



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

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ANNUAL EVENTS
APRIL 29 - MAY 1, 1999

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PHOTOCOPY
PRESERVATION



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

Lee Kimche McGrath, Executive Director

2715 M Street, NW, Suite 100, Washington, DC 20007

Tel 202/337-1573 Fax 202/337-0856

Email: fapeindc@aol.com

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FRIENDS OF ART AND
PRESERVATION IN EMBASSIES



2000

MILLENNIUM
COMMITTEE

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NEWSLETTER

FRIENDS OF ART AND PRESERVATION IN EMBASSIES • VOLUME 3, NUMBER 1 • FALL 1998/WINTER 1999

ANNUAL EVENTS IN WASHINGTON, DC

The Friends of Art and Preservation in Embassies (FAPE) brought together the worlds of art, diplomacy, government and philanthropy for its Board meeting and Annual Events in Washington, DC on May 27 and 28, 1998. On May 27, the U.S. Department of State was the site of the FAPE Board meeting and a luncheon for FAPE members and guests, hosted by Secretary of State Madeleine Albright. President and Mrs. Clinton graciously invited FAPE to a reception and dinner at the White House that evening, and the next day, Tipper Gore asked the group to a breakfast at the Vice President's Residence, followed by a tour of the *Alexander Calder: 1898-1976* exhibition with an introductory lecture by Curator Marla Prather at the National Gallery of Art. These were the most successful Annual Events FAPE has ever planned.



Widow of Roy Lichtenstein, Dorothy Lichtenstein, FAPE Board Member Douglas Cramer and President Clinton at FAPE's White House dinner where the GIFT TO THE NATION was announced.

FAPE'S MILLENNIUM GIFT TO THE NATION

As announced at the White House dinner, FAPE's GIFT TO THE NATION will be a contribution of up to 200 works of the finest American art to celebrate our cultural and diplomatic achievements during the millennium. Because we are part of a global community, with vital interests abroad, and because art is an invaluable means of representing us as a nation, FAPE is dedicated to creating this unique gift of American art.

In addition, FAPE will undertake one major preservation project, the restoration of Hôtel Talleyrand, an historic building owned by the U.S. government and currently used

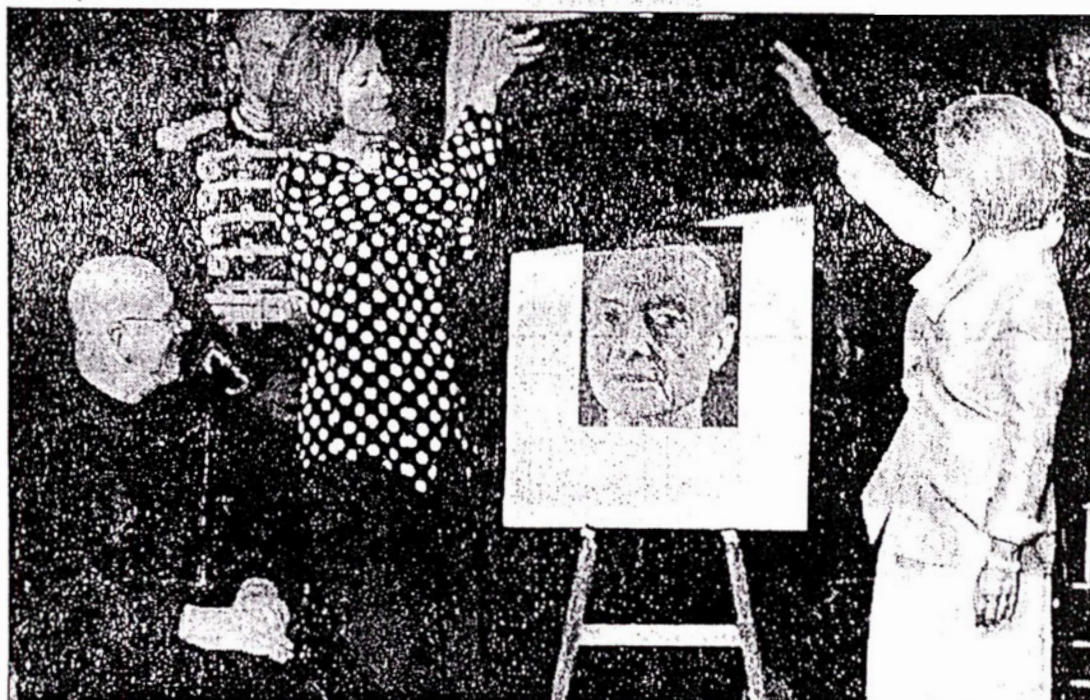
for Consular Affairs, the U.S. Information Service, and the Marshall Center for Cultural Affairs. Located in the heart of Paris, it is a superb example of 18th century architecture, as well as a monument to European and American history. As the residence of Maurice de Talleyrand, France's Minister of Foreign Affairs from 1797 to 1807 and again from 1814 to 1815, the house was a gathering place for the most influential men in Europe and was so described by Victor Hugo: "For thirty years [Talleyrand] practically controlled Europe from the

depths of his palace." Purchased by the U.S. government after World War II, the building served as the headquarters of the Marshall Plan until 1955.

President and Mrs. Clinton are serving as Honorary Patrons of FAPE's GIFT TO THE NATION and are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Robin Chandler Duke and The Honorable John C. Whitehead serve as Chairmen. Assisting them will be Co-Chairmen: Kay Allaire and John F. Cooke, Business Committee; Douglas S. Cramer, Raymond Nasher and Eden Rafshoon, Fine Arts Committee; The Honorable Edward E. Elson, Gilbert S. Kahn, and Richard Schwartz, Decorative Arts Committee; and Harriette Levine, Photography.

Riva Castleman, Chief Curator Emerita of The Museum of Modern Art in New York, is serving as Chairman of the Professional Advisory Committee which will determine the suitability of the art.

GIFT TO THE NATION, CONTINUED ON PAGE 4



BY SUSAN BOYLE — THE WASHINGTON POST

Ann Gund, president of Friends of Art and Preservation in the Embassies, and Hillary Clinton unveil a Roy Lichtenstein portrait by Chuck Close, left.

Chronicles

For Friends of Art, a Welcome Home

By SARAH BOOTH CONROY
Special to The Washington Post

The dinner at the White House last week for Friends of Art and Preservation in the Embassies was an art form itself—and the style should surely be preserved.

Dresses were long, ties black, diamonds glittering, hospitality warm, food magnificent. East Executive Avenue opened for valet parking for guests (including the grateful Chronicker and Chron), saving the usual hike.

The guests entered very grandly up the east steps and into the corridor, greeted cordially by a host of social secretary Capricia Marshall's staff. Through the windows, the Native American contemporary sculpture in the garden loomed eerily alive. Displayed inside were two lithographs by Frank Stella and Ellsworth Kelly as well as a silk-screen print by Roy Lichtenstein—all contributors of art to the Friends. Lee Kimche McGrath, a founder and executive director of the non-profit Friends foundation, said it had raised \$10 million in its 12 years to fund exhibits and preservation at more than 87 embassies in cooperation with the State Department.

Because George Washington insisted that architect James Hoban keep the executive mansion to a modest size befitting a young nation, the State Dining Room holds only 130 people. Yet 600 FAPE members, contributing \$1,500 each for the seated dinner, had accepted the Clintons' invitation. What to do?

Chief Usher Gary Walters explained: "We rented the canvas and aluminum pavilion in the South Lawn, as we have since the Nixon administration for big crowds. The rent of \$200,000 until June 20 is divided among sponsors of seven unrelated events—not taxpayers." The 20 multi-tiered chandeliers, which added elegance and light to the dinner, are stored by the White House between such events, Walters said.

Huge peonies in Tiffany bowls decorated the tables. Undaunted White House executive chef Walter Scheib and pastry chef Roland Mesnier with their staff prepared the dinner fit for heads and friends of state: poached lobster, pepper-seared lamb, red and yellow tomato salad, and a "painter's palette" dessert of ice cream encased in a thin white chocolate.

Works by Chuck Close and Lichtenstein shared the stage with the speakers. Close presented the Friends with a limited-edition linocut print portrait of Lichtenstein, saying it both celebrates the late artist and honors Hillary Rodham Clinton's efforts to include contemporary art, such as the sculpture garden, at the White House. And, he said, he is giving the 150 prints to be distributed among U.S. embassies "because I'd like to see pictures of artists in our federal buildings instead of just officials."

Close spoke of the role of federal officials in encouraging artists. "A few years ago, congressional Republicans joined in bipartisan support to the arts," he said. "Now, freedom of expression in the visual arts is under attack. The polarization is unfortunate—we need bipartisanship."

President Clinton replied tactfully: "I'd like to thank all the members of Congress who are here and to say to Chuck there still is, albeit smaller, a deep level of bipartisan support for the arts. . . . Those who are part of it should be given even more credit, because it is harder for them."

He quoted Franklin Roosevelt: "The arts cannot thrive except when men are free to be themselves and to be in charge of the discipline of their own energies and ardors." To that Clinton added, "And if we can permeate the world with the sense of possibility that was so manifest in that Irish election, then all over the world we'll be giving people with and without the brilliance of artistic gifts

a chance to live as God meant them to live. That is your ultimate gift and I'm very grateful to you."

Mrs. Clinton said the time has come to "honor the past—and give gifts to the future." She spoke of the White House Millennium Council's "Save American Treasures" program, which aims to preserve such pieces of the nation's historical and cultural heritage as the Star-Spangled Banner and Declaration of Independence.

Similarly, the new FAPE project "Gift to the Nation" hopes to put 200 American paintings, sculptures, works on paper, decorative objects, crafts and folk art—chosen by a board of art professionals—in U.S. chanceries and ambassadorial residences by the turn of the century. At the event, Dorothy Lichtenstein presented President Clinton with her husband's 1990 "Reflections on Senorita" as the first gift in FAPE's millennium project.

The other artworks will be chosen by a board headed by Riva Castleman, former Museum of Modern Art curator. FAPE Chairman Jo Carole Lauder said that "a permanent collection of representative works of great modern American masters is an extraordinary legacy of the art of our times—perhaps considered avant-garde now, but which we will be able to leave to future generations of ambassadors."

Before the evening's dancing began, President Clinton noted that "when Chuck paints and he's feeling especially good about his work, he does it to the music of Aretha Franklin—which brings him into my ambit of the arts."

"And judging by the energy of your work," he said to Close, "I may issue an executive order instructing all agencies to play Aretha Franklin from 9 to 5 every day from here on out."

The Fine Art of Diplomacy

By ERICA SCHACTER

When Ambassador George E. Moose was sworn in as the U.S. representative to the European office of the United Nations this past January, he knew exactly where he was going to stop first before he left Washington: the State Department's Arts in Embassies Program. He had been there before, first when appointed ambassador to Benin, and then when named ambassador to Senegal; by this time he was a pro. All he needed was a particular theme around which to focus a selection of artworks that would then be housed in his residence in Geneva. "Because I am of African-American descent," the ambassador told me in a recent phone interview, "I have had a desire to showcase the works of African-American artists."

And so he told the curators at AIEP. Three months later, 25 pieces (almost all by African-American artists) were displayed on the walls of the ambassador's home. Now, as hordes of diplomats, local Swiss officials and other members of the international community frequent the residence for luncheons, dinners and receptions (the ambassador estimates that 1,500-2,000 visitors have been received in the past six months), their eyes scan the works of Sam Gilliam, Romare Bearden, Jacob Lawrence and other prominent black artists. "What we hang in the embassy," notes Bonnie Cohen, undersecretary for management, "is a way of seeing what's going on in American art now."

So how does this work? How did Richard Mayhew's painting "Essence" or Jacob Lawrence's silkscreen "Supermarket Flora" end up in Switzerland? The curators and museum specialists who make up the staff of AIEP (there are 12) work with museums, galleries, institutions, private collectors and artists themselves assembling a group of works—all on loan—based upon the interest of an ambassador. And as has been the case since AIEP's inception in 1964, "there is only one pre-req," explains director Gwen Berlin, "the represented artist must be a U.S. citizen." The rest is up to the ambassador—so long as requests do not border on the lewd or improper. "We've had Mapplethorpe," acknowledges AIEP deputy director Cohn Drennan, "but we've had Mapplethorpe's 'Flowers.'"

While many ambassadors choose works representing their home states, or ethnicities, others propose more original themes. The new ambassador to Lesotho, Katherine Peterson, grew up on the shores of California and in preparation for her new inland (African) abode has put in an order for water images. The new ambassador to The Hague, Cynthia Schneider, has suggested an exhibit that reflects the influence of Dutch art on American art. And perhaps most creative of all, the new ambassador to Dar es Salaam, the Rev. Charles Stith, whose wife is a doctor, plans to fuse the religious and the medical in a collection examining the healing spirit.

This plan was conceived before Islamic fundamentalists bombed the U.S. Embassy in the Tanzanian capital, but it now seems eerily prescient. In an equally provident way, AIEP turns out to have been more fortunate than the State Department. While all of the art lent to AIEP is fully insured, all of the works sent to Tanzania and Kenya escaped the bombings unscathed—because none of them was in either of the embassies. AIEP distributes pieces exclusively to ambassador's residences, distinct from, although functionally an extension of, the chancelleries (the embassy's public offices), where the two bombings occurred. In fact, AIEP's decorative assistance extends only to certain rooms within the residence. "Our art is exclusively placed in the representational space, not the private quarters of the residence," explains Ms. Berlin. "We will not go into the ambassador's bedroom."



ESTATE OF ROY LICHTENSTEIN

Roy Lichtenstein's
'Reflections on Señorita'

Museums, however, do require facility reports before they lend, making it difficult for certain embassies to acquire artworks—as it was for Ambassador Moose in Benin and Senegal, where museum directors were concerned about the harmful effects of humid temperatures. A few were even reluctant to lend to him in Geneva because of the fire-hazard posed by his 12th-floor apartment.

Fortunately for Ambassador Moose, there were sources willing to throw caution to the wind and risk having their pieces hauled up 12 flights. Eric Robertson African Arts Gallery in New York contributed Richard Mayhew's "Essence." Two pieces, "Garden" and "Landscape," by Samella Lewis, were offered by the artist herself. And from African-American art collector/aficionado Dr. Walter Evans came Bearden's "Lament for a Bullfighter."

But among these generous contributors, one—which donated three Jacob Lawrence silkscreens as well as five Karl Bodmer aquatints—stands out. The Friends of Art and Preservation in Embassies (FAPE) is a private nonprofit organization that assists AIEP in its endeavors to ornament U.S. embassies around the world. Since it was founded in 1986, it has acquired (through purchase and loan) works by a variety of modern American artists, including—to name merely a few of the most well-known—Donald Judd, Jasper Johns, Roy Lichtenstein, Ellsworth Kelly, Robert Rauschenberg, Richard

Serra and Andy Warhol. These works are all on loan to AIEP, stored in its repository, and then sent to a residence deemed appropriate. When Ambassador Moose put in his request for African-American artists, AIEP—thanks to its FAPE reserve—had the Lawrence pieces readily at hand.

In 1989, FAPE began its Limited Edition Program when—in honor of AIEP's 25th anniversary—Frank Stella donated 141 signed lithographs called "The Symphony." In subsequent years, FAPE received similar contributions from other celebrated artists. In 1995, Roy Lichtenstein produced 175 silkscreen prints entitled "Composition III." The following year, Robert Rauschenberg issued 50 signed lithographs ("Domicile"), and in 1997 Ellsworth Kelly donated "Leaves," another edition of 50 signed lithographs. And this past May, at a White House dinner hosted by President and Mrs. Clinton, the latest contribution was made: Chuck Close's "Roy," 150 linocut prints commemorating Mr. Lichtenstein, who died in 1997. All of these are on loan to AIEP, "and we offer these pieces to the ambassadors," explains Ms. Berlin.

As a slight nudge encouraging ambassadors to make a FAPE selection, the State Department's Bonnie Cohen has all these limited-edition prints hanging in her office, to be noticed—if not then sought—by ambassadors passing through. Sometimes, though, FAPE will take a more assertive role in assigning a piece to a particular embassy. For instance, FAPE chairman Jo Carole Lauder has a certain contribution in mind for the new embassy being constructed in Berlin—some Andy Warhol prints of the German artist Joseph Beuys (1921-1986). They are currently displayed in Ambassador Curtis Kamman's residence in Bogotá until the Berlin project is ready for installation, but Ms. Lauder is eager to implement this "perfect" match. "We really want to marry the right pieces to the right places," she explained.

Ms. Lauder is also eager for FAPE to make a permanent mark in the nation's 170 ambassadors' residences that will outlast the taste of individual ambassadors. To that end, the group has announced a millennium project, its "Gift to the Nation"—a collection of 200 artworks—to be presented to AIEP. "We are trying to have a collection that the State Department can be proud of in later years," says FAPE's executive director Lee Kimche McGrath. "It's building a collection as if we were a museum." And like a museum collection, the "gift" will be exhibited at the National Gallery in Washington before it is handed over to AIEP for international distribution. But, while past FAPE pieces have been returned at the end of an ambassadorship (usually a three-year stint), the idea is for these 200 pieces to be "loaned permanently," to become ornamental fixtures in U.S. embassies world-wide. "We all have favorite museums around the world with one or two paintings that make us feel at home," says Ms. Lauder. "It would be nice to do the same in embassies."

Ms. Lauder, wife of former ambassador to Vienna Ronald Lauder, speaks with the authority born of experience. Like her, more than half of FAPE's committee members are spouses of past ambassadors. Robin Duke (chairman for Gift to the Nation) remembers her husband's ambassadorship in Spain, recalling that "local Spanish artists never used to come to the American Embassy, but they just flocked to see my collection. I got to know all the Spanish artists overnight." Some of her big attractions were paintings by Morris Louis and Milton Avery and a Calder mobile.

The Friends (as they call themselves) have broken the mold of hostess-with-the-mostes' created by Perle Mesta, a socialite, ambassadress of the Truman era spoofed in the musical "Call Me Madam." For the Friends, embassies are more than party venues, but showcases of American culture. So FAPE takes an active interest not only in the art on embassy walls but in the walls themselves, supporting many projects in the area of preservation. Friends have supported past preservation efforts in Buenos Aires, Prague and Rome. In fact, as an additional component of the Gift to the Nation, FAPE will subsidize a portion of the restoration of Hôtel Talleyrand in Paris, a building named for and occupied by France's legendarily wily foreign minister until 1838. (It was then bought by the French branch of the Rothschild banking family, who then sold it to the U.S. government after World War II; it now houses the offices for Consular Affairs and U.S. Information Service as well as hosts France-U.S. cultural events.)

This stately mansion can really use some work. It's by no means a handyman special—the gold eagle over the door of the *salon d'aigle* still holds its beak high—but chandeliers need to be replaced, plaster re-washed. Paint, gilding and fabrics all are worn or cracked or dulled by the passing of time. "We don't want to be interior decorators. That's dynamite. You get into a lot of trouble doing that," explains Ms. Duke. "But we will intrude in ways like restoring fireplaces, redoing woodwork and finding one or two pieces of furniture."

While the restoration of the Hôtel Talleyrand will most probably be completed by 2000, FAPE's main project—acquiring 200 works of art that meet the aesthetic criteria of the millennium committee's curators—is a far more ambitious goal. At the White House dinner in May, the first gift was announced. Dorothy Lichtenstein donated one of her late husband's major paintings, "Reflections on Señorita" (1990). No one's sure who the lucky recipient will be. But perhaps—in exchange for Warhol's prints of Beuys—the alluring gaze of Lichtenstein's comic-book blond beauty will be an offer Señor Kamman in Bogotá can't refuse.

Art in America

OCTOBER 1998

Artworks for Envoys

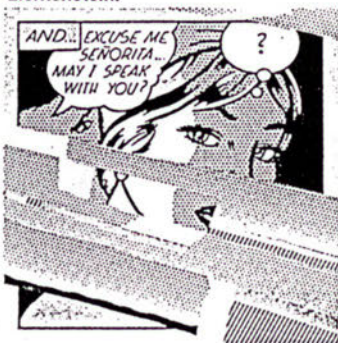
Just when it seemed that no good news for the arts could possibly emanate from Washington, the Friends of Art and Preservation in Embassies (FAPE) announced a fresh initiative to distribute works of art by major U.S. artists to embassies worldwide. In a new undertaking called "Gift to the Nation," announced in late May at a White House dinner, FAPE aims to situate 200 works of American art (including examples of internationally known contemporary art, the decorative arts, crafts and folk art) in U.S. embassies and ambassadorial residences by the year 2000. The project is part of the National Millennium Project of the White House. The works will be exhibited as a collection at a Washington museum before being dispersed.

"Gift to the Nation" amplifies FAPE's Limited Edition Program, which is already distributing editions of prints by Frank Stella (1989), Roy Lichtenstein (1995), Robert Rauschenberg (1996) and Ellsworth Kelly (1997), and this year a new edition by Chuck Close. The Close print is a linocut portrait of Roy Lichtenstein, which commemorates Lichtenstein's support, before his death in 1997, of FAPE's efforts. Kicking off FAPE's collection-building venture, Dorothy Lichtenstein donated a major Lichtenstein canvas, *Reflections on Senorita* (1990), saying she hoped she would "inspire other artists to contribute." Further art works, to be acquired through purchase or donation, will be chosen by a committee of art professionals headed by Riva Castleman, former curator of prints and illustrated books at the Museum of Modern Art.

FAPE was established in 1986 as a nonprofit private foundation to assist the U.S. State Department in a variety of programs that exhibit and preserve art in U.S. embassies and other diplomatic facilities. FAPE

is not synonymous with, but supports and assists, the State Department's Art in Embassies program, a government operation which has been in existence since 1964, circulating art on loan to embassies. FAPE, in its private capacity, aims to build a permanent collection. Since its inception, it has raised over \$9 million, about two thirds in funds, one third in the value of the limited editions it has acquired. Its principal officials are: chairman, Jo Carole Lauder; president, Ann Gund; and executive director (and one of its founders), Lee Kimche McGrath. Preservation and restoration of embassy buildings, grounds and interiors have been undertaken by FAPE in Beijing, Brussels, Budapest, Buenos Aires, London, Madrid, Rome, Singapore, Tokyo, Vienna and Warsaw, and are currently in progress in Prague, Buenos Aires and London. —Elizabeth C. Baker

Roy Lichtenstein, *Reflections on Senorita*, 1990, © Estate of Roy Lichtenstein.



Art in America 35



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

**JASPER JOHNS DONATES INTAGLIO TO
FRIENDS OF ART AND PRESERVATION IN EMBASSIES
ORIGINAL PRINT COLLECTION**

FOR IMMEDIATE RELEASE
April 27, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

On Friday, April 30, 1999, President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) at a White House reception.

President and Mrs. Clinton will unveil a special intaglio ten-color print that has been created and donated by Jasper Johns, the internationally recognized American artist. This limited edition print is being given to FAPE's Original Print Collection, which will be permanently displayed in U.S. embassies around the world. Several renowned American artists, including Frank Stella and Ellsworth Kelly, past contributors to the Original Print Collection, will attend.

For more than four decades, the work of Jasper Johns has occupied a key position in the art of the twentieth century. Flags, numbers, paintbrushes, hand prints, the Mona Lisa: Johns has made all these into universal icons, and all have become a part of the vocabulary of contemporary art.

The signature pieces through which Johns made his initial impact in the art world were paintings done during most of the 1960's, including the 0 through 9 series (1961); the Watchman and Souvenir paintings (1964); and the large works Diver (1962); According to What (1964); Harlem Light (1967); and Wall Piece (1968).

Johns has stated that his images explore "things that are seen, and not looked at" such

as the flag, targets, or numbers - and he takes the familiar and makes it new. Whether through paintings, drawings, prints, or sculpture, the art of Jasper Johns has consistently conveyed a sense of virtuosity and a new way of seeing.

FAPE is a non-profit, tax-exempt foundation established in 1986 to augment the representation of American culture in U.S. embassies overseas. Working closely with the Department of State, FAPE contributes numerous works of American art to embassies, and provides funds for restoration projects at some of our country's more historic properties.

During the White House reception, FAPE will also announce major contributions that have been made for FAPE's Millennium GIFT TO THE NATION, a lasting legacy of donations and purchases of as many as 200 American paintings, sculpture, works on paper, photography, decorative objects, and folk art, to be placed in U.S. embassies around the world. In addition, FAPE's GIFT TO THE NATION has received a grant from the Edward W. And Betty Knight Scripps Foundation to restore the representational rooms of the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

Some of the major donations to GIFT TO THE NATION include a grant from the David and Lucille Packard Foundation to acquire original works of American art. The Sara Lee Corporation donated Frank Stella's Sunset Beach, Sketch, and American artist Roy Lichtenstein's widow, Dorothy, contributed one of her husband's masterpieces, Reflections on Señorita. Works of art by Robert Rauschenberg, photographer André Kertész, and Ellsworth Kelly are other examples of the important pieces received to date.

FAPE's Millennium Committee is dedicated to the mission of GIFT TO THE NATION. The Committee represents a broad range of distinguished representatives from the government, the business community and experts in fine art, decorative art, and crafts. President and Mrs. Clinton serve as Honorary Patrons and they are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Chairmen are Robin Chandler Duke and John C. Whitehead. A highly professional advisory committee of curators and directors from major American

museums will review all gifts or purchases.

Additionally, FAPE's Millennium Committee is comprised of individuals from nearly every State in the Union, nominated by their U.S. Senators to represent the best artistic endeavors in their home State. To honor these representatives, Senator Daniel Patrick Moynihan and Senator Arlen Specter will host a reception on Capital Hill on Thursday, April 29, 1999.

The Chairman of FAPE is Jo Carole Lauder and the President is Ann Gund. Lee Kimche McGrath serves as FAPE's Executive Director.

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Jasper Johns

For more than four decades, the work of Jasper Johns has occupied a key position in the art of the twentieth century. Flags, numbers, paintbrushes, hand prints, the Mona Lisa: Johns has made all these into universal icons, and all have become a part of the vocabulary of contemporary art.

Born in Augusta, Georgia, Johns moved to New York in 1949. He attended art school for a short time before he was drafted into the army and stationed in Japan. From 1952 he lived in downtown New York, supporting himself by working in a bookstore and making display work for stores, including Tiffany & Co.

The signature pieces through which Johns made his initial impact in the art world were the *Flag*, *Target*, and *Number* paintings. These works were made in the mid-1950's and were shown in his first one-man exhibition in 1958 at the Leo Castelli Gallery, where he has continued to exhibit regularly. In 1959, he participated in the "Sixteen Americans" show at the Museum of Modern Art, New York. During this period, Johns also began to make his first sculptures of a light bulb and a flashlight; in 1960 he made the two Painted Bronze pieces of the Ballantine Ale cans and the Savarin coffee can with paintbrushes.

Also in 1960, Johns made his first lithograph (*Target*) at Tatyana Grosman's print workshop on Long Island, Universal Limited Art Editions (ULAE). Since that time, his print work has been an integral part of his oeuvre, and several major exhibitions of his print work have been held around the world.

Paintings done during the 1960's include the 0 through 9 series (1961); the Watchman and Souvenir paintings (1964); and the large works Diver (1962; According to What (1964); Harlem Light (1967); and Wall Piece (1968).

During most of the 1960's, Jasper Johns lived and worked in New York City, and later in upstate New York. He also had a house at Edisto Beach, South Carolina which a fire destroyed in 1966 while he was in Japan.

In a large Untitled painting in 1972, Johns introduced in his work a new motif, that he referred to as "cross hatch." Scent, 1973-74, was the first work based entirely on the "cross hatch" motif, which dominated his work into the early 1980's. Since 1990, his work began to involve personal themes of memory and complex spatial layering.

Johns has stated that his images explore "things that are seen, and not looked at" such as the flag, targets, or numbers - and he takes the familiar and makes it new. Whether through paintings, drawings, prints, or sculpture, the art of Jasper Johns has consistently conveyed a sense of virtuosity and a new way of seeing.

Jasper Johns has been the subject for a number of retrospective exhibitions by major museums, including The Museum of Modern Art and the Whitney Museum of American Art in New York, and the National Gallery of Art in Washington, D.C.

The recipient of numerous honors, Johns received the Creative Arts Awards Citation for Painting from Brandeis University in 1970, and two medals from the Skowhegan School of Painting and Sculpture - the Skowhegan Medal for Painting in 1972, and the Skowhegan Medal for Graphics in 1977. In 1973, he was elected a Member of the National Institute of Arts and Letters, New York, and in 1978 he received the City of

New York Mayor's Award of Honor for Arts and Culture. He became a fellow of the American Academy of Arts and Sciences, Boston, in 1984. The American Academy and Institute of Arts and Letters awarded Johns the Gold Medal for Graphic Art in 1986, the same year the Wolf Foundation awarded him the Wolf Prize for Painting. Brandeis University honored him again in 1988 with the Creative Arts Medal for Painting. In that same year he also received the Grand Prize at the XLIII Venice Biennale, and at the end of 1988 he was elected to the American Academy of Arts and Letters. In 1990, Johns received the National Medal of Arts from President Bush, and in 1993 the Premium Imperiale for Painting from the Japan Art Association in Tokyo.

Johns has been active in other art forms. He has been a Director of the *Foundation for Contemporary Performance Arts* since its beginning in 1963. Johns was Artistic Advisor to the Merce Cunningham Dance Company from 1967 to 1975, and has collaborated with artists from composer John Cage to writer Samuel Beckett.

At present, Johns continues working and maintains studios in Connecticut and the French West Indies.



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

FRIENDS OF ART AND PRESERVATION IN EMBASSIES TO BE HONORED AT ANNUAL EVENTS IN WASHINGTON, DC

FOR IMMEDIATE RELEASE
April 27, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) at a reception at the White House on Friday April 30, 1999. The event will be followed by a dinner at the State Department's Diplomatic Reception Rooms, hosted by Secretary of State Madeleine Albright. Earlier in the day, James D. Wolfensohn, President of the World Bank, will address the Friends at a luncheon at Blair House. On Saturday, May 1, FAPE members will enjoy a special tour of the John Singer Sargent exhibition at the National Gallery of Art.

At the White House reception, the President and Mrs. Clinton will unveil a limited edition print created and donated to FAPE by the internationally recognized American artist, Jasper Johns. This limited edition of prints is being given to FAPE's Original Print Collection, and will be permanently displayed in U.S. embassies around the world. Other past contributors to the Original Print Collection who will be in attendance are: Frank Stella, Ellsworth Kelly, Chuck Close, and Robert Rauschenberg.

FAPE is a non-profit, tax-exempt foundation established in 1986 to improve the representation of American culture in U.S. embassies overseas. FAPE Chairman Jo Carole Lauder said, "Working closely with the Department of State, FAPE contributes numerous works of American art which can be seen in the embassies. Additionally, we provide funds for restoration projects at some of our more historic properties owned by the government overseas. Embassies come alive with the significant American art that FAPE has contributed."

During the reception, FAPE will announce major contributions which have been made for FAPE's Millennium GIFT TO THE NATION, a lasting legacy of donations and purchases of as many as 200 American paintings, sculpture, works on paper, photography, decorative objects, and folk art, to be placed in U.S. embassies around the world. In addition, FAPE will restore the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

Some of the major donations to GIFT TO THE NATION include a grant from the David and Lucille Packard Foundation to acquire original works of American art. The Sara Lee Corporation donated Frank Stella's Sunset Beach, Sketch, and American artist Roy Lichtenstein's widow, Dorothy, contributed one of her husband's masterpieces Reflections on Señorita. Works of art by Robert Rauschenberg, photographer André Kertesz, and Ellsworth Kelly are other examples of the important pieces received to date.

Among the guests who are expected to attend the events are: Betsy Bloomingdale, FAPE Board Member; John F. Cooke, Executive Vice President of Corporate Affairs, The Walt Disney Company and his wife Diane; Douglas Cramer, television producer; Robin Chandler Duke, Co-Chairman, FAPE Millennium Committee; Ann L. Gund, FAPE President, and her husband Graham, architect and art collector; Roger Horchow, FAPE Board member and Broadway producer; Ann Jordan, FAPE Board member; Jo Carole Lauder, FAPE Chairman and her husband Ronald, former Ambassador to Austria and Chairman of the Board of the Museum of Modern Art; Ray Nasher, art collector; and John C. Whitehead, former Deputy Secretary of State. A FAPE sponsor since its inception, Tiffany & Co. is donating the invitations, stationery, decor, and gift favors for the State Department dinner. The dinner sponsor is The Coca-Cola Company.

Jo Carole Lauder, in addition to serving as FAPE's Chairman, is President of the International Council of The Museum of Modern Art. FAPE President Ann L. Gund is a contemporary art collector. Mrs. Lauder and Mrs. Gund succeeded Leonore Annenberg and Wendy W. Luers, who now serve as FAPE's Chairman Emeritus and President Emeritus respectively. FAPE Vice Chairmen include Kay Allaire, Ann Jordan, Judy Ney and Richard Schwartz. Gahl Hodges Burt is Co-Chairman of the Ambassadors'

Council. W. Harrison Wellford is FAPE's Secretary-Treasurer. Robin Chandler Duke and John C. Whitehead are Co-Chairmen of FAPE's Millennium Committee.

Lee Kimche McGrath, FAPE's Executive Director, served as director of the Art in Embassies Program from 1986-1989. At that time, Mrs. McGrath founded FAPE along with Leonore Annenberg, Wendy W. Luers, and Carol Swanson Price.

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FRIENDS OF ART AND PRESERVATION IN EMBASSIES

ORIGINAL PRINT COLLECTION

The Friends of Art and Preservation in Embassies (FAPE), a non-profit, tax-exempt, educational foundation was established in 1986 to assist the U.S. Department of State in its various programs designed to exhibit and preserve fine and decorative art in U.S. embassy residences abroad. FAPE has organized donations of editions of original prints by outstanding American artists for display in U.S. embassies and ambassadorial residences worldwide. The following artists are included in FAPE's Original Print Collection:

- ☐ 1989, Frank Stella, *The Symphony*, 141 silkscreen/lithographs
- ☐ 1995, Roy Lichtenstein, *Composition III*, 175 silkscreens
- ☐ 1996, Robert Rauschenberg, *Domicile*, 50 lithographs
- ☐ 1997, Ellsworth Kelly, *Leaves*, 50 lithographs
- ☐ 1998, Chuck Close, *Roy*, 150 linocuts
- ☐ 1999, Jasper Johns, *Untitled*, 50 ten-color intaglios

Examples of these prints and other prints that have been donated to the State Department from FAPE are on display in the suite of Under Secretary of State for Management, Bonnie Cohen's office at the U.S. Department of State. Reference books about the artists also are available in the office.

The print collection is available to each newly appointed ambassador to exhibit with his Art in Embassies art collection displayed in the residence. Books about the artists from Harry N. Abrams, Inc. and Tyler Graphics are sent to all the embassies with the prints.

Some of the country's leading printmaking workshops have donated the printing of the various artists' portfolios. Gemini G.E.L. contributed the printing of Roy Lichtenstein's and Ellsworth Kelly's editions. Tyler Graphics Limited donated the publishing of Frank Stella's silkscreen lithographs.



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

FRIENDS OF ART AND PRESERVATION IN EMBASSIES INCREASE DONATIONS TO GIFT TO THE NATION FOR MILLENNIUM

FOR IMMEDIATE RELEASE

April 29, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

Washington - April 19, 1999 - President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) and its millennium project, GIFT TO THE NATION, at a White House reception on Friday, April 30, 1999. GIFT TO THE NATION is a commitment by FAPE to donate as many as 200 major works of American art to embassies around the world. On Friday, Robin Duke, Co-Chairman of the GIFT TO THE NATION committee, will announce the presentation of two new gifts: a 40-foot bronze sculpture by Joel Shapiro for the new U.S. Chancellery in Ottawa, Canada and an acrylic and graphite painting on canvas by Agnes Martin.

FAPE will also announce that it has received a generous grant from the Edward W. and Betty Knight Scripps Harvey Foundation to restore the representational rooms of the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

FAPE's Millennium Committee is dedicated to the mission of GIFT TO THE NATION. The Committee represents a broad range of distinguished representatives from the government, the business community and experts in fine art, decorative art, and crafts. President and Mrs. Clinton serve as Honorary Patrons and they are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Chairmen are Robin Chandler Duke and John C. Whitehead. A highly professional advisory committee of curators and directors from major American museums will review all gifts or purchases.

Additionally, FAPE's Millennium Committee comprises individuals from nearly every State in the Union, nominated by their U.S. Senators to represent the best artistic endeavors in their home state. To honor these representatives, Senator Daniel Patrick Moynihan and Senator Arlen Specter will host a reception on Capital Hill on Thursday, April 29, 1999.

FAPE is a non-profit, tax-exempt foundation established in 1986 to augment the representation of American culture in U.S. embassies overseas. Working closely with the Department of State, FAPE contributes numerous works of American art to embassies, as well as provides funds for restoration projects at some of our country's more historic properties.

An ongoing program by FAPE is the Original Print Collection, which consists of donations of editions of original prints by outstanding American artists for display in U.S. embassies and ambassadorial residences worldwide. The following artists have participated in the Original Print Collection:

- Frank Stella, *The Symphony*, 141 silkscreen/lithographs (1989)
- Roy Lichtenstein, *Composition III*, 186 silkscreens (1995)
- Robert Rauschenberg, *Domicile*, 50 lithographs (1996)
- Ellsworth Kelly, *Leaves*, 50 lithographs (1997)
- Chuck Close, *Roy*, 150 linocuts (1998)
- Jasper Johns, *Untitled*, 50 ten-color intaglios (1999)

The Chairman of FAPE is Jo Carole Lauder and the President is Ann Gund. Lee Kimche McGrath serves as FAPE's Executive Director.

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Joel Shapiro

Joel Shapiro's sculptures have been extensively exhibited throughout the United States and Europe. For over a quarter of a century he has created works that define him as one of the finest sculptors of his generation.

Joel Shapiro grew up in New York and graduated from New York University in 1964. He joined the Peace Corps and served for two years in India.

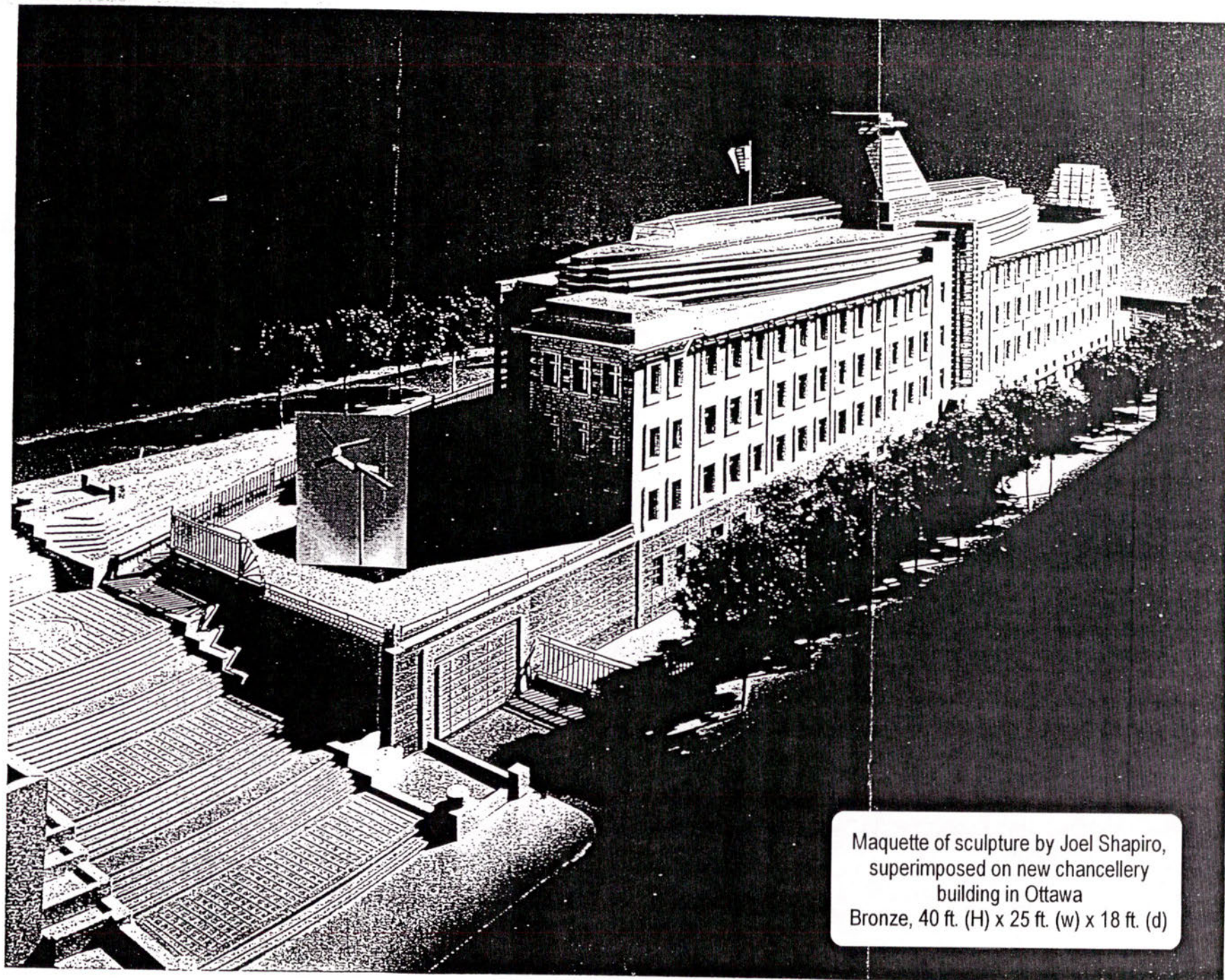
His one-person exhibitions have been organized by the Whitechapel Art Gallery, London, in 1980; and by the Louisiana Museum of Modern Art in Denmark, in 1990, which traveled to IVAM Centre Julio González, Valencia, Spain; Kunsthalle, Zurich, and Musée des Beaux-Arts, Calais, France.

The Whitney Museum of American Art organized a major retrospective in 1982, which traveled to the Dallas Museum of Fine Arts, the Art Gallery of Ontario, and the La Jolla Museum of Contemporary Art. In 1985 he was the subject of a traveling exhibition organized by the Stedelijk Museum, Amsterdam.

The first major exhibition of Joel Shapiro's outdoor works opened at the Walker Art Center/Minneapolis Sculpture Garden in 1995 and traveled to the Nelson-Atkins Museum of Art/Kansas City Sculpture Park in 1996.

Among Joel Shapiro's commissions and publicly sited sculptures are those located in major cities in the United States, Japan, and Europe, including a large outdoor sculpture for the United States Holocaust Memorial Museum, Washington, DC (1993); a bronze sculpture for Sony Plaza in New York City (1995); and a piece for the Friedrichstadt Passagen, Berlin (1995). Most recently, he installed a large three-part sculpture at the Kansas City International Airport and a sculpture in front of the municipal building in the Kanton of Aarau, Switzerland.

In 1975, Joel Shapiro received a National Endowment for the Arts award for sculpture. He also received the Brandeis University Creative Arts Award in 1984, the Skowhegan Medal for Sculpture in 1986, and an Award of Merit Medal for Sculpture, American Academy and Institute of Arts and Letters, New York, in 1990. Joel Shapiro was elected to the Swedish Royal Academy of Art in 1994. In 1998 the American Academy of Arts and Letters, New York, elected him a member.



Maquette of sculpture by Joel Shapiro,
superimposed on new chancellery
building in Ottawa
Bronze, 40 ft. (H) x 25 ft. (w) x 18 ft. (d)



Site of new
U.S. chancellery
in Ottawa, Canada



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

PRESS KIT

ANNUAL EVENTS
APRIL 29 - MAY 1, 1999

2715 M Street, NW, Suite 100, Washington, DC 20007

PHOTOCOPY
PRESERVATION



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

Lee Kimche McGrath, Executive Director

2715 M Street, NW, Suite 100, Washington, DC 20007

Tel 202/337-1573 Fax 202/337-0856

Email: fapeindc@aol.com

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FRIENDS OF ART AND
PRESERVATION IN EMBASSIES



2000

MILLENNIUM
COMMITTEE

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NEWSLETTER

FRIENDS OF ART AND PRESERVATION IN EMBASSIES • VOLUME 3, NUMBER 1 • FALL 1998/WINTER 1999

ANNUAL EVENTS IN WASHINGTON, DC

The Friends of Art and Preservation in Embassies (FAPE) brought together the worlds of art, diplomacy, government and philanthropy for its Board meeting and Annual Events in Washington, DC on May 27 and 28, 1998. On May 27, the U.S. Department of State was the site of the FAPE Board meeting and a luncheon for FAPE members and guests, hosted by Secretary of State Madeleine Albright. President and Mrs. Clinton graciously invited FAPE to a reception and dinner at the White House that evening, and the next day, Tipper Gore asked the group to a breakfast at the Vice President's Residence, followed by a tour of the *Alexander Calder: 1898-1976* exhibition with an introductory lecture by Curator Marla Prather at the National Gallery of Art. These were the most successful Annual Events FAPE has ever planned.



Widow of Roy Lichtenstein, Dorothy Lichtenstein, FAPE Board Member Douglas Cramer and President Clinton at FAPE's White House dinner where the GIFT TO THE NATION was announced.

FAPE'S MILLENNIUM GIFT TO THE NATION

As announced at the White House dinner, FAPE's GIFT TO THE NATION will be a contribution of up to 200 works of the finest American art to celebrate our cultural and diplomatic achievements during the millennium. Because we are part of a global community, with vital interests abroad, and because art is an invaluable means of representing us as a nation, FAPE is dedicated to creating this unique gift of American art.

In addition, FAPE will undertake one major preservation project, the restoration of Hôtel Talleyrand, an historic building owned by the U.S. government and currently used

for Consular Affairs, the U.S. Information Service, and the Marshall Center for Cultural Affairs. Located in the heart of Paris, it is a superb example of 18th century architecture, as well as a monument to European and American history. As the residence of Maurice de Talleyrand, France's Minister of Foreign Affairs from 1797 to 1807 and again from 1814 to 1815, the house was a gathering place for the most influential men in Europe and was so described by Victor Hugo: "For thirty years [Talleyrand] practically controlled Europe from the

depths of his palace." Purchased by the U.S. government after World War II, the building served as the headquarters of the Marshall Plan until 1955.

President and Mrs. Clinton are serving as Honorary Patrons of FAPE's GIFT TO THE NATION and are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Robin Chandler Duke and The Honorable John C. Whitehead serve as Chairmen. Assisting them will be Co-Chairmen: Kay Allaire and John F. Cooke, Business Committee; Douglas S. Cramer, Raymond Nasher and Eden Rafshoon, Fine Arts Committee; The Honorable Edward E. Elson, Gilbert S. Kahn, and Richard Schwartz, Decorative Arts Committee; and Harriette Levine, Photography.

Riva Castleman, Chief Curator Emerita of The Museum of Modern Art in New York, is serving as Chairman of the Professional Advisory Committee which will determine the suitability of the art.



BY SUSAN BODDE - THE WASHINGTON POST

Ann Gund, president of Friends of Art and Preservation in the Embassies, and Hillary Clinton unveil a Roy Lichtenstein portrait by Chuck Close, left.

Chronicles

For Friends of Art, a Welcome Home

By SARAH BOOTH CONROY
Special to The Washington Post

The dinner at the White House last week for Friends of Art and Preservation in the Embassies was an art form itself—and the style should surely be preserved.

Dresses were long, ties black, diamonds glittering, hospitality warm, food magnificent. East Executive Avenue opened for valet parking for guests (including the grateful Chronicker and Chron), saving the usual hike.

The guests entered very grandly up the east steps and into the corridor, greeted cordially by a host of social secretary Capricia Marshall's staff. Through the windows, the Native American contemporary sculpture in the garden loomed eerily alive. Displayed inside were two lithographs by Frank Stella and Ellsworth Kelly as well as a silk-screen print by Roy Lichtenstein—all contributors of art to the Friends. Lee Kinche McGrath, a founder and executive director of the non-profit Friends foundation, said it had raised \$10 million in its 12 years to fund exhibits and preservation at more than 87 embassies in cooperation with the State Department.

Because George Washington insisted that architect James Hoban keep the executive mansion to a modest size befitting a young nation, the State Dining Room holds only 130 people. Yet 600 FAPE members, contributing \$1,500 each for the seated dinner, had accepted the Clintons' invitation. What to do?

Chief Usher Gary Walters explained: "We rented the canvas and aluminum pavilion in the South Lawn, as we have since the Nixon administration for big crowds. The rent of \$200,000 until June 20 is divided among sponsors of seven unrelated events—not taxpayers." The 20 multi-tiered chandeliers, which added elegance and light to the dinner, are stored by the White House between such events, Walters said.

Huge peonies in Tiffany bowls decorated the tables. Undaunted White House executive chef Walter Scheib and pastry chef Roland Mesnier with their staff prepared the dinner fit for heads and friends of state: poached lobster, pepper-seared lamb, red and yellow tomato salad, and a "painter's palette" dessert of ice cream encased in a thin white chocolate.

Works by Chuck Close and Lichtenstein shared the stage with the speakers. Close presented the Friends with a limited-edition linocut print portrait of Lichtenstein, saying it both celebrates the late artist and honors Hillary Rodham Clinton's efforts to include contemporary art, such as the sculpture garden, at the White House. And, he said, he is giving the 150 prints to be distributed among U.S. embassies "because I'd like to see pictures of artists in our federal buildings instead of just officials."

Close spoke of the role of federal officials in encouraging artists. "A few years ago, congressional Republicans joined in bipartisan support to the arts," he said. "Now, freedom of expression in the visual arts is under attack. The polarization is unfortunate—we need bipartisanship."

President Clinton replied tactfully: "I'd like to thank all the members of Congress who are here and to say to Chuck there still is, albeit smaller, a deep level of bipartisan support for the arts. ... Those who are part of it should be given even more credit, because it is harder for them."

He quoted Franklin Roosevelt: "The arts cannot thrive except when men are free to be themselves and to be in charge of the discipline of their own energies and ardors." To that Clinton added, "And if we can permeate the world with the sense of possibility that was so manifest in that Irish election, then all over the world we'll be giving people with and without the brilliance of artistic gifts

a chance to live as God meant them to live. That is your ultimate gift and I'm very grateful to you."

Mrs. Clinton said the time has come to "honor the past—and give gifts to the future." She spoke of the White House Millennium Council's "Save American Treasures" program, which aims to preserve such pieces of the nation's historical and cultural heritage as the Star-Spangled Banner and Declaration of Independence.

Similarly, the new FAPE project "Gift to the Nation" hopes to put 200 American paintings, sculptures, works on paper, decorative objects, crafts and folk art—chosen by a board of art professionals—in U.S. chanceries and ambassadorial residences by the turn of the century. At the event, Dorothy Lichtenstein presented President Clinton with her husband's 1990 "Reflections on Senorita" as the first gift in FAPE's millennium project.

The other artworks will be chosen by a board headed by Riva Castleman, former Museum of Modern Art curator. FAPE Chairman Jo Carole Lauder said that "a permanent collection of representative works of great modern American masters is an extraordinary legacy of the art of our times—perhaps considered avant-garde now, but which we will be able to leave to future generations of ambassadors."

Before the evening's dancing began, President Clinton noted that "when Chuck paints and he's feeling especially good about his work, he does it to the music of Aretha Franklin—which brings him into my ambit of the arts."

"And judging by the energy of your work," he said to Close, "I may issue an executive order instructing all agencies to play Aretha Franklin from 9 to 5 every day from here on out."

The Fine Art of Diplomacy

By ERICA SCHACTER

When Ambassador George E. Moose was sworn in as the U.S. representative to the European office of the United Nations this past January, he knew exactly where he was going to stop first before he left Washington: the State Department's Arts in Embassies Program. He had been there before, first when appointed ambassador to Benin, and then when named ambassador to Senegal; by this time he was a pro. All he needed was a particular theme around which to focus a selection of artworks that would then be housed in his residence in Geneva. "Because I am of African-American descent," the ambassador told me in a recent phone interview, "I have had a desire to showcase the works of African-American artists."

And so he told the curators at AIEP. Three months later, 25 pieces (almost all by African-American artists) were displayed on the walls of the ambassador's home. Now, as hordes of diplomats, local Swiss officials and other members of the international community frequent the residence for luncheons, dinners and receptions (the ambassador estimates that 1,500-2,000 visitors have been received in the past six months), their eyes scan the works of Sam Gilliam, Romare Bearden, Jacob Lawrence and other prominent black artists. "What we hang in the embassy," notes Bonnie Cohen, undersecretary for management, "is a way of seeing what's going on in American art now."

So how does this work? How did Richard Mayhew's painting "Essence" or Jacob Lawrence's silkscreen "Supermarket Flora" end up in Switzerland? The curators and museum specialists who make up the staff of AIEP (there are 12) work with museums, galleries, institutions, private collectors and artists themselves assembling a group of works—all on loan—based upon the interest of an ambassador. And as has been the case since AIEP's inception in 1964, "there is only one pre-req," explains director Gwen Berlin, "the represented artist must be a U.S. citizen." The rest is up to the ambassador—so long as requests do not border on the lewd or improper. "We've had Mapplethorpe," acknowledges AIEP deputy director Cohn Drennan, "but we've had Mapplethorpe's 'Flowers.'"

While many ambassadors choose works representing their home states, or ethnicities, others propose more original themes. The new ambassador to Lesotho, Katherine Peterson, grew up on the shores of California and in preparation for her new inland (African) abode has put in an order for water images. The new ambassador to The Hague, Cynthia Schneider, has suggested an exhibit that reflects the influence of Dutch art on American art. And perhaps most creative of all, the new ambassador to Dar es Salaam, the Rev. Charles Stith, whose wife is a doctor, plans to fuse the religious and the medical in a collection examining the healing spirit.

This plan was conceived before Islamic fundamentalists bombed the U.S. Embassy in the Tanzanian capital, but it now seems eerily prescient. In an equally provident way, AIEP turns out to have been more fortunate than the State Department. While all of the art lent to AIEP is fully insured, all of the works sent to Tanzania and Kenya escaped the bombings unscathed—because none of them was in either of the embassies. AIEP distributes pieces exclusively to ambassador's residences, distinct from, although functionally an extension of, the chancelleries (the embassy's public offices), where the two bombings occurred. In fact, AIEP's decorative assistance extends only to certain rooms within the residence. "Our art is exclusively placed in the representational space, not the private quarters of the residence," explains Ms. Berlin. "We will not go into the ambassador's bedroom."



ESTATE OF ROY LICHTENSTEIN

Roy Lichtenstein's
'Reflections on Señorita'

Museums, however, do require facility reports before they lend, making it difficult for certain embassies to acquire artworks—as it was for Ambassador Moose in Benin and Senegal, where museum directors were concerned about the harmful effects of humid temperatures. A few were even reluctant to lend to him in Geneva because of the fire-hazard posed by his 12th-floor apartment.

Fortunately for Ambassador Moose, there were sources willing to throw caution to the wind and risk having their pieces hauled up 12 flights. Eric Robertson African Arts Gallery in New York contributed Richard Mayhew's "Essence." Two pieces, "Garden" and "Landscape," by Samella Lewis, were offered by the artist herself. And from African-American art collector/aficionado Dr. Walter Evans came Bearden's "Lament for a Bullfighter."

But among these generous contributors, one—which donated three Jacob Lawrence silkscreens as well as five Karl Bodmer aquatints—stands out. The Friends of Art and Preservation in Embassies (FAPE) is a private nonprofit organization that assists AIEP in its endeavors to ornament U.S. embassies around the world. Since it was founded in 1986, it has acquired (through purchase and loan) works by a variety of modern American artists, including—to name merely a few of the most well-known—Donald Judd, Jasper Johns, Roy Lichtenstein, Ellsworth Kelly, Robert Rauschenberg, Richard

Serra and Andy Warhol. These works are all on loan to AIEP, stored in its repository, and then sent to a residence deemed appropriate. When Ambassador Moosé put in his request for African-American artists, AIEP—thanks to its FAPE reserve—had the Lawrence pieces readily at hand.

In 1989, FAPE began its Limited Edition Program when—in honor of AIEP's 25th anniversary—Frank Stella donated 141 signed lithographs called "The Symphony." In subsequent years, FAPE received similar contributions from other celebrated artists. In 1995, Roy Lichtenstein produced 175 silkscreen prints entitled "Composition III." The following year, Robert Rauschenberg issued 50 signed lithographs ("Domicile"), and in 1997 Ellsworth Kelly donated "Leaves," another edition of 50 signed lithographs. And this past May, at a White House dinner hosted by President and Mrs. Clinton, the latest contribution was made: Chuck Close's "Roy," 150 linocut prints commemorating Mr. Lichtenstein, who died in 1997. All of these are on loan to AIEP, "and we offer these pieces to the ambassadors," explains Ms. Berlin.

As a slight nudge encouraging ambassadors to make a FAPE selection, the State Department's Bonnie Cohen has all these limited-edition prints hanging in her office, to be noticed—if not then sought—by ambassadors passing through. Sometimes, though, FAPE will take a more assertive role in assigning a piece to a particular embassy. For instance, FAPE chairman Jo Carole Lauder has a certain contribution in mind for the new embassy being constructed in Berlin—some Andy Warhol prints of the German artist Joseph Beuys (1921-1986). They are currently displayed in Ambassador Curtis Kamman's residence in Bogotá until the Berlin project is ready for installation, but Ms. Lauder is eager to implement this "perfect" match. "We really want to marry the right pieces to the right places," she explained.

Ms. Lauder is also eager for FAPE to make a permanent mark in the nation's 170 ambassadors' residences that will outlast the taste of individual ambassadors. To that end, the group has announced a millennium project, its "Gift to the Nation"—a collection of 200 artworks—to be presented to AIEP. "We are trying to have a collection that the State Department can be proud of in later years," says FAPE's executive director Lee Kimche McGrath. "It's building a collection as if we were a museum." And like a museum collection, the "gift" will be exhibited at the National Gallery in Washington before it is handed over to AIEP for international distribution.

But, while past FAPE pieces have been returned at the end of an ambassadorship (usually a three-year stint), the idea is for these 200 pieces to be "loaned permanently," to become ornamental fixtures in U.S. embassies world-wide. "We all have favorite museums around the world with one or two paintings that make us feel at home," says Ms. Lauder. "It would be nice to do the same in embassies."

Ms. Lauder, wife of former ambassador to Vienna Ronald Lauder, speaks with the authority born of experience. Like her, more than half of FAPE's committee members are spouses of past ambassadors. Robin Duke (chairman for Gift to the Nation) remembers her husband's ambassadorship in Spain, recalling that "local Spanish artists never used to come to the American Embassy, but they just flocked to see my collection. I got to know all the Spanish artists overnight." Some of her big attractions were paintings by Morris Louis and Milton Avery and a Calder mobile.

The Friends (as they call themselves) have broken the mold of hostess-with-the-mostest created by Perle Mesta, a socialite, ambassadress of the Truman era spoofed in the musical "Call Me Madam." For the Friends, embassies are more than party venues, but showcases of American culture. So FAPE takes an active interest not only in the art on embassy walls but in the walls themselves, supporting many projects in the area of preservation. Friends have supported past preservation efforts in Buenos Aires, Prague and Rome. In fact, as an additional component of the Gift to the Nation, FAPE will subsidize a portion of the restoration of Hôtel Talleyrand in Paris, a building named for and occupied by France's legendarily wily foreign minister until 1838. (It was then bought by the French branch of the Rothschild banking family, who then sold it to the U.S. government after World War II; it now houses the offices for Consular Affairs and U.S. Information Service as well as hosts France-U.S. cultural events.)

This stately mansion can really use some work. It's by no means a handyman special—the gold eagle over the door of the *salon d'aigle* still holds its beak high—but chandeliers need to be replaced, plaster re-washed. Paint, gilding and fabrics all are worn or cracked or dulled by the passing of time. "We don't want to be interior decorators. That's dynamite. You get into a lot of trouble doing that," explains Ms. Duke. "But we will intrude in ways like restoring fireplaces, redoing woodwork and finding one or two pieces of furniture."

While the restoration of the Hôtel Talleyrand will most probably be completed by 2000, FAPE's main project—acquiring 200 works of art that meet the aesthetic criteria of the millennium committee's curators—is a far more ambitious goal. At the White House dinner in May, the first gift was announced. Dorothy Lichtenstein donated one of her late husband's major paintings, "Reflections on Señorita" (1990). No one's sure who the lucky recipient will be. But perhaps—in exchange for Warhol's prints of Beuys—the alluring gaze of Lichtenstein's comic-book blond beauty will be an offer Señor Kamman in Bogotá can't refuse.

Art in America

OCTOBER 1998

Artworks for Envoys

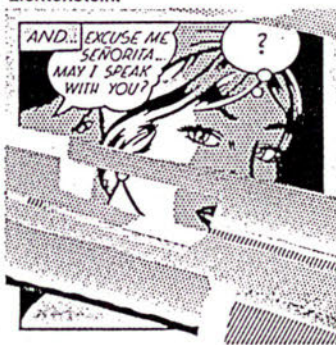
Just when it seemed that no good news for the arts could possibly emanate from Washington, the Friends of Art and Preservation in Embassies (FAPE) announced a fresh initiative to distribute works of art by major U.S. artists to embassies worldwide. In a new undertaking called "Gift to the Nation," announced in late May at a White House dinner, FAPE aims to situate 200 works of American art (including examples of internationally known contemporary art, the decorative arts, crafts and folk art) in U.S. embassies and ambassadorial residences by the year 2000. The project is part of the National Millennium Project of the White House. The works will be exhibited as a collection at a Washington museum before being dispersed.

"Gift to the Nation" amplifies FAPE's Limited Edition Program, which is already distributing editions of prints by Frank Stella (1989), Roy Lichtenstein (1995), Robert Rauschenberg (1996) and Ellsworth Kelly (1997), and this year a new edition by Chuck Close. The Close print is a linocut portrait of Roy Lichtenstein, which commemorates Lichtenstein's support, before his death in 1997, of FAPE's efforts. Kicking off FAPE's collection-building venture, Dorothy Lichtenstein donated a major Lichtenstein canvas, *Reflections on Senorita* (1990), saying she hoped she would "inspire other artists to contribute." Further art works, to be acquired through purchase or donation, will be chosen by a committee of art professionals headed by Riva Castleman, former curator of prints and illustrated books at the Museum of Modern Art.

FAPE was established in 1986 as a nonprofit private foundation to assist the U.S. State Department in a variety of programs that exhibit and preserve art in U.S. embassies and other diplomatic facilities. FAPE

is not synonymous with, but supports and assists, the State Department's Art in Embassies program, a government operation which has been in existence since 1964, circulating art on loan to embassies. FAPE, in its private capacity, aims to build a permanent collection. Since its inception, it has raised over \$9 million, about two thirds in funds, one third in the value of the limited editions it has acquired. Its principal officials are: chairman, Jo Carole Lauder; president, Ann Gund; and executive director (and one of its founders), Lee Kimche McGrath. Preservation and restoration of embassy buildings, grounds and interiors have been undertaken by FAPE in Beijing, Brussels, Budapest, Buenos Aires, London, Madrid, Rome, Singapore, Tokyo, Vienna and Warsaw, and are currently in progress in Prague, Buenos Aires and London. —Elizabeth C. Baker

Roy Lichtenstein, *Reflections on Senorita*, 1990, © Estate of Roy Lichtenstein.



Art in America 35



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

**JASPER JOHNS DONATES INTAGLIO TO
FRIENDS OF ART AND PRESERVATION IN EMBASSIES
ORIGINAL PRINT COLLECTION**

FOR IMMEDIATE RELEASE

April 27, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

On Friday, April 30, 1999, President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) at a White House reception.

President and Mrs. Clinton will unveil a special intaglio ten-color print that has been created and donated by Jasper Johns, the internationally recognized American artist. This limited edition print is being given to FAPE's Original Print Collection, which will be permanently displayed in U.S. embassies around the world. Several renowned American artists, including Frank Stella and Ellsworth Kelly, past contributors to the Original Print Collection, will attend.

For more than four decades, the work of Jasper Johns has occupied a key position in the art of the twentieth century. Flags, numbers, paintbrushes, hand prints, the Mona Lisa: Johns has made all these into universal icons, and all have become a part of the vocabulary of contemporary art.

The signature pieces through which Johns made his initial impact in the art world were paintings done during most of the 1960's, including the 0 through 9 series (1961); the Watchman and Souvenir paintings (1964); and the large works Diver (1962); According to What (1964); Harlem Light (1967); and Wall Piece (1968).

Johns has stated that his images explore "things that are seen, and not looked at" such

as the flag, targets, or numbers - and he takes the familiar and makes it new. Whether through paintings, drawings, prints, or sculpture, the art of Jasper Johns has consistently conveyed a sense of virtuosity and a new way of seeing.

FAPE is a non-profit, tax-exempt foundation established in 1986 to augment the representation of American culture in U.S. embassies overseas. Working closely with the Department of State, FAPE contributes numerous works of American art to embassies, and provides funds for restoration projects at some of our country's more historic properties.

During the White House reception, FAPE will also announce major contributions that have been made for FAPE's Millennium GIFT TO THE NATION, a lasting legacy of donations and purchases of as many as 200 American paintings, sculpture, works on paper, photography, decorative objects, and folk art, to be placed in U.S. embassies around the world. In addition, FAPE's GIFT TO THE NATION has received a grant from the Edward W. And Betty Knight Scripps Foundation to restore the representational rooms of the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

Some of the major donations to GIFT TO THE NATION include a grant from the David and Lucille Packard Foundation to acquire original works of American art. The Sara Lee Corporation donated Frank Stella's Sunset Beach, Sketch, and American artist Roy Lichtenstein's widow, Dorothy, contributed one of her husband's masterpieces, Reflections on Señorita. Works of art by Robert Rauschenberg, photographer André Kertesz, and Ellsworth Kelly are other examples of the important pieces received to date.

FAPE's Millennium Committee is dedicated to the mission of GIFT TO THE NATION. The Committee represents a broad range of distinguished representatives from the government, the business community and experts in fine art, decorative art, and crafts. President and Mrs. Clinton serve as Honorary Patrons and they are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Chairmen are Robin Chandler Duke and John C. Whitehead. A highly professional advisory committee of curators and directors from major American

museums will review all gifts or purchases.

Additionally, FAPE's Millennium Committee is comprised of individuals from nearly every State in the Union, nominated by their U.S. Senators to represent the best artistic endeavors in their home State. To honor these representatives, Senator Daniel Patrick Moynihan and Senator Arlen Specter will host a reception on Capital Hill on Thursday, April 29, 1999.

The Chairman of FAPE is Jo Carole Lauder and the President is Ann Gund. Lee Kimche McGrath serves as FAPE's Executive Director.

#

Jasper Johns

For more than four decades, the work of Jasper Johns has occupied a key position in the art of the twentieth century. Flags, numbers, paintbrushes, hand prints, the Mona Lisa: Johns has made all these into universal icons, and all have become a part of the vocabulary of contemporary art.

Born in Augusta, Georgia, Johns moved to New York in 1949. He attended art school for a short time before he was drafted into the army and stationed in Japan. From 1952 he lived in downtown New York, supporting himself by working in a bookstore and making display work for stores, including Tiffany & Co.

The signature pieces through which Johns made his initial impact in the art world were the *Flag*, *Target*, and *Number* paintings. These works were made in the mid-1950's and were shown in his first one-man exhibition in 1958 at the Leo Castelli Gallery, where he has continued to exhibit regularly. In 1959, he participated in the "Sixteen Americans" show at the Museum of Modern Art, New York. During this period, Johns also began to make his first sculptures of a light bulb and a flashlight; in 1960 he made the two Painted Bronze pieces of the Ballantine Ale cans and the Savarin coffee can with paintbrushes.

Also in 1960, Johns made his first lithograph (*Target*) at Tatyana Grosman's print workshop on Long Island, Universal Limited Art Editions (ULAE). Since that time, his print work has been an integral part of his oeuvre, and several major exhibitions of his print work have been held around the world.

Paintings done during the 1960's include the 0 through 9 series (1961); the Watchman and Souvenir paintings (1964); and the large works Diver (1962; According to What (1964); Harlem Light (1967); and Wall Piece (1968).

During most of the 1960's, Jasper Johns lived and worked in New York City, and later in upstate New York. He also had a house at Edisto Beach, South Carolina which a fire destroyed in 1966 while he was in Japan.

In a large Untitled painting in 1972, Johns introduced in his work a new motif, that he referred to as "cross hatch." Scent, 1973-74, was the first work based entirely on the "cross hatch" motif, which dominated his work into the early 1980's. Since 1990, his work began to involve personal themes of memory and complex spatial layering.

Johns has stated that his images explore "things that are seen, and not looked at" such as the flag, targets, or numbers - and he takes the familiar and makes it new. Whether through paintings, drawings, prints, or sculpture, the art of Jasper Johns has consistently conveyed a sense of virtuosity and a new way of seeing.

Jasper Johns has been the subject for a number of retrospective exhibitions by major museums, including The Museum of Modern Art and the Whitney Museum of American Art in New York, and the National Gallery of Art in Washington, D.C.

The recipient of numerous honors, Johns received the Creative Arts Awards Citation for Painting from Brandeis University in 1970, and two medals from the Skowhegan School of Painting and Sculpture - the Skowhegan Medal for Painting in 1972, and the Skowhegan Medal for Graphics in 1977. In 1973, he was elected a Member of the National Institute of Arts and Letters, New York, and in 1978 he received the City of

New York Mayor's Award of Honor for Arts and Culture. He became a fellow of the American Academy of Arts and Sciences, Boston, in 1984. The American Academy and Institute of Arts and Letters awarded Johns the Gold Medal for Graphic Art in 1986, the same year the Wolf Foundation awarded him the Wolf Prize for Painting. Brandeis University honored him again in 1988 with the Creative Arts Medal for Painting. In that same year he also received the Grand Prize at the XLIII Venice Biennale, and at the end of 1988 he was elected to the American Academy of Arts and Letters. In 1990, Johns received the National Medal of Arts from President Bush, and in 1993 the Premium Imperiale for Painting from the Japan Art Association in Tokyo.

Johns has been active in other art forms. He has been a Director of the *Foundation for Contemporary Performance Arts* since its beginning in 1963. Johns was Artistic Advisor to the Merce Cunningham Dance Company from 1967 to 1975, and has collaborated with artists from composer John Cage to writer Samuel Beckett.

At present, Johns continues working and maintains studios in Connecticut and the French West Indies.



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

FRIENDS OF ART AND PRESERVATION IN EMBASSIES TO BE HONORED AT ANNUAL EVENTS IN WASHINGTON, DC

FOR IMMEDIATE RELEASE
April 27, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) at a reception at the White House on Friday April 30, 1999. The event will be followed by a dinner at the State Department's Diplomatic Reception Rooms, hosted by Secretary of State Madeleine Albright. Earlier in the day, James D. Wolfensohn, President of the World Bank, will address the Friends at a luncheon at Blair House. On Saturday, May 1, FAPE members will enjoy a special tour of the John Singer Sargent exhibition at the National Gallery of Art.

At the White House reception, the President and Mrs. Clinton will unveil a limited edition print created and donated to FAPE by the internationally recognized American artist, Jasper Johns. This limited edition of prints is being given to FAPE's Original Print Collection, and will be permanently displayed in U.S. embassies around the world. Other past contributors to the Original Print Collection who will be in attendance are: Frank Stella, Ellsworth Kelly, Chuck Close, and Robert Rauschenberg.

FAPE is a non-profit, tax-exempt foundation established in 1986 to improve the representation of American culture in U.S. embassies overseas. FAPE Chairman Jo Carole Lauder said, "Working closely with the Department of State, FAPE contributes numerous works of American art which can be seen in the embassies. Additionally, we provide funds for restoration projects at some of our more historic properties owned by the government overseas. Embassies come alive with the significant American art that FAPE has contributed."

During the reception, FAPE will announce major contributions which have been made for FAPE's Millennium GIFT TO THE NATION, a lasting legacy of donations and purchases of as many as 200 American paintings, sculpture, works on paper, photography, decorative objects, and folk art, to be placed in U.S. embassies around the world. In addition, FAPE will restore the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

Some of the major donations to GIFT TO THE NATION include a grant from the David and Lucille Packard Foundation to acquire original works of American art. The Sara Lee Corporation donated Frank Stella's Sunset Beach, Sketch, and American artist Roy Lichtenstein's widow, Dorothy, contributed one of her husband's masterpieces Reflections on Señorita. Works of art by Robert Rauschenberg, photographer André Kertesz, and Ellsworth Kelly are other examples of the important pieces received to date.

Among the guests who are expected to attend the events are: Betsy Bloomingdale, FAPE Board Member; John F. Cooke, Executive Vice President of Corporate Affairs, The Walt Disney Company and his wife Diane; Douglas Cramer, television producer; Robin Chandler Duke, Co-Chairman, FAPE Millennium Committee; Ann L. Gund, FAPE President, and her husband Graham, architect and art collector; Roger Horchow, FAPE Board member and Broadway producer; Ann Jordan, FAPE Board member; Jo Carole Lauder, FAPE Chairman and her husband Ronald, former Ambassador to Austria and Chairman of the Board of the Museum of Modern Art; Ray Nasher, art collector; and John C. Whitehead, former Deputy Secretary of State. A FAPE sponsor since its inception, Tiffany & Co. is donating the invitations, stationery, decor, and gift favors for the State Department dinner. The dinner sponsor is The Coca-Cola Company.

Jo Carole Lauder, in addition to serving as FAPE's Chairman, is President of the International Council of The Museum of Modern Art. FAPE President Ann L. Gund is a contemporary art collector. Mrs. Lauder and Mrs. Gund succeeded Leonore Annenberg and Wendy W. Luers, who now serve as FAPE's Chairman Emeritus and President Emeritus respectively. FAPE Vice Chairmen include Kay Allaire, Ann Jordan, Judy Ney and Richard Schwartz. Gahl Hodges Burt is Co-Chairman of the Ambassadors'

Council. W. Harrison Wellford is FAPE's Secretary-Treasurer. Robin Chandler Duke and John C. Whitehead are Co-Chairmen of FAPE's Millennium Committee.

Lee Kimche McGrath, FAPE's Executive Director, served as director of the Art in Embassies Program from 1986-1989. At that time, Mrs. McGrath founded FAPE along with Leonore Annenberg, Wendy W. Luers, and Carol Swanson Price.

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FRIENDS OF ART AND PRESERVATION IN EMBASSIES

ORIGINAL PRINT COLLECTION

The Friends of Art and Preservation in Embassies (FAPE), a non-profit, tax-exempt, educational foundation was established in 1986 to assist the U.S. Department of State in its various programs designed to exhibit and preserve fine and decorative art in U.S. embassy residences abroad. FAPE has organized donations of editions of original prints by outstanding American artists for display in U.S. embassies and ambassadorial residences worldwide. The following artists are included in FAPE's Original Print Collection:

- ☐ 1989, Frank Stella, *The Symphony*, 141 silkscreen/lithographs
- ☐ 1995, Roy Lichtenstein, *Composition III*, 175 silkscreens
- ☐ 1996, Robert Rauschenberg, *Domicile*, 50 lithographs
- ☐ 1997, Ellsworth Kelly, *Leaves*, 50 lithographs
- ☐ 1998, Chuck Close, *Roy*, 150 linocuts
- ☐ 1999, Jasper Johns, *Untitled*, 50 ten-color intaglios

Examples of these prints and other prints that have been donated to the State Department from FAPE are on display in the suite of Under Secretary of State for Management, Bonnie Cohen's office at the U.S. Department of State. Reference books about the artists also are available in the office.

The print collection is available to each newly appointed ambassador to exhibit with his Art in Embassies art collection displayed in the residence. Books about the artists from Harry N. Abrams, Inc. and Tyler Graphics are sent to all the embassies with the prints.

Some of the country's leading printmaking workshops have donated the printing of the various artists' portfolios. Gemini G.E.L. contributed the printing of Roy Lichtenstein's and Ellsworth Kelly's editions. Tyler Graphics Limited donated the publishing of Frank Stella's silkscreen lithographs.



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

FRIENDS OF ART AND PRESERVATION IN EMBASSIES INCREASE DONATIONS TO GIFT TO THE NATION FOR MILLENNIUM

FOR IMMEDIATE RELEASE

April 29, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

Washington - April 19, 1999 - President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) and its millennium project, GIFT TO THE NATION, at a White House reception on Friday, April 30, 1999. GIFT TO THE NATION is a commitment by FAPE to donate as many as 200 major works of American art to embassies around the world. On Friday, Robin Duke, Co-Chairman of the GIFT TO THE NATION committee, will announce the presentation of two new gifts: a 40-foot bronze sculpture by Joel Shapiro for the new U.S. Chancellery in Ottawa, Canada and an acrylic and graphite painting on canvas by Agnes Martin.

FAPE will also announce that it has received a generous grant from the Edward W. and Betty Knight Scripps Harvey Foundation to restore the representational rooms of the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

FAPE's Millennium Committee is dedicated to the mission of GIFT TO THE NATION. The Committee represents a broad range of distinguished representatives from the government, the business community and experts in fine art, decorative art, and crafts. President and Mrs. Clinton serve as Honorary Patrons and they are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Chairmen are Robin Chandler Duke and John C. Whitehead. A highly professional advisory committee of curators and directors from major American museums will review all gifts or purchases.

Additionally, FAPE's Millennium Committee comprises individuals from nearly every State in the Union, nominated by their U.S. Senators to represent the best artistic endeavors in their home state. To honor these representatives, Senator Daniel Patrick Moynihan and Senator Arlen Specter will host a reception on Capital Hill on Thursday, April 29, 1999.

FAPE is a non-profit, tax-exempt foundation established in 1986 to augment the representation of American culture in U.S. embassies overseas. Working closely with the Department of State, FAPE contributes numerous works of American art to embassies, as well as provides funds for restoration projects at some of our country's more historic properties.

An ongoing program by FAPE is the Original Print Collection, which consists of donations of editions of original prints by outstanding American artists for display in U.S. embassies and ambassadorial residences worldwide. The following artists have participated in the Original Print Collection:

- Frank Stella, *The Symphony*, 141 silkscreen/lithographs (1989)
- Roy Lichtenstein, *Composition III*, 186 silkscreens (1995)
- Robert Rauschenberg, *Domicile*, 50 lithographs (1996)
- Ellsworth Kelly, *Leaves*, 50 lithographs (1997)
- Chuck Close, *Roy*, 150 linocuts (1998)
- Jasper Johns, *Untitled*, 50 ten-color intaglios (1999)

The Chairman of FAPE is Jo Carole Lauder and the President is Ann Gund. Lee Kimche McGrath serves as FAPE's Executive Director.

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Joel Shapiro

Joel Shapiro's sculptures have been extensively exhibited throughout the United States and Europe. For over a quarter of a century he has created works that define him as one of the finest sculptors of his generation.

Joel Shapiro grew up in New York and graduated from New York University in 1964. He joined the Peace Corps and served for two years in India.

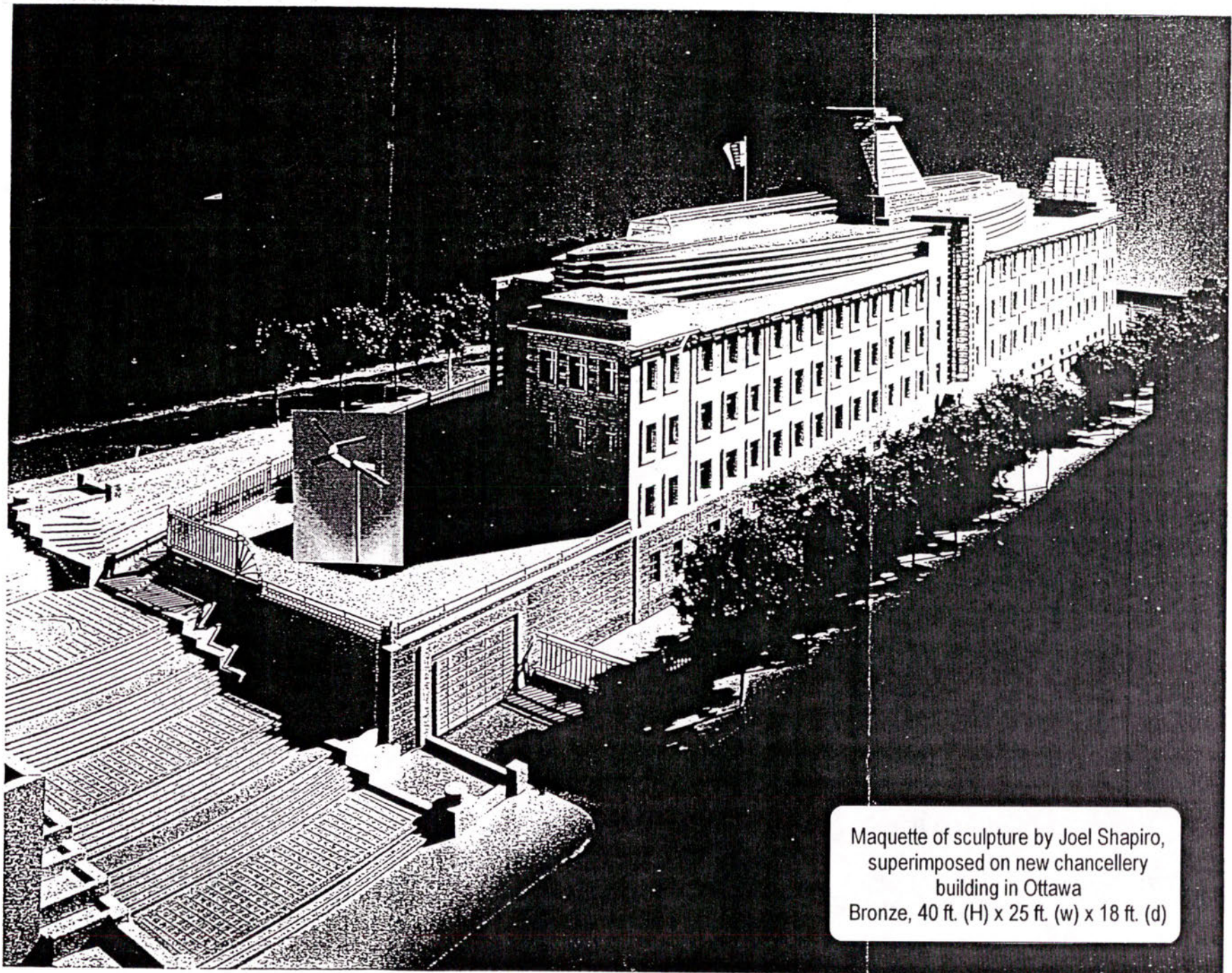
His one-person exhibitions have been organized by the Whitechapel Art Gallery, London, in 1980; and by the Louisiana Museum of Modern Art in Denmark, in 1990, which traveled to IVAM Centre Julio González, Valencia, Spain; Kunsthalle, Zurich, and Musée des Beaux-Arts, Calais, France.

The Whitney Museum of American Art organized a major retrospective in 1982, which traveled to the Dallas Museum of Fine Arts, the Art Gallery of Ontario, and the La Jolla Museum of Contemporary Art. In 1985 he was the subject of a traveling exhibition organized by the Stedelijk Museum, Amsterdam.

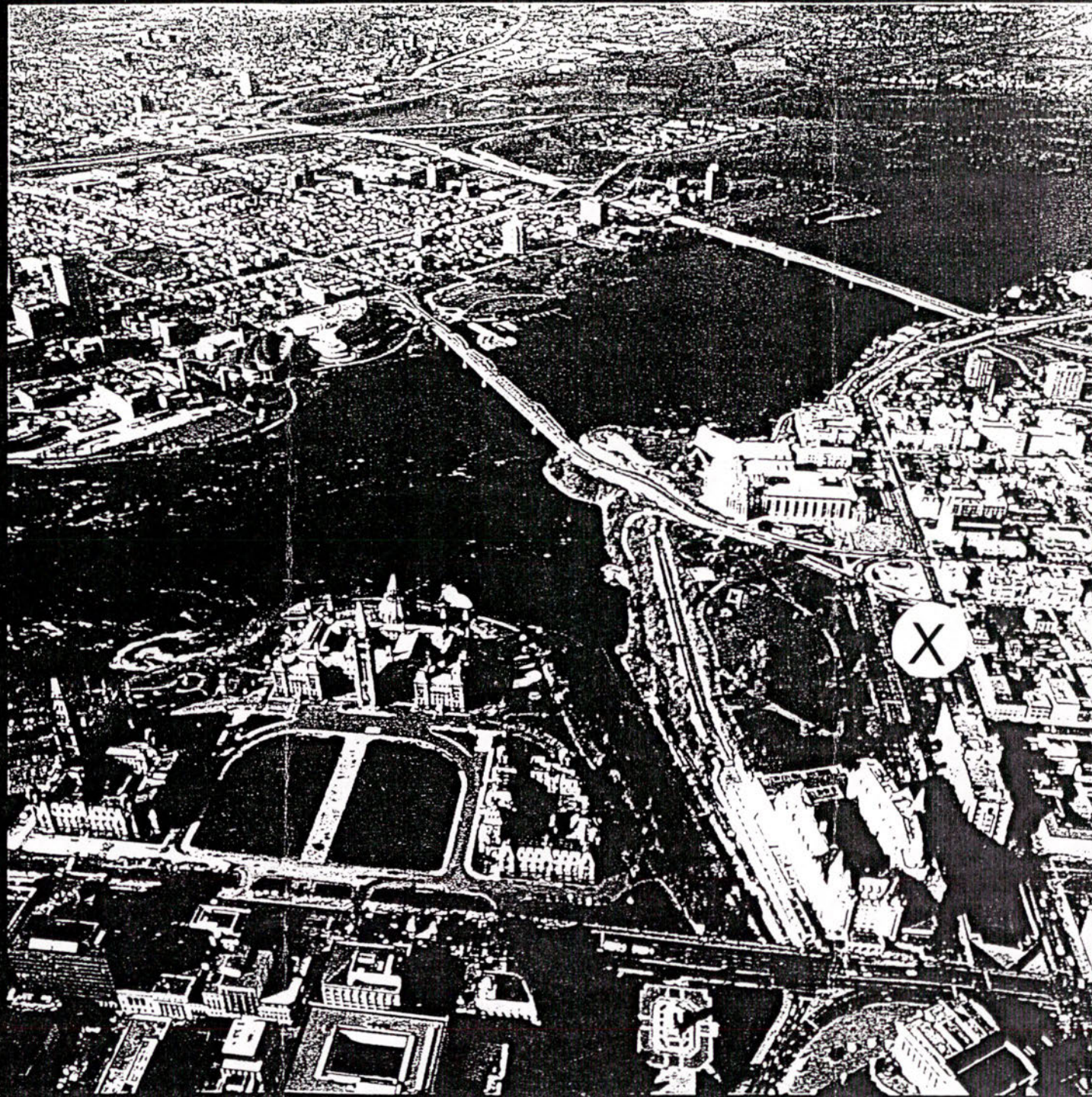
The first major exhibition of Joel Shapiro's outdoor works opened at the Walker Art Center/Minneapolis Sculpture Garden in 1995 and traveled to the Nelson-Atkins Museum of Art/Kansas City Sculpture Park in 1996.

Among Joel Shapiro's commissions and publicly sited sculptures are those located in major cities in the United States, Japan, and Europe, including a large outdoor sculpture for the United States Holocaust Memorial Museum, Washington, DC (1993); a bronze sculpture for Sony Plaza in New York City (1995); and a piece for the Friedrichstadt Passagen, Berlin (1995). Most recently, he installed a large three-part sculpture at the Kansas City International Airport and a sculpture in front of the municipal building in the Kanton of Aarau, Switzerland.

In 1975, Joel Shapiro received a National Endowment for the Arts award for sculpture. He also received the Brandeis University Creative Arts Award in 1984, the Skowhegan Medal for Sculpture in 1986, and an Award of Merit Medal for Sculpture, American Academy and Institute of Arts and Letters, New York, in 1990. Joel Shapiro was elected to the Swedish Royal Academy of Art in 1994. In 1998 the American Academy of Arts and Letters, New York, elected him a member.



Maquette of sculpture by Joel Shapiro,
superimposed on new chancellery
building in Ottawa
Bronze, 40 ft. (H) x 25 ft. (w) x 18 ft. (d)



Site of new
U.S. chancellery
in Ottawa, Canada



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

PRESS KIT

ANNUAL EVENTS
APRIL 29 - MAY 1, 1999

2715 M Street, NW, Suite 100, Washington, DC 20007

PHOTOCOPY
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FRIENDS OF ART AND PRESERVATION IN EMBASSIES

Lee Kimche McGrath, Executive Director

2715 M Street, NW, Suite 100, Washington, DC 20007

Tel 202/337-1573 Fax 202/337-0856

Email: fapeindc@aol.com

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FRIENDS OF ART AND
PRESERVATION IN EMBASSIES



2000

MILLENNIUM
COMMITTEE

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NEWSLETTER

FRIENDS OF ART AND PRESERVATION IN EMBASSIES • VOLUME 3, NUMBER 1 • FALL 1998/WINTER 1999

ANNUAL EVENTS IN WASHINGTON, DC

The Friends of Art and Preservation in Embassies (FAPE) brought together the worlds of art, diplomacy, government and philanthropy for its Board meeting and Annual Events in Washington, DC on May 27 and 28, 1998. On May 27, the U.S. Department of State was the site of the FAPE Board meeting and a luncheon for FAPE members and guests, hosted by Secretary of State Madeleine Albright. President and Mrs. Clinton graciously invited FAPE to a reception and dinner at the White House that evening, and the next day, Tipper Gore asked the group to a breakfast at the Vice President's Residence, followed by a tour of the *Alexander Calder: 1898-1976* exhibition with an introductory lecture by Curator Marla Prather at the National Gallery of Art. These were the most successful Annual Events FAPE has ever planned.

FAPE'S MILLENNIUM GIFT TO THE NATION

As announced at the White House dinner, FAPE's GIFT TO THE NATION will be a contribution of up to 200 works of the finest American art to celebrate our cultural and diplomatic achievements during the millennium. Because we are part of a global community, with vital interests abroad, and because art is an invaluable means of representing us as a nation, FAPE is dedicated to creating this unique gift of American art.

In addition, FAPE will undertake one major preservation project, the restoration of Hôtel Talleyrand, an historic building owned by the U.S. government and currently used



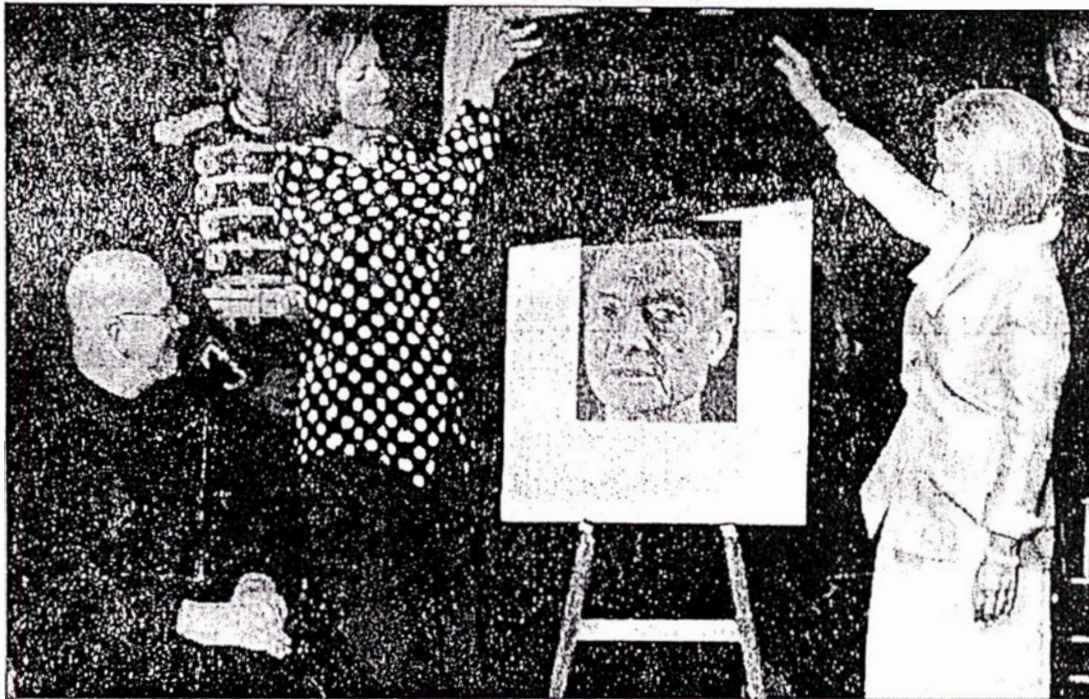
Widow of Roy Lichtenstein, Dorothy Lichtenstein, FAPE Board Member Douglas Cramer and President Clinton at FAPE's White House dinner where the GIFT TO THE NATION was announced.

for Consular Affairs, the U.S. Information Service, and the Marshall Center for Cultural Affairs. Located in the heart of Paris, it is a superb example of 18th century architecture, as well as a monument to European and American history. As the residence of Maurice de Talleyrand, France's Minister of Foreign Affairs from 1797 to 1807 and again from 1814 to 1815, the house was a gathering place for the most influential men in Europe and was so described by Victor Hugo: "For thirty years [Talleyrand] practically controlled Europe from the

depths of his palace." Purchased by the U.S. government after World War II, the building served as the headquarters of the Marshall Plan until 1955.

President and Mrs. Clinton are serving as Honorary Patrons of FAPE's GIFT TO THE NATION and are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Robin Chandler Duke and The Honorable John C. Whitehead serve as Chairmen. Assisting them will be Co-Chairmen: Kay Allaire and John F. Cooke, Business Committee; Douglas S. Cramer, Raymond Nasher and Eden Rafshoon, Fine Arts Committee; The Honorable Edward E. Elson, Gilbert S. Kahn, and Richard Schwartz, Decorative Arts Committee; and Harriette Levine, Photography.

Riva Castleman, Chief Curator Emerita of The Museum of Modern Art in New York, is serving as Chairman of the Professional Advisory Committee which will determine the suitability of the art.



BY SARAH BOOTH CONROY — THE WASHINGTON POST

Ann Gund, president of Friends of Art and Preservation in the Embassies, and Hillary Clinton unveil a Roy Lichtenstein portrait by Chuck Close, left.

Chronicles

For Friends of Art, a Welcome Home

By SARAH BOOTH CONROY
Special to The Washington Post

The dinner at the White House last week for Friends of Art and Preservation in the Embassies was an art form itself—and the style should surely be preserved.

Dresses were long, ties black, diamonds glittering, hospitality warm, food magnificent. East Executive Avenue opened for valet parking for guests (including the grateful Chronieler and Chron), saving the usual hike.

The guests entered very grandly up the east steps and into the corridor, greeted cordially by a host of social secretary Capricia Marshall's staff. Through the windows, the Native American contemporary sculpture in the garden loomed eerily alive. Displayed inside were two lithographs by Frank Stella and Ellsworth Kelly as well as a silk-screen print by Roy Lichtenstein—all contributors of art to the Friends. Lee Kimche McGrath, a founder and executive director of the non-profit Friends foundation, said it had raised \$10 million in its 12 years to fund exhibits and preservation at more than 87 embassies in cooperation with the State Department.

Because George Washington insisted that architect James Hoban keep the executive mansion to a modest size befitting a young nation, the State Dining Room holds only 130 people. Yet 600 FAPE members, contributing \$1,500 each for the seated dinner, had accepted the Clintons' invitation. What to do?

Chief Usher Gary Walters explained: "We rented the canvas and aluminum pavilion in the South Lawn, as we have since the Nixon administration for big crowds. The rent of \$200,000 until June 20 is divided among sponsors of seven unrelated events—not taxpayers." The 20 multi-tiered chandeliers, which added elegance and light to the dinner, are stored by the White House between such events, Walters said.

Huge peonies in Tiffany bowls decorated the tables. Undaunted White House executive chef Walter Scheib and pastry chef Roland Mesnier with their staff prepared the dinner fit for heads and friends of state: poached lobster, pepper-seared lamb, red and yellow tomato salad, and a "painter's palette" dessert of ice cream encased in a thin white chocolate.

Works by Chuck Close and Lichtenstein shared the stage with the speakers. Close presented the Friends with a limited-edition linocut print portrait of Lichtenstein, saying it both celebrates the late artist and honors Hillary Rodham Clinton's efforts to include contemporary art, such as the sculpture garden, at the White House. And, he said, he is giving the 150 prints to be distributed among U.S. embassies "because I'd like to see pictures of artists in our federal buildings instead of just officials."

Close spoke of the role of federal officials in encouraging artists. "A few years ago, congressional Republicans joined in bipartisan support to the arts," he said. "Now, freedom of expression in the visual arts is under attack. The polarization is unfortunate—we need bipartisanship."

President Clinton replied tactfully: "I'd like to thank all the members of Congress who are here and to say to Chuck there still is, albeit smaller, a deep level of bipartisan support for the arts. ... Those who are part of it should be given even more credit, because it is harder for them."

He quoted Franklin Roosevelt: "The arts cannot thrive except when men are free to be themselves and to be in charge of the discipline of their own energies and ardors." To that Clinton added, "And if we can permeate the world with the sense of possibility that was so manifest in that Irish election, then all over the world we'll be giving people with and without the brilliance of artistic gifts

a chance to live as God meant them to live. That is your ultimate gift and I'm very grateful to you."

Mrs. Clinton said the time has come to "honor the past—and give gifts to the future." She spoke of the White House Millennium Council's "Save American Treasures" program, which aims to preserve such pieces of the nation's historical and cultural heritage as the Star-Spangled Banner and Declaration of Independence.

Similarly, the new FAPE project "Gift to the Nation" hopes to put 200 American paintings, sculptures, works on paper, decorative objects, crafts and folk art—chosen by a board of art professionals—in U.S. chanceries and ambassadorial residences by the turn of the century. At the event, Dorothy Lichtenstein presented President Clinton with her husband's 1990 "Reflections on Senorita" as the first gift in FAPE's millennium project.

The other artworks will be chosen by a board headed by Riva Castelman, former Museum of Modern Art curator. FAPE Chairman Jo Carole Lauder said that "a permanent collection of representative works of great modern American masters is an extraordinary legacy of the art of our times—perhaps considered avant-garde now, but which we will be able to leave to future generations of ambassadors."

Before the evening's dancing began, President Clinton noted that "when Chuck paints and he's feeling especially good about his work, he does it to the music of Aretha Franklin—which brings him into my ambit of the arts."

"And judging by the energy of your work," he said to Close, "I may issue an executive order instructing all agencies to play Aretha Franklin from 9 to 5 every day from here on out."

The Fine Art of Diplomacy

By ERICA SCHACTER

When Ambassador George E. Moose was sworn in as the U.S. representative to the European office of the United Nations this past January, he knew exactly where he was going to stop first before he left Washington: the State Department's Arts in Embassies Program. He had been there before, first when appointed ambassador to Benin, and then when named ambassador to Senegal; by this time he was a pro. All he needed was a particular theme around which to focus a selection of artworks that would then be housed in his residence in Geneva. "Because I am of African-American descent," the ambassador told me in a recent phone interview, "I have had a desire to showcase the works of African-American artists."

And so he told the curators at AIEP. Three months later, 25 pieces (almost all by African-American artists) were displayed on the walls of the ambassador's home. Now, as hordes of diplomats, local Swiss officials and other members of the international community frequent the residence for luncheons, dinners and receptions (the ambassador estimates that 1,500-2,000 visitors have been received in the past six months), their eyes scan the works of Sam Gilliam, Romare Bearden, Jacob Lawrence and other prominent black artists. "What we hang in the embassy," notes Bonnie Cohen, undersecretary for management, "is a way of seeing what's going on in American art now."

So how does this work? How did Richard Mayhew's painting "Essence" or Jacob Lawrence's silkscreen "Supermarket Flora" end up in Switzerland? The curators and museum specialists who make up the staff of AIEP (there are 12) work with museums, galleries, institutions, private collectors and artists themselves assembling a group of works—all on loan—based upon the interest of an ambassador. And as has been the case since AIEP's inception in 1964, "there is only one pre-req," explains director Gwen Berlin, "the represented artist must be a U.S. citizen." The rest is up to the ambassador—so long as requests do not border on the lewd or improper. "We've had Mapplethorpe," acknowledges AIEP deputy director Cohn Drennan, "but we've had Mapplethorpe's 'Flowers.'"

While many ambassadors choose works representing their home states, or ethnicities, others propose more original themes. The new ambassador to Lesotho, Katherine Peterson, grew up on the shores of California and in preparation for her new inland (African) abode has put in an order for water images. The new ambassador to The Hague, Cynthia Schneider, has suggested an exhibit that reflects the influence of Dutch art on American art. And perhaps most creative of all, the new ambassador to Dar es Salaam, the Rev. Charles Stith, whose wife is a doctor, plans to fuse the religious and the medical in a collection examining the healing spirit.

This plan was conceived before Islamic fundamentalists bombed the U.S. Embassy in the Tanzanian capital, but it now seems eerily prescient. In an equally provident way, AIEP turns out to have been more fortunate than the State Department. While all of the art lent to AIEP is fully insured, all of the works sent to Tanzania and Kenya escaped the bombings unscathed—because none of them was in either of the embassies. AIEP distributes pieces exclusively to ambassador's residences, distinct from, although functionally an extension of, the chancelleries (the embassy's public offices), where the two bombings occurred. In fact, AIEP's decorative assistance extends only to certain rooms within the residence. "Our art is exclusively placed in the representational space, not the private quarters of the residence," explains Ms. Berlin. "We will not go into the ambassador's bedroom."



ESTATE OF ROY LICHTENSTEIN

Roy Lichtenstein's
'Reflections on Señorita'

Museums, however, do require facility reports before they lend, making it difficult for certain embassies to acquire artworks—as it was for Ambassador Moose in Benin and Senegal, where museum directors were concerned about the harmful effects of humid temperatures. A few were even reluctant to lend to him in Geneva because of the fire-hazard posed by his 12th-floor apartment.

Fortunately for Ambassador Moose, there were sources willing to throw caution to the wind and risk having their pieces hauled up 12 flights. Eric Robertson African Arts Gallery in New York contributed Richard Mayhew's "Essence." Two pieces, "Garden" and "Landscape," by Samella Lewis, were offered by the artist herself. And from African-American art collector/aficionado Dr. Walter Evans came Bearden's "Lament for a Bullfighter."

But among these generous contributors, one—which donated three Jacob Lawrence silkscreens as well as five Karl Bodmer aquatints—stands out. The Friends of Art and Preservation in Embassies (FAPE) is a private nonprofit organization that assists AIEP in its endeavors to ornament U.S. embassies around the world. Since it was founded in 1986, it has acquired (through purchase and loan) works by a variety of modern American artists, including—to name merely a few of the most well-known—Donald Judd, Jasper Johns, Roy Lichtenstein, Ellsworth Kelly, Robert Rauschenberg, Richard

Serra and Andy Warhol. These works are all on loan to AIEP, stored in its repository, and then sent to a residence deemed appropriate. When Ambassador Moose put in his request for African-American artists, AIEP—thanks to its FAPE reserve—had the Lawrence pieces readily at hand.

In 1989, FAPE began its Limited Edition Program when—in honor of AIEP's 25th anniversary—Frank Stella donated 141 signed lithographs called "The Symphony." In subsequent years, FAPE received similar contributions from other celebrated artists. In 1995, Roy Lichtenstein produced 175 silkscreen prints entitled "Composition III." The following year, Robert Rauschenberg issued 50 signed lithographs ("Domicile"), and in 1997 Ellsworth Kelly donated "Leaves," another edition of 50 signed lithographs. And this past May, at a White House dinner hosted by President and Mrs. Clinton, the latest contribution was made: Chuck Close's "Roy," 150 linocut prints commemorating Mr. Lichtenstein, who died in 1997. All of these are on loan to AIEP, "and we offer these pieces to the ambassadors," explains Ms. Berlin.

As a slight nudge encouraging ambassadors to make a FAPE selection, the State Department's Bonnie Cohen has all these limited-edition prints hanging in her office, to be noticed—if not then sought—by ambassadors passing through. Sometimes, though, FAPE will take a more assertive role in assigning a piece to a particular embassy. For instance, FAPE chairman Jo Carole Lauder has a certain contribution in mind for the new embassy being constructed in Berlin—some Andy Warhol prints of the German artist Joseph Beuys (1921-1986). They are currently displayed in Ambassador Curtis Kamman's residence in Bogotá until the Berlin project is ready for installation, but Ms. Lauder is eager to implement this "perfect" match. "We really want to marry the right pieces to the right places," she explained.

Ms. Lauder is also eager for FAPE to make a permanent mark in the nation's 170 ambassadors' residences that will outlast the taste of individual ambassadors. To that end, the group has announced a millennium project, its "Gift to the Nation"—a collection of 200 artworks—to be presented to AIEP. "We are trying to have a collection that the State Department can be proud of in later years," says FAPE's executive director Lee Kimche McGrath. "It's building a collection as if we were a museum." And like a museum collection, the "gift" will be exhibited at the National Gallery in Washington before it is handed over to AIEP for international distribution. But, while past FAPE pieces have been returned at the end of an ambassadorship (usually a three-year stint), the idea is for these 200 pieces to be "loaned permanently," to become ornamental fixtures in U.S. embassies world-wide. "We all have favorite museums around the world with one or two paintings that make us feel at home," says Ms. Lauder. "It would be nice to do the same in embassies."

Ms. Lauder, wife of former ambassador to Vienna Ronald Lauder, speaks with the authority born of experience. Like her, more than half of FAPE's committee members are spouses of past ambassadors. Robin Duke (chairman for Gift to the Nation) remembers her husband's ambassadorship in Spain, recalling that "local Spanish artists never used to come to the American Embassy, but they just flocked to see my collection. I got to know all the Spanish artists overnight." Some of her big attractions were paintings by Morris Louis and Milton Avery and a Calder mobile.

The Friends (as they call themselves) have broken the mold of hostess-with-the-mostes' created by Perle Mesta, a socialite, ambassadress of the Truman era spoofed in the musical "Call Me Madam." For the Friends, embassies are more than party venues, but showcases of American culture. So FAPE takes an active interest not only in the art on embassy walls but in the walls themselves, supporting many projects in the area of preservation. Friends have supported past preservation efforts in Buenos Aires, Prague and Rome. In fact, as an additional component of the Gift to the Nation, FAPE will subsidize a portion of the restoration of Hôtel Talleyrand in Paris, a building named for and occupied by France's legendarily wily foreign minister until 1838. (It was then bought by the French branch of the Rothschild banking family, who then sold it to the U.S. government after World War II; it now houses the offices for Consular Affairs and U.S. Information Service as well as hosts France-U.S. cultural events.)

This stately mansion can really use some work. It's by no means a handyman special—the gold eagle over the door of the *salon d'aigle* still holds its beak high—but chandeliers need to be replaced, plaster re-washed. Paint, gilding and fabrics all are worn or cracked or dulled by the passing of time. "We don't want to be interior decorators. That's dynamite. You get into a lot of trouble doing that," explains Ms. Duke. "But we will intrude in ways like restoring fireplaces, redoing woodwork and finding one or two pieces of furniture."

While the restoration of the Hôtel Talleyrand will most probably be completed by 2000, FAPE's main project—acquiring 200 works of art that meet the aesthetic criteria of the millennium committee's curators—is a far more ambitious goal. At the White House dinner in May, the first gift was announced. Dorothy Lichtenstein donated one of her late husband's major paintings, "Reflections on Señorita" (1990). No one's sure who the lucky recipient will be. But perhaps—in exchange for Warhol's prints of Beuys—the alluring gaze of Lichtenstein's comic-book blond beauty will be an offer Señor Kamman in Bogotá can't refuse.

Art in America

OCTOBER 1998

Artworks for Envoys

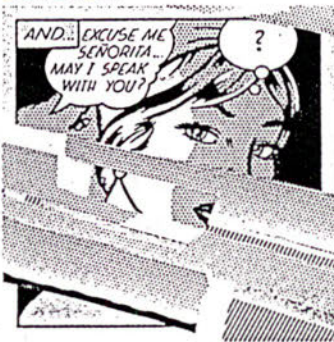
Just when it seemed that no good news for the arts could possibly emanate from Washington, the Friends of Art and Preservation in Embassies (FAPE) announced a fresh initiative to distribute works of art by major U.S. artists to embassies worldwide. In a new undertaking called "Gift to the Nation," announced in late May at a White House dinner, FAPE aims to situate 200 works of American art (including examples of internationally known contemporary art, the decorative arts, crafts and folk art) in U.S. embassies and ambassadorial residences by the year 2000. The project is part of the National Millennium Project of the White House. The works will be exhibited as a collection at a Washington museum before being dispersed.

"Gift to the Nation" amplifies FAPE's Limited Edition Program, which is already distributing editions of prints by Frank Stella (1989), Roy Lichtenstein (1995), Robert Rauschenberg (1996) and Ellsworth Kelly (1997), and this year a new edition by Chuck Close. The Close print is a linocut portrait of Roy Lichtenstein, which commemorates Lichtenstein's support, before his death in 1997, of FAPE's efforts. Kicking off FAPE's collection-building venture, Dorothy Lichtenstein donated a major Lichtenstein canvas, *Reflections on Senorita* (1990), saying she hoped she would "inspire other artists to contribute." Further art works, to be acquired through purchase or donation, will be chosen by a committee of art professionals headed by Riva Castleman, former curator of prints and illustrated books at the Museum of Modern Art.

FAPE was established in 1986 as a nonprofit private foundation to assist the U.S. State Department in a variety of programs that exhibit and preserve art in U.S. embassies and other diplomatic facilities. FAPE

is not synonymous with, but supports and assists, the State Department's Art in Embassies program, a government operation which has been in existence since 1964, circulating art on loan to embassies. FAPE, in its private capacity, aims to build a permanent collection. Since its inception, it has raised over \$9 million, about two thirds in funds, one third in the value of the limited editions it has acquired. Its principal officials are: chairman, Jo Carole Lauder; president, Ann Gund; and executive director (and one of its founders), Lee Kimche McGrath. Preservation and restoration of embassy buildings, grounds and interiors have been undertaken by FAPE in Beijing, Brussels, Budapest, Buenos Aires, London, Madrid, Rome, Singapore, Tokyo, Vienna and Warsaw, and are currently in progress in Prague, Buenos Aires and London. —Elizabeth C. Baker

Roy Lichtenstein, *Reflections on Senorita*, 1990, © Estate of Roy Lichtenstein.



Art in America 35



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

**JASPER JOHNS DONATES INTAGLIO TO
FRIENDS OF ART AND PRESERVATION IN EMBASSIES
ORIGINAL PRINT COLLECTION**

FOR IMMEDIATE RELEASE

April 27, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

On Friday, April 30, 1999, President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) at a White House reception.

President and Mrs. Clinton will unveil a special intaglio ten-color print that has been created and donated by Jasper Johns, the internationally recognized American artist. This limited edition print is being given to FAPE's Original Print Collection, which will be permanently displayed in U.S. embassies around the world. Several renowned American artists, including Frank Stella and Ellsworth Kelly, past contributors to the Original Print Collection, will attend.

For more than four decades, the work of Jasper Johns has occupied a key position in the art of the twentieth century. Flags, numbers, paintbrushes, hand prints, the Mona Lisa: Johns has made all these into universal icons, and all have become a part of the vocabulary of contemporary art.

The signature pieces through which Johns made his initial impact in the art world were paintings done during most of the 1960's, including the 0 through 9 series (1961); the Watchman and Souvenir paintings (1964); and the large works Diver (1962); According to What (1964); Harlem Light (1967); and Wall Piece (1968).

Johns has stated that his images explore "things that are seen, and not looked at" such

as the flag, targets, or numbers - and he takes the familiar and makes it new. Whether through paintings, drawings, prints, or sculpture, the art of Jasper Johns has consistently conveyed a sense of virtuosity and a new way of seeing.

FAPE is a non-profit, tax-exempt foundation established in 1986 to augment the representation of American culture in U.S. embassies overseas. Working closely with the Department of State, FAPE contributes numerous works of American art to embassies, and provides funds for restoration projects at some of our country's more historic properties.

During the White House reception, FAPE will also announce major contributions that have been made for FAPE's Millennium GIFT TO THE NATION, a lasting legacy of donations and purchases of as many as 200 American paintings, sculpture, works on paper, photography, decorative objects, and folk art, to be placed in U.S. embassies around the world. In addition, FAPE's GIFT TO THE NATION has received a grant from the Edward W. And Betty Knight Scripps Foundation to restore the representational rooms of the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

Some of the major donations to GIFT TO THE NATION include a grant from the David and Lucille Packard Foundation to acquire original works of American art. The Sara Lee Corporation donated Frank Stella's Sunset Beach, Sketch, and American artist Roy Lichtenstein's widow, Dorothy, contributed one of her husband's masterpieces, Reflections on Señorita. Works of art by Robert Rauschenberg, photographer André Kertesz, and Ellsworth Kelly are other examples of the important pieces received to date.

FAPE's Millennium Committee is dedicated to the mission of GIFT TO THE NATION. The Committee represents a broad range of distinguished representatives from the government, the business community and experts in fine art, decorative art, and crafts. President and Mrs. Clinton serve as Honorary Patrons and they are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Chairmen are Robin Chandler Duke and John C. Whitehead. A highly professional advisory committee of curators and directors from major American

museums will review all gifts or purchases.

Additionally, FAPE's Millennium Committee is comprised of individuals from nearly every State in the Union, nominated by their U.S. Senators to represent the best artistic endeavors in their home State. To honor these representatives, Senator Daniel Patrick Moynihan and Senator Arlen Specter will host a reception on Capital Hill on Thursday, April 29, 1999.

The Chairman of FAPE is Jo Carole Lauder and the President is Ann Gund. Lee Kimche McGrath serves as FAPE's Executive Director.

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Jasper Johns

For more than four decades, the work of Jasper Johns has occupied a key position in the art of the twentieth century. Flags, numbers, paintbrushes, hand prints, the Mona Lisa: Johns has made all these into universal icons, and all have become a part of the vocabulary of contemporary art.

Born in Augusta, Georgia, Johns moved to New York in 1949. He attended art school for a short time before he was drafted into the army and stationed in Japan. From 1952 he lived in downtown New York, supporting himself by working in a bookstore and making display work for stores, including Tiffany & Co.

The signature pieces through which Johns made his initial impact in the art world were the *Flag*, *Target*, and *Number* paintings. These works were made in the mid-1950's and were shown in his first one-man exhibition in 1958 at the Leo Castelli Gallery, where he has continued to exhibit regularly. In 1959, he participated in the "Sixteen Americans" show at the Museum of Modern Art, New York. During this period, Johns also began to make his first sculptures of a light bulb and a flashlight; in 1960 he made the two Painted Bronze pieces of the Ballantine Ale cans and the Savarin coffee can with paintbrushes.

Also in 1960, Johns made his first lithograph (*Target*) at Tatyana Grosman's print workshop on Long Island, Universal Limited Art Editions (ULAE). Since that time, his print work has been an integral part of his oeuvre, and several major exhibitions of his print work have been held around the world.

Paintings done during the 1960's include the 0 through 9 series (1961); the Watchman and Souvenir paintings (1964); and the large works Diver (1962; According to What (1964); Harlem Light (1967); and Wall Piece (1968).

During most of the 1960's, Jasper Johns lived and worked in New York City, and later in upstate New York. He also had a house at Edisto Beach, South Carolina which a fire destroyed in 1966 while he was in Japan.

In a large Untitled painting in 1972, Johns introduced in his work a new motif, that he referred to as "cross hatch." Scent, 1973-74, was the first work based entirely on the "cross hatch" motif, which dominated his work into the early 1980's. Since 1990, his work began to involve personal themes of memory and complex spatial layering.

Johns has stated that his images explore "things that are seen, and not looked at" such as the flag, targets, or numbers - and he takes the familiar and makes it new. Whether through paintings, drawings, prints, or sculpture, the art of Jasper Johns has consistently conveyed a sense of virtuosity and a new way of seeing.

Jasper Johns has been the subject for a number of retrospective exhibitions by major museums, including The Museum of Modern Art and the Whitney Museum of American Art in New York, and the National Gallery of Art in Washington, D.C.

The recipient of numerous honors, Johns received the Creative Arts Awards Citation for Painting from Brandeis University in 1970, and two medals from the Skowhegan School of Painting and Sculpture - the Skowhegan Medal for Painting in 1972, and the Skowhegan Medal for Graphics in 1977. In 1973, he was elected a Member of the National Institute of Arts and Letters, New York, and in 1978 he received the City of

New York Mayor's Award of Honor for Arts and Culture. He became a fellow of the American Academy of Arts and Sciences, Boston, in 1984. The American Academy and Institute of Arts and Letters awarded Johns the Gold Medal for Graphic Art in 1986, the same year the Wolf Foundation awarded him the Wolf Prize for Painting. Brandeis University honored him again in 1988 with the Creative Arts Medal for Painting. In that same year he also received the Grand Prize at the XLIII Venice Biennale, and at the end of 1988 he was elected to the American Academy of Arts and Letters. In 1990, Johns received the National Medal of Arts from President Bush, and in 1993 the Premium Imperiale for Painting from the Japan Art Association in Tokyo.

Johns has been active in other art forms. He has been a Director of the *Foundation for Contemporary Performance Arts* since its beginning in 1963. Johns was Artistic Advisor to the Merce Cunningham Dance Company from 1967 to 1975, and has collaborated with artists from composer John Cage to writer Samuel Beckett.

At present, Johns continues working and maintains studios in Connecticut and the French West Indies.



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

FRIENDS OF ART AND PRESERVATION IN EMBASSIES TO BE HONORED AT ANNUAL EVENTS IN WASHINGTON, DC

FOR IMMEDIATE RELEASE
April 27, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) at a reception at the White House on Friday April 30, 1999. The event will be followed by a dinner at the State Department's Diplomatic Reception Rooms, hosted by Secretary of State Madeleine Albright. Earlier in the day, James D. Wolfensohn, President of the World Bank, will address the Friends at a luncheon at Blair House. On Saturday, May 1, FAPE members will enjoy a special tour of the John Singer Sargent exhibition at the National Gallery of Art.

At the White House reception, the President and Mrs. Clinton will unveil a limited edition print created and donated to FAPE by the internationally recognized American artist, Jasper Johns. This limited edition of prints is being given to FAPE's Original Print Collection, and will be permanently displayed in U.S. embassies around the world. Other past contributors to the Original Print Collection who will be in attendance are: Frank Stella, Ellsworth Kelly, Chuck Close, and Robert Rauschenberg.

FAPE is a non-profit, tax-exempt foundation established in 1986 to improve the representation of American culture in U.S. embassies overseas. FAPE Chairman Jo Carole Lauder said, "Working closely with the Department of State, FAPE contributes numerous works of American art which can be seen in the embassies. Additionally, we provide funds for restoration projects at some of our more historic properties owned by the government overseas. Embassies come alive with the significant American art that FAPE has contributed."

During the reception, FAPE will announce major contributions which have been made for FAPE's Millennium GIFT TO THE NATION, a lasting legacy of donations and purchases of as many as 200 American paintings, sculpture, works on paper, photography, decorative objects, and folk art, to be placed in U.S. embassies around the world. In addition, FAPE will restore the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

Some of the major donations to GIFT TO THE NATION include a grant from the David and Lucille Packard Foundation to acquire original works of American art. The Sara Lee Corporation donated Frank Stella's Sunset Beach, Sketch, and American artist Roy Lichtenstein's widow, Dorothy, contributed one of her husband's masterpieces Reflections on Señorita. Works of art by Robert Rauschenberg, photographer André Kertesz, and Ellsworth Kelly are other examples of the important pieces received to date.

Among the guests who are expected to attend the events are: Betsy Bloomingdale, FAPE Board Member; John F. Cooke, Executive Vice President of Corporate Affairs, The Walt Disney Company and his wife Diane; Douglas Cramer, television producer; Robin Chandler Duke, Co-Chairman, FAPE Millennium Committee; Ann L. Gund, FAPE President, and her husband Graham, architect and art collector; Roger Horchow, FAPE Board member and Broadway producer; Ann Jordan, FAPE Board member; Jo Carole Lauder, FAPE Chairman and her husband Ronald, former Ambassador to Austria and Chairman of the Board of the Museum of Modern Art; Ray Nasher, art collector; and John C. Whitehead, former Deputy Secretary of State. A FAPE sponsor since its inception, Tiffany & Co. is donating the invitations, stationery, decor, and gift favors for the State Department dinner. The dinner sponsor is The Coca-Cola Company.

Jo Carole Lauder, in addition to serving as FAPE's Chairman, is President of the International Council of The Museum of Modern Art. FAPE President Ann L. Gund is a contemporary art collector. Mrs. Lauder and Mrs. Gund succeeded Leonore Annenberg and Wendy W. Luers, who now serve as FAPE's Chairman Emeritus and President Emeritus respectively. FAPE Vice Chairmen include Kay Allaire, Ann Jordan, Judy Ney and Richard Schwartz. Gahl Hodges Burt is Co-Chairman of the Ambassadors'

Council. W. Harrison Wellford is FAPE's Secretary-Treasurer. Robin Chandler Duke and John C. Whitehead are Co-Chairmen of FAPE's Millennium Committee.

Lee Kimche McGrath, FAPE's Executive Director, served as director of the Art in Embassies Program from 1986-1989. At that time, Mrs. McGrath founded FAPE along with Leonore Annenberg, Wendy W. Luers, and Carol Swanson Price.

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FRIENDS OF ART AND PRESERVATION IN EMBASSIES

ORIGINAL PRINT COLLECTION

The Friends of Art and Preservation in Embassies (FAPE), a non-profit, tax-exempt, educational foundation was established in 1986 to assist the U.S. Department of State in its various programs designed to exhibit and preserve fine and decorative art in U.S. embassy residences abroad. FAPE has organized donations of editions of original prints by outstanding American artists for display in U.S. embassies and ambassadorial residences worldwide. The following artists are included in FAPE's Original Print Collection:

- ☐ 1989, Frank Stella, *The Symphony*, 141 silkscreen/lithographs
- ☐ 1995, Roy Lichtenstein, *Composition III*, 175 silkscreens
- ☐ 1996, Robert Rauschenberg, *Domicile*, 50 lithographs
- ☐ 1997, Ellsworth Kelly, *Leaves*, 50 lithographs
- ☐ 1998, Chuck Close, *Roy*, 150 linocuts
- ☐ 1999, Jasper Johns, *Untitled*, 50 ten-color intaglios

Examples of these prints and other prints that have been donated to the State Department from FAPE are on display in the suite of Under Secretary of State for Management, Bonnie Cohen's office at the U.S. Department of State. Reference books about the artists also are available in the office.

The print collection is available to each newly appointed ambassador to exhibit with his Art in Embassies art collection displayed in the residence. Books about the artists from Harry N. Abrams, Inc. and Tyler Graphics are sent to all the embassies with the prints.

Some of the country's leading printmaking workshops have donated the printing of the various artists' portfolios. Gemini G.E.L. contributed the printing of Roy Lichtenstein's and Ellsworth Kelly's editions. Tyler Graphics Limited donated the publishing of Frank Stella's silkscreen lithographs.



FRIENDS OF ART AND PRESERVATION IN EMBASSIES

NEWS RELEASE

FRIENDS OF ART AND PRESERVATION IN EMBASSIES INCREASE DONATIONS TO GIFT TO THE NATION FOR MILLENNIUM

FOR IMMEDIATE RELEASE

April 29, 1999

CONTACT: Lee Kimche McGrath
Judy Szypa
202-337-1573

Washington - April 19, 1999 - President and Mrs. Clinton will honor the Friends of Art and Preservation in Embassies (FAPE) and its millennium project, GIFT TO THE NATION, at a White House reception on Friday, April 30, 1999. GIFT TO THE NATION is a commitment by FAPE to donate as many as 200 major works of American art to embassies around the world. On Friday, Robin Duke, Co-Chairman of the GIFT TO THE NATION committee, will announce the presentation of two new gifts: a 40-foot bronze sculpture by Joel Shapiro for the new U.S. Chancellery in Ottawa, Canada and an acrylic and graphite painting on canvas by Agnes Martin.

FAPE will also announce that it has received a generous grant from the Edward W. and Betty Knight Scripps Harvey Foundation to restore the representational rooms of the Hôtel Talleyrand, an historic building in Paris that is owned by the U.S. government and serves as the Consular Offices, the United States Information Service and the Marshall Center for Cultural Affairs.

FAPE's Millennium Committee is dedicated to the mission of GIFT TO THE NATION. The Committee represents a broad range of distinguished representatives from the government, the business community and experts in fine art, decorative art, and crafts. President and Mrs. Clinton serve as Honorary Patrons and they are joined by The Honorable Walter H. Annenberg and The Honorable Leonore Annenberg as Honorary Chairmen. Chairmen are Robin Chandler Duke and John C. Whitehead. A highly professional advisory committee of curators and directors from major American museums will review all gifts or purchases.

Additionally, FAPE's Millennium Committee comprises individuals from nearly every State in the Union, nominated by their U.S. Senators to represent the best artistic endeavors in their home state. To honor these representatives, Senator Daniel Patrick Moynihan and Senator Arlen Specter will host a reception on Capital Hill on Thursday, April 29, 1999.

FAPE is a non-profit, tax-exempt foundation established in 1986 to augment the representation of American culture in U.S. embassies overseas. Working closely with the Department of State, FAPE contributes numerous works of American art to embassies, as well as provides funds for restoration projects at some of our country's more historic properties.

An ongoing program by FAPE is the Original Print Collection, which consists of donations of editions of original prints by outstanding American artists for display in U.S. embassies and ambassadorial residences worldwide. The following artists have participated in the Original Print Collection:

- Frank Stella, *The Symphony*, 141 silkscreen/lithographs (1989)
- Roy Lichtenstein, *Composition III*, 186 silkscreens (1995)
- Robert Rauschenberg, *Domicile*, 50 lithographs (1996)
- Ellsworth Kelly, *Leaves*, 50 lithographs (1997)
- Chuck Close, *Roy*, 150 linocuts (1998)
- Jasper Johns, *Untitled*, 50 ten-color intaglios (1999)

The Chairman of FAPE is Jo Carole Lauder and the President is Ann Gund. Lee Kimche McGrath serves as FAPE's Executive Director.

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Joel Shapiro

Joel Shapiro's sculptures have been extensively exhibited throughout the United States and Europe. For over a quarter of a century he has created works that define him as one of the finest sculptors of his generation.

Joel Shapiro grew up in New York and graduated from New York University in 1964. He joined the Peace Corps and served for two years in India.

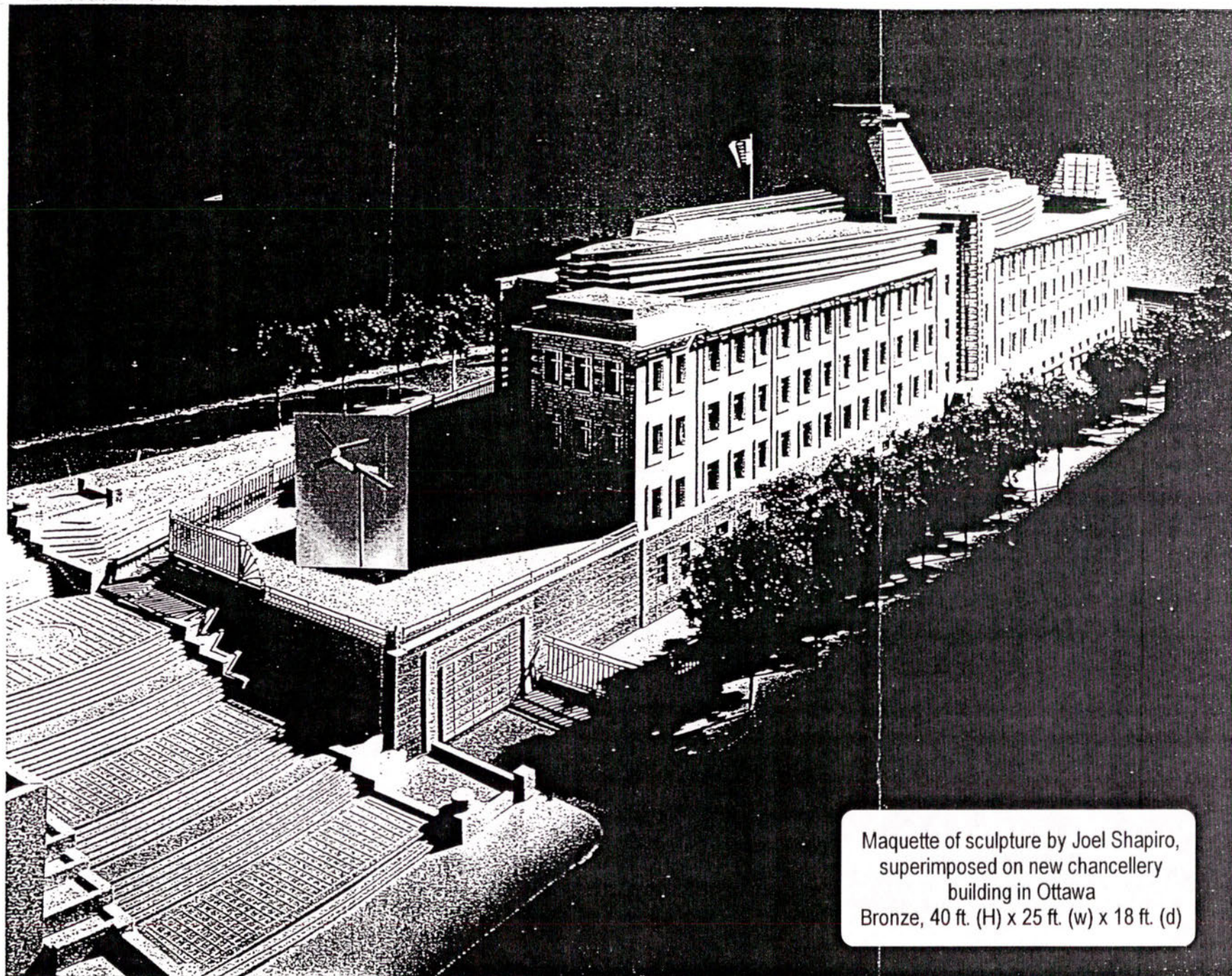
His one-person exhibitions have been organized by the Whitechapel Art Gallery, London, in 1980; and by the Louisiana Museum of Modern Art in Denmark, in 1990, which traveled to IVAM Centre Julio González, Valencia, Spain; Kunsthalle, Zurich, and Musée des Beaux-Arts, Calais, France.

The Whitney Museum of American Art organized a major retrospective in 1982, which traveled to the Dallas Museum of Fine Arts, the Art Gallery of Ontario, and the La Jolla Museum of Contemporary Art. In 1985 he was the subject of a traveling exhibition organized by the Stedelijk Museum, Amsterdam.

The first major exhibition of Joel Shapiro's outdoor works opened at the Walker Art Center/Minneapolis Sculpture Garden in 1995 and traveled to the Nelson-Atkins Museum of Art/Kansas City Sculpture Park in 1996.

Among Joel Shapiro's commissions and publicly sited sculptures are those located in major cities in the United States, Japan, and Europe, including a large outdoor sculpture for the United States Holocaust Memorial Museum, Washington, DC (1993); a bronze sculpture for Sony Plaza in New York City (1995); and a piece for the Friedrichstadt Passagen, Berlin (1995). Most recently, he installed a large three-part sculpture at the Kansas City International Airport and a sculpture in front of the municipal building in the Kanton of Aarau, Switzerland.

In 1975, Joel Shapiro received a National Endowment for the Arts award for sculpture. He also received the Brandeis University Creative Arts Award in 1984, the Skowhegan Medal for Sculpture in 1986, and an Award of Merit Medal for Sculpture, American Academy and Institute of Arts and Letters, New York, in 1990. Joel Shapiro was elected to the Swedish Royal Academy of Art in 1994. In 1998 the American Academy of Arts and Letters, New York, elected him a member.



Maquette of sculpture by Joel Shapiro,
superimposed on new chancellery
building in Ottawa
Bronze, 40 ft. (H) x 25 ft. (w) x 18 ft. (d)



Site of new
U.S. chancellery
in Ottawa, Canada