY, city official; b. Youngstown, Ohio, Mar. 7, 1919; d. Joseph and Mary (Istocin) Sofranec; m. H. Edward Novicky (dec.); children: Carolee Monroe, Gen. Parm. John, Sally Anstrom, Marita, Mary Sue Clark; m. Russell Alban, Aug. 15, 1992. BA, Kent State U., Ohio, 1938. Tch. Cath. schs. Youngstown, Ohio, 1938-40; tchr. Cath. schs. Youngstown, 1959-65, tchr. pub. schs., 1965-76; clk.-treas. Boardman, Ohio, 1976-82, ret. Author: History of Slovaks of Mahoning Valley, 1976; author booklet: How to Help Children Learn, 1974. Bd. dirs. Reading Ctr., Struthers Sch., Ohio, 1970-76; chmn. Mcpl. Employee Safety Com., Ohio Safety Congress, 1978-79; active various polit. orgns. Honored at Genevieve Novicky Day, City of Boardman, 1982. Mem. DeSoto Artists Guild (sec. 1988-89), Offstage Ladies, Anna Marie Artists (founder). Republican. Roman Catholic. Avocations: oil painting, watercolors. Address: 912 N Shore Dr Box 1212 Anna Maria FL 34216

ALBANESE, LICIA, operatic soprano; b. Bari, Italy, July 22, 1913; d. Michele and Maria (Rugusa) A.; m. Joseph Gimma, Apr. 7, 1945. Studied voice with Giuseppina R. Baldassare Tedeschi, Milan, Italy, 1932-35; MusD cum laude, St. Peters U., Jersey City; LLD (hon.), Seton Hall U.; LHD (hon.), Manhattan Coll., Fairfield (Conn.) U., Caldwell (N.J.) Coll., Marymount Manhattan Coll., U. South Fla.; DFA (hon.), Siena Coll., Loudonville, N.Y.; hon. degree, Montclair State Coll.; LittD, U. So. Fla. mem. adv. council 3d St. Music Sch. Settlement; trustee Bagby Music Lovers Found., N.Y.C.; chmn. Puocini Found., N.Y.C. Winner nat. singing contest, Italy, 1935; made an unexpected debut in role of Madame Butterfly, Milan, Italy, 1934, (when the leading soprano became ill), formal debut at Royal Theater, Parma, Italy; performed role of Madame Butterfly, Dec. 19, 1935; rec. (with Beniamino Gigli) La Bohème, 1939; sang at concert in honor of Sir Neville Chamberlin and Lord Halifax, Rome, 1939, Covent Garden for the Festival of King George VI; debut at Met. Opera House, N.Y.C. in Madame Butterfly and La Traviata, 1940. Bd. dirs. Rose Ponselle Found., 1987. Decorated lady grand cross Order Holy Sepulchre. Sang at inauguration of Vatican City radio sta. and was decorated by Pope Pius XI. Home: Wilson Point Nathan Hale Dr South Norwalk CT 06854 *As stairs are not meant for standing or resting, but for reaching a higher level, so must you see in the early steps of your education their upward thrust toward the beauties of life's future, with the challenges and opportunities which await you at the top, if only you do not rest in reflection upon the past, but, looking daringly ahead, keep climbing and, through education, reap the golden harvest of your dreams.*

ALBANI, SUZANNE BEARDSLEY, lawyer; b. Alb...

Observer Mission, 1978—; cons. in field, 1950; chmn. lunar sci. rev. panel NASA, 1972-77, mem. space sci. adv. com., 1976-84, Assoc. editor Jour. Geophys. Resch., 1976-82, Ann. Rev. Earth Space Scis., 1978—; contrb. numerous articles to prof. journ. Mem. bd. regents L.A. Chiropractic Coll., 1990—. Recipient Exceptional Sci. Achievement medal NASA, 1976, Fellow Mineral Soc. Am. (assoc. editor Am. Mineralogist 1972-76), Geol. Soc. Am. (assoc. editor bull. 1972-89, councilor 1989-92), Am. Geophys. Union. Office: Calif Inst Tech Mail Code 02 31 Pasadena CA 91125

ALBEE, EDWARD FRANKLIN, author, playwright; b. Mar. 12, 1928; s. Reed A. and Frances (Cotter) Albee. Student, Trinity Coll., 1946-47. Messenger Western Union, 1955-58; lectr. Brandeis U., Johns Hopkins U., Webster U., others. Plays written include The Zoo Story, 1958, The Death of Bessie Smith, 1959, The Sandbox, 1959, The American Dream, 1960, Who's Afraid of Virginia Woolf?, 1961-62, The Ballad of the Sad Cafe (adaptation of Carson McCullers' novella), 1963, Tiny Alice, 1964, Malcolm, 1966, A Delicate Balance, 1966 (Pulitzer Prize winner 1967), Everything in the Garden, 1968, Box, Quotations from Chairman Mao, 1970, All Over, 1971, Seascape, 1975 (Pulitzer prize 1975), Counting the Ways, 1976, Listening, 1977, The Man Who Had Three Arms, 1983, The Lady from Dubuque, 1978-79; adaptation of Lolita (Nabokov), 1980, Finding the Sun, 1982, Marriage Play, 1986-87, Three Tall Women, 1990-91; dir. plays, including Krapp's Last Tape by Samuel Beckett, Alley Theatre, Houston, 1991. pres. Edward F. Albee Found. Recipient Pulitzer prize, 1967, 75; Gold medal in Drama Am. Acad. and Inst. Arts and Letters, 1980; inducted Theater Hall of Fame, 1985. Mem. Nat. Inst. Arts and Letters, Dramatists Guild Coun., PEN Am. Address: 14 Harrison St New York NY 10013

ALBEE, GEORGE WILSON, psychology educator; b. St. Marys, Pa., Dec. 20, 1921; s. George W. and Maude (Allen) A.; m. Constance Impallaria, Aug. 6, 1955 (dec.); children: Alexander, Luke, Maud, Sarah; m. Margaret Moon-Mui Tong, Dec. 20, 1985. AB, Bethany Coll., 1943; MS, U. Pitts., 1947, PhD, 1949. Rsch. psychologist Western Psychiat. Inst., Pitts., 1949-51; asst. exec. sec. Am. Psychol. Assn., Washington, 1951-53; Fulbright prof. Helsinki (Finland) U., 1953-54; assoc. prof. psychology Western Res. U., Cleve., 1954-56, prof., 1957-71, chmn. dept. psychology, 1957-60, 63-66, Ladd disting. prof. psychology, 1959-71; prof. psychology U. Vt., Burlington, 1971-92, prof. emeritus, 1992—; cons. VA, Surgeon Gen. of Army, Pres.'s Com. on Mental Retardation, Peace Corps, 1962-65. Author: Mental Health Manpower, 1959, Emerging Concepts of Mental Disorder, 1969, The Uncertain Future of Clinical Psychology, 1970, The Future of Psychology, 1974, The Protestant Ethic, Sex, and Psychotherapy, 1978; editor (with Justin M. Joffe) Primary Prevention of Psychopathology, 1977; author various psychol. articles in prof. journ.; gen. editor series of books on primary prevention of psycho-pathology. Mem. Vt. Psychology Licensing Bd.; dir. task force on manpower Joint Commn. Mental Illness and Health, Cambridge, Mass. and Cleve., 1957-59; mem. prof. adv. com. Cleve. Welfare Fedn., 1963-67; program com. Nat. Assn. for Mental Health, 1968-70; dir. task group on prevention Pres.'s Commn. Mental Health, 1977-78; v.p. Am. Psychol. Found., 1976-78, pres. 1978-80; mem. com. on prevention Nat. Mental Health Assn., 1985-86; mem. bd. dirs. Internat. Coun. Psychologists, 1985-88; me. prevention com. World Fedn. Mental Health, 1992—. Sgt. USAAF, 1943-46. Fellow APA (bd. prof. affairs, coun. reps., bd. dirs. 1965-70, 77-80, pres. div. clin. psychology 1967, nat. pres. 1969-70, policy and planning bd. 1972-75, chairperson com. on human resources 1973-76, mem. com. on sci. and prof. ethics 1990-92, Disting. Prof. Contn. award 1975, Gold Medal award for lifetime contnbs. in the public interest, 1993); mem. AAAS, AAUP, Am. Bd. Prof. Psychology (bd. dirs. 1975-78, treas. 1976-80), Am. Psychol. Soc. (v.p. 1976-78, pres. 1978-80, Gold Medal award 1993), Ea. Psychol. Assn., Midwestern Psychol. Assn., Ohio Psychol. Assn. (pres. 1963-64), Vt. Psychol. Assn., New Eng. Psychol. Assn. (pres. 1978-79), Am. Assn. Applied and Preventive Psychology (1st pres. 1990-92), Phi Beta Kappa, Sigma Xi, Psi Chi. Home: 325 Dorset Heights RFD2 South Burlington VT 05403 Office: U Vt Dewey Hall Burlington VT 05405

ALBENDA, DAVID, lawyer; b. N.Y.C., June 27, 1936; s. Calef and Calo (Mizrachi) A. B.A., NYU, 1957; LL.B., Yale U., 1960. Bar: N.Y. Assoc. Proskauer, Rose, Goetz & Mendelsohn, N.Y.C., 1962-68; asst., assoc. gen. counsel N.Y. Life Ins. Co., N.Y.C., 1968-78, v.p., assoc. gen. counsel, 1980-83, sr. v.p., gen. counsel, 1983-85; v.p., gen. counsel Penn. Cen. Corp., 1978-80; ptnr. Sonnenschein, Nath & Rosenthal, 1985—. Contrb. articles to prof. journ. Mem. governing bd. Plays for Living, N.Y.C. Fulbright scholar, 1960-62. Fellow Am. Bar Found.; mem. Am. Law Inst., ABA (chmn. bus. ins. law com., bus. law sect., ins. co. investments com.), ment Counsel

Albanese—Albéniz

Alary also wrote a mystery play, *Redemption* (Paris, April 14, 1850), much sacred music, and some chamber works.

Albanese, Licia, noted Italian-born American soprano; b. Bari, July 22, 1909. She studied with Emanuel De Rosa in Bari and with Giuseppina Baldassare-Tedeschi in Milan. She made her operatic debut in 1934 under unusual circumstances at the Teatro Lirico in Milan, when she was urgently summoned to sing the 2nd part of *Madama Butterfly* as Cio-Cio-San to substitute for a soprano who was taken ill during the 1st act. In 1935 she won 1st prize for best singing in a national Italian contest, and made her official debut in Parma on Dec. 10, 1935, again as Cio-Cio-San. Her success was so great that she was offered a contract with the San Carlo Opera in Naples, and subsequently became a member of La Scala in Milan. She received a number of high honors, among them the Order of Merit in Italy and the award of the Lady Grand Cross of the Equestrian Order of the Holy Sepulchre, which was given to her by Pope Pius XI. On Feb. 9, 1940, she made a brilliant debut at the Metropolitan Opera in N.Y. in her favorite role as Cio-Cio-San; she continued to sing with the Metropolitan for 26 years; altogether she sang there 286 times in N.Y. and 115 times on tour, in 17 roles; besides Cio-Cio-San, which she performed 72 times, she sang Mimi in *La Bohème*, Marguerite in *Faust*, Violetta in *La Traviata*, Desdemona in *Otello*, and Tosca. She gave her final performance at the Metropolitan on April 16, 1966. She returned to the stage for a recital at Carnegie Hall on Feb. 22, 1970, in a program of operatic arias; she sang again at a benefit of the Puccini Foundation in Town Hall, N.Y., on Feb. 5, 1975. She married in 1945 an Italian-American businessman, Joseph Gimma.

BIBL.: D. Ewen, *Musicians Since 1900* (N.Y., 1978).

Albani, Dame Emma (real name, **Marie Louise Cécile Emma Lajeunesse**), Canadian dramatic soprano; b. Chambly, near Montreal, Nov. 1, 1847; d. London, April 3, 1930. She sang in a Catholic church in Albany, N.Y., in 1864; was then sent to Europe for study, first in Paris with Duprez, and then in Milan with Lamperti, who dedicated to her his treatise on the trill. She made her debut as Amina in *La Sonnambula* in Messina in 1870, under the name of Albani, taken from an old Italian family. After further appearances in Italy, she made her London debut, again as Amina (Covent Garden, April 2, 1872). In 1873 she sang in Moscow and St. Petersburg. Her American operatic debut was in the same role at the N.Y. Academy of Music, in Max Strakosch's company (Oct. 21, 1874). It paved the way for later successes with the Metropolitan Opera, where she made her 1st appearance as Gilda (Dec. 23, 1891). Her last important operatic engagement was as Isolde at Covent Garden (June 26, 1896). She sang in concerts, however, for several years longer. Her farewell concert took place at the Royal Albert Hall in London on Oct. 14, 1911. Her repertoire included the roles of Marguerite, Mignon, Ophelia, Elsa, Elisabeth, Lucia, and Desdemona. Albani married Ernest Gye, the lessee of Covent Garden, in 1878. In her singing, she combined high technical skill with profound feeling. She was equally successful on the operatic stage and in oratorio. In appreciation of her services to British art, she was made a Dame of the Order of the British Empire (1925). She publ. her memoirs, *Forty Years of Song* (London, 1911).

BIBL.: C. Macdonald, E. A.: *Victorian Diva* (Toronto, 1984).

Albani, Mattia (real name, **Mathias Alban**), violin maker; b. S. Niccolò di Kaltern (Alto Adige), March (baptized, March 28) 1621; d. Bolzano, Feb. 7, 1712. He was a pupil of Jakob Stainer. Violins of Albani's are extant dating from as early as the end of 1644. His best examples date from 1680 onward. The great vogue his violins enjoyed spawned many forgeries; false Albani labels have been discovered on violins dating from as early as 1640: the original labels appeared from 1690. A son, **Giuseppe**, his pupil, worked from 1680 to 1722 at Bolzano, and another son, **Michele** (1677–1730), at Graz. Other violin makers named Albani, or at least using the name on their instruments (perhaps for its commercial value), are the following, none appearing to have been connected with the

family of the original Mattia: Mattia (Rome, c.1650–1715); Nicola (worked at Mantua, c.1763); Filippo (active c.1773); Francesco (active at Graz, c.1724); Michele (at Palermo, 18th century); and Paolo (at Palermo and Cremona, 1630–70).

Albéniz, Isaac (Manuel Francesco), eminent Spanish composer; b. Camprodón, May 29, 1860; d. Cambò-les-Bains (Pyrénées), May 18, 1909. Endowed with exceptionally precocious musical gifts, he was exhibited as a child pianist at a tender age; soon he began taking formal piano lessons with Narciso Oliveros in Barcelona. His sister **Clementine Albéniz** was also a precocious pianist, and they gave concerts together. When he was 7, his mother took him to Paris, where he was accepted as a private pupil by the famous prof. Marmontel, the teacher of Bizet and Debussy. Returning to Spain, he studied with Mendizábal at the Madrid Cons., but possessed by the spirit of adventure, he stowed away on a ship bound for Puerto Rico; from there he made his way to the southern states of the U.S., where he earned a living by playing at places of entertainment. He finally returned to Spain and, having acquired a considerable technique as a serious pianist, he traveled in Europe, and enrolled at the Leipzig Cons. as a student of Jadassohn and Reinecke. Once again in Spain, he was befriended by Count Guillermo Morphy, who sent him to the Brussels Cons., where he studied piano with Brassin and composition with Gevaert and Dupont; he won 1st prize in 1879; in 1880 he met Liszt in Budapest. After a trip to South America he settled in Barcelona in 1883; there he married Rosina Jordana; one of their daughters, Laura Albéniz, became a well-known painter. A meeting with the eminent musicologist and folk-song collector Felipe Pedrell influenced Albéniz in the direction of national Spanish music. Still anxious to perfect his technique of composition, he went to Paris for studies with Paul Dukas and Vincent d'Indy. Abandoning his career as concert pianist, he spent several years in London (1890–93), and in 1893 settled in Paris; there he taught piano at the Schola Cantorum; from 1900 to 1902 he was in Barcelona, and then returned once more to Paris; in 1903 he moved to Nice; later he went to Cambò-les-Bains in the Pyrénées, where he died shortly before his 49th birthday. Almost all of the works of Albéniz are written for piano, and all without exception are inspired by Spanish folklore. He thus established the modern school of Spanish piano literature, derived from original rhythms and melodic patterns, rather than imitating the imitations of national Spanish music by French and Russian composers. His piano suite *Iberia*, composed between 1906 and 1909, is a brilliant display of piano virtuosity.

WORKS: **PIANO:** *Iberia*, suite of 12 pieces (1906–9); *Evocación*, *El puerto*, *Fête-Dieu à Séville*, *Rondeña*, *Almería*, *Triana*, *El Albaicín*, *El polo*, *Lavapiés*, *Málaga*, *Jérez*, *Eritaña*; other piano works are *Suite española*; *La vega*; *Cantos de España*; several sonatas; 2 pieces left unfinished: *Azulejos* (completed by Granados); *Navarra* (completed by de Séverac). Fernández Arbós made effective orch. transcriptions of *Evocación*, *Triana*, and *Fête-Dieu à Séville* (also orchestrated by Leopold Stokowski). Among other piano pieces, the *Seguidillas*, *Córdoba*, and the *Tango in D* have attained great popularity. **ORCH.:** *Catalonia*; *Rapsodia española*; *Piano Concerto*. **OPERAS:** *The Magic Opal* (London, Jan. 19, 1893); *Enrico Clifford* (Barcelona, May 8, 1895); *Pepita Jiménez* (Barcelona, Jan. 5, 1896); *San Antonio de la Florida* (Madrid, Oct. 26, 1894); *Merlin*, 1st part of an uncompleted operatic trilogy on the legend of King Arthur.

BIBL.: F. Pedrell, "I. A.," *Revista Musical Catalana*, VI (1909); J. de Marliave, "I. A.," *Études Musicales* (Paris, 1917); G. Jean-Aubry, "I. A. (1860–1909)," *Musical Times* (Dec. 1917); H. Klein, "A's Opera, *Pepita Jiménez*," *ibid.* (March 1918); G. Jean-Aubry, *La Musique et les nations* (Paris, 1922; Eng. tr., London, 1923); H. Collet, *A. et Granados* (Paris, 1926; 2nd ed., 1948); E. Istel, "I. A.," *Musical Quarterly* (Jan. 1929); R. Moragas, "Epistolario inédito de I. A.," *Música*, I (1938); A. de las Heras, *Vida de A.* (Barcelona and Madrid, 1940); V. Ruiz Albéniz, *I. A.* (Madrid, 1948); M. Raux Deledicque, *A., Su vida inquieta y ardorosa* (Buenos Aires, 1950); A. Sagardia,

hool. In 1949, the year of prize in the Japanese radio for his Music for Symphonic With and Mayuzumi (Grou Three) in 1953 first time in 1954, returning 1956 he organized the New n; he remained its director th. In 1960 a successful Kurai Kagami ('Dark anzaburō Ōe, was given at arch); the work was also nth. Seven years later he the new title *Hiroshima no ma*; NHK TV, 27 August kennungspreis at the 1968 sion has enjoyed a number ded among the repertory roovich-Danchenko Music Akutagawa held a number udg those of president of osers (1980–89) and pre- performing Rights Society

MASAKATA KANAZAWA

re, c1952). Italian bass. He n, making his début in 1978 part in Soliva's *La testa di* (1980). He has appeared n Rome, Naples, Bologna, . A Rossini specialist, he has elim, Don Basilio, Assur,) and Polidoro (*Zelmira*). nt P-hinson, Dulcamara, i R Henry VIII (*Anna ierto Devereux*), Torquato nmambula) and Issachar de his American and British nd Covent Garden (1988) as t at San Francisco (1988). A equally convincing in tragic onal range of his keenly enables him to sing Verdi er, as well as the *basso buffo* is.

ELIZABETH FORBES

io Felice Gaspare Maria) (b ceno, 16 Nov 1881; d 8). Italian musicologist, con- studied at the Liceo di S n 1912 he was professor of ry, and also at Rome Uni- thesis, subsequently expanded oratorio. His writings helped an musicology, he was a bold , and he worked for the music education. His only written in 1908–12 to a ittorio Alfieri's tragedy of the ngly eclectic but shows enter- of a specially constructed , tuned to a scale in which the equal parts (cf Indonesian l only one stage production March 1920), although the more widely performed.

DBI

- A. De Angelis: *L'Italia musicale d'oggi: dizionario dei musicisti* (Rome, 1918, 3/1928)
E. G. Rovira: 'In attesa della Mirra di Domenico Alaleona', *Musica* [Rome], xiv/2 (1920), 1–2
J. C. G. Waterhouse: *The Emergence of Modern Italian Music (up to 1940)* (diss., U. of Oxford, 1968), 181–3, 584–5
D. Tampieri, ed.: *Aspetti e presenze del novecento musicale: scritti e ricerche dedicate a Domenico Alaleona (1881–1928)* (Montegiorgio, 1980), esp. 95–123

JOHN C. G. WATERHOUSE

Alan, Hervey (b Whitstable, 22 Feb 1910; d Croydon, 12 Jan 1982). English bass. After studying with Roy Henderson, he was engaged at Sadler's Wells Opera (1947–52), singing Colline, Don Basilio, Zuniga, Simone (*Gianni Schicchi*), Alfio, the Grand Inquisitor, the Commendatore, and Cancian (*I quattro rusteghi*). At Glyndebourne (1949–59) he sang Tom (*Un ballo in maschera*), Alidoro (*La Cenerentola*), Trulove and Padre Guardiano. He created Mr Redburn in *Billy Budd* at Covent Garden (1951). For the WNO (1952–61) he sang Sparafucile, Procida, Barbarossa (Verdi's *La battaglia di Legnano*), Melcthal (*Guillaume Tell*) and Mephistopheles (Gounod and Boito). He had a dark-toned, resonant voice, especially effective as Zaccaria in *Nabucco*.

ELIZABETH FORBES

Alarie, Pierrette (Marguerite) (b Montreal, 9 Nov 1921). Canadian soprano. She studied in Montreal and with Elisabeth Schumann in Philadelphia. She made her début in 1938 in Montreal with the Variétés Lyriques, later singing in *La fille du régiment*, *Barbier*, *Traviata* and *Mireille*. In 1943 she sang Mozart's Barbarina under Beecham. She made her Metropolitan début in 1945 in *Un ballo in maschera* under Bruno Walter after winning the Auditions of the Air. In 1949 she made her début at the Opéra as Olympia, remaining in Paris for several seasons and appearing frequently with the tenor Léopold Simoneau, whom she had married in 1946. She sang at the 1959 Salzburg Festival in *Die schweigsame Frau*. She retired from the stage in 1966. For some years she taught in Montreal before moving to San Francisco in 1972, and to Victoria, British Columbia, in 1986. She directed some productions of Canada Opera Piccola, a company of young singers headed by her husband, and taught at Banff from 1972 to 1978.

R. Maheu: *Pierrette Alarie, Léopold Simoneau, deux voix, un art* (Montreal, 1988)

GILLES POTVIN

Alayrac, Nicolas-Marie d'. See DALAYRAC, NICOLAS-MARIE.

Albanese [Albanèse, Albaneze], (Egide-Joseph-Ignace-) Antoine (b Albano Laziale, nr Rome, 1729; d Paris, 1800). French composer of Italian origin. Educated in Naples, he went to Paris in 1747 and found employment in the royal chapel of Louis XV. From 1752 to 1762 he was a prominent soloist in the Concert Spirituel, appearing frequently in performances of Pergolesi's *Stabat mater* as a castrato. He apparently retired from public performance about 1764–5 and thereafter taught singing and composed vocal music. In 1774 he received a life pension of 2000 livres. He wrote the music for two lyric scenes performed by the Petits Comédiens du Bois de Boulogne, *Les adieux d'un soldat* (24 October 1778) and *Le soldat français* (1 June 1779; a collaboration with Stanislas Champein).

KENNETH LANGEVIN

Albanese, Francesco (b Torre del Greco, Naples, 13 Aug 1912). Italian tenor. He studied in Rome and made his début in 1942 at La Fenice as Ramiro in *La Cenerentola*. After touring in Hungary and Germany, he was engaged by the S Carlo and sang with that company at Covent Garden in 1946 as Almaviva (*Il barbiere di Siviglia*) and the Duke (*Rigoletto*). He sang Rinaldo in Rossini's *Armida* (Florence, 1952); Alfredo in *La traviata* (Venice and Rome, 1953); Jason in *Médée* (Rome, 1955); and Pylades in *Iphigénie en Tauride* (Florence, 1957), all with Maria Callas. He had a fine voice but his singing lacked style.

ELIZABETH FORBES

Albanese, Licia (b Bari, 22 July 1913). American soprano of Italian birth. After study with Giuseppina Baldassare-Tedeschi, her career began at the Teatro Lirico, Milan, where in 1934 she was an emergency replacement for an indisposed Butterfly in the second half of the opera. The same opera, always closely identified with her, occasioned her formal début at Parma (1935) and her début at the Metropolitan (1940). During her career she made more than 1000 appearances in 48 roles, in the lyric or *lirico spinto* repertory, including Mozart (Donna Anna, Zerlina, Susanna) and French opera (Micaëla, Manon, Gounod's Marguerite) as well as the obvious Italian challenges; her speciality was the Puccini heroines. A singer of extraordinary technical skill and emotional intensity, she was the Violetta and Mimi in Toscanini's recorded NBC broadcasts. Active in the movement to save the old Metropolitan Opera House, she never rejoined the company at Lincoln Center. In later years she taught, and sang sporadically in concert and in roles the Metropolitan had, perhaps wisely, denied her, such as Aida and Santuzza.

GV (E. Gara, R. Celletti; R. Vegeto)

J. Hines: *Great Singers on Great Singing* (Garden City, NY, 1982), 19–24

MARTIN BERNHEIMER

Albani [Lajeunesse], Dame Emma (Marie Louise Cécile) (b Chambly, nr Montreal, 1 Nov 1847; d London, 3 April 1930). Canadian soprano. She studied in Paris from 1868 with Duprez and later in Milan with Lamperti. In 1870 she made her début at Messina as Amina, repeating the role for her London début on 2 April 1872 at Covent Garden. She sang there nearly every season until 1896, notably as Elsa (1875) and Elisabeth (1876) in the first London performances of *Lohengrin* and *Tannhäuser* (see overleaf). She made her American début at the New York Academy of Music as Amina (21 October 1874), and first appeared at La Scala in January 1882 as Lucia and at the Metropolitan Opera on 23 December 1891 as Gilda. Later she was successful as Eva, and as Desdemona in the first Covent Garden and Metropolitan productions of *Otello*. The last and greatest triumph of her career was on 26 June 1896, as Isolde with Jean and Edouard de Reszke.

Albani's voice was a rich soprano, of exceptional beauty in its higher register, and she perfected the art of singing *mezza voce*.

E. Albani: *Forty Years of Song* (London and Toronto, 1911)

H. Charbonneau: *L'Albani* (Montreal, 1938)

N. A. Ridley: 'Emma Albani', *Record Collector*, xii (1958–60), 77–101 [with discography by W. R. Moran]

Albania. The cradles of music and, ultimately, opera in Albania were Shkodër in the north and Korçë in the

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Divider Title: _____

RICHARD AVEDON
CHRONOLOGY

(woc 10.91)

- 1923 Born, New York City
- 1929-41 Attended P.S. 6, De Witt Clinton High School,
 and Columbia University
- 1937-40 Co-editor, with James Baldwin, of The Magpie,
 De Witt Clinton High School literary magazine
- 1941 Poet Laureate of New York City High Schools
 (New York Times, May 24, 1941)
- 1942-44 Served in the U.S. Merchant Marines
- 1944-50 Studied with Alexey Brodovitch at The Design
 Laboratory, New School for Social Research,
 New York City
- 1945-65 Staff photographer for Harper's Bazaar
 Editors: Carmel Snow, Diana Vreeland, Alexey
 Brodovitch, Henry Wolf, Marvin Israel
- 1947-84 Photographed the French Collections in Paris
 for Harper's Bazaar and Vogue
- 1950 Awarded the Highest Achievement Medal, Art
 Directors Club, New York
- 1952-53 Theatre Arts, editor and photographer
- 1957 Visual consultant for the film Funny Face,
 Paramount Studios, directed by Stanley Donen,
 starring Fred Astaire and Audrey Hepburn,
 based on Avedon's career
- 1958 Named One of the World's Ten Greatest
 Photographers by Popular Photography magazine
- 1959 Observations photographs by Richard Avedon,
 with text by Truman Capote, Simon and
 Schuster, Inc., designed by Alexey Brodovitch

- 1962 Exhibition "Richard Avedon" Smithsonian Institution, Washington, D.C., designed by Alexey Brodovitch
- 1963 Photographed the Civil Rights Movement in the South
- 1964 Nothing Personal photographs by Richard Avedon, text by James Baldwin, Atheneum, designed by Marvin Israel
- 1966-90 Staff photographer for Vogue
Editors: Alexander Liberman, Diana Vreeland, Grace Mirabella, Polly Mellen
- 1967 Conducted Master Class in Photography with Marvin Israel at the Avedon Studio
- 1969 Photographed the Anti-War Movement across America, including the Chicago 7 during the Chicago Conspiracy Trial
- 1970 Exhibition "Richard Avedon" Portrait retrospective 1945-1970 at The Minneapolis Institute of Arts, Minneapolis, Minnesota, designed by Marvin Israel

Editor, Diary of a Century, photographs by Jacques-Henri Lartigue, Viking Press, designed by Bea Feitler
- 1971 Photographed in Vietnam, including the Mission Council
- 1973 Alice in Wonderland: The Forming of a Company, the Making of a Play photographs by Richard Avedon, text by Doon Arbus, E.P. Dutton, designed by Ruth Ansel
- 1974 Exhibition "Jacob Israel Avedon," portraits of the photographer's father, The Museum of Modern Art, New York, designed by Marvin Israel
- 1975 Exhibition "Portraits," 1969-1975, including the anti-war movement, Marlborough Gallery, New York, designed by Marvin Israel with an international tour

- 1976 Portraits photographs by Richard Avedon, introduction by Harold Rosenberg, Farrar, Straus & Giroux, designed by Elizabeth Paul Avedon
- The Family, Rolling Stone magazine, October 21, special Bicentennial issue, edited by Renata Adler, designed by Elizabeth Paul Avedon, photographed during the 1976 election campaign season
- National Magazine Award for Visual Excellence for The Family
- 1978 Exhibition "Avedon: Photographs 1947-1977," fashion retrospective at the Metropolitan Museum of Art, New York, designed by Elizabeth Paul Avedon with an international tour
- Avedon: Photographs 1947-1977 by Richard Avedon, essay by Harold Brodkey, Farrar, Straus & Giroux, designed by Elizabeth Paul Avedon
- President's Fellow, Rhode Island School of Design, Providence, Rhode Island
- 1980 Exhibition "Avedon: 1946-1980," portraits, fashion, reportage, University Art Museum, Berkeley, California
- Chancellor's Citation, University of California, Berkeley, California
- 1982 Named to the Hall of Fame, Art Director's Club, New York
- 1985 Exhibition "In the American West" Amon Carter Museum, Fort Worth, Texas, designed by Marvin Israel and Elizabeth Paul Avedon. American tour included: Corcoran Gallery of Art, Washington, D.C.; San Francisco Museum of Modern Art; Art Institute of Chicago; Phoenix Art Museum; Institute of Contemporary Art, Boston; The High Museum, Atlanta

In the American West 1979-1984 photographs by
Richard Avedon, Harry N. Abrams, Inc.,
designed by Marvin Israel and Elizabeth Paul Avedon

Photographer of the Year, American Society of
Magazine Photographers

Maine Photographic Workshop Nikon Award for
the Best Photographic Book of the Year

Commercial Television Director of the Year by
Adweek magazine

Eastman Kodak Award of Excellence as
Commercial Television Director of the Year

1987 Harvard University, Certificate of Recognition,
Visiting Artist 1986-87

1989 Lifetime Achievement Award, Council of
Fashion Designers of America (CFDA)

Royal College of Art, London, Honorary Doctorate

1991 Installation "Brandenburg Gate, East Berlin, New Year's
Eve, December 31, 1989 - January 1, 1990" at the
Carnegie International 1991, Carnegie Museum of Art,
Pittsburgh, Pennsylvania

Erna and Victor Hasselblad Foundation International
Photography Prize

1992 Staff photographer for The New Yorker
Editor: Tina Brown

1993 International Center of Photography Master of
Photography Award

1993 Kenyon College, Ohio, Honorary Degree

An Autobiography Richard Avedon photographs by Richard
Avedon, Random House and Eastman Kodak, designed by
Mary Shanahan

1994 Retrospective "Richard Avedon Evidence 1944-1994"
Whitney Museum of American Art, New York, designed by
Mary Shanahan, curated by Jane Livingston

Evidence 1944-1994 Richard Avedon exhibition catalogue
Whitney Museum of American Art, with essays by Jane -
Livingston and Adam Gopnik, designed by Mary Shanahan

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1994 National Medal of Arts

Nomination Form for Artists, Arts Organizations, and Patrons

Nominee: LOUISE BOURGEOIS

Nominator: CHARLOTTA KOTIK, THE BROOKLYN MUSEUM

BIOGRAPHY OF LOUISE BOURGEOIS

1911

Louise Bourgeois is born in Paris on December 25, the middle child of three. Parents own a gallery dealing primarily in historical tapestries.

1912

The family moves its residence to Choisy-le-Roi, keeping the gallery in Paris.

1919

The family business is expanded by establishing tapestry restoration workshops in nearby Antony. Louise, who draws well, begins to render fragments of missing imagery, which are used to restore tapestries.

1932

Graduates from the Lycée Fénélon, Paris. Enrolls at the Sorbonne to study mathematics. Mother dies.

1935

Decides to pursue an artistic career and is accepted to the École des Beaux-Arts. Dissatisfied with the strictly academic program, she leaves to study painting at the Académie Ranson, Académie Julian, Académie de la Grande-Chaumière, and the studios of Fernand Léger, Paul Colin, André Lhote, Achille-Émile-Othon Friesz, Roger Bissière, Yves Brayer, and Robert Wlérick. Also takes art history classes at the École du Louvre and works as a lecturer at the Musée du Louvre.

1938

Marries American art historian Robert Goldwater and moves to New York City. Enrolls at the Art Students League, where she studies with Vaclav Vytlačil.

1939

Begins to exhibit in the United States. Submits prints to the *Fine Prints for Mass Production* exhibition at The Brooklyn Museum.

1941

Creates first large-scale sculptures. Takes part in art-world war-effort activities such as the *Artists for Victory* exhibitions.

1945

Has first solo show of paintings at Bertha Schaefer Gallery, New York. Exhibits in the Whitney Museum of American Art's *Annual Exhibition of Painting* and is represented almost yearly until 1962 by paintings, sculpture, or drawings according to the theme of the year.

1946

Begins working in Stanley Hayter's printmaking studio, Atelier 17.

1947

Publishes *He Disappeared into Complete Silence*, a suite of engravings with text made in Hayter's studio.

1949

Has first solo exhibition of sculpture at Peridot Gallery, New York.

1950

Joins group of artists known as the Irascibles to protest the conservative selection for an exhibition of American painting planned at The Metropolitan Museum of Art, New York.

1951

Father dies.

Becomes an American citizen.

The Museum of Modern Art, New York, acquires *Sleeping Figure*, the first of her sculptures to become part of a museum collection.

1950s

Participates in many group exhibitions in museums, commercial galleries, and with fellow members of the American Abstract Artists, the Federation of Modern Painters and Sculptors, and the Sculptors Guild.

1960

Begins to teach art in public schools.

1963

Begins to teach art classes at Brooklyn College and at Pratt Institute, Brooklyn.

1966

Participates in Lucy Lippard's ground-breaking exhibition *Eccentric Abstraction*. Subsequently becomes involved with feminist movement and political activities, which remain concerns throughout the following decades.

1967-72

Visits Pietrasanta marble works yearly. Also uses local bronze foundries.

1973

Receives an Individual Artist's Grant from the National Endowment for the Arts. Exhibits *The No March*, her first work of environmental scale, in the Whitney Museum of American Art's Biennial.

Robert Goldwater dies.

1974

Begins to lecture or act as visiting artist at numerous institutions, including Columbia University, Cooper Union, New York Studio School, and Yale University.

1977

Is awarded an Honorary Doctor of Fine Arts degree by Yale University.

1978

Is commissioned by General Services Administration to create her first outdoor public sculpture, for Norris Cotton Federal Building, Manchester, New Hampshire.

1980

Receives Award for Outstanding Achievement in the Visual Arts from Women's Caucus for Art.

1981

Visits Carrara to continue work in marble. Is elected Fellow of American Academy of Arts and Sciences, New York.

1982

Is given her first major museum retrospective, organized by Deborah Wye at The Museum of Modern Art, New York.

1984

Is named Officier de l'Ordre des Arts et Lettres by French Minister of Culture Jack Lang.

1985

Receives Skowhegan Medal for Sculpture.

1987

Receives Distinguished Artist Award for Lifetime Achievement from the College Art Association of America.

1989

Is given first European retrospective, organized by Peter Weiermair at the Kunstverein, Frankfurt, which travels in Europe.

1990

Receives Award for Distinction in Sculpture 1990 from the Sculpture Center, New York.

1991

Is awarded Grand Prix National de Sculpture by the French Minister of Culture.

Receives the first Lifetime Achievement Award from the International Sculpture Center, Washington, D.C.

Is included in Carnegie International, Pittsburgh.

1992

Participates in *documenta 9*, Kassel, Germany.

1993

Represents the United States at the 1993 Venice Biennale. Wins Honorable Mention.

Participates in Biennale d'art contemporain, Lyons.

Lives in Manhattan and works in her Brooklyn studio with the help of her assistant and friend Jerry Gorovoy. Currently working on two sculpture commissions, one for the city of Chicago and one for Choisy-le-Roi.

ROBERT MILLER

LOUISE BOURGEOIS

BIOGRAPHY

1911 Born in Paris, France
1938 Moved to New York

EDUCATION

1932-35 Sorbonne, Paris
1936-37 Ecole du Louvre
1936-38 Ecole des Beaux-Arts
1936-37 Atelier Bissiere
1937-38 Academie de la Grande Chaumiere
1938 Fernand Leger
1939-40 Vaclav Vytlacil

INDIVIDUAL EXHIBITIONS

1945 Bertha Schaefer Gallery, New York, "Paintings by Louise Bourgeois"

1947 Norlyst Gallery, New York, "Louise Bourgeois" (10/28 - 11/8/47)

1949 Peridot Gallery, New York, "Late Work 1947 to 1949: 17 Standing Figures"

1950 Peridot Gallery, New York, "Sculptures", (10/2 - 10/28/50)

1953 Peridot Gallery, New York, "Louise Bourgeois: Drawings for Sculpture and Sculpture", (3/30 - 4/25/53)
Allan Frumkin Gallery, Chicago, IL

1959 Andrew D. White Art Museum, Cornell University, Ithaca, NY, "Sculpture by Louise Bourgeois", (one of five exhibitions that were part of a "Festival of Contemporary Arts")

1963 Rose Fried Gallery, New York, "Recent Drawings by Louise Bourgeois", (1/14 - 2/29/63)

1964 Stable Gallery, New York, "Louise Bourgeois Recent Sculpture", (1/7 - 1/30/64)

- 1974 112 Greene Street, New York, "Sculpture 1970-1974"
- 1978 Xavier Fourcade Gallery, New York, "Triangles: New Sculpture and Drawings, 1978"
Hamilton Gallery, New York, "New Work"
- 1979 Xavier Fourcade Gallery, New York, "Louise Bourgeois, Sculpture 1941-1953. Plus One New Piece"
University of California, Berkeley Art Museum, Berkeley, CA, "Louise Bourgeois: Matrix/Berkeley 17"
- 1980 Xavier Fourcade Gallery, New York, "Louise Bourgeois: Sculpture: The Middle Years 1955-1970"
Max Hutchinson Gallery, New York, "The Iconography of Louise Bourgeois"
- 1981 Renaissance Society, University of Chicago, IL, "Louise Bourgeois: Femme Maison"
- 1982 Robert Miller Gallery, New York, "Bourgeois Truth", (11/23 - 12/31/82)
- 1982-83 Museum of Modern Art, New York, "Louise Bourgeois: Retrospective", (travelled to Contemporary Arts Museum, Houston, TX; Museum of Contemporary Art, Chicago, IL; Akron Art Museum, Akron, OH)
- 1983 Daniel Weinberg Gallery, San Francisco, CA, (9/14 - 10/22/83)
- 1984 Daniel Weinberg Gallery, Los Angeles, (11/17 - 12/1/84)
Robert Miller Gallery, New York, "Louise Bourgeois Sculpture", (9/11 - 10/6/84)
- 1985 Serpentine Gallery, London, England, "Louise Bourgeois", (5/18 - 6/23/85)
Maeght-Lelong, Paris, "Louise Bourgeois: Retrospektive 1947-1984", (2/85 - 3/85), (travelled to: Maeght-Lelong, Zurich, [4/85 - 5/85])
- 1986 The Doris Freedman Plaza, "Eyes", New York
Robert Miller Gallery, New York, "Louise Bourgeois", 95/6 - 6/7/86)
Texas Gallery, Houston, "Louise Bourgeois: Sculptures & Drawings"
- 1987 Robert Miller Gallery, New York, "Paintings from the 1940's", (1/6 - 1/31/87)
Yares Gallery, Scottsdale, AR
Gallery Paule Anglim, "Sculpture 1947-1955"
San Francisco, CA
Janet Steinberg Gallery, "Paintings & Drawings",

San Francisco, CA

- 1987-89 The Taft Museum, "Louise Bourgeois", Cincinnati, OH [5/5 - 6/28/87]; (travelled to The Art Museum at Florida International University, Miami, FL [10/23 - 11/18/87]; Laguna Gloria Art Museum, Austin, TX; [7/1 - 8/28/88]; Gallery of Art, Washington University, St. Louis, MO [9/18 - 10/30/88]; ; Henry Art Gallery, Seattle, WA; Everson Museum of Art, Syracuse, NY [9/27 - 11/26/89])
- 1988 Robert Miller Gallery, New York, "Louise Bourgeois Drawings 1939-1987"
Laguna Gloria Art Museum, Austin, TX, "Sculpture by Louise Bourgeois"
Museum Overholland, Amsterdam, The Netherlands, "Louise Bourgeois Works On Paper 1939 - 1988"
- 1989 Robert Miller Gallery, New York, "Louise Bourgeois - Sculpture, (3/28 - 4/22/89)
Galerie Lelong, New York, "Louise Bourgeois - Progressions and Regressions", (3/28 - 4/22/89)
Sperone-Westwater Gallery, New York, "Louise Bourgeois: Works from the 50's", (4/89)
Galerie Lelong, Paris, France, "Louise Bourgeois Dessins 1940/86", (2/19 - 3/25/89)
Galerie Lelong, Zurich, Switzerland, "Louise Bourgeois 100 Zeichnungen 1939-1989", (9/89)
Rhona Hoffman Gallery, Chicago, IL, "Louise Bourgeois Selected Works 1946-1989", (9/8 - 10/7/89)
Dia Art Foundation, Bridgehampton, NY, "Louise Bourgeois: Works from the Sixties", (5/25 - 6/25/89)
Art Gallery of York University, North York, Ontario, Canada, "Recent Sculpture by Louise Bourgeois"
American Academy and Institute of Arts and Letters, New York, "Louise Bourgeois Sculpture", (5/18 - 6/11/89)
- 1989-91 Frankfurter Kunstverein, Frankfurt, West Germany, "Louise Bourgeois: A Retrospective Exhibition", (12/2/89 - 1/28/90); (travelled to: Stadtische Galerie im Lenbachhaus, Munich, West Germany, [2/14 - 3/25/90]; Musée d'art Contemporain, Lyon [7/5/90 - 8/20/90]; Fondation Tapies, Barcelona, Spain, [11/6/90 - 1/6/91]; Kunstmuseum, Berne, Switzerland, [3/7 - 5/5/91]; and Kröller-Müller-Museum, Otterlo, The Netherlands [5/25 - 7/8/91])
- 1990 Linda Cathcart Gallery, Santa Monica, CA, "Louise Bourgeois Bronze Sculpture and Drawings" (2/17 - 3/17/90)

- Barbara Gross Galerie, Munich, "Louise Bourgeois: Druckgraphik, Zeichnungen", (2/15 - 3/31/90)
 Karsten Schubert Ltd., London, "Louise Bourgeois Drawings", (4/24 - 5/26/90)
 Galerie Krinzinger Wien, Austria, "Louise Bourgeois 1939-89 Skulpturen und Zeichnungen", (5/18 - 6/12/90)
 Ginny Williams Gallery, Denver, CO, "Bourgeois Four Decades", (10/19/90 - 12/31/90)
 Karsten Greve Gallery, Cologne, West Germany, "Bronzen der 40er und 50er Jahre", (10/13 - 11/8/90)
 Riverside Studios, London, "Louise Bourgeois: 1984-1989", (5/2/90 - 6/17/90)
- 1990-91 Monika Sprüthe Galerie, Köln, "Louise Bourgeois Skulpturen und Zeichnungen", (11/16/90 - 1/19/91)
- 1991 Ydessa Hendeles Art Foundation, Toronto, Canada, "Louise Bourgeois"
 Galerie Lelong, Zurich, "Louise Bourgeois L'Oeuvre Gravée", (2/14 - 3/91)
 Robert Miller Gallery, New York, "Louise Bourgeois Recent Sculpture", (10/15 - 11/16/91)
- 1992 Parrish Art Museum, Southampton, NY, "Louise Bourgeois: C.O.Y.O.T.E.", installed at the museum's front entrance, (6/6 - 9/13/92)
 Ydessa Hendeles Art Foundation, Toronto, Canada, "Louise Bourgeois"
 Milwaukee Art Museum, WI, "Currents 21: Louise Bourgeois", (9/18/92 - 12/27/92)
 Second Floor, Reykjavik, Iceland, "Louise Bourgeois Drawings", (10/92 - 11/92)
 The Fabric Workshop, Philadelphia, "The Fabric Workshop's 15th Anniversary Annual Benefit Honoring Louise Bourgeois and Anne d'Harnoncourt" (opening of a new installation by Louise Bourgeois in collaboration with The Fabric Workshop) (12/5/92)
 Barbara Krakow Gallery, Boston, MA, "Louise Bourgeois, Prints 1947-1991", (10/23 - 12/4/92)
- 1992-93 Galerie Karsten Greve, Paris, "Louise Bourgeois" (10/24/92 - 1/30/93)
 National Gallery of Art, Washington, DC, installation of recent acquisitions, East Wing (11/92 -)
- 1993 Linda Cathcart Gallery, Santa Monica, CA, (1/9 - 2/27/93)
 American Pavilion, Venice Biennale, Italy, (6/9 - 10/10/93); with an expanded exhibition travelling to The Brooklyn Museum, New York [4/22/94 - 7/31/94]; The Corcoran Gallery of Art, Washington, DC; [9/20/94 -

1/15/95]; Musée d'Art Moderne de la Ville de Paris mid March - mid June/95)). [dates tentative, plus two additional venues to be announced]

Laura Carpenter Fine Art, Santa Fe, NM, "Louise Bourgeois Personnages, 1940s/Installations, 1990s", (7/31 - 9/8/93)

Ginny Williams Family Foundation, Denver, "Louise Bourgeois" (10/1 - 3/31/93)

Galerie Ramis Barquet, Monterrey, "Louise Bourgeois", (10/15 - 11/15/93)

- 1994 Nelson-Atkins Museum of Art, Kansas City, MO, (7/10 - 9/4/94) dates approximate
Museum of Modern Art, New York, Print Retrospective, (5/94 -)
Galerie Karsten Greve, Cologne. (1/29/94 -)
St. Louis Art Museum, St. Louis, MO

- 1995 Musée National d'art Moderne, Centre Georges Pompidou, Paris, Drawing Retrospective.
National Gallery of Victoria, Melbourne

GROUP EXHIBITIONS

- 1936 Galerie de Paris, Paris, "Exposition de l'Atelier de la Grande-Chaumiere"
- 1938 7, rue Joseph-Bara, Paris, "La Groupe 1938-1939 de l'Academie Ranson"
- 1939 Brooklyn Museum, Brooklyn, NY, "Fine Prints for Mass Production"
- 1942 Metropolitan Museum of Art, New York, "Arts for Victory: An Exhibition of Painting, Sculpture and Graphic Arts", held under the auspices of Artists for Victory, Inc.
- 1943 Museum of Modern Art, New York, "The Arts in Therapy: A Competition and Exhibition Sponsored by The Museum of Modern Art in Collaboration with Artists for Victory, Inc."
- 1944 San Francisco Museum of Art, San Francisco, CA
The Museum of Modern Art, New York, "Modern Drawings"
Library of Congress, Washington, DC, "National Exhibition of Prints Made during the Current Year ("The Pennell Show")"

- 945 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Painting"
 Los Angeles County Museum of Art, Los Angeles, CA, "The First Biennial Exhibition of Drawings by American Artists"
 Art of This Century Gallery, New York, "The Women"
 Curt Valentin Gallery, New York
 David Porter Gallery, Washington, DC, "Personal Statement: Painting Prophecy 1950", (travelled to: Memorial Art Gallery, University of Rochester, Rochester, NY)
 The Museum of Modern Art, New York, "Textile Design"
 Buchholz Gallery, New York, "Contemporary Prints"
- 1946 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings"
 Bertha Schaefer Gallery, New York, "Directions in Abstraction"
 Bertha Schaefer Gallery, New York, "Flowers by Moderns"
 Bertha Schaefer Gallery, New York, "Watercolors, Temperas, Gouaches"
 Bertha Schaefer Gallery, New York, "The Horse (in Painting and Sculpture)"
- 1947 Bertha Schaefer Gallery, New York, "Fact and Fantasy"
 Wildenstein and Co., New York, "7th Annual Exhibition of Paintings and Sculpture by Guest Members of the Federation of Modern Painters and Sculptors"
 Norlyst Gallery, New York, "Seaboard and Midland Moderns" (national tour)
 Pennsylvania Academy of the Fine Arts and the Philadelphia Watercolor Club, Philadelphia, "45th Annual Watercolor and Print Exhibition"
 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Painting"
- 1948 Brooklyn Museum, Brooklyn, New York, "The Second Annual Exhibition of Contemporary American Painting"
 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Painting"
- 1949 Museum of Modern Art, New York, "Master Prints from the Museum Collection"
 Laurel Gallery and Kende Galleries, New York, "Collection of Modern Art and Manuscripts Contributed to International Rescue, Inc."
 The Brooklyn Museum, Brooklyn, NY, "Third Annual National Print Exhibition"

- Riverside Museum, NY, "13th Annual Exhibition of the American Abstract Artists"
 Peridot Gallery, New York, "Group Show"
- 1950 Peridot Gallery, New York, "The Year's Work"
- 1951 Museum of Modern Art, New York, "Recent Acquisitions"
 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings"
- 1952 Peridot Gallery, New York, "Group Show"
 Peridot Gallery, New York, "Recent Painting and Sculpture"
- 1953 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings"
 Stable Gallery, New York, "Second Annual Exhibition of Paintings and Sculpture"
 Alan Frumkin Gallery, Chicago, IL, "Two Sculptors: Louise Bourgeois, Jeremy Anderson"
 Peridot Gallery, "Watercolors, Collages, Drawings"
 Institute of Contemporary Art, Boston, MA, "40 Pictures from the Lee Ault Collection"
 Peridot Gallery, New York, "Watercolors and Drawings"
 Peridot Gallery, New York, "Group Show"
- 1954 Walker Art Center, Minneapolis, MN, "Reality and Fantasy 1900-1954"
 Stable Gallery, New York, "Third Annual Exhibition of Painting and Sculpture"
 Riverside Museum, NY, "18th Annual Exhibition of American Abstract Artists"
 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings"
 Private Residence, New York, "Sculpture in a Garden"
- 1955 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings"
 Krannert Art Museum, University of Illinois, Champaign, IL, "Contemporary American Painting and Sculpture"
 Poindexter Gallery, New York, "Drawings, Watercolors and Small Oils"
 Tanager Gallery, New York, "Sculpture Group"
- 1956 Whitney Museum of American Art, New York, "Annual

- Exhibition of Contemporary American Sculpture,
Watercolors and Drawings"
Riverside Museum, "20th Annual Exhibition of the
American Abstract Artists"
Stable Gallery, New York, "Fifth Annual Exhibition
of Painting and Sculpture"
Riverside Museum, NY, "16th Annual Exhibition of the
Federation of Modern Painters and Sculptors"
Whitney Museum of Contemporary Art, New York,
"Annual Exhibition: Sculpture, Paintings, Watercolors,
Drawings"
Stable Gallery, New York, "Black and White"
- 1957 Boston Public Garden, Boston, MA, "American Painting
and Sculpture: A National Invitational Exhibition",
(Boston Arts Festival)
Whitney Museum of American Art, New York, "Annual
Exhibition of Contemporary American Sculpture,
Watercolors and Drawings"
- 1958 Allen Memorial Art Museum, Oberlin, OH, "Sculpture
1950-1958"
Whitney Museum of American Art, New York, "Nature
in Abstraction"
- 1960 Dallas Museum of Contemporary Art, Dallas, TX, "To
Be Continued: An Exhibition of the Museum Collection,
Now and Prospect"
Allan Frumkin Gallery, New York, "An Invitational
Exhibition"
Claude Bernard Gallery, Paris, France, "Aspects de la
Sculpture Americaine"
Whitney Museum of Art, New York, "Annual Exhibition
1960: Contemporary Sculpture and Drawings"
Stable Gallery, New York, "5th Exhibition of the
New Sculpture Group: Guest and Members"
The Sculptors Guild, Inc., "Sculpture 1960"
- 1961 Tanager Gallery, New York, "The Private Myth"
The Museum of Modern Art, New York, "Recent
Acquisitions"
- 1962 Whitney Museum of American Art, New York, "Annual
Exhibition 1962: Sculpture and Drawings"
Museum of Modern Art, New York
Mount Holyoke College, South Hadley, MA, "Woman Artists
in America Today"
Tanager Gallery, "The Closing Show: 1952-1962"
- 1963 Whitney Museum of American Art, New York
East Hampton Gallery, East Hampton, NY, "Sculptor's
Choice"

Washington Gallery of Modern Art, Washington, DC,
 "Treasures of 20th Century Art from the Maremont
 Collection"

- 1964 St. Peter's Protestant - Episcopal Church, New York,
 "The First Chelsea Art Festival", May
 The Sculptor's Guild, Inc., New York, "Sculpture,
 1964", (Lever House)
 University of St. Thomas, Houston, TX, "Constant
 Companions: An Exhibition of Mythological Animals,
 Demons and Monsters, Phantasmal Creatures and Various
 Anatomical Assemblages"
 Noah Goldowsky Gallery, New York, "Quantum I"
- 1965 Musée Rodin, Paris, France, "XXVIIe Salon de la Jeune
 Sculpture", (4/29 - 5/30/65)
 Noah Goldowsky Gallery and A.M. Sachs Gallery, New
 York, "Quantum II"
 Great Jones Gallery, New York, "Drawings"
 The Sculpture Guild, Inc., New York, "Sculpture
 1965"
 Paris, France, "XXVIIe Salon de la Jeune Sculpture"
- 1966 Museum of Art Rhode Island School of Design,
 Providence, RI, "Recent Still Life"
 Fischbach Gallery, New York, "Eccentric
 Abstraction"
 The Sculptor's Guild, Inc., New York, "Annual
 Exhibition", (held at Lever House)
- 1967 The Museum of Modern Art, New York, "Jewelry by
 Contemporary Sculptors", (national tour)
 The Sculptor's Guild, Inc., New York, "Thirtieth
 Anniversary Exhibition", (held at Lever House)
 The Sculptor's Guild, Inc., New York, "Recent
 Sculpture"
- 1968 Whitney Museum of American Art, New York, "Annual
 Exhibition: Sculpture"
 The Sculptor's Guild, Inc., New York, "Wood and
 Stone"
 Bertha Schaefer Gallery, New York, "Faculty,
 Alumni, and Students of Pratt Institute Honor the
 Memory of Jeffrey Lundstedt"
 The American Federation of Arts, New York,
 organized by Lucy Lippard, "Soft Sculpture"
 The Sculptor's Guild, Inc., New York, "Salute
 to New York City"
- 1969 La Jeune Sculpture, Paris, France
 6th Biennale Internazionale di Scultura, Carrara, Italy

The Museum of Modern Art, New York, "The New American Painting and Sculpture: The First Generation"
 Baltimore Museum of Art, Baltimore, MD, "The Partial Figure in Modern Sculpture"

- 1970 M. Knoedler and Co., New York, "Group Show"
 Rhode Island Museum of Art, Rhode Island School of Design, Providence, RI, "Governor's Arts Awards Exhibition"
 Foundation Maeght, St. Paul de Vence, France, "L'Art Vivant aux Etats-Unis", (catalogue)
 Whitney Museum of American Art, New York, "Annual Exhibition of Contemporary American Sculpture"
 Sheldon Sculpture Garden at the University of Nebraska, Lincoln, NE, "American Sculpture"
 Philadelphia Art Alliance, Philadelphia, PA, "Sculpture 1970"
- 1971 M. Knoedler and Co., Inc., New York, "Exhibition of Gallery Artists"
- 1972 Women's Ad Hoc Committee at 117-119 Prince Street, New York, "13 Women Artists"
 Kunsthaus, Hamburg, Germany, "American Women Artists Show"
 Lakeview Center for the Arts and Sciences, Peoria, IL, "American Women: 20th Century"
 N.Y. Suffolk Museum and Carriage House, Stonybrook, NY, "Unmanly Art"
 Landmark Gallery, New York, "118 Artists"
 Soho Arts Festival for McGovern, New York
- 1973 Storm King Art Center, Mountainville, NY, "Sculpture in the Fields"
 Whitney Museum of American Art, New York, "Biennial Exhibition: Contemporary American Art"
 School of Visual Arts, New York, "American Type Sculpture: Part I"
 Landmark Gallery, New York, "118 Artists"
- 1974 Sculpture Now Inc., New York, "Group Show"
 The Erotic Art Gallery, New York, "Group Show"
 Kresge Art Center Gallery, Michigan State University, East Lansing, MI, "Works by Women from the Ciba-Geigy Collection"
 South Houston Gallery, New York, "American International Sculptors Symposiums, Inc."
 Museum of the Philadelphia Civic Center, Philadelphia, PA, "East Coast Women's Invitational Exhibition"
 Women's Interart Center, New York, "Color, Light, and Image"
 The Museum of Modern Art, New York, "American

Prints 1913-1963: An Exhibition Commemorating the
25th Anniversary of the Founding of the Abby Aldrich
Rockerfeller Print Room"
Landmark Gallery, New York, "118 Artists"

- 1975 N.J. Mabel Smith Douglass Library, Douglass College,
New Brunswick, NJ, "Women Artist Year 4"
Michael Walls Gallery, New York, "Thirty Artists
in American, Part I"
Portland Art Museum, OR, "20th Century Masterworks in
Wood"
National Collection of Fine Arts, Smithsonian
Institution, Washington, DC, "Sculpture: American
Directions"
New York University, New York, "Inaugural Exhibition:
Selections from the N.Y.U. Art Collection"
Montclair Art Museum, Montclair, NJ, "Vaclav Vytlacil"
The Museum of Modern Art, New York, "American
Art Since 1945 From the Collection of the Museum of
Modern Art"
Sculpture Now, Inc., New York, "Group Show"
- 1976 New Orleans Museum of Art, New Orleans, LA
Whitney Museum of American Art, New York, "200
Years of American Sculpture", (3/16 - 9/26/76)
Nassau County Museum of Fine Art, Roslyn, NY, "Nine
Sculptors: On the Ground, In the Water, Off the Wall"
The Museum of Modern Art, New York, "Narrative
Prints"
Landmark Gallery, New York, "118 Artists"
- 1977 Rose Art Museum, Brandeis University, Waltham, MA,
"From Women's Eyes"
Hurlbutt Gallery, Greenwich, CT, "Contact: Women and
Nature"
Xavier Fourcade, New York, "Works on Paper, Small
Format, Objects"
Whitney Museum of American Art, New York, "30 Years
of American Art 1945-1975: Selections from the
Permanent Collection"
Cayman Gallery, New York, "Solidarity with Chilean
Democracy: Memorial to Orlando Letelier"
Grace Borgenicht Gallery, Leo Castelli, Xavier
Fourcade, Inc., New York, "300 Artists to the
Support of the New York Studio School"
Davis and Long, Co., and Robert Schoelkopf Gallery, New
York, "Brooklyn College Art Department: Past and
Present 1942-1977"
Brooklyn Museum Art School, Brooklyn, NY, "Contemporary
Women: Consciousness and Content"
Elvehjem Art Center of the University of Wisconsin,
Madison, WI, "Retropective Exhibition of Atelier 17"

- Bronx Museum of the Arts, NY, "Images of Horror and Fantasy"
- 1978 Julian Pretto Gallery, New York, "Atypical Works", (1/78)
 O.K. Harris, New York, "Living Sculpture: Benefit for Public Arts Council of the Municipal Art Society", New York
 Roy G. Biv Gallery, New York, "Prints by Sculptors"
 Freedman Gallery, Albright College, Reading, PA, "Perspective 1978: Works by Women", (catalogue)
 Hamilton Gallery of Contemporary Art, New York, "In Small Scale: Maquettes for Larger Works"
 Landmark Gallery, New York, "118 Artists"
- 1979 Marion Locks Gallery, PA, "In Small Scale, Phase II"
 Hamilton Gallery, New York, "Gallery Group"
 112 Greene Street Gallery, New York, "Artists Against Nuclear Power Plants"
 Hamilton Gallery, New York, "Gallery Artists"
- 1980 Graham Gallery, New York, "Originals"
 Helen Serger, La Boetie Inc., New York, "Pioneering Women Artists 1900-1940"
 Art Expo 180, New York Coliseum, New York, "Sculpture at the Coliseum"
 Max Hutchinson Gallery, New York, "10 Abstract Sculptures: American and European 1940-1980"
 Neuberger Museum of the State University of New York at Purchase, NY, "Hidden Desires"
 Frank Marino Gallery, New York, "Heresies Benefit"
 Henry Street Settlement, New York, "Exchanges II"
 Grey Art Gallery and Study Center, New York University, New York, "Perceiving Modern Sculpture/Selections for the Sighted and Non-Sighted"
 Xavier Fourcade, New York, "One Major New Work Each"
 Xavier Fourcade, New York, "Small Scale Paintings, Drawings, Sculpture"
 E. Lorenzo Borenstein Gallery, "Women's Caucus for Art Honors: Albers, Bourgeois, Durieux, Kohnmeyer, Krasner"
 Art Expo 1980, New York, "Sculpture at the Coliseum", (organized by The Institute of Art and Urban Resources)
 National Collection of Fine Arts, Washington, DC, "Across the Nation: Fine Art for Federal Buildings 1972-79"
- 1981 Wesbeth Gallery, New York, "Voices Expressing What Is"

- Max Hutchinson Gallery, New York, "Sculptors and their Drawings"
- Grey Art Gallery, New York University, New York, "Permanent Collection Exhibition: Small Sculpture"
- Drawing Center, New York, "Sculptor's Drawings over Six Centuries"
- Marisa Del Re Gallery, New York, "Sculptures and Their Related Drawings"
- Whitney Museum of American Art, New York, "Decade of Transition 1940-1950"
- Grey Art Gallery, New York University, New York, "Heresies Benefit Exhibition"
- Robert Miller Gallery, New York, "Summer Exhibition 1981"
- Xavier Fourcade, Inc., New York, "Sculpture"
- Stamford Museum and Nature Center, Stamford CT, "Classical Americans: XXth Century Painters and Sculptors"
- Oscarsson-Hood Gallery, New York, "The New Spiritualism: Transcendent Images in Painting and Sculpture" (travelled to Jorgenson Gallery, University of Connecticut, Storrs, CT; Robert Hull Fleming Museum, University of Vermont Campus, VT)
- Forum Gallery, New York, "Sculpture in Wood and Stone"
- Institute for Art and Urban Resources at P.S.1., New York, "Figuratively Sculpting"
- Zabriskie Gallery, New York, "Art for ERA"
- Graham Gallery, New York,
- Terry Dintenfass Gallery and Allan Frumkin Gallery, New York, "Art Sale for C.A.P.S."
- 1981-82 Sewall Art Gallery, Rice University, Houston, TX, "Variants: Drawings by Contemporary Sculptors" (travelled to Art Museum of South Texas, Corpus Christi, TX; Newcomb Gallery, Tulane University, New Orleans, LA; The High Museum of Art, Atlanta, GA)
- 1982 Marisa Del Re Gallery, New York, "Selected Works on Paper II"
- Montclair State College, College Art Gallery, Upper Montclair, NJ, "Visiting Artist Invitational"
- Harcus Krakow Gallery, Boston, MA, "Major Works of the 1980's"
- Robert Miller Gallery, New York, "Landscapes"
- Fuller Goldeen Gallery, San Francisco, CA, "Casting: A Survey of Cast Metal Sculpture in the 80's"
- San Fransisco Museum of Modern Art, San Francisco, CA "Twenty American Artists: 1982 Sculpture"
- Roger Litz Gallery, New York, "The Erotic Impulse"
- Contemporary Arts Center, New Orleans, LA, "The Human Figure"
- Sculpture Center, New York, "Houses"

- Ronald Feldman Gallery, New York, "Sweet Art Sale: Benefit for Franklin Furnace"
- Greene Space Gallery, New York, "Nature as Image and Metaphor: Works by Contemporary Women Artists", (sponsored by the New York Chapter of the Women's Caucus for Art, catalogue)
- Gallery of Fine Arts, Edison Community College, Fort Myers, FL, "National Women in Art"
- CDS Gallery, New York, "Artists Choose Artists", College Art Gallery, Montclair State College, Montclair, NJ, "Visiting Artists Invitational"
- Hayden Corridor Gallery, Massachusetts Institute of Technology, Cambridge, MA, "Clothing by Artists"
- 1983 Daniel Weinberg Gallery, Los Angeles, "Drawing Conclusions: A Survey of American Drawings: 1958-1983"
- Philadelphia College of Art, Philadelphia, PA, "Artists in the Historical Archives of the Women's Interart Center of New York City"
- Whitney Museum of American Art, New York, "1983 Whitney Museum Biennial Exhibition"
- McIntosh/Drysdale Gallery, Houston, TX, "Small Bronze"
- Whitney Museum of American Art at Phillip Morris, New York, "Twentieth Century Sculpture: Process and Presence"
- Wave Hill, Bronx, NY, "Bronze"
- American Academy and Institute of Arts and Letters, New York, "Works by Newly Elected Members and Recipients of Honors and Awards"
- The Renaissance Society, Chicago, IL, "The Sixth Day"
- The Robert Miller Gallery, New York, "Surreal"
- Jersey City Museum, NJ, "Selected Drawings", (9/14 - 10/15/83)
- Bethune Gallery, State University of New York, Buffalo, NY, "Portrait Sculpture: Contemporary Points of View"
- Susanne Hilberry Gallery, Birmingham, MI, "Drawings"
- Fayerweather Gallery, University of Virginia, Charlottesville, VA, "Sensuous Art"
- 1983-84 International Sculpture Center, New York, "Bronze at Washington Square"
- 1984 Fayerweather Gallery, University of Virginia, Charlottesville, VA, "Exacting Clouds, Dismantling Silence"
- Paula Cooper Gallery, New York, "Artists Call, Benefit Exhibition"
- Archer M. Huntington Art Gallery, The University of Texas at Austin, TX, "New American Painting: A Tribute to James and Mari Michener"
- Tracey Garet Gallery, New York, "Drawings"

- University of South Florida Art Galleries, Tampa, FL, "Humanism: An Undercurrent"
 Sidney Janis Gallery, New York, "American Women Artists (Part I: 20th Century Pioneers)" (catalogue)
 Hill Gallery, Birmingham, MI, "Sculpture"
 Parrish Art Museum, South Hampton, NY, "Forming"
 Rutgers University, New Brunswick, NJ, "Women Artists Series"
 White Columns, New York, "Bunnies"
 Holly Solomon Gallery, New York, "The Innovative Landscape: New Approaches to an Old Tradition"
 Ronald Feldman Fine Arts, New York, NY, "Socialites & Satellites"
 Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC, "An Other Version: Selected Works by Women Artists in the Weatherspoon Collection"
 Monique Knowlton Gallery, New York, "Ecstasy" (9/12 - 10/10/84)
 Maeght-Lelong, New York, "Sculpture on a Small Scale"
 Laforet Museum, Tokyo, Japan "Correspondances': New York Choice 84"
 Blum Helman, New York, "Drawings"
- 1984-85 Hirshhorn Museum, Washington DC, "Content: A Contemporary Focus, 1974-1984"
 Whitney Museum of American Art, New York, "The Third Dimension: Sculpture of the New York School"
 The Museum of Modern Art, New York, NY, "Primitivism"
- 1984-86 Sonoma State University, Rohnert Park, CA
 "Works in Bronze: A Modern Survey"; (travelled to Redding Museum and Art Center, CA; Palm Springs Desert Museum, Palm Springs, CA; Boise Gallery of Art, Boise, ID; Cheney Cowles Memorial Museum, Spokane, WA; University Art Gallery, California State University, Stanislaus; University of California, Santa Cruz, CA)
- 1985 Hill Gallery, Birmingham, MI, "Sense and Sensibility"
 Philadelphia Art Alliance, Philadelphia, PA, "Forms in Wood: American Sculpture of the 1950's" (catalogue)
 Robert Miller Gallery, New York, "Works on Paper"
 Whitney Museum of American Art, Stamford, CT, "Affiliations: Recent Sculpture and its Antecedents"
 Larry Gagosian Gallery, Los Angeles, CA, "Actual Size: An Exhibition of Small Paintings and Sculptures"
 Galerie Maeght Lelong, New York, "20th Century Master Prints"
 Contemporary Arts Center, Cincinnati, OH, "Body and Soul: Aspects of Recent Figurative Sculpture"
 University of Pittsburgh Gallery, Pittsburgh, PA,

"Sculpture by Women in the Eighties"

Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC, "Art on Paper 1985"

New York Studio School of Drawing, Painting, and Sculpture, New York, "Ontogeny: Sculpture and Painting by 20th Century American Sculptors"

Fay Gold Gallery, Atlanta, GA, "20th Century Masters" (11/23 - 12/31/85)

Monika Sprüth Gallery, Köln, West Germany, "Eau de Cologne", (11/85)

1985-86

Museum of Art, Fort Lauderdale, FL, "An American Renaissance: Painting and Sculpture Since 1940"

Stamford Museum and Nature Center, Stamford, CT, "American Art: American Women", (12/15/85 - 2/23/86)

Temple Gallery, Tyler School of Art, Philadelphia, PA, "Small Monuments"

Kunsthaus, Zürich, Switzerland, "Spuren, Skulpturen und Monumente ihrer präzisen Reise", (11/29/85 - 2/16/86), curated by Harald Szeemann.

1986

Nohra Haime Gallery, New York, "Drawings by Sculptors"

The Mendik Company, New York, "Universal Images- People and Nature in Sculpture", (5/21 - 9/5/86)

Galleries Contemporaines, Centre Georges Pompidou, Paris, France

Los Angeles Museum of Contemporary Art, Los Angeles, CA, "Individual: A Selected History of Contemporary Art, 1945-1986"

Arnold Herstand Gallery, New York, "American Sculpture-A Selection"

Pictogram Gallery, New York, "Odd and Intense"

The Centro Cultural de Arte Contemporaneo, Mexico City, Mexico

Cheney Cowles Memorial Museum, Spokane, WA, "Works in Bronze: A Modern Survey"

Robert Miller Gallery, New York, "Summer Group Show"

Sierra Nevada Museum of Art, "Works in Bronze - A Modern Survey"

Dolan/Maxwell Gallery, Philadelphia, PA, "Avery, Bourgeois, Hayter: Atelier 17 in 1947"

Temple Gallery, Philadelphia, PA, "Body Electric: Four Currents", (11/14 - 12/13/86)

Freedman Gallery, Philadelphia, PA, "The Freedman: The First Decade"

1986-87

Carlo Lamagna Gallery, New York, "Traps"

Bernice Steinbaum Gallery, New York, "Elders of the Tribe", (12/2/86 - 1/4/87)

Maeght Lelong, Zurich, Switzerland, "The Draughtman's

Eye"

1987

Art Advisory Service Exhibition, A Project of the Associate Council, The Museum of Modern Art, New York, Loaned to General Electric Company, "Black and White"

Whitney Museum of American Art, New York, Biennial

Ein Ausstellungsprojekt Zeitgenössischer Kunst in der Psychiatrischen Klinik der Universität Mainz, Germany, "Von Chaos Und Ordnung der Seele" (catalogue)

Kunstmuseum, Luzern, Switzerland, "L'Etat de Choses I"

Kent Fine Art, New York, "Assemblage"

Galerie Maeght Lelong, New York, "Group Show"

Blum Helman, New York, "Sculptors' Drawings"

Paris-New York-Kent Fine Art, Kent, CT, "22 Artists: The Friends of Louise Tolliver Deutschman"

CIAC Montreal International Centre of Contemporary Art, Quebec, Canada, "The 100 Days of Contemporary Art of Montreal 1987: Stations"

M-13 Gallery, New York, "Lust One the Seven Deadlies"

Siegeltuch Gallery, New York, "Black"

Zabriskie Gallery, New York, "Sculpture From Surrealism"

Ianetti-Lanzone Gallery, San Francisco, CA, "After Pollock: Three Decades of Diversity"

Musee Cantonal des Beaux Arts, Lausanne, Switzerland, "La Femme Et Le Surrealisme"

Grossman Gallery, School of the Museum of Fine Arts, Boston, MA, "Undercurrents: Rituals and Translations"

Edith C. Blum Art Institute, The Bard College Center, Annandale-on-Hudson, New York, "Process and Product: The Making of a Contemporary Masterwork" (catalogue)

Kemper Gallery, Kansas City Art Institute, Kansas City, MO, "Drawn Out: An Exhibition of Drawings by Contemporary Artists"

Sander Gallery, New York, "Boundaries: Works on Paper"

George Dalsheimer Gallery, Baltimore, MD, "Contemporary Sculpture"

Galerie Lelong, New York, "Sculpture"

Pat Hearn Gallery, New York, "Sculpture"

Harcus Gallery, Boston, MA, "In Defense of Sacred Lands"

The Forum, St. Louis, MO, "The Quality of Line"

1987-88

Minnesota Museum of Art, Saint Paul, MN, "The International Art Show for The End of World Hunger", (9/13 - 11/8/87), (travelled to: Sonja Henie-Neils Onstad Foundations, Hovikodden, Norway, [12/8/87 - 1/20/88]; Göteborgs Konstmuseum, Göteborg, Sweden [2/27 - 4/4/88]; Kölnischer

- Kunstverein, Cologne [4/21 - 5/29/88]; Musée des Arts Africains et Océaniens, Paris [6/10 - 7/20/88]; Barbican Art Gallery, London [8/4 - 10/2/88])
- 1988 Carl Schlosberg Fine Arts, Sherman Oaks, CA, "Sculpture: Works in Bronze"
The QCC Art Gallery, Queensborough Community College, City University of New York, Bayside, NY, "The Politics of Gender", (3/6 - 3/31/88)
- 1988-89 The Power Plant, Toronto, Ontario, Canada, "Enchantment/Disturbance", (9/18/88 - 1/8/89),
Whitney Museum of American Art, New York, "Figure as Subject: The Revival of Figuration Since 1975", (travelled to: Erwin A. Ulrich Museum of Art, Wichita State University, Wichita, KS [4/6 - 6/12/88]; The Arkansas Arts Center, Little Rock, AK, [6/24 - 8/21/88]; Amarillo Art Center, Amarillo, TX, [9/10 - 10/22/88]; Utah Museum of Fine Arts, University of Utah, Salt Lake City, UT, [11/13/88 - 1/15/89] and Madison Art Center, Madison, WI, [2/4 - 3/26/89])
- 1989 Centre Georges Pompidou, Paris, France, "Magicians de la Terre" (5/16 - 8/15/89)
Museum Ludwig, Cologne, West Germany, "Bilderstreit" (4/8 - 7/2/89)
Greenberg Wilson Gallery, New York, "Towards Form"
The Forum, St. Louis, MO, "Quality of Line", (9/9-10/15/89)
Frankfurter Kunstverein, Frankfurt am Main, Germany, "Prospect '89", (3/21 - 5/21/89)
David Beitzel Gallery, New York, "Sculptors' Drawings", (6/8/89 - 7/1/89)
Daniel Weinberg Gallery, Los Angeles, CA, "A Decade of American Drawings: 1980 - 1989", (7/15 - 8/26/89)
Simon Watson Gallery, New York, "Representing the 80's", (4/29 - 5/26/89)
Hillwood Art Gallery, Long Island University, Greenvale, NY, "Lines of Vision: Drawings by Contemporary Women", (5/24 - 6/89), (travelled to: Blum Helman Gallery, New York, [7/6 - 8/17/89])
Whitney Museum of American Art, New York, "Art in Place: 15 Years of Acquisitions", (7/7 - 8/15/89)
Riva Yares Gallery, Scottsdale, AZ, "Exhibition of Masterworks", (opens 9/9/89)
Whitney Museum of American Art, Fairfield County, CT, "Enduring Creativity", (4/15 - 6/15/89)
- 1989-90 California Museum of Science and Industry, Loker Gallery, Exposition Park, Los Angeles, CA, "Marble: A Contemporary Aesthetic Sculpture in the Exhibition/

Marmo: The New Italian Stone Age", organized by the Italian Trade Commission, (3/16 - 4/30/89)
 Cincinnati Art Museum, Eden Park, OH, "Making Their Mark: Woman Artists Move Into The Mainstream 1970 - 85", (2/22 - 4/2/89), (travelled to: New Orleans Museum of Art [5/6 - 6/18/89]; Denver Art Museum CO, [7/15 - 9/10/89]; Pennsylvania Academy of the Fine Arts, Philadelphia [10/10 - 1/3/90])
 John C. Stoller & Co., Minneapolis, MN, "Sculptor's Drawings", (10/20/89 - 1/12/90)
 Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria, Spain, "El Surrealismo entre Viejo y Nuevo Mundo", (10/89 - 1/90), (travelled to: Fundacion Cultural Mapfre Vida, Madrid, [2/11 - 4/22/90])

1990

Wexner Center for the Visual Arts, The Ohio State University, Columbus, OH, "Inaugural Exhibition Part II", [Art in Europe and America: The 1960s and 1970s], (5/18 - 8/5/90)
 University of Wisconsin Milwaukee Art Museum, Milwaukee, WI, "The Matter at Hand: Contemporary Drawings", (1/17 - 2/11/90)
 Emily Lowe Gallery, Hofstra University, Hempstead, NY, "Coming of Age: American Sculpture", (2/3 - 3/18/90)
 Louver Gallery, New York, "Territory of Desire", (2/2 - 3/17/90)
 Hofstra Museum, Hofstra University, Hempstead, NY, "The Coming of Age of American Sculpture: The First Decades of the Sculptor's Guild, 1930s - 1950s", (2/3 - 3/18/90)
 565 Broadway, New York, "Art Pro Choice", (3/13/90 single evening exhibition to benefit the National Abortion Rights Action League)
 Massimo Audiello Gallery, New York, "Disturb Me", (3/17 - 4/7/90)
 Museum of Fine Arts, Boston, MA, "Figuring the Body", (7/28 - 10/28/90)
 Il Biennale Internazionale de Scultera Contemporanea di Matera, "Scultera in America", (5/19 - 9/30/90)
 Neue Galerie der Stadt Linz, Linz, Austria, "Ursprung der Moderne", (5/6 - 7/29/90)
 Daniel Weinberg Gallery, Santa Monica, CA, "Sculpture", (6/2 - 7/14/90)
 Art for China Appeal, auction 4/5/90 and charity exhibition (4/3 - 4/7/90), London
 Hill Gallery, Birmingham, MI, "David Smith, Louise Bourgeois, Michael Heizer, Robert Rauschenberg, Donald Sultan, Mark di Suvero", (4/3 - 5/4/90)
 Linda Cathcart Gallery, Santa Monica, CA, "Black and White: Works on Paper"

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, "Cornell Collects: A Celebration of American Art from the Collection of Alumni and Friends", (8/21 - 11/4/90)
 BlumHelman Gallery and Germans van Eck Gallery, New York, (exhibition and sale), "Artists for Amnesty" [to benefit Amnesty International, USA]
 Robert Miller Gallery, New York, "Some Seventies Works", (6/12 - 7/31/90)
 Daniel Weinberg Gallery, Santa Monica, CA, "In Memory of James 1984-88 - The Children's AIDS Project", (7/26 - 8/25/90)
 Lehman College Art Gallery, The City University of New York, Bronx, "The Art of Drawing", (9/25 - 11/10/90)
 Midtown/Payson Gallery, New York, "An Artist's Christmas", (11/29/90 - 12/29/90)

1990-91 Perry Rubinstein, New York, "Family Romance", (12/1/90 - 1/31/91)
 Museum of Modern Art, New York, "Road to Victory", (12/11/90 - 3/20/91)
 The Bunkamura Museum of Art, Shibuya, Tokyo, Japan, "Four Centuries of Women's Art", (Selections from the National Museum of Women in the Arts, Washington, DC), (8/15 - 9/16/90), (travelled to: The Museum of Modern Art, Kamakura, Kanagawa [9/29 - 10/28/90]; Sapporo Tokyo, Sapporo, Hokkaido [11/1 - 11/13/90]; Tenjin Iwataya, Fukuoka [1/15 - 1/28/91]; Daimaru Museum Umeda, Osaka [2/20 - 3/11/91]; Nagano Tokyu, Nagano [3/15 - 3/27/91]; Hiroshima Museum of Art, Hiroshima, [4/4 - 5/6/91]; Matuszakaya Museum, Nagoya [5/23 - 6/9/91])

1991 Monte Carlo, IIIème Biennale de Sculpture, opens 3/15/91
 Laurence Monk Gallery, New York, "Dead heroes, disfigured love", (2/91)
 The Carnegie Museum of Art, Pittsburgh, PA, "Carnegie International", (10/91)
 Anne Plumb Gallery, New York, "Madre/Show of Strength", (4/27 - 5/4/91)
 Fundacio Caixa de Pensiones, Barcelona, Spain, "Pulsio", (5/23 - 7/14/91)
 The Museum of Modern Art, New York, "Art of the Forties", (2/24 - 4/30/91)
 Guidarte, New York, "Drawing Conclusions", (4/5 - 5/15/91)
 Lawrence Monk Gallery, New York, "Drawings", (4/6 - 5/11/91)
 The Squibb Gallery, Bristol-Myers Squibb Corporation, Princeton, NJ, "Watercolor Across

The Ages With Selected 20th Century American Works", (4/13 - 5/27/91)
 Bellas Artes, Santa Fe, NM, "Masterworks of Contemporary Sculpture, Paintings and Drawings: 1930s - 1990s", (5/27 - 9/3/91)
 Perry Rubinstein, New York, "The Thing", (6/1 - 7/22/91)
 Fondation Daniel Templon, Frejus, "Contemporary Sculpture after 1970", (7/3 - 9/29/91)
 Museum Ludwig, Cologne, "Die Hand Des Künstlers", (4/27 - 6/23/91)
 Crown Point Press and Lorence-Monk Gallery, New York, "Art for Children's Survival Preview Exhibition", (9/5 - 9/5/91), Auction to benefit U.S. Committee for UNICEF held at Sotheby's, New York, 9/19/91
 Hyatt Regency, Chicago, "10th Anniversary Art Auction to benefit the Museum of Contemporary Art, Chicago", (9/14/91)

- 1991-92 Institute of Contemporary Art, Philadelphia, PA, "Devil on the Stairs: Looking Back on the Eighties", (10/1/91 - 6/92), (travelled to: The Forum and Washington University Gallery of Art, St. Louis, MO, [2/1 - 3/22/92]; Newport Harbor Art Museum, Newport Beach, CA, [4/17 - 6/21/92])
 The Hudson River Museum, Yonkers, NY, "Experiencing Sculpture: The Figurative Presence in America, 1870-1990", (9/23/91 - 2/10/92)
 Bellas Artes, Santa Fe, NM, "Sculptors' Drawings", (11/27/91 - 1/4/92)
 Ulmer Museum, Ulm, "Kurt Fried zu Ehren - Die Sammlung", (4/7 - 5/20/91)
 Museum of Modern Art, New York, "Dislocations", (10/16/91 - 1/7/92)
- 1992 Kassel, Germany, "Documenta IX", (6/13 - 9/20/92)
 Lehigh University Art Gallery, Lehigh, PA, "The Coming of Age of American Sculpture", (2/3/92 - 3/20/92), organized by the Council for Creative Projects, (travelled to: Brunnier Gallery, Iowa State University, (4/7/92 - 5/30/92); Paine Art Center, Oshkosh, WI, [6/14/92 - 8/22/92]; Mitchell Art Gallery, [9/7/92 - 10/25/92])
 Lingotto, Torino, Italy, "American Art 1930-70", (1/7/92 - 3/31/92); organized by Independent Curators Incorporated, New York
 Whitney Museum at Equitable Center, New York, "American Masters: Six Artists from the Permanent Collection of the Whitney Museum of American Art", (1/9/92 - 3/18/92), (travelled to: Whitney

Museum of American Art at Champion, Stamford, CT, [4/16 - 6/17/92)
 Solo Gallery, New York, "Sense and Sensibility", (1/9 - 2/8/92)
 KunstHall, New York, "Psycho", (4/2/92 - 5/9/92), inaugural exhibition, curated by Christian Leigh
 A/C Project Room, New York, "In Your Face: Politics of the Body and Personal Knowledge", (3/27 - 4/23/92)
 Stux Gallery, New York, "Habeas Corpus", (4/4 - 4/24/92)
 Columbia University, Maison Francaise, New York, "The French in New York During World War II", (4/9 - 4/12/92 -- colloquium with Bourgeois work on view and Bourgeois on panel on 4/10)
 Galerie Lelong, New York, "Bourgeois, Kounellis, Jaar, Nauman, Solano, Tapies", (4/16 - 5/16/92)
 The Peck School, Morristown, NJ, "Images of Children", (5/1/92)
 Barbara Toll Fine Arts, New York, "Human Hands (Modeled Sculpture)", (5/9 - 6/6/92)
 Rhona Hoffman Gallery, Chicago, "15th Anniversary Exhibition", (5/8 - 6/13/92)
 Barbara Gross Galerie, Munich, "3 Filme - 3 Räume", (5/8 - 6/27/92)
 Fisher Landau Center, Long Island City, NY, "Cave of Generation/Material Matters"
 A.B. Galleries, Paris, "Erotics", (6/10 - 7/25/92)
 Guggenheim Museum Soho, New York, "From Brancusi to Bourgeois: Aspects of the Guggenheim Collection", (7/1 - 8/27/92)
 Solomon R. Guggenheim Museum, New York, "Masterpieces From the Guggenheim Collection", (6/28 - 8/27/92)
 Bellas Artes Gallery, Santa Fe, NM, "Baziotes to Basquiat...and Beyond", (8/20 - 9/30/92)
 Battery Park City and World Financial Center, New York, "Cross Section", (exhibition of outdoor sculpture lent by 19 New York City museum collections), (7/9 - 9/20/92)
 Montgomery Glasoe Fine Art, Minneapolis, "Lithographs, Etching and Monotypes by Galerie Lelong", (7/23 - 9/3/92)
 Texas Gallery, Houston, "Summer Group Show", (7/11 - 8/15/92)
 Fundação Cultural de Curitiba/Museu da Gravura, Curitiba, Paraná, Brasil, "X Mostra da Gravura Cidade de Curitiba/Mostra America", (10/16 - 12/6/92)
 Royal Oak Showhouse, New York, (designer showcase in room of Greg Jordan), (10/12 - 11/8/92)

1992-93 List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA, "Corporal Politics",

(12/2/92 - 2/14/92)
 Grace Borgenicht Gallery, New York, "Concurrencies",
 (12/10/92 - 1/9/93)

1993

Art Contemporain, Lyon, "Here's Looking At Me:
 Contemporary Self Portrait", (1/21 - 4/18/93)
 Blaffer Gallery, University of Houston, TX,
 "Darkness and Light"
 The Gallery, Three Zero, New York, "Breaching
 Containment", (1/7 - 2/7/93)
 Thread Waxing Space, New York, "I am the Enunciator",
 (1/9/93 - 2/20/93)
 Peggy Guggenheim Collection, Venice, "Drawing
 the Line Against AIDS", (6/8 - 6/13/93), under
 the aegis of the 45th Venice Biennale. Reinstalled
 at the Guggenheim Museum Soho, New York (10/6 -
 10/19/93)
 The Whitney Museum of American Art, Stamford, CT,
 "The Elusive Object: Recent Sculpture From The
 Permanent Collection of the Whitney Museum of American
 Art", (2/4/93 - 4/14/93)
 Barbara Mathes Gallery, New York, "On Paper", (2/19 -
 4/3/93)
 Exit Art/The First World, New York, "1920 The Subtlety
 of Subversion The Continuity of Intervention", (3/6 -
 4/18/93)
 Montgomery Glasoe, Minneapolis, MN, "Rewriting
 History: The Salon of 1993", (3/25 - 5/28/93)
 Linda Farris Gallery, Seattle, WA, "Sculptor's
 Drawings", (4/1 - 5/2/93)
 Daniel Weinberg Gallery, Santa Monica, CA,
 "The Twentieth Anniversary Exhibition",
 (4/17 - 8/93)
 John Good Gallery, New York, "Single Frame",
 (3/18 - 4/10/93)
 Biennale d'art Contemporain, Lyon, "Et tous ils
 changent le monde", (9/3 - 10/13/93)
 65 Thompson Street, New York, "Merce Cunningham
 Dance Company Benefit Art Sale", (1/6 - 1/23/93)
 Museum für Gestaltung, Zurich, "Zeitreise. Bilder.
 Maschinen. Strategien. Rätsel.", (3/3 - 5/2/93)
 David Zwirner Gallery, New York, "Coming to Power",
 (5/1 - 6/15/93)
 Daniel Weinberg Gallery, Santa Monica, CA, "Twenty
 Years Daniel Weinberg Gallery: A Series of Anniversary
 Exhibitions, Part I", (4/17 - 6/12/93)
 Galerie Raymond Bollag 1, Zürich, "Zeichnungen Setzen
 Zeichen. 44 Künstler der Documenta IX: Arbeiten auf
 Papier", (3/11 - 4/30/93)
 Centre d'Art Contemporain du Doamine de Kerguéhennec,
 Bignan, Locminé, France, "De la main à la tête,
 l'objet théorique", (5/1 - 9/19/93), curated by Denys

Zacharopoulos

David Zwirner, New York, "Coming to Power: 25 Years of Sexually X-Plicit Art By Women", (5/1 - 6/12/93)

Sidney Janis Gallery, New York, "An American Homage to Matisse", (5/20 - 6/26/93)

Galerie Lelong, Zurich, "Skulpturen", (6/3 - 7/31/93)

Holly Solomon Galllery, New York, "Windows and Doors", (9/11 - 10/9/93)

Salzburger Kunstverein, Salzburg, Austria, "Real Sex",

Marisa del Re Gallery, New York, "The Linear Image II", (10/5 - 11/6/93)

- 1993-94 National Touring Exhibitions Service, Arts Council of Great Britain as organizer of the exhibition opening at Graves Art Gallery, Sheffield, England, "The Body of Drawing", (8/28 - 10/2/93); (travelling to: The Mead Gallery, Coventry [10/9 - 11/21/93]; Aberdeen Art Gallery, Scotland [12/4/93 - 1/16/94]; Victoria Art Gallery, Bath [1/29 - 3/13/94]; Oriel Mostyn Gallery, Llandudno, Wales [3/19 - 5/1/94])
- RAW (Real Art Ways) Gallery, Hartford, CT, "Coming to Power: 25 Years of Sexually X-Plicit art by Women", (12/9/93 - 1/21/94)
- 1994 Aspen Art Museum, CO, "National Council Member's Show", curated by Klaus Kertess, (2/10 - 4/10/94)
- Tampa Museum of Art, FL, "Between Transcendence and Brutality: American Sculptural Drawings from the 1940s and 1950s", (1/30 - 4/21/94); (travelled to: Arkansas Art Center [7/15 - 9/1/94]; The Parrish Art Museum [9/24 - 11/7/94])

AWARDS

- 1973 Artist Grant, National Endowment for the Arts
- 1977 Honorary Doctor of Fine Arts Degree from Yale University, New Haven, CT
- 1978 G.S.A. Commission, Manchester, NH
- 1980 Award for Outstanding Achievement in the Visual Arts from Women's Caucus for Art
- 1981 Honorary Doctor of Fine Arts Degree from Bard College, Annandale-on-Hudson, NY
- Elected Fellow of American Academy of Arts and Sciences Boston, MA
- 1983 Elected Member of American Academy and Institute of Arts and Letters, New York
- Honorary Doctor of Fine Arts Degree from Massachusetts College of Art, Boston, MA
- 1984 President's Fellows Award, The Whitney Museum of American Art, New York

- Honorary Doctor of Fine Arts Degree from the Maryland Art Institute, Baltimore, MD
 Named Officier de L'Ordre des Arts et des Lettres, by Jack Lang, French Minister of Culture
 President's Fellows Award, Rhode Island School of Design, Providence, RI
- 1985 Skowhegan Medal for Sculpture, Skowhegan School of Painting and Sculpture, Skowhegan, ME
- 1987 Honorary Doctorate, The New School, New York
 Gold Medal of Honor for Excellence in Art, National Arts Club, New York
 Named Fellow for Life at Metropolitan Museum of Art, New York
- 1989 Creative Arts Award Medal for Sculpture, Brandeis University
 "Distinguished Artist Award for Lifetime Achievement", College Art Association
 "Neptune Award for the Arts", Snug Harbor, Staten Island
- 1990 MacDowell Medalist, MacDowell Colony, Peterborough, NH
 The Sculpture Center, New York, "The Sculpture Center Award for Distinction in Sculpture 1990"
- 1991 Lifetime Achievement Award, International Sculpture Center, Washington, DC, (first recipient)
 Awarded the Grand Prix National de Sculpture by the French Ministry of Culture
- 1993 Honorary Doctorate in Fine Arts (DFA) by Pratt Institute, Brooklyn, New York
 Mayor's Awards for Art & Culture, New York City
 Maison Francaise, New York University

SELECTED PUBLIC COLLECTIONS

Albright-Knox Art Gallery, Buffalo, NY
 Australian National Gallery, Canberra, Australia
 British Museum, London, England
 Denver Art Museum, Denver, CO
 Des Moines Art Center, Des Moines, IA
 Detroit Institute of the Arts, Detroit, MI
 Fogg Art Museum, Cambridge, MA
 Grafische Sammlung Albertina, Vienna
 Guggenheim Museum, New York
 Kunstmuseum Bern, Bern, Switzerland
 Kunstmuseum Luzern, Luzern, Switzerland
 Hirshhorn Museum, Washington D.C.
 Metropolitan Museum of Art, New York
 Museum of Fine Arts, Houston, TX
 Museum of Modern Art, New York

Musée National d'Art Moderne, Centre Georges Pompidou
Museum of Modern Art, Vienna, Austria
New Orleans Museum of Art, New Orleans, LA
New York Public Library, New York
New York University, New York
Olympic Park, Seoul, Korea
Philadelphia Museum of Art, Philadelphia, PA
Portland Museum of Art, Portland, ME
The Rhode Island School of Design, Providence, RI
Sheldon Memorial Art Gallery, Lincoln, NE
Storm King Art Center, Mountainville, New York
Ulmer Museum, Ulm, Germany
Ydessa Hendeles Foundation, Toronto, Ontario
Walker Art Center, Minneapolis, MN
Whitney Museum of American Art, New York