

**FIRST LADY HILLARY RODHAM CLINTON  
FRIENDS OF ART AND PRESERVATION IN EMBASSIES  
RECEPTION IN BLUE ROOM, WHITE HOUSE  
JULY 17, 1996**

**TALKING POINTS**

- It is a pleasure to welcome all of you here to the White House today in celebration of the tenth anniversary of Friends of Art and Preservation in Embassies.
- We owe special thanks to Mrs. Lee Annenberg for all her hard work as Chair of this organization.
- As you may know, I just returned from a trip to Central Europe, and at each stop I could see the results of your contributions. In embassies across Europe and throughout the world, American art is displayed, viewed and admired. I am particularly excited by your Tenth Anniversary Project to renovate and preserve the magnificent US Embassy residence in Prague.
- The generosity and commitment you make to showcasing American art abroad is especially important today when the arts in our country no longer enjoy the extent of federal funding that they deserve.
- Art and the arts are a necessity, not a luxury in any society. They are an essential part of democratic life, celebrating pluralism, diversity and the common values and aspirations that all free people share. The arts provide a mirror through which we examine and define our world and ourselves. They encourage artistic expression, artistic freedom and the channeling of creative energies--all so necessary to making our world stronger, more united and more tolerant. I thank you for continuing to place this mirror around the world for so many people to view.
- [Introduce President]

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THE WHITE HOUSE

Subrina —

Here is the  
information  
for the Arts  
in Embassies  
event.

Call with  
questions.

Tracy.

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JULY 17, 1996**

**TALKING POINTS**

- Acknowledgements:
- It is a pleasure to welcome all of you here to the White House today in celebration of the tenth anniversary of Friends of Art and Preservation in Embassies. *Mrs. Rosenberg - all had work*
- *in all we have* Special thanks to ~~noted artist~~ Robert Rauschenberg for his generous donation of fifty signed lithographs to our embassies around the world. They will enhance their surroundings and enable Americans and visitors to our embassies in foreign countries to gain a greater appreciation of our unique artistic culture. *to*
- As you may know, I just returned from a trip to Central Europe, and at each stop I could see the results of your contributions. In embassies across ~~this region~~ *Europe* and throughout the world, American art is displayed, viewed and admired. I am particularly excited by your Tenth Anniversary Project to renovate and preserve the magnificent US Embassy residence in Prague.
- The generosity and commitment you make to showcasing ~~American art~~ *our Amer* abroad is especially important today when the arts in ~~this country~~ *our country* no longer enjoy the extent of federal funding that they ~~have in the past~~ *deserve*. ~~American art must flourish in all countries, preserving and strengthening our rich cultural traditions and heritage.~~
- Art and the arts are a necessity, not a luxury in any society. They are an essential ~~component of any democracy, be it our two hundred and twenty year-old system or the young governments I visited in Central Europe.~~ *part of our democracy* The arts provide a mirror through which we examine and define our world and ourselves. *live!* With artistic ~~expression, artistic freedom and the opportunity to channel our creative energies,~~ *are* we become stronger, more united and more tolerant as a society. I thank you for continuing to place this mirror around the world for ~~all to view~~ *encourage* *all so necessary to make our world stronger,*
- [Introduce President]

###

*Celebrating pluralism, diversity,*

*+ the common values*

*aspirations that*

*all share all free*

*people share*



WHSO LAYOUT DRAFT 2

a/o 7/12/96; S. Farnsworth

*7. La Brique*

**FRIENDS OF ARTS AND PRESERVATION IN EMBASSIES**

Wednesday, July 17, 1996

Guest Invite: 1:00 p.m.

East Visitor's Gate Opens: 12:30 p.m.

**POTUS and FLOTUS:** 1:30 p.m.

Reception: State Dining Room

Remarks: East Room

Receiving Line: Blue Room

Approx. 180 Guests/Press Open

12:30 p.m. East Visitor's Gate opens. Guests proceed to Book Sellers area to fill out photo line cards.  
List Contact: Kim Widdess

NOTE: Public tours are cancelled

1:00 p.m. Blue Room guests arrive Southwest Gate.

Blue Room Guests

~~Ambassador and Mrs. Walter H. Annenberg~~

~~Mr. and Mrs. McGrath~~

~~Mrs. Ann Jordan~~

~~The Honorable Ronald S. Lauder and Mrs. Lauder~~

~~Mrs. Eden Rafshoon~~

~~Mrs. Ann Jordan~~

~~Mrs. Gail Hodges Burt~~

~~Mr. and Mrs. Dorn C. McGrath~~

~~Mrs. L. Nicholas Ruwe~~

~~Mr. and Mrs. W. Harrison Wellford~~

~~Contact: Kim Widdess~~

*see attached*

SET UP: Stage in front of gold curtain; stanchions along center aisle; Toast Lectern; announce mic in Cross Hall; String Ensemble w/ piano in Foyer and HONORS group.

1:30 p.m. **THE PRESIDENT** and **THE FIRST LADY** proceed to Red Room for event briefing.

1:35 p.m. **THE PRESIDENT** and **THE FIRST LADY** proceed to the Blue Room for meet and greet.

## ART IN EMBASSIES

### Draft 2/pg.2

**1:45 p.m.** Upon conclusion of meet and greet, Blue Room guests are escorted by a Social Aide to their reserved seats.

Mrs. Annenberg is announced and escorted to seat on stage by a Social Aide.

**THE PRESIDENT** and **THE FIRST LADY** are announced to HONORS into the East Room from the Cross Hall.

**THE FIRST LADY** makes brief remarks and introduces **THE PRESIDENT**.

**THE PRESIDENT** makes brief remarks and introduces Mrs. Annenberg.

Lee Annenberg will make a presentation to **THE PRESIDENT** and **THE FIRST LADY**.

Mrs. Annenberg will introduce Jo Carole Lauder and Ann Gund, Chairman and Co-Chairman of the FAPE Fine Arts Committee.

Mrs. Lauder will introduce Robert Rauschenberg and his painting will be unveiled.

**2:30 p.m.** Upon conclusion of presentation, **THE FIRST LADY** returns and invites guests to a reception and **THE PRESIDENT** departs.

**THE FIRST LADY** proceeds into the Blue Room (WH Photo only) for a receiving line.

Guests are directed to State Dining Room for a reception.

NOTE: Receiving line flows from the Red Room to Blue Room to Green Room into the Cross Hall.

**3:00 p.m.** Upon conclusion of receiving line, **THE FIRST LADY** departs.

TBD Guests depart East Gate.

**FIRST LADY HILLARY RODHAM CLINTON  
FRIENDS OF ART AND PRESERVATION IN EMBASSIES  
RECEPTION IN BLUE ROOM, WHITE HOUSE  
JULY 17, 1996**

**TALKING POINTS**

- Acknowledgements:
- (2) Special thanks to noted artist Robert Rauschenberg for his generous donation of fifty signed lithographs to our embassies around the world. They will enhance their surroundings and glorify our great artistic culture.  
*enable Americans and visitors to our embassies gain a greater apprec'n of our great artistic culture*
- (1) It is a pleasure to welcome all of you here to the White House today in celebration of the tenth anniversary of FAPE. *As you may know, I just returned from your embassies* In my recent trip to Eastern Europe, I viewed the results of your contributions to our embassies and appreciate the uniquely American creativity that you have promoted around the world. In offices and Ambassadors' residences from Bucharest to Helsinki, Budapest to Warsaw, American art is displayed, *viewed* examined and admired, furthering a productive dialogue between our cultures. I am particularly excited by FAPE's Tenth Anniversary Project to renovate and preserve the magnificent US Embassy residence in Prague, *which is your*
- The works you support in our embassies demonstrate the value of *public art* at a time when such programs have been under attack. We must continue our efforts to promote American art abroad and at home, preserving and strengthening our rich cultural traditions and heritage. *Central*
- Each of you who has furthered the Art in Embassies program appreciates that the arts are a necessity, not a luxury for our society. The arts, especially visual works, provide a mirror through which we examine and define our *world* society and ourselves. Without artistic expression we are culturally bereft. I thank you for continuing to place this mirror around the world for all to view. *in any society.*
- [Introduce President]

*freedom, without the chance to ~~express~~ channel our creative energies,*

####

*spell out*

*we are a weaker, less united*

*rather stronger  
more united  
and more tolerant  
as a society.*

*And at each stop I could see*



# I. WHITE HOUSE BUFFET LUNCHEON AND PROGRAM

The Principals are invited to be dropped off at the ----- entrance. You can get there by driving ----- Make sure to have a photo ID with you.

(For other guests, the suggested drop-off point for limousines and taxicabs is 15th and Pennsylvania Avenue, NW. After being dropped off, walk along Pennsylvania Avenue toward the White House. Turn left on East Executive Avenue and proceed to the East Visitors Gate. They have to provide photo ID's.)

12:30 pm East Visitor's Gate opens. Guests proceed to Book Sellers area to fill out photo line cards.

Contact: Kim Widdess  
Jennifer Duncan

1:00 pm Blue Room guests arrive at (to be determined)

~~Ambassador~~ and Mrs. Walter H. Annenberg  
The Honorable Ronald S. Lauder and Mrs. Lauder  
Mrs. Ann Gund  
The Honorable William H. Luers and Mrs. Luers  
Mrs. Eden Rafshoon  
Mrs. Vernon Jordan  
Mrs. Gahl Hodges Burt  
Mr. and Mrs. Dorn C. McGrath (Lee)  
Mrs. L. Nicholas Ruwe  
Mr. and Mrs. W. Harrison Wellford  
Mr. and Mrs. Paul Allaire  
Mr. Robert Rauschenberg  
Mr. Darryl Pottorf

*Blue Room  
Guest*

1:30 pm The President and The First Lady proceed to the Red Room for event briefing.

1:35 pm The President and The First Lady proceed to the Blue Room to meet and greet guests.

1:45 pm Blue Room guests will be escorted by Social Aides to their reserved seats.

Mrs. Annenberg is announced and escorted to her seat on the stage by a Social Aide.

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| Co./Dept.         |                   | Co.     |           |            |   |
| Phone #           |                   | Phone # |           |            |   |
| Fax #             | (202) 456-6235    | Fax #   | (202) 337 |            |   |



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

**NEWS RELEASE**

**FRIENDS OF ART AND PRESERVATION IN EMBASSIES  
CELEBRATE ITS TENTH ANNIVERSARY**

**FOR IMMEDIATE RELEASE**

**CONTACT:** Lee Kimche McGrath

Jennifer A. Duncan

202-337-1573

President and First Lady Hillary Rodham Clinton will salute the tenth anniversary of the Friends of Art and Preservation in Embassies (FAPE) on Wednesday, July, 17, 1996 at a White House buffet luncheon and program at 1:00 pm. That evening a dinner in honor of FAPE, The Secretary of State and Mrs. Christopher, and Robert Rauschenberg will be held in the Diplomatic Reception rooms at the Department of State at 7:00 pm.

Founded in 1986, the Friends of Art and Preservation in Embassies is a non-profit, tax-exempt, educational foundation that assists the State Department in its various programs designed to exhibit and preserve fine and decorative art in U.S. embassy residences abroad. Membership in FAPE supports the Art in Embassies Program (AIEP) and the Interior Design and Furnishings (IDF) division at the State Department.



Since FAPE's inception in 1986, it has raised more than \$8 million in private donations and contributions of works of art. FAPE has funded projects at the U.S. embassy residences in Beijing, Brussels, Budapest, London, Madrid, Rome, Singapore, Tokyo, Vienna, and Warsaw.

*received w/ Mr. Annenberg the 1994 Medal of Arts.*  
The Honorable Leonore Annenberg, former Chief of Protocol under President Reagan and the first chairman of FAPE, serves as chairman along with FAPE President, Mrs. Wendy W. Luers. The FAPE Vice Chairmen are Mrs. Gahl Hodges Burt, Mrs. Graham Gund, Mrs. Ronald Lauder, and Mr. W. Harrison Wellford.

In honor of FAPE's tenth anniversary, Robert Rauschenberg, the world renowned American artist, has generously agreed to donate an edition of fifty signed lithographs, *Untitled*, for U.S. embassy residences worldwide. Mr. Rauschenberg will unveil his donation at the White House program and then be honored that evening at the State Department dinner.

Mrs. Lee Kimche McGrath is executive director of the Friends of Art and Preservation in Embassies. Mrs. McGrath, while serving as director of the Art in Embassies Program in 1986, founded FAPE along with Mrs. Annenberg, Mrs. Luers, and Mrs. Carol Swanson Price. Mrs. McGrath is president of International Cultural Communications and was appointed by President Carter to serve as the first director of the Institute of Museum Services.

The Honorable Laura Tyson, National Economic Adviser, will be the featured speaker at the FAPE Business Committee breakfast, co-chaired by Mrs. Kay Allaire and Mr. John F. Cooke. This will be held at Blair House; the President's official guest house. A FAPE Board of Directors' meeting will follow at Blair House; discussions will be held about future FAPE projects including the restoration of the U.S. embassy residence in Prague and art for the expanded U.S. embassy residence and new chancery in Berlin.

The Chairmen for the FAPE White House buffet luncheon and program are Mrs. Gahl Hodges Burt, Mrs. Vernon Jordan, and Mrs. L. Nicholas Ruwe. The State Department dinner is being co-chaired by Mrs. Gerald Rafshoon and Mrs. George C. Stevens, Jr. Other Annual Events Committee members include Mrs. Howard Ahmanson, Mrs. William N. Cafritz, Mrs. Angier Biddle Duke, Mrs. Polly Kraft-Cutler, Mrs. Ronald Lauder, and Mrs. Shirley Small.

The FAPE Annual Events are being underwritten in part by MBNA Corporation, the world's second largest lender through bank credit cards. Tiffany & Co. is donating the invitations, table stationary, and favors and SAKS FIFTH AVENUE is contributing the decor for the dinner. The champagne and wine being served at the dinner is courtesy of LVMH Moët Hennessy Louis Vuitton Inc.

Mrs. Roselyne C. Swig, a San Francisco businesswoman, cultural and civic leader both locally and nationally, was appointed by President Clinton in 1994 to serve as the director of the Art in Embassies Program. AIEP was created in 1964 to

showcase original American art in U.S. embassy residences worldwide. The Art in Embassies Program is currently circulating 2,300 works of American art in more than 170 countries. AIEP contacts museums, foundations, galleries, collectors and artists, to lends works of art to the program and provides the opportunity for citizens and institutions to participate in this educational and cultural outreach.

-end-



## ACHIEVEMENTS 1986-1996

- Since FAPE was founded in 1986, it has raised more than \$8 million in private donations, in-kind services and contributions of works of art.
- FAPE contacted Sotheby's to conduct *pro bono publico* evaluations of high-value furnishings in U.S. embassies and ambassadorial residences around the world. To date, inventories in Prague, London, Paris, Rome, Belfast, Belgrade, Berlin, Bonn, Budapest, Buenos Aires, Edinburgh, The Hague, Lisbon, Madrid, Rabat, Santiago, Seoul, Sofia and Tokyo have been completed. An appraisal is in progress in Brussels. Conservation programs have been established on the basis of the reports prepared by Sotheby's.
- A permanent collection of works of art on paper by modern masters of American art has been established for the Art in Embassies Program. Some works of art are on permanent display at select U.S. embassy residences.
- The permanent collection includes an annual donation by an outstanding American artist. In 1989 Frank Stella donated 141 silkscreen lithographs, entitled *Symphony*, for U.S. embassies and ambassadorial residences. The printing of the silkscreen lithographs was donated by Tyler Graphics Limited. Roy Lichtenstein, in 1995, donated an edition of 175 signed silkscreen prints, entitled *Composition III*, for U.S. embassies and ambassadorial residences. The printing was generously contributed by Gemini G.E.L. In honor of FAPE's tenth anniversary, Robert Rauschenberg donated fifty signed lithographs for fifty U.S. embassies and ambassadorial residences.
- To commemorate the tenth anniversary of FAPE, a book was published entitled *Friends of Art and Preservation in Embassies Tenth Anniversary*, highlighting its achievements during the past decade.
- The total refurbishment of the representational rooms at the U.S. embassy residences in Beijing and Warsaw.
- The restoration of the statuary in the gardens at the U.S. embassy in Rome.
- Funds were contributed for various restoration projects at: Winfield House, the official U.S. embassy residence in London, including the Garden Room's handpainted Chinese wallpaper, a gilt-bronze and cut-glass chandelier, a Buddha statue, rare antiques, and draperies; the U.S. embassy residence in Brussels, a Coramandel Screen; the U.S. embassy residence in Budapest, a cherrywood Bösendorfer boudoir grand piano; the U.S. embassy in Madrid, two wall panels by José María Sert; the U.S. embassy residence in Paris, restoration of the President's suite; and the Deputy Chief of Mission's residence Vienna, a tapestry entitled *Atlas and Fortuna as Patron Saints of the World*.

- FAPE supported catalogues for Art in Embassies' collections at Spaso House in Moscow; Manila, Philippines; Mexico City, Mexico; Tokyo, Japan; Tel Aviv, Israel; Santiago, Chile; and Beijing, China.
- A collection of posters, "Images of American Art," was purchased, framed and sent to twenty posts where security concerns or other conditions make it difficult to display high-quality works of art in fragile mediums. The remaining posters have been displayed in select U.S. embassies.
- The Business Committee was established to support the Enhance-an-Embassy Program, which provides corporations the opportunity to earmark projects in countries where they have vital business interests. For example, General Electric donated funds to support a mural project at the U.S. embassy residence in New Delhi, India. Occidental Petroleum contributed funds for the art collection catalog at Spaso House in Moscow.
- FAPE was one of the major sponsors of the 25th anniversary celebration of the Art in Embassies Program at the U.S. Department of State. FAPE funded the publishing of *Art in Embassies: Twenty-Five Years at the U.S. Department of State* and sponsored an art symposium entitled *The Role of American Art in the International Arena*.
- California artist James Melchert was commissioned to design and install two tile murals at the U.S. embassy residence in Singapore.

### **TENTH ANNIVERSARY PROJECT**

In honor of the tenth anniversary of the Friends of Art and Preservation in Embassies, the FAPE Board of Directors unanimously agreed to undertake parts of the historic preservation of one of the most important buildings that is owned by the U.S. government overseas - the U.S. embassy residence in Prague.

The residence is an impressive architectural achievement. It was built in the early 1930's by Otto Petschek. The Petscheks were a German-speaking family and successful industrialists with investments in coal mines and banks.

In 1938 the Petscheks were forced to flee the Nazi invasion and left behind their home with all the family's belongings. The residence became the property of the United States in 1945.

After seven decades, the building's mechanical and electrical systems - advanced for their time - need to be brought up to standard. Most important, the exquisite interior and exterior architectural design elements must be restored and preserved. FAPE will work closely with the State Department over the next five years to ensure that this historic residence is properly restored.



## Biography

### Robert Rauschenberg

Robert Rauschenberg was born in Port Arthur, Texas on October 22, 1925. After briefly attending the University of Texas to study pharmacology and serving in the US. Navy during World War II, he decided to study art. He attended Kansas City Art Institute (1947-1948), and the Academie Julian, Paris (1947), where he met artist Susan Weil. They later married and had a son, Christopher. He then attended Black Mountain College in North Carolina (1948 - 49) where he studied with Joseph Albers. At Black Mountain, Rauschenberg formed friendships with Merce Cunningham, John Cage, and David Tudor. While at Black Mountain, he participated in Theatre Piece #1 by John Cage, which has since become acknowledged as the first "Happening." He moved to New York in 1949 and attended the Art Students League where he worked with Morris Kantor and Vaclav Vytacil until 1952.

Rauschenberg's first one-man show was at the Betty Parsons Gallery in 1951. Prior to this, he and Susan Weil had experimented with photographic blueprints. He subsequently produced the "white" paintings, "black" paintings and "red" paintings as well as constructions in wood, rock, and rope. Beginning in 1953, he made his first "combines," works that incorporated painting and various objects (a stuffed goat, a bed, tires). This interplay of activity in different media is at the core of Rauschenberg's work, which has been marked throughout his career by a sense of experiment and play. He spent two years illustrating Dante's Inferno, now owned by The Museum of Modern Art in New York City.

He has been involved since the early 1950s in world touring with theater and dance, designing sets and costumes for Merce Cunningham, Paul Taylor, Viola Farber, Steve Paxton, Trisha Brown, and for his own productions. His sustaining involvement with performance has most recently produced Immerse, the set for the Merce Cunningham Dance Co.'s MinEvent which debuted at the Joyce Theatre, September 1994. He wrote the score and designed the costume for Trisha Brown's solo performance If You Couldn't See Me which debuted at the Joyce Theatre, May 1994.

In 1962, Rauschenberg made his first lithograph at Universal Limited Art Editions (ULAE) in West Islip, New York at the insistence of the late Tatyana Grosman. At the same time, he incorporated the silk-screen process in his paintings. In the mid-1960s, he experimented with the use of electronics in his art and in 1966, with electronics engineer Billy Klüver, co-founded Experiments in Art and Technology (E.A.T.) to promote cooperation between artists and engineers. His five-part construction,

Oracle, owned by the Centre Georges Pompidou in Paris, and Soundings owned by Museum Ludwig in Cologne, are outgrowths of this collaboration.

Subsequent endeavors at ULAE as well as at Gemini G.E.L., the publisher/workshop in Los Angeles, resulted in limited edition books and lithographs done collaboratively with Alain Robbe-Grillet, Russian poet Andrei Voznesensky and American poet William Burroughs. He has also done editions with Graphicstudio in Tampa, Florida; Styria Studio in New York; and Saff Tech Arts in Oxford, MD; as well as at his own studio Untitled Press, established in 1971 on Florida's Captiva Island. Projects at these various studios have taken him to France, India, and China; he has also created works in Sweden, Israel, Switzerland, Italy, Japan, Sri Lanka and Thailand.

The Rauschenberg Overseas Culture Interchange (ROCI), begun in 1984, was an evolving exhibition of over 200 works by the artist, based on his visits and collaborations with artists and artisans throughout the world. The global, peace-seeking odyssey of art and information included paintings, sculptures, videotapes, prints and photographs that reflect the artist's respect for the qualities which mark the differences among the various cultures of the world. The eight-year tour included exhibitions in Mexico, Chile, Venezuela, The Peoples Republic of China, Tibet, Japan, Cuba, Moscow in the former USSR, Berlin, Germany, Malaysia, and a finale exhibition at the National Gallery of Art in Washington, DC. in 1991.



Rauschenberg founded and directs Change, Inc., a non-profit organization that provides emergency funds for artists, now in its 23rd successful year. The Robert Rauschenberg Foundation, started in 1990, also is a non-profit entity devoted to projects that will increase public awareness about subjects of vital interest to the artist. They include medical research, education, the environment, the homeless, world hunger and global enhancement of the arts.

After creating the first Earth Day Poster in 1970, he helped mark the event's 20th anniversary with a second poster in 1990. The next year his bus billboards, "Last Turn - Your Turn" and "Ozone" drew attention to environmental problems in the modern world in all major US. Cities. For the United Nations Conference on Environment (UNCED) he created an original artwork that was unveiled at the United Nations in New York, and was used to produce the print "Earth Summit '92" for the conference in Rio De Janeiro, June 1 - 12.

Another Robert Rauschenberg artwork, for a print/poster edition to promote global awareness of the United Nations Conference on World Population and Development, the "City Summit", was set for Cairo in the fall of 1994, was unveiled at the United Nations in New York on September 20, 1993.

In addition, Mr. Rauschenberg created the original artwork for the print to promote "Habitat", the United Nations Conference on Human Settlements to take place in Istanbul, June, 1996.

Among Rauschenberg's major museum exhibitions are those organized by: The Jewish Museum, New York (1963); Whitechapel Gallery, London (1964); Walker Art Center, Minneapolis (1965); The Museum of Modern Art, New York (1966, 1969); Stedelijk Museum, Amsterdam (1968); Israel Museum, Jerusalem (1974); National Collection of Fine Arts, Washington (and tour, 1976-1977); Staatliche Kunsthalle, Berlin (1980) and tour including the Louisiana Museum, Copenhagen (1980) and the Tate Gallery, London, (1981); Centre Pompidou, Musee National d'Arte Moderne, Paris (1981); Fondation Maeght, Saint-Paul, France (1984); and the 41st Venice Biennale (1984); Fundacion Juan March, Madrid (1985) traveled to Fundacion Joan Miro, Barcelona (1985); Contemporary Arts Museum, Houston (and tour 1986-1987); The Metropolitan Museum of Art, New York (1987); Whitney Museum of American Art, New York (1990); The Menil Collection, Houston (and tour 1991-1993).

Included in the many honors and awards that Rauschenberg has received are: Grand Prize, 32nd Venice Biennale (1964); Creative Arts Award from Brandeis University (1978); Grand Prix d'Honneur at the International Exhibition of Graphic Art, Ljubljana, Yugoslavia (1979); Gold Medal for Graphics, Oslo, Norway (1979); Skowhegan Medal for Painting (1982); Grammy Award for the best album design for the musical group Talking Heads (1984); the Jerusalem Prize for Arts and Letters from the Friends of Bezalel Academy of Jerusalem, Philadelphia Chapter (1984). He has been elected a Member of the American Academy of Arts and Science (1978); a Foreign Member of the Royal Academy of Fine Arts, Stockholm (1980); and Officer in the Ordre des Arts et Lettres, Ministry of Culture and Communication, France (1981); the Band of Honor from the Order of Andres Bello presented by the government of Venezuela; (1985); Golden Plate Award, 25th Anniversary Salute to Excellence from the American Academy of Achievement (1986); International Center of Photography Art Award (1987); The Algur H. Meadows Award of Excellence in the Arts (1989); Federal Design Achievement Award (1992); the National Medal of Arts Award presented by the President and First Lady on October 7, 1993; and the Second Hiroshima Art Prize was presented by the Hiroshima Museum of Contemporary Art during a ceremony on November 2, 1993; the "Leonardo Da Vinci" World Award of Arts 1995 presented by the World Cultural Council, Mexico City; Fellow, Rhode Island School of Design (1981); and has received honorary doctoral degrees from Grinnell College in Iowa (1967), the University of South Florida in Tampa (1976), and New York University (1984).

For many years, Rauschenberg has shown in New York at Leo Castelli and Sonnabend galleries, and more recently, has also exhibited at Knoedler, Pace/MacGill and Gagosian galleries. In addition he exhibits at the Texas Gallery in Houston, the Wetteding Teo Gallery in Singapore, IL Gabbiano Gallery in Rome, and the Jamileh Weber Gallery in Zurich. His work is included in virtually every important international collection of

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- It is a pleasure to welcome all of you here to the White House today. In my recent trip to Eastern Europe I viewed your contributions in our embassies and appreciate the uniquely American creativity that you have promoted around the world. From Prague to Budapest to Warsaw, American art is displayed, examined and admired, furthering a productive dialogue between our cultures.
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- Each of you who has furthered the Art in Embassies program appreciates that the arts are a necessity, not a luxury for our society. The arts, especially visual works, provide a mirror through which we examine and define our society and ourselves. Without artistic expression we are culturally bereft. I thank all of you for continuing to place this mirror around the world for all to view.
- [Introduce President]

**FIRST LADY HILLARY RODHAM CLINTON  
FRIENDS OF ART AND PRESERVATION IN EMBASSIES  
RECEPTION AT WHITE HOUSE  
JUNE 8, 1995**

**TALKING POINTS**

■ I am delighted to welcome all of you here to the White House today. It is a pleasure to have people here who so appreciate the arts, especially at a time when public support for the arts is threatened.

■ There are some in our country who say public support for the arts is a luxury we can no longer afford. But I would argue that we must do all we can to preserve and strengthen our rich cultural traditions and heritage.

■ Each of you here today appreciates that the American artistic imagination is critical to our civilization and our democracy. Our art, and particularly visual art, offers a unique lens through which to view American culture. I thank all of you for your commitment and dedication to providing this lens to Americans and citizens of foreign countries throughout the world.

■ [Introduce President]

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