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Beth Mohsinger 07/11/2000 06:16:42 PM

Record Type: Record

To: Ruby Shamir/WHO/EOP@EOP

cc:

Subject: NEA FY 2001 Appropriations Status as of 5 pm, July 11, 2000

----- Forwarded by Beth Mohsinger/WHO/EOP on 07/11/2000 06:16 PM -----



kirbym <kirbym@arts.endow.gov>

07/11/2000 02:05:34 PM

Record Type: Record

To: Beth Mohsinger/WHO/EOP

cc:

Subject: NEA FY 2001 Appropriations Status as of 5 pm, July 11, 2000

Beth -

Following are two e-mails and two notes about congressional action so far on the agency's funding for FY 2001:

1. May 26, 2000 e-mail on full HAC mark-up:

Yesterday, the full House Appropriations Committee completed work on the Interior bill which contains the NEA budget. As introduced, the bill was more than \$1 billion below the President's request requiring cuts in all of the agencies funded. Bizarre as this may sound, NEA is one of the only agencies held level in the bill.

We and others in the arts community persuaded Rep. Norm Dicks, the subcommittee ranking Democrat, to offer an amendment to take our budget up. Rep. Dicks wound up offering two amendments -- both of which I regret to say lost -- although this was not a major surprise.

The first one would have taken NEA and NEH each up to \$125 million, and it failed on a straight party line vote of 25 to 33. The second one would have taken NEA up to parity with NEH at \$115 million. It failed by a vote of 27 to 31. Two Republicans Rodney Frelinghuysen (NJ) and John Porter (IL) switched over in support.

Of note, Republican Whip Tom Delay made a special trip from the House floor over

to the committee room to lobby wavering Republicans who have been with us in the past.

Given the general cuts in the bill and the sizable increases contemplated for NEA and NEH in the amendments, I'm not surprised that we lost.

But of course we will fight them in the air, and on the beaches and so forth - and the next stop is the House floor where Louise Slaughter (D-NY) and Nancy Johnson (R-CT) will offer another amendment to take us up.

Finally, the OMB put out a letter yesterday threatening the President's veto of the bill. NEA funding, as usual, is one of the sore points.

2. June 16, 2000 e-mail on House floor action:

Here's what happened yesterday. The Republican leadership set every conceivable parliamentary trick and trap they could think of to ensure that we wouldn't get an increase. They prevented Rep. Slaughter from getting the standard consent that all members get to offer their amendments en bloc. That ensured that she would have to offer 4 separate amendments to (1) get the \$22 million in offset funds out of the Clean Coal fund, and (2) place them in NEA (3) NEH and (4) IMLS.

Even so, as the debate on the first amendment made clear, everyone knew it would be a vote on whether members supported more money for NEA or not. We won that vote in a cliffhanger 207-204 finish that saw two Democrats switch votes in favor at the last minute.

Once we won that vote, the Republicans prevented Slaughter from getting consent to offer her add-back amendments, thus ensuring that the \$22 million was left hanging out there for anyone else to scoop up in an amendment. That's exactly what Rep. Nethercutt did when he offered an amendment to increase the Indian Health Service by \$22 million.

All hell broke loose when Nethercutt offered his amendment because everyone knew he'd stolen the money from us. The Democrats ranted for several hours about what a cynical political ploy it was cheating NEA out of money that we'd won fair and square in an amendment. They made the point that Republicans had shorted the Indian health account by \$400 million in the bill, and the effort to increase it now by \$22 million was a sad and cheap trick insulting to Native Americans etc. etc. etc. I recommend reading the Record of the debate. It was one of the sharpest and most heartfelt I've ever heard on the House floor.

But eventually the amendment was adopted by voice vote because no one wanted to vote against increasing health services for Native Americans, and the Democrats knew that Slaughter would never get a chance to offer her amendments anyway.

In the final effort the Democrats tried to have the bill recommitted to committee, and would have won, but for the fact that it was so late that many Dems had gone home for the night. So that failed as well.

We lost the money, but the way it happened has driven our friends to new levels of indignation. We will definitely get an increase in the Senate. Stay tuned.

3. Senate:

The Senate Appropriations Committee reported out a bill with a \$7 million increase for the NEA - to \$105 million. Consideration of the Interior Appropriations bill started on the Senate floor yesterday. It has not yet been concluded. We have not heard of any floor amendments to either raise or lower the NEA budget.

4. Conference:

Assuming that the Senate bill contains an increase, it is expected that the usual conference rules will apply, giving a floor and ceiling for increases of zero and \$7 million respectively.

Mike Kirby

December 5, 1995

*The Federal agency
that supports the
visual, literary and
performing arts to
benefit all Americans*

TO: Melanne and Nicole
FROM: Sandy Crary *ADC*
RE: Summary of Clinton Administration Support for the
Arts

Arts in Education

*Challenge &
Advancement*

Dance

Design Arts

Expansion Arts

*Folk &
Traditional Arts*

International

Literature

Local Arts Agencies

Media Arts

Museum

Music

*Opera/Musical
Theater*

*Presenting &
Commissioning*

State & Regional

Theater

Visual Arts

We have recently pulled together a summary of the Administration's record of support for the arts which I thought might be helpful to you. There is a background file for each of the bulleted points on the cover sheet.

On an unrelated matter..... we are still waiting to hear if the White House ceremony for the Presidential Design Awards can be scheduled for January 29th - as Nicole and I discussed.

PRESIDENT APPOINTED
FIRST WORKING ARTIST TO NEA CHAIRMANSHIP

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

August 7, 1993

PRESIDENT CLINTON NAMES JANE ALEXANDER TO CHAIR
NATIONAL ENDOWMENT FOR THE ARTS

WASHINGTON, D.C. - President Clinton today announced his nomination of award-winning actress, producer and author Jane Alexander as Chairwoman of the National Endowment for the Arts.

"The arts play an essential role in educating and enriching the lives of all Americans, and the National Endowment is integral to helping arts thrive throughout the country. The NEA helps enhance our children's learning, serves as an economic catalyst for local communities, and makes the arts a more accessible and vital part of people's everyday lives," said the President.

"The Endowment's mission of fostering and preserving our nation's cultural heritage is too important to remain mired in the problems of the past. It is time to move forward and Jane Alexander is superbly qualified to lead the Endowment into a new era of excellence. Just as she has brought the power of performance to regional theaters throughout the country, she will be a tireless and articulate spokesperson for the value of bringing art into the lives of all Americans.

"More than 30 years ago, President John F. Kennedy said, 'I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist.' With those words as her challenge, I am confident Jane Alexander will work tirelessly and courageously to make the arts a full and productive partner in our nation's future," the President said.

Ms. Alexander currently stars in the hit Broadway play, Wendy Wasserstein's The Sisters Rosensweig. In addition to her Tony Award for The Great White Hope and Emmy Award for Playing for Time, Ms. Alexander has received five Tony Award nominations, four Academy Award nominations, and five Emmy Award nominations. She has produced several films, narrated numerous documentaries, short stories, and books, and is the co-author of a translation of Henrik Ibsen's The Master Builder.

(more)

NEA Release
pg. 2

Ms. Alexander is a forceful leader and able manager who has served as an effective advocate for a number of worthwhile causes, including the National Stroke Association, Women's Action for New Directions and the Wildlife Conservation Society. In recognition of her leadership, she received the Living Legacy Award: Jehan Sadat Peace award in 1988.

The NEA, created in 1965, is an independent federal agency whose mission is to foster and sustain the excellence, diversity and vitality of culture in the United States while broadening the availability of arts for all Americans.

-30-30-30-

PRESIDENT ADDRESSED ARTS 21 AND OTHER ARTS CONFERENCES

PRESIDENT ADDED THE ARTS AS A CORE SUBJECT
IN THE NATIONAL EDUCATION GOALS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE WHITE HOUSE
WASHINGTON

REMARKS OF MELANNE VERVEER,
DEPUTY CHIEF OF STAFF TO THE FIRST LADY,
AT THE CONFERENCE OF THE NATIONAL ASSEMBLY OF
LOCAL ARTS AGENCIES

San Jose, California
June 12, 1995

Ms. Verveer: Thank you so much, and thank you Bruce (Davis) for that far too generous introduction. I have enjoyed working with Bruce in the past and am pleased that the arts are thriving in Santa Clara County under his leadership. I am so delighted to see him again.

It is wonderful for me to be with you today. I have had the good fortune to work with NALAA over the years and I'm happy to have this opportunity to thank you for what you do every day. The size of this conference says a great deal about your commitment and vitality.

I have worked most closely with your Washington office and I must tell you that Bob Lynch and the staff represent you very well. I especially want to acknowledge Bob's dedication, leadership and hard work.

And what can I say about Jane Alexander that Mayor Hammer didn't? We thank Jane for her spirit and vision. Hers is a powerful voice for the arts in America. I think it is a measure of the kind of person she is that Jane accepted this difficult challenge at this stage in her career. From her work in repertory theater, Jane learned firsthand the enormous contribution the NEA makes and she wanted to give something back to her country through her service at this time.

I believe that Jane's travels across America over the last year and a half demonstrate better than anything I know the story of the NEA in action. Jane visited with quilters in Mississippi, with inner city children reinventing great literature to the rhythms of the street, with cowboy poets in Montana and with fellow citizens in urban areas revitalized by the arts -- she has showcased great art in all its diversity - enjoyed and performed by people of all ages throughout our nation.

It is my special privilege this afternoon to bring you a message from President Clinton which I would like to read to you:

THE WHITE HOUSE

WASHINGTON

June 9, 1995

Greetings to everyone gathered in San Jose, California, for the annual meeting of the National Assembly of Local Arts Agencies. I am delighted to welcome so many Americans dedicated to preserving our vibrant national culture.

Through arts education, we gain a deeper understanding of ourselves and of society. Buildings and public spaces enhance our towns and cities; museums and performing arts centers provide places for Americans to experience the great diversity of cultural life. For children especially, the arts are an invitation to cultivate the skill of critical thinking and to recognize the bonds that link us to other peoples around the world.

At a time when government support for the arts is being challenged as never before, my Administration is committed to preserving America's artistic traditions. Our budget proposal maintains our strong support for the National Endowment for the Arts so that it can carry on the essential work of inspiring all Americans to celebrate our nation's rich cultural heritage. The revitalized President's Committee on the Arts and the Humanities is working to strengthen these efforts by encouraging partnerships among federal agencies and by striving to stimulate private sector participation.

I commend each of you for the work you do every day to help the arts flourish in your local communities. Through your efforts, countless Americans have benefited from education programs and have experienced the uplifting power of the arts. I am grateful for your steadfast commitment to keeping our cultural traditions strong, and I look forward to your continued involvement.

Best wishes for a productive meeting.

Bill Clinton

(I'm also pleased that Ellen Lovell, Executive Director of the President's Committee on the Arts and Humanities, is with us today.)

The President's message stated, and I would like to reiterate, the ongoing commitment and support of the Administration for the arts. I don't know how much news you get from the White House, but I'd like to cite for you a few examples of the President and First Lady's recent activities celebrating American art and supporting our nation's cultural achievements.

Several days ago, Mrs. Clinton opened the second exhibition of contemporary sculpture in the First Lady's Garden of the White House, where it will be enjoyed by the thousands of people who will visit the White House over the next many months. She also recently inaugurated the exhibition of the White House collection of American crafts at the National Museum of American Art in Washington -- contemporary crafts by American artists commissioned by Mrs. Clinton and displayed at the White House over the past two years. The exhibit will tour after its run in D.C.

Just a few days ago, she was in Escanaba, Michigan, on the Upper Peninsula, meeting with children at the local arts center and cheering their creative work. The center, a recipient of public funds, works with all the schoolchildren in the community -- it is an exciting place to visit.

The First Lady has often said that the arts can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed. She has stressed that children need safe havens to develop and explore their own creative and intellectual potentials.

This past Thursday, she and the President welcomed supporters of the Friends of Art and Preservation in Embassies program to the White House -- the people who make it possible, with our government, to showcase American art in our embassies and residences around the globe. At the event, Roy Lichtenstein presented the President with a new work of his, "Composition III." The theme of the new work is music and harmony -- and you'll be pleased to know that the presenter wished for "greater harmony" for the arts in our country in these troubled times.

Earlier last week, the First Lady attended the 125th Anniversary celebration of the Metropolitan Museum in New York. In the midst of the celebration, she underscored what many are feeling. She said in New York what she would say to you were she here today:

This is a challenging time for those of us who care deeply about the arts in our country. Because, as you well know, there is an effort underway to undermine the cultural traditions that all of you are upholding.

We are witnessing a full-scale assault on public support of the arts which in many ways is misguided and misinformed. One of the great accomplishments of the arts in America, is that it truly has become part of the public domain. Accessible to all, firing the imaginations of all. There is a proud tradition in our country of both private and public support -- a unique partnership unlike that which exists in many other countries not only in modern times but going back through history, where art was either the domain of the public or of the private. But instead, in America there has been this marriage.

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

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

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

These are indeed difficult times and we are all grappling with the challenges set out on your agenda: "How will the arts have a secure place among the tensions of conflicting budget pressures and the clash of cultural values."

You just heard Jane -- and I know others as well -- describe the dance of NEA's legislation from rescission to authorization -- from the budget guidelines to appropriation prospects. Yes, we confront a difficult situation, but we should not view it as a hopeless situation. This should not be a time of hand wringing, but a time for redoubled effort that I'm confident will have a positive impact. None of us can tell you how it will turn out, but we can say with certainty that your efforts will say a great deal about the outcome.

Frankly, there have been some hopeful signs. Efforts to rescind more dollars in the current budget were turned back in the House. An amendment in a House Committee to immediately eliminate the NEA was defeated. The New York Times recently reported that some Republicans in the state delegation are breaking rank to support the NEA, and a bipartisan group in the Senate has introduced a

reauthorization bill that is a positive step, although not everything we would like.

Your work is paying off -- don't let up. I have been struck by the level of positive energy, commitment and participation of arts advocates over the last many months. You are making a difference.

What makes the debate even more difficult this time is that the opposition is not confined to ideological partisans, but extends to those who are applying budgetary arguments as well. They, as you know, talk about the NEA as a frill that can be dispensed with in a time of budgetary austerity. Our obligation is to make our fundamental points over and over,

First, the small amount spent on the NEA is less than two hundredths of 1% of the federal budget. Its elimination would make an insignificant contribution to balancing the budget while at the same time creating grave consequences for the arts as a vital force in American life and a vital part of our economy. That is why the President's budget proposed a slight increase for Fiscal Year '96. Budget arguments are being made on behalf of our children and our future, but we can't ignore our children's needs now in terms of education in the arts, the opportunities for self-expression, confidence building and stretching of their imaginations.

Second, the arts are not a luxury, nor are they "the sandbox for the affluent cultural elites." Ironically, if the NEA were severely damaged, those affected the least would be the elites, because the NEA is all about making art accessible too all our citizens. You have the most powerful arguments to demonstrate why the arts are essential -- you are witnesses and actors every day to the pivotal role they play in the life of our nation, our communities and our families.

Some months ago I read an article in the Washington Post that made an especially compelling case for the NEA. The writer began:

I'm the executive director of the Shenandoah Shakespeare Express, which tours two-thirds of the United States each year. I live in Broadway, Va., a town of 1,000 not far from the West Virginia border.

I was in Timbervill, Va., recently to order a chicken biscuit from the teenager at the counter of a Hardee's. She pointed to my chest and asked me: "Are you with them?" I was wearing one of my company's tee-shirts. "Yes," I answered. "I don't act but I'm one of the directors."

And she said: "They did 'Taming of the Shrew' at our school. I think that's the best play by Shakespeare."

Flattered, I opened my mouth to speak, but before I could say anything, the girl working the drive-through window called back over her shoulder: "No. The best play is 'Midsummer Night's Dream.' That was really funny."

"'Taming of the Shrew' was just as funny, but it had a great love story," said the cash-register girl.

"'Midsummer Night's Dream was funnier, and it had more than one love story," countered the drive-through kid.

Cash-register teenager: "I still like 'Taming of the Shrew' best because Kate was a really strong woman and the show started with 'Stand by Your Man.' And that actor Jeff looked just like Jason Priestley."

I offer this real-life exchange from a Hardee's in rural Virginia for the consideration of America's lawmakers, as they ponder the future of the National Endowment for the Arts.

Last year, the NEA gave the Shenandoah Shakespeare Express \$5,000, and that money helped us take 'Othello,' 'The Taming of the Shrew' and 'Much Ado About Nothing' to more than 100 high schools and colleges in more than 30 states. True, most Americans don't associate the NEA with kids learning to love Shakespeare. That's because some have created the compelling fiction that all the agency does is fund kooky and depraved artists.

We hear a lot of complaints about the evils of popular culture -- sex in movies, violence in rap, profanity in rock lyrics -- but they've targeted the NEA, the organization that most assures the continuation of classical theater, dance and music in this MTV world. You have to wonder.

It costs each one of us less than 2 cents a week to support an America in which teenagers like the ones at the Hardee's in Timberville, Va., have access to the plays of Shakespeare, the music of Mozart, the paintings of Remington and the songs of Gershwin.

People need to know what's at stake if the NEA is eliminated, and what's at stake are programs like this, and slashing the NEA will have a ripple effect across this nation.

Third, back to the part about the evils of popular culture and cultural decline. It would be ironic, indeed, to eliminate the role the NEA plays in enriching our culture. How are family values enhanced if a child is deprived of an arts education? How are family values furthered if families lose access to community arts centers or if their communities are robbed of their museums or symphonies or repertory theater?

How are family values considered, when in these days of economic anxiety, cultural offerings will cost more and more or become completely off-limits to many Americans?

How are family values nurtured if the arts, which give meaning to life and sustain the spirit, become less available?

We should start talking about real family values that value our families and help meet their needs. We know that our communities, schools and families deeply value the arts because of their continuing support.

Fourth, public funding for the arts has always enjoyed bipartisan support and been recognized as having important economic and social value. The original legislative mandate, thirty years ago this year, rings true today:

While no government can call a great artist into existence, it is necessary and appropriate for the Federal government to help create and sustain not only a climate encouraging freedom of thought, imagination and inquiry, but also the material conditions facilitating the release of creative talent.

Fifth, I urge you to keep making all the other arguments too -- about how the NEA contributes to economic development and stimulates local economics, how it leverages private support and why it's such a great investment.

As Republican Senator James Jeffords said in introducing the bipartisan bill reauthorizing the NEA in the Senate:

It comes to a very fundamental question, should this nation care about and support those who want to nurture its heart and soul, to provide the opportunity for those who would not otherwise have it, and to best demonstrate the beauty and greatness of our fabulous country.

As we go forward, we have hard decisions to make in America. Yes, they're challenging. They lie at the root of our greatness as a people -- investing in our future, caring about the best of our traditions -- let us not turn our back on that legacy.

With your help and commitment, I don't think we will. As the President said, "Throughout history, the arts have mattered. And our dedication to the arts today will shape our civilization tomorrow."

Thank you.

PRESIDENT REJUVENATED THE PRESIDENT'S COMMITTEE
ON THE ARTS AND HUMANITIES

FIRST LADY APPOINTED HONORARY CHAIR OF THE PRESIDENT'S
COMMITTEE ON THE ARTS AND HUMANITIES

FIRST LADY ADDRESSED PRESIDENT'S COMMITTEE
IN LOS ANGELES AND WASHINGTON

PRESIDENT APPOINTS ELLEN MCCULLOCH-LOVELL



United States
of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 103rd CONGRESS, SECOND SESSION

Vol. 140

WASHINGTON, FRIDAY, SEPTEMBER 30, 1994

No. 142

Senate

THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES

Mr. PELL. Mr. President, on September 20, 1994, President Clinton announced his appointments to the President's Committee on the Arts and the Humanities and named Dr. John Brademas to chair the Committee. The President also announced that First Lady Hillary Rodham Clinton will serve as Honorary Chair.

THE IMPORTANCE OF THE ARTS AND THE HUMANITIES

In making these appointments, President Clinton said,

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

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

JOHN BRADEMAS APPOINTED CHAIRMAN

Mr. President, I am pleased that President Clinton has appointed as Chairman of the Committee, our distinguished former colleague and former Majority Whip of the House of Representatives, John Brademas.

John Brademas, now president emeritus of New York University, was Representative in Congress of Indiana's Third Congressional District. While Dr. Brademas was serving in the House of Representatives, he and I coauthored the Arts and Artifacts Indemnity Act and the Museum Services Act, which created the Institute of Museum Services.

Dr. Brademas was an original cosponsor of the National

Arts and Humanities Act of 1965, the legislation that created the National Endowment for the Arts and the National Endowment for the Humanities, and for ten years chaired the House subcommittee with jurisdiction over the Endowments.

He also, in 1990, co-chaired, with Leonard Garment, the Independent Commission mandated by Congress to study the grantmaking procedures of the National Endowment for the Arts.

In ceremonies at the White House on September 21, President Clinton and the First Lady charged the members of the President's Committee on the Arts and the Humanities to expand private philanthropic assistance for the humanities and the arts, develop new private sector resources to aid cultural organizations, support cultural programs that reach at-risk youth and encourage international cultural exchanges.

THREE VICE-CHAIRS

President Clinton also named three vice-chairs for the Committee:

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

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

Terry Semel of Los Angeles, California: Mr. Semel is Chairman and Co-Chief Executive Officer of Warner Brothers.

Ellen McCulloch-Lovell, a former director of the Vermont Council on the Arts, was named Executive Director of the President's Committee by President Clinton in February. Before her appointment to the Committee, she served as Chief of Staff for the distinguished senior Senator from Vermont, The Honorable Patrick Leahy, for ten years.

Mr. President, at this point in the RECORD, I insert the remarks by President Clinton, the First Lady and Dr. Brademas at the White House ceremonies of September 21

as well as Chairman Brademas' opening statement at the first formal meeting of the Committee on that same day.

There being no objection, the material was ordered to be printed in the RECORD, as follows:

MRS. CLINTON'S REMARKS AT THE WHITE HOUSE

Mrs. Clinton: It is a great pleasure for the President and me to welcome all of you to the White House. We are very pleased and proud of this Committee and are grateful to all who agreed to serve, and are particularly grateful to Dr. Brademas for taking on the job of being the Chair; the distinguished Vice-Chairs; and everyone who has been willing to take time for this commitment.

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

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

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

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

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

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

The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people. And I am delighted that as one of its major endeavors, this Committee will be considering ways of expanding those opportunities to all of our children.

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

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

PRESIDENT CLINTON'S REMARKS AT THE WHITE HOUSE

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

[Here the President speaks of the situation in Haiti.]

* * * * *

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

JOHN BRADEMÁS TO SERVE AS CHAIRMAN

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

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

THE PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

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

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

AN EXTRAORDINARY GROUP OF AMERICANS

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

A REPORT ON THE STATE OF CULTURE

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

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

REASONS FOR OPTIMISM

Just a couple of weeks ago, a distinguished international panel of economists said that the United States was the

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

AMERICA'S LEADERSHIP ROLE IN WORLD AFFAIRS

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

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

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

THE ROLE OF THE ARTS AND THE HUMANITIES

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

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

of truth in this. Somehow we have to not sweep our problems under the rug and not sweep our differences under the rug, for that is also what makes America great.

APPRECIATING WHERE WE ARE

But we only find energy for dealing with our problems and the heart and the bearing to deal with our differences when at least we have a realistic appreciation of where we are, what we're doing and where we're going. And I feel so good about the work we've done to move America forward in the last 20 months, but we'd all have to admit we've still got a lot of work to do in bringing America together, in giving our people a realistic feeling about where we are in the world and where we're going. You can do that. You can make a huge difference. The arts and humanities have always helped to do that work.

AN AGENDA FOR THE PRESIDENT'S COMMITTEE

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

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

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

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

MAKING THE ARTS AND THE HUMANITIES ACCESSIBLE

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

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

You can help us as we work our way through this in

this remarkable time in our country's history. I hope you enjoy it. I thank you for serving. And I thank you for being here today. Thank you. (Applause.)

REMARKS OF DR. JOHN BRADEMAS AT THE WHITE HOUSE

Mr. President, Mrs. Clinton, at the outset, let me put you both at ease. I am a child of the United States House of Representatives and not the Senate and, therefore, I shall be very brief (laughter).

Mr. President, you do great honor to all of us whom you have asked to serve as members of the President's Committee on the Arts and the Humanities, and I am grateful to you for having done me the honor of asking me to chair the Committee.

AN EXTRAORDINARY GROUP OF CITIZENS

You have chosen an extraordinary group of private citizens to serve on the Committee even as the public members are outstanding leaders of government, most of whom are friends and former colleagues of mine.

I am also glad that the able Executive Director of the President's Committee is someone who for several years led the Vermont State Arts Council and was for ten years chief of staff to the distinguished senior Senator from Vermont, Senator Patrick Leahy — Ellen McCulloch-Lovell.

Mr. President, that with all the other issues, foreign and domestic, on your mind, you should have taken the time to meet with us today to charge us with the mission of encouraging greater support, private and public, of the arts and humanities in American life, is a powerful demonstration of the commitment you and the First Lady bring to our purpose.

And, Mr. President, that you have asked the First Lady to serve as Honorary Chair of the President's Committee reinforces that commitment.

REPORT ON THE STATE OF CULTURE

You have asked us, Mr. President, to give you a report on the state of the culture in our country, to consider the implications for the arts and the humanities of the information infrastructure, to encourage greater access for the American people to the arts and the humanities and to look at international cultural exchanges.

So, Mr. President, you have given us a tall order. I am confident, however, that with this superb group of Americans and the support of the President of the United States and the First Lady, we will respond constructively and effectively to your challenge.

Thank you again, Mr. President, for the honor that you do us.

OPENING STATEMENT OF DR. JOHN BRADEMAS, CHAIRMAN, PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES AT THE NANCY HANKS CENTER

I want to extend a warm welcome to all of you whom President Clinton has selected to serve on the President's Committee on the Arts and Humanities.

You are an outstanding group of men and women about to embark on an exciting day and an important mission.

I am greatly honored that the President asked me to chair this committee, and that he has named to it such an extraordinary group of people.

With your help and active participation, I'm confident that the President's Committee on the Arts and the Humanities will fulfill its promise.

Of course, we are all delighted that the First Lady, Hillary Rodham Clinton, has graciously agreed to serve as Honorary Chair of the Committee.

The prestige of our Committee and the backing of the White House can, I feel sure, influence private philanthropy in our country and encourage greater support for the cultural life of the nation.

A VITAL PARTNERSHIP

As President Clinton said in naming all of you to the Committee, "The Federal, state and local governments together provide only a small percentage of the support essential to our cultural life. These appointments underscore the vital partnership between the government and the private citizens who do so much to enrich and preserve the arts and humanities in our country."

At a time when our society faces new and profound challenges, when we are losing so many of our children, and when so many people feel insecure in the face of change, the arts and the humanities are fundamental to our lives as individuals and as a nation."

Our Committee can create partnerships with other Federal departments and agencies, as we are already doing with the Department of Commerce, to promote cultural tourism, and with the Departments of Justice, Health and Human Services and Housing and Urban Development — the last three in order that arts and humanities organizations will have access to the new prevention programs in the Cime Bill the President has just signed into law.

Please remember that with so many senior members of the government on our Committee, we also function as an interagency task force on the arts and the humanities. Indeed, I'm very pleased that so many of the government members of our Committee are with us today and I'm delighted that Secretary of the Interior Babbitt has asked Roger Kennedy, Director of the Park Service, to serve; that Secretary of the Treasury Bentsen has asked his Assistant Secretary for Tax Policy, Leslie Samuels, to join us; and that Secretary of State Christopher has designated my former colleague in the House, the Undersecretary of State for Global Affairs, Tim Wirth, to be a member of the Committee.

Let me say that we are here to assist — and not to duplicate — the mission of the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services.

MISSION OF THE PRESIDENT'S COMMITTEE

Now the mission of the President's Committee is to advance public understanding of the arts and the humanities, and to establish new partnerships between the private sector and Federal agencies to address critical issues facing cultural life in the United States.

The arts and the humanities, with their power to inform and uplift our lives and help the country's diverse population understand and communicate with one another, should be at the center of everyday life, not at the margins.

In the next two — I believe, six — years, our Committee has an opportunity to take on some compelling issues and exciting projects, ones that can contribute both to enriching the nation's cultural life and society at large.

THE COMMITTEE'S AGENDA

Working with the White House, we have developed an ambitious agenda for the Committee. We can succeed with this agenda only if all of you are committed and active.

I think it important here to note that whatever projects we decide to undertake will need to be privately funded. So as you go through this exciting day, please think about what you can do to advance our work.

Today we'll be talking about how the Committee can help reverse the downward trends in private funding for the arts and the humanities.

This Administration will do everything it can to support cultural life, through the personal advocacy of the President and the First Lady, through events at the White House, through support from other departments of the government and by maintaining adequate requests in the federal budget.

I think it safe to say, however, that with continuing efforts to reduce the deficit, and in light of the controversies in Congress, our arts and humanities agencies are not likely to win a big increase in their budgets.

In my judgment, we should be able to build the groundwork for increasing those budgets.

VALUING ARTISTS AND SCHOLARS

All of us know that artists and scholars are not valued enough, nurtured enough. All of us know that many cultural institutions, whether large and established or small and community-based, are in economic crisis and that the condition affects the access of people to their offerings. Indeed, the economic situation of the arts and the humanities is in many respects so fragile that the loss of even a modest government grant or support from a private donor can mean a crisis. So we must take seriously our mission to stimulate private sector giving.

Private contributions have been especially difficult, outside higher education, to attract to the humanities. We are exploring with the NEH and the Federation of State Humanities Councils a challenge grant to help state humanities councils increase their fundraising for annual operating support.

PUTTING THE ARTS BACK IN THE CLASSROOM

You will also hear today about the efforts of the government to improve educational standards and to put the arts back into the classroom. The National Endowment for the Arts and the Department of Education have forged a partnership to demonstrate how the arts fit into the National Education Goals approved in the Goals 2000 legislative Congress passed this year, and to get national standards — voluntary standards — in the arts adopted by every state. We endorse this effort as a necessary foundation for all other efforts to reach children.

President Clinton will also ask our Committee to pay particular attention to what happens to young people when they are not in school; to use the power of the arts and, through the humanities, of ideas, to offer young people creative alternatives to destructive urges . . . To give them "safe havens"; places to go where there are caring adults and where they can experience the joy, discipline and positive self-expression that training in the arts and the humanities offers.

You will hear as well about government partnerships, some of which the President's Committee has already initiated.

For example, the Committee staff was asked by the Department of Commerce to write one of the eight new policy papers about the National Information Infrastructure — better known as the Information Superhighway. Our staff worked together with the NEA, NEH and IMS to produce a report, "Arts, Humanities and Culture on the NII," which was released by Secretary Ron Brown on September 7. And there are many significant projects that can come out of that policy review.

I personally hope that our Committee will also give attention to how we can encourage more international exchange among artists and humanists. What we may call "cultural diplomacy" often precedes economic exchange and

improves the political climate in foreign affairs. I believe that if we imaginatively address cultural diplomacy, we can help this Administration and our country in other parts of the world.

The Department of Commerce has also encouraged a partnership for cultural tourism to publicize cultural events in the United States in markets abroad. The Department is encouraging cultural organizations to take part in the 50 state conferences on tourism that will lead up to the November 1995 White House Conference on Tourism. And our Committee is urging the organizers of the conference to include a session on cultural tourism.

Much of what we do, of course, and what we seek to encourage, can be advanced by an effective media plan.

ENHANCING PUBLIC AWARENESS

There are several ways we can work with radio, television and publications to enhance public awareness of the arts and the humanities. For example, we're already been working with National Public Radio to develop a national book club on the air. We'll discuss more ideas later at our meeting where I hope to draw on the considerable expertise of this Committee.

During the course of the day, our Executive Director, Ellen McCulloch-Lovell, will report to you about some other activities that she and the staff began by way of developing an agenda for the next couple of years.

Before we plunge into the agenda, let me say a word about the Committee. The President has named a Chairman and three Vice-Chairs — Peggy Cooper Cafritz, Cynthia Perrin Schneider and Terry Semel — who comprise a small executive committee. The authority for our Committee comes, of course, from the President — and our agenda is shaped by his and the First Lady's mandates, which you will hear this afternoon.

ELLEN McCULLOCH-LOVELL TO SERVE AS EXECUTIVE DIRECTOR

Now I would like to introduce the Executive Director of our Committee. She has, in my view a superb background for her important responsibility — nine years as Director of the Vermont Council on the Arts and then ten years as Chief of Staff to the distinguished senior Senator from Vermont, Patrick Leahy.

I have myself, in the relatively short time we have been working together, been impressed by her energy, her intelligence, her judgment and her dedication to the purpose that brings us together today.

Now all of you bring tremendous experience to the Committee, and there is always room for new ideas. By the end of today, I hope to be able to create working groups to deal with the items on our agenda as well as a working group to develop any ideas that emerge from this meeting.

I will ask each working group to articulate the objectives of the project it recommends; identify those government, corporate or non-profit partners with which we will work to carry out the project; and to indicate how it will be financed.

We will move ahead on those projects to which the White House has agreed. When new ideas are developed, I will review them for approval with our Honorary Chair, Hillary Clinton.

We should have a great day together. More important, I believe that working together, we can accomplish something of significance for the President of the United States and for the people of our country, for what we do in the arts and the humanities tells who we are as a people. Our educational and cultural institutions are indispensable to the quality of our lives, the strength of our communities and

the vitality of our democracy. For the arts and the humanities to thrive now and into the next century, we must have the support of both the government and the private sector.

PRIVATE MEMBERS OF THE PRESIDENT'S COMMITTEE

Mr. President, here follows a list of the private citizens appointed by President Clinton to the President's Committee on the Arts and the Humanities:

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

Lerone Bennett, Jr. of Chicago, Illinois. Ms. Bennett is the Executive Editor of *Ebony* magazine and the author of several popular works of African-American history and culture.

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

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

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

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

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

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

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

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

Harvey Golub of Saddle River, New Jersey. Mr. Golub is Chairman and Chief Executive Officer of the American Express Company and serves on the board of Carnegie Hall.

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

Irene Y. Hirano of Los Angeles, California. Ms. Hirano is Executive Director and President of the Japanese

American National Museum which opened in April 1992.

David Henry Hwang of Marina del Rey, California. Mr. Hwang, a playwright and screenwriter, is the author of *M. Butterfly* and other acclaimed works for the stage and screen.

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

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

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

Rita Moreno of New York City and Los Angeles, California. Ms. Moreno is an actress, singer, and dancer and the only female performer to have won an Emmy, an Oscar, a Tony and a Grammy for her performances on television, film, the Broadway stage, and for musical performances.

Jaroslav Pelikan of New Haven, Connecticut. Mr. Pelikan is Sterling Professor of History at Yale University and the President of the American Academy of Arts and Sciences.

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

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

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

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

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

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

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

THE WHITE HOUSE

WASHINGTON

STATEMENT BY FIRST LADY HILLARY RODHAM CLINTON
HONORARY CHAIR OF THE PRESIDENT'S COMMITTEE
ON THE ARTS AND THE HUMANITIES
LOS ANGELES, MARCH 31, 1995

The President and I send our warmest greetings to the members of the President's Committee on the Arts and the Humanities as it holds this historic meeting in Los Angeles, and to all those in the Los Angeles cultural community, including the arts and entertainment industry and others in the private sector who are doing so much to support nonprofit arts and humanities organizations.

When the President appointed John Brademas and the other members of this Committee last September, his intention was to provide the arts and humanities with over 30 powerful new friends from the private sector, including an extraordinary group of Californians. The President challenged the Committee and its friends in the corporate and philanthropic communities to help build further private support for the arts and the humanities and to share the joys and disciplines of the arts and the humanities with the nation's children. He also asked you to promote international cultural exchange and international understanding and to deliver a report on the progress we are making to further America's cultural life. You have initiated activities in all these areas, and more, including your excellent suggestion to add a cultural component to the 1995 White House Conference on Tourism.

In December when I attended your meeting, I heard several reports on your work to date, and I am pleased with the progress you are making.

Over the past twelve years, the President's Committee has, in a bipartisan way, vigorously supported the arts and humanities and the work of the National Endowments for the Arts and Humanities and the Institute of Museum Services. Throughout their history these cultural agencies have enjoyed bipartisan, deeply-rooted support that extends to every state and region in our country.

I want you to know that the Administration strongly supports the work of the Endowments and the Institute of Museum Services. In fact, in his budget for next year the President actually increased the sums proposed for the cultural agencies.. We will continue to support the arts and humanities through White House events honoring artists and scholars, through special initiatives such as the White House sculpture garden, and in our public statements. I know all of you attending the President's Committee meeting in Los Angeles will do your part, too, and the President and I salute you for your efforts.

**Remarks by First Lady Hillary Rodham Clinton
The President's Committee on the Arts and the Humanities.
Washington, D.C. December 2, 1994**

I want to tell all the Committee members how pleased I am to see you here. I have been receiving reports about the exciting, and in many ways groundbreaking, work that you are already doing by looking at the issues that we all believe need to be addressed. I'm also very conscious, as the chairman just referred, to the questions that are in all of our minds about the future of federal funding for our country's vibrant and vigorous cultural life. Obviously none of us can predict what will happen on this front, and I know that if we could, we would be making predictions that we hope would come true. But I believe as Americans understand what it means to them to have their local monuments and museums, their theaters, and their libraries, they will understand, as we do, that all of our artistic and cultural institutions are an integral part of what we call America, and a part we must work very hard always, not only to preserve and nurture, but to grow because of the impacts they make on our lives.

Over the past twelve years this Committee, in a bipartisan way, has vigorously supported the arts and humanities, and I know that together we will work to continue that vigorous support. Throughout their histories the NEA, the NEH, the IMS, and the other federal cultural agencies have enjoyed bipartisan, deeply-rooted support that extends into every community in our country. I know that because we value our diverse cultural traditions and we take pride in celebrating America's creative and intellectual genius, that we will be prepared to make

met together at the White House, I truly believe this committee has tremendous potential to help provide healthful and productive outlets for young Americans and I believe those outlets can, in many ways, help to change lives.

Many years ago when I was working with my husband on education reform, one of the strongest feelings I had was that we needed to require that the arts be a part of all school curricula and that every child have at least one chance, however fleeting, to be exposed to the rich artistic traditions of our land. We were able to do that but at the time I remember many conversations with people who would ask, "Why the arts? why the humanities? That's not practical. That won't make a difference." And, then I would go through the halls of schools in small, small towns, and I would see the art work of the students proudly displayed. I would be introduced to the young boy or young girl who had written the essay that everyone was proud of. I would meet the child who no one could reach but all of a sudden that child began to draw and was encouraged by the teacher who stayed after school to help. And I would turn to the adults who were with me from the community, and I would say, "That is why every child needs the chance to explore for him- or herself what the arts can mean in that child's life."

And I am grateful that you are taking this challenge on as well. Thank you for what you are doing for the arts and humanities, for our country, and our children.

effectively the arguments that will need to be made as to why the tradition of this committee, the institutions represented, and more importantly, all of our institutions throughout the country need to continue to have the support of the federal government.

As the President said earlier this fall, government only provides a small measure of support for the humanities and the arts but that small investment reaps enormous rewards in human institutions and organizations without which we would all be so much poorer. That federal support is like yeast: it helps grow the local and state support for the arts, it encourages private philanthropy, it gives voice to the many people who see the arts and humanities from different points of view but find common ground in their commitment to supporting the richness that we have in our country. And, I hope that each of us will take seriously the challenge that will confront the support for the arts by working even harder to explain more clearly what that means, what it means in the daily lives of our people.

And you have already been working hard on your ambitious agenda. John [Brademas] referred very briefly to the committees that are already meeting. I look forward as the months go on to hearing the results of your work and to seeing many of your ideas take shape as projects and new commitments on behalf of the arts and the humanities. And, as you know, I am particularly interested in how your work will affect the lives of children. As I said a few months ago when we

NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES



WASHINGTON, D.C. 20006

FOR IMMEDIATE RELEASE
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HEAD OF PRESIDENT'S COMMITTEE ON
THE ARTS AND HUMANITIES APPOINTED

Ellen McCulloch-Lovell Tapped as New Director

WASHINGTON -- President Clinton has appointed Ellen McCulloch-Lovell, a former director of the Vermont Council on the Arts, as Executive Director of the President's Committee on the Arts and the Humanities, it was announced today.

Most recently the Chief of Staff to U.S. Senator Patrick Leahy (D-VT), Ms. McCulloch-Lovell has a broad background in government and cultural policy as well as considerable management experience. She directed the Senator's Washington, D.C., Vermont, and committee staffs to accomplish a broad legislative agenda as well as projects in Vermont. During that time, she also chaired the Board of Vermont Governor's Institute on the Arts.

"The President has made a superb choice in appointing Ellen McCulloch-Lovell to this important post," said Dr. Sheldon Hackney, Chairman of the National Endowment for the Humanities. "She has impeccable credentials, and I know she will contribute a valued perspective as we begin to examine the meaning of American pluralism in a national conversation."

Jane Alexander, Chairman of the National Endowment for the Arts, welcomed Ms. McCulloch-Lovell's return to the arts fold. "I am delighted by Ellen's appointment. She is a committed champion of the arts, and I look forward to working shoulder-to-shoulder with her to help make the arts a meaningful part of our citizens' lives."

-more-

Ellen McCulloch-Lovell

Page Two

From 1970 to 1983, Ms. McCulloch-Lovell worked for the Vermont Council on the Arts, the state arts agency, where she was the Executive Director for eight years. She designed and ran the Artists-in-the-Schools, Touring Aid, Grants in-Aid, Artists' Fellowships, Dance Touring, Challenge Grants, Museum Services and Folk Arts Programs. She was responsible for annual appropriations for the Council, NEA grants and private fundraising. She also managed arts publications and membership activities. During that time, she served on five NEA grant panels, the Executive Committee of the National Assembly of State Arts Agencies, and helped found the New England Foundation for the Arts. She published numerous articles on public arts policy and has been a frequent speaker on the arts.

An avid amateur singer, Ms. McCulloch-Lovell performed for eight years with the Capitol Hill Choral Society and most recently with the Capitol Hill Chorale. She is married to Christopher W. Lovell, an assistant professor at Old Dominion University in Norfolk, Virginia, and has a son, Evan.

The President's Committee on the Arts and the Humanities was created by Executive Order in 1982 to encourage private sector support for the arts and the humanities. The President's Committee seeks to increase public appreciation of the value of the arts and the humanities and at the same time set a standard of excellence. The Committee is also a forum for ideas, through conferences and publications. The President's Committee will explore ways that public policy and private support can combine to support cultural life, look at future funding for both Endowments and try to address urgent issues in the arts and humanities.

The Committee is composed of leading citizens, appointed by the President from the private sector, who have an interest in and commitment to the humanities and the arts, as well as heads of federal agencies with cultural programs, including the Department of Education, the National Endowments for the Arts and the Humanities, the Smithsonian Institution, the Library of Congress, the National Gallery of Art and the John F. Kennedy Center for the Performing Arts.

#

Remarks to the National Council on the Arts
Ellen McCulloch-Lovell
Executive Director
The President's Committee on the Arts and the Humanities
February 4, 1994

I am honored that the President and Chairman Alexander and Chairman Hackney asked me to revitalize the President's Committee on the Arts and the Humanities - The Committee now exists as an idea and a potential: one that I hope will make a large contribution to your work. The President is committed to government support for both Endowments. He is also committed to increasing private support and to looking for creative ways both sectors can combine to keep our cultural life vital.

What the two Chairmen and I hope to do is make some thirty powerful new friends, advocates and funders for the arts and humanities. The President will appoint leading citizens from corporations and foundations, from the for-profit side of the arts and humanities and some leading practitioners in the disciplines who want to work on a broader agenda. It also will include the heads of Federal agencies with cultural programs, such as the Department of Education, Library of Congress, Kennedy Center, the Smithsonian, and the National Gallery. I look forward to having Diane Frankel from the Institute of Museum Services at the table.

I am keenly aware that the President's Committee comprises both the arts and humanities. The Humanities Endowment did not participate fully in the past, but Chairman Hackney is enthusiastic. If my remarks today are more arts-oriented it is because you are the National Council on the Arts, and I will address the Humanities Council next Friday.

The mission the White House and Chairman Alexander and Chairman Hackney gave the President's Committee is broad and far-reaching, as well as specific and urgent: it can only be tackled in total collaboration and communication with the NEA and NEH.

What will future funding of the Endowments look like? What new resources can be discovered? How can private funding be increased without threatening public funding? Can we afford to have regional orchestras and theaters go bankrupt?

How can public and private funds be combined in creative ways to strengthen each sector? Where can investments be made in creativity that then are returned and reinvested? For example, as the corporations take over publishing and emerging authors are presented by nonprofit press, how can their new books get distributed so that authors find their readers and their markets? What are the critical issues in the arts that could be addressed if the right people cooperate and support imaginative solutions? What ideas that would shape public policy and private philanthropy can be forged and launched into public discussion?

How can the arts advance, explain and be intertwined with the Clinton Agenda? Whether it is keeping kids in school, making the streets less mean, keeping business competitive with a creative workforce, appreciating the environment, advancing international understanding, forging national identity while valuing the rich diversity of American culture: the arts are there at the core.

Acknowledging, as John Adams said, that "Liberty cannot be preserved without a general knowledge among people," how do we use and shape new technologies? Use artists as the architects, builders and travelers on the Information Super Highway?

The for-profit entertainment world is a huge US industry - in a real way the NEA provides the "R & D" for one of our most lucrative industries. As Congressman Dicks said, intellectual property is one of our greatest exports. How can this industry be a closer ally? The arts themselves are an economic stimulus and that information needs to be presented in the city councils, state house and on Capitol Hill.

I may need to reintroduce the President's Committee to you, which after four days I am bold to do. While it has existed for twelve years, it has not reported to you in years and has not met for over a year and a half. Its membership is about to change entirely - to be appointed by a new President with a new agenda.

The President's Committee has been actively involved in stimulating private giving through its private sector members and publications on charitable giving and fundraising. It has promoted public recognition through the National Medal of Art. It made the concept of public-private partnerships real, through collaboration that improved humanities teaching in the public schools, and it has promoted the preservation of collections. By 1992 it had funneled over \$2 million dollars into theaters through the Fund for New American Plays. The President's Committee with the Kennedy Center was behind the Department of Education's America 2000 arts partnership, and a plan to develop national standards for arts education. It tackled several policy areas, studying and promoting the change in the tax code that restored the deduction for gifts of appreciated properties to museums, libraries and other cultural organizations. In the swirl of debate over the role of the government in our cultural life, the President's Committee commissioned two reports, *The Value of the Arts*, and *The Value of the Humanities* that explain how they create jobs, revitalize cities, keep business competitive and help children learn. The President's Committee published some twenty-six reports and monographs to put more ideas into discussion, and held a major conference with the Department of State that recommended substantial new contributions to international cultural programs from corporations, foundations, and philanthropists.

I left Capitol Hill on Monday and arrived here on Tuesday. I started my career creating programs that brought artists into rural areas: put poets in classrooms and brass quintets on town greens. And the arts brought me to politics. When President Reagan threatened to eliminate the Endowments, the arts community got politicized. We hired lobbyists, we learned to talk about economic impact and how the whole NEA budget was one foot of a Trident submarine.

As part of the new arts lobbying campaign, Bernard Malamud journeyed from Bennington, Vermont to Washington, DC. When I asked him why, in his sixties, a famous writer whose work reached millions, he went to sit in Congressman's offices and to wait outside the hearing rooms to have a word with them, he said: "Because the work alone is not enough."

I realized that everything I cared about was being affected by larger systems, by political actions that I needed to understand: my work was no longer enough. So when Senator Patrick Leahy invited me to be his chief of staff, I accepted. There I was able to fight in the arts wars of the last years, and now politics has lead me back to the arts.

And I have realized with a jolt - one of those jolts we sometimes get that changes our lives - that

while we've always known that the arts are soul saving, now we know they are life saving.

In a town where we reach for the *Post* every morning and read about budget cuts, embargoes, and the latest scandals, one small item on January 17th caught my eye. The story of Kenneth Dickerson, the new music teacher at Douglass Junior High School in South East, and how he came to revive a band on borrowed and repaired instruments, hoping to keep students off the streets and out of the way of violence that's part of their daily lives. 80 students signed up. Mr. Dickerson said, "The discipline of music can save their lives." Bill Strickland told you this in his dramatic report this morning. He told me the same thing starkly yesterday: "yeah," he said, "we save kids lives. If they were on the street, they'd be dead."

For that, and many other reasons, we can know in our bones that this work is urgent and central to making an America be all we want to live in. I am convinced we can get our message across to the broad public. In our life-long work of making meaning of life, we will all have to save our lives several times. There is great national yearning for what the arts have to offer. As Mary Oliver said, in her poem *The Ponds*:

... Still, what I want in my life
is to be willing
to be dazzled --
to cast aside the weight of facts

and maybe even
to float a little
above this difficult world.
I want to believe I am looking

into the white fire of a great mystery.
I want to believe that the imperfections are nothing --
that the light is everything -- that it is more than the sum
of each flawed blossom rising and fading. And I do.

WHITE HOUSE HOSTED 1993, 1994, AND 1995
MEDAL OF ARTS EVENTS AND HOSTED ANNUAL DINNERS
FOR ARTS MEDAL RECIPIENTS AND PROMINENT MEMBERS
OF THE CULTURAL COMMUNITY

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

October 7, 1993

REMARKS BY THE PRESIDENT
IN WHITE HOUSE PRESIDENTIAL ARTS MEDAL CEREMONY

The South Lawn

2:26 P.M. EDT

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

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

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

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

MORE

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

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

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

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

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

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

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

MORE

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

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

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

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

(Medal is presented.)

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

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

(Medal is presented.)

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

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

MORE

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

(Medal is presented.)

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

(Medal is presented.)

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

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

Welcome, Stanley Kunitz. (Applause.)

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

MORE

Mr. Robert Merrill. (Applause.)

(Medal is presented.)

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

(Medal is presented.)

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

(Medal is presented.)

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

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

(Medal is presented.)

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

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

MORE

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

(Medal is presented.)

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

(Medal is presented.)

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

(Medal is presented.)

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

(Award is presented.)

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

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

(Award is presented.)

MORE

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

(Award is presented.)

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

(Award is presented.)

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

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

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

(Award is presented.)

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

(Medal is awarded.)

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

MORE

Before we go, I just can't resist saying this. Just before I came out here, I learned today that a great American writer and a friend of Hillary's and mine's, Tony Morrison was awarded the Nobel Prize for Literature today. (Applause.) I hope that in the years and struggles ahead we will work hard together to keep the arts and humanities alive and flourishing -- not just here in the nation's capital or in the cultural capitals of this great land, but in every community and in every neighborhood.

Remember, all the people we honor today were once in an ordinary community in an ordinary neighborhood living only with the imagination they had that brought them to this day and this honor. We have to find that imagination and fire it in the children all over America.

Thank you all and God bless you. (Applause.)

END

2:55 P.M. EDT

THE WHITE HOUSE
Office of the Press Secretary

Embargoed For Release:

October 13, 1994
12:00 am EDT

**THE PRESIDENT AND FIRST LADY HONOR
ARTISTS AND SCHOLARS AT WHITE HOUSE**

The President and First Lady will honor 16 distinguished American artists and humanists and one arts organization for their outstanding contributions to the nation's cultural life at White House ceremonies on October 14.

Honorees are the 12 recipients of the 1994 National Medal of the Arts, selected by President Clinton in collaboration with the National Endowment for the Arts, and the five recipients of the 1994 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities. Also to be honored for his lifelong contributions in both fields is U.S. Senator Claiborne Pell (D-RI).

"These extraordinary and talented individuals have borne eloquent testimony to the enduring power of the arts and the humanities in our everyday lives," the President said. "They have contributed profoundly to the richness and variety of our nation's cultural life, and so it is with enormous gratitude that we pay them national tribute."

The First Lady said, "We are extremely pleased to honor each of these wonderful Americans whose life's work is an everlasting gift to the nation."

Earlier this month, the President proclaimed October as National Arts and Humanities Month and the White House awards ceremony headlines the events marking this celebration.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The Frankel Prize honors Americans who have had outstanding success in bringing the insights of the humanities to wide public audiences.

-more-

Arts and Humanities, Page 2

Named by President Clinton as recipients of the 1994 National Medal of Arts are:

Actor and singer Harry Belafonte, New York, N.Y.
Jazz musician and composer Dave Brubeck, Wilton, Conn.
Contralto Celia Cruz, New York, N.Y.
Violin teacher Dorothy DeLay, Upper Nyack, N.Y.
Actor Julie Harris, West Chatham, Mass.
Choreographer Erick Hawkins, New York, N.Y.
Dancer Gene Kelly, Beverly Hills, Calif.
Folk musician Pete Seeger, Beacon, N.Y.
Arts patron Catherine Filene Shouse, Vienna, Va.
Painter Wayne Thiebaud, Sacramento, Calif.
Poet Richard Wilbur, Cummington, Mass.
Young Audiences, New York, N.Y.

Winners of the 1994 Charles Frankel Prize for their work in the humanities are:

Educator Ernest L. Boyer, Princeton, N.J.;
Writer William Kittredge, Missoula, Mont;
Literary scholar Peggy Whitman Prenshaw, Baton Rouge, La;
Public television executive Sharon Percy Rockefeller, Alexandria, Va;
Librarian Emerita Dorothy Porter Wesley, Washington, D.C.

Also receiving the Presidential Citizens Medal for his legislative leadership and strong advocacy of the arts and humanities over the years is Sen. Claiborne Pell of Rhode Island, Chairman of the Senate Subcommittee on Education, Arts and Humanities.

The Presidential awards presentation will take place on Friday , October 14, at 2:00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the tenth annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment 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."

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Nominations for the National Medal of Arts are sought annually by the National Endowment for the Arts and reviewed by the agency's National Council on the Arts. Recommendations are then forwarded to the President for his selection. Winners receive a gold-covered sterling silver medal designed by sculptor Robert Graham of Los Angeles.

The National Endowment for the Humanities' Charles Frankel Prize, now in its sixth year, annually honors distinguished citizens who through their scholarship, writing, academic and/or philanthropic leadership have enriched the nation. The Prize commemorates the late Charles Frankel, an eminent professor of philosophy at Columbia University, assistant secretary of state for educational and cultural affairs, and first director of the National Humanities Center in North Carolina, whose life and work exemplify the integration of scholarship and public service.

The Frankel Prize recipients were selected by Humanities Chairman Sheldon Hackney from recommendations made by the National Council on the Humanities. The winners receive a lucite trophy crafted by Jeffrey Bigelow of Washington, D.C.

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

Biographies of the 1994 National Medal of Arts Winners and the 1994 Charles Frankel Prize Recipients

Contacts: Cherle Simon, Arts Endowment, 202/682-5570
Gary Krull, Humanities Endowment, 202/606-8446

THE WHITE HOUSE
Office of the Press Secretary

Embargoed For Release:

October 13, 1994
12:00 am EDT

**THE PRESIDENT AND FIRST LADY HONOR
ARTISTS AND SCHOLARS AT WHITE HOUSE**

The President and First Lady will honor 16 distinguished American artists and humanists and one arts organization for their outstanding contributions to the nation's cultural life at White House ceremonies on October 14.

Honorees are the 12 recipients of the 1994 National Medal of the Arts, selected by President Clinton in collaboration with the National Endowment for the Arts, and the five recipients of the 1994 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities. Also to be honored for his lifelong contributions in both fields is U.S. Senator Claiborne Pell (D-RI).

"These extraordinary and talented individuals have borne eloquent testimony to the enduring power of the arts and the humanities in our everyday lives," the President said. "They have contributed profoundly to the richness and variety of our nation's cultural life, and so it is with enormous gratitude that we pay them national tribute."

The First Lady said, "We are extremely pleased to honor each of these wonderful Americans whose life's work is an everlasting gift to the nation."

Earlier this month, the President proclaimed October as National Arts and Humanities Month and the White House awards ceremony headlines the events marking this celebration.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The Frankel Prize honors Americans who have had outstanding success in bringing the insights of the humanities to wide public audiences.

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Named by President Clinton as recipients of the 1994 National Medal of Arts are:

Actor and singer Harry Belafonte, New York, N.Y.
Jazz musician and composer Dave Brubeck, Wilton, Conn.
Contralto Celia Cruz, New York, N.Y.
Violin teacher Dorothy DeLay, Upper Nyack, N.Y.
Actor Julie Harris, West Chatham, Mass.
Choreographer Erick Hawkins, New York, N.Y.
Dancer Gene Kelly, Beverly Hills, Calif.
Folk musician Pete Seeger, Beacon, N.Y.
Arts patron Catherine Filene Shouse, Vienna, Va.
Painter Wayne Thiebaud, Sacramento, Calif.
Poet Richard Wilbur, Cummington, Mass.
Young Audiences, New York, N.Y.

Winners of the 1994 Charles Frankel Prize for their work in the humanities are:

Educator Ernest L. Boyer, Princeton, N.J.;
Writer William Kittredge, Missoula, Mont;
Literary scholar Peggy Whitman Prenshaw, Baton Rouge, La;
Public television executive Sharon Percy Rockefeller, Alexandria, Va;
Librarian Emerita Dorothy Porter Wesley, Washington, D.C.

Also receiving the Presidential Citizens Medal for his legislative leadership and strong advocacy of the arts and humanities over the years is Sen. Claiborne Pell of Rhode Island, Chairman of the Senate Subcommittee on Education, Arts and Humanities.

The Presidential awards presentation will take place on Friday, October 14, at 2:00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the tenth annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment 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."

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The National Endowment for the Humanities' Charles Frankel Prize, now in its seventh year, annually honors distinguished citizens who through their scholarship, writing, academic and/or philanthropic leadership have enriched the nation. The Prize commemorates the late Charles Frankel, an eminent professor of philosophy at Columbia University, and assistant secretary of state for educational and cultural affairs. Frankel was also the first director of the National Humanities Center in North Carolina and his life and work exemplify the integration of scholarship and public service.

The Frankel Prize recipients were selected by Humanities Chairman Sheldon Hackney from recommendations made by the National Council on the Humanities. The winners receive a medal crafted by artist Jeffrey Bigelow of Washington, D.C.

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

This year marks the thirtieth anniversary of the NEA and the NEH.

Attached: Biographies of the 1995 National Medal of Arts Winners and the 1995 Charles Frankel Prize Recipients

**Contacts: Cherie Simon, National Endowment for the Arts, 202/682-5570
Gary Krull, National Endowment for the Humanities, 202/606-8446**

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

October 2, 1995

**THE PRESIDENT AND FIRST LADY HONOR
ARTISTS AND SCHOLARS AT WHITE HOUSE**

The President and First Lady will honor 17 distinguished American artists and humanists and one arts education organization for their outstanding contributions to the nation's cultural life at White House ceremonies on Thursday, October 5.

Honorees are the 13 recipients of the 1995 National Medal of the Arts, selected by the President in collaboration with the National Endowment for the Arts, and the five recipients of the 1995 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities.

"The stellar list of honorees includes some of the brightest beacons in American arts and culture," the President observed. "These are the people who lift our spirits and illuminate our lives, and it is entirely fitting that we honor them today."

The First Lady said, "We are delighted to pay tribute today to these extraordinary individuals, who have contributed so much to American life."

The President has proclaimed October as National Arts and Humanities Month. The White House awards ceremony headlines the events marking this celebration.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The Frankel Prize honors Americans who have had outstanding success in bringing the insights of the humanities to wide public audiences.

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Named by President Clinton as 1995 National Medal of Arts recipients are:

Licia Albanese, opera singer, New York, New York
Gwendolyn Brooks, poet, Chicago, Illinois
B. Gerald and Iris Cantor, patrons, Beverly Hills, California
Ossie Davis and Ruby Dee, actors, New Rochelle, New York
David Diamond, composer, Rochester, New York
James Ingo Freed, architect, New York, New York
Bob Hope, entertainer, North Hollywood, California
Roy Lichtenstein, painter and sculptor, New York, New York
Arthur Mitchell, dancer and choreographer, New York, New York
William S. Monroe, bluegrass musician, Goodlettsville, Tennessee
Urban Gateways, arts education organization, Chicago, Illinois

Winners of the 1995 Charles Frankel Prize for their work in the humanities are:

William R. Ferris, scholar and director of the Center for the Study of Southern Culture, Oxford, Mississippi
Charles Kuralt, CBS correspondent and author, New York, New York
David Macaulay, author and illustrator, Warren, Rhode Island
David McCullough, Pulitzer Prize-winning author and historian, West Tisbury, Massachusetts
Bernice Johnson Reagon, performer, museum curator and historian, Washington, D.C.

The Presidential awards presentation will take place on Thursday, October 5, at 12:00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the 11th annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment 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."

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Biographies of the 1994 National Medal of Arts Winners and the 1994 Charles Frankel Prize Recipients

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JAMES INGO FREED is one of three senior design partners at Pei Cobb Freed & Partners, a firm that has received more than one hundred major awards, including the American Institute of Architect's Architectural Firm Award.

Born in Essen, Germany, Freed joined I.M. Pei and Partners in 1956. Before that, he had worked in both Chicago and New York, most notably in the office of Mies Van der Rohe. He received his architectural degree from the Illinois Institute of Technology in 1953, where he served as dean of the School of Architecture from 1975-78. Mr. Freed has also taught at Cooper Union, Cornell University, the Rhode Island School of Design, Columbia University, and Yale University. He is widely published in professional journals and books, and has participated in dozens of exhibitions in the United States and abroad.

Freed's designs include the acclaimed United States Holocaust Memorial Museum in Washington, D.C.; San Francisco Main Public Library at the Civic Center; 88 Pine Street in lower Manhattan; the National Bank of Commerce in Lincoln, Nebraska; West Loop Plaza in Houston; Gem City Savings in Dayton, Ohio; the Jacob K. Javits Convention Center and Plaza in New York City; Warwick Post Oak Hotel in Houston; 499 Park Avenue in Manhattan; Potomac Tower in Rosslyn, Virginia; the expansion and modernization of the Los Angeles Convention Center; the Alumni Center at Ball State University; and a two-building reclamation center for the Environmental Protection Administration in Taiwan.

Among Freed's many awards are: the R.S. Reynolds Memorial Award for Excellence in Architecture, the Arnold W. Brunner Prize in Architecture from the National Institute for Arts and Letters, the Medal of Honor of the New York Chapter of the AIA, and the AIA's first annual Thomas Jefferson Award for Public Architecture in 1992.

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ROY LICHTENSTEIN, a founding figure in the American Pop Art movement, is one of the most celebrated and respected American painters and sculptors.

Born in New York City, Lichtenstein received his B.F.A. and M.F.A. degrees from Ohio State University. He also studied with Reginald Marsh at the Art Students League in New York. His earliest work, in the 1950s, was concerned with early American history, panoramic canvases that recalled the figurative work of Frederic Remington. In 1957, he embarked on an Abstract Expressionist phase, followed in the early sixties by the Pop Art style which became his signature. Drawing on advertising illustrations, comic-strip characters, and other icons of everyday life, Lichtenstein's expanded images have much more to do with their inherent abstract qualities of design and rhythm than with the commonplace subject matter itself. Much of the precision of Lichtenstein's work draws from his work in Ohio as a graphic and engineering draftsman. But the lively spirit of his work, its profoundly "American" quality that makes it immediately recognizable as "a Lichtenstein," arise from the genius of the artist himself.

Although his one-man shows in New York date back to 1951, his breakthrough show came in 1962 at the Leo Castelli Gallery. In 1964, Philip Johnson commissioned Lichtenstein (along with Andy Warhol, Robert Rauschenberg, and Robert Indiana) to make large-scale paintings for the New York State Pavilion at the New York World's Fair.

Among Lichtenstein's many awards and honors are his induction as a fellow into the American Academy of Arts and Sciences in 1971, the Skowhegan Medal for Painting in 1977, election as a member of the American Academy and Institute of Arts and Letters in 1979, Creative Arts Award in Painting from Brandeis University in 1991, and the Amic de Barcelona in 1993.

ARTHUR MITCHELL is known world-wide as a dancer, choreographer, and teacher.

Born in Harlem, Mitchell has been a pivotal figure in dance for nearly four decades. He began his formal dance training in his late teens and blossomed early, winning the coveted annual dance award upon graduation from the High School of Performing Arts in New York City. Offered scholarships to both Bennington College and the School of the American Ballet, Mitchell accepted the latter and went on to join the New York City Ballet in 1955, where he made his debut in the fourth movement of the *Western Symphony*.

Mitchell soon rose to *premier danseur* in the company. During his fifteen years with the New York City Ballet, he electrified audiences in a wide range of performances, from the neoclassic *Agon pas de deux* to the light-hearted Puck in *A Midsummer Night's Dream*, two roles created especially for him by George Balanchine. Mitchell left the New York City Ballet in 1966 to appear in several Broadway shows, and to serve for the first time as artistic director of a dance company that appeared for two years in succession at the Spoleto Festival.

Following the death of Martin Luther King, Jr., Mitchell decided to provide children in Harlem with opportunities he had been given as a youngster. In 1969, with financial assistance from the Ford Foundation, Mitchell and Karel Shook founded the Dance Theatre of Harlem, both as a school of the allied arts and a professional dance company. Having long since expanded its boundaries, the school and the company now recruit students and dancers from around the world.

Among Mitchell's many honors and awards are: Actor's Equity's Paul Robeson Award, the New York Public Library's "Lion of the Performing Arts" award, induction into the NAACP's Image Awards Hall of Fame, the Arts and Business Council's Arnold Gingrich Memorial Award, the American Academy's of Achievement's Golden Plate Award, the Black History Makers Award, the Harkness Distinguished Artist in Dance, New York City's Handel Medallion, and a Kennedy Center Honor in 1993.

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WILLIAM S. MONROE, known worldwide as Bill Monroe, has been aptly called the "Father of Bluegrass Music."

Born in rural Kentucky, Monroe first became involved with traditional string-band music around 1921, when he took up the mandolin and joined with his older brothers Charlie and Birch in making music on the front porch of their farm home near Rosine, Kentucky. Through an uncle who was an influential fiddle-player in the region, Monroe acquired an enormous repertoire of traditional tunes and songs, planting the seeds of his own musical creativity which later blossomed.

In 1929, he and his brothers traveled to Whiting, Indiana, where they worked in an oil refinery during the day and performed square-dance and gospel music at night. Performances for WLS radio and the station's National Barn Dance tour followed in the early 1930s, and by 1936 Bill and Charlie Monroe had a recording contract with RCA's Bluebird label.

When the Monroe Brothers band broke up in 1938, Bill Monroe formed a band of his own. In late 1939, Bill Monroe and his Blue Grass Boys joined the Grand Ole Opry radio show broadcast by Nashville's WSM. By 1945 the band that would define the bluegrass sound had been formed, featuring Monroe, Earl Scruggs, Lester Flatt, Robert "Chubby" Wise, and Howard "Cedric Rainwater" Watts.

In the half-century since the birth of bluegrass, the music has gained fans across the United States and throughout the world. Monroe and his music have influenced a wide range of vernacular styles, from country and rock 'n' roll to Cajun and polka.

In 1970, Bill Monroe was inducted into the Country Music Hall of Fame, and in 1991 he joined the International Bluegrass Music Association's Hall of Honor.

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URBAN GATEWAYS: The Center for Arts Education, has been a mainstay for arts education programming and a model for other arts programs across the country for over three decades.

Urban Gateways: The Center for Arts Education was founded in 1961 by a small group of individuals who were committed to building a bridge between disadvantaged children and Chicago's cultural resources. Today, Urban Gateways is the largest and most comprehensive arts-in-education organization in the country, bringing quality arts programs to children, teachers, and parents in the Chicago metropolitan area. Through its programs, children learn self-esteem, self-discipline, creativity, problem-solving skills, conceptual and critical thinking, and cooperation--all skills needed for success in learning and in the workforce.

In 1994, the organization reached more than one million people with over 11,000 programs in Chicago-area schools. With some 320 artists on its roster, Urban Gateways is the largest private employer of artists in the midwest region, providing opportunities that support and sustain the growth of local, regional, and national performing arts organizations, and helping individual artists with professional development and advancement. Artists of all disciplines--dance, theater, music, visual and literary arts--and from a diverse cultural palette are represented in Urban Gateways' many programs. These programs include student workshops, in-school performances, matinee performances, artists-in-residence, teacher in-service workshops, and parent workshops.

Designated as one of the top nine cultural institutions in the state by the Illinois Arts Council, Urban Gateways has also been cited as a model organization by the National Endowment for the Arts for artist training and community-based arts-in-education programs. In 1987, Urban Gateways received the prestigious Governor's Award for the Arts.

As Urban Gateways enters its fourth decade, it continues to serve as a national model for incorporating the arts into all levels of education for academic, cultural, and personal development.

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BOB HOPE, who has been delighting audiences worldwide for nearly 70 years, has been justifiably called the quintessential American comic.

Born in London, Hope came to the United States with his family at the age of five, and before he turned twenty he had entered vaudeville as a comedian and singer-dancer with Fatty Arbuckle's traveling show. Hope made his Broadway debut in 1927 in *The Sidewalks of New York*, and his film debut in 1934 (*Going Spanish*). He first appeared on radio the following year, which led eventually to a ten-year run of "The Bob Hope Pepsodent Show" (1939-48). Having starred in his first feature film in 1938 (*The Big Broadcast of 1938*), Hope teamed with Bing Crosby in 1940 for the first of a series of enormously popular "Road" films, *Road to Singapore*. The following year Hope began what would become another staple of his long career--overseas tours to entertain American troops. The 1950s saw Hope entering the world of television, both with his own shows and innumerable guest appearances and specials spanning the next 40 years. The author of 10 books himself, Hope has also been the subject of numerous books and articles

No less impressive than Hope's varied career in entertainment is his charitable and humanitarian work. His annual Bob Hope Desert Classic golf tournament raises over a million dollars for charity every year, and it is estimated Hope-related fundraising events have helped provide more than a billion dollars for hospitals, scientific research, the Boy Scouts, the disabled, and organizations combating many of the world's most debilitating diseases.

The recipient of more than 50 honorary academic degrees, Hope has also received a long list of awards and honors, including the People to People Award from President Eisenhower, the Congressional Gold Medal from President Kennedy, the Medal of Freedom from President Johnson, and the Medal of Merit from the United States Congress.

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LICIA ALBANESE is a world-renowned soprano, who thrilled audiences of the Metropolitan Opera for more than a quarter of a century.

Albanese was born in Bari, Italy, and at the age of 22 won the first Italian government-sponsored vocal competition over 300 other entrants. Her professional debut was in 1934 at the Teatro Lirico in Milan, as a last-minute replacement in the lead role in *Madame Butterfly*. So successful was the young soprano that she made her official debut, in the same role, at Parma the following year, launching a career that would span four decades.

Albanese came to the United States in 1939, and made her American debut at the Metropolitan Opera on February 9, 1940, once again in the role of Cio-Cio-San. From that moment until her final performance with the Met on April 16, 1966, a special rapport existed between the singer and the opera audience. Although remembered most vividly for her leading roles in a number of Puccini's operas, she proved no less memorable as Marguerite in *Faust*, Violetta in *La Traviata*, and Desdemona in *Otello*. Coming out of retirement briefly in 1985 and 1987, Albanese appeared in the New York and Houston revivals of Soundheim's *Follies*.

Among her many distinguished awards are the Order of Merit in Italy and the Lady Grand Cross of the Equestrian Order of the Holy Sepulchre, bestowed by Pope Pius XII.

Through the Puccini Foundation, which she established with her late husband, businessman Joseph Gimma, Albanese has worked tirelessly on behalf of opera and its survival as an art form in the United States.

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GWENDOLYN BROOKS has enriched American culture with her poetry for over 40 years.

Born in Topeka, Kansas, and raised in Chicago, Brooks' first job was as publicity director for the NAACP Youth Council in Chicago in the 1930s. She subsequently taught at Northeastern Illinois State College, also in Chicago, the first of her many teaching posts. But she remained a poet, from crafting rhymes as a child, to her first collection of poems, *A Street in Bronzeville*, which was published to acclaim in 1945. The following year she received a Guggenheim Fellowship and an American Academy of Arts and Letters grant, and in 1950, after the publication of her second collection of poems, *Annie Allen*, in 1949, she received a Pulitzer Prize.

Brooks career as a writer and an educator includes over 30 publications by Brooks herself, and no less than four full-length studies of her life and work by other scholars. Brooks credits the Second Black Writers' Conference at Fisk University in 1967 as a turning point in her career, investing her writing with new energy and a new vision for the future of African-Americans.

The recipient of more than 50 honorary degrees from American universities, Brooks has also received numerous awards and prizes, including a Black Academy Award in 1971, the Shelley Memorial Award in 1976, the Frost Medal and New York Public Library Award in 1988, a National Endowment for the Arts Lifetime Achievement Award in 1989, and a National Book Foundation Medal in 1994. Since 1968 she has been the Poet Laureate of Illinois (succeeding Carl Sandburg), and in 1985 she became the 29th and final Consultant in Poetry to the Library of Congress.

IRIS and B. GERALD CANTOR are in the forefront of patrons associated with the arts in America. Their various gifts are among the most comprehensive this country has known in terms of dollars, scope, and sheer variety.

Born in New York City and educated at New York University during the Depression, Cantor became a successful financial executive and has head of his own firm, Cantor, Fitzgerald, since 1945. Married to the former Iris Bazel in 1977, Cantor and his wife have assembled the largest collection of the works of Auguste Rodin in the world--over 730 large and small-scale sculptures, prints, drawings, photographs, and Rodin memorabilia. Even more impressive than the size and range of that collection, is the extent that the Cantors have shared its wealth: gifts of some 430 works of art to over 70 American institutions, including 33 Rodin sculptures to the Metropolitan Museum of Art in New York, 60 sculptures to the Brooklyn Museum, 51 sculptures to the Los Angeles County Museum of Art, 10 bronze studies to the Museum of Modern Art in New York, and 187 sculptures to Stanford University Museum and Art Gallery (where, in 1969, Cantor established the Rodin Research Fund).

Equally impressive are the multi-million dollar grants that the Cantors have made to art institutions throughout the country. These include: the Metropolitan Museum of Art (\$13.5 million since 1986 for exhibition halls, a roof garden, and a gallery of 19th-century sculpture); the Brooklyn Museum (\$3.5 million for the Cantor Auditorium in 1991); Stanford University (\$10 million for the Cantor Center for the Visual Arts in 1994); and Haverford College (\$1 million for the creation of a new art gallery).

The Cantors have also underwritten exhibitions from institutions such as the Metropolitan Museum and the National Gallery, to such mid-sized institutions as the Arkansas Arts Center, to countless small colleges and university museums, in their efforts to bring the beauty of art to as many Americans as possible.

OSSIE DAVIS and RUBY DEE are one of the most respected and beloved husband-and-wife dramatic teams America has ever known.

Davis, who was born in Cogdell, Georgia, attended Howard and Columbia universities and studied acting with the Rose McClendon Players in Harlem in the early 1940s. Following an army stint in World War II, during which he managed to write and produce shows for the troops, Davis made his Broadway debut in 1946 in *Jeb Turner*. That play lasted only nine performances, but it was not without long-term implications for the young actor. Another member of the cast was Ruby Dee, whom Davis married two years later.

Ruby Dee was born in Cleveland, graduated from Hunter College in 1945, and later turned fulltime to acting. Even before her graduation, Dee had made her theater debut (*South Pacific* in 1943), studying at Harlem's American Negro Theatre.

Both actors entered the field at a time when African Americans were rarely employed in Hollywood, and when the theater, according to Davis, offered little "for us except to carry silver trays." But the pair persisted in their craft, and went on to achieve great success, separately and together, on stage and on screen. Dee's stage credits include *A Raisin in the Sun*, *Purlie Victorious*, and *The Taming of the Shrew* and on television; *The Jackie Robinson Story*, *St. Louis Blues*, and *The Balcony* in Hollywood; and "Wedding Band," "I Know Why the Caged Bird Sings," and "Long Day's Journey into Night." Davis has been no less prolific, with an active career that also includes writing (*Purlie Victorious*) and directing (*Cotton Comes to Harlem*) in addition to a long list of acting roles. The husband and wife team also co-hosted the PBS series, "With Ossie and Ruby."

Widely acclaimed for their work in both acting and civil rights, Davis and Dee have been honored by such organizations as the New York Urban League, the American Library Association, NAACP, Operation PUSH, and the Jane Addams Peace Association.

DAVID DIAMOND has practiced the craft of musical composition for sixty years, quietly earning a reputation for himself as one of this country's most serious, steadfast, and disciplined composers.

"I am part of the Classical tradition," Diamond has said, without apology, describing a long career that has hewn to a meticulous craftsmanship often out of favor when more experimental forms were in vogue. Ironically, the musical world finally may have caught up with this latter-day icon of the classical tradition, with recognition coming from frequent performances of his work, a Gold Medal from the American Academy of Arts and Letters, and the Edward MacDowell Lifetime Achievement Award in 1991.

Born in Rochester, New York, Diamond studied violin and composition in Cleveland with Andre deRibaupierre during his youth. By the time he graduated from high school he had written no fewer than 100 pieces of music. Following a year at the Eastman School of Music on scholarship as a composition student of Bernard Rogers, he received a scholarship to the New Music School and the Dalcroze Institute in New York where he studied with Paul Boepple and Roger Sessions. He then spent several years in Paris working with the renowned pedagogue Nadia Boulanger at the Conservatoire Americain in Fontainebleau, and was influenced by such artists as Roussel, Milhaud, Ravel, and Stravinsky.

At the outbreak of World War II, Diamond returned to New York and established himself as a rising young composer, receiving grants, commissions, and performances of his works by major American orchestras. In 1951, he returned to Italy and composed prolifically, returning to the United States in 1965. Diamond has taught at the State University of New York in Buffalo, the University of Colorado at Boulder, the Manhattan School of Music, and, from 1973 to the present, at the Juilliard School.

FIRST LADY GAVE COMMENCEMENT ADDRESS
AT DUKE ELLINGTON HIGH SCHOOL FOR THE ARTS IN WASHINGTON

THE WHITE HOUSE
Office of the Press Secretary

For Immediate Release

June 15, 1994

COMMENCEMENT ADDRESS BY THE FIRST LADY
AT DUKE ELLINGTON SCHOOL FOR THE PERFORMING ARTS
WASHINGTON, D.C.

MRS. CLINTON: Well, I don't know about all of you, but I think we can just quit right now. I feel like I've had one of the best evenings in a very long time.

I want to thank Eli and Naisha (phonetic) for the best introduction done ensemble that I have ever had and ever will have. I am grateful for you for that. I want to thank Mrs. Cafritz and her (inaudible), Mr. Malone (phonetic), for realizing their dream and yours through this marvelous school and all that it represents.

Principal Wilson and representatives of the school board and board members and all of you who are gathered for this special evening, I know that you join me in a feeling of pride and even of teary eyes as I watched all of the graduates coming in, and I was privileged to get here early enough to see your performance, and I could not help but be moved by all of it, but particularly the finale. This indeed is your night. Tonight is yours, and I hope every other night from now into the future gives you the same joy that you gave all of us.

On behalf of the President, I want to extend my congratulations on 20 remarkable years, and I hope that today's editorial in the Washington Post will galvanize this community so that this school continues to be a symbol of excellence of public schools and will flourish and thrive for many years to come. All of us who have seen the results of Ellington's work should join with the supporters of Ellington to make sure that work not only continues but grows in strength.

As you probably know, I live with a President who has an abiding interest and love of the arts. It was given to him as a young child by teachers such as the ones that you

MORE

have enjoyed here at this school. He loves music. We love together painting and museums. We love theater. We know that in a very deep way the arts represents the very soul of our nation.

And what Ellington has done is to represent young people who are fulfilling their dreams as artists and performers, and I was particularly proud that you had a role to play in the festivities honoring the Emperor and Empress of Japan, and they personally spoke to me about how impressed they were by your choir, and, after hearing you tonight, I certainly can understand that.

By now, most of you have discovered the power of human hope and imagination. Where there is imagination, there is always hope. Where there is potential for creative expression, there is always the possibility for human progress. I believe, as I know you do, that all forms of art -- music, dance, literature, painting, sculpture, poetry -- all of it has an enormous capacity to affect not only your individual lives but the lives of your larger community.

Art is not beyond. It moves people. It encourages people. It puzzles people. It provokes people. You have at your fingertips, because of your talent and your dedication and your hard work, the opportunity to not only explore your own potential but to influence people far beyond.

I was very moved to receiving the painting. It will come with me back to the White House, where it will hang in a place of honor. And I was very touched to receive the sculpture. Those two pieces of artistic work, standing on their own, carry meaning. You know, because of what you have given your lives to, that you've had to have a lot of discipline to get where you are. You've made a lot of risks and sacrifices and taken on a lot of responsibilities.

Now the question is, what will you do with all that you have been given and all that you have taken? As you look to the future, I hope you will remember there are many things that distinguish artists and performers from the rest of us, but there are at least three I would like to mention.

First, artists are willing to make sacrifices. That's something you already know because many of you have already done that. Peggy mentioned the VPIS award and Children's Defense Fund. I know from my own experience that

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many of you have already overcome great odds and have been willing to make sacrifices for your education and your art.

Second, artists are willing to take risks. They are willing to expose their ideas, their visions, their emotions to outside scrutiny in ways that other people are not. It takes courage and it takes guts to be an artist. And I hope that you will always celebrate your willingness to take risks on behalf of your art.

Robin Smith (phonetic), the president of the student body, talked recently about the hard lessons she had learned here. She said, "I have learned to accept criticism, and if you don't learn that you shouldn't go on with your career." I might add that being open to criticism means being open to learning and growing. As someone who gets more than, I think, my fair share of criticism, I have to echo Ms. Smith's words. You have to learn to accept criticism. But I would add to what she said, learn to accept it seriously but not personally. Do not let anyone else's opinion of you or your work (inaudible).

The third point of distinction I would like to share with you is that perhaps because the work of artists and performers reflects, in the words of the painter Romer Beardon (phonetic), "the soul of the people," you do have an added responsibility to make a positive difference in society. This is always the subject of commencement speeches, but in your case it is more dramatic and perhaps even more immediate than it is for the usual graduates.

For your generation, the future holds great promise and great peril, great peril because we only have to look around us to see that the world still has too much poverty, too much racism, too much violence, too much indifference, too many of the things we have struggled with since the very beginning of time.

But there are great promises embodied in the lives of every one of us, and particularly in your lives. You have what I hope you will always hold onto, what someone once called "a hard-earned optimism." I know that many of you sit here often thinking in the past four years that you might not be able to stay the course. I know that there were times when it didn't seem worth it, when you didn't feel you had the support that you needed or thought you deserved from family and friends. But it was your optimism, your willingness to

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keep going that really at the root is what will make your promise ripple out into a great promise for the larger society.

That means you must have a vision of life that does not ignore the tough realities but is based on those tough realities but is infused with hope. You know, an attitude about one's ability to take responsibility and contribute to society can be yours no matter what your personal circumstances might be. And I would only say to you what I believe with all my heart, what I see my husband doing every day, and that is, never, never give up, no matter how many obstacles are thrown in your way.

Giving up, especially when you have the talent that you all have, is an indulgence. And you only have to look at the events of the last month to realize why it is never appropriate to give up. Think for a minute about the inauguration of Nelson Mandela.

If there were ever a man who had reason to give up, it certainly was he. Twenty-seven years, longer than you have been alive, he spent in prison. I had the extraordinary privilege of attending his inauguration. I hope you saw much of the television coverage of that historic event. But I want to tell you what personally made the single biggest impression on me.

Yes, I was overwhelmed by the inaugural ceremonies, by the sight of Nelson Mandela mounting the stairs, surrounded by the military leaders of South Africa who were now part of a new constitutional government. But what really moved me and what said more to me about his greatness than anything else was what he said at a function after the inaugural, when he stood before a very large crowd of visiting dignitaries and other people from around the world and told us that he had invited to his inaugural three of his former jailers.

Stop and think about that for a minute. I felt a rush of emotion like I have never experienced. I sat there thinking, this man is great because he has learned the basic lessons of what it is to be a human being filled with hope, who continues to forgive, never to forget, but always to forgive, because a hopeful heart has no room for bitterness, has no room for vengeance, has no room for (inaudible).

And I thought to myself, if this man in this

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extraordinary act of humanity could overcome bitterness and invite his three jailers to his inaugural, certainly every one of us could change our own hearts and our own minds and begin to live with that same level of hopefulness.

And then, last week, the President and I were in Europe to celebrate the lives and sacrifices of many of your grandparents and uncles and others who lived and fought and maybe even died during World War Two. We saw many there who had survived that particular conflict, but I want to tell you about one particular gentleman.

He's not a famous person, but he is a very important man. His name is Woodrow Profitt (phonetic). He was a member of a very significant group called the Tuskegee Airmen, young African American men who believed they were as good as anybody else. Who believed in the promise of democracy and freedom and decided they wanted to make their contribution, and they formed themselves into the Tuskegee Airmen.

And if you followed any of the TV coverage of the invasion of Europe, you may have heard that in the two months before D-Day, 2,000 planes, 12,000 men were shot down over Europe by the Germans. The Tuskegee Airmen, who flew fighter planes that were to protect bombers making those bombing runs, never lost a single bomber. And I asked Mr. Profitt, how, in the face of the extraordinary attacks that were going on, did the Tuskegee Airmen never lose a single bomber? And he said, "That's because we knew our job, we stayed in formation, and we took care of each other." Pretty good words to live by (inaudible).

And those words echoed for me when I heard these words from someone who not only plays beautiful music, but has a lot to tell us, namely, Wynton Marsalis. Wynton Marsalis says, "Life is like playing the blues." So, in ending, let me pass on his advice. And it is as follows: "Always bring your horn. Know the tune. Learn to listen with empathy. Understand your role in the ensemble. And, most of all, enjoy playing."

Think about your own lives in that light, and go forth from this celebration with optimism and hope, courage and confidence to chart your own courses. Many people have invested in you, and I think it's an investment that has been very well made. God bless you, and good luck, everyone.

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(End of speech.)

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FIRST LADY GRANTED INTERVIEW
TO ARTNEWS FOR FEATURE ARTICLE

THE CLINTONS' CHOICE

Art in the White House

Bill and Hillary's first date included a stop at a Rothko show. Two decades later, they live amid an outstanding art collection built over 200 years. On a private tour of the works the couple chose for the family residence, the first lady spoke exuberantly about

the role of art in their lives—and the nation's

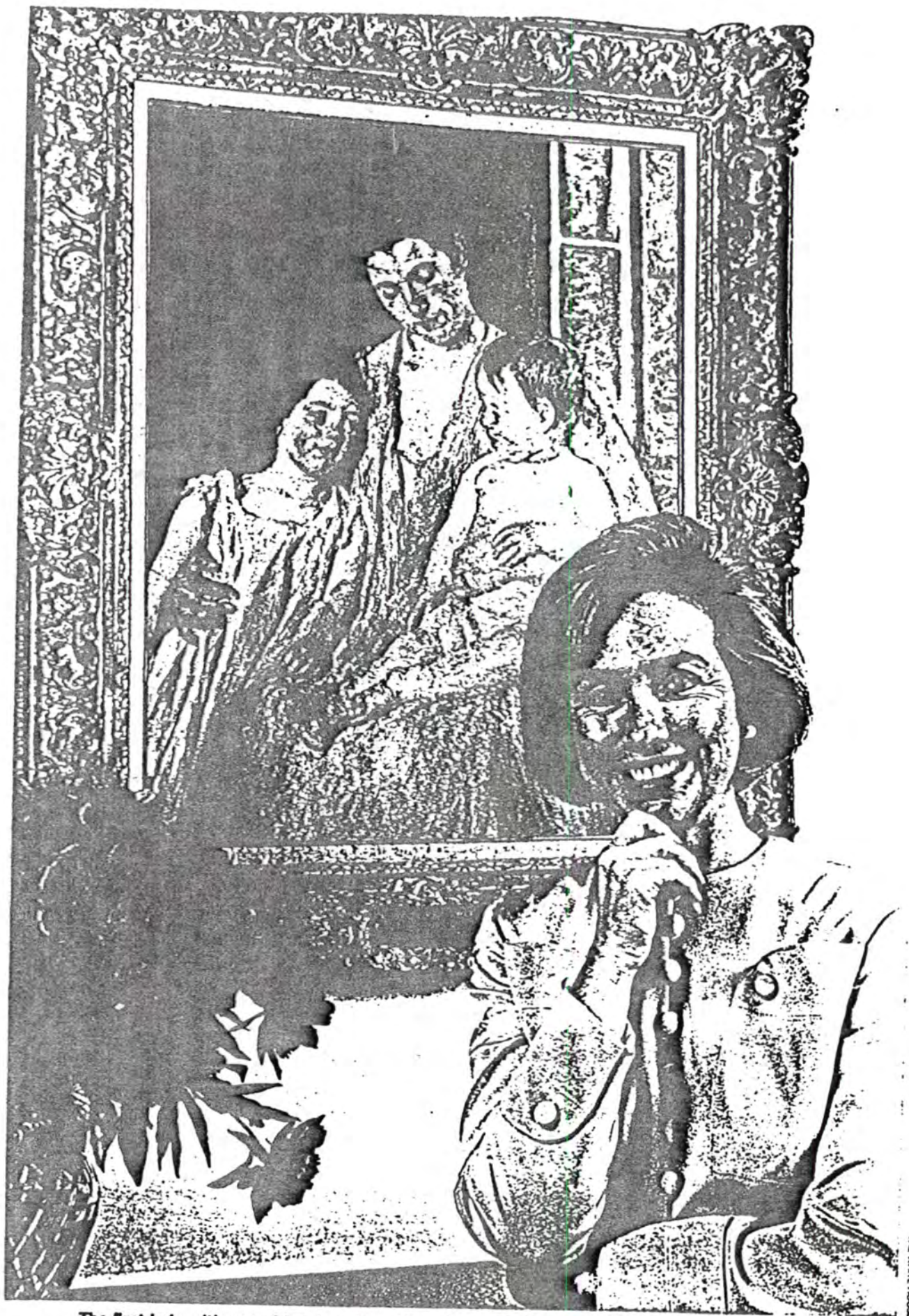
BY MARY LYNN KOTZ

WHEN BILL AND HILLARY CLINTON moved into the White House, they asked for easels. And more easels. They set them up in the Map Room and had the curatorial staff bring in all the paintings from the White House basement. One by one, on the dozen or so easels, they looked at the American Impressionists, 19th-century landscapes, Cézanne and Glackens still lifes, Robert Henri's portrait of a gypsy girl, and many other paintings in the White House collection that hadn't seen the light of day in years.

In an exclusive interview with ARTnews, Mrs. Clinton spoke with great feeling about the 450-work White House art collection. "When we first got here, my husband and I looked through the book on the collection [William Kloss's *A Nation's Pride: Art in the White House*] and tried to find everything in it," explains Mrs. Clinton. "What we couldn't find on the walls, we brought in here to study. I think we've pulled out every painting that's been in storage," she continues. "We've tried to find a place for everything, but the only one I despair of is Whistler's *Nocturne* (ca. 1870-77). There doesn't seem to be a wall where it gets enough light."



"I like it because of the composition and the emotion," says Hillary Rodham Clinton of George P. A. Healy's 1859 study of John Tyler. "And of course my husband likes it because Tyler is crumpling up the newspapers!"



The first lady with one of her favorites—Mary Cassatt's *Young Mother and Two Children*, 1908.

Seated on a red brocade sofa in the newly redecorated Map Room, the first lady is both relaxed and animated talking about art. Many of her favorites in the White House collection are paintings by women, or those that feature women as subjects, such as Lilla Cabot Perry's *Boy Fishing* (1929) in the West Sitting Hall and Mary Cassatt's *Young Mother and Two Children* (1908). The president, she says, responds more to paintings that have historic meaning for him, such as William Tolman Carlton's *Watch Meeting—Dec. 31st, 1862—Waiting for the Hour* (1863), a scene of slaves gathered around a table studying a large pocket watch on the eve of the Emancipation Proclamation's enactment. "Look at them," President Clinton exclaims to visitors at every opportunity, "just waiting for that moment of freedom."

The president's favorite White House painting, which he has hung prominently in the Oval Office, is *The Avenue in*

terms for the Civil War. On another wall hangs Theobald Chartran's *The Signing of the Peace Protocol Between Spain and the United States, August 12, 1898* (1899). It commemorates the agreement signed by President McKinley in the Treaty Room that ended the Spanish-American War.

Mrs. Clinton says that her husband is also particularly fond of *Morning on the Seine, Good Weather* (1897) by Claude Monet in the West Sitting Hall. "It is such a peaceful, beautiful scene. He'll just sit and look at it as he talks on the phone. And," she adds, "I think the fact that it was given to the White House in memory of President Kennedy has extra meaning for him." During the Johnson Administration, the painting, a gift of the Kennedy family, was given a place of honor on the State Floor. During the Nixon Administration, however, it was sent down to the ground floor, to hang in relative obscurity in the dim light of the Vermeil Room, where

it stayed for nearly 20 years until Barbara Bush brought it upstairs to prominence in the family quarters.

Moved by the Clintons to more visible positions on the State Floor were the portraits of Franklin D. Roosevelt by Frank Salisbury and Harry Truman by Greta Kempton. Each president places more prominently the portraits that are personally or politically attractive to him. And the White House collection, which has grown through 43 administrations, offers plenty to choose from. The art is cared for by the Office of the Curator, established by Jacqueline Kennedy, who also began the White House Historical Association.

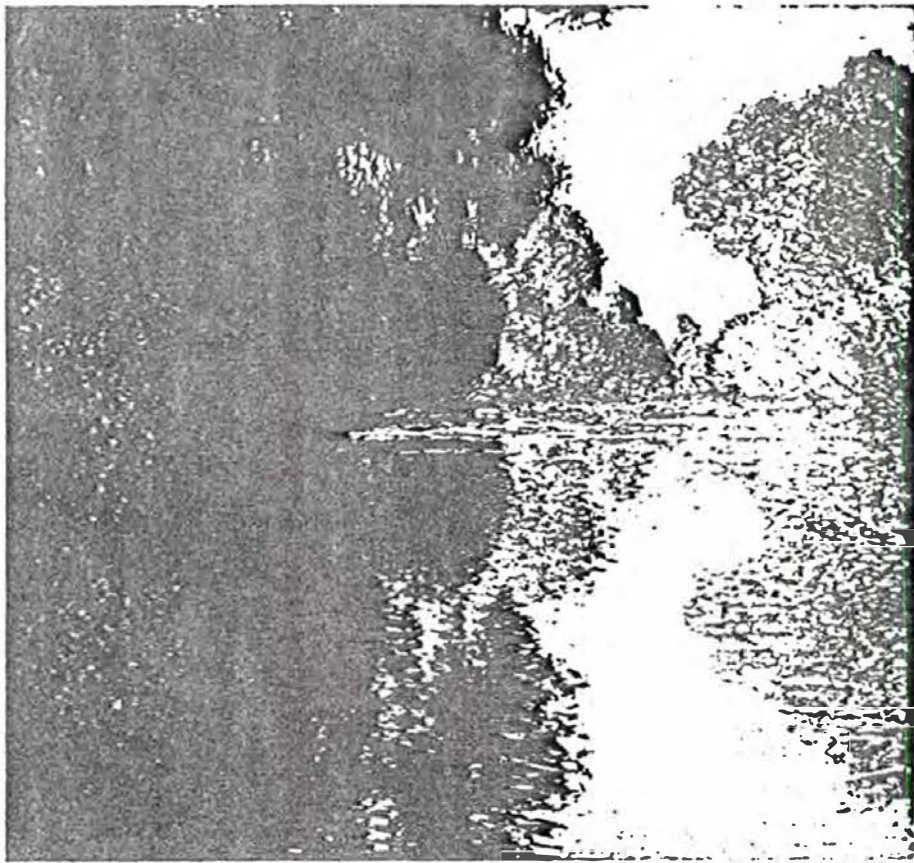
"So many touches to the house, so much of the art was either brought to the White House or inspired by the Kennedys," reflects Mrs. Clinton. Mrs. Kennedy's primary project was to restore the White House to its early-19th-century grandeur by inviting donations of art and furnishings. The collection, therefore, became a repository for 19th-century art.

The curators and Mrs. Clinton, though, are painfully aware that as the 21st century approaches, the

White House collection is lacking in 20th-century art. The "youngest" painting is a 1952 John Marin oil, *The Circus No. 1*, which Mrs. Clinton has placed in her office in the West Wing, but there is nothing from the 1930s or '40s.

"We would love to have some modern American artists represented," says Mrs. Clinton. "We're really the beneficiary of other people's generosity. We would be honored to have in the White House paintings by 20th-century artists such as Georgia O'Keeffe or Thomas Hart Benton, for example. So if there's anyone out there reading this who would like to make a contribution..." she laughs.

Mrs. Clinton's Chicago childhood, along with her undergraduate education at Wellesley College from 1965 to '69, gave her a lot of exposure to modern art. "The most overwhelming experience I ever had with a piece of modern art



Claude Monet's *Morning on the Seine, Good Weather*, 1897, which the president always stares at when he's on the phone in the West Sitting Hall.

the Rain (1917), one of Childe Hassam's patriotic American flag paintings. "Our first real excitement was hanging the Hassam in the Oval Office," says Mrs. Clinton. This president's taste for history can be seen in the other works of art he chose for that space: Rembrandt Peale's *George Washington* (1823), the *City of Washington from Beyond the Navy Yard* (1833) by George Cooke, and *The Three Tetons* (1895) by Thomas Moran. The sculpture includes a Frederic Remington bronze, *The Bronco Buster* (1895), and a small early-20th-century cast of Rodin's 1880 *The Thinker*, on loan to the president from Mr. and Mrs. B. Gerald Cantor.

For the old Treaty Room, his private study, the president chose *The Peacemakers* by George P.A. Healy, an 1868 painting of Abraham Lincoln with Generals Sherman and Grant, and Rear Admiral Porter meeting to discuss peace

THE PRESIDENT RESPONDS *most readily to the historical subjects in-the collection, while the first lady is drawn to paintings by or with women*

was when I was a sophomore in high school and saw Picasso's *Guernica* for the first time," she recalls. "That was a stunning experience! I saw it in the context of a discussion about values, and war, and the role that art and artists can play in heightening your sensibilities to the human experience." At Wellesley, she continues, "I had several friends who were art majors, and we spent a lot of time in Wellesley's Jewett Arts Center and museums in Boston. There's that wonderful Gauguin in Boston's Museum of Fine Arts, *Where Do We Come From? Who Are We? Where Are We Going?* That was a perfect piece of art for someone in college. We'd sit in front of it, waiting for it to tell us the answers! There was also a big yellow piece by Jules Olitski, *Julius and Friends* (1967). I loved that painting, and I named the first car I owned—which was a yellow car—for it, 'Julius,'" she says.

It was abstract art, she reports, that kicked off her romance with Bill Clinton at Yale University Law School. "On our first date—which was not really a date—we stood in line to register for classes, and after we finished we went out for a Coke," she says. "We started talking, went for a long walk—and we ended up in front of the Yale University Art Gallery. It was closed. But my husband had been there a week or two before, and he wanted to show me the Mark Rothko exhibition inside and a Henry Moore exhibition in the sculpture yard. He found a worker, who said it had to be closed because of a labor dispute. And so my husband said, 'Well, if we pick up the garbage, will you let us in?'" The future president and first lady proceeded to pick up all the trash that had accumulated—and then had a leisurely private viewing of the Rothko and Moore exhibitions.

Last spring, when the president spoke at the Andrew W. Mellon Dinner at the National Gallery in Washington, he recalled, "I first came here as a young student at Georgetown. Later when I was a governor and came [to Washington] for stuffy old meetings, on occasion I would sneak away from wherever we were convening and come here—and think I would never do anything remotely as important as paint

some of the things that hang on these walls."

The Clintons still try to work in museum visits when they can. Last year, when asked by her husband and daughter what she'd like for Mother's Day, Mrs. Clinton replied, "To see the Barnes Collection." Her wish granted, the first family had an impromptu tour of "Great French Paintings from the Barnes Foundation" at the National Gallery of Art. During their D-Day commemoration trip to Europe last June, the Louvre was held open until 2:30 A.M. for their visit, arranged by Ambassador Pamela Harriman, and architect I. M. Pei took them on a private tour.

As of this writing, the Clintons are still waiting for an opportune moment—"after hours, so we won't disturb the flow of people going through"—to see "Willem de Kooning: Paintings" at the National Gallery. "We will go," she says. "I love that de Kooning painting upstairs," she adds, referring to *Untitled XXXIX*. "The colors are in perfect harmony with the decor in the second-floor center hall."

The painting came to the White House as a result of a conversation between the first lady and her designer from Little Rock, Kaki Hockersmith, who redecorated the family quarters, the Lincoln Sitting Room, and the Treaty Room. "We talked about the policy against works of art by living artists," Mrs. Clinton recalls. "It's a very sensible policy, but it did seem a shame that we

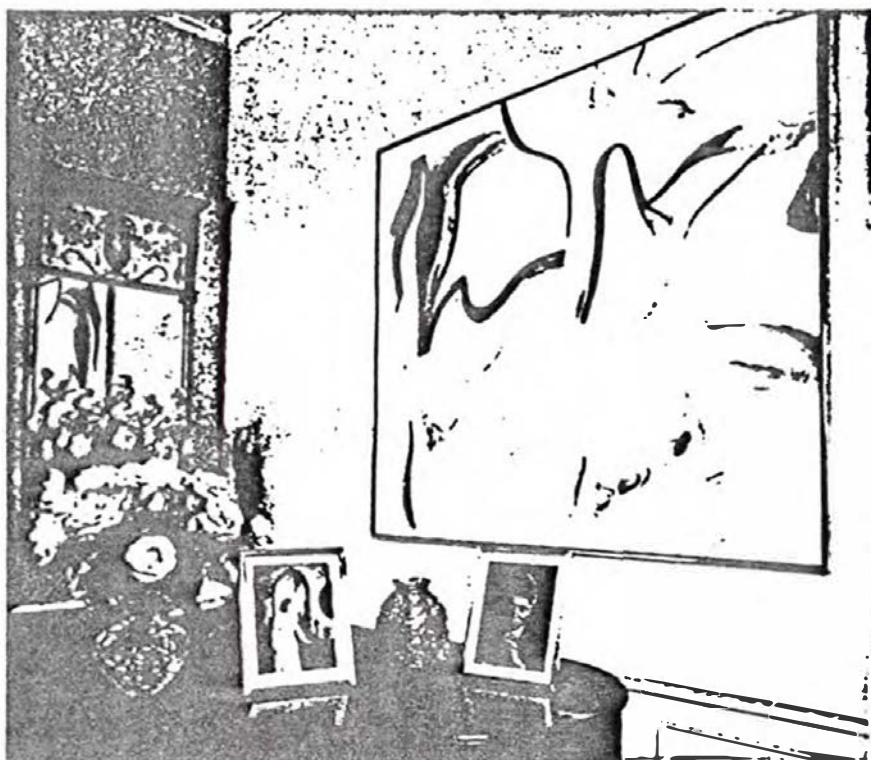
didn't have any art by a modern master that we could display." Finding that the policy does not exclude a living artist from loaning works directly to the president to display in the family quarters, Hockersmith made inquiries through a collector friend, Rita Pynoos. Pynoos and Hockersmith then went to the de Kooning warehouse in New York to look at the stored paintings. Lisa de Kooning, the artist's daughter, offered to lend *Untitled XXXIX* (1983).

The Mosquito Net (1912), by John Singer Sargent, is another favorite of the Clintons, and it is regarded by art historians as one of the painter's finest works. "There's another Sargent I love in the National Gallery—the young woman dressed in white, leaning on the couch like this. ..." Mrs. Clinton assumed the pose of Sargent's model in *Nonchalant*



The president's favorite White House painting is Childe Hassam's *Avenue in the Rain*, 1917.

LARRY BUSCH FOR THE WHITE HOUSE



Willem de Kooning's 1983 painting *Untitled XXXIX*, on loan from the artist's family, hangs upstairs in the Clintons' private residence.

(1911). "Sargent usually did full frontal portraiture, but he also painted those [reclining pose] pieces, which I think are really well done." Sargent's White House lady is also reclining. The portrait of a sensuous, mysterious woman in white, veiled in a mosquito net, hangs in the Green Room, in view of the 19th-century presidents on the wall.

Mrs. Clinton remarks that she and the president both think that the George P. A. Healy study of *John Tyler* (1859), in the Blue Room, is a "magnificent portrait. I like it because of the composition and the emotion," says the first lady. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

"It's wonderful to live with the art that's been collected over the years. I'm just grateful to everybody who has lived in this house," exclaims Mrs. Clinton, noting that she likes the way the Bushes arranged the family quarters, and also referring to the contributions of previous first ladies who worked to preserve and enhance the executive mansion. "One of my favorite paintings is the Mary Cassatt, of the young mother and child. I've seen pictures of it forever, but I never knew where it was. And [here] you find it on the second floor of the White House!"

When Lady Bird Johnson, who had accepted the painting as a gift to the White House in 1965, came to visit Mrs. Clinton recently, she stepped out of the second-floor elevator and exclaimed, "Ah, there it is!" Mrs. Clinton told Mrs. Johnson how much she appreciated the painting and the two spent a moment discussing Mary Cassatt.

From the easels in the Map Room, Mrs. Clinton found her favorites of the early 20th century and placed them in the private family quarters. High on the list is Thomas Eakins's *Ruth* (1903)—a stunning portrait of a pensive, preadolescent child in a white dress, wearing a pink ribbon in her hair—which hangs in the second-floor corridor.

When the Clintons moved in on January 20, 1993, they

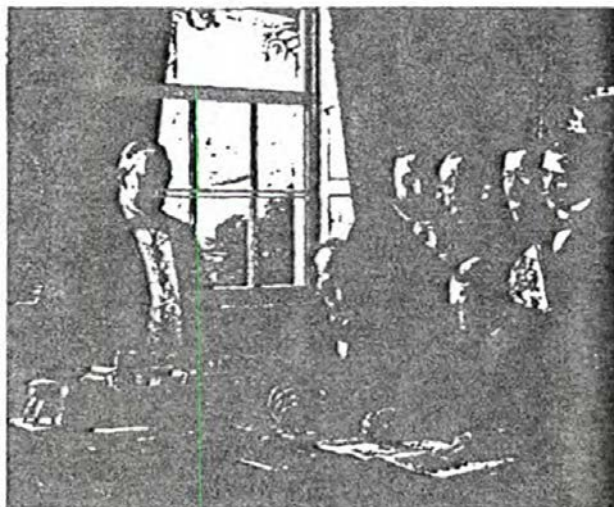
brought art from their own collection, which had been with them in the Governor's Mansion in Arkansas—"our idiosyncratic little collection of stuff that we have accumulated over the years," laughs Mrs. Clinton, "a potpourri of pieces. We have paintings from friends of ours—and a Will Barnett lithograph, Thomas McKnight's *Constitution*, and a Picasso plate.

"We've never collected, as such," she explains, "but we have acquired things that we've bought or received as gifts—or given each other as gifts over the years. I gave my husband for Christmas a life-size portrait of Chelsea when she was four. That would be his favorite thing!" That portrait, by Arkansas painter Ovita Goolsby, is in the family sitting room upstairs. Works by Arkansans Barry Thomas and Doris Mapes, and Maryland painter Greg Mort are also in their collection.

Mrs. Clinton has also introduced American crafts from all over the country into the White House. These works, selected by Michael Monroe of the Smithsonian, are currently on display.

"We've tried to elevate the role and visibility of American artisans," says Mrs. Clinton, "because there is some very fine work being done. We look at some of the things that were given to the White House as gifts or were purchased during the 19th century—and they were crafts of their time," she continues, "so I think it's important that we appreciate the artistry of crafts of our time."

Using the White House as a "bully pulpit" to focus on the arts is a goal of the Clintons. Mrs. Clinton believes that the attention paid to all the arts from the White House can stimulate a rekindling of support throughout the country. The president's appointment of actress Jane Alexander as head of the National Endowment for the Arts was hailed as the first appointment of an artist to that position. Alexander



For his study, Clinton chose Theobald Chartran's *The Signing of the Peace Protocol between Spain and the United States, August 12, 1898, 1899*.

COURTESY OF THE WHITE HOUSE HISTORICAL ASSOCIATION

MRS. CLINTON SAYS THAT *Picasso's Guernica*, which she first saw as a sophomore in high-school, had a lot to do with pointing her toward social activism

der's indefatigable cross-country cheerleading for local support of the arts is encouraged and applauded by the Clintons. Last October, Mr. Clinton awarded a National Medal of Arts for visual art to Robert Rauschenberg, and both Clintons spoke at the White House ceremony, where a special medal was also given to collectors Walter and Leonore Annenberg for their contributions to art and education.

"We've tried to use the White House more publicly to support art and artists this past year," says Mrs. Clinton, "everything from the Arts and Humanities dinner, which we hosted, to awarding the American Academy of Rome's prizes, to celebrating [as host head of state] the Praemium Imperiale—the Japanese arts prizes that are equivalent to the Nobel Prizes of the arts."

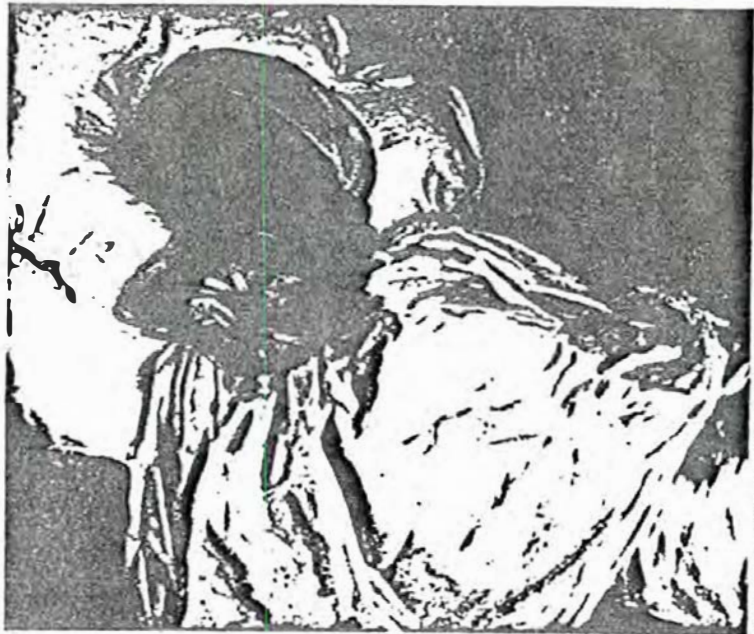
Despite the Clintons' honoring the arts and artists, some arts organizations and artists are disappointed that administration support has not taken the form of more dollars for arts funding. The National Endowment's \$170.2 million budget has not increased appreciably in a dozen years—nowhere near the rate of inflation. In rebuttal, the White House points out that the endowment budget survived, while 100 other programs didn't. That budget, however, was cut by 5 percent by the Senate and 2 percent by the House last summer. "We don't have enough money to do a lot of what we want to do in many of the areas including the arts, but we can use the White House as a showcase and as a motivator to encourage people to become more supportive of the arts," Mrs. Clinton contends.

Arts support for Mrs. Clinton comes very personally—in the role of arts in education. "When the education legislation—Goals 2000—was passed by the Congress and signed into law by President Clinton in March 1994, six original goals were met, and then two were added. One of them had to do with adding arts to the curriculum—and that's something we feel very strongly about," she says.

"Even when my husband was a governor and doing accreditation standards for schools in our state, we required that students take a semester of art before they graduated. We really believe that if you don't have some exposure to art or to art appreciation—it can be either active or scholarly interest—you're really not as well educated as you need to be. And through the new education legislation [by the year 2000, all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter, including English, mathematics, science, foreign languages, civics and government, *arts*, history, and geography, the bill states] we want to promote that. I think we've really seen a cutback in arts courses for children just at the time when we need it most! I hope, through the legislative effort that the president has accomplished, we will be able to elevate the role of the

arts again and provide more funding for training people to be arts instructors and to have more traveling scholars or artists in residence—the kinds of things that could make a difference in a child's life."

And she points out the difference art has made in her life. *Guernica* had a lot to do with pointing her toward social activism. "I am still very moved by visual arts that have some social content," she reflects. She talks about the effect of the artist Matushka—photographed nude with a searing scar



John Singer Sargent's *Mosquito Net*, 1912, regarded by art historians as one of his finest works, hangs in the Green Room.

where her breast had been—on raising awareness about the epidemic of breast cancer.

After her time as a White House tour guide, the president's wife, relaxed and congenial in the Map Room—Franklin Roosevelt's top-secret communications center during World War II and a place Mrs. Clinton likes for holding small meetings—says, "This is fun. We should talk some more." Then, on her way to her next appointment, she turns to Betty Monkman, associate curator of the collection. "What happened to *Boys Crabbing*?" she asks, referring to William Ranney's delicate 1855 painting of a morning on the New Jersey shore, with four boys on a pier fishing for crabs. The painting had hung over the mantel, before being replaced by President Roosevelt's wartime maps.

"That one is in storage," Monkman replies.

"I want to bring that back out because I like it so much," says the first lady. ■

Mary Lynn Kozl, a contributing editor of ARTnews, is author of *Rauschenberg Art and Life*.

FIRST LADY PUBLISHED EDITORIAL IN NEW YORK TIMES

Arts for Our Sake

By Hillary Rodham Clinton

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

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

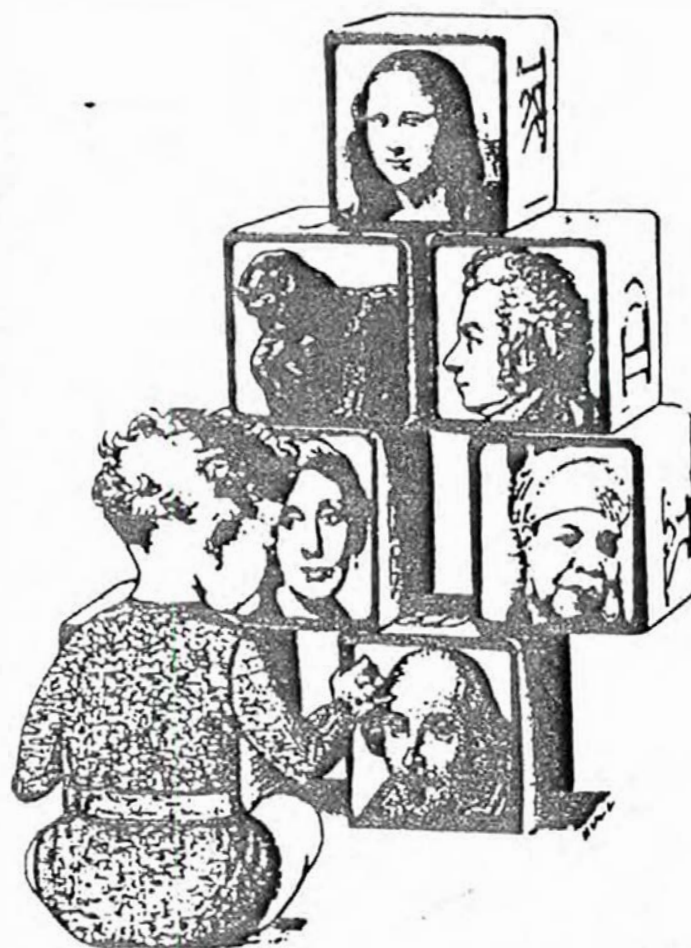
form whole communities by bringing the arts and artists to millions who otherwise might never have had the opportunity to explore first-hand our shared artistic heritage.

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

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

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

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



Cathy Mehl

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

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

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

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

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

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

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

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

WHITE HOUSE CURATED SCULPTURE GARDEN AND CRAFT DISPLAY

THE WHITE HOUSE

Office of the Press Secretary

FOR IMMEDIATE RELEASE

October 11, 1994

Remarks by the First Lady

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

First Lady Finds Niche For Art

Sculpture Garden Opens at White House

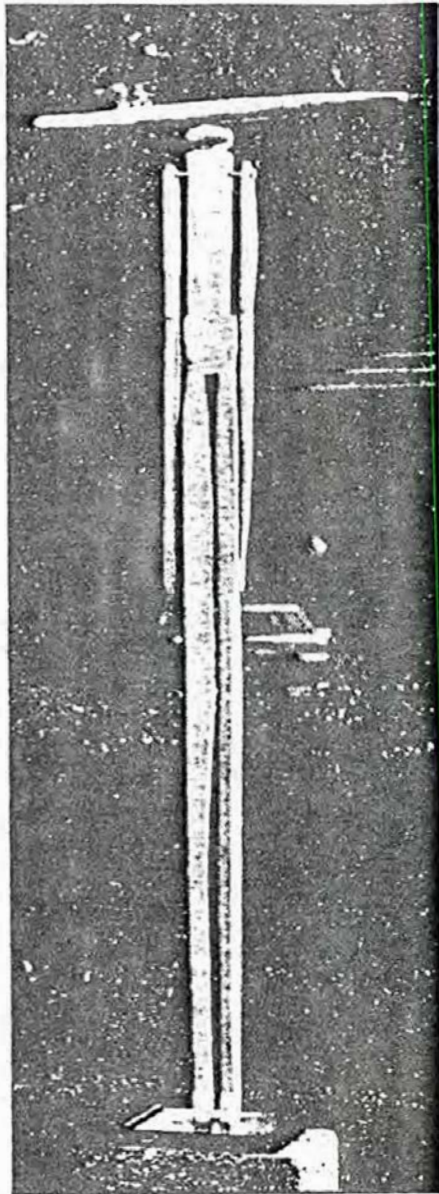
By Judith Weinraub
Washington Post Staff Writer

On her 19th wedding anniversary, Hillary Clinton opened an exhibit of 20th-century sculpture at the White House yesterday, casting a glance back at her first date with Bill Clinton in the Yale University sculpture garden.

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

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

"This is a living, working family house," said Clinton, who described sculpture as one of her favorite art forms. "And I think it should represent what's happening in America now as well as in the past."



"Observer" by Louise Bourgeois is one of the first 12 modern sculptures to go on display in the First Lady's Garden.

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

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

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

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

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

Those pieces, which include figurative works by Paul Manship, Gaston Lachaise and George Segal as

(CONT.)

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

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

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

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

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

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

FIRST LADY HOSTED NATIONAL HERITAGE FELLOWSHIP AWARDS

NEWS RELEASE

FOR RELEASE:
September 14, 1995

Contact: Cherie Simon
202-682-5570

Office of Communications
The Nancy Hanks Center
1100 Pennsylvania Ave., NW
Washington, DC 20506
202/682-5570
Fax 202/682-5611

WHITE HOUSE CEREMONY TO HONOR ARTS ENDOWMENT NATIONAL HERITAGE FELLOWSHIP RECIPIENTS

Washington, D.C. – For the first time ever, twelve 1995 recipients of National Heritage Fellowship awards, the National Endowment for the Arts' most prestigious accolade in folk and traditional arts, will be honored in a special **White House Ceremony**. First Lady **Hillary Rodham Clinton** and **Jane Alexander**, Chairman of the National Endowment for the Arts, will present the awards at **1 p.m. on September 27, 1995**. The event coincides with the Endowment's **30th Anniversary**.

The Fellowship recipients, each a guardian of a generations-old folk arts form, also will be feted in a concert celebration at **7:30 p.m. on Friday, September 29th** at George Washington University's **Lisner Auditorium** located at 730 21st St. N.W. in Washington, D.C. Roger Welsch, a CBS - TV essayist, will be master of ceremonies. This event is free and open to the public. Call the National Council for the Traditional Arts at 301-565-0654 for ticket information.

"The National Heritage Fellowship awards celebrate the lifetime achievements of America's masters of folk and traditional arts," said **Chairman Alexander**, "Each of these extraordinary artists has tapped a great personal store of creativity to lead their communities in preserving and revitalizing traditions built by countless others. The group chosen is a snapshot of this country at its best, offering a positive vision of who we are and what we can be."

The National Heritage Fellows hail from urban centers, rural communities, and Native American reservations located in eleven states and represent many threads of this nation's cultural fabric. The 1995 recipients are: **Bao Mo-Li**, a Chinese American vocalist and musician of New York; **Mary Holiday Black**, a Navajo basketweaver from Utah; **Lyman Enloe**, a fiddler from Missouri; **Donny Golden**, an Irish step dancer of New York; **Danny Kalanduyan**, a Filipino instrumentalist of California; **Wayne Henderson**, a luthier and guitarist from Virginia; **Bea Ellis Hensley**, a blacksmith from North Carolina; **Nathan Jackson**, an Alaskan Native woodcarver; **Robert Jr. Lockwood**, a Delta blues guitarist living in Ohio; **Israel "Cachao" López**, an Afro-Cuban bassist who invented the mambo and now lives in Miami; **Nellie Star Boy Menard**, a Lakota Sioux quiltmaker from South Dakota; and **Buck Ramsey**, a cowboy balladeer of Texas.

National Heritage Fellowships, p. 2

Since 1982, the Endowment's Folk & Traditional Arts Program has awarded 185 National Heritage Fellowships. Artists are nominated by fellow citizens and selected by a panel of folk arts advisors on the basis of artistic excellence and contributions to preserving America's cultural heritage. Fellowship recipients are also acknowledged for their work as teachers, role models or mentors, and innovators. Each artist receives a one-time Fellowship award of \$10,000.

The White House event is an invitation only ceremony. Media personnel who wish to cover the event must contact the Endowment Office of Communications at 202-682-5570 on or before September 25, 1995 to arrange clearance. Tickets to the free public celebration at G.W.'s Lisner Auditorium, produced in collaboration with the National Council for the Traditional Arts, are available on a first-come, first-served basis at locations listed below. On September 29th, doors will open at 7:00 p.m. and the concert begins at 7:30 p.m. Each artist will be featured briefly -- musicians will give short performances, and the work of crafts people will be highlighted in slide presentations. Sign language interpretation will be provided.

Biographical information on the 1995 Heritage Fellowship award recipients is attached. Photos are available on request.

Contact the following locations for tickets to G.W.'s Lisner Auditorium:

By telephone:

- National Council for the Traditional Arts, 301-565-0654
- The National Endowment for the Arts'
Folk & Traditional Arts Program, 202-682-5449

In person at:

- The House of Musical Traditions, 7040 Carroll Ave., Takoma Park, MD;
(Tuesday - Thursday, noon - 7 p.m.; Sunday - Monday, noon - 5 p.m.)
- Marvin Center Newsstand, 800 21st St. N.W., lower level, Washington, DC;
(Monday - Friday, 8 a.m. - 9 p.m.; Saturday - Sunday, 9 a.m. - 5 p.m.)
- TICKETplace, in G.W.'s Lisner Auditorium lobby, 730 21st St. N.W.;
(Tuesday - Friday, noon - 6 p.m.; Saturday 11 a.m. - 5 p.m.)
Phone: 202-TIC-KETS (202-842-5387).

For more information on the National Heritage Fellowship awards, related September events, and the Folk & Traditional Arts Program, please contact the Endowment Office of Communications at 202-682-5570. The G.W. Lisner Auditorium number is 202-994-6800.

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PRESIDENT PRESENTED THE PRESENTIAL DESIGN AWARDS

THE WHITE HOUSE

Office of the Press Secretary

Embargoed For Release

Sunday, April 24, 1994

PRESIDENT CLINTON TO HONOR FEDERAL PROJECTS
FOR DESIGN QUALITY
AT WHITE HOUSE CEREMONY

Eight Government Projects Win Nation's Top Design Award

President Clinton will focus national attention on the value of quality design in government when he presents the **Presidential Awards for Design Excellence** during White House ceremonies on Thursday, April 28. Receiving the Awards are eight extraordinary federal projects selected in a national competition for their exemplary design.

The President said, "Quality design is essential if we are to compete effectively in the world marketplace, create more jobs, make our cities more livable, protect our environment and enrich our cultural life."

He praised the award winners, saying, "The nation is indebted to the designers and the Federal government partners responsible for these exemplary projects. As we strive for first-rate quality for every tax dollar spent, theirs is an example of excellence we want others to emulate."

The quadrennial Awards go to those responsible for creating meritorious designs for federally funded efforts which, this year, range in size and scope from a low-cost housing project for rural residents of Louisiana to a hand-held explosives detector for use in combating terrorists.

The Presidential Design Award recipients are:

- o Mer Rouge Villas, a cost-effective public housing project with an uplifting design reflective of its rural neighborhood, situated like a small village among the trees of a Louisiana pecan grove;

-more-

Presidential Awards for Design Excellence - page 2

- o Blue Heron Coal Mining Camp, simple skeletal structures that capture the form and spirit of the original mining community to create an interpretive historical exhibit in Kentucky's Big South Fork National River and Recreation Area;
- o Old Faithful Inn Rehabilitation, a decade-long painstaking effort which revitalized and restored America's premiere log structure in Yellowstone Park;
- o Bendway Weirs, an innovative, inexpensive and highly effective design for river preservation and navigation constructed on the Dogtooth Bend of the Mississippi near St. Louis;
- o "Keys and Locks in the Collection of the Cooper-Hewitt Museum," a profusely illustrated handbook in an elegant, cost-saving graphic black-and-white format that advances the art of museum publications.
- o The National Gallery of Art for Exhibition Design, the internationally-recognized standard of excellence maintained by the National Gallery's design staff in creating cost-effective settings of impressive quality for 15 to 25 major art exhibitions annually;
- o Arctic Data InterActive, a prototype of an electronic journal that uses the Arctic as its subject sets new standards for the design of interactive disc programs for communication.
- o EGIS Explosives Detector, a simple but very effective hand-held device to help determine the presence of explosives concealed in packages, containers or carry-on baggage.

The Presidential Awards for Design Excellence are presented for federal projects and programs that foster the highest level of national and international standards in design.

The winners are selected through a two-tiered national competition, which is held quadrennially by the National Endowment for the Arts's Design Arts Program as part of its ongoing effort to encourage quality design throughout government. There were nearly 500 entries representing 74 federal agencies, from which 57 were selected in the juried competition to receive 1992 Achievement Awards from the Endowment. Eight Presidential Award winners were then selected from among the top 57.

Presidential Awards for Design Excellence - page 3

Arts Endowment Chairman Jane Alexander joined the President and Mrs. Clinton in celebrating the Presidential Awards at the White House. The Awards program began at the impetus of the Arts Endowment's Design Arts Program, which has worked since the early 1970s to keep exemplary quality at the forefront of federal endeavors through its Federal Design Improvement Program.

Its efforts were bolstered in 1983 with the establishment of the Presidential Design Awards to encourage and recognize at the highest level of government, federal agencies that achieved extraordinary success in design.

The two-tiered award competition is held every four years, in recognition of federal design achievements in architecture, engineering, graphic design, historic preservation, interior design, landscape architecture, product/industrial design, and urban design and planning. Federal programs and policies fostering good design, as well as design products and projects are eligible for the awards. President Clinton will announce the next call for entries in 1994.

Information Contacts:

Cherie Simon
Kathy Christie
National Endowment for the Arts
Public Affairs - 202/682-5570

1992 PRESIDENTIAL AWARDS FOR DESIGN EXCELLENCE
By Federal Agency

Department of Agriculture

Farmers Home Administration
Mer Rouge Villas, Mer Rouge, LA

Department of Defense

Department of the Army
Bendway Weirs on the Mississippi River, St. Louis, MO
Blue Heron Coal Mining Camp, Big South Fork National River, KY

Department of the Interior

Geological Survey
Arctic Data InterActive, Reston, VA

National Park Service
Old Faithful Inn Rehabilitation, Yellowstone National Park, WY

Department of Transportation and Department of State

Federal Aviation Administration
EGIS Explosives Detector, Washington, DC

National Gallery of Art
Exhibition Design 1984-1990, Washington DC

Smithsonian Institution

Cooper-Hewitt Museum of Decorative Arts and Design
Keys and Locks in the Collection of the Cooper-Hewitt Museum, New York, NY

**Mer Rouge Villas
Mer Rouge, Louisiana**

Contact:
William Wenzel
601/363-1811

Department of Agriculture
Farmers Home Administration
State of Louisiana Office
Alexandria, LA
Wenzel & Associates, Architects
Tunica, MA
Marshall Planning & Development
Eudoria, AR

Sprinkled among an old growth grove of pecan trees in Mer Rouge, Louisiana, are the buildings that comprise a new housing development. In keeping with the location's rural atmosphere, the buildings feature peaked roofs, arched windows, clapboards, columns, and front and side porches, fully in keeping with the graceful antebellum houses of the surrounding neighborhood. Surprisingly, however, Mer Rouge Villas are not \$150,000 private houses—they are government-subsidized low-income housing that cost \$36,000 per unit, including land, utilities, and "soft costs."

The Mer Rouge Villas development, funded by the Farmers Home Administration (FmHA), breaks every unwritten rule of low-income housing design to create a village-like ambiance that is marked by dignity, discipline and inspiration. They are an unqualified success because of FmHA's selection of a talented architect and the agency's willingness to stand by his design.

The first design innovation lay in the choice of the site itself. By ranging the units in a twelve-foot grid on a diagonal to the pecan grove, patterns of crossed diamonds were formed within the trees. This scheme required the destruction of only two trees, and the units themselves benefited from the creation of entry allées typical of grand Southern estates. A practical benefit is the protection from the sun provided by the trees.

The 33-unit development consists of 16 one-bedroom units, 12 two-bedroom units and five two-bedroom town houses. The plan includes a community building that serves as the design's focal point, containing the manager's unit, administrative office, laundry facilities and maintenance areas. The building forms relate to one another aesthetically, yet, each building clearly exists as a separate entity. The arrangement makes it seem as if the buildings had evolved into their present configuration naturally rather than being imposed on a site.

The architect was able to successfully combine the positive attributes of a sensitive and well-considered design with the mandates of cost-effective construction by relying on off-the-shelf components. Using ready-made standardized components skillfully, the architect produced maximum effect with minimal dollars. Design details further complement the use of off-the-shelf components.

Mer Rouge Villas is a model for American rural low-cost housing. Through its uplifting forms, the design speaks of hope and confidence and demonstrates the needs and values of the individual over a perceived need for regimentation.

Jury Comment

"The architect displays a thorough understanding of the rural vernacular and local climate, and draws on it without sentimentality or vacuous nostalgia. . . . The image of the project is poetic and uplifting."

**Old Faithful Inn Rehabilitation
Yellowstone National Park, Wyoming**

Contact:
Andy Beck
303/969-2381

Department of the Interior
National Park Service
Denver Service Center,
Lakewood, CO

The Old Faithful Inn, located in Yellowstone National Park, is America's premiere log structure. Since its construction in 1903, the inn has served as a model of architecture existing in harmony with its natural surroundings. With its lofty gables, fantastic gnarled wood decoration, soaring seven-story lobby, and massive volcanic rock masonry, the Old Faithful Inn is a splendid example of the American arts and crafts movement.

This rehabilitation project was established to return a valuable piece of America's Western heritage to the public. Over the years since the inn opened, neglect and insensitive incremental changes to its design had taken their toll on the building's structural and aesthetic integrity. The wood shingle roof and sidewalls needed to be replaced and much of its decorative logwork was missing or rotten. Structural alterations made to accommodate changing needs and functions, such as the snack bar, gift shop, lounge rest rooms, and service areas, had severely compromised the historic building. The inn also was beset by structural hazards that inconvenienced and endangered guests. Stairways were not enclosed, kitchen equipment was seriously outdated, there were numerous electrical code violations and the building posed a serious asbestos threat.

In rehabilitating the interior, it was not intended that the inn be restored to its appearance during any given time period. Rather, rehabilitation was guided by the philosophy of returning a functional and appropriate design to the building where it had been compromised. Care was taken to select materials that were compatible with the inn's rustic theme, with the objective of retrieving the former glory of the building while allowing it to function as a modern, operating hotel. While the task of restoring the Old Faithful Inn was daunting in and of itself, work had to be accomplished under extreme environmental conditions. In order for the inn to be used by guests during the tourist season, much of the restoration construction had to take place during the winter months when temperatures dipped below zero.

After ten years of intensive work, the Old Faithful Inn has been successfully returned to its original state but with the modern systems improvements that will ensure its survival and operability well into the future. This rigorous and well-implemented restoration project is remarkable for what it has managed to do. It is also commendable for what it did not do: it in no way altered the remarkable spirit and visual character of this unique structure.

Jury Comment

"The National Park system is commended for restoring this example of rustic architecture; for demonstrating the current abilities of craftsmen in shingle, log, and glass work; and for preserving this piece of Americana."

***Keys and Locks in the Collection
of the Cooper-Hewitt Museum
New York, New York***

Smithsonian Institution
Cooper-Hewitt Museum of Design
New York, NY
Jeana Aquadro, Savannah, GA

Contact:
Nancy Aakre
212/860-6868

The Smithsonian Institution's National Museum of Design at the Cooper-Hewitt in New York City is home for nearly 250,000 objects, but there are no facilities for their permanent display. This elegant 32-page, 8" x 8" handbook illustrates one of the Cooper-Hewitt Museum's special collections and establishes a graphic format that allows the museum to open up its special collections to a wide audience by presenting them in publications.

Designed and produced for less than \$5 per copy, *Keys and Locks* is a testament to the designer's art. Profusely illustrated in black and white and extremely well organized, the design speaks to the reader with striking clarity. The deft handling of photographs and drawings avoids the appearance of austerity and instead causes the handbook to brim with inspired vitality. The publication places the evolution of keys and locks within the larger context of social and technological developments. The images range from elaborately wrought ceremonial keys to simple functional forms from Eastern and Western cultures. The visual and editorial matter is paced for impact and communication, and the text layout and the handling of the typography are of the highest design standards.

The benefits of this design are tangible. The development of the low-cost format ensures that future special collections publications can be produced and offered to the public at a modest price.

This project advances the standards of federal design by demonstrating that beauty and quality are not confined to big-budget projects. It demonstrates that the power of design lies in the imagination of the designer and not in the size of the budget.

Jury Comment

"A very sure-footed and convincingly organized catalogue. Flawless typography and sensitive arrangement of all visual elements. How satisfying to see a modest (in cost and technical display) brochure that is so perfectly suited to its task."

**Arctic Data Interactive
Reston, Virginia**

Contact:
Payson R. Stevens
619/755-0439

Department of the Interior
Geological Survey,
Information Systems Division
Reston, VA
InterNetwork, Inc., Del Mar, CA

Digitally delivered visual communications promises to become a major new vehicle for the dissemination of information in the coming years. Arctic Data Interactive, a prototype of an electronic journal using the Arctic as its subject, sets new standards for the design of interactive disc programs. Most projects of this kind are developed by software engineers without knowledge and training in visual communications. Arctic Data InterActive is a rare instance of graphic designers applying their skills to this emerging, and increasingly important, area of information design. It is a groundbreaking prototype developed by the Geological Survey that harnesses the power of computers and CD-ROM technology to bring dense, yet valuable, scientific information easily and dramatically to life for the user.

In 1990 the Geological Survey agreed to use emerging multi-media technology to promote access to data and information on global warming. The project's objective was to integrate a variety of scientific information sources, including the complete text of scientific and scholarly journals, numeric and spatial data sets and software for data analysis. The Arctic region was chosen as the subject due to its dubious distinction of being one of the first geographic regions to respond to a changing climate.

Contained on a CD-ROM computer disc, Arctic Data Interactive is based on hypertext technology, a software environment for developing non-sequential database management systems. This is a technical term for user-directed navigation through multiple layers of information in a variety of media that may contain text, data, graphics, moving imagery and sound. The advantage of this technology is that it allows easy access to the information by means of a graphic user interface (GUI). A GUI translates system functions into graphic symbols that allow the user to browse through information by exploring information levels.

Although Arctic Data Interactive is a significant breakthrough in the application of multi-media and hypertext technologies, the technology used to create the program would be rendered useless if thoughtful graphic design did not allow the user to easily comprehend and move through the data. Much of the design, however, is invisible, which is one of the program's greatest assets. But where the hand of the designer is visible, Arctic Data Interactive is, indeed, superlative. Onscreen typography is clear, legible and elegant. The handling of the imagery contained in the program enhances comprehension and distills complex data into easily understood graphs and charts.

In its thoughtful programming, dramatic impact and ease of use, Arctic Data Interactive has become a prototype for the effective use of CD-ROM multi-media technology. But through the involvement of talented graphic designers, the true power of this medium is fully exploited.

Jury Comment

"In this project the issues of image processing and access have been explored with intelligence and good judgment. The information is easily accessible, the imagery and charts are informative and memorable, and the typographic solutions are excellent."

1992 Presidential Design Award Winners

Mer Rouge Villas
Mer Rouge, LA

Department of Agriculture
The Honorable Mike Espy
14th & Independence Ave., SW
Washington, DC 20250
202/720-3631

Farmers Home Administration
Michael V. Dunn
14th & Independence Ave., SW
Washington, DC 20250

Farmers Home Administration, State of Louisiana
Austin J. Cormier
3727 Government Street
Alexandria, LA 71302
318/473-7630

Danny H. Magee
Farmers Home Administration, State of Louisiana
3727 Government Street
Alexandria, LA 71302
318/473-7630

Danny R. Sullivan
Farmers Home Administration, State of Louisiana
211 North Third St. Room 107
Monroe, LA 71201
318/323-0846

Wenzel & Associates, Architects
William Wenzel, AIA
245 1st South St., P.O. Box 727
Tunica, MS 38676
601-363-1811

1992 Presidential Design Award Winners

Blue Heron Coal Mining Camp
Big South Fork National River & Recreation Area, KY & TN

Department of Defense
The Honorable William J. Perry
The Pentagon
Washington, DC 20301
202/695-5261

Department of the Army
The Honorable Togo D. West, Jr.
The Pentagon
Washington, DC 20310
202/695-3211

U.S. Army Corps of Engineers, Nashville District
Lt. Col. David Norwood
P.O. Box 1070
Nashville, TN 37202-1070
616/736-5626

Susan Neff
U.S. Army Corps of Engineers, Nashville District
801 Broadway
Nashville, TN 37202-1070
615/736-2342 or 46

Cliff Reinert
U.S. Army Corps of Engineers, Nashville District
801 Broadway
Nashville, TN 37202-1070
615/736-2349

Charles L. Vial
Blue South Fork National River
Box 1848
Middlesboro, KY 40965
606/248-2817

1992 Presidential Design Award Winners

Old Faithful Inn Rehabilitation
Yellowstone National Park,

WY

Department of the Interior
The Honorable Bruce Babbitt
18th & C Streets, NW
Washington, DC 20404
202/208-7351

National Park Service
Honorable Roger Kennedy
18th & C Streets, NW
Washington, DC 20404
208-4621

Denver Service Center
Charles Clapper
12795 W. Alameda Parkway
Lakewood, CO 80225
303-969-2100

Yellowstone National Park
Robert Barbee
Yellowstone National Park Headquarters
Yellowstone National Park, WY 82190
307/344-7381

Andy Beck
Denver Service Center
12795 W. Alameda Parkway
Lakewood, CO 80225
303-969-2381 303/526-7330 (h)

Thomas Busch
Denver Service Center
12795 W. Alameda Parkway
Lakewood, CO 80225
303-969-2348 or 2241

1992 Presidential Design Award Winners

Bendway Weirs on the Mississippi River
St. Louis, MO

Department of Defense
The Honorable William J. Perry
The Pentagon
Washington, DC 20301
703/695-5261

Department of the Army
The Honorable Togo D. West, Jr.
The Pentagon
Washington, DC 20310
703/695-3211

U.S. Army Corps of Engineers, St. Louis District
Jack R. Niemi
1222 Spruce Street
St. Louis, MO 63103-2833
314-331-8012

Jack R. Niemi
Army Corps, St. Louis District
1222 Spruce Street
St. Louis, MO 63103-2833
314-331-8012

Robert D. Davinroy
U.S. Army Corps of Engineers, St. Louis District
1222 Spruce Street
St. Louis, MO 63103-2833
314-331-8348

Claude N. Strauser,
U.S. Army Corps of Engineers, St. Louis District
1222 Spruce Street
St. Louis, MO 63103-2833
314-331-8341

1992 Presidential Design Award Winners

National Gallery of Art Exhibition Design 1984-1990
Washington, DC

National Gallery of Art
Earl A. Powell III
6th St. & Constitution Ave., NW
Washington, DC 20565
202-842-6001

Office of Design & Installation
Gaillard F. Ravenel
6th St. & Constitution Ave., NW
Washington, DC 20565
202-842-6012

Gaillard F. Ravenel
National Gallery of Art
6th St. & Constitution Ave., NW
Washington, DC 20565
202-842-6062

Mark A. Leithauser
National Gallery of Art
6th St. & Constitution Ave., NW
Washington, DC 20565
202-842-6062

Gordon O. Anson
National Gallery of Art
6th St. & Constitution Ave., NW
Washington, DC 20565
202-842-6060

Barbara A. Keyes
National Gallery of Art
6th St. & Constitution Ave., NW
Washington, DC 20565
202-842-6060

1992 Presidential Design Award Winners

Arctic Data InterActive
Del Mar, CA

InterNetwork, Inc.
Payson R. Stevens
411 Seventh St.
Del Mar, CA 92014
619-755-0439 fax 619/481-8181

1992 Presidential Design Award Winners

EGIS Explosives Detector
Woburn, MA

Federal Aviation Technical Center
Harvey Safeer
Federal Aviation Technical Center
Atlantic City Int'l Airport, NJ 08405
609/484-4958

Stephen J. Klein
American Embassy, Beijing
U.S. Department of State PSC 461, Box 50
FPO AP 96521-0002

Dr. Lyle Malotky
Federal Aviation Administration
800 Independence Avenue, SW
Washington, DC 20591
202/267-3967

Paul A. Polski
Federal Aviation Administration
ACA, 1
Atlantic City Int'l Airport, NJ 08405
609/484-4958

Thermedics, Inc.
John W. Wood
470 Wildwood St.
Woburn, MA 01888
617-938-3786 Ext 206 Joanne Kerns

Design Continuum Inc.
Jerrold Zindler
648 Beacon Street
Boston, MA 02215
617-267-5115

OTHER RELEVANT MATERIAL

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 6, 1995

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 8, 1995

REMARKS BY THE PRESIDENT
AT ARTS IN EMBASSIES RECEPTION

The East Room

6:17 P.M. EDT

THE PRESIDENT: One of these days we're going to have an event where I have to be introduced by the First Lady when we've had one of those other days. (Laughter.) Lord only knows what will happen -- (laughter) -- but it will be another adventure.

I am delighted to see all of you here. I'm glad to be here with our friend Lee Annenberg and with Ann Gund and with all of you who support this important work.

Let me say that this has been an interesting day at the White House. We swore in 263 police officers earlier today. We've had all kinds of people in here from all over America. But mostly we have been celebrating the liberation of that fine young Air Force Captain from Bosnia -- (applause).

Sometimes I read even in the American press from time to time that we don't seem to be doing anything in Bosnia, and we don't seem to have exerted ourselves. You should know that we have over a thousand American troops on the border of Bosnia in the former Yugoslav Republic of Macedonia to make sure that conflict doesn't spread. We have 200 Americans the hospital unit in Croatia. And we have flown the longest humanitarian airlift and the largest one in history -- larger than the Berlin airlift -- to guarantee food and medicine to people in the besieged areas of Bosnia.

And perhaps most importantly of all, people like that fine young Captain have been flying for a couple of years now to keep the war out of the air. And for all of our frustrations and feelings of anxiety and anger, in 1992 there were about 130,000 civilians killed -- a staggering number -- in that troubled land. Last year there were under 3,000.

So I ask you to remember as we celebrate this liberation that a lot of people stick their neck out everyday and the results have been important. If you look at Northern Ireland or South Africa or the Middle East, the lesson of this time is that it's very difficult to enforce peace on people that want to keep fighting with one another, but what you try to do is to keep it within some bounds of humanity, keep working on diplomacy until they spend their destructive energies and start trying to build again.

And once in a while the risk becomes apparent, as it was in the case of this brave pilot. And for six days he held out against a lot of attempts to find him and to shoot him and capture him. And he represented the best in our country. He told me today when we visited on the phone -- I talked to his parents last night at 1:30 a.m., and they asked me if I was going to call him; I said, no, you call him, I'm going to bed. I just wanted -- (laughter) -- I wanted you know he was home safe.

But he told me today that he was on the ground between three and five minutes before armed people made it to his parachute. He had three to five minutes to find a place to hide and begin this incredible odyssey that I'm sure some day will be a very great movie that all of us will think is suitable for everyone to see. (Laughter and applause.)

Let me say on behalf of all of our administration, and especially the people who work in America's diplomatic efforts, we are profoundly grateful for what you do.

By putting American art in our embassies around the world, you are part of our public diplomacy, you expose an important part of the essence of America to people all around the world. And it couldn't happen without you.

I also want to thank you because you have put, I think now, over 2,200 works of American art in more than 170 countries, raised over \$7 million to fund projects at embassy residencies in Beijing, and Cairo, and Rome, and London, Singapore, Tokyo and Warsaw. And I've been to a lot of those places, so I am one of the chief beneficiaries of your efforts. And I thank you for that.

You couldn't do it alone. The State Department couldn't do it alone. This represents one of those remarkable partnerships between the public and the private sector in America that almost nobody knows about, but everyone takes for granted when they benefit from it.

We're having such a raging debate in this country today about whether public is bad and private is good; whether all of our efforts should be directed at correcting personal conduct or at changing economic or political direction. I think these

debates make for very interesting print and maybe news coverage at night, but they don't conform to the real-world experience of most people.

Most of us, I think, all of our lives, have felt that when people get together in some sort of constructive partnership, that's what works best. And I think one of the most frustrating things to me about going to work every day, in this otherwise exhilarating environment, is knowing that what comes across to the American people are these polarized choices and conflicts and rhetorical battles which don't reflect the way any sensible person would run his or her family, or business, or charitable organization, or hospital, or church, or you name it.

You have done what I think is best about America. You have taken the world as you find it, worked together in a real spirit of partnership, recognized that there is a personal responsibility and opportunity, and also a public responsibility in this area. I wish we had more of it, and I'm glad we've got you.

Thank you very much. (Applause.)

I have a lot to be grateful to Lee Annenberg and her fine husband, Walter, for, but not so long ago we were here to announce that the Annenbergs had decided to donate a staggering sum for the purpose of trying to improve public education in this country. I think there is no more noble cause. And because of what they have done, all across America people are doing things differently -- striving for global standards of excellence in grass roots community schools. And for that, and for this, and for so much else, the country owes a great debt of gratitude to Lee Annenberg, and I am very pleased to introduce her now.

Thank you. (Applause)

END

6:25 P.M. EDT