

Sculpture / Arts
mechanics

PHOTOCOPY
PRESERVATION

August 17, 1994

Mr. Rex W. Scouten, Curator
The White House
Washington, D.C. 10500

Dear Mr. Scouten:

Enclosed please find a list of eleven (11) sculptures which Sheldon Gallery's Director, George Neubert, has selected for installation in the "First Lady's Garden" at the White House from October, 1994 through March 1995. Also enclosed are copies of the letters forwarded to each institution requesting the loans. Attached to each letter is a copy of the loan agreement and a Xerox image of the sculpture. I am also forwarding to you a layout of the "First Lady's Garden" depicting the proposed installation site of each work. It is Mr. Neubert's intent to place Alexander Calder's *Five Rudders* near the center of the garden, and the two Manship sculptures will be placed on either side of the French doors opening onto the garden. In the event that the Calder is not available for loan, the George Rickey sculpture *Four Rectangles Oblique, Variation II* has been selected as an alternative.

After the signed loan agreements have been returned to Sheldon Gallery, our Preparator, Steve Jensen, will contact the appropriate personnel in each institution regarding specific installation and handling instructions. Steve will then communicate any special needs to you.

How shall we handle the payment of expenses incurred in preparation for the White House sculpture display? Would you prefer to have the vendors bill you directly whenever possible, or shall we cover all of our expenses and request a reimbursement? We will await instructions from you in this regard.

Sincerely,



Karen Merritt
Registrar

enclosures

cc: George W. Neubert, SMAG Director

WHITE HOUSE SCULPTURE PROJECT

LOUISE BOURGEOIS

1911 -

OBSERVER

1947-49, bronze with white paint

76 1/4 x 29 x 10 1/8 in.

Sheldon Memorial Art Gallery, University of Nebraska-Lincoln,
Olga N. Sheldon Acquisition Trust

1988.U-4087

ALEXANDER CALDER

1898 - 1976

FIVE RUDDERS

1964, painted sheet metal and rods

154 in.

Washington University Gallery of Art, gift of Mrs. Mark C. Steinberg, 1964

alternative: GEORGE RICKEY

1907 -

FOUR RECTANGLES OBLIQUE, VARIATION II

1972-75, stainless steel

h: 99 to 108 in.

The University of Iowa Museum of Art
Museum Purchase, 1978.42

BRYAN HUNT

1947 -

SHIFT FALLS

1976, bronze

120 x 17 x 11 in.

Akron Art Museum, Anonymous gift

ELLSWORTH KELLY

1923 -

UNTITLED

1974, aluminum

120 x 20 x ? in.

Courtesy of the Art Institute of Chicago, gift of the Society for Contemporary Art
1976.107

GASTON LACHAISE

1882 - 1935

STANDING WOMAN

1932 (cast 1980), bronze

88 1/2 x 41 1/2 x 24 3/4 in.

Milwaukee Art Museum, Virginia Booth Vogel Acquisition Fund
M1980.172

PAUL MANSHIP

1885 - 1966

DIANA

1921, bronze with marble base

36 7/8 x 26 3/4 x 11 5/8 in.

Minnesota Museum of Art

66.14.103a, Murtha 138

PAUL MANSHIP

1885 - 1966

ACTAEON

1923, bronze with marble base

30 1/2 x 32 x 11 3/4 in.

Minnesota Museum of Art

66.14.103b, Murtha 155

LOUISE NEVELSON

1899 - 1988

TROPICAL TREE III

1972, aluminum

64 x ? x ?

Columbus Museum of Art

alternative:

MALVINA HOFFMAN

1887 - 1966

BOY WITH PANTHER CUB

c.1915, bronze

66 3/4 x 14 1/4 x 19 1/2 in.

Cedar Rapids Museum of Art

Gift of the Charles Lamson Hoffman Family and
the Cedar Rapids downtown Rotary

87.7

GEORGE SEGAL

1924 -

WALKING MAN

1988, bronze

72 x 36 x 30 in.

Walker Art Center, gift of the AT&T Foundation and the Julius E. Davis family
in memory of Julius E. Davis, 1988

88.389

JUDITH SHEA

1948 -

SHIELD

1990, bronze with limestone base

55 3/4 x 14 x 11 in. (base: 15 x 14 x 14 in.)

Sheldon Memorial Art Gallery, University of Nebraska-Lincoln,

Olga N. Sheldon Acquisition Trust and the National Endowment for the Arts

1990.U-4272

DAVID SMITH
1906 - 1965
CUBE I
1963, stainless steel
h: 124 in.
Detroit Institute of Arts
Founders Society purchase
66.36

America's Ambassadors of Art

By Sarah Booth Conroy
Washington Post Staff Writer

Roy Lichtenstein, wearing a slightly abashed air, watched as his signed silk-screen print "Composition III" was unveiled in the White House East Room last week. At least "no one screamed or got sick," the artist said to the president, the first lady and the 250 Friends of Art and Preservation in Embassies.

Later, he confided to the *Chronicle*, "I do wish it had been put on the easel right side up."

Copies of the print, of swirling musical symbols, will hang in 175 U.S. embassy residences.

Lichtenstein acknowledged that he had thought about President Clinton and his saxophone when making the print. "I've had four lessons myself, but he's the professional," remarked the artist, his long hair tied into a ponytail.

Earlier, on the platform, Hillary Rodham Clinton, introducing her husband, said the organization's efforts "showcase American art," so others will "know how significant and important art is to our democracy."

tion, or hospital, or church, or you name it."

The president, introducing Lee Annenberg, chairman of the group and former protocol chief, said he was grateful to her for founding the Friends organization and, with Walter, her financier husband, for donating "a staggering sum" to improve public education.

The Clintons, admirers of contemporary art, were presented one of the limited-edition prints. In 1991 Lichtenstein donated an edition of a print titled "The Oval Office" to Clinton's presidential campaign.

Before the art presentation, those gathered feasted on delectables in the State Dining Room, magnificent with golden table decorations of classical figures.

As if that were not enough, afterward they went to the State Department for a dinner of champagne, sea bass, guinea fowl and three desserts.

Mrs. Annenberg told the dinner guests that even though there are 29 more embassies today than when the friends were organized nine years ago, the State Department's funds are "more and more scarce. The interior and design division has \$4.4 million to spread across 353 ambassadorial and deputy chief of mission residences."

She said the group, quiescent for about two years, has been "revitalized" and has raised \$450,000 in cash. (Members donate anywhere from \$1,500 to more than \$100,000 to join the nonprofit organization.) Mrs. Annenberg estimated that the Lichtenstein prints were "con-

servatively valued" at \$700,000. "The silk-screens were not easy to print, needing 26 press runs," said Sidney Felsen, owner of Gemini G.E.L., the Los Angeles printmaking firm. Gemini and the artist donated their work.

(Speculation at the dinner was fierce as to why Felsen kept on his handsome black hat during the evening. He doffed it to the *Chronicle*, who rudely inquired, and explained that he wore the hat to protect his bald head from the air conditioning.)

Warren Christopher, as is common to secretaries of state, was not able to attend the dinner because he was on the road, this time in the Middle East. But Joan E. Spero, undersecretary of state for economics, business and agriculture, told of the time she went to Madrid for a meeting and found the financiers from around the world "as fascinated by the life-size cast of characters in 'Party in Carreyes' by Red Grooms as with the meeting with American officials."

Gingrich's Other Agenda

He's Got Two Books to Sell, And He Knows How to Do It

By David Streitfeld
Washington Post Staff Writer

Newt Gingrich hasn't yet achieved his goal of overhauling the federal government. But give him credit for this: He's pushed the relationship between publishing and politics to a new level. Never before has a book by a member of Congress been a major media event.

Sure, some senators and a few representatives have been worthy and even prolific writers, but it almost always was small-scale stuff—a policy tome printed in an edition of a few thousand, an autobiography that studiously avoided any revelations, every now and then a novel that never made an impact outside the Beltway.

On June 30, bookstores will receive a policy tract by the Georgia congressman, speaker of the House and is-he-or-isn't-he presidential candidate. A week later, they will get a novel. If 50 percent of marketing a book is letting people know it exists, both "To Renew America" and "1945" will do well.

For one thing, Gingrich has promised to flog them relentlessly. He made this point emphatically to the

See GINGRICH, D4, Col. 3

1/2



The Clintons accept prints for U.S. embassies from Roy Lichtenstein.

Bill Clinton, resplendent in black tie, told the audience that the "remarkable partnership between the public and the private sector in America that almost no one knows about" had put more than 2,200 American artworks in more than 170 countries as well as raised some \$7 million to preserve and improve embassy residences at Beijing, Cairo, Rome, Singapore, Tokyo and Warsaw.

"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. . . .

"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 organiza-

country's booksellers, assembled last week in Chicago for their annual convention. He also told them how much he liked their profession, exclaiming: "This has got to be one of the most competitive, entrepreneurial businesses in this country."

Competitive, yes: Why just last week, one publisher accused another of trying to sabotage efforts to get attention for a first novel. As it happens, that first novel is Gingrich's "1945." Accused of making trouble is HarperCollins, proud publisher of "To Renew America."

Already it's a messy scene, and it promises to get worse, or at least noisier. In fact, Gingrich's publishing ventures resemble the man himself: daring, annoying, imaginative, aggressive, unconventional, unprecedented and, all through this summer, inescapable.

The Sci-Fi Try

On those very rare occasions when a member of Congress decides to write a novel, it's usually about a subject he knows well: space travel (the subject of one-time astronaut Jake Garn's "Night Launch") or Washington politics (William Cohen's "Murder in the Senate") or political intrigue (Cohen and Gary Hart's "The Double Man").

Gingrich has written a science fiction novel. That might be expected of someone who is both a prominent sf fan as well as keenly interested in the future, but Gingrich's science fiction is set in an alternate past: a World War II where Germany never declared war on the United States, leaving the two powers uneasily coexisting.

This is less obscure than it may seem. According to sf critic John Clute, World War II is an enormously popular point in science fiction stories for so-called "alternate histories" to begin diverging from our own.

"World War II excites writers for whom the rest of the century has taken a wrong turn," says Clute, co-editor of the authoritative *Encyclopedia of Science Fiction*. "It's the last drama they can properly get their teeth into. The Cold War just doesn't do it. My guess is Gingrich is going to rewrite postwar American history so that it's more to his liking."

Another leading sf critic, Gregory Feeley, says that "alternate histories seem to attract a type of dogmatic ideologue," citing in particular the works of S.M. Stirling, author of the "Draka" series (the African continent, controlled by a racist feudal state, joins with the United States to fight the Nazis). "They're catnip for people who want to make their own particular theory of history the crank that turns the engine."

As a result, says Feeley, "any alternate history is going to be an illustration of its author's political worldview—even more than a novel set in the 21st century."

To construct his alternate universe, Gingrich had help from simpatico souls. "Most people on the right of science fiction, just like on the political spectrum in general, think of themselves as beleaguered," says Clute. "They tend to think they know the truth, and that people are lying to them. When they find other folk of like mind, they band together in small societies. They know they have the right and true story, so it's natural to work together."

The largest and most successful group of like-minded conservatives working together in science fiction is Baen Books, Gingrich's publisher.

The Matchmaker

Jim Baen, the publisher of "1945," can't take too seriously any of the flaps that have erupted over the novel's salacious parts (removed in a rewrite) or an early draft's characterization of the youthful war hero George Bush as "goofy."

That adjective was promptly jettisoned. Gingrich hadn't even known about it. It was an element that Baen developed—tiny walk-on parts for war heroes who later became politicians. "God help me, I was thinking of doing Dole as well," the 51-year-old publisher says. He insists the Bush reference was affectionate, but it didn't look that way to Gingrich or the media.

Baen laughs. "All these political reporters go into this like it's a deep, portentous thing. But it's like biting a balloon. You finally get your teeth into it and it goes 'pop.' This is just a story."

Baen (rhymes with rain) is majority owner of the 11-year-old Baen Books, a New York company that does 55 original books a year, most of them paperbacks, many with multiple authors. He is in the process of becoming, as he puts it, "the world's foremost collaborationist publisher."

"Give me any famous person," Baen likes to say, "and I will arrange a collaboration." Musing on the subject, he seizes upon the nation's second leading sf buff, Chelsea Clinton.

"We'd give her half of the royalties and a \$20,000 advance. I'd have her sit down—maybe in the Oval Office, just for fun—with her collaborator and *moi*, probably, and chat about the kind of science fiction and fantasy she likes, why she likes it, and what sort of characters she likes. We'd start to develop the germ of an idea. The talk would become more and more specific, with more detail about the way she would like it to be. We would evolve an outline—a five-page treatment, and then it would get extended. The co-author would write the first draft, but all the final decisions would be Chelsea's."

This is more or less the way it worked with Gingrich, although by the testimony of all involved, the speaker got so carried away with the project that he wrote some of the book too.

Baen met Gingrich in 1983, at the World Science Fiction Convention in Atlanta. They hit it off, and Baen soon published Gingrich's first book, the nonfiction "Window of Opportunity." It was the typical sort of political publishing: The congressman was paid \$10,000, the book sank into oblivion.

Publisher and politician stayed in touch. A couple of years ago, they decided it was the right moment to do a novel. Gingrich wanted to do it with Jerry Pournelle, a well-known writer in the field who has spent part of the past decade editing "There Will Be War," a popular anthology series whose individual volumes bear titles like "Guns of Darkness," "Armageddon!" and "After Armageddon."

"Sure," Baen remembers saying, "but Jerry's pretty busy. We may require a trilateral." The third writer was Linda Evans—a National Rifle Association activist in Florida who is yet another Baen author. (If at all possible, these things are kept in the family.) The novel, "The Faction," is set in the near future, more a contemporary thriller than science fiction.

The plot: After a coup by right-

wing extremists, the Japanese launch a set of weapons platforms into space. Meanwhile, in America, there's a lousy president—a Democrat, naturally—who is inept at foreign policy but luckily is forced to do the right thing by the Republicans.

Unfortunately, the story hinged on the Republicans being the minority party, which suggests Gingrich was as surprised as anyone by the GOP's sweep last November. That election may have made him speaker but it derailed, at least for the time being, "The Faction." Baen says it's "in the shop for total overhaul."

The Like-Minded Professor

Two weeks ago, William R. Forstchen was unknown, the author of 18 paperback science fiction novels that no one had ever heard of. Last week, he was watching television and saw an anti-Gingrich demonstrator at the booksellers convention tearing up his 19th novel, which is "1945."

Welcome to your 15 minutes of fame, Bill.

"I was actually honored," the writer says from his home in Black Mountain, N.C. "Considering how many books have been burned or torn up in the past, I think I was in good company."

Forstchen, 44, is not a long-standing member of Gingrich's inner circle. They met only about 18 months ago, after Baen figured that Forstchen—who was, of course, one of his authors—might be a good collaborator for a second novel by Gingrich.

An assistant professor of history and teacher education at Montreat College, Forstchen went down to Georgia to meet the then-minority whip. "My first impression? 'Gee, he paid about the same for his suit as I paid for mine.' He struck me as a very ordinary guy."

They hit it off. Since neither was particularly well versed in mid-century German history, an old Gingrich pal, Albert S. Hanser, was brought in as "technical editor." Forstchen didn't mind. He was writing his doctoral dissertation—on an African American regiment in the Civil War—and "the last thing I wanted was to do more research."

The advance was \$45,000, divided into three equal parts. After the election, other suddenly famous politicians might have attempted to play down their co-authors' role, but Forstchen's name is almost as big on the cover as Gingrich's. "Newt was very clear on that," says an admiring Forstchen.

While Gingrich spends his days describing and attempting to implement his plans for rescuing America from the abyss, Forstchen has a more modest but perhaps equally unlikely goal. He wants everyone who reads "1945" to forget about who its authors are.

"To me, the ideal situation is that once people get into it, they'll read it and enjoy it and forget about everything else."

Does he really think this will happen? "Well, I said it was the ideal situation."

Numbers Game

Last winter, when HarperCollins was briefly trying to justify why Gingrich was worth \$4.5 million upfront for two books, it said it would print 750,000 copies of the first. That number was clearly a hopeful guess; when it was time to print "To Renew America," by HarperCollins's own admission, it ordered only 500,000 copies. After the booksellers convention last week, the publisher says it added another 100,000.

At the convention, Baen said he had printed 200,000 copies of "1945," but now says he misspoke. The real number is 150,000, he says, of which 135,000 have been ordered by stores. In at least one case, the fact

that there are two G's hurt: Baen says one G chain reduced its order from 20,000 to 11,000. "To Renew America" had been scheduled for simultaneous release.

None of these figures can be independently verified and, as Baen says, "lying is traditional in publishing." A first printing is in any case only an estimate of what will sell; it can also be rapidly supplemented by a second and third, if demand warrants.

The fate of the novel is particularly unpredictable. "Most people read a novel because we know the novelist's previous work or because someone tells us it's pretty good," says Phil Pfeffer, chairman of Ingram, the world's largest book distributor. "We don't know whether Gingrich is a novelist or not."

Here's a cautious estimate: In spite of giving away all the royalties from the copies of "To Renew America" he signs on his tour, Gingrich will soon be, at least on paper, a millionaire. Most of it will come from the nonfiction book. Not bad for a few weeks' work.

As for Forstchen, he's already pleased with the way things are going. "If this works out," he says, "no more mortgage."

Houses Divided

Angry words have already been uttered. Tempers are rising. Further clashes seem an increasingly real possibility.

Not between Gingrich and protesters who disagree with his policies. These hard feelings are between Gingrich's two publishers.

Baen says he paid \$3,000 to have a copy of "1945" placed at every setting during Gingrich's luncheon talk at the booksellers' convention. At the last minute, he was forced to settle for distributing them outside the hall. He blames HarperCollins for the setback.

"We're having an interesting competitive experience between a small, entrepreneurial American publisher and a megalithic foreign corporation controlled by the world's biggest media giant," Baen says, referring to Rupert Murdoch.

"This is a David-and-Goliath fight," he adds, "and we know who won that one."

Instead of a slingshot, Baen is using various stunts, like Federal Expressing 200 copies of the novel to New Hampshire this past weekend for distribution to the media covering Gingrich's moose watch.

Jack McKeown, the HarperCollins vice president who is head of the division publishing Gingrich, didn't return a call Friday to discuss its attitude toward Baen. A company spokesman, however, said Baen was trying to grab onto coattails that weren't there.

The upcoming book tour "is being paid for by HarperCollins, and we're using it to promote 'To Renew America.' Period," says publicity director Steven Sorrentino, adding for emphasis: "It's *our* tour."

And a hard tour it's likely to be. Nearly anything the speaker does these days draws media, which in turn draws protesters. "It could be very difficult," says Ingram's Pfeffer, voicing a common consensus. "There's a good chance you'll have people who disagree with him disrupting it."

Sorrentino says the tour will begin on Aug. 8 and will last two to three weeks. "Like any other author, he'll do TV, radio and print, as well as bookstore appearances."

Does the publicist expect demonstrations?

"All I know is," he says carefully, "he's Newt Gingrich."

In other words, yes.

THE WASHINGTON POST
MONDAY, JUNE 12, 1995

THE WHITE HOUSE

February 21, 1997

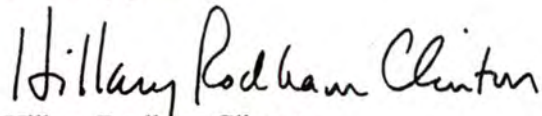
Mr. James T. Demetrion, Director
Hirshhorn Museum & Sculpture Garden
Smithsonian Institution
Seventh & Independence Avenues, S.W.
Washington, D. C. 20560

Dear Mr. Demetrion:

I am writing to express my gratitude for your decision to extend the museum's loan of Judith Shea's Post-Balzac, 1991, so that Exhibition V may remain intact until September. It is a very generous gesture, particularly because I understand your plans to exhibit the piece have had to be deferred. Thank you for your consideration and cooperation.

With appreciation and best regards, I am

Sincerely yours,


Hillary Rodham Clinton

cc: Rex W. Scouten, Curator
Melanne Verveer, Deputy Chief of Staff ✓