

**Specialty Press Office
Architecture/Arts/Home List**

over-
1. Thomas Kellaway
American Arts Review
12230 State Line Road
Leawood, KS 66209-1217
p/ 913-451-8801
f/ 913-451-8895

2. M. Stephen Doherty
American Artist
1515 Broadway
New York, NY 10036-8901
p/ 212-764-7300
f/ 212-536-5351

*Called
DUP*
3. Elizabeth C. Baker
Art in America
575 Broadway, 5th Avenue
New York, NY 10012-3230
p/ 212-941-2800
f/ 212-941-2819

over-
4. Sara Gilbert
U.S. Art
220 South 6th Street, #500
Minneapolis, MN 55402-4501
p/ 612-339-7571/9283
f/ 612-339-5806

5. Missy Sullivan
Museums New York
448 West 51st Street
New York, NY 10019-6503
p/ 212-581-9570
f/ 212-586-4643

*DUP
called*
6. Milton Esterow
ArtNews
48 West 38th Street
New York, NY 10018-6211
p/ 212-398-1690
f/ 212-768-4002
DC Correspondents:
Virginia Middlemiss
Jo Ann Lewis

7. David B. Brown
**Collage: The African American
Arts Magazine**
139 Fulton Street, #302
New York, NY 10038-2594
p/ 212-267-1110
f/ 212-267-1112

8. Rhonda Blakely
Country Folk Art Magazine
8393 East Holly Road
Holly, MI 48442
p/ 248-634-9675
f/ 248-634-0301

9. Daniel Gibson
Indian Artists
1807 2nd Street, #61
Santa Fe, NM 87505-3510
p/ 505-982-1600
f/ 505-983-0790

10. Natalie van Straaten
Chicago Gallery News
730 North Franklin
Chicago, IL 60610-3563
p/ 312-649-0064
f/ 312-649-0255

11. Susan McGarry
Southwest Art
5444 Westheimer Avenue, #1440
Houston, TX 77056-5306
p/ 713-850-0990
f/ 713-850-1314

*Rex Weil, DC correspondent
rxdada@aol.com*

*Sharol's art
pubs. list -
She'll call and
let us know
which of these
to reach out to.*

Specialty Press Office
Arts/Architecture/Home DC List

1. Stephanie Stubbs
AIA: The American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006
p/ 202-626-7300
f/ 202-626-7365

2. Deborah Dietsch
Architecture
1130 Connecticut Avenue, NW, #625
Washington, DC 20036
p/ 202-828-0993
f/ 202-828-0825

3. Editor
Historic Preservation News
1785 Massachusetts Avenue, NW
Washington, DC 20036
p/ 202-588-6006
f/ 202-588-6038

4. Everett Arnold
Arts Washington
1436 U Street, NW, #103
Washington, DC 20009
p/ 202-638-2406
f/ 202-638-3388

5. Susan Ciccotti
Museum News Magazine
1575 I Street, NW, #400
Washington, DC 20005
p/ 202-289-1818
f/ 202-289-6578

6. Catherine Garber
Mosaic Magazine
P.O. Box 5945
Washington, DC 20016
p/ 202-966-1998

7. Glenn Harper
Sculpture Magazine
1050 17th Street, NW, #250
Washington, DC 20036
p/ 202-785-1144
f/ 202-785-0810

Mary Lynn Kotz

8. Mary Swift
Washington Review
P.O. Box 50132
Washington, DC 20091-0132
p/ 202-638-0515

Called

Carl Hestman / AP

Sarah Bode Conroy / WP

Jackie Tuxcott / WP

Delia Rios / NewHouse

Paula Rackaw / Art in America

Post-It® Fax Note 7671		Date <i>10/14</i>	# of pages <i>3</i>
To <i>Julie</i>	From <i>Sue</i>		
Co./Dept.	Co.		
Phone #	Phone #		
Fax #	Fax #		

Press list - sculpture garden event

These names came from NEA. In addition I have included a list of some culture editors from daily papers

Carl Hartman, AP (he is elderly, but does a good job, especially if you give him information in advance so he can get his story pretty much done and fill in details from the event -- he won't break anything in advance unless you want him to)

202/776-9590

*2021 K St., N.W. 6th Fl
20006*

Hollis Engley
Gannett News Service
(features writer, covers art/cultures issues frequently)
703/276-6329

*1000 Wilson Blvd., 10th Fl
Arl. Va. 22229*

Vickie Allen
Reuters

(Reuters doesn't have an arts person, but Vickie frequently will cover something like this)

202/898-8316

*1333 H St., N.W. #410
20005*

Delia Rios
Newhouse News Service
(she covers gender issues, but has done a nice job for us with Save America's Treasures)
202/383-7849

*1101 Conn. Ave NW #300
DC 20036*

Kathy Lewis
Dallas Morning News
(political, but did a great job on Save America's Treasures - not NEA name)
202/661-8410

*1325 G St., N.W. #250
DC 20005*

Kathy Kiely
New York Daily News
(save comment as for K. Lewis)
202/467-6670

*1615 M St., N.W. #720
DC 20036*

Tony Horowitz
New Yorker

(he is a generalist, always looking for something and might be very interested - not NEA)
540/882-3088

I don't have an address

Mary Otto
Knight-Ridder
202/683-3040

*700 Nat'l Press Bldg,
20045*

ARCHITECTURAL DIGEST

December 8, 1998

Marsha E. Berry
Deputy Assistant to the President
Communications Director
to the First Lady
The White House
Washington, DC

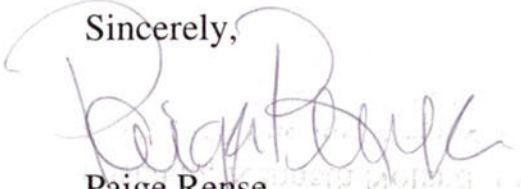
Dear Ms. Berry:

Thank you so much for sending the information about The White House Sculpture Garden. Because of my six-months lead time, it is not possible to do anything now. However, please keep me posted in the future.

When I attended the Pritzker Awards at The White House with my husband, Kenneth Noland, I saw some of the pieces and wished there could have been one more -- the work of David Smith, generally considered to be America's greatest sculptor. Of course, it may be that the loan of one of his pieces was difficult for reasons unknown to me.

I also appreciated receiving the First Lady's remarks on the occasion of the Sculpture Garden opening. I heard her speak when she was in New York City recently, and she continues to amaze and delight those who are privileged to hear her. I should mention that we are very interested in the First Lady's efforts on behalf of historic preservation and would like to discuss with you the possibility of an article by her or interview with her on this subject. I do hope to hear from you in this regard, but I realize it may be after the holidays. In the meantime, Merry Christmas and Happy New Year.

Sincerely,



Paige Rense
Editor in Chief

PR/jh

SCULPTURE GARDEN

Post-It* Fax Note 7671		Date 10/14	# of pages 22
To Kim	From SW		
Co./Dept.	Co.		
Phone #	Phone #		
Fax # 456 2028	Fax #		

Press list - sculpture garden event

These names came from NEA. In addition from daily papers

Carl Hartman, AP (he is elderly, but does a good job, especially if you give him information in advance so he can get his story pretty much done and fill in details from the event -- he won't break anything in advance unless you want him to)

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2021 K St., N.W. 6th Fl
20006

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Gannett News Service

(features writer, covers art/cultures issues frequently)

703/276-6329

1000 Wilson Blvd., 10th Fl
Arl. Va. 22229

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Reuters

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202/898-8316

1333 H St., N.W. #410
20005

Delia Rios
Newhouse News Service

(she covers gender issues, but has done a nice job for us with Save America's Treasures)

202/383-7849

1101 Conn. Ave NW #300
DC 20036

Kathy Lewis
Dallas Morning News

(political, but did a great job on Save America's Treasures - not NEA name)

202/661-8410

1325 G St., N.W. #250
DC 20005

Kathy Kiely
New York Daily News
(save comment as for K. Lewis)

202/467-6670

1615 M St., N.W. #720
DC 20036

Tony Horowitz
New Yorker

(he is a generalist, always looking for something and might be very interested - not NEA)

540/882-3088

I don't have an address

Mary Otto
Knight-Ridder
202/683-3040

700 Nat'l Press Bldg.
20045

Dean Olsher
National Public Radio
202/414-2199

OR

Susan Stenberg
National Public Radio
202/414-2196

Jacqueline Trescott
Washington Post
202/334-7544

Or

Sarah Booth Conroy
202/334-7637

Susan Page
USA Today

(she is the one who has done such a great job for the WHMC stuff)
703/276-5897

635 Mass. Ave, N.W.
20001

1150 15th St, N.W.
DC 20071

1000 Wilson Blvd.,
Arlington 22229

Edmundo
Wade - Hall
Gloverville

107524-2881
(the 107524-2881 was found in the 107524-2881 file)
107524-2881
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107524-2881

Early Sept. - State Dining Room Unveiling (Architecture)

- Architectural Digest

Tel. (213) 965-3700 625,000

Fax (213) 937-1458

Editor-in-Chief - Paige Rense (PARR)

House Beautiful
850,000 212-903-5000

H + Garden
growing TV 212-880-4580

- Architectural Design Record (Magazine)

90,000 monthly

Tel. (212) 512-2594

Fax (212) 512-4256

Editor-in-Chief - Robert Ivy (212) 512-3104

(212) 904-2594 ← new phone

Architecture (Magazine)

80,000 monthly

Tel. (212) 536-6221

Fax (212) 382-6016

Editor-in-Chief - Reed Kroloff (212) 536-6221

Interior Design (Magazine)

61,000
monthly

Home Mag - 212/767-6811
10+/year

Tel. (212) 465-0067

Fax (212) 463-6667

Chief Editor: Mayer Rus (212) 463-6668

Interiors (Magazine)

26,000

Tel. (212) 536-5141

monthly

Fax (212) 536-5357

Shannon Vang

Editor-in-Chief - ~~M. J. Madigan~~ (212) 536-5152

did Reagan
piece
on priv. quarters
only adv.
got credits

Culture Editors/May 4 (suggested as of 4/14)

John Darnton
Cultural News Editor
New York Times
229 W. 43rd Street
NY, NY 10036
212/556-7411

Jack Rosenthal, Editor
The New York Times Magazine
229 W. 43rd Street
NY, NY 10036
212/556-7740

David Von Drehle
The Washington Post
1150 15th Street, N.W.
DC 20071
202/334-7407

Susan Freudenheim
Arts Editor
Los Angeles Times
Times Mirror Square
Los Angeles, CA 90053
213/237-3639

Geoff Brown
Entertainment Editor
Chicago Tribune
435 N. Michigan
Chicago, Illinois 60611
312/222-3482

Jeff Weinstein
Cultural Arts Editor
Philadelphia Inquirer
400 N. Broad Street
Philadelphia, Pa. 19101
215/854-5152

Katharine Fong, Arts Editor
Miami Herald
One Herald Plaza
Miami, Florida 33132
305/376-3818

Scott Powers, Arts Editor
Boston Globe
135 Morrissey Blvd.
Boston, Ma. 02107
617/929-2536

Rick Holter, Arts and Entertainment Ed.
Dallas Morning News
508 Young Street
Dallas, Texas 75265
214/977-8408

Doug Kim, Arts and Entertainment Editor
Seattle Times
1120 John Street
Seattle, WA 98111
206/464-2583

Karin Lipson, Arts Editor
Newsday
235 Pinelawn Rd.
Melville, NY 11747

Cheryl Kushner, Arts and Entertainment Ed.
Cleveland Plain Dealer
1801 Superior Avenue, N.E.
Cleveland, Ohio 33113
216/999-4109

Susan Weiss, Managing Editor
Life Section
USA Today
1000 Wilson Blvd.
Arlington, Va. 22229
703/276-5433

10/14-10/15- White House Fall Garden Tours

- House & Garden (Magazine)

Tel. (212) 880-4580

Fax (212) 880-8533

Editor - Dominique Browning. (212) 880-8535

- House Beautiful (Magazine)

Tel. (212) 903-5000

Fax. (212) 765-8292

Editor-in-Chief - Louis Oliver Gropp (212) 903-5114.

- American HomeStyle & Gardening (Magazine)

Tel. (212) 499-2000

Fax (212) 499-1536

Editor-in-Chief - Douglas Turshen (212) 499-1501

Woman's Day Special Interest Publications (Magazine)

Tel. (212) 767-6816

Fax (212) 767-5612

Editor-in-chief - Carolyn Gatto

ARTPUBS

Mr. Brooks Adams
Art In America/LA Times
Apartment 9
26 West 74th Street
New York, New York 10023

Dear Mr. Adams

Mr. Vince Aletti
Arts Editor
Village Voice
36 Cooper Square
New York, New York 10003

Dear Mr. Aletti

Ms. Joan Altabe
Art Columnist
Sarasota Herald-Tribune
Post Office Box 1718
Sarasota, Florida 34230-1719

Dear Ms. Altabe

Ms. Mila Andre
Art Columnist
Daily News
450 West 33rd Street
New York, New York 10001-2681

Dear Ms. Andre

Ms. Arlene Arends
Entertainment/arts Staff Writer
Paddock Publications
Post Office Box 280
Arlington Heights, Illinois 60006-0280

Dear Ms. Arends

Mr. Alan Artner
Art Critic
Chicago Tribune
435 North Michigan Avenue
Chicago, Illinois 60611-4003

Dear Mr. Artner

Ms. Barbara Asbury
Entertainment/Arts Editor
Knoxville News-Sentinel
Post Office Box 59038
Knoxville, Tennessee 37950-9038

Dear Ms. Asbury

Ms. Doris Athineos
Associate Editor
Forbes
60 Fifth Avenue
New York, New York 10011

Dear Ms. Athineos

Mr. James Auer
Art Critic
Milwaukee Journal Sentinel
Post Office Box 001059
Milwaukee, Wisconsin 53201-0371

Dear Mr. Auer

Ms. April Austin
Arts Editor
Christian Science Monitor
One Norway Street
Boston, Massachusetts 02107

Dear Ms. Austin

Mr. Larry Aydlette
Entertainment/arts Editor
Palm Beach Post
2751 South Dixie Highway
West Palm Beach, Florida 33405-1298

Dear Mr. Aydlette

Ms. Elizabeth Baker
Editor
Art In America
575 Broadway
New York, New York 10012

Dear Ms. Baker

Mr. Kenneth Baker
Art Critic
San Francisco Chronicle
901 Mission Street
San Francisco, California 94103

Dear Mr. Baker

Mr. Jack Bankowsky
Editor
Artforum
65 Bleecker Street
New York, New York 10012

Dear Mr. Bankowsky

Mr. Eric Banks
Features Editor
Artforum
65 Bleecker Street
New York, New York 10012

Dear Mr. Banks

Ms. Susan Banks
Entertainment/arts Listing Editor
Pittsburgh Post-gazette
34 Boulevard of the Allies
Pittsburgh, Pennsylvania 15222-1200

Dear Ms. Banks

Ms. Sarah Bayless
US Editor
World Art
11th Floor
2 Gateway Center
Newark, New Jersey 07102

Dear Ms. Bayless

Mr. David L. Beck
Entertainment/Arts Editor
San Jose Mercury News
750 Ridder Park Drive
San Jose, California 95190-0001

Dear Mr. Beck

Mr. Edward Bell
Arts Writer
129 Lincln Place
Brooklyn, New York 11217

Dear Mr. Bell

Ms. Annie Bergen
Bloomberg News
Fifteenth Floor
499 Park Avenue
New York, New York 10022

Dear Ms. Bergen

Ms. Ann Berman
Arts Writer
Number 9NE
1155 Park Avenue
New York, New York 10128

Dear Ms. Berman

Ms. Connie Bloom
Entertainment/Arts Listings Editor
Akron Beacon Journal
Post Office Box 640
Akron, Ohio 44309-0640

Dear Ms. Bloom

Ms. Constance Bond
Editor
Smithsonian
900 Jefferson Drove, Southwest
Washington, D.C. 20560-0001

Dear Ms. Bond

Mr. David Bonetti
Entertainment/Arts Critic
San Francisco Examiner
Post Office Box 7260
San Francisco, California 94120-7260

Dear Mr. Bonetti

Mr. Robert Boyd
Knight-Ridder Newspapers
Number 700
529 14th Street, N.W.
Washington, D.C. 20045

Dear Mr. Boyd

Mr. Eric Brace
Culture Editor
Washington Post
1150 15th Street, NW
Washington, D.C. 20071-0002

Dear Mr. Brace

Ms. Susan Brenneman
Art Deputy Editor
Los Angeles Times
Times Mirror Square
Los Angeles, California 90053

Dear Ms. Brenneman

Mr. Jim Bresette
Entertainment/arts Editor
Omaha World-herald
1334 Dodge Street
Omaha, Nebraska 68102-1138

Dear Mr. Bresette

Ms. Christie Brown
Arts Writer
Apartment 14-P
160 East 48th Street
New York, New York 10017

Dear Ms. Brown

Ms. Suzanne Brown
Entertainment/Arts Editor
News & Observer
Post Office Box 191
Raleigh, North Carolina 27602-9150

Dear Ms. Brown

Ms. Joan Brunskill
National Arts Editor
Associated Press
50 Rockefeller Plaza
New York, New York 10020

Dear Ms. Brunskill

Mr. Martin Bush
Correspondent
Voice of America
Number 30-100
26 Federal Plaza
New York, New York 10278

Dear Mr. Bush

Ms. Elizabeth Cantler
Entertainment/arts Editor
Post and Courier
134 Columbus Street
Charleston, South Carolina 29403-4800

Dear Ms. Cantler

Ms. Mary Voelz Chandler
Art Writer
Rocky Mountain News
Post Office Box 719
Denver, Colorado 80201-0719

Dear Ms. Chandler

Ms. Nancy Chandross
Bloomberg News Radio
499 Park Avenue
New York, New York 10022

Dear Ms. Chandross

Mr. Jim Chute
Entertainment/Arts Assistant Editor
San Diego Union-Tribune
Post Office Box 191
San Diego, California 92112-4106

Dear Mr. Chute

Ms. Joy Colby
Art Critic
Detroit News
615 West Lafayette Boulevard
Detroit, Michigan 48226-2707

Dear Ms. Colby

Mr. James F. Cooper
Editor
American Arts Quarterly
Suite V21H
One Irving Place
New York, New York 10003

Dear Mr. Cooper

Mr. Holland Cotter
New York Times
229 W. 43rd Street
New York, New York 10036

Dear Mr. Cotter

Mr. Steve Crabill
Entertainment/arts Editor
Record
150 River Street
Hackensack, New Jersey 07601-7110

Dear Mr. Crabill

Mr. Michael Crowell
Entertainment/Arts Editor
Sand Diego/Union Tribune
Post Office Box 191
San Diego, California 92112-4106

Dear Mr. Crowell

Mr. David D'Arcy
NPR/Artnewspaper
Number 10 R
233 East 70th Street
New York, New York 10021

Dear Mr. D'Arcy

Mr. Bruce Dancis
Entertainment/arts Editor
Sacramento Bee
Post Office Box 15779
Sacramento, California 95852-0779

Dear Mr. Dancis

Mr. Arthur Danto
Art Critic
Nation
72 5th Avenue
New York, New York 10011

Dear Mr. Danto

Mr. David Dayton
Entertainment/arts Editor
San Francisco Examiner
Post Office Box 7260
San Francisco, California 94120-7260

Dear Mr. Dayton

Mr. Rich Deatley
Entertainment/arts Editor
Press-enterprise
Post Office Box 792
Riverside, California 92502-0792

Dear Mr. Deatley

Mr. Andrew Decker
Planetarium Station 121
New York, New York 10024

Dear Mr. Decker

Mr. Tony Dellaflora
Art Editor
Albuquerque Journal
Post Office Box J
Albuquerque, New Mexico 87103-1136

Dear Mr. Dellaflora

Ms. Linda Dibattista
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Orlando Sentinel
633 North Orange Avenue
Orlando, Florida 32801-1349

Dear Ms. Dibattista

Ms. Tracy Dingmann
Art Writer
Albuquerque Journal
Post Office Box J
Albuquerque, New Mexico 87103-1136

Dear Ms. Dingmann

Mr. Stephen M. Doherty
Editor-in-Chief
American Artist
1515 Broadway
New York, New York 10036

Dear Mr. Doherty

Terry Doran
Entertainment/Arts Editor
Buffalo News
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Buffalo, New York 14240-0100

Dear Friend

Mr. Robert Duffy
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Dear Mr. Duffy

Mr. Vance Durgin
Entertainment/arts Assistant Editor
Orange County Register
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Santa Ana, California 92711-1626

Dear Mr. Durgin

Ms. Kathy Dzielak
Entertainment/Arts Editor
Asbury Park Press
Post Office Box 1550
Neptune, New Jersey 07754-1550

Dear Ms. Dzielak

Mr. John Dolen
Entertainment/arts Editor
Sun-Sentinel
200 East Las Olas Boulevard
Fort Lauderdale, Florida 33301-2293

Dear Mr. Dolen

Mr. John Dorsey
Art Critic
Baltimore Sun
Post Office Box 1377
Baltimore, Maryland 21278-0999

Dear Mr. Dorsey

Mr. Zach Dunkin
Entertainment/Arts Editor
Indianapolis Star-News
Post Office Box 145
Indianapolis, Indiana 46206-0145

Dear Mr. Dunkin

Ms. Martha Durrance
Entertainment/arts Editor
Tampa Tribune
Post Office Box 191
Tampa, Florida 33601-0191

Dear Ms. Durrance

Mr. David Ebony
Art In America
575 Braodway
New York, New York 10012

Dear Mr. Ebony

Mr. Milton Esterow
Executive Editor
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Ninth Floor
48 West 38th Street
New York, New York 10018

Dear Mr. Esterow

Ms. Susan Felt
Entertainment/Arts Editor
Arizona Republic
Post Office Box 2245
Phoenix, Arizona 85002-2245

Dear Ms. Felt

Mr. Frank Fertado
Entertainment/Arts Editor
Las Vegas Review-Journal
Post Office Box 70
Las Vegas, Nevada 89125-0070

Dear Mr. Fertado

Katherine Fong
Entertainment/Arts Editor
Miami Herald
Post Office Box 001059
Miami, Florida 33132

Dear Friend

2526708
Ms. Jamie Ellin Forbes
Publisher
SunStorm Arts
Publishing Company, Inc.
1014 Drew Court
Ronkonkoma, New York 11779

Dear Ms. Forbes

Ms. Christina Feliciano
Managing Editor
American Artist
1515 Braodway
New York, New York 10036

Dear Ms. Feliciano

Ms. Maria Femandez
Entertainment/Arts Editorial Assistant
New York Post
1211 Avenue of the Americas
New York, New York 10036-8790

Dear Ms. Femandez

Mr. Martin Filler
Apartment 11 B
200 East End Avenue
New York, New York 10128

Dear Mr. Filler

Ms. Elizabeth Forbes
Arts Reporter
Rochester Democrat and Chronicle
55 Exchange Boulevard
Rochester, New York 14614-2001

Dear Ms. Forbes

Mr. Ben Forgey
Art Writer
Washington Post
1150 15th Street, NW
Washington, D.C. 20071-0002

Dear Mr. Forgey

Ms. Myra Forsberg
Weekend Culture Editor
New York Times
229 W. 43rd Street
New York, New York 10036

Dear Ms. Forsberg

Mr. Don Freeman
Entertainment/Arts Editor At Large
San Diego Union-Tribune
Post Office Box 191
San Diego, California 92112-4106

Dear Mr. Freeman

Ms. Susan Freudenheim
Art Editor
Los Angeles Times
Times Mirror Square
Los Angeles, California 90053

Dear Ms. Freudenheim

Mr. Larry Freund
Bureau Chief
Voice of America
Number 30-100
26 Federal Plaza
New York, New York 10278

Dear Mr. Freund

Mr. Yasuhid Fujio
U.S. Editor
Atelier
330 West 45th Street
Apartment 8J
New York, New York 10036

Dear Mr. Fujio

Mr. Tom Gearhart
Entertainment/Arts Editor
Blade
541 North Superior Street
Toledo, Ohio 43660-0001

Dear Mr. Gearhart

Mr. Eric Gibson
Executive Editor
ARTnews
48 West 38th Street
New York, New York 10012

Dear Mr. Gibson

Sibella Giorella
Arts Reporter
Richmond Times-dispatch
Post Office Box 85333
Richmond, Virginia 23293-5333

Dear Friend

Ms. Shiela Glaser
Senior Editor
Artforum
65 Bleecker Street
New York, New York 10012

Dear Ms. Glaser

Mr. Barry Glenn
Entertainment/arts Editor
Orlando Sentinel
633 North Orange Avenue
Orlando, Florida 32801-1349

Dear Mr. Glenn

Mr. Paul Goldberger
Culture News Correspondent
New York Times
229 W. 43rd Street
New York, New York 10036

Dear Mr. Goldberger

Mr. Randy Gragg
Art Critic
O
Oregonian
1320 Southwest Broadway
Portland, Oregon 97201-3499

Dear Mr. Gragg

Mr. Jim Grant
Entertainment/Arts Assistant Editor
News Journal
Post Office Box 155505
Wilmington, Delaware 19850-5505

Dear Mr. Grant

Ms. Barbara Graustark
Home Editor
New York Times
229 W. 43rd Street
New York, New York 10036

Dear Ms. Graustark

Mr. William Grimes
Culture Reporter
New York Times
229 W. 43rd Street
New York, New York 10036

Dear Mr. Grimes

Mr. John Gonzalez
Entertainment/Arts Editor
Grand Rapids Press
155 Michigan Street
Grand Rapids, Michigan 49503-2353

Dear Mr. Gonzalez

Ms. Annette Grant
Art Editor, Sunday Arts & Leisure Section
New York Times
229 W. 43rd Street
New York, New York 10036

Dear Ms. Grant

Mr. Lee Grant
Entertainment/Arts Editor
San Diego Union-Tribune
Post Office Box 292
San Diego, California 92112

Dear Mr. Grant

Mr. Stephen Greco
134 Henry Street
Brooklyn, New York 11201

Dear Mr. Greco

Mr. Louis Olviver Gropp
Editor-in-Chief
House Beautiful
29th Floor
1700 Broadway
New York, New York 10019

Dear Mr. Gropp

Mr. David Hale
Art Critic
1626 E Street
Fresno, California 93786-0002

Dear Mr. Hale

Mr. Wayne Harada
Entertainment/Arts Editor
Honolulu Advertiser
Post Office Box 3110
Honolulu, Hawaii 96802-3110

Dear Mr. Harada

Mr. Glenn Harper
Editor
Sculpture Magazine
1101 30th Street NW
Washington, D.C. 20004

Dear Mr. Harper

Ms. Christine Schwartz Hartley
Senior Editor
Art & Auction
440 Park Avenue South
Fourteenth Floor
New York, New York 10016

Dear Ms. Hartley

Mr. Duston Harvey
Entertainment/arts Editor
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TWENTIETH CENTURY
AMERICAN SCULPTURE AT THE WHITE HOUSE:
THE VIEW FROM DENVER

October 1999

I have always loved sculpture. My husband and I spent our first date in the garden of an art gallery filled with American sculpture. When we came to the White House, it was my goal to share this art form with the 1.2 million people who pass through the White House each year.

We also hoped to find ways to celebrate the art and cultures of the diverse regions that make up America. Toward this end, this is the eighth in a series of sculpture exhibitions, installed in the Jacqueline Kennedy Garden, showcasing works from museums around the country. We are delighted to bring them to a wider audience than ever before.

The works selected for this exhibit from Denver museums reflect the rich and diverse sculpture of today's American artists. Each piece embodies the special genius of these artists and their enduring capacity to stir our imaginations and touch our hearts.

I hope this celebration of our country's creative spirit will enable each of us to gain a greater appreciation of the vibrant cultural traditions we share as a nation and as a people.

My special thanks go to Iris Cantor, the Iris and B. Gerald Cantor Foundation; Lewis I. Sharp, Director of the Denver Art Museum, and to the other lending institutions for their time, energy, and wisdom in making this exhibition possible.

Hillary Rodham Clinton

Twentieth Century American Sculpture At The White House

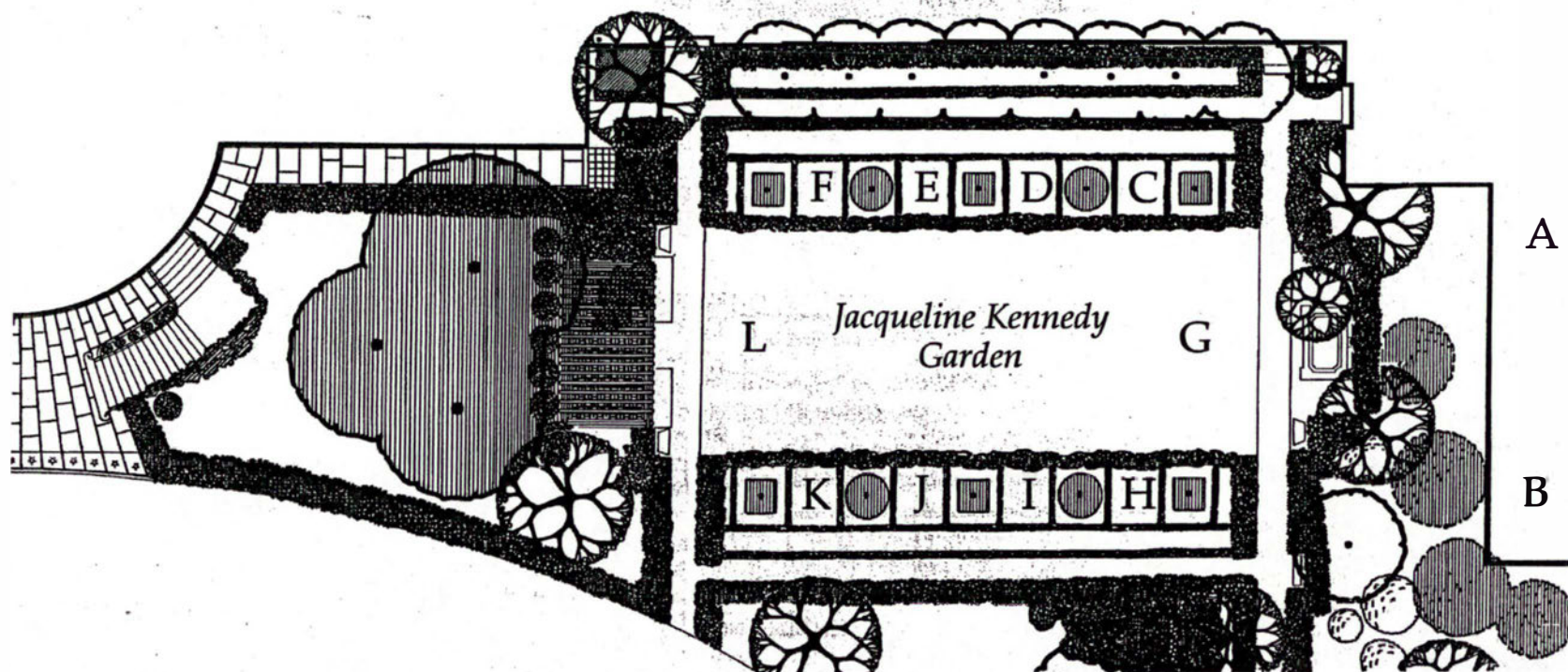
Exhibition VIII

Some of the public collections of Denver, Colorado, are featured in this, the millennium's final installation of Twentieth Century American Sculpture in the Jacqueline Kennedy Garden. The renaissance of public art in Denver has been largely motivated by our three-term mayor, Wellington E. Webb, and his wife, Wilma. During the mayor's tenure, the city has commissioned a number of large public art projects, and the Denver Art Museum has acquired a number of major works to enliven the grounds of the Civic Center Cultural Complex. We have been fortunate to be able to round out our selection with works drawn from the collection of the Ginny Williams Family Foundation and the Museum of Outdoor Arts. The ensemble gives a rich cross section of some of the major trends that have shaped twentieth-century American sculpture.

We selected *The View from Denver* as our theme for this exhibition because we wanted our choices to reflect where and who we are and where we look to mine the artistic wealth that enhances our community. Living as we do, almost in the center of the country with the nearest city of equal or greater size over eight hundred miles away, the view from Denver is vast and inspires us to look in every direction to acquire our works of art. Closest to home, Denver artist Robert Mangold created the whimsical *Windsong III*, a sculpture that catches the intense Denver winds, sometimes spinning so fast its polychrome funnels become a blur. Deborah Butterfield lives north of us, in Montana, and *Willy, Argus, and Lucky*, the three bronze horses we commissioned from her, symbolize for some the very essence of life in this part of the country. Living south of us in New Mexico is Hopi artist Preston Duwyenie, whose *Cloud Stone* reinterprets a myth of his tribe depicting the union of Mother Earth and Father Sky. A look west to the San Francisco bay area connects us to the long tradition of figurative work exemplified in Manuel Neri's untitled work. While living in New York, Los Angeles-born Isamu Noguchi created *Remembrance* out of wood in 1945 as a stage set for one of Martha Graham and Merce Cunningham's performances. Later cast in bronze, its sensuous forms contrast sharply to *Icarus*, an early, exquisitely emotional work by Chicago resident and internationally acclaimed artist Richard Hunt. Looking east beyond Chicago brings us to the kinetic sculptural forms invented by George Rickey and Harry Bertoia. Other artists who live in or around New York and who have also helped shape the international dialogue surrounding twentieth-century sculpture include Louise Bourgeois, Ellsworth Kelly, Claes Oldenburg, and Isaac Witkin. All of these artists have enhanced the view from Denver, and we are pleased to be able to share their works with our fellow citizens.

In closing, I would like to thank First Lady Hillary Rodham Clinton for her continuing interest in public art and for her support of these White House installations. I would like to acknowledge the support of Betty Monkman of the White House staff and to thank Michael Johnson of the Denver Art Museum for his intelligent oversight of the project. I am also grateful to the three curators of this installation: Cynthia Madden Leitner of the Museum of Outdoor Arts, Dianne Perry Vanderlip of the Denver Art Museum, and Ginny Williams.

Lewis I. Sharp, Director
The Denver Art Museum



TWENTIETH CENTURY
AMERICAN SCULPTURE AT THE WHITE HOUSE:
THE VIEW FROM DENVER

- | | | | |
|---|--|--|--|
| <p>A Claes Oldenburg (1929-)
<i>Clothespin - 4 Foot Version</i>, 1974
Bronze and stainless steel, artist's proof 4/4
Denver Art Museum: Funds from Alliance for Contemporary Art, Brownstein, Hyatt, Farber & Madden, Kenneth M. Good</p> | <p>D Isaac Witkin (1936-)
<i>Chaka</i>, 1971
Oiled steel
Denver Art Museum: Gift of Mr. and Mrs. N. Richard Miller</p> | <p>G Deborah Butterfield (1949-)
<i>Willy, Argus, and Lucky</i>, 1996-97
Painted and patinated bronze
Denver Art Museum: Funds from the Enid and Crosby Kemper Foundation, UMB Bank Trustees</p> | <p>J Manuel Neri (1930-)
<i>Untitled</i>, 1991
Bronze and oil base enamel, edition 1/4
Denver Art Museum: Funds from 1985 and 1986 Alliance for Contemporary Art auctions by exchange, the NBT Foundation, Jennifer Doran and Jim Robischon, and Barbara Burrell</p> |
| <p>B Isamu Noguchi (1904-1988)
<i>Remembrance</i>, 1981
Bronze, edition 3/6
Denver Art Museum: Funds from Alliance for Contemporary Art, the Marion G. Hendrie Fund, National Endowment for the Arts, and anonymous donor</p> | <p>E Louise Bourgeois (1911-)
<i>Black Flames</i>, 1947-49
Bronze
The Ginny Williams Family Foundation</p> | <p>H Richard Hunt (1935-)
<i>Icarus</i>, 1957-58
Bronze, steel and copper
Denver Art Museum: Gift of Mr. and Mrs. Burton J. Wade</p> | <p>K Robert Mangold (1930-)
<i>Windsong III</i>, 1989
Painted steel
The Museum of Outdoor Arts</p> |
| <p>C Preston Duwyenie (1951-)
<i>Cloud Stone</i>, 1987
Alabaster and copper
Denver Art Museum: Gift of Peter and Nanci Jacobs</p> | <p>F Harry Bertoia (1915-1978)
#26, c. 1975
Brass
Denver Art Museum: Gift of ARCO</p> | <p>I George Rickey (1907-)
<i>Two Open Trapezoids Excentric V</i>, 1978
Polished stainless steel, edition 2/8
The Museum of Outdoor Arts</p> | <p>L Ellsworth Kelly (1923-)
<i>Untitled (EK 680)</i>, 1982
Steel
The Ginny Williams Family Foundation</p> |

SCULPTURE EXHIBITION VIII

Harry Bertoia (1915-1978)

#26, c. 1975

Brass

Denver Art Museum: Gift of ARCO

Louise Bourgeois (1911-)

Black Flames, 1947-49

Bronze

The Ginny Williams Family Foundation

Deborah Butterfield (1949-)

Willy, Argus, and Lucky, 1996-97

Painted and patinated bronze

Denver Art Museum: Funds from the Enid and Crosby Kemper Foundation, UMB Bank Trustees

Preston Duwyenie (1951-)

Cloud Stone, 1987

Alabaster and copper

Denver Art Museum: Gift of Peter and Nanci Jacobs

Richard Hunt (1935-)

Icarus, 1957-58

Bronze, steel and copper

Denver Art Museum: Gift of Mr. and Mrs. Burton J. Wade

Ellsworth Kelly (1923-)

Untitled (EK 680), 1982

Steel

The Ginny Williams Family Foundation

Robert Mangold (1930-)

Windsong III, 1989

Painted steel

The Museum of Outdoor Arts

Manuel Neri (1930-)

Untitled, 1991

Bronze with oil base enamel, edition 1/4

Denver Art Museum: Funds from 1985 and 1986 Alliance for Contemporary Art auctions by exchange, the NBT Foundation, Jennifer Doran and Jim Robischon, and Barbara Burrell

Isamu Noguchi (1904-1988)

Remembrance, 1981

Bronze, edition 3/6

Denver Art Museum: Funds from Alliance for Contemporary Art, the Marion G. Hendrie Fund, National Endowment for the Arts, and anonymous donor

Claes Oldenburg (1929-)

Clothespin - 4 Foot Version, 1974

Bronze and stainless steel, artist's proof 4/4

Denver Art Museum: Funds from Alliance for Contemporary Art, Brownstein, Hyatt, Farber & Madden, Kenneth M. Good

George Rickey (1907-)

Two Open Trapezoids Excentric V, 1978

Polished stainless steel, edition 2/8

The Museum of Outdoor Arts

Isaac Witkin (1936-)

Chaka, 1971

Oiled steel

Denver Art Museum: Gift of Mr. and Mrs. N. Richard Miller

October 20, 1999

Call Art Pubs.
to invite to
Hirschorn
event.

(Also call
Paul Richard
W. Post -
did piece yesterday
on another
Hirschhorn exhibit)

Profile: Devoted exclusively to world coin collectors. Contains hobby news, historical features on coins minted around the world, and a marketplace offering collectors a wide variety of world coins to buy or sell. Also includes current world coin market prices and show calendar.

News Executives/Editors:

Publisher..... Rick Groth
Editor..... Dave Harper

YO-YO TIMES (84B-1860) ■ C

P.O. Box 1519 - BAC (703) 742-9696
Herdon, VA 22070

Circ: 1,000; **Freq:** Quarterly; **Pub:** Creative Communications, Inc.; **Uses:** New Prod, Trade Lit, Ind News, Personnel, Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$12; **Ad Rate:** \$375.

Profile: A world of fun on a string for children of all ages who love to yo-yo. New tricks, tips, contest news, letters and other items of interest to yo-yoers.

News Executives/Editors:

Publisher..... Stuart F. Crump Jr.
Editor..... Stuart F. Crump Jr.
Managing Editor..... Margaret Crump

84C - Art (Publications: 49)

ACA UPDATE (84C-10) ■ C

One East 53rd St. (212) 223-2787
New York, NY 10022-4201 Fax: (212) 223-4415

Circ: 1,500; **Freq:** Monthly; **Pub:** American Council for the Arts; **Uses:** Trade Lit, Ind News, Events, Staff, No Photos; **Sub Rate:** \$50.

Profile: Contains only news on national legislation affecting the arts community. The newsletter's goal is to educate arts administrators, arts educators, individual artists and policy makers about how such legislation will affect their work.

News Executives/Editors:

Editor..... Daniel Jones

AFTERIMAGE (84C-15) C

31 Prince St. (716) 442-8676
Rochester, NY 14607 Fax: (716) 442-1992

Circ: 10,000; **Freq:** 10 Times/Year; **Pub:** Visual Studies Workshop; **Uses:** Events, By-line, Staff, Letters, Books, Entertain, No Photos; **Sub Rate:** \$30.

Profile: Publication of the Visual Studies Workshop. Focuses on criticism and reviews in the media arts and photography fields. Readership consists of media arts and photography artists and practitioners, academics, curators, administrators and students.

News Executives/Editors:

Editor..... Michael Starenko
Managing Editor..... Karen VanMeenen

AIRBRUSH MAGAZINE (84C-17) T

3676 Cosby Highway (423) 487-3692
Cosby, TN 37722 Fax: (423) 487-3026

Circ: 35,000; **Freq:** Quarterly; **Uses:** New Prod, Ind News, By-line, Staff, Color Photos; **Ad Rate:** \$1,843.

Profile: Explores the commercial applications and successes of airbrush art. Shows examples of saleable art pieces and provides entrepreneurs with tips on starting and/or expanding an airbrush art business.

News Executives/Editors:

Publisher..... Mickey Harris
Editor..... Bill Jonas

AMERICAN ARTIST (84C-20) C

1515 Broadway (212) 764-7300
New York, NY 10036-8986 Fax: (212) 536-5351

Circ: 160,000; **Freq:** Monthly; **Pub:** B P I Communications, Inc.; **Uses:** New Prod, Events, By-line, Staff, Letters, Books; **Online:** Dialog, Lexis/Nexis; **Sub Rate:** \$26.95; **Ad Rate:** \$8,150.

Profile: Created as the forum for information of outstanding representational artists living in the U.S. Content is geared to people interested in how artists work. Highlights include reviews of artistic methods, ranging from oil painting and watercolor to acrylics and printmaking.

News Executives/Editors:

Publisher..... Don Frost (212) 536-5249
Editor In Chief..... M. Stephen Doherty (212) 536-5161
Associate Editor..... Kristina Feliciano (212) 536-5167
Associate Editor..... Terry Sullivan (212) 536-5168
Executive Editor..... Stanley Marcus (212) 536-5163
Managing Editor..... Karen Stanger (212) 536-5164
Advertising Sales Director..... Gail Fishback (212) 536-5162
Book Review Executive Editor..... Stanley Marcus (212) 536-5163

AMERICAN INDIAN ART MAGAZINE (84C-30) C

7314 E. Osborn Drive (602) 994-5445
Scottsdale, AZ 85251 Fax: (602) 945-9533

Circ: 25,000; **Freq:** Quarterly; **Uses:** Events, By-line, Staff, Books, Color Photos; **Sub Rate:** \$20; **Ad Rate:** \$1,010.

Profile: Edited for collectors, dealers, scholars and students of American Indian art. Beautiful photographs showcase both new designs and ancient artifacts. Articles explain the history of the artifacts.

News Executives/Editors:

Publisher..... Mary G. Hamilton
Editor..... Roanne P. Goldfein

ART IN AMERICA (84C-120) C

575 Broadway (212) 941-2800
New York, NY 10012-3230 Fax: (212) 941-2819

E-Mail: brantpubs@aol.com

Circ: 64,182; **Freq:** Monthly; **Pub:** Brant Publications, Inc.; **Uses:** Events, By-line, Staff, Letters, Books; **Online:** Dialog, Lexis/Nexis; **Sub Rate:** \$39.95; **Ad Rate:** \$4,493.

Profile: Edited for artists, dealers and aesthetes, features concentrate on the latest news of the art world. Topics covered include show reviews, event schedules, profiles of artists and genres and updates on literature and materials.

News Executives/Editors:

Publisher..... Sandra J. Brant
Editor..... Elizabeth C. Baker
Managing Editor..... Nancy Marmer

ART MATERIALS TODAY (See listing number 23A-44 in Department, Chain & Specialty Stores)

ART NEW ENGLAND (84C-130) R C

425 Washington St. (617) 782-3008
Brighton, MA 02135 Fax: (617) 782-4218

Circ: 30,000; **Freq:** Bi-Monthly; **Pub:** Lighthouse Press; **Uses:** New Prod, Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$24; **Ad Rate:** \$1,450.

Profile: Dedicated to the wide range of artistic endeavors throughout the New England Region. Contains features on architecture, paintings, books, films, design, ceramics and performance art. Emphasizes the diversity of the New England arts scene.

News Executives/Editors:

Publisher..... Stephanie Adelman
Editor..... Carla Munsat

ART NOW GALLERY GUIDE, NEW YORK EDITION (84C-140) R C

P.O. Box 5541 (908) 638-5255
Clinton, NJ 08809-5541 Fax: (908) 638-8737

97 Grayrock Road
Clinton, NJ 08809-9940

Circ: 35,000; **Freq:** 11 Times/Year; **Pub:** Art Now, Inc.; **Uses:** Events, Staff; **Online:** WWW; **Sub Rate:** \$35; **Ad Rate:** \$767.

Profile: Published for the art collector and other members of the art interested public. Provides information regarding art exhibitions from all over the world in addition to national coverage.

News Executives/Editors:

Publisher..... Roger Peskin
Editor..... Marylynn Swaney
Managing Editor..... Jennifer Koenig

ART REVUE (84C-150) C

302 W. 13th St. (970) 669-0625
Loveland, CO 80537

Circ: N/A; **Freq:** Quarterly; **Pub:** Innovative Artists Agency; **Uses:** New Prod, Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$20; **Ad Rate:** \$659.

Profile: Covers the world of the visual arts. Feature articles include profiles of artists, trends in the art world, gallery events and economic discussions on the business of art.

News Executives/Editors:

Publisher..... Irene Thomson
Editor In Chief..... Jan McNutt
Editor..... Helen Colella
Book Review Editor..... Irene Thomson
Calendar/Events Editor..... Irene Thomson

ART TIMES (84C-155) R C

P.O. Box 730 (914) 246-6944
Mt. Marion, NY 12456 Home Page: <http://www.rain.org/scultura/art.htm>
E-Mail: arttimes@mhv.net

Circ: 16,000; **Freq:** Monthly; **Pub:** C S S Publications, Inc.; **Uses:** Ind News, Personnel, Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$15; **Ad Rate:** \$992.

Profile: Literary journal created as a resource for patrons and participants of all the arts. Includes book reviews, critiques, a comprehensive calendar of cultural events, and opportunities for the Arts.

News Executives/Editors:

Publisher..... Cornelia Seckel
Editor..... Raymond J. Steiner
Managing Editor..... Cornelia Seckel

ART-TALK (84C-175)

P.O. Box 8508

Scottsdale, AZ 85252-8508

R C

(602) 948-1799

FAX: (602) 994-9284

Circ: 40,000; **Freq:** 9 Times/Year; **Pub:** Dandick Company; **Uses:** Ind News, Events, By-line, Staff, Letters; **Sub Rate:** \$18; **Ad Rate:** \$1,510.

Profile: Created for the collector of fine art and those who appreciate its aesthetic value. Focuses on art news, exhibits and artists primarily in the southwest region of the United States.

News Executives/Editors:

Publisher..... Thom Romeo
Senior Editor..... Bill Macomber

ART? ALTERNATIVES (84C-170)

Five Marine View Plaza, #207

Hoboken, NJ 07030

C

(201) 653-2700

FAX: (201) 653-7892

Circ: N/A; **Freq:** Quarterly; **Pub:** Outlaw Biker Inc.; **Uses:** Events, By-line, Staff, Books, Entertain; **Sub Rate:** \$20; **Ad Rate:** \$1,200.

News Executives/Editors:

Publisher..... Casey Exton
Editor..... Chris Miller

ARTFORUM (84C-200)

65 Bleecker Street

New York, NY 10012-2466

C

(212) 475-4000

FAX: (212) 529-1257

Circ: 30,000; **Freq:** 10 Times/Year-1st; **Uses:** By-line, Staff, Letters, Books, Entertain, No Photos; **Online:** Dialog; **Sub Rate:** \$56; **Ad Rate:** \$3,030.

Profile: International magazine for contemporary art and culture. Directed towards artists, collectors, curators, dealers, students and teachers.

News Executives/Editors:

Publisher..... Anthony Komer
Editor In Chief..... Jack Bankowsky
Managing Editor..... Timothy Mennel
Book Review Editor..... Sydney Pokorny
Entertainment/Arts Editor..... Sydney Pokorny
New Products Editor..... Sheila Glaser

THE ARTIST'S MAGAZINE (84C-220)

1507 Dana Avenue

Cincinnati, OH 45207-1005

C

(513) 531-2222

FAX: (513) 531-2902

Circ: 244,448; **Freq:** Monthly-1st; **Pub:** F & W Publications, Inc.; **Uses:** New Prod, Events, By-line, Staff, Letters, Books, No Photos; **Sub Rate:** \$27; **Ad Rate:** \$6,575.

Profile: Targeted towards the serious amateur artist through coverage of new instructional and informational services. Highlights include reviews of new artwork, working methods and guidelines for setting up an exhibit.

News Executives/Editors:

Publisher..... Jeffry Lapin
Editor..... Mary Magnus
Managing Editor..... Ann Abbott
Advertising Sales Manager..... Gigi Grillo
Book Review Managing Editor..... Ann Abbott
Features Senior Editor..... Greg Schaber
New Products Managing Editor..... Ann Abbott

ARTNEWS (84C-240)

48 W. 38th St.

New York, NY 10018-6211

C

(212) 398-1690

FAX: (212) 819-0394

Circ: 77,390; **Freq:** 10 Times/Year; **Pub:** ARTnews, LLC; **Uses:** New Prod, Ind News, Events, By-line, Staff, Letters, Books; **Sub Rate:** \$32.95; **Ad Rate:** \$5,950.

Profile: News magazine reporting on the people, issues, trends and events that shape the art world. Edited predominantly for collectors, dealers, artists and museum directors.

News Executives/Editors:

Publisher..... Milton Esterow
Executive Editor..... Eric Gibson
Editor..... Milton Esterow
Managing Editor..... Deidre Stein Greben

ARTS ATLANTIC (84C-260)

145 Richmond St.

Charlottetown, Prince Edward Island C1A 1J1 Canada

R C

(902) 628-6138

FAX: (902) 566-4648

Circ: 2,500; **Freq:** 3 Times/Year; **Pub:** Arts Atlantic, Inc.; **Uses:** Ind News, Personnel, Events, By-line, Letters, Books; **Sub Rate:** \$19.95.

Profile: Atlantic Canada's journal of the arts and reports on the region's fine arts, cinema/video, performances and other cultural activities.

News Executives/Editors:

Editor..... Joseph Sherman

ARTS REACH (84C-180)

515 San Benito St.

Half Moon Bay, CA 94019

C

(800) 793-3342

FAX: (415) 726-3075

Circ: 1,000; **Freq:** Bi-Monthly; **Pub:** Arts Reach Unlimited; **Uses:** New Prod, Ind News, By-line, Staff; **Sub Rate:** \$97.50; **Ad Rate:** \$500.

Profile: Written for professionals involved in the fundraising and marketing efforts of various artistic ventures, ranging from symphonies to museums. Articles outline fundraising and marketing issues unique to the arts and professionals recount their successes.

News Executives/Editors:

Publisher..... John Zorn
Editor..... John Zorn

ARTWEEK (84C-300)

2149 Paragon Dr., #100

San Jose, CA 95131

R C

(408) 441-7065

FAX: (408) 441-9519

Circ: 14,500; **Freq:** Monthly; **Pub:** Spaulding-Devlin, Inc.; **Uses:** Personnel, Events, By-line, Staff, Letters, Books; **Sub Rate:** \$30; **Ad Rate:** \$1,350.

Profile: Edited for contemporary artists and admirers of contemporary art throughout the San Francisco Bay area, California, and the West Coast. Features paintings, sculpture, and other design work, in addition to highlighting contemporary arts events throughout the region.

News Executives/Editors:

Publisher..... Kitty Spaulding
Editor..... Bruce Nixon
Managing Editor..... Patty Au
News Editor..... Ann Tobin

BREAKING IN (84C-325), Publication Has Been Suspended**CANADIAN ART (84C-340)**

70 the Esplanade, 2nd Floor

Toronto, Ontario M5E 1R2 Canada

C

(416) 368-8854

FAX: (416) 594-3375

Circ: 21,000; **Freq:** Quarterly; **Pub:** Canadian Art Foundation; **Uses:** Ind News, Events, By-line, Staff, Books, No Photos; **Sub Rate:** \$26.

Profile: Includes a news section focusing on upcoming artworld events, features on emerging and established artists, and essays and exhibition reviews with an emphasis on the Canadian contemporary art scene.

News Executives/Editors:

Publisher..... Sarah Milroy
Editor..... Sarah Milroy
Managing Editor..... Betty Ann Jordan

CHRISTIANITY AND THE ARTS (See listing number 16B-295 in Religion)*** COLLAGE: THE AFRICAN AMERICAN ARTS MAGAZINE (84C-350)**

139 Fulton St., #302

New York, NY 10038

B C

(212) 267-1110

FAX: (212) 267-1112

E-Mail: syrinx@delphi.com

Circ: 30,000; **Freq:** Bi-Monthly; **Pub:** Collage Communications; **Uses:** New Prod, Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$19.95; **Ad Rate:** \$2,230.

Profile: Chronicles the participation of African Americans in the arts, both as professionals and as patrons. Provides news, information and reviews of performing and the fine arts and celebrates the African American artist.

News Executives/Editors:

Publisher..... David B. Brown
Editor..... David B. Brown
News Editor..... Todd Thomas
Book Review Editor..... Sharyn Skeeter
Calendar/Events Editor..... Todd Thomas
Entertainment/Arts Editor..... Thomas DeFrantz
Features Editor..... David B. Brown
Technical Editor..... David B. Brown

COMMUNICATION ARTS (See listing number 69A-100 in Printing, Graphics & Commercial Arts)**COUNTRY FOLK ART MAGAZINE (84C-355)**

8393 E. Holly Road

Holly, MI 48442

C

(810) 634-9675

FAX: (810) 634-0301

Circ: 275,000; **Freq:** Monthly; **Pub:** Long Publications, Inc.; **Uses:** New Prod, By-line, Staff, Letters, Books, Entertain, No Photos; **Sub Rate:** \$29.99; **Ad Rate:** \$895.

Profile: Presented as a combination catalog/magazine showcasing American folk artisans. Contents include decorating ideas, craft how-tos, artists profiles, collectibles and recipes. Featured area of the country highlights the heritage, local inns, artisans and the folk art appeal.

News Executives/Editors:

Publisher..... Betty Long
Editor In Chief..... Rhonda Blakely

COVER MAGAZINE (See listing number 02D-96 in Local Entertainment Guides)**DECORATIVE ARTIST'S WORKBOOK (84C-370)**

1507 Dana Ave.

Cincinnati, OH 45207-1005

C

(513) 531-2222

FAX: (513) 531-2902

E-Mail: fwpub@aol.com

Circ: 90,000; **Freq:** Bi-Monthly; **Pub:** F & W Publications, Inc.; **Uses:** New Prod, By-line, Staff, Books, Color Photos; **Sub Rate:** \$19; **Ad Rate:** \$1,720.

Profile: Contains illustrated articles with step-by-step instruction for tote and decorative artists. Each issue contains 4-6 projects.

News Executives/Editors:

Publisher: Jeffry Lapin
Editor: Sandra Carpenter
Managing Editor: Anne Heverer

EQUINE IMAGES (84C-390) C

P.O. Box 916 (800) 247-2000
Fort Dodge, IA 50501-0916 FAX: (515) 955-6978
1003 Central Ave.
Fort Dodge, IA 50501

Circ: 28,500; **Freq:** Bi-Monthly; **Pub:** Heartland Communications Group, Inc.; **Uses:** New Prod, Ind News, Events, By-line, Staff, Letters, Books, Entertain, Color Photos; **Sub Rate:** \$29.95; **Ad Rate:** \$1,593.

Profile: Written as the national magazine for horses in art, and is edited for artists, collectors, gallery owners and horse enthusiasts.

News Executives/Editors:

Publisher: Susan Peed
Editor: Diane Nodurft

FOLK ART FINDER (84C-420) C

117 N. Main St. (860) 767-0313
Essex, CT 06426-1071

Circ: N/A; **Freq:** Quarterly; **Pub:** Gallery Press; **Uses:** Trade Lit, Events, By-line, Staff, Letters, Books; **Sub Rate:** \$14; **Ad Rate:** \$225.

Profile: Aim is to foster an exchange of information among artists, galleries, museums and collectors in the field of contemporary folk art. Special areas of interest are outsider art, African-American folk art, environmental art as well as state and regional surveys.

News Executives/Editors:

Publisher: Florence Laffal
Editor: Florence Laffal

FOLK ART MESSENGER (84C-422) C

P.O. Box 17041 (804) 285-4532
Richmond, VA 23226

Circ: 1,000; **Freq:** 4 Times/Year; **Pub:** Folk Art Society of America; **Uses:** Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$25.

Profile: Presents timely articles on artists and exhibitions, book & symposium reviews, and an extensive calendar of events.

News Executives/Editors:

Publisher: Ann Oppenheimer
Editor: Ann Oppenheimer

FUSE MAGAZINE (84C-423) R C

401 Richmond St. W., #454 (416) 340-8026
Toronto, Ontario M5V 3A8 Canada FAX: (416) 340-8458
E-Mail: fuse@intacc.web.net

Circ: 4,000; **Freq:** 5 Times/Year; **Pub:** Arton's Cultural Affairs Society; **Uses:** New Prod, By-line, Staff, Entertain; **Sub Rate:** \$20.

Profile: Attracts a culturally diverse and media aware audience: artists, writers, professionals, educators, and performers interested in supporting alternative art businesses and organizations. Contents include an active mixture of arts journalism, investigative features, and reviews of visual art, conferences, film & video, alternative press, independent music, and performance.

News Executives/Editors:

Editor: Tom Folland

GLASS ARTIST (See listing number 13B-150 in Glass & Glassware)

* INDIAN ARTIST (84C-426) C

544 S. Guadalupe St. (505) 982-1600
Santa Fe, NM 87501 FAX: (505) 983-0790

Circ: 35,000; **Freq:** Quarterly; **Pub:** Nightingale Hice, Inc.; **Uses:** New Prod, By-line, Staff, Books, Entertain, Color Photos; **Sub Rate:** \$15; **Ad Rate:** \$2,500.

Profile: Focuses on the contemporary Indian art work of North America. All art forms are included-visual arts, literature, music, performing-both traditional and non-traditional forms. The publications core is profiles of well-known and emerging, contemporary Native artists in an interview format. Commentaries, reviews and essays by Native scholars, intellectuals and activists are also included. Regular departments include news, Natives in mainstream media, networking opportunities and inspirational essays.

News Executives/Editors:

Publisher: Michael Hice
Book Review Editor: Gloria Bird
Special Projects Editor: K.C. Compton

JUXTAPOZ (84C-430) C

P.O. Box 884570 (415) 822-3083
San Francisco, CA 94188-4570 FAX: (415) 822-8359
1303 Underwood Ave.
San Francisco, CA 94124

Circ: 16,000; **Freq:** Quarterly; **Pub:** High Speed Productions, Inc.; **Uses:** New Prod, Events, By-line, Staff, Books, Color Photos; **Sub Rate:** \$10; **Ad Rate:** \$2,300.

Profile: Designed as a magazine for the new art movement with a goal to bridge the gap between art and culture and to showcase the highly developed skills of today's most interesting and influential artists.

News Executives/Editors:

Publisher: Kevin J. Thatcher
Editor: Kevin J. Thatcher
Managing Editor: Shay Nowick

THE MAGAZINE (84C-435) R C

200 Las Mananitas (505) 982-5785
Santa Fe, NM 87501 FAX: (505) 983-7649

Circ: 20,000; **Freq:** Monthly; **Pub:** Intermountain Color; **Uses:** New Prod, Personnel, Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$35; **Ad Rate:** \$990.

Profile: Covers the lifestyle and attitude of the Santa Fe, New Mexico area. Features articles on the culture and the arts, and the always interesting and sometimes offbeat residents. A calendar of events is also included.

News Executives/Editors:

Publisher: Guy Cross
Editor: Judith Wolf
Managing Editor: Rebecca Friedman
Book Review Editor: Alicia Metcalf Miller
Entertainment/Arts Editor: Diane Armitage
Food Editor: Deborah Madison
Lifestyle Editor: Mark Van de Walle
Travel Writer: Jan Erust-Adlmann

MANHATTAN ARTS INTERNATIONAL (84C-440) R C

200 E. 72nd St., #26-L (212) 472-1660
New York, NY 10021 FAX: (212) 794-0343

Circ: 50,000; **Freq:** Quarterly; **Pub:** Renee Phillips Association; **Uses:** New Prod, Ind News, Personnel, Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$12; **Ad Rate:** \$900.

Profile: Written to promote new and established international artists, their motivation, techniques and accomplishments. Also features interviews with artists, dealers, and previews & reviews of current New York City exhibitions.

News Executives/Editors:

Publisher: Renee Phillips
Editor In Chief: Renee Phillips
Editor: Michael Jason

MAQUETTE (84C-442) C

1050 17th St., N.W., #250 (202) 785-1144
Washington, DC 20036 FAX: (202) 785-0810

Circ: 30,000; **Freq:** Monthly; **Exc. Jun & Aug;** **Pub:** International Sculpture Center; **Uses:** New Prod, Trade Lit, Ind News, By-line, Staff, Letters, Books, Entertain, Color Photos; **Ad Rate:** \$1,100.

Profile: Provides a forum for the current developments, techniques, and practice of the sculpture profession. Also compiles the most comprehensive listings of opportunities, commissions, calls for artists, scholarships, grants and fellowships.

News Executives/Editors:

Editor: Penelope Kiser

MUSEUM NEWS (84C-445) C

1225 I St., N.W., #200 (202) 289-1818
Washington, DC 20005 FAX: (202) 289-6578

Circ: 13,500; **Freq:** Bi-Monthly; **Pub:** American Association of Museums; **Uses:** New Prod, Trade Lit, Personnel, By-line, Staff, Letters, Books, Color Photos; **Sub Rate:** \$38; **Ad Rate:** \$1,710.

Profile: Bi-Monthly magazine containing articles of interest to museum professionals. Received primarily as benefit of membership in the American Association of Museums.

News Executives/Editors:

Editor: John Strand
Book Review Editor: Donald Garfield
Calendar/Events Editor: Donald Garfield
Features Editor: Donald Garfield
New Products Editor: Antony Maderal

MUSEUMS NEW YORK (84C-447) R C

448 W. 51st St. (212) 581-9570
New York, NY 10019-6503 FAX: (212) 586-4643

Circ: 70,000; **Freq:** 5 Times/Year; **Pub:** Art Knowledge Corporation; **Uses:** Events, By-line, Staff, Entertain; **Sub Rate:** \$14.95; **Ad Rate:** \$2,635.

Profile: Dedicated to educate and inspire museum goers. Content covers large and small institutions, exhibits, collections, events and news, hours and locations, lectures and films. Also includes an in-depth family focus highlighting a theme or culture.

News Executives/Editors:

Publisher..... Larry Warsh
Editor In Chief..... Missy Sullivan
Managing Editor..... Rebecca Webb
Calendar/Events Editor..... Valorie Lyle

NEW ART EXAMINER (84C-450)

314 W. Institute Place (312) 649-9900
Chicago, IL 60610 FAX: (312) 649-9935

Home Page: www.url:http://www.tezcat.com:80/examiner

E-Mail: examiner@cnaa.tezcat.com

Circ: 20,000; **Freq:** 10 Times/Year; **Pub:** Chicago New Art Association; **Uses:** Trade Lit, Ind News, Events, By-line, Staff, Letters, Books, No Photos; **Sub Rate:** \$35; **Ad Rate:** \$990.

Profile: Editorial purpose is to examine the definition and transmission of culture in our society. Included is the processes within museums & schools, the agencies of patronage which determine the manner in which culture shall be transmitted, as well as a study in exhibition and books.

News Executives/Editors:

Publisher..... George Bucciero
Editor..... Ann Wiens
News Editor..... Deborah Wilk
Book Review Associate Editor..... Kathryn Hixson

★ **PLEIADES (84C-460)**

P.O. Box 27 (617) 944-7796
Reading, MA 01867 FAX: (617) 942-3779

Circ: 3,000; **Freq:** Quarterly; **Uses:** Events, By-line, Staff, Books, Entertain; **Sub Rate:** \$11; **Ad Rate:** \$675.

Profile: Magazine for the arts north of Boston, designed to keep readers in touch with fine arts in the area. Comprehensive calendar listings and features as well as coverage of visual arts, music, dance, film, theater and literature are regularly included.

News Executives/Editors:

Publisher..... Barbara Rizza Mellin
Editor In Chief..... Barbara Rizza Mellin

★ **REFLEX (84C-470)**

105 S. Main, #204 (206) 682-7688
Seattle, WA 98104 FAX: (206) 682-6912

Circ: 6,500; **Freq:** 10 Times/Year; **Pub:** Xelfer; **Uses:** New Prod, Events, By-line, Staff, Entertain; **Sub Rate:** \$18; **Ad Rate:** \$680.

Profile: Written for Northwest's forum on the visual arts with special sections on reviews and previews.

News Executives/Editors:

Editor..... John Boylan
Calendar/Events Editor..... Cydney Gillis

SAC NEWSMONTHLY (84C-480)

P.O. Box 159 (504) 732-5616
Bogalusa, LA 70429-0159 FAX: (504) 732-3744

Circ: 4,000; **Freq:** Monthly; **Uses:** Ind News, Events, By-line, Staff; **Sub Rate:** \$20; **Ad Rate:** \$325.

Profile: Provides listings for thousands of art and craft show opportunities monthly, along with news of the art and craft industry.

News Executives/Editors:

Publisher..... Wayne Smith
Editor..... Wayne Smith

SCULPTURE MAGAZINE (84C-490)

110 Greene St., #305 (212) 343-0202
New York, NY 10012 FAX: (212) 431-5669

E-Mail: sculpt.@dgsys.com

Circ: 20,000; **Freq:** Bi-Monthly; **Pub:** International Sculpture Center; **Uses:** Events, By-line, Staff, Letters, Books, Entertain, Color Photos; **Sub Rate:** \$32; **Ad Rate:** \$400.

Profile: Devoted exclusively to the coverage of contemporary sculpture, covering the full spectrum from electronic art to contemporary monuments. Top art critics and reporters also keep you informed of current issues and trends.

News Executives/Editors:

Editor..... Suzanne Ramliak
Managing Editor..... Tracey Hummer

SOUTHWEST ART (84C-500)

P.O. Box 460535 (713) 850-0990
Houston, TX 77056-8535 FAX: (713) 850-1314

5444 Westheimer Ave., #1440
Houston, TX 77056-5306

Circ: 63,138; **Freq:** Monthly; **Pub:** Cowles Magazines; **Uses:** Ind News, Events, By-line, Staff, Letters, Books, Color Photos; **Sub Rate:** \$32; **Ad Rate:** \$3,460.

Profile: Edited for art collectors interested in the artists, events, and market trends in the traditional fine arts, created west of the Mississippi River. Features interviews with painters, sculptors, museum professionals, collectors, and dealers. Columns cover gallery, auction, museum, and industry events.

News Executives/Editors:

Editor In Chief..... Susan McGarry
Book Review Senior Editor..... Ellen Methner
Calendar/Events Assistant Editor..... Kristin Bucher
Entertainment/Arts Senior Editor..... Margaret Brown
Features Editor In Chief..... Susan McGarry
Lifestyle Senior Editor..... Margaret Brown

SUNSHINE ARTIST MAGAZINE (84C-502)

2600 Temple Drive (407) 539-1399
Winter Park, FL 32789 FAX: (407) 539-1499

Circ: 11,000; **Freq:** Monthly; **Pub:** Palm House Publishing, Inc.; **Uses:** New Prod, Trade Lit, Ind News, Events, By-line, Staff, Letters; **Sub Rate:** \$29.95; **Ad Rate:** \$658.

Profile: Provides a comprehensive listing of national outdoor art festivals, exhibitions, competitions, shows and fairs. Covers news of general interest to artists and entrants in these shows. Reviews approximately 150 shows per month with an eye toward sales/business information.

News Executives/Editors:

Publisher..... David F. Cook
Editor..... Kristine Petterson

TATTOO (84C-505)

P.O. Box 3050 (818) 889-8740
Agoura Hills, CA 91376 FAX: (818) 889-5214

28210 Dorothy Drive
Agoura Hills, CA 91301

Circ: 139,907; **Freq:** Monthly; **Pub:** Paisano Publications, Inc.; **Uses:** New Prod, Events, By-line, Staff, Letters, Entertain; **Sub Rate:** \$34.95; **Ad Rate:** \$5,180.

Profile: Covers the world of tattooing. Contains interviews and features of renowned artists, extensive photo essays of tattoos, and coverage of tattoo conventions and expositions.

News Executives/Editors:

Publisher..... Joe Teresi
Editor..... Billy Tinney
Calendar/Events Editor..... Frenchie Nilsen

THE THIRD WORD (84C-510)

1840 W. Hubbard St., #3A (312) 666-3076
Chicago, IL 60622 FAX: (312) 666-9810

E-Mail: the3rdword@aol.com

Circ: 5,000; **Freq:** Monthly; **Pub:** Third Word Publishing, Inc.; **Uses:** New Prod, Personnel, By-line, Staff, Entertain; **Sub Rate:** \$15; **Ad Rate:** \$600.

Profile: Covers the world of alternative art. Various types of art are discussed, including: writing, painting, sculpting, and architecture. Promotes cultural awareness through artistic expression.

News Executives/Editors:

Publisher..... Penelope Larsen-Hillman
Editor..... Ted Grossman

U.S. ART (84C-515)

220 S. 6th St., #500 (612) 339-7571
Minneapolis, MN 55402 FAX: (612) 339-5806

Circ: 55,000; **Freq:** 9 Times/Year; **Pub:** M S P Communications; **Uses:** New Prod, Trade Lit, Ind News, Events, By-line, Staff, Entertain, Color Photos; **Sub Rate:** \$24.95; **Ad Rate:** \$2,230.

Profile: Targeted at limited edition print collectors, dealers, publishers, and artists. Features and regular departments provide information to enhance the collecting experience.

News Executives/Editors:

Publisher..... Frank J. Sisser (612) 336-9225
Editor..... Frank J. Sisser (612) 336-9225
Managing Editor..... Sara Gilbert (612) 336-9283

VISIONS: AN ART QUARTERLY MAGAZINE (84C-520)

470 E. Third St. (213) 617-3274
Los Angeles, CA 90013

Circ: 12,000; **Freq:** Quarterly; **Pub:** Los Angeles Artcore; **Uses:** By-line, Staff.

Profile: Promotes emerging and mid-career artists on the West Coast and the Pacific Rim. Written for art lovers, collectors, artists, and students nationwide.

News Executives/Editors:

Publisher..... Lydia Takeshita
Executive Editor..... Lydia Takeshita
Editor..... Peter Frank

VISUAL RESOURCES (84C-540)

6033 Carpenter Hall, Art History
Hanover, NH 03755

(603) 643-8461

Fax: (603) 646-3428

E-Mail: helene.robert@dartmouth.edu

Circ: N/A; **Freq:** 4 Times/Year; **Pub:** Gordon & Breach Publishers; **Uses:** By-line, Staff, Books; **Sub Rate:** \$82; **Ad Rate:** \$375.

Profile: Concerned with the history of visual documentation, the organization of visual collections, and the impact of new technology on the documentation of visual resources.

News Executives/Editors:

Editor..... Helene E. Roberts (603) 643-8461
Book Review Editor..... Elizabeth O'Donnell (603) 646-3758
New Products Editor..... Elizabeth O'Donnell (603) 646-3758
Technical Editor..... Christine Sundt (503) 346-2209

WEST ART (84C-560)

P.O. Box 6868
Auburn, CA 95604-6868
198 Hillmount Ave.
Auburn, CA 95603

(916) 885-0969

Circ: 5,000; **Freq:** Semi-Monthly-Fri.; **Pub:** West Art; **Uses:** Ind News, Events, Staff, Books; **Sub Rate:** \$16; **Ad Rate:** \$420.
Profile: A newspaper of West Coast art news, exhibitions, competition winners, crafts and features.

News Executives/Editors:

Editor..... Martha Garcia

WESTBRIDGE ART MARKET REPORT (84C-570)

2339 Granville St.
Vancouver, British Columbia V6H 3G4 Canada

(604) 736-1014

Fax: (604) 734-4944

Circ: 500; **Freq:** 6 Times/Year; **Pub:** Westbridge Publications, Ltd.; **Uses:** By-line, Staff, Books; **Sub Rate:** \$54.

Profile: An art market newsletter targeting upper-income fine art collector's and investors in the United States and Canada.

News Executives/Editors:

Publisher..... Anthony Westbridge
Editor..... Anthony Westbridge

WILDLIFE ART (84C-580)

P.O. Box 16246
St. Louis Park, MN 55416

(612) 927-9056

Fax: (612) 927-9353

Circ: 55,000; **Freq:** Bi-Monthly; **Pub:** Pothole Publications, Inc.; **Uses:** New Prod, Trade Lit, Ind News, Personnel, Events, By-line, Staff, Letters, Books, Entertain; **Sub Rate:** \$29.95; **Ad Rate:** \$1,625.

Profile: Edited for the wildlife art collector, dealer and publisher. Editorial features include interviews with artists, calendar of events, art print information and analysis of the current art market, in addition to focusing on conservation and habitat.

News Executives/Editors:

Publisher..... Robert J. Koenke
Editor In Chief..... Robert J. Koenke
Editor..... Rebecca Rowland
Book Review Associate Editor..... Kay Hong
Business Editor..... Rebecca Rowland
Calendar/Events Associate Editor..... Judy Stewart
Special Projects Editor..... Rebecca Rowland

WORLD ART MAGAZINE (84C-600)

2 Gateway Center
Newark, NJ 07102-0301

(201) 643-7500

Fax: (201) 643-7676

E-Mail: ed21c@peg.apc.org

Circ: 14,000; **Freq:** Quarterly; **Pub:** G & B Arts International, Ltd.; **Uses:** New Prod, Ind News, By-line, Staff, Books, Entertain, Color Photos; **Sub Rate:** \$28; **Ad Rate:** \$2,200.

Profile: Magazine of contemporary visual arts with an emphasis on bringing new and unrecognized talent to the world stage. Focuses on seeking out new studios as well as galleries while highlighting unheralded artists.

News Executives/Editors:

Publisher..... Ashley Crawford
Editor In Chief..... Ashley Crawford
Editor..... Ray Edgar

84D - Sports Cards & Memorabilia

(Publications: 16)

BECKETT BASEBALL CARD MONTHLY (84D-100)

15850 Dallas Parkway
Dallas, TX 75248

(214) 991-6657

Fax: (214) 991-8930

Home Page: <http://www.beckett.com>

Circ: 708,141; **Freq:** Monthly; **Pub:** Beckett Publications; **Uses:** New Prod, Ind News, Events, By-line, Staff, Letters, Entertain; **Sub Rate:** \$24.95; **Ad Rate:** \$15,600.

Profile: Edited for sports memorabilia collectors, including baseball, basketball, and football trading card enthusiasts. Contains pricing information, in addition to standard collector card features and news.

News Executives/Editors:

Publisher..... James Beckett
Editor..... James Beckett
Editorial Director..... Pepper Hastings
News Senior Editor..... Mike Payne
Calendar/Events Editor..... Jeany Finch

BECKETT BASKETBALL MONTHLY (84D-105)

15850 Dallas Parkway
Dallas, TX 75248

(214) 991-6657

Home Page: <http://www.beckett.com>

Circ: 369,188; **Freq:** Monthly; **Pub:** Beckett Publications; **Uses:** New Prod, Ind News, By-line, Staff, Letters, Entertain; **Sub Rate:** \$24.95; **Ad Rate:** \$6,250.

Profile: Edited for collectors of basketball cards and related sports memorabilia. Each issue includes a basketball card price guide, as well as how-to collect, and general articles featuring emerging stars and superstars.

News Executives/Editors:

Publisher..... James Beckett
Editor..... James Beckett
Editorial Director..... Pepper Hastings
News Editor..... Mike Payne

BECKETT FOOTBALL CARD MONTHLY (84D-115)

15850 Dallas Parkway
Dallas, TX 75248

(214) 991-6657

Home Page: <http://www.beckett.com>

Circ: 210,201; **Freq:** Monthly; **Pub:** Beckett Publications; **Uses:** New Prod, Ind News, By-line, Staff, Letters, Entertain; **Sub Rate:** \$24.95; **Ad Rate:** \$4,800.

Profile: Written for hobbyists and enthusiasts of sports card and sports memorabilia collecting. Contains market news, pricing information, and analyses of trends in the hobby.

News Executives/Editors:

Publisher..... James Beckett
Editor..... James Beckett
Editorial Director..... Pepper Hastings
News Senior Editor..... Mike Payne

BECKETT FUTURE STARS (84D-110)

15850 Dallas Parkway
Dallas, TX 75248

(214) 991-6657

Fax: (214) 991-2921

Home Page: <http://www.beckett.com>E-Mail: shawn-murphy@beckett.com

Circ: 73,128; **Freq:** Monthly; **Pub:** Beckett Publications; **Uses:** New Prod, Ind News, By-line, Staff, Letters, Entertain; **Sub Rate:** \$24.95; **Ad Rate:** \$2,025.

Profile: Promotes sports card collecting, offers articles and columns helpful to the hobbyist, and publishes a monthly price guide for minor league baseball and hockey cards.

News Executives/Editors:

Publisher..... James Beckett
Editor..... James Beckett
Editorial Director..... Pepper Hastings
News Senior Editor..... Rudy Klanchnik

BECKETT HOCKEY MONTHLY (84D-117)

15850 Dallas Parkway
Dallas, TX 75248

(214) 991-6657

Home Page: <http://www.beckett.com>

Circ: 164,881; **Freq:** Monthly; **Pub:** Beckett Publications; **Uses:** New Prod, Ind News, By-line, Staff, Letters, Entertain; **Sub Rate:** \$24.95; **Ad Rate:** \$5,000.

Profile: Edited for collectors of hockey cards and related memorabilia. Every issue contains a price guide, hints on collecting, and general articles on proven superstars and emerging stars.

News Executives/Editors:

Publisher..... James Beckett
Editor..... James Beckett
Editorial Director..... Pepper Hastings
News Senior Editor..... Mike Payne

CANADIAN SPORTSCARD COLLECTOR (84D-120)

103 Lakeshore Road, #202
St. Catharines, Ontario L2N 2T6 Canada

(905) 646-7744

Fax: (905) 646-0995

Circ: 20,000; **Freq:** Monthly; **Pub:** Trajan Publishing Corporation; **Uses:** New Prod, Trade Lit, Ind News, Personnel, Events, By-line, Staff; **Sub Rate:** \$41.95.

Profile: Written for collectors of cards, sports collectables and other memorabilia with emphasis on the Canadian market. Informative articles written by collectors aid in keeping collectors informed about the market trends, auctions and shows.

News Executives/Editors:

Publisher..... Paul M. Fiocca
Editor..... Jeffrey Morris

COLLECTOR'S SPORTSLOOK (84D-135), Publication Has
Been Suspended

DRAFT

FOR IMMEDIATE RELEASE
NOVEMBER 8, 1999

CONTACT: MARSHA BERRY
TOBY GRAFF
202/456-2960

**NEW SCULPTURE EXHIBITION IN THE
JACQUELINE KENNEDY GARDEN UNVEILED**

WASHINGTON, DC -- Today First Lady Hillary Rodham Clinton opened the eighth sculpture exhibition in the Jacqueline Kennedy Garden, entitled, "Twentieth Century American Sculpture at the White House: The View from Denver." The sculpture will be on display through October 2000.

The exhibition will feature a diverse group of twelve works by noted 20th century American sculptors. Their works, in a variety of mediums and forms, often deal with concepts of time and space; some have painted surfaces. The new exhibit was organized and curated by the Denver Art Museum in collaboration with The Museum of Outdoor Arts and the Ginny Williams Family Foundation. Lewis I. Sharp, Director of the Denver Art Museum and guest curator, with his staff selected the works with input from the Committee for the Preservation of the White House, chaired by the First Lady. This exhibition was made possible by the generosity of the Iris and B. Gerald Cantor Foundation.

This is the eighth sculpture exhibition in the Jacqueline Kennedy Garden, a series that was conceived by First Lady Hillary Rodham Clinton to share this special art form with the 1.2 million people who pass through the White House each year. Beginning in 1994, the first six exhibitions focused on works by contemporary artists from museums in various geographical regions of the United States. The seventh exhibit explored the influences of French sculptor Auguste Rodin (1840-1917) on twentieth century American sculpture.

###

Attachment: List of Sculptures and Artists in the Exhibition

Sculpture Exhibition V111

Harry Bertoia (1915-1978)

#26, c. 1975

Brass

Denver Art Museum: Gift of ARCO

Louise Bourgeois (1911-)

Black Flames, 1947-49

Bronze

The Ginny Williams Family Foundation

Deborah Butterfield (1949-)

Willy, Argus, and Lucky, 1996-7

Painted and patinated bronze

Denver Art Museum: Funds from the Enid and Crosby Kemper Foundation, UMB Bank Trustees

Preston Duwyenie (1951 -)

Cloud Stone, 1987

Alabaster and copper

Denver Art Museum: Gift of Peter and Nanci Jacobs

Richard Hunt (1935 -)

Icarus, 1957-58

Bronze, steel and copper

Denver Art Museum: Gift of Mr. and Mrs. Burton Wade

Ellworth Kelly (1923 -)

Untitled (EK 680), 1982

Steel

The Ginny Williams Family Foundation

Robert Mangold (1930 -)

Windsong III, 1989

Painted steel

The Museum of Outdoor Arts

Manuel Neri (1930 -)

Untitled, 1991

Bronze with oil base enamel, edition ¼

Denver Art Museum: Funds from 1985 and 1986 Alliance for Contemporary Art auctions by exchange, the NBT Foundation, Jennifer Doran and Jim Robischon and Barbara Burrell

Isamu Noguchi (1904-1988)

Remembrance, 1981

Bronze, edition 3/6

Denver Art Museum: Funds from the Alliance for Contemporary Art, the Marion G. Hendrie Fund, National Endowment for the Arts, and anonymous donor

Claes Oldenburg (1929-)

Clothespin – 4 Foot Version, 1974

Bronze and stainless steel, artist's proof 4/4

Denver Art Museum: Funds from Alliance for Contemporary Art, Brownstein, Hyatt, Farber & Madden, Kenneth M. Good

George Rickey (1907-)

Two Open Trapezoids Excentric V, 1978

Polished stainless steel, edition 2/8

Museum of Outdoor Arts

Isaac Witkin (1936-)

Chaka, 1971

Oiled steel

Denver Art Museum: Gift of Mr. and Mrs. N. Richard Miller

SCULPTURE EXHIBITION VIII

Harry Bertoia (1915-1978)

#26, c. 1975

Brass

Denver Art Museum: Gift of ARCO

Louise Bourgeois (1911-)

Black Flames, 1947-49

Bronze

The Ginny Williams Family Foundation

Deborah Butterfield (1949-)

Willy, Argus, and Lucky, 1996-97

Painted and patinated bronze

Denver Art Museum: Funds from the Enid and Crosby Kemper Foundation, UMB Bank Trustees

Preston Duwyenie (1951-)

Cloud Stone, 1987

Alabaster and copper

Denver Art Museum: Gift of Peter and Nanci Jacobs

Richard Hunt (1935-)

Icarus, 1957-58

Bronze, steel and copper

Denver Art Museum: Gift of Mr. and Mrs. Burton J. Wade

Ellsworth Kelly (1923-)

Untitled (EK 680), 1982

Steel

The Ginny Williams Family Foundation

Robert Mangold (1930-)

Windsong III, 1989

Painted steel

The Museum of Outdoor Arts

Manuel Neri (1930-)

Untitled, 1991

Bronze with oil base enamel, edition 1/4

Denver Art Museum: Funds from 1985 and 1986 Alliance for Contemporary Art auctions by exchange, the NBT Foundation, Jennifer Doran and Jim Robischon, and Barbara Burrell

Isamu Noguchi (1904-1988)

Remembrance, 1981

Bronze, edition 3/6

Denver Art Museum: Funds from Alliance for Contemporary Art, the Marion G. Hendrie Fund, National Endowment for the Arts, and anonymous donor

Claes Oldenburg (1929-)

Clothspin - 4 Foot Version, 1974

Bronze and stainless steel, artist's proof 4/4

Denver Art Museum: Funds from Alliance for Contemporary Art, Brownstein, Hyatt, Farber & Madden, Kenneth M. Good

George Rickey (1907-)

Two Open Trapezoids Excentric V, 1978

Polished stainless steel, edition 2/8

The Museum of Outdoor Arts

Isaac Witkin (1936-)

Chaka, 1971

Oiled steel

Denver Art Museum: Gift of Mr. and Mrs. N. Richard Miller

October 20, 1999

Twentieth Century American Sculpture At The White House

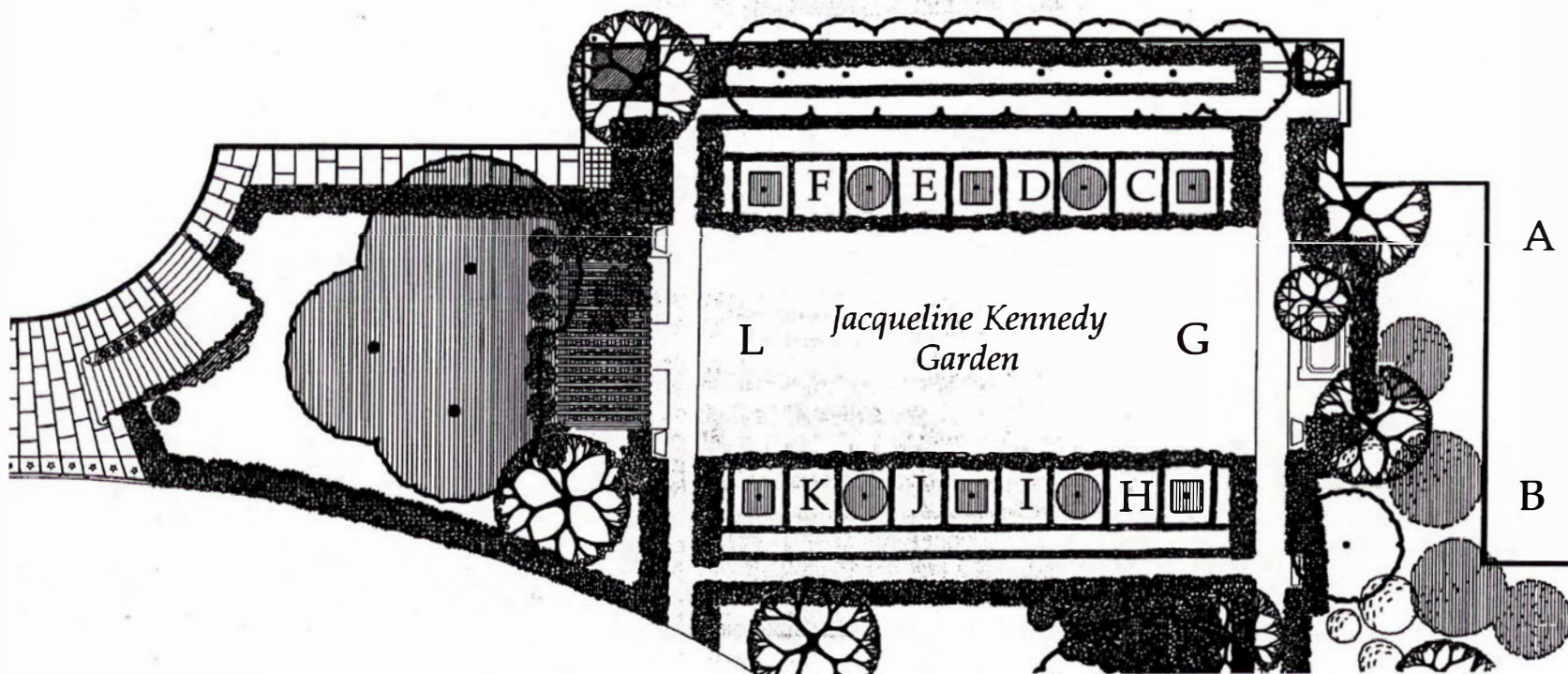
Exhibition VIII

Some of the public collections of Denver, Colorado, are featured in this, the millennium's final installation of Twentieth Century American Sculpture in the Jacqueline Kennedy Garden. The renaissance of public art in Denver has been largely motivated by our three-term mayor, Wellington E. Webb, and his wife, Wilma. During the mayor's tenure, the city has commissioned a number of large public art projects, and the Denver Art Museum has acquired a number of major works to enliven the grounds of the Civic Center Cultural Complex. We have been fortunate to be able to round out our selection with works drawn from the collection of the Ginny Williams Family Foundation and the Museum of Outdoor Arts. The ensemble gives a rich cross section of some of the major trends that have shaped twentieth-century American sculpture.

We selected *The View from Denver* as our theme for this exhibition because we wanted our choices to reflect where and who we are and where we look to mine the artistic wealth that enhances our community. Living as we do, almost in the center of the country with the nearest city of equal or greater size over eight hundred miles away, the view from Denver is vast and inspires us to look in every direction to acquire our works of art. Closest to home, Denver artist Robert Mangold created the whimsical *Windsong III*, a sculpture that catches the intense Denver winds, sometimes spinning so fast its polychrome funnels become a blur. Deborah Butterfield lives north of us, in Montana, and *Willy*, *Argus*, and *Lucky*, the three bronze horses we commissioned from her, symbolize for some the very essence of life in this part of the country. Living south of us in New Mexico is Hopi artist Preston Duwyenie, whose *Cloud Stone* reinterprets a myth of his tribe depicting the union of Mother Earth and Father Sky. A look west to the San Francisco bay area connects us to the long tradition of figurative work exemplified in Manuel Neri's untitled work. While living in New York, Los Angeles-born Isamu Noguchi created *Remembrance* out of wood in 1945 as a stage set for one of Martha Graham and Merce Cunningham's performances. Later cast in bronze, its sensuous forms contrast sharply to *Icarus*, an early, exquisitely emotional work by Chicago resident and internationally acclaimed artist Richard Hunt. Looking east beyond Chicago brings us to the kinetic sculptural forms invented by George Rickey and Harry Bertoia. Other artists who live in or around New York and who have also helped shape the international dialogue surrounding twentieth-century sculpture include Louise Bourgeois, Ellsworth Kelly, Claes Oldenburg, and Isaac Witkin. All of these artists have enhanced the view from Denver, and we are pleased to be able to share their works with our fellow citizens.

In closing, I would like to thank First Lady Hillary Rodham Clinton for her continuing interest in public art and for her support of these White House installations. I would like to acknowledge the support of Betty Monkman of the White House staff and to thank Michael Johnson of the Denver Art Museum for his intelligent oversight of the project. I am also grateful to the three curators of this installation: Cynthia Madden Leitner of the Museum of Outdoor Arts, Dianne Perry Vanderlip of the Denver Art Museum, and Ginny Williams.

Lewis I. Sharp, Director
The Denver Art Museum



TWENTIETH CENTURY
AMERICAN SCULPTURE AT THE WHITE HOUSE:
THE VIEW FROM DENVER

- | | | | |
|---|--|--|--|
| <p>A Claes Oldenburg (1929-)
<i>Clothespin - 4 Foot Version</i>, 1974
Bronze and stainless steel, artist's proof 4/4
Denver Art Museum: Funds from Alliance for Contemporary Art, Brownstein, Hyatt, Farber & Madden, Kenneth M. Good</p> | <p>D Isaac Witkin (1936-)
<i>Chaka</i>, 1971
Oiled steel
Denver Art Museum: Gift of Mr. and Mrs. N. Richard Miller</p> | <p>G Deborah Butterfield (1949-)
<i>Willy, Argus, and Lucky</i>, 1996-97
Painted and patinated bronze
Denver Art Museum: Funds from the Enid and Crosby Kemper Foundation, UMB Bank Trustees</p> | <p>J Manuel Neri (1930-)
<i>Untitled</i>, 1991
Bronze and oil base enamel, edition 1/4
Denver Art Museum: Funds from 1985 and 1986 Alliance for Contemporary Art auctions by exchange, the NBT Foundation, Jennifer Doran and Jim Robischon, and Barbara Burrell</p> |
| <p>B Isamu Noguchi (1904-1988)
<i>Remembrance</i>, 1981
Bronze, edition 3/6
Denver Art Museum: Funds from Alliance for Contemporary Art, the Marion G. Hendrie Fund, National Endowment for the Arts, and anonymous donor</p> | <p>E Louise Bourgeois (1911-)
<i>Black Flames</i>, 1947-49
Bronze
The Ginny Williams Family Foundation</p> | <p>H Richard Hunt (1935-)
<i>Icarus</i>, 1957-58
Bronze, steel and copper
Denver Art Museum: Gift of Mr. and Mrs. Burton J. Wade</p> | <p>K Robert Mangold (1930-)
<i>Windsong III</i>, 1989
Painted steel
The Museum of Outdoor Arts</p> |
| <p>C Preston Duwyenie (1951-)
<i>Cloud Stone</i>, 1987
Alabaster and copper
Denver Art Museum: Gift of Peter and Nanci Jacobs</p> | <p>F Harry Bertoia (1915-1978)
<i>#26</i>, c. 1975
Brass
Denver Art Museum: Gift of ARCO</p> | <p>I George Rickey (1907-)
<i>Two Open Trapezoids Excentric V</i>, 1978
Polished stainless steel, edition 2/8
The Museum of Outdoor Arts</p> | <p>L Ellsworth Kelly (1923-)
<i>Untitled (EK 680)</i>, 1982
Steel
The Ginny Williams Family Foundation</p> |

Exhibition VIII

Some of the public collections of Denver, Colorado, are featured in this, the millennium's final installation of Twentieth Century American Sculpture in the Jacqueline Kennedy Garden. The renaissance of public art in Denver has been largely motivated by our three-term mayor, Wellington E. Webb, and his wife, Wilma. During the mayor's tenure, the city has commissioned a number of large public art projects, and the Denver Art Museum has acquired a number of major works to enliven the grounds of the Civic Center Cultural Complex. We have been fortunate to be able to round out our selection with works drawn from the collection of the Ginny Williams Family Foundation and the Museum of Outdoor Arts. The ensemble gives a rich cross section of some of the major trends that have shaped twentieth-century American sculpture.

We selected *The View from Denver* as our theme for this exhibition because we wanted our choices to reflect where and who we are and where we look to mine the artistic wealth that enhances our community. Living as we do, almost in the center of the country with the nearest city of equal or greater size over eight hundred miles away, the view from Denver is vast and inspires us to look in every direction to acquire our works of art. Closest to home, Denver artist Robert Mangold created the whimsical *Windsong III*, a sculpture that catches the intense Denver winds, sometimes spinning so fast its polychrome funnels become a blur. Deborah Butterfield lives north of us, in Montana, and *Willy, Argus, and Lucky*, the three bronze horses we commissioned from her, symbolize for some the very essence of life in this part of the country. Living south of us in New Mexico is Hopi artist Preston Duwyenie, whose *Cloud Stone* reinterprets a myth of his tribe depicting the union of Mother Earth and Father Sky. A look west to the San Francisco Bay Area connects us to the long tradition of figurative work exemplified in Manuel Neri's untitled work. While living in New York, Los Angeles-born Isamu Noguchi created *Remembrance* out of wood in 1945 as a stage set for one of Martha Graham and Merce Cunningham's performances. Later cast in bronze, its sensuous forms contrast sharply to *Icarus*, an early, exquisitely emotional work by Chicago resident and internationally acclaimed artist Richard Hunt. Looking east beyond Chicago brings us to the kinetic sculptural forms invented by George Rickey and Harry Bertoia. Other artists who live in or around New York and who have also helped shape the international dialogue surrounding twentieth-century sculpture include Louise Bourgeois, Ellsworth Kelly, Claes Oldenburg, and Isaac Witkin. All of these artists have enhanced the view from Denver, and we are pleased to be able to share their works with our fellow citizens.

In closing, I would like to thank First Lady Hillary Rodham Clinton for her continuing interest in public art and for her support of these White House installations. I would like to acknowledge the support of Betty Monkman of the White House staff and to thank Michael Johnson of the Denver Art Museum for his intelligent oversight of the project. I am also grateful to the three curators of this installation: Cynthia Madden Leitner of the Museum of Outdoor Arts, Dianne Perry Vanderlip of the Denver Art Museum, and Ginny Williams.

Lewis I. Sharp, Director
The Denver Art Museum

TWENTIETH CENTURY AMERICAN SCULPTURE AT THE WHITE HOUSE: THE VIEW FROM DENVER

October 1999

I have always loved sculpture. My husband and I spent our first date in the garden of an art gallery filled with American sculpture. When we came to the White House, it was my goal to share this art form with the 1.2 million people who pass through the White House each year.

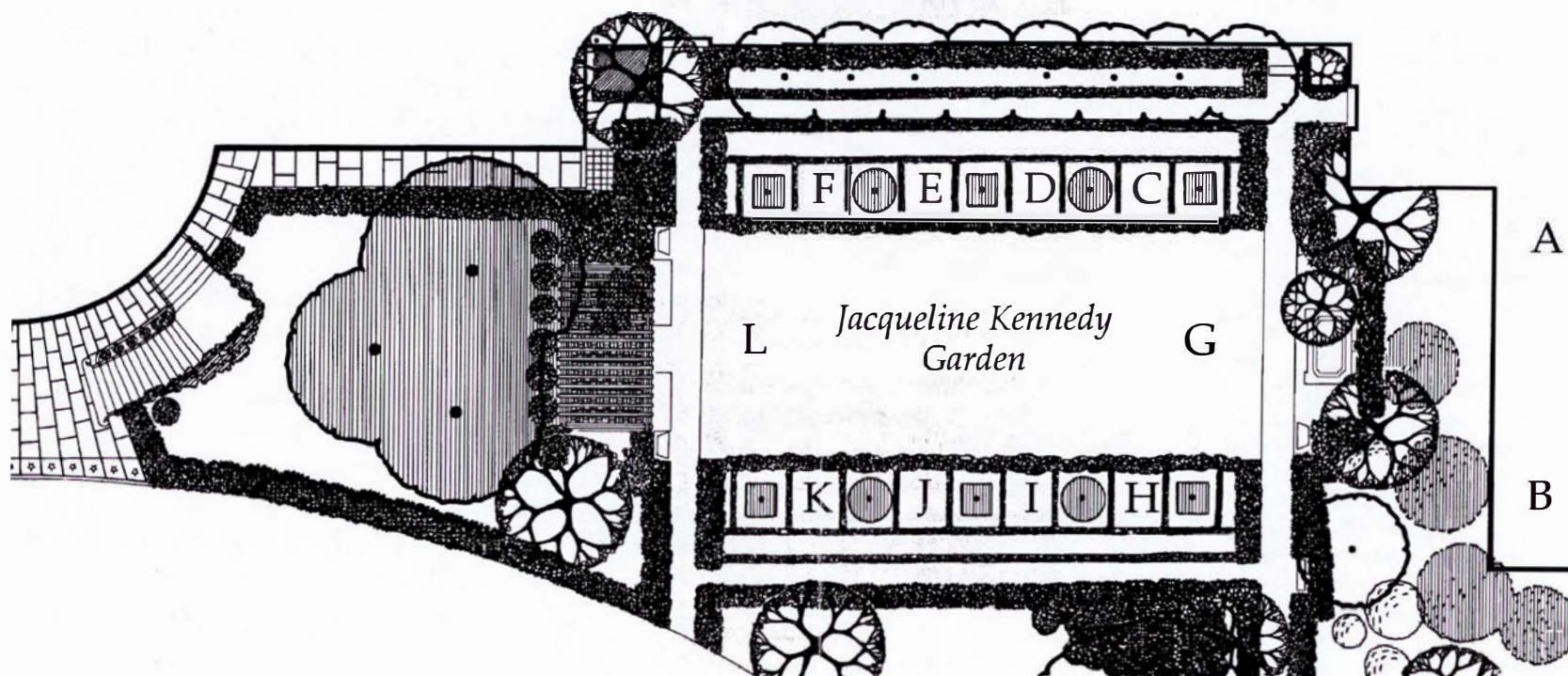
We also hoped to find ways to celebrate the art and cultures of the diverse regions that make up America. Toward this end, this is the eighth in a series of sculpture exhibitions, installed in the Jacqueline Kennedy Garden, showcasing works from museums around the country. We are delighted to bring them to a wider audience than ever before.

The works selected for this exhibit from Denver museums reflect the rich and diverse sculpture of today's American artists. Each piece embodies the special genius of these artists and their enduring capacity to stir our imaginations and touch our hearts.

I hope this celebration of our country's creative spirit will enable each of us to gain a greater appreciation of the vibrant cultural traditions we share as a nation and as a people.

My special thanks go to Iris Cantor, the Iris and B. Gerald Cantor Foundation; Lewis I. Sharp, Director of the Denver Art Museum, and to the other lending institutions for their time, energy, and wisdom in making this exhibition possible.





TWENTIETH CENTURY
AMERICAN SCULPTURE AT THE WHITE HOUSE:
THE VIEW FROM DENVER

- | | | | |
|--|--|--|--|
| <p>A Claes Oldenburg (1929-)
<i>Clothespin - 4 Foot Version</i>, 1974
Bronze and stainless steel, artist's proof 4/4
Denver Art Museum: Funds from Alliance for Contemporary Art, Brownstein, Hyatt, Farber & Madden, Kenneth M. Good</p> <p>B Isamu Noguchi (1904-1988)
<i>Remembrance</i>, 1981
Bronze, edition 3/6
Denver Art Museum: Funds from Alliance for Contemporary Art, the Marion G. Hendrie Fund, National Endowment for the Arts, and anonymous donor</p> <p>C Preston Duwyenie (1951-)
<i>Cloud Stone</i>, 1987
Alabaster and copper
Denver Art Museum: Gift of Peter and Nanci Jacobs</p> | <p>D Isaac Witkin (1936-)
<i>Chaka</i>, 1971
Oiled steel
Denver Art Museum: Gift of Mr. and Mrs. N. Richard Miller</p> <p>E Louise Bourgeois (1911-)
<i>Black Flames</i>, 1947-49
Bronze
The Ginny Williams Family Foundation</p> <p>F Harry Bertoia (1915-1978)
#26, c. 1975
Brass
Denver Art Museum: Gift of ARCO</p> | <p>G Deborah Butterfield (1949-)
<i>Willy, Argus, and Lucky</i>, 1996-97
Painted and patinated bronze
Denver Art Museum: Funds from the Enid and Crosby Kemper Foundation, UMB Bank Trustees</p> <p>H Richard Hunt (1935-)
<i>Icarus</i>, 1957-58
Bronze, steel and copper
Denver Art Museum: Gift of Mr. and Mrs. Burton J. Wade</p> <p>I George Rickey (1907-)
<i>Two Open Trapezoids Excentric V</i>, 1978
Polished stainless steel, edition 2/8
The Museum of Outdoor Arts</p> | <p>J Manuel Neri (1930-)
<i>Untitled</i>, 1991
Bronze and oil base enamel, edition 1/4
Denver Art Museum: Funds from 1985 and 1986 Alliance for Contemporary Art auctions by exchange, the NBT Foundation, Jennifer Doran and Jim Robischon, and Barbara Burrell</p> <p>K Robert Mangold (1930-)
<i>Windsong III</i>, 1989
Painted steel
The Museum of Outdoor Arts</p> <p>L Ellsworth Kelly (1923-)
<i>Untitled (EK 680)</i>, 1982
Steel
The Ginny Williams Family Foundation</p> |
|--|--|--|--|

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Hillary Rodham Clinton

October 1999

TWENTIETH CENTURY
AMERICAN SCULPTURE AT THE WHITE HOUSE:
THE VIEW FROM DENVER

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Hilary Rodham Clinton

Draft
10-21-99

WASHINGTON, DC -- Today a new sculpture exhibition entitled, "Twentieth Century American Sculpture at the White House: The View from Denver" was installed in the Jacqueline Kennedy Garden. The sculpture will be on display through October 2000.

The exhibition will feature a diverse group of twelve works by noted 20th century American sculptors (list attached). Their works, in a variety of mediums and forms, often deal with concepts of time and space; some have painted surfaces. It was organized and curated by the Denver Art Museum in collaboration with The Museum of Outdoor Arts and the Ginny Williams Family Foundation. Lewis I. Sharp, Director of the Denver Art Museum and guest curator, with his staff selected the works with input from the Committee for the Preservation of the White House, chaired by the First Lady. This exhibition was made possible by the generosity of the Iris and B. Gerald Cantor Foundation

This is the eighth sculpture installation in the Jacqueline Kennedy Garden, a series that was conceived by First Lady Hillary Rodham Clinton. Beginning in 1994, the first six exhibitions focused on works by contemporary artists from museums in various geographical regions of the United States. The seventh exhibit explored the influences of the French sculptor Auguste Rodin (1840-1917) on twentieth century American sculpture.



DENVER ART MUSEUM
FAX TRANSMITTAL

To: *Toby Graff*
Firm:
Fax: *202-456-7805*

Date: *10-1-99*

From: *Christina Genovese*
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FOR RELEASE OCTOBER 5, 1999

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**WHITE HOUSE SELECTS DENVER ART MUSEUM
SCULPTURE COLLECTION FOR EXHIBITION IN WASHINGTON, D.C.**

DENVER—Fourteen modern and contemporary sculptures, ten of them from the Denver Art Museum, will travel to the White House in Washington, D.C. later this month to be exhibited on the White House grounds. The display is the eighth in a series of exhibitions entitled *Twentieth Century American Sculpture at the White House*, featuring sculptures from collections across the country, each representing a geographic region of the U.S.

Works from the Museum's collection will include the popular outdoor courtyard horses *Willy, Argus and Lucky* by Deborah Butterfield. The remaining works to be exhibited will be revealed later this fall when they will be installed in the Jacqueline Kennedy Garden. They will remain on view at the White House for approximately one year. Additionally, the Museum of Outdoor Arts and the Ginny Williams Family Foundation will each lend two works for the exhibit.

Lewis Sharp, director of the Denver Art Museum says of the sculpture project, "This is a tremendous honor--not only for the Denver Art Museum, but for our entire community. To be recognized by the organizers of the sculpture project is a reflection of the quality of our institution and the world-class works in our permanent collection." Several of the works on their way to Washington can not be displayed at the Denver Art Museum because of lack of exhibition space. Sharp continued to say, "This is an enormous opportunity to showcase these important works, which sadly, are displayed here at home too infrequently."

(over)

White House sculpture project/p. 2

Twentieth Century American Sculpture at the White House was conceived by First Lady Hillary Rodham Clinton, and organized under the auspices of the Association of Art Museum Directors. The works will be seen by nearly 1.25 million visitors per year to the White House, ^{as well as} including heads of state and other dignitaries from around the globe.

Other museums which have participated in ^{curating} prior exhibitions were the National Gallery of Art, the Brooklyn Museum of Art, The Heard Museum (Phoenix), the New Museum of Contemporary Art (New York City), the Sheldon Memorial Art Gallery (Lincoln, NE), the Houston Museum of Fine Arts, and the Arkansas Arts Center (Little Rock).

These exhibitions were made possible by the generosity of the Iris and B. Gerald Cantor Foundation, with the cooperation of the Committee for the Preservation of the White House and the White House Historical Association.

###



October 1, 1999

202-456-6820

3 pages via fax to:

Betty Monkman, Curator, White House sculpture project

Dear Ms. Monkman:

The Denver Art Museum is pleased to be part of this exciting project. I am writing to ask your permission to release some general information to the local Denver press. I recently received two calls from writers at the *Denver Post* ready to break this story even though we have not yet released any information to them. It is important to us all that their stories are completely accurate, but moreover, that they do not treat this as an exclusive--this is much too important a story for one outlet to have alone.

I would like to host a small press briefing on Tuesday, October 5, for the Arts & Entertainment Editors, and the Assignment Editors at our local television news stations--no more than 10 people. It is necessary for us to proceed with some type of announcement, as the horse sculptures by Deborah Butterfield (prominently displayed outside our main entrance) will be leaving by the end of next week. This move cannot happen without people noticing and asking where they are going. I am certain that you can understand our dilemma.

The following press release has enough information to keep our media happy, but is deliberately vague having kept your concerns in mind about the specifics of what other works are included and when they will be displayed. I hope you will approve this draft and allow us to move forward. **Please advise as soon as possible, if I do not hear from your office before noon on Monday, I will assume that it is fine to proceed with Tuesday's announcement.**

All best wishes,

Christine Genovese
Media Relations Coordinator
Denver Art Museum, 303-640-2933

Cc: Dianne Vanderlip
Lewis Sharp

DENVER ART MUSEUM

100 West 14th Avenue Parkway
Denver, Colorado 80204-2788
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Fax 303/640-5627

Sculpture

July/August 1998 Vol. 17 No. 6 \$6 US \$18.00 CAN



Catherine Widgery

Alexander Calder

**The White House
Sculpture Garden**

Nancy Grossman

At the
White
House:

The *First Lady's*
Sculpture Garden

by Mary Lynn Kotz

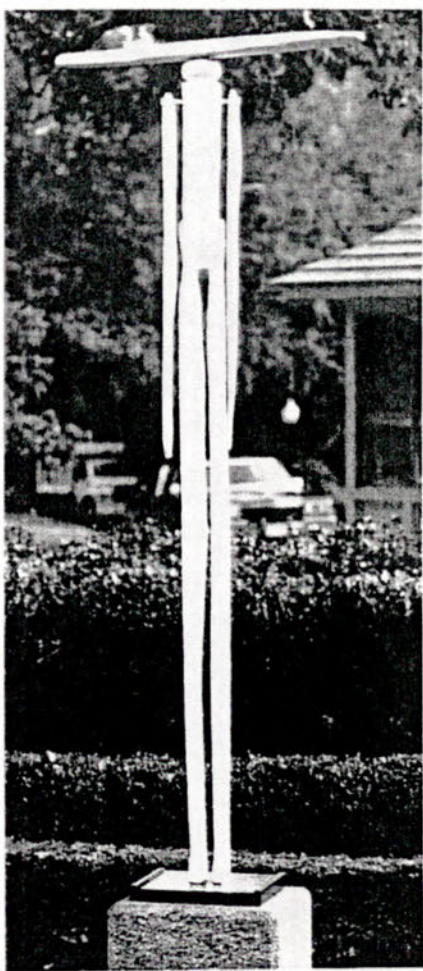


First Lady Hillary Rodham Clinton, an avid fan of contemporary art, has quietly introduced 20th-century American sculpture to approximately six million visitors to the White House over the past four years. Since 1994, six sculpture exhibitions from museums across the United States have been prominently on view in the Jacqueline Kennedy Garden, which is directly across from the glass-walled corridor through which visitors enter the Executive Mansion. The first four exhibitions presented work on loan from art museums in four regions of the country; a fifth featured sculpture from the nation's capital. Currently on exhibition are works by contemporary sculptors of Native American heritage. At least two additional exhibitions are planned: one yet to be announced and a special exhibition commemorating the millennium.

At the first exhibition's opening, Mrs. Clinton expressed her hopes that "this celebration of America's creative spirit will enable each of us to gain a greater appreciation of the rich cultural traditions we share as a nation and as a people."

"I have always loved sculpture," she explains. In her own life, it was Henry Moore who first brought Hillary Rodham and William Jefferson Clinton together as they stood in line to register at Yale Law School. "We started talking and went for a long walk," she recalls, "and we ended up in front of the Yale Art Gallery. They had a Mark Rothko exhibition inside and a Henry Moore exhibition in the sculpture yard. Bill wanted to show me both of them, but we found the doors closed because of a labor dispute." So the innovative Clinton offered to pick up the trash, which he and his young companion did—and enjoyed a private tour of the Henry Moore works.

The idea for the White House sculpture exhibition began with the First Lady's desire to focus official attention on America's artists. "I was trying to make several statements," says Mrs. Clinton. "The first was just how important the arts are as part of our public life, but also as an integral part and contribution to our private lives. And I wanted to celebrate living artists."



Above: Louise Bourgeois, *Observer*, 1947-49. Bronze and white paint, 76.25 x 29 x 10 in. Opposite, above: Robert Therrien, *No Title*, 1985. Bronze, 90 x 32 in. Opposite, below: Hillary Clinton addresses the audience during opening ceremonies.

The State rooms of the White House itself are off limits to the work of living artists, according to a policy set in 1964 by the Committee for the Preservation of the White House. The idea of contemporary art *outside* the White House was born the day after the inauguration, as Mrs. Clinton and her friend, designer Kaki Hockersmith from Little Rock, talked about bringing art into the living quarters and the Oval Office. "It was very clear we were both fans of contemporary art," recalls Hockersmith. "We went for a walk in the snow to check out the grounds—18 acres of lawn and trees. Hillary said, 'I can't believe there's no sculpture on the grounds.'" Mrs. Clinton's attention soon focused

on the "First Ladies" Garden, conceived by Jacqueline Kennedy and designed for her by Mrs. Paul Mellon with Perry Wheeler, near the East entrance to the mansion. The 120-by-60-foot garden was a sculptural space in itself, with eight niches, like keyholes, in the shrubbery bordering a rectangular grassy lawn. "When I moved in here, and started wandering around the various parts of the house and yards and gardens, I kept coming back to that garden, which I found restful and private," says Mrs. Clinton. "I spent a lot of time there, sitting in the little trellised area, or out on one of the stone benches, and it just looked to me like a garden that should have some sculpture in it. It looked as though at some point someone had landscaped it with that in mind."

She asked Hockersmith to investigate. Working with former White House curator Rex Scouten and current curator Betty Monkman, Hockersmith went first to Arts and Communications Counselors in New York, then helped Mrs. Clinton prepare a presentation for the Committee for the Preservation of the White House. This committee was formed by the executive order of President Lyndon Johnson in 1964, to continue the historic restoration of the mansion begun by Mrs. Kennedy. Committee member J. Carter Brown, director emeritus of the National Gallery of Art, brought his considerable institutional memory to bear. The niches could hold sculpture beautifully, Brown remembers, just as they had for a White House Festival of the Arts, which brought abstract contemporary art to the White House East colonnade and South lawn for the first time in 1965, during the Johnson Administration.

Mrs. Clinton appointed Brown to facilitate the new White House sculpture exhibitions, and he suggested that only outdoor sculpture from public collections be shown in the garden. Brown brought the project to a meeting of the Association of Art Museum Directors in Seattle, and together with the association's then president, Evan Maurer, director and CEO of the Minneapolis Institute of Art, decided that there should be four shows, one from each region of the country. The series of exhibitions, Brown explained,

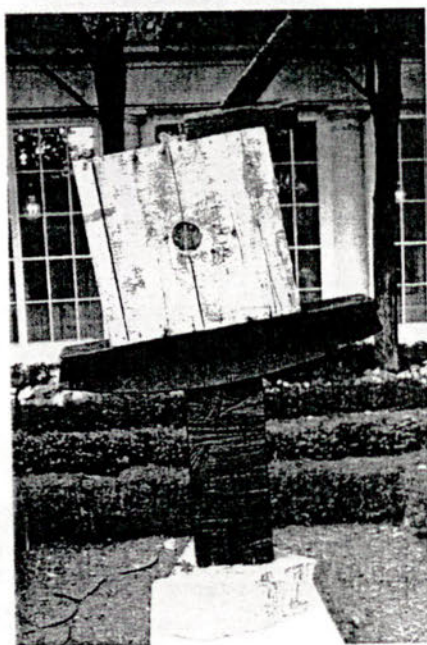


Above: George Rickey, *Two Lines Oblique*, Atlanta, 1969. Stainless steel, 35 ft. high. Right: Lonnie Holley, *Leverage*, 1993. Concrete, found wood, paint, and straw, 79.5 x 45.5 x 17 in.

would showcase the museums of America, in addition to its sculptors. "To initiate the program, we went to George Neubert, the director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska at Lincoln, who is a modern sculpture specialist—and a sculptor himself."

The Midwest was chosen to be first, to represent sculpture collected in the heart of the country and also, Mrs. Clinton surmises, smiling, "because I am from Chicago." In addition to representing the Midwest collections, Neubert also chose to present in the initial exhibition an overview of sculpture in the 20th century. "We looked for the best in American sculpture," he says, "from the early representationalists to contemporary artists such as Ellsworth Kelly...The first consideration was scale—what would fit harmoniously in those spaces and with other pieces?"

In addition to scale, Neubert's aesthetic goals "were to work with the verticality of the formal, French-cut topiary holly trees, and to portray the



human form—in abstraction as well as in representation." He looked for historical development as well as a variety of materials. "There was some anxiety at first," he recalls, "on just how some of these avant-garde pieces would be received—by the press, by the public, and especially by the anti-art forces in Congress."

Some members of the committee and the White House staff worried especially about Gaston Lachaise's *Standing*

Woman, a monumental 1932 bronze nude. "Some on the committee were skittish politically," recalls Brown. The First Lady stood up for the sculpture: "It's obviously very important: a landmark piece in art history and representative of a whole style."

Politically, it was important that no taxpayer money go into the exhibitions. "Traditionally, if one museum borrows from another, the borrower pays," Brown explains. However, few of the museums had funds to ship large pieces of sculpture to Washington and back. A private donor was the answer. The Iris and B. Gerald Cantor Foundation of Los Angeles (art collector and patron Iris Cantor had initially arranged for the loan of a Willem de Kooning painting to the Clintons for the upstairs White House living quarters), came forward to pay all the expenses of the exhibitions—including the little four-by-four-inch souvenir catalogues prepared for visitors to the Mansion. Fine arts photographer David Finn donated his photographs of the sculptures. Then Rex Scouten and Betty Monkman supervised the logistics. Along with the National Park Service, which oversees the White House, the curators ordered cranes to remove the heaviest sculptures from their trucks and set them in place on the lawn.

Exhibition 1: The Midwest,

October 1994 through February 1995

The first of the series of exhibitions (collectively titled, "Twentieth-Century American Sculpture at The White House") opened on the Clinton's 19th wedding anniversary, with 10 works in the garden by sculptors Louise Nevelson, Alexander Calder, David Smith, George Segal, Bryan Hunt, Louise Bourgeois, Manuel Neri, Judith Shea, Ellsworth Kelly, and Gaston Lachaise, and, inside the corridor, Paul Manship.

The only logistical problem with the show was the wind caused by the presidential helicopter landing on the South lawn of the White House, which set Calder's *Five Rudders* (1964), a red and black painted standing mobile spinning like an electric blender. "It was a rugged test," recalls Hocker-Smith. "It usually turns slowly in the wind, but now it was really whirling. We were startled—and almost panicked." But the Calder held up to the turbulence.

The organizers of the show and the White House staff were moved by the reactions of the artists who attended the opening. Even the most acclaimed

of them responded with awe to being in the great house. Ellsworth Kelly, whose work had been in the 1965 White House Arts Festival, nevertheless was touched by the experience of seeing *Curve VIII*, his thin 1974 aluminum sheath standing tall, sleek, and serene between Nevelson's *Tropical Tree III* (1972) and Bourgeois's linear humanoid *Observer* (1974). Kelly, 71 at the time, told Mrs. Clinton, "I wish my mother and father could be here. My mother never really understood what I was doing, and my father died at the age of 56." Kelly added that "A government should recognize the art of the time."

George Segal had not been to the White House since Lyndon Johnson's inauguration. At the Sculpture Garden opening he said he was surprised and impressed by Mrs. Clinton, who he described as "articulate and well informed about the art being shown." "As an artist and a person," Segal said, "I find myself in enormous sympathy with the way they [the Clintons] are interpreting their job. The federal government is to be praised for expressing interest in the needs of ordi-

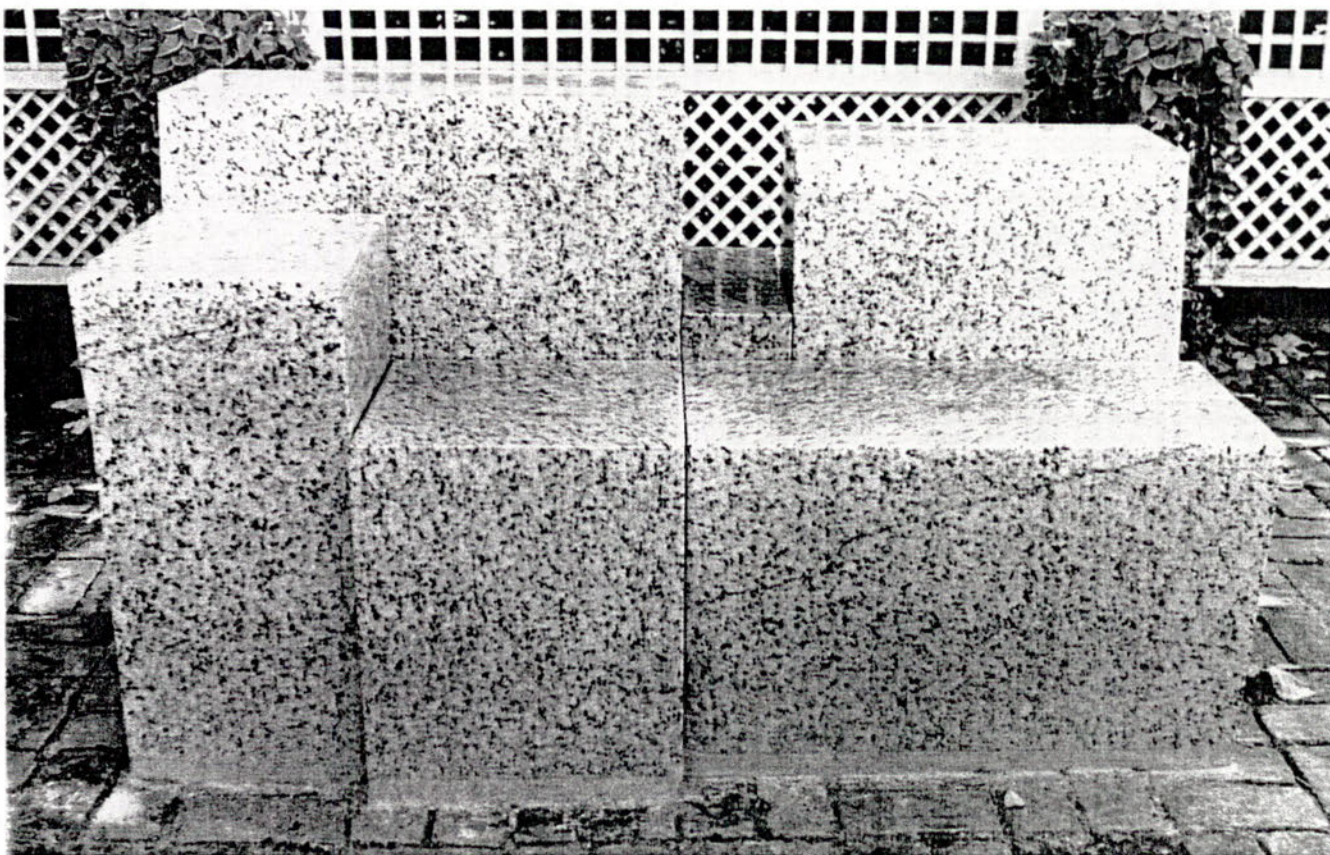
nary people." Segal and many of the artists viewed the exhibitions as meaningful to them personally as artists and citizens, and also stated that the First Lady has established an important precedent for both government and the private sector.

Exhibition 2: The Southeast,

April 1995 through September 1995

The regional vane turned South for the second exhibition, again recognizing the first family's history. Townsend Wolfe, director and chief curator of the Arkansas Art Center, was chosen by Brown and Maurer to select sculpture from museums throughout the South. "Since the overview had been presented, my concept was to show works made since 1965," says Wolfe. His criteria were hard to fulfill: works by living artists that exemplify racial, ethnic, and gender diversity, as well as diversity in geography and materials—all in outdoor sculpture within a scale that lends a human dimension to the collection.

Below: Scott Burton, *Granite Settee*, 1982-83. Granite, 36 x 65 x 35 in.



Logistics then became the biggest challenge. New Orleans artist John Scott's brightly colored *Target I* (1993), with polychromed steel humanesque figures standing behind a circle of welded steel, almost did not make it in time for the opening on April 3. "The large piece was so long (116 by 75 by 5 feet) it had to be loaded on a flatbed truck," says Wolfe, "and of such a size that the truck could only travel through certain states and on certain days!" That colorful, arresting sculpture was placed to face the walkway where tourists first enter the mansion, showing its black-and-white "checkerboard" side, described by Wolfe as a "humane comment on racial equality."

At the opposite end of the garden stood George Rickey's *Two Lines Oblique, Atlanta* (1969). The 35-foot stainless steel sculpture, a kinetic parallelogram that Mrs. Clinton described as "not unlike a television antenna," was built to explore the essence of nature—the "waving of branches, trembling of stems," explained Rickey. It moved

slowly in the wind, and quivered mightily with the helicopters' propeller wash. The sculpture mesmerized its hosts. "We would sit there and watch it," recalls Mrs. Clinton. "Bill and I sometimes had meals out there—or we'd just sit there and we'd watch it, those arms just swinging in the wind. I loved it. I love that whole idea of moving sculpture." Rickey's sculpture, adds the First Lady, was among her favorites in the series of exhibitions—along with another work in the same show, *Vertical Void* (1994), by Carol Hepper, among the younger sculptors shown. Hepper's undulating sculpture, made of copper tubing and steel wound in a spiral, recalls the twisting, bound strands of willow branches—one of the organic materials used by Hepper in her native South Dakota. "I first stood in front of it for four or five minutes at a time," said the President's wife. "I loved the way it looked."

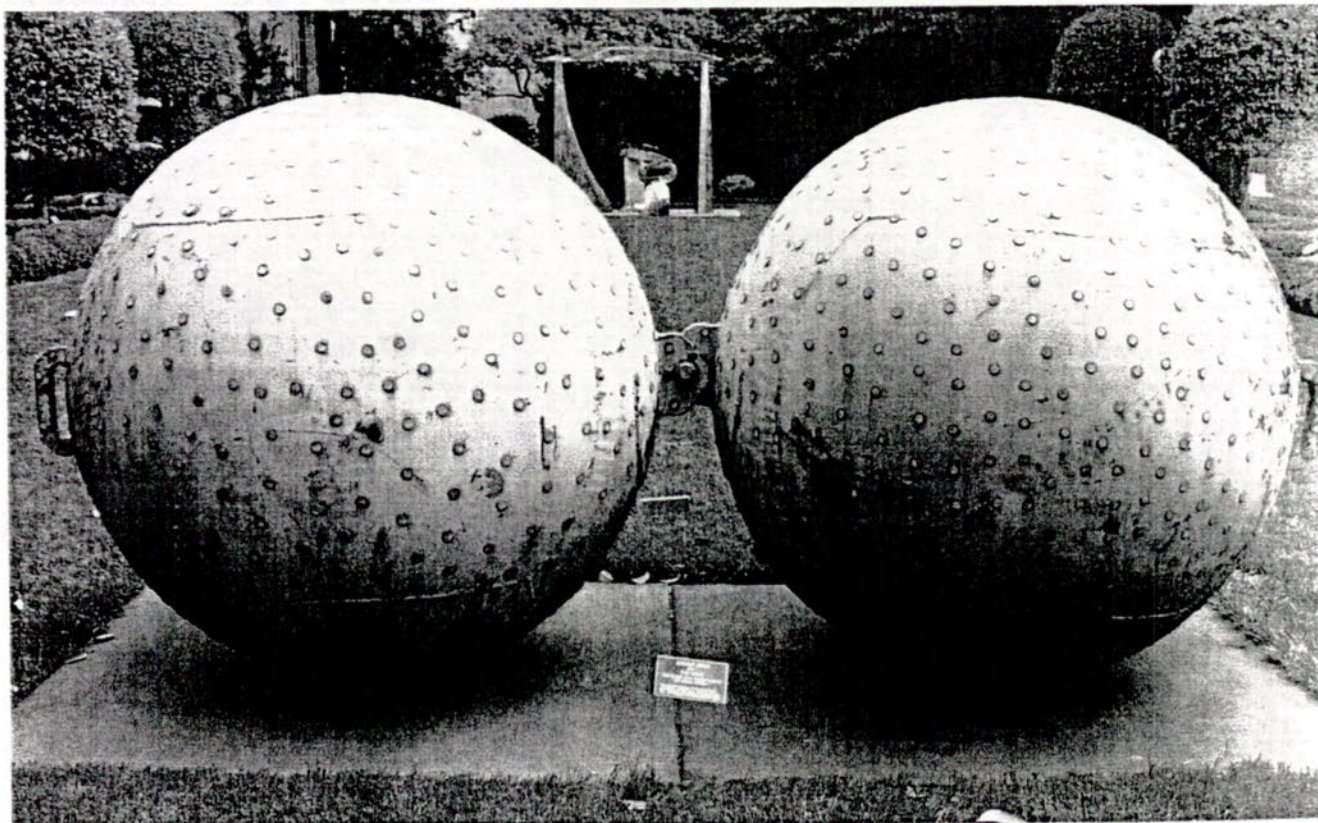
Exhibition 3: The West.

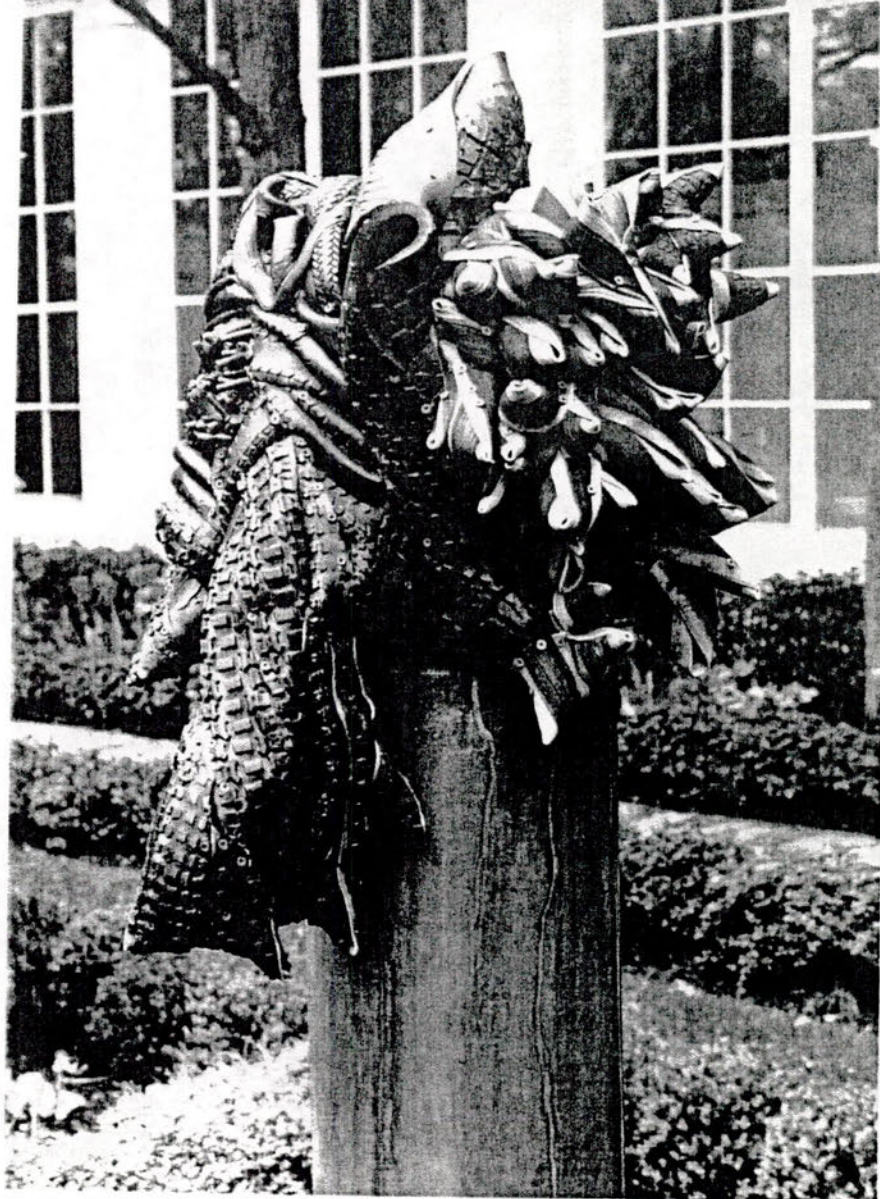
October 1995 through March 1996
Peter C. Marzio, director of Houston's Museum of Fine Arts and organizer of the third exhibition, said that the White House Garden "is quite wonder-

ful for mid-size sculpture—if it were any smaller, it wouldn't be worth it; and bigger, it would be too big." He adds that "The fact that the White House took it seriously elevated the project." Marzio and curator Alison de Lima Greene tracked down sculpture that had Western reference—as well as work in museums from Texas to California that "has transcended regional designation."

Their selections were on view in the garden and adjacent foyer. The works included Joseph Havel's *Exhaling Pearls* (1993), Jesús Bautista Morales' *Moon Ring 3* (1982), Scott Burton's *Granite Settee* (1982–83), and William Tucker's *Track* (1981). The exhibition's opening had to be postponed from its scheduled November 1995 date; the federal government was shut down by an appropriations impasse. When the celebration finally took place on January 5, 1996, Mrs. Clinton pointed to the "difficult and challenging time in Washington and in our country," adding that contemplating sculpture can "make our spirits soar, reminding us of life's possibilities...and gives viewers a chance to think about what their own lives mean."

Below: Donald Lipski, *The West*, 1987.
Painted steel, corroded pennies, and silicone adhesive, two elements, each 60 in. dia.





Left: Chakaia Booker, *Repugnant Rapunzel* (*Let Down Your Hair*), 1995. Rubber tire, wood, and metal, 35 x 25 x 22 in.

Deborah Butterfield's bronze equine *Hina* (1990–91) perhaps most strongly signified the West for White House visitors. Butterfield says that being in the show gave her a greater understanding of the past and her connection to her Western forebears. "Being from Montana, I was moved by how much of a presence the West has in the White House...My sculpture was right outside the window from works by Frederic Remington and Charles Marion Russell," she says. "They seemed to be looking out at my horse. I felt connected to Remington and Russell in a way I'd never felt before." Butterfield says that *Hina* has its sources as far west as the country gets, being made from mountain driftwood gathered and assembled in Hawaii. The artist welded a bronze armature around the sticks, which were burned away in the casting—but the open-work effect leaves their

history, so that the work combines the earth's flora, fauna, and metal.

Joel Shapiro's bronze *Untitled* (1982), an abstract, geometric rendition of a human figure with limbs akimbo, stood in precarious balance in the garden across from Martin Puryear's *Decoy* (1990), which aimed its arched neck or snout at its neighbor, Robert Therrien's *No Title* (1985), a bold, sleek minimalist dunce cap.

Exhibition 1: The Northeast, April 1996 through September 1997

For the final regional exhibition, representing art in the Northeast, curator Marcia Tucker, founding director of the New Museum of Contemporary Art in New York City, chose more avant-garde, adventurous work. Her aim was to focus on the way artists use physical material and conceptual boundaries in sculpture—and to find

sculptors whose work had not been shown in the previous exhibitions.

From nine museums from New York to Maine, Tucker selected works made from 1971 to 1995 by internationally recognized artists as well as younger artists. Visitors entering the mansion were first greeted by the late Nancy Graves's 1984 *Dallaleve*. Maren Hassinger's *In a Quiet Place* (1985) is an excerpt from an installation in the Studio Museum in Harlem—a garden of wire, rope, and concrete, which refers to grass, weeds, limbs, and other natural elements.

"Landscape, myth, body, and spirit" were the subjects of the works, according to Tucker. Ed Shay drew from nature in his bronze *Acadian Gyro* (1987). The skeleton of a boat, with a fish head where the head of a maiden might be, was cast from latex and plaster molds found in Shay's own back yard. Shay says: "The work can be read as a sort of ancestral gyroscope; we are in part determined by who our ancestors were."

Also rooted in nature were Joel Fisher's *Seed* (*Egg Man*) (1986–87) and Chakaia Booker's *Repugnant Rapunzel* (*Let Down Your Hair*) (1995), a fairy tale character whose automobile tire tresses cascade down from the statue's sleek metal head. Robert Lobe, who worked in construction jobs to support his early sculpture work, created *Harmony Ridge #26* (1990) with anodized, hammered aluminum molded like clay to become a fictional rock. Melvin Edwards shaped his *Gate of Ogun* (1983) in silvery stainless steel. Like a shrine or altar, the piece is spiritually evocative.

Progress in the exhibition almost came to a halt when *The West* (1987), Donald Lipski's massive bronze globes studded with pennies, was stopped at the White House gates. "The Secret Service thought it looked too much like two land mines," said Carter Brown. "They said they had to be sure there were no explosives inside." Amused, Lipski said, "They wanted to bore holes to look. I didn't mind." But the Metropolitan Museum of Art, owner of the piece, would not hear of it. The

sculpture was trucked out to the X-ray facility at a government ordnance plant in Maryland. "It passed inspection, and was allowed to enter the show...where it didn't bomb," laughs Brown.

Exhibition 5: The Nation's Capital, October 1996 through October 1997

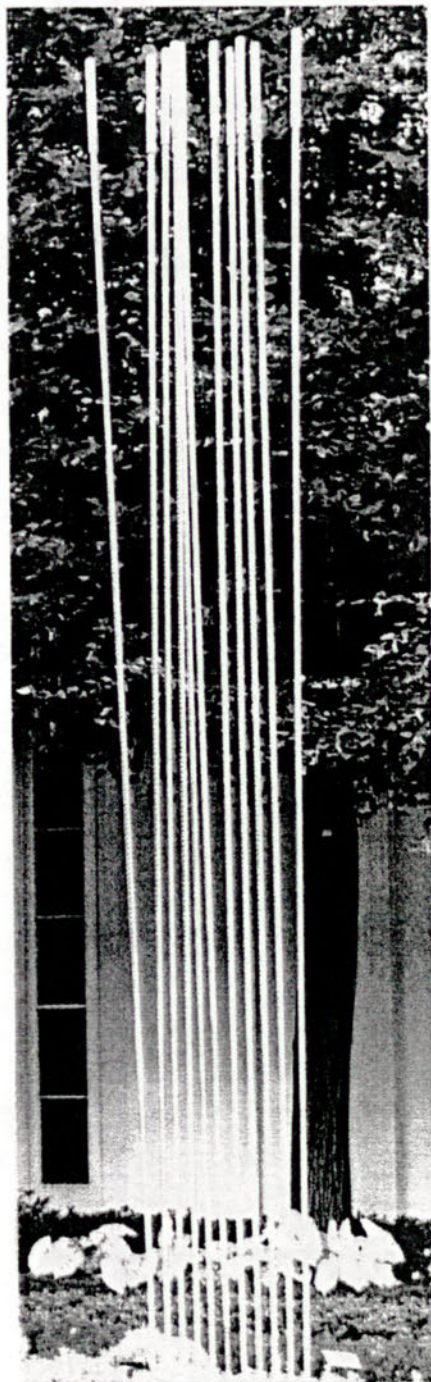
The Committee for the Preservation of the White House had planned for only the four regional exhibitions during the first term of the Clinton administration. After the Clinton victory in 1996, however, Mrs. Clinton stated emphatically that she wanted to continue the series. Knowing that every tourist would not have a chance to see every museum in Washington, she had asked Earl "Rusty" Powell, director of the National Gallery of Art, to select the dozen best examples of outdoor sculpture in town. The exhibition included Willem de Kooning's *Seated Woman on a Bench* (1972), a heavy bronze figure gnarled as if in anguish, which was centered in the row of art between the trees. Mrs. Clinton says that she could not resist touching Harry Bertoia's 1977 *Tonal Sculpture*, which would set the work into motion and cause its tall, reed-like beryllium copper rods to produce sound.

Several of the garden sculptures represented the old guard of 20th-century sculpture, including Calder's *Nenuphar* (1968), David Smith's *Agricola I* (1951-52) and *Voltri XV* (1962), Alexander Archipenko's sleek *Le Gondolier* (1914), and Isamu Noguchi's *Great Rock of Inner Seeking* (1974). More recent works included Joel Shapiro's *Untitled* (1989) and, inside, Immi Storrs's *Five Horses* (1988) and Roy Lichtenstein's solid brass *Untitled Head I* (1969-70).

Mrs. Clinton invited the artists to a closing celebration in September, though Roy Lichtenstein and de Kooning had died during the exhibition's time. Judith Shea, whose *Shield* (1990) had been in the first show, came to the White House for the first time to see her *Post-Balzac* (1991) in this exhibition. That piece, a stately bronze coat, empty and austere, is normally on view at the Hirshhorn Museum and Sculpture Garden, also home to Rodin's famous *Monument to Balzac* (1898). "I wanted to address

how, at the end of the last century, there was both romance and optimism for the next century," says Shea. "I wanted to ask, 'Where are we a century later?' This century's technical innovations have brought horrors, with the level of destruction we are able to do. The coat is hollow—a metaphor for

Below: Harry Bertoia, *Tonal Sculpture*, 1977. Beryllium copper and bronze weights, 212 in. high, 48.33 x 48.33 in. base.



the condition of the spirit, for emptiness." Shea adds that "to present American art in the context of the White House—to show visitors, heads of state—is a great contribution."

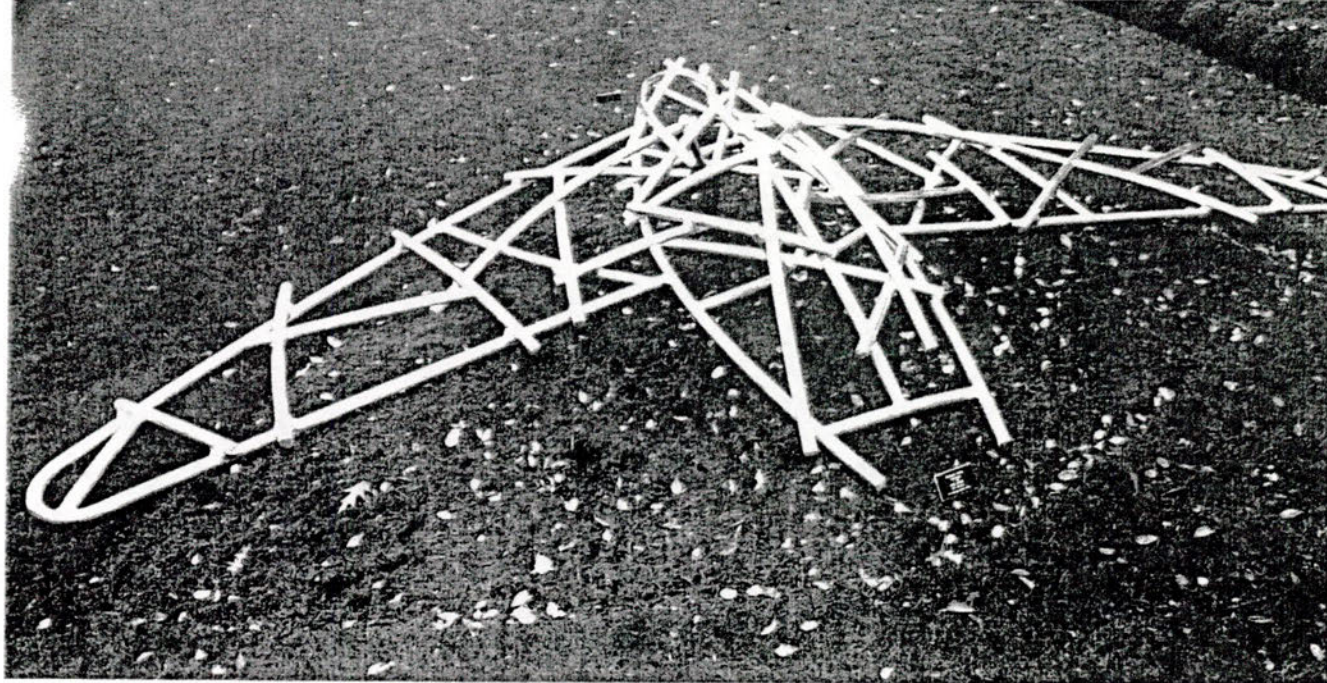
Exhibition 6: Honoring Native America, October 1997 through October 1998

In the five previous exhibitions, Mrs. Clinton had praised the diversity among the sculptors, by race, ethnic origin, and gender. But she had noticed there were no Native American sculptors represented. Were there, she wondered, Native American sculptors working in contemporary fine arts, who would comprise an excellent exhibition?

"Several years ago I met Allan Houser," says Mrs. Clinton, "And I adored him. He was a sunbeam—just this wonderful, joyous, open look on his face. He had a really magnificent, very large sculpture of a warrior that he wanted to give to the White House. This was before I'd gotten permission to do the sculpture garden. He eventually wanted it to go to the Museum of the American Indian, which we were supposed to be building on the Mall. I wanted to take the sculpture because he very much wanted to give it to the government. He was quite sick at the time. And so I called the Vice President and said, 'How would you like to just temporarily have on your grounds this rather large Indian warrior sculpture?' Allan Houser has since died. It was so important to me that he be represented in this exhibition."

Houser's sculpture, *Earth Song* (1978), a figurative Apache carved from Alabama marble, sits like a tribal elder at the east side of the Jacqueline Kennedy Garden, an honored position for the "Grandfather of Contemporary Native American Sculpture." The artwork, on loan from the Heard Museum in Phoenix, was selected by the Heard's curator of fine art, Margaret Archuleta, who "would have chosen Houser's work to open the show even if Mrs. Clinton hadn't requested it," because of Houser's influence in bringing Native American culture into 20th-century art.

"My personal and professional goal is to include Native American art in the mainstream art world," says



Above: Truman Lowe, *Bird Effigy*, 1997.
Aluminum, 42 x 240 x 132 in.

Archulera, herself of Hispanic and San Juan Pueblo heritage. "Contemporary sculpture is a very new medium for Native American artists," she continues. "Only a handful work in sculpture, and even fewer are working on large-scale pieces that can be placed outside. Also, to be eligible, all the sculpture must be in a public collection. The challenge was quality in a field that was narrower than most."

In this exhibition, Allan Houser's student, Doug Hyde (Nez Perce/Assiniboine/Chippewa), echoes Houser's curvilinear traditional style with his Tennessee pink marble *Flag Song* (1983) made to commemorate tribal veterans on Veterans Day. Houser's son, Bob Haozous (Haozous is the family's original Apache name) departed from his father's style by working in stainless steel, employing a sleek, European-based rendering of line for *Woman In Love* (1983).

Sculpture by the youngest artist in the exhibitions, Roxanne Swentzell, 35, of the Santa Clara Pueblo, was shown in the foyer. Her figurative sculpture, *The Emergence of the Clowns* (1988), in mixed-media clay, is derived from ancient effigy figures and shaped in the coil and scrape method of pot building. The sacred clowns, or *Koshares*, are shown in partial human form, as if emerging from the earth.

Also reflecting the Native American cultural heritage as well as contempo-

rary sculpture influences is another work in aluminum, *Bird Effigy* (1997), by Truman Lowe (Winnebago), an art professor at the University of Wisconsin. The sculpture was inspired by the ceremonial mounds in the shape of birds found along the Ohio, Wisconsin, and Mississippi rivers. Lowe was commissioned by the Heard Museum to make the piece in time for the White House exhibition. "On the University of Wisconsin campus, there's a bird-mound with a wingspan of 50 feet and a length of 30 feet, head-to-tail," he said. "I wanted to create something out of respect for that particular culture, from 2,000 to 3,000 years ago." But Lowe's White House sculpture is also rooted in the 20th century. Fabricated of curved two-inch solid aluminum rods, the open metal frame of his bird effigy, hovering above the ground, suggests the 20th-century re-interpretation of the bird as airplane, flying low like a stealth bomber. "I wanted it to be visible from the Presidential helicopter," said Lowe. "We're in the present," he added, "and peering into the future. The new technologies allow us to re-interpret our past. We don't create new forms; it's just using the information we have—and how we think about ourselves."

The purpose of the Sculpture Garden (as it is now informally called) is, in Mrs. Clinton's words, "to make a statement about the importance of art." Through all the exhibitions, Mrs. Clinton reports, the

public reaction has been positive. "We have been deluged with comments, reviews, and anecdotal evidence about how much it has meant." For the million-and-a-half people who walk by every year, she says, "It has provided a conversation piece. It's given people a chance to talk about art while they wait in line to see the rooms in the White House."

Of her opportunity to highlight American sculpture, the First Lady is even more hopeful of an impact: "The pieces themselves were so well showcased that a lot of museum curators and art patrons would come to our various exhibitions—and come away more positive about outdoor sculpture," she says, noting that many museums have little space outdoors.

With two more exhibitions ahead, Mrs. Clinton would like to see the Jacqueline Kennedy Garden continue to feature sculpture, even into the future—and is dreaming about an endowment that might make it possible. "Obviously, whoever is here next will make whatever decisions they want to make about the sculpture garden. I hope they'll really pay attention to what it has meant and how it has finished off the look of that garden, and what it has meant to the people walking through the East Colonnade," she says. "And what it has meant to the artists, the museums, and the patrons of art—to art lovers around the country."

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