

draft/js

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE OPENING OF THE SCULPTURE EXHIBITION
~~THE FIRST LADIES GARDEN~~ East Room
THE WHITE HOUSE
JANUARY 5, 1996

It is an honor and a delight to have all of you here today. I am so sorry the November shutdown forced us to postpone the original opening and deeply regret any inconvenience the sudden postponement may have caused you. *quite in November*

And while we are again in the middle of another partial shutdown, we are finally able to hold this ceremony because the White House appropriations bill was one of the few to make it through the legislative process before the holidays. *was passed.*

I am happy to report to you that
In spite of the shutdown, this exhibit did open in time in *October* for the Arts and Humanities celebration at the White House. *at least a thousand* Thousands of people had an opportunity to see the sculptures then, and hundreds of thousands more were able to appreciate them during the December holidays, ~~the White House's biggest touring season.~~ *in October*

Today, we celebrate the third in a series of exhibitions of Twentieth Century American Sculpture in the Jacqueline Kennedy Garden at the White House. As most of you know, this exhibit was inspired, in part, by Mrs. Onassis. My much too brief friendship with her left an indelible impression. This garden is a lasting, living tribute to the extraordinary artistic and cultural contributions she made to the White House.

I am thrilled that the 7 leading sculptors whose works are exhibited could be with us today
The ten pieces in this exhibition represent the diverse and rich talents of our country's sculptors from the West and Southwest. These beautiful and intriguing sculptures embody the transformations of both twentieth century art and society. Among them is an abstract sculpture by Georgia O'Keefe, whom many of us casual art lovers knew only as a painter. In a house full of two-hundred year-old antiques, it also wonderful to have objects that represent the era we live in.

can make our spirits soar and
The President and I believe that art should be accessible to everyone because it has the power to evoke in each of us a deeper understanding of our lives and of the world around us. And during this particularly *difficult* anxious time in Washington and in our country, art can remind us of life's possibilities -- of our powers to imagine, to create, and to bring to life our greatest passions.

It gives me great satisfaction and joy to know that the thousands of visitors who pass through the White House have been and will be able to look out the Colonnade window and

extraordinary
share in the ~~emotional~~ power of these sculptures.

☒ I also want this exhibition to celebrate the sculptors themselves. Anne Tucker once said "All art requires is courage." So on behalf of the President and myself, I would like to thank the seven artists who have made the journey to Washington today. ~~Thank-you for having the courage to share your talents and unique visions with us.~~

☒ I would also like to thank and recognize the people who have made this exhibit possible. It took enormous ~~energy~~, *generosity*, dedication, and wisdom to make this happen.

[Special thanks to Peter C. Marzio, Director, and Alison de Lima Greene, Curator, Museum of Fine Arts, Houston; the Iris and B. Gerald Cantor Foundation; J. Carter Brown; lending institutions; White House Preservation Committee and the White House Historical Association; White House Curator (Rex Scouten); The Association of Art Museum Directors and its president Sylvia Williams]

THE MUSEUM OF FINE ARTS, HOUSTON

"Twentieth Century American Sculpture at The White House"

Introductory Statement

In the fall of 1994 the White House initiated a series of exhibitions titled *Twentieth Century American Sculpture at The White House*, for the First Ladies' Garden. Conceived by Hillary Rodham Clinton, developed by J. Carter Brown, and organized under the auspices of the Association of Art Museum Directors, this series highlights sculpture drawn from public collections across the United States. The Museum of Fine Arts, Houston is honored to have been invited to curate the third *Twentieth Century American Sculpture at The White House* exhibition, showcasing works from museums in the Southwest and West. In organizing this presentation we had the pleasure of following the example of George Neubert, Director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska-Lincoln, who curated the premiere exhibition of the series, and Townsend Wolfe, Director and Chief Curator of The Arkansas Arts Center, Little Rock, whose exhibition was seen this past season.

As we began to focus on themes for this exhibition, we sought out works representative of the transformations that have shaped the course of sculpture across this century. The advent of Modernism literally knocked sculpture off its pedestal as succeeding generations of artists explored new ways of thinking about working in space. Two Beaux-Arts figures introduce our presentation: gracefully elevated on finely molded bases, they are representative of the Renaissance revival that characterized American art at the turn of the century. By mid-century abstraction had become the chief idiom of the American avant-garde, with compositions that were conceived independently from the pedestal. Today's artists freely address the

relationship between figure and ground, frequently banishing any form of visible support to test the limits of sculptural composition.

The ten artists featured here demonstrate a remarkable vitality and diversity of expression, from Adolph Weinman's romantic and classicizing statues of 1915 to Joseph Havel's ebulliently inventive assemblage of 1993. Georgia O'Keeffe and Jesús Bautista Moroles have captured a visionary spirit in their abstractions, while William Tucker addresses the beauty of pure geometry in his work. An iconoclastic intelligence animates the compositions of Scott Burton, Joel Shapiro, and Robert Therrien, as they challenge and celebrate the reductive aesthetics of Minimalism. Deborah Butterfield's image of a graceful horse has a startling naturalism, while Martin Puryear's *Decoy* wittily evokes an artificial duck with remarkable economy. Despite their divergent explorations of medium and composition, these artists are united in their tactile love of materials and their exuberant command of form. Assembling these works in the gracious precinct of the First Ladies' Garden creates a dynamic visual dialogue: they complement and redefine the garden site. These are works that invite the viewer to pause, to walk around, and in one case, even to sit down.

I would like to take this opportunity to thank Hillary Rodham Clinton and J. Carter Brown for their visionary support of this project. The curator, Alison de Lima Greene of the Museum of Fine Arts, Houston, has continued her tradition of organizing superb exhibitions, setting the highest standard of uncompromising excellence. A deep thank you to our many colleagues who generously shared their collections, expertise, and connoisseurship, and to the talented members of the White House staff for their spirit of cooperation. With them, we are grateful for the support of the Iris and B. Gerald Cantor Foundation, such enlightened patronage ensures the future of the arts in this nation.

and to Raymond D. NASHER.

Peter C. Marzio, Director
The Museum of Fine Arts, Houston

White House Reception List

14

Press

Ray, Ellen Osborne (Museum of Fine Arts, Houston)
637 Hawthorne
Houston, Texas 77006
Tel.: 713 521 3812

Representative from Austin-American Statesman - Pending

Carman, Diane (Denver Post)
7867 South Oneida Way
Englewood, Colorado 80112
Tel.: 303 220 5864

Collins, Tom (Santa Fe Reporter)
P.O. Box 318
Chimayo, New Mexico 87522
Tel.: 505 351 2174

Goddard, Dan (San Antonio Express News)
3207 Burnside Drive
San Antonio, Texas 78209
Tel.: 210 824 5378

Johnson, Patricia (Houston Chronicle)
427 Columbia
Houston, Texas 77007
713 880 3593
Tel.: 713 880 3593

Kutner, Janet (Dallas Morning News)
4800 Shady Wood Lane
Dallas, Texas 75209
Tel.: 214 352 1586

Lucas, Melinda (Albany News)
P.O. Box 371
Albany, Texas 76430
Tel.: 915 762 2730

Muchnic, Suzanne (Los Angeles Times)
6504 Vista del Mar
Plaza del Rey, California 90293
Tel.: 310 821 0254

****Tyson, Janet** (Fort Worth Star Telegram)
3028 6th Avenue
Fort Worth, Texas 76110
Tel.: 817 926 4964

****Janet Tyson** recommends that the White House contact Ron Hutchinson, the Star Telegram's Washington bureau chief, at 202 466 3921. He is much more likely to be able to attend or send someone from his office.

THE MUSEUM OF FINE ARTS, HOUSTON

July 24, 1995

Rex Scouten
Curator
The White House
1600 Pennsylvania Avenue, NW
Washington, D.C. 20500

Dear Rex:

At last we have our proposed list for the "Twentieth Century American Sculpture at The White House," exhibition ready for review. As you can see, we've assembled a range of largely abstract work from Southwest and West Coast collections. I've attached colored xeroxes for reference as well; many of our colleagues did not have good 8 x 10 photographs available, and I thought these would be easier to read than slides.

I'm sure most of these artists are very familiar to you. We felt that the Beaux-Arts aesthetics and historical character of the Weinman figures perfectly complemented the architecture of the White House; they seem to be perfectly suited for installation at the interior entrance of the garden. Georgia O'Keeffe, certainly best known as a painter, did do a limited number of abstract sculptures and we were particularly pleased to find one for the show.

The main body of work surveys contemporary currents. The absolute geometry of Minimalism is introduced by Richard Serra, while Scott Burton and William Tucker refer to decorative arts and architecture respectively in their constructions. Deborah Butterfield and Joel Shapiro represent a return to figuration; both Butterfield's graceful horse and Shapiro's tumbling figure introduce a sense of play into the exhibition (and will probably be among the most popular choices of our survey). Martin Puryear and Robert Therrien are artists who wittily balance geometric abstraction and reference in their work--Puryear's monumental *Decoy* could be read as a monumental griddle pan; Therrien's untitled conical sculpture could be read as an industrial funnel or a witch's hat.

Among the emerging talents who may be a little less known are Jesus Moroles, a Texas artist who has used the elemental forms of Pre-Columbian architecture as a point of departure, and Joseph Havel, one of this region's rising stars, whose works transform familiar materials (such as ropes and paper lanterns) into wonderfully animated bronzes.

Rex Scouten
page 2

Jack Eby, our designer, and I have come up with a preliminary installation plan, which is also enclosed. As I mentioned on the telephone, most of our selection is not "pedestal" work, and we believe that the pieces will play against one another beautifully. However, any suggestions would be more than welcome. The two grand scale works--the Butterfield and the Puryear--should be installed on the more open lawn area, but there could be a fair amount of exchange between the other objects intended for the lateral spaces. As I indicated above, we intend to feature the two Weinmans at the interior entrance.

Let me know if you have any questions. Of course we would like to have final approval of the selection as quickly as possible given our fast approaching deadlines.

Thanks and best wishes,

A handwritten signature in black ink, appearing to read 'Alison', with a stylized flourish extending to the right.

Alison de Lima Greene
Curator
Twentieth Century

encs.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"
Proposed Checklist
July 24, 1995

Note: Dimensions and credit lines to be confirmed

Adolph Weinman, *Rising Sun*, 1915

Bronze, 56 x 54 x 19 inches
 The Museum of Fine Arts, Houston
 Anonymous gift

Adolph Weinman, *Descending Night*, 1915

Bronze, 54 x 54 x 19 inches
 The Museum of Fine Arts, Houston
 Anonymous gift

Georgia O'Keeffe, *Abstraction*, 1945

Cast epoxy, 36 x 36 inches
 The Georgia O'Keeffe Foundation, Abiquiu

Richard Serra, *Untitled*, 1969

Steel, 48 x 96 x 48 inches
 Portland Art Museum
 Evan H. Roberts Memorial Sculpture Collection

William Tucker, *Track*, 1981

Mild steel, 93 x 24 x 84 inches
 The Denver Art Museum
 Gift of Mr. and Mrs. Richard Miller

Jesus Moroles, *Moon Ring 3*, 1982

Texas granite, 79 x 46 x 16 inches
 The Old Jail Art Center, Albany, Texas

Joel Shapiro, *Untitled*, 1982

Bronze, 73 x 70 x 30
 Museum of Contemporary Art, Los Angeles
 The Barry Lowen Collection

Scott Burton, *Granite Settee*, 1982-83

Granite, 36 x 65 x 35 inches
 The Dallas Museum of Art

Robert Therrien, *No Title*, 1985

Bronze, 90 x 32 inches diameter
 Museum of Contemporary Art, Los Angeles
 Anonymous gift

continued

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"
Proposed Checklist

Martin Puryear, *Decoy*, 1990

Cast iron, 40 x 110 x 109 inches

The Los Angeles County Museum of Art

Purchased with funds provided by the Art Museum Council and the Flintridge Foundation, 1991, AC1992.89.1

Deborah Butterfield, *Hina*, 1990-91

Unique bronze, 86 x 55 x 99 inches

Modern Art Museum of Fort Worth

Joseph Havel, *Exhaling Pearls*, 1993

Patinated bronze, 130 x 55 x 33 inches

The Museum of Fine Arts, Houston

Museum purchase with funds provided by the Caroline Wiess Law Accessions Fund, Isabell and Max Herzstein, Isabel Wilson, Nona and Richard Barrett, and friends of the artist, 94.115



ADOLPH WEINMAN
Decending Night, 1915
Bronze, 54 x 54 x 19"
Museum of Fine Arts, Houston

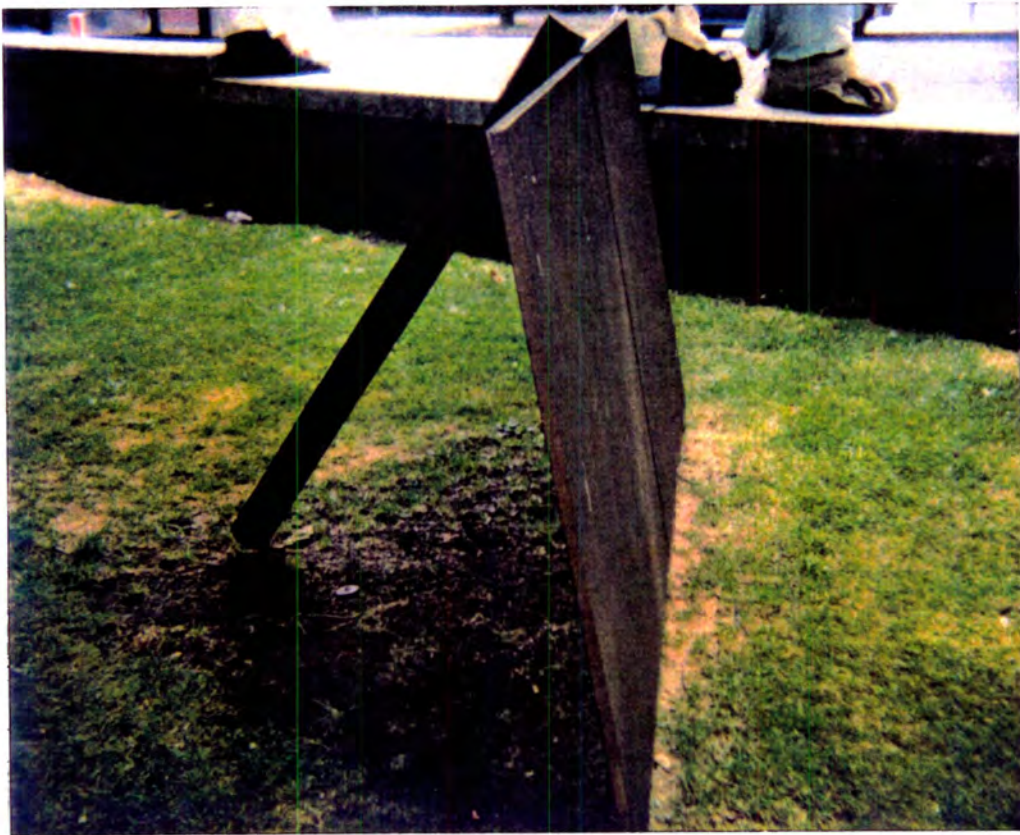
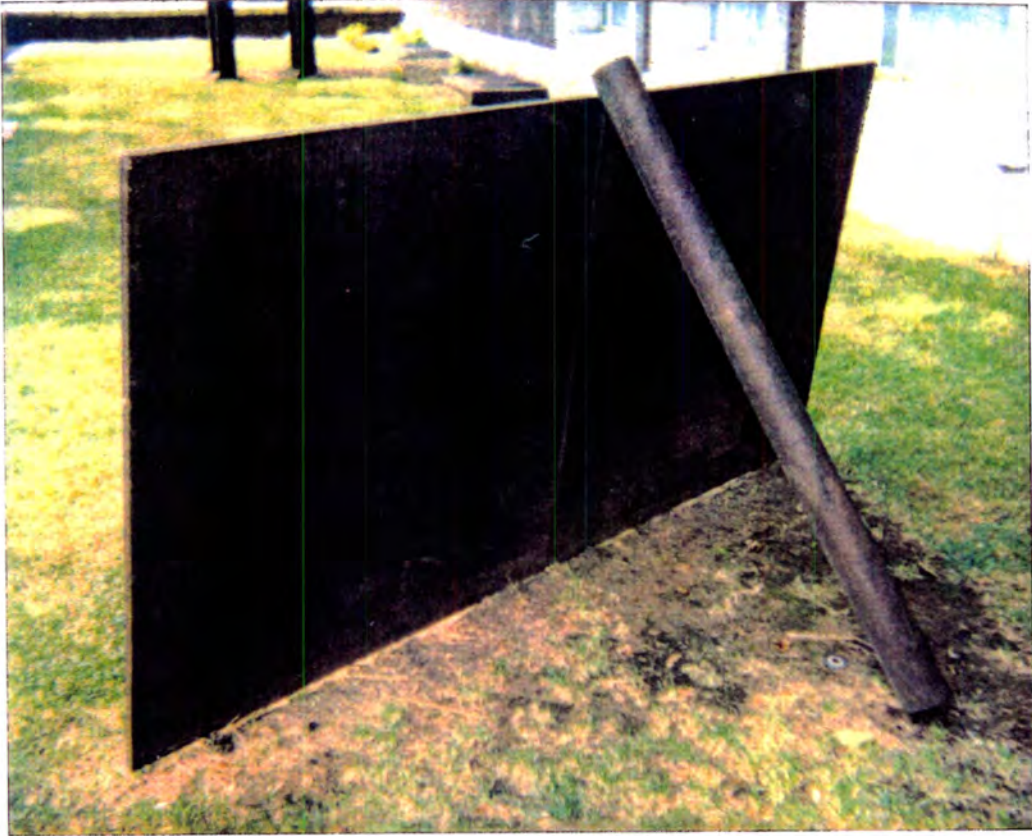


ADOLPH WEINMAN
Rising Sun, 1915
Bronze, 56 x 54 x 19"
Museum of Fine Arts, Houston

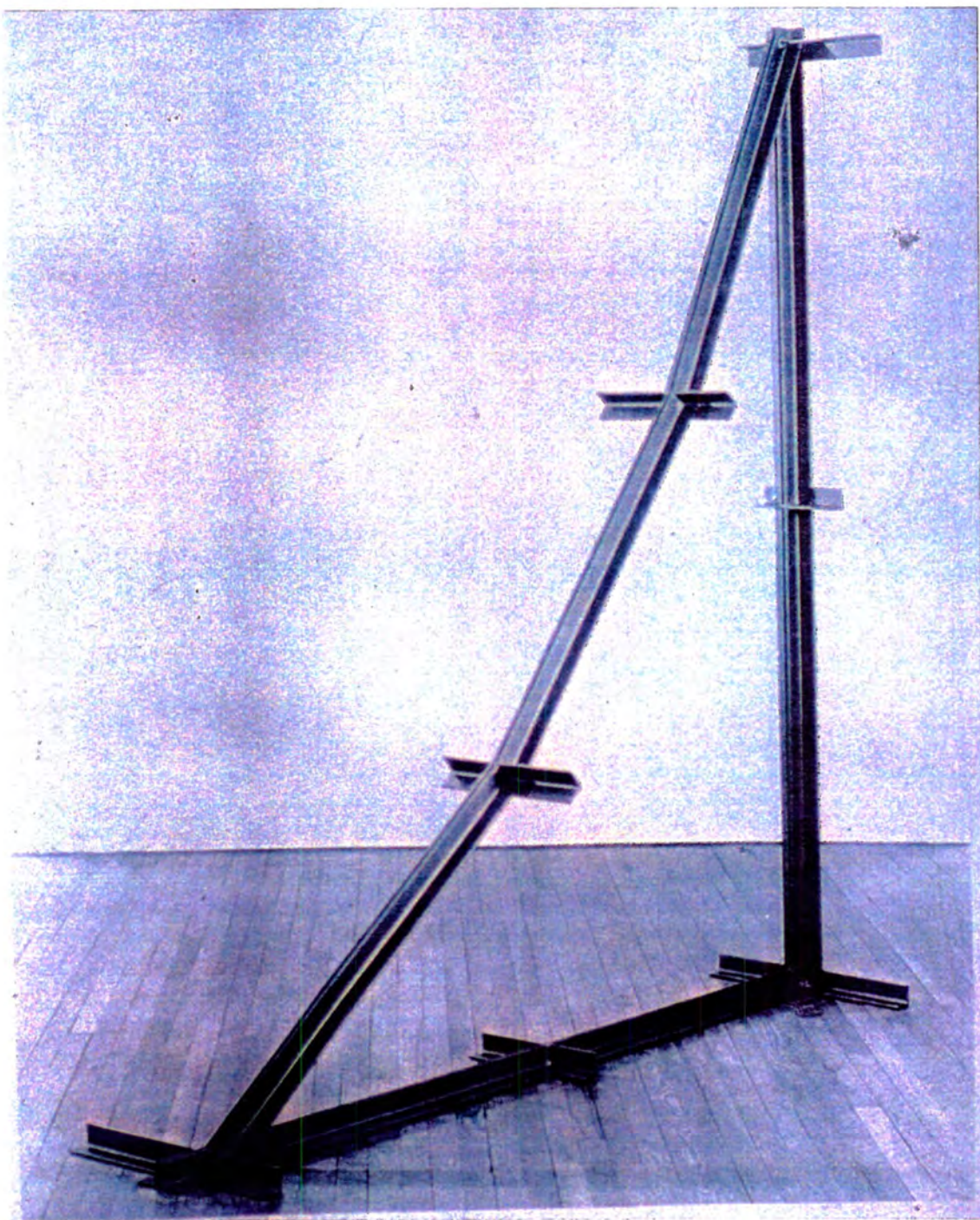


Pedestal does not
travel with the
sculpture

GEORGIA O'KEEFFE
Abstraction, 1945
Cast epoxy, 36 x 36"
Georgia O'Keeffe Foundation

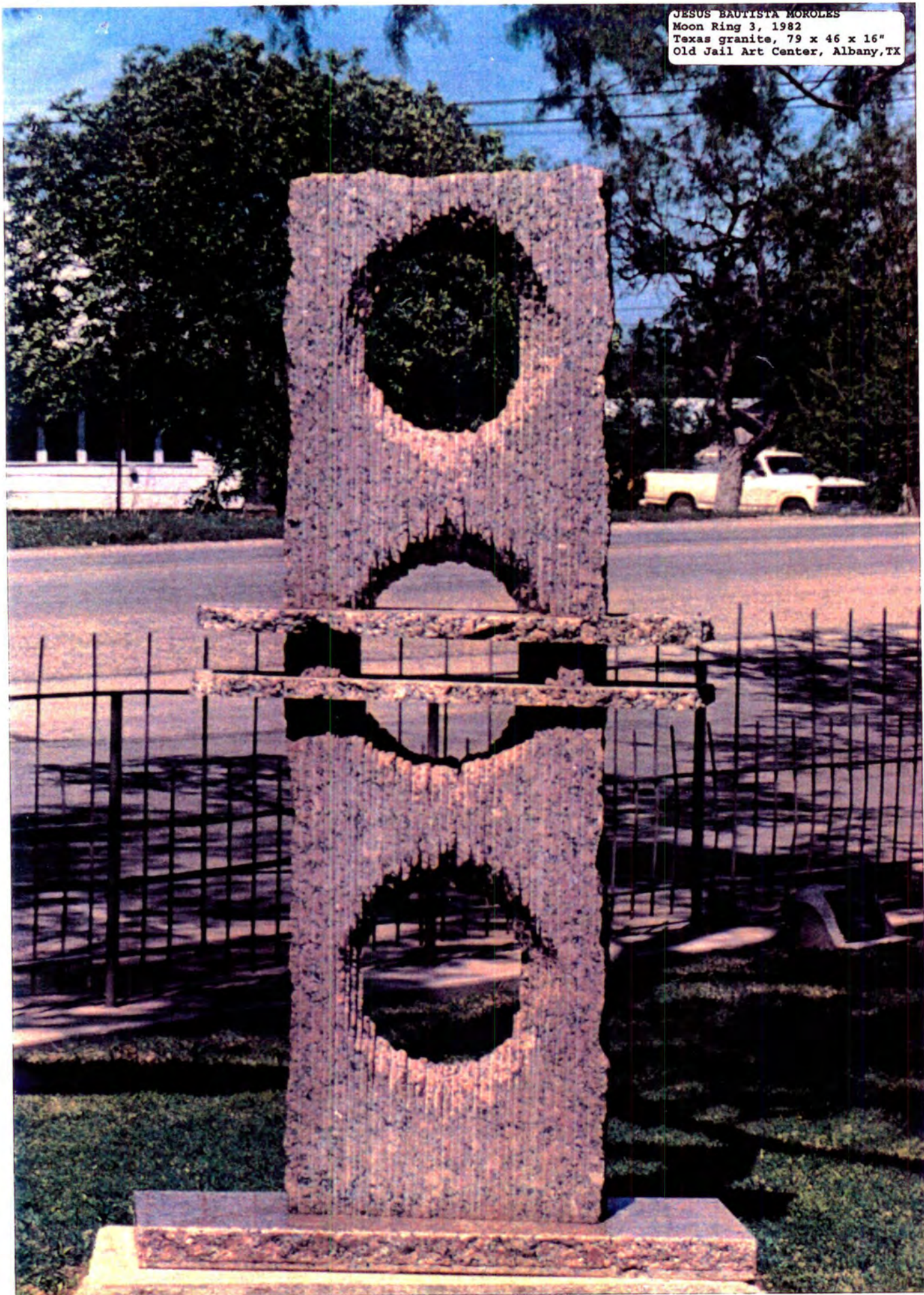


RICHARD SERRA
Untitled, 1969
Steel, 48 x 96 x 48"
Portland Art Museum



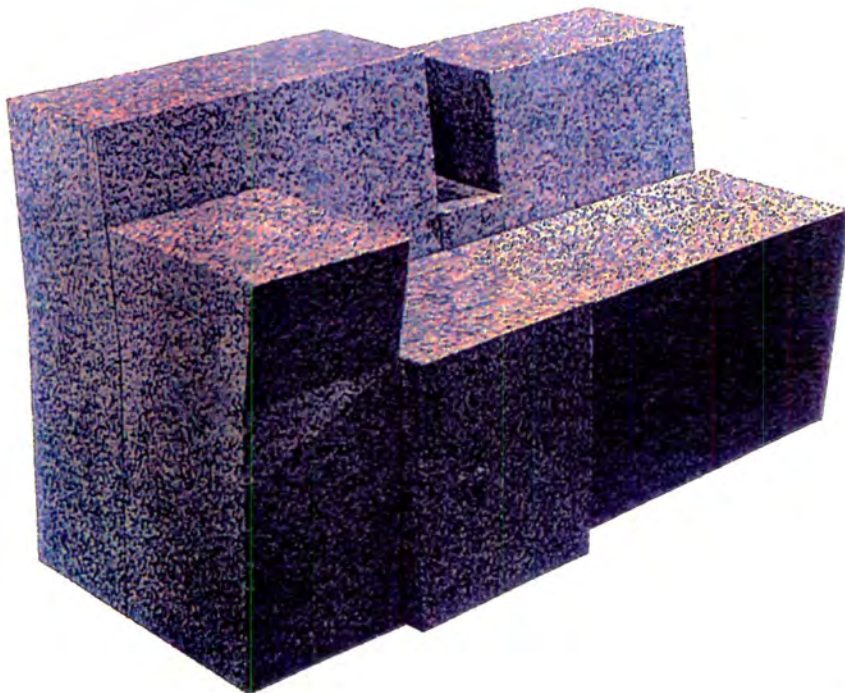
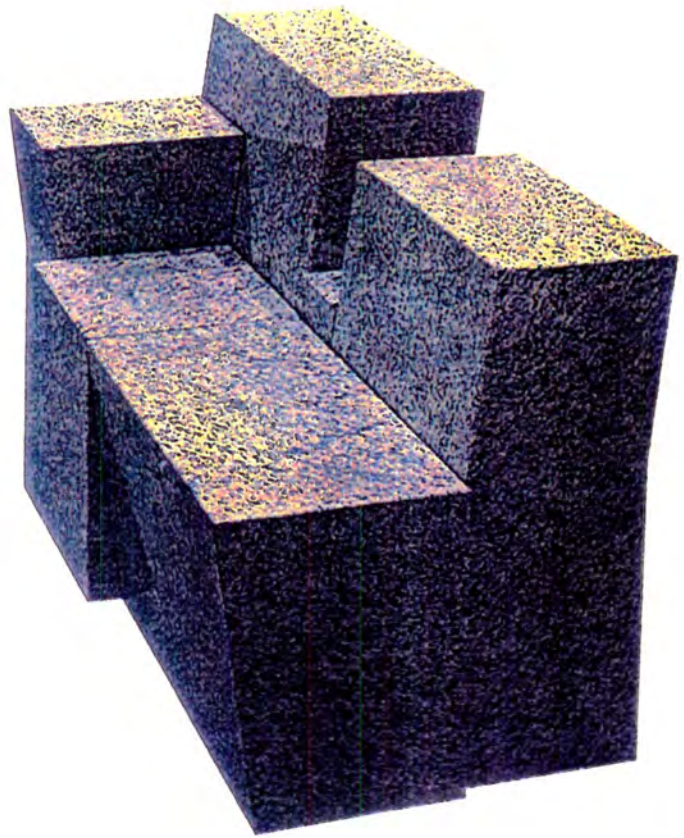
WILLIAM TUCKER
Track, 1981
Mild steel, 93 x 24 x 84"
Denver Art Museum

JESUS BAUTISTA MORELOS
Moon Ring 3, 1982
Texas granite, 79 x 46 x 16"
Old Jail Art Center, Albany, TX

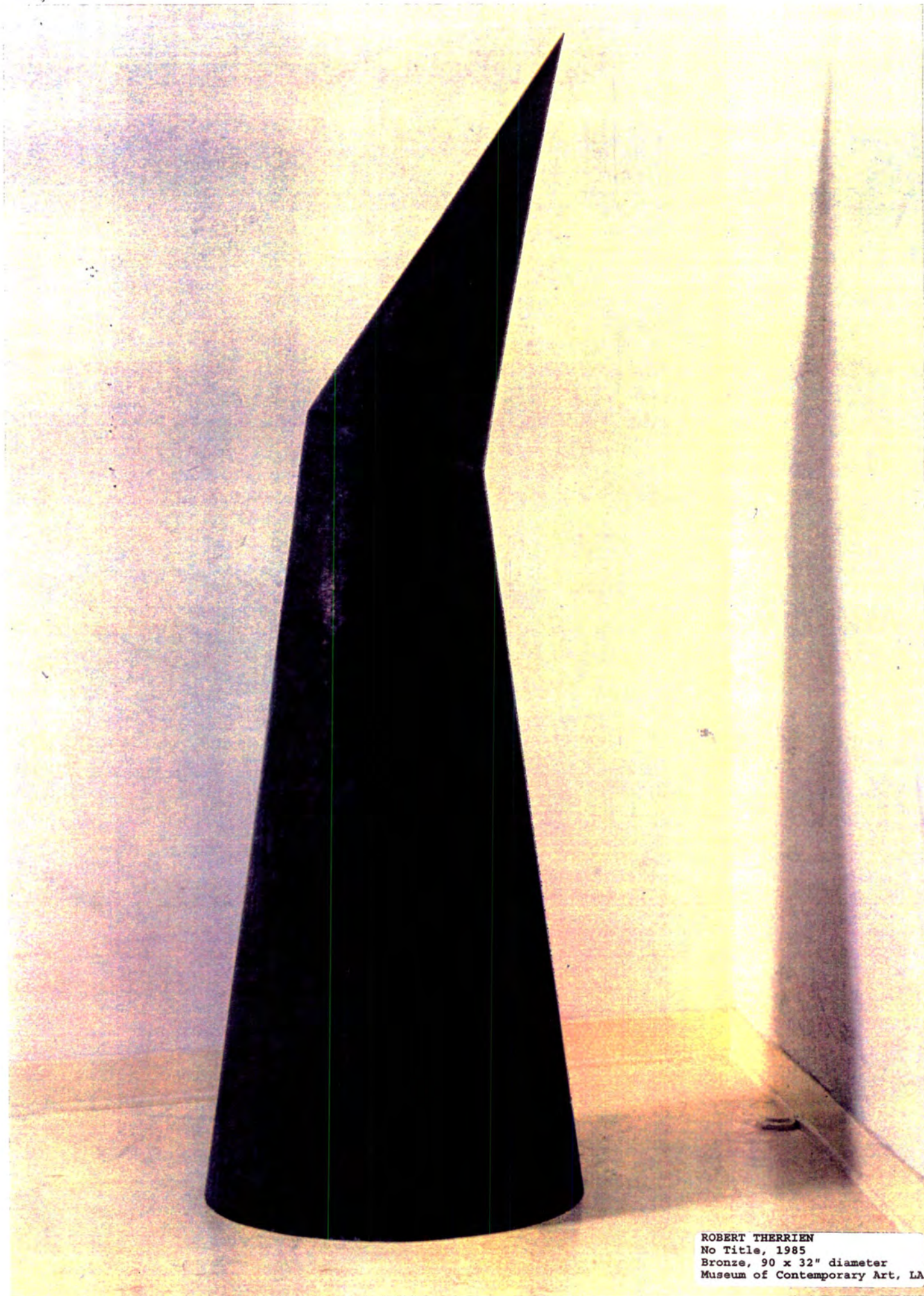




JOEL SHAPIRO
Untitled, 1982
Bronze, 73 x 70 x 30"
Museum of Contemporary Art, LA



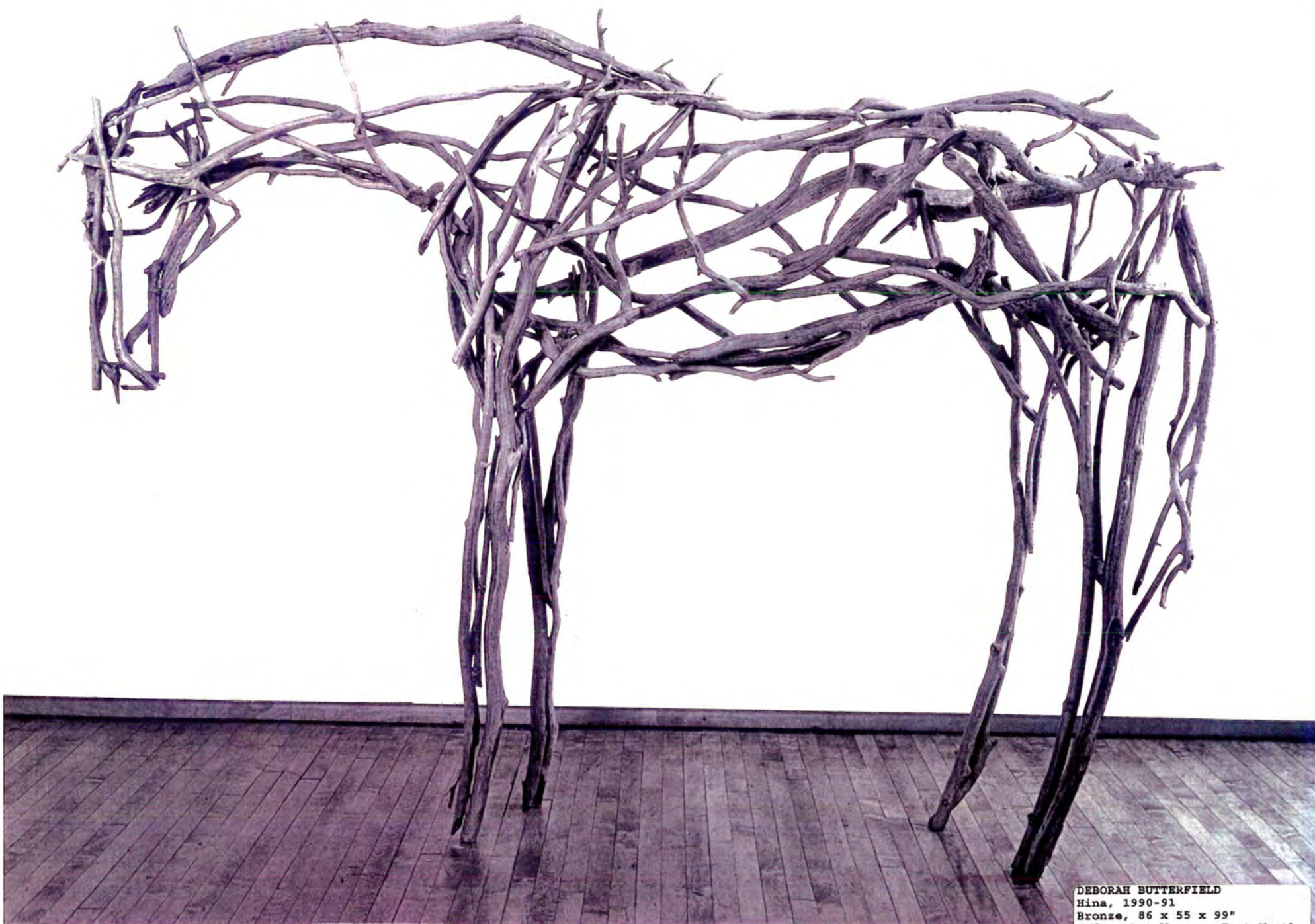
SCOTT BURTON
Granite Settee, 1982-83
Granite, 36 x 65 x 35"
Dallas Museum of Art



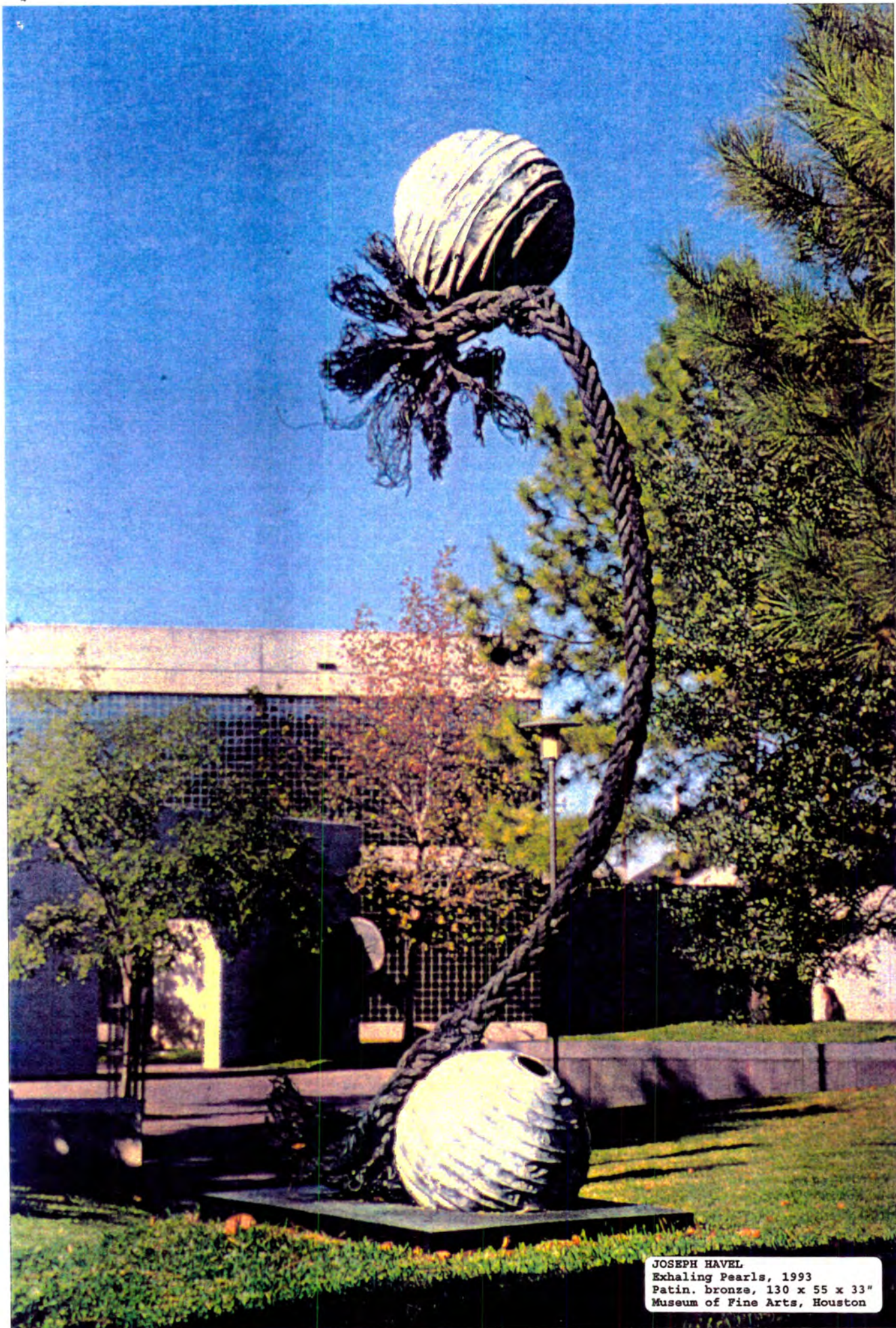
ROBERT THERRIEN
No Title, 1985
Bronze, 90 x 32" diameter
Museum of Contemporary Art, LA



MARTIN PURYEAR
Decoy, 1990
Cast iron, 40 x 110 x 109"
L.A. County Museum of Art



DEBORAH BUTTERFIELD
Hina, 1990-91
Bronze, 86 x 55 x 99"



JOSEPH HAVEL
Exhaling Pearls, 1993
Patin. bronze, 130 x 55 x 33"
Museum of Fine Arts, Houston

Clinton Presidential Records Digital Records Marker

This is not a presidential record. This is used as an administrative marker by the William J. Clinton Presidential Library Staff.

This marker identifies the place of an oversized document(s). Given our digitization capabilities, we are sometimes unable to adequately scan such large documents. The title from the original document is indicated below.

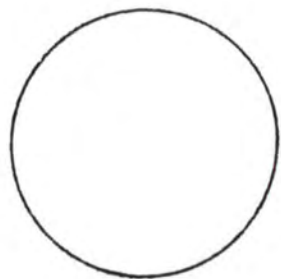
Oversized documents have not been scanned in their entirety for the purpose of digitization. To see the documents please contact or visit the Clinton Presidential Library's Research Room.

EAST COLONNADE

Document Title: _____



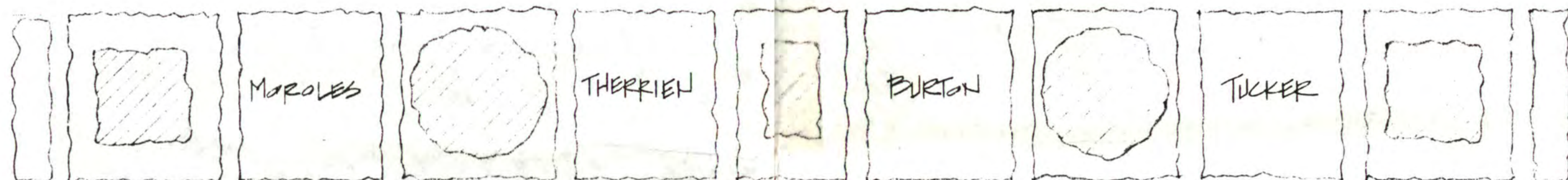
PURYEAR

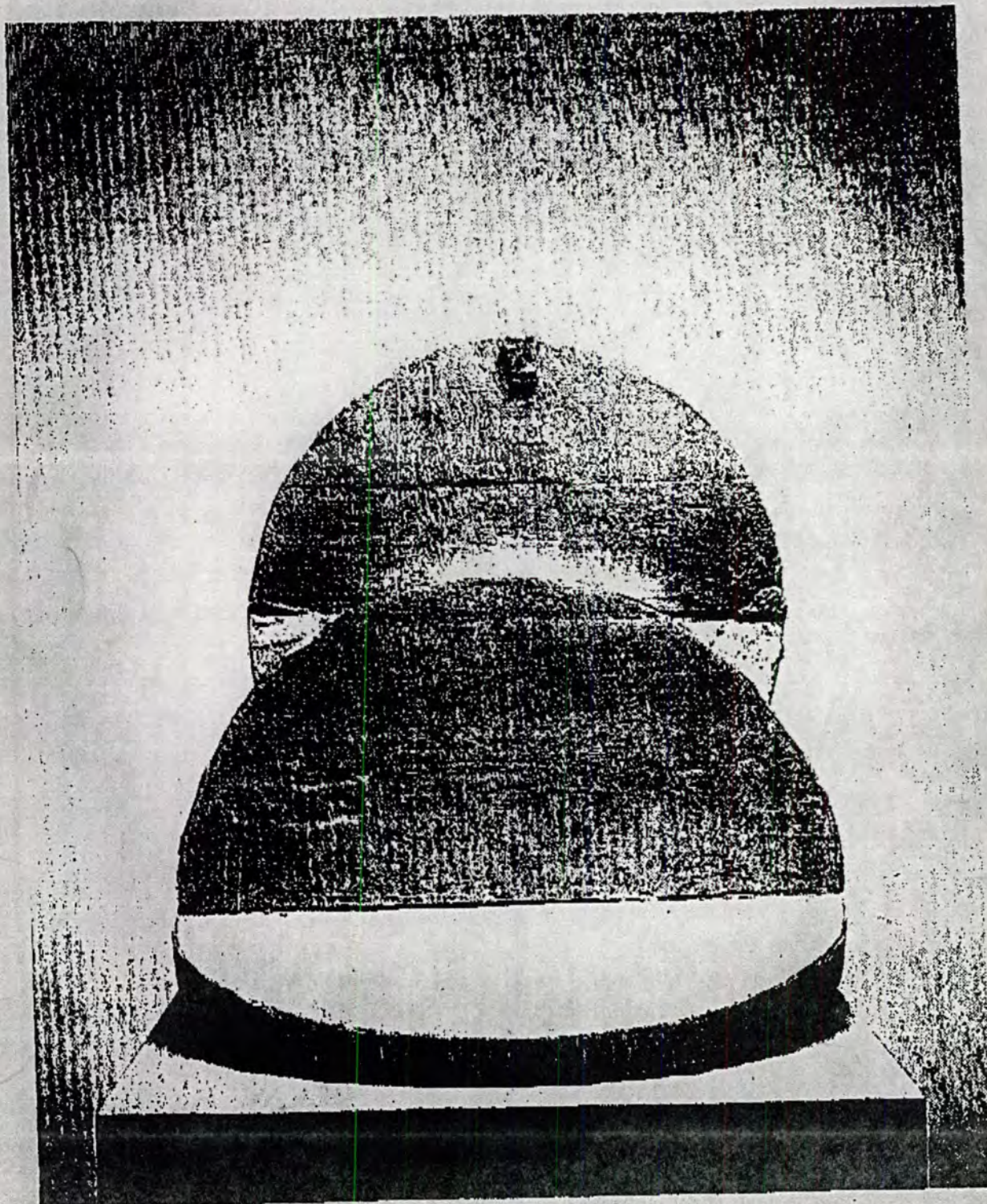


FIRST LADY'S GARDEN

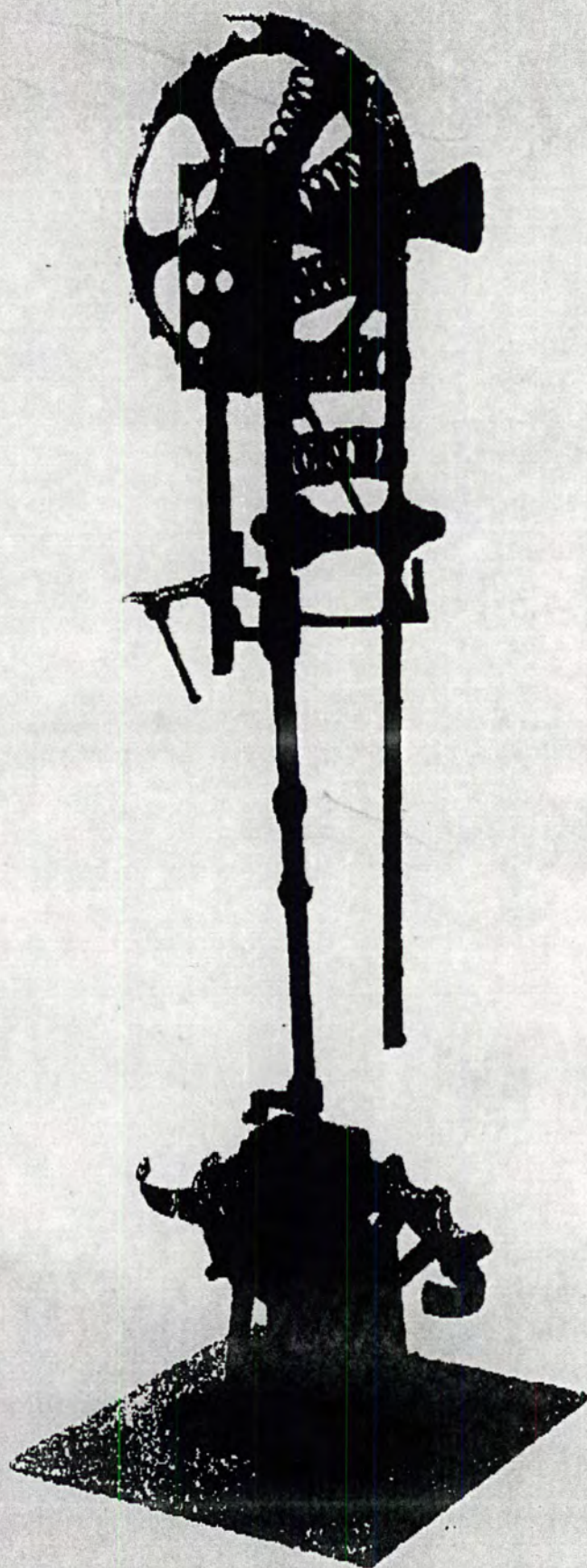


BUTTERFIELD





PHOTOCOPY
PRESERVATION



RICHARD STAMMNICK
Girl with Long Hair, 1955
Steel, 12 x 10 x 11"
The Menil Collection

PHOTOCOPY
PRESERVATION

THE MUSEUM OF FINE ARTS, HOUSTON
FAX TRANSMITTAL FORM

August 1, 1995

Company Name: The White House

Attn: Rex Scouten, Curator

Fax Number: 202 456 6820

Number of Pages (including this page): 9

Sent by: Alison de Lima Greene, Curator

Telephone: (713) 639 7348

MESSAGE

Dear Rex:

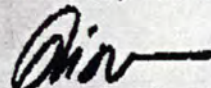
Attached are xeroxes of the substitutes I'd like to recommend in place of the Weinmans. While I realize that the entry way has been used for figurative work in the past two installations, I believe these pieces are more in harmony with the rest of selection we've proposed for the garden. Richard Stankiewicz is one of this country's great assemblage artists; his sculptures of the 1950s, like the attached *Girl With Long Hair* from our collection, offer a bridge between classic Cubism and the "Found Materials" aesthetics of the 1960s. Cy Twombly, represented by *Rotalla* from The Menil Collection, is perhaps better known as a painter, but his sculptures eloquently bridge Minimalist and Abstract Expressionist aesthetics. Taken together, I think these are wonderfully strong works that have an intellectual edge that offer a perfect introduction to the installation in the garden.

I'm express mailing copies of these as well (which should prove to be more legible). Also, I'm sending Carter Brown a second set of images, since he seems to have lost the first package we sent him.

HE MAY NOT SEE TIL THURSDAY RS

Our registrar tells me that you are now looking at a September 15 delivery date. That shouldn't be too difficult to manage, but I don't think we can move much further back. Also, we will try to give you a fair cost estimate asap. The Martin Puryear, which is one of the most important works in the show, will probably be the hardest to move.

We'll stay in touch. Until then, best wishes,

Alison de Lima Greene
Curator
Twentieth CenturyThe Museum of Fine Arts, Houston
P.O. Box 6826
Houston, Texas 77265-6826Fax: 713 639 7399
Tel: 713 639 7300PHOTOCOPY
PRESERVATION

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"
Final Checklist: August 31, 1995

Scott Burton (1939-1989)

Granite Settee, 1982-83

Granite

36 x 65 x 35 inches

Dallas Museum of Art, Purchased through a grant from the National Endowment for the Arts with matching funds from Robert K. Hoffman, the Roblee Corporation, Laura L. Carpenter, Nancy M. O'Boyle and an anonymous donor, 1983.

Deborah Butterfield (born 1949)

Hina, 1990-91

Bronze

80 x 28 x 112 inches

Collection of the Modern Art Museum of Fort Worth, Purchase made possible by a Gift from Web Maddox Trust.

Joseph Havel (born 1954)

Exhaling Pearls, 1993

Patinated bronze

130 x 55 x 33 inches

The Museum of Fine Arts, Houston, museum purchase with funds provided by the Caroline Wiess Law Accessions Fund, Isabell and Max Herzstein, Isabel Wilson, Nona and Richard Barrett, and friends of the artist.

Jesús Bautista Moroles (born 1950)

Moon Ring 3, 1982

Texas granite

79 1/4 x 46 x 16 inches

From the Collection of The Old Jail Art Center, Albany, Texas.

Georgia O'Keeffe (1887-1986)

Abstraction, 1945/1978-80

White lacquered bronze

36 x 36 x 18 inches

The Georgia O'Keeffe Foundation, Abiquiu, New Mexico.

Martin Puryear (born 1941)

Decoy, 1990

Cast iron

40 1/2 x 110 1/2 x 109 1/2 inches

The Los Angeles County Museum of Art, Purchased with funds provided by the Art Museum Council and the Flintridge Foundation, 1991.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Joel Shapiro (born 1941)

Untitled, 1982

Bronze

72 x 70 x 30 inches

The Museum of Contemporary Art, Los Angeles, The Barry Lowen Collection.

Robert Therrien (born 1947)

No Title, 1985

Bronze

90 x 32 inches diameter

The Museum of Contemporary Art, Los Angeles, Anonymous gift.

William Tucker (born 1935)

Track, 1981

Mild steel, 93 x 24 x 84

The Denver Art Museum, Gift of Mr. and Mrs. Richard Miller.

Adolph Weinman (1870-1952)

Rising Sun, 1915

Bronze

56 x 54 x 19 inches

The Museum of Fine Arts, Houston, Anonymous gift.

Adolph Weinman (1870-1952)

Descending Night, 1915

Bronze

54 x 54 x 19 inches

The Museum of Fine Arts, Houston, Anonymous gift.

THE MUSEUM OF FINE ARTS, HOUSTON**"Twentieth Century American Sculpture at The White House"****Cutlines**

Scott Burton (1939-1989), *Granite Settee*, 1982-83

Deborah Butterfield (born 1949), *Hina*, 1990-91

Joseph Havel (born 1954), *Exhaling Pearls*, 1993

Jesús Bautista Moroles (born 1950), *Moon Ring 3*, 1982

Georgia O'Keeffe (1887-1986), *Abstraction*, 1945/1978-80

Martin Puryear (born 1941), *Decoy*, 1990

Joel Shapiro (born 1941), *Untitled*, 1982

Robert Therrien (born 1947), *No Title*, 1985

William Tucker (born 1935), *Track*, 1981

Adolph Weinman (1870-1952), *Rising Sun*, 1915

Adolph Weinman (1870-1952), *Descending Night*, 1915

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Scott Burton

(b. Greensboro, Alabama, 1939 - d. New York, New York 1989)

Scott Burton was an innovator whose work challenged the distinctions between fine art and applied arts, sculpture and furniture design. He received a B.A. from Columbia University in 1962 and a M.A. in literature from New York University in 1963. A writer and critic for such publications as *Art News* and *Art in America*, Burton began to explore Performance Art in the 1970s; his performances were characterized by stage-like tableaux of found pieces of furniture. In 1975 he first exhibited furniture from his performance pieces independent of actors and from there he began to fabricate his own designs. Burton's aesthetic was shaped by the primary forms and intellectual rigor of Minimalist art of the 1960s. At the same time, he adopted the functionalist ideals of early Modernist architectural and furniture designs, and his sculptures were created to be used as social and democratic objects. By the mid-1980s Burton was established as one of this country's most prominent public artists, with commissioned permanent installations in Baltimore, Houston, London, New York, and Toronto, among other cities. Scott Burton died of AIDS at the age of 50.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Deborah Butterfield

(b. San Diego, California, 1949 - lives in Bozeman, Montana)

Deborah Butterfield has devoted her career to exploring the image of the horse, probing both the formal and symbolic implications of the motif. She received a B.A. from the University of California, Davis, in 1972 and a M.F.A. from the same institution the following year. Fascinated by horses since childhood, Butterfield created her first sculpture of a mare in 1973, using plaster over a steel armature. Over the following two decades, Butterfield has employed a broad range of materials as she has extended the series through numerous variations. While clearly anti-naturalistic, Butterfield's horses maintain a remarkable sense of realism. Integral to her working method is her ongoing experience of training horses; her sculptures are animated by an intimate knowledge of natural posture and movement. At the same time, Butterfield is acutely aware of the tradition of equine sculpture, where typically stallions are used to symbolize masculine and martial power. In contrast, Butterfield's horses evoke themes of nurturing and protection as the artist seeks a spiritual identity with her subject.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Joseph Havel

(b. Minneapolis, Minnesota 1954 - lives in Houston, Texas)

Joseph Havel is a master of poetic allusion, balancing found materials and exquisite craftsmanship to create wittily animated abstract sculptures. He received a B.F.A. from the University of Minnesota in 1976 and a M.F.A. from Pennsylvania State University in 1979. Shortly after completing his studies, Havel moved to Texas and his early work drew inspiration from the rural landscape. Building upon the tradition of Surrealist assemblage, Havel used familiar implements, tools, and fragments of furniture to reflect the common vernacular of the region. In more recent years Havel has concentrated on less localized images, creating works which conflate multiple references. In 1986 he cast his first sculpture in bronze, a medium which has played a key role in the evolution of his work. Direct casting techniques allowed Havel to continue to incorporate everyday objects into his work while the tensile strength of the medium permitted a new dynamism in his compositions. Over the past decade Havel has continued to work in bronze as well as more in ephemeral materials.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Jesús Bautista Moroles

(b. Corpus Christi, Texas, 1950 - lives in Rockport, Texas)

Jesús Bautista Moroles creates totemic granite sculptures which evoke ancient cultures. He received a B.F.A. from North Texas State University, Denton, in 1978 following studies at the U.S. Air Force Electronics School, Biloxi, Mississippi and El Centro College, Dallas. In 1979-80 he lived in Italy, studying classical stonecutting techniques in Pietrasanta, near Carrara. Returning to Rockport, on the Texas Gulf Coast, Moroles began to work in the variously colored granites of the region, and granite has continued to be his chief material over the past fifteen years. Using state-of-the-art stonecutting techniques, from rough-cut to highly polished surfaces, Moroles manipulates granite with extraordinary authority, creating works which appear to contradict the mass and weight of the material. Moroles has completed numerous public commissions and monumental examples of his work can be found in Birmingham, Houston, and New York, among other cities.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Georgia O'Keeffe

(b. Sun Prairie, Wisconsin, 1887 - d. Santa Fe, New Mexico 1986)

Georgia O'Keeffe is among the pioneering figures of American art. Following studies at the Art Students League, the University of Virginia, and Columbia University's Teachers College, she began a teaching career which ultimately took her to Canyon, Texas. In 1915 she created a series of extraordinary abstract compositions that captured the attention of Alfred Stieglitz, photographer and gallery owner, who immediately promoted O'Keeffe through exhibitions and writings. The two formed a friendship following their first meeting in 1916 and in 1918 O'Keeffe took up residence in New York, where she became Stieglitz's companion. Over the following three decades she divided her time between the East Coast and the Southwest. This division is reflected in her work, which celebrated both urban and desert landscapes. In 1949 O'Keeffe made New Mexico her permanent home, living in Abiquiu and Ghost Ranch, north of Santa Fe. While best known for her paintings and exquisite drawings, O'Keeffe created several abstract sculptures at different stages in her career. These works echo the imagery of her paintings, suggesting organic and blossoming forms. O'Keeffe died at the age of 98; as much as any artist of this century she shaped the course of American modernism.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Martin Puryear

(b. Washington, D.C. 1941 - lives in upstate New York)

Martin Puryear draws upon ethnography, popular culture, and history as sources for his brilliantly evocative sculptures. He received a B.A. from the Catholic University of America, Washington, D.C. in 1963, and he spent the following two years with the Peace Corps in Sierra Leone, West Africa. He continued his studies at the Swedish Royal Academy of Art, Stockholm and received his M.F.A. from Yale University in 1971. While in Africa he became fascinated by the ongoing traditions of local craft, building, and labor that spanned more than a thousand years, and many of the techniques of his subsequent work were based on his African experience. Through his studies at Yale, Puryear assimilated the history of modernism, from the first decades of this century to Minimalism. Typically his sculptures evoke man-made tools and forms found in nature. By reducing these forms to simple and elemental shapes, Puryear creates archetypal images that appear to be timeless. Puryear has created public installations in Chevy Chase, Chicago, New York, and San Francisco among other cities. In 1989 he was invited to represent the United States at the Sao Paulo Bienal, Brazil.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Joel Shapiro

(b. New York, New York, 1941 - lives in New York, New York)

Joel Shapiro takes architecture and the human figure as points of reference in his wittily reductive sculptures. He received a B.A. from New York University in 1964 and a M.A. from the same institution in 1969, after having spent two years with the Peace Corps in India. His first works from the early 1970s emphasized the process of assembly, and were made up of units which appeared to be arranged haphazardly. In the mid-1970s he began to create a series of small-scale geometric sculptures, using recognizable and ordinary images such as houses, chairs, and tables; by 1980 the human figure had become a dominant motif in Shapiro's work, and over the following decade, the artist has continued to experiment with the figure, frequently working on a monumental scale. Using simple block forms, Shapiro creates figures which look like puppets or sculptor's models. Typically they are presented with limbs akimbo in asymmetrical and gravity-defying positions. These deceptively simple works unite both constructivist and figurative traditions with extraordinary sophistication. Shapiro has created public installations in Berlin, Los Angeles, New York, and Washington, D.C. among other cities.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Robert Therrien

(b. Chicago, Illinois, 1947 - lives in Los Angeles, California)

Robert Therrien invests common geometric forms with visual wit and a sense of play. He received a B.F.A. from Brooks Institute, Santa Barbara, in 1970 and a M.F.A. from the University of Southern California, Los Angeles in 1973. By the mid-1970s he established a basic lexicon of forms from which he created an extended series of sculptures varying in scale, material, and color. Rendered both as reliefs and as freestanding sculptures, the geometric purity of the compositions ally these works with Minimalist aesthetics. At the same time, these works can be read as familiar images, such as a church, a snowman, a bent dunce's cap, or a keyhole, recalling the bold simplicity of children's book illustrations.

Artists' Biographies

(b. Cairo, Egypt, 1935 - lives in upstate New York)

William Tucker creates abstract sculptures that combine formalist concerns with an astute sense of material. Born in Egypt to English parents, Tucker was raised in England. He attended Oxford University from 1955 to 1958, completing his studies at the Central School of Art and Design and at St. Martin's School of Art in London. He emigrated to the United States in 1978 and became an American citizen in 1986. In the 1960s and 1970s his work was essentially analytic in nature, characterized by a spare geometry. As his work evolved into the early 1980s, his compositions were pared down to reductive armatures and delicate silhouettes. His work of these years exploited the tensile strength of his materials, typically steel or wood. In the mid 1980s, however, Tucker began to work in bronze, plaster, and clay. The malleability of these materials prompted a shift in his sculpture, which assumed a new mass and weight. Tucker published a *History of Modern Sculpture* in 1974, as well as numerous articles.

THE MUSEUM OF FINE ARTS, HOUSTON
"Twentieth Century American Sculpture at The White House"

Artists' Biographies

Adolph Weinman

(b. Karlsruhe, Germany, 1870 - d. Port Chester, New York, 1952)

Adolph Weinman is among the last generation of sculptors identified with the American Renaissance. After a childhood in Germany, he emigrated with his family to the United States in 1880. He attended Cooper Union and the Art Students League; he completed his studies under Augustus Saint Gaudens. By 1900 he had established a career as a popular sculptor of figures and decorations for public monuments; he was also active as a medalist. Among his most celebrated works are the fountain figures of "Rising Day" and "Descending Night" he created for the 1915 Panama-Pacific International Exposition in San Francisco to celebrate the opening of the Panama Canal. His public commissions in Washington, D.C. include the decoration of the pediment of the Thomas Jefferson Memorial, the monumental frieze for the Supreme Court Room, Supreme Court Building, and the façade decorations of the Post Office Department Building.

here for Arts & Humanities
day - Thousands people swarmed there
and hundreds more at Christmas
time

We're so sorry that because of previous grip that Lora
Nicole: Lissa has not yet seen or signed off on this draft.

dk/draft we had to call off the scheduled original
opening.

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE OPENING OF THE SCULPTURE EXHIBITION
THE FIRST LADIES GARDEN
THE WHITE HOUSE
JANUARY 5, 1996

I'm glad we're finally able to do this even tho
[Thank in general terms all of those who made this event and this
day possible] we've been enjoying this wonderful
exhibition since Oct.

? Sculpture has been one of my favorite art forms ever since I
was a young girl. Not simply because my first date with my
husband was in the sculpture garden of the Yale Gallery, but
because of its capacity to provoke my imagination.

? The eleven wonderful pieces assembled for this exhibition
embody the richness and diversity of American sculpture
throughout this century and reflect the power of creative
expression in our society. They represent the
transformations that have shaped modern sculpture and
culture and stand as symbols of both individual and
collective experience.

? As I have noted prev'ly & want to underscore again
The idea for this exhibition was inspired, in part, by First
Lady Jacqueline Kennedy Onassis. My much too brief
friendship with her left an indelible impression on me. This
garden, which is the Jacqueline Kennedy Garden, is a
lasting, living tribute to the extraordinary contributions
she made to the White House.

? The President and I believe that art should be accessible to
everyone--that it has the power to evoke in each of us a
deeper understanding of our lives and of the world around
us. It gives us a glimpse of life's possibilities -- of the
power to imagine, to create, and bring to life our greatest
passions.

? I've been fortunate in my own life to have lived in places
where great art was close at hand.

? It gives me great satisfaction and joy to know that
thousands of visitors who pass through the White House each
day will be able to look out the Colonnade window and share
in the aesthetic beauty and the emotional power of these
sculptures.

Mention Georgia O'Keeffe - for her
knows for her painting - abstract sculpture
rep'nts various cont'g currents in
sculpture.

this
from
SW &
West coast
collection

what
at #?

- ? I also want this exhibition to celebrate the sculptors themselves. Anne Tucker once said "All art requires is courage." 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 encourage all Americans to visit us and see this exhibit in the White House, which is the only home of a head of state anywhere in the world that welcomes tourists nearly every day. During the months of this display, nearly a million people will see this exhibit.
- ? I would particularly like to thank the people who have made this exhibit possible. It took enormous energy, dedication, and wisdom to make this happen, and each individual and each institution involved deserves credit for their efforts.

[Special thanks to Peter C. Marzio, Director, and Alison de Lima Green, Curator, Museum of Fine Arts, Houston; the Iris and B. Gerald Cantor Foundation; J. Carter Brown; artists whose sculptures are on exhibit; lending institutions; White House Preservation Committee and the White House Historical Association; White House Curator (Rex Scouten²); The Association of Art Museum Directors (President Sylvia Williams²)]

+ JKS

DK / draft

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE OPENING OF THE SCULPTURE EXHIBITION
THE FIRST LADIES GARDEN
THE WHITE HOUSE
NOVEMBER 15, 1995

[Thank in general terms all of those who made this event and this day possible. You need to acknowledge lots of different people individually at the end of the remarks]

Sculpture has been one of my favorite art forms ever since I was a young girl. 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 its capacity to provoke my imagination.

I believe that where there is imagination there is hope and where there is creative expression there is potential for human progress. Hope and progress are as important to us today as they have been throughout the history of our country.

As Henry Miller once said, "Art teaches nothing, except the significance of life."

[other possibilities: "I cry out for order and find it only in art."-- Helen Hayes; "Art is the soul of a people."--Romare Bearden]

The eleven wonderful pieces assembled for this exhibition embody the richness and diversity of American sculpture throughout this century and reflect the power of creative expression in our society. They represent the transformations that have shaped modern sculpture and culture and stand as symbols of both individual and collective experience.

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

The President and I believe that art should be accessible to everyone--that it has the power to evoke in each of us a deeper understanding of our lives and of the world around us. It gives us a glimpse of life's possibilities -- of the power to imagine, to create, and bring to life our greatest passions.

I've been fortunate in my own life to have lived in places where great art was close at hand. I grew up in Chicago, went to college in Boston, and when I was in law school at Yale the university art gallery was a treasure of contemporary American sculpture. [Were any of these artists represented there?]

It gives me great satisfaction and joy to know that

thousands of visitors who pass through the White House each day will be able to look out the Colonnade window and share in the aesthetic beauty and the emotional power of these sculptures.

I also want this exhibition to celebrate the sculptors themselves. Anne Tucker once said "All art requires is courage." 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 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 the only home of a head of state anywhere in the world that welcomes tourists nearly every day. During the months of this display, nearly a million people will see this exhibit.

I would particularly like to thank the people who have made this exhibit possible. It took enormous energy, dedication, and wisdom to make this happen, and each individual and each institution involved deserves credit for their efforts.

[Special thanks to Peter C. Marzio, Director, and Alison de Lima Green, Curator, Museum of Fine Arts, Houston; the Iris and B. Gerald Cantor Foundation; J. Carter Brown; artists whose sculptures are on exhibit; lending institutions; White House Preservation Committee and the White House Historical Association; White House Curator (Rex Scouten?); The Association of Art Museum Directors (President Sylvia Williams?)]

###

* should we say anything abt. region of country art is from?