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**NAT'L ARTS & HUMANITIES
MONTH - 10/94**

Divider Title: _____

THE WHITE HOUSE

WASHINGTON

National Arts and Humanities Month

October 1994

The arts have long been an integral part of America's cultural heritage, encouraging us to gain a deeper understanding of ourselves and of our society. In a world too often beset by hatred and incivility, the arts and humanities empower us to celebrate our individual identities, while reminding us of the values and commitments that unite us as a country.

Although the rich diversity of our nation would seem to preclude an official American culture, we have a powerful tradition of artistic expression and intellectual inquiry that honors every one of us equally. Through art, music, literature, history, and philosophy, we preserve and pass along, from generation to generation, our most cherished images, ideas, and beliefs.

For more than two centuries, the arts and humanities have helped Americans transcend political, religious, racial, and ethnic divisions by engaging us in the common task of interpreting and expressing the meaning of human experience. When we read each other's stories, discuss each other's ideas, and feel each other's emotions through dance, painting, and song, we come to understand the complexity and texture of each other's lives. In so doing, we gain a greater appreciation and understanding of the breadth of human thought and emotion. And we gain a more profound sense of our common purpose as Americans.

But if the arts and humanities are essential to appreciating and preserving our culture, they are also essential to our growth and renewal as a people. For it is only by deepening our understanding, unleashing our imaginations, and enlarging our capacities to see and to feel that we can envision a better future for ourselves, our communities, and our nation.

In the new and complicated century that awaits us, we will depend even more on our artists and humanists to help us discover the roots of our deepest beliefs and gain a vision of our most promising possibilities.

The month of October has been designated National Arts and Humanities Month, and I urge all Americans to celebrate the artistic and intellectual freedoms we enjoy and to reflect on the crucial role they play in reinvigorating and renewing our great nation every day.

Bill Clinton

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PRAEMIUM IMPERIALE RECEPTION

6/16/99

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FIRST LADY HILLARY RODHAM CLINTON
PRAEMIUM IMPERIALE RECEPTION
THE WHITE HOUSE
JUNE 16, 1994

For much of the past week we have had the pleasure of celebrating the ties that bind Japan and the United States together in special friendship. We welcomed Their Majesties, Emperor Akihito and Empress Michiko, holding a state dinner in their honor on Monday night.

Friendship among nations is built on many things, including an appreciation of beauty and culture.

Every spring, nature reminds us of that friendship in the bloom of cherry blossoms transplanted from Japan so long ago. The Emperor and Empress told us that they themselves performed a similar transplant many years ago, taking the seeds from a white birch tree at Blair House across the street and planting them at home, at the Imperial Palace, where four decades later, a white birch tree grows straight and strong.

So today, it is fitting that we celebrate the cultivation of beauty, in the form of the arts, with the Praemium Imperiale prizes.

It is a special honor to have all of you at the White House for this occasion. And it is privilege for our nation to host a celebration of art and artists whose contributions to our common culture unite people around the world.

[Introduce the President]

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

June 16, 1994

REMARKS BY THE PRESIDENT
AT THE 1994 PRAEMIUM IMPERIALE ARTS AWARD CEREMONY

The East Room

4:00 P.M. EDT

THE PRESIDENT: Thank you very much. Thank you very much, ladies and gentlemen. Mr. Sejima, thank you for your fine words and for giving us the history of the Japan Art Association and its relationship to President Grant in his visit to Japan.

I had a sense of the great tradition of the Imperial Family when the Emperor and Empress were here a couple of nights ago with the First Lady and I, and the Emperor was taken upstairs to my office. And we were talking about American history, and I said, "This desk I use in my office was President Grant's Cabinet table." He said, "Yes, I know. My great-grandfather welcomed him to Japan." I had a desk, he had a family experience. (Laughter and applause.)

There are many very distinguished Americans here, including our great former Ambassador to Japan, Senator Mike Mansfield and Maestro Rostropovich, who was just here to play for the Emperor and Empress. I thank you all for coming. I welcome the members of the diplomatic community and other distinguished citizens of the world. I would like to, in particular, recognize the representatives here of the panel of international advisors of the Japan Art Association, a group of truly distinguished citizens of the world. The Mayor of Paris, Jacques Chirac, who hosted us recently. Welcome, sir. The former Prime Minister of Italy, Amintore Fanfani; the former Prime Minister of Japan, Yasuhiro Nakasone. And the former Prime Minister of Great Britain, Sir Edward Heath. Welcome to you all. (Applause.) And Mr. David Rockefeller, our representative. David, thank you. (Applause.)

We have all been enriched by the work of the Japan Art Association, but especially by creating this award for artists who would not otherwise be recognized internationally for their outstanding work. Katherine Anne Porter, once wrote that, "Art outlives governments, creeds, societies, even civilizations." "Art," she wrote, "is what we find again when the ruins are cleared away."

Indeed, in this very room we have an example of art that survived even the burning of the White House. This wonderful Gilbert Stuart portrait of George Washington, which was rescued by the then-First Lady, Dolley Madison when the White House was burned during the War of 1812. So it endured, and it's just like it was then; but all the walls here are new, just as all the people here are. If we cultivate art, nurture it and preserve it, then not only art endures, but a part of all of us endures as well.

The Praemium Imperiale Prizes were established to mark the second century of work of the Japan Art Association, recognizing international excellence in painting, sculpture, architecture, music, theatre and film. All the winners are artists of unique accomplishment. The recommendations for the prize recipients are made for the Japan Art

Association by the Distinguished Committee of International Advisors, whom I have just recognized. I thank those who are here and those who are not able to come, including the former West German Chancellor, Helmut Schmidt.

Yesterday, the names of the five award winners were announced. In October, they will be honored in ceremonies in Tokyo, but we wanted to salute them here. And four of the five honorees are with us today.

For painting, this year's winner is the French artist, Zao Wou-Ki.

Where is he? Please stand up. (Applause.)

Born in China, educated there and in France, his style brings together East and West in a synthesis of drawing, calligraphy and traditional Chinese painting that is nothing less than lyrical.

For sculpture, the winner is an American: Richard Serra. (Applause.) A Californian who literally broke the mold and shattered ideas about what sculpture is, his work radiates emotional power on a grand scale and has been an inspiration to an entire new generation of artists.

The winner for architecture is Charles Correa of India -- (applause) -- who has done work of truly historic significance, showing sensitivity and planning communities in poor countries, for genuinely civilized living. His pioneering work has sought to improve the quality of housing for the urban poor, as well as providing a more humane way to live.

For music, the winner is the French composer, Henri Dutilleux. (Applause.) His distinctive compositions put into beautiful music the notion of diversity within unity, producing from novel arrays of instruments what the composer himself has so aptly called "the joy of sound."

Finally, in the category of theatre and film, the winner goes to someone who could not be with us today -- the wonderful British actor and director, Sir John Gielgud. His career so far has spanned a mere eight decades, reaching new heights in roles as different as Hamlet on the stage and the butler in service to a tipsy millionaire in the movie, "Arthur." He sends his regrets that he could not be with us today, and he has our best wishes.

We give our congratulations to all these winners for many more decades of creative energy. We thank them for stirring our imaginations and our souls. The world is better for their efforts. For all of that, we say thank you.

END

4:05 P.M. EDT

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**NAT'L HERITAGE FELLOWSHIP
9/20/94**

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 20, 1994

REMARKS BY THE FIRST LADY
AT NATIONAL HERITAGE FELLOWSHIP RECEPTION

MRS. CLINTON: Thank you so much (inaudible), and thanks to all of you for gathering here today to honor these extraordinary people. This is a great pleasure for me because I (inaudible) although not talented myself, am very grateful for the extraordinary range of talents and abilities and skills that are brought to bear on our collective cultural life together.

It is so exciting to be a part of this National Heritage Fellows presentation because all too often our (inaudible) and those who practice them and who bring joy in their communities and are able to carry on tradition that would otherwise be lost are not recognized and acknowledged.

So I am very grateful to have been invited to be a part of this. Each of these awardees has been judged by a panel of their peers. They have been judged to be outstanding practitioners of artistic traditions that are vital parts of our nation's cultural life.

Each is inherent of the best of our cultural past, someone who has upheld the highest standards of achievement forged by generations of people who came before us. The folk arts they represent are also the cornerstone of our (inaudible).

Through their (inaudible) traditional art, the National Heritage Fellows offer us a creative vision for the future as well as reminders of our past. Their high aspirations, creativity, determination and hard work prove in the most vivid way the truth of that old saying that the strong roots bear fruits.

They also represent something which is too often overlooked and even occasionally disregarded, and that is the very rich, collective, multi-stranded traditions that make up our country and make up the arts which are so critical to the definition of who we are as a people.

MORE

They offer us a vision of ourselves as Americans and our richness as Democratic people who are strengthened by the multitude of people who have come before and have brought their own additions to America.

The President wasn't able to join us this morning, but he has written to each of the awardees a letter that expresses his congratulations for their achievements but also adds this paragraph: "One of the greatest strengths of our nation is its rich and diverse cultural heritage. As a master traditional artist, you have met and surpassed the highest standards of excellence in your craft. Your extraordinary skills are helping to ensure that the splendid legacies of our past are preserved and carried forward for generations of Americans to come."

The President and I are grateful for each of the contributions that our honorees have made and will continue to make, and I'm hopeful that their contributions will be not only honored in this ceremony today, not only recognized in this wonderful booklet that has been put together by (inaudible) but will really be appreciated for what they represent, a way of demonstrating the diversity of our culture, even beyond that the diversity of human experience, and human aspiration that is really at the core of the American experience.

We are grateful and appreciative and thankful that they have brought these gifts to all of us. Thank you (inaudible).

(End of speech.)

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View Related Topics

September 23, 1994, Friday, Final Edition

NAME: CLARENCE FOUNTAIN; LIZ CARROLL; D.L. MENARD

SECTION: STYLE; PAGE F1

LENGTH: 2372 words

HEADLINE: Some Plain Extraordinary Folk;
National Heritage Fellowship Honor Artists of the Everyday

SERIES: Occasional

BYLINE: Richard Harrington, Washington Post Staff Writer

BODY:

Gospel great Clarence Fountain, leader of the Five Blind Boys of Alabama, thought the phone call telling him the National Endowment for the Arts had awarded him a **National Heritage Fellowship** was a joke. Especially the part about the money.

" 'You're going to give me \$ 10,000?' " Fountain recalls saying. "And then I was glad, because it's good for the gospel, and it's a shot in the arm for us. We love it."

Cajun musician D.L. Menard was also a bit skeptical. "For about 15 minutes I was waiting for the punch line. I just knew it was a joke. Then I said, 'Thank you!' "

Typically, though, each of this year's 11 recipients would likely suggest that the fellowships are not about individuals but traditions. As Irish American fiddler Liz Carroll puts it, "There's an awful lot of people that are doing the very same thing, an awful lot of hard workers and beautiful musicians, and I think it could have been a lot of people."

That's it, of course. Menard, Fountain and Carroll are exactly "we the people," the kind who make art out of everyday life, who are the exemplars of continued traditions, and for whom the cultural process is more crucial than commercial consideration. They generally do not make a living from their chosen craft, but they do make a life from it.

Tonight, the **National Heritage Fellowship** winners will appear in a free concert at Lisner Auditorium. When they were honored on Capitol Hill Wednesday, **Hillary Rodham Clinton** said, "Each is an inheritor of the best of our cultural past, someone who has upheld the highest standards of achievement forged by generations of people who came before."

"They also represent the very rich, collective, multi-stranded traditions that made up our country and made up the arts, which are so critical to the definition of who we are as a people. ... They represent the diversity in art and culture, but, even beyond that, the diversity of human experience, human aspiration, that is really at the core of the American experience."

Champion of Cajun Culture The first time D.L. Menard visited the Washington area was in 1973, but what he thought would be a once-in-a-lifetime trip was only the start of a remarkable journey that has allowed Menard to champion his Cajun culture.

At the time, Menard's Louisiana Aces had broken up and he was simply sitting in with other bands in Louisiana dance halls. But then Menard, known as "the Cajun Hank Williams," was asked to bring the

Aces to the National Folk Festival at Wolf Trap.

"It changed my musical career 100 percent because we had never played for that many people," Menard says in cadenced, heavily French-accented English. "When we got on that stage, I didn't know whether to stay there or run away, that's how stunned I was. I was just as green as grass, man."

The Cajun culture that Menard represents derived from the 1775 British expulsion of French-speaking colonials from Acadia, in what is now Nova Scotia. Many Acadians settled in south Louisiana and maintained their own culture. But in 1916, French was banned from the state's elementary schools, and that culture began eroding.

"A lot of time, we were ashamed to be Cajun," recalls Menard. "We were ashamed to play our music in front of outsiders because to us music that wasn't nationwide, like country and western, it wasn't good music."

But seeds of pride were planted in 1951 when Menard met his hero, Hank Williams. "We started talking about the music, and I told him I sang all his songs in a Cajun group. He said, 'Thank you. Now, remember when you start recording ...' I cut him off, said 'Hank, we'll never record -- remember it's Cajun music we're recording, it's just music we grew up with.'"

"And he said, 'It's yours.' I said, 'What you mean?' He said, 'It's your music and it's good. Any music, if it's your music, it's good. ... You play it like you feel, believe you me, it's good music regardless of what it is.'"

Williams's support was atypical at the time, and it was not until the folk revival and attendant support in the '60s that traditional folk arts began to receive serious attention: The first Cajun cultural festival in Louisiana came the year after Menard's Wolf Trap show.

"It's funny how things change," Menard says in words that could come from any of the National Heritage Fellows. "We had a unique thing, and we did not know about it."

Born in 1932 and raised in the small town of Erath, Menard didn't hear live Cajun music until he was 16 and was transfixed by the guitar playing in his uncle's band. He talked his parents into sending away for an \$11 guitar from the Montgomery Ward catalogue, upgrading soon after to a \$25 model from the Sears Roebuck catalogue (they sent a \$45 model by mistake; he kept it).

"I was determined, oh, I was determined," says Menard, "and six months later I played my first job, with Elias Badeaux and the Louisiana Aces as a fill-in, and I've been playing ever since. It didn't take me long to learn the ropes, to play the music and to make the people dance."

After joining the Aces in 1949, Menard spent the first three years singing in English. Then his wife, Lou Ella, asked him to sing in French one night. "I could hardly speak English, but I couldn't sing in French. I'll never forget the expression on their face when I sang that Cajun song, 'Gran Texas,' the tune that 'Jambalaya' comes from."

Since Hank Williams did a little borrowing, it was only fair that Menard did the same in 1962 when he based "La Porte Dans Arriere" ("The Back Door") on Williams's "Honky-Tonk Blues." This coming-of-age song, which has since become a Cajun music staple, was written down in English because Menard didn't know how to write in French, either.

After working as a farmer and gas station attendant, he finally found a steady source of income that didn't conflict with his music: the D.L. Menard Chair Factory (actually a one-room building next to his house; it burned down last year and is being rebuilt). Menard proudly lists his stock -- ladder-back Cajun chairs, high-back porch rockers, platform rockers, baby chairs and baby rockers, Cajun stools, all made of ash, with seats woven by Lou Ella. The chairs are functional, comfortable and local: Menard (who attends many festivals as both musician and chairmaker) refuses to ship them out of town.

"That's my life," says Menard. "The music was just frosting on the cake, but now it's just about half of my life. I can do it because I work for myself, I work alone. Whenever I want to go out there and make a show, I just lock the shop, make my tour, come back home and my shop's waiting for me."

And the touring has been extensive, including State Department-sponsored trips to Asia and Central and South America.

"As of now I've been to my 33rd country," Menard says. "When we went to Wolf Trap, to us that would have been a once-in-a-lifetime thing, the only opportunity we would have. I had no idea, never entered my mind, that we was going to keep on traveling."

'The Lord Has a Way' Born in Selma, Ala., in 1916, Clarence Fountain was almost 3 when he lost his sight because of pinkeye. At 7, he was sent to Alabama's Talladega Institute for the Deaf and Blind. That's where the seeds of a half-century-long career were sown as music teachers introduced the youngster and several of his friends to classical choral works of Bach, Monteverdi and Mozart (they were taught to read music in Braille).

"That's because the teachers were white and they only could teach us what they knew," Fountain says.

Outside the classroom, Fountain and his friends were embracing emerging gospel trend-setters like the Soul Stirrers, Dixie Hummingbirds and Sensational Nightingales, but a career in that field was the last thing on their minds. "The Lord has a way of doing things in His own time and His own way," says Fountain.

Formed in 1939 when the boys were 14 and dubbed the Happy Land Singers, the group started out in the more genteel, structured jubilee harmony style, but they gradually moved to the more impassioned quartet style -- some called it "hard gospel" -- that would dominate in the '40s and '50s. This style reflected the driving rhythms and emotional fervor of the "sanctified" Pentecostal and holiness churches and tended to feature a prominent, charismatic lead singer -- in this case, Fountain.

After leaving Talladega in 1944, the boys turned professional, changing the group's name in 1948 when a concert promoter booked them with a group from another school for the blind and set off a friendly rivalry that would last for decades. The Happy Land Singers and the Jackson Harmonies became, respectively, the Five Blind Boys of Alabama and the Five Blind Boys of Mississippi.

Starting with the 1949 hit "I Can See Everybody's Mother but Mine," Fountain and his group became successful on both the recording and touring fronts, so it was hardly surprising that managers and record company owners tried to persuade them to cross over. The line between gospel and classic soul music was thinner than some wanted it to be, and Sam Cooke's defection from the Soul Stirrers was one of gospel's lasting scandals.

Bumps Blackwell, who managed both Cooke and Fountain's group, tried to get them to secularize "In the Garden" into "Oh My Darlin'," and, says Fountain, "he gave us \$ 1,500 a week to come out to California and go rock-and-roll. But we stuck with our gospel thing. We didn't want to do it because it seemed like a turnaround, a turn-back, not giving God the play that He should have. So we decided: Let's stick with what we got, and believe our day is coming."

It did, belatedly, when composer Bob Telson and director Lee Breuer decided in 1983 to recast Sophocles' Greek tragedy "Oedipus at Colonus" as a black Pentecostal church service, with all the roles performed by gospel singers. They envisioned Fountain and the Blind Boys as a sort of collective Oedipus, the blind exiled king who finds redemption at the end of his tormented journey. That's also the promise of gospel, of course.

At first, Fountain was not interested. "No way, because when I listened to the tape of how they had it sketched out, it was too dull and didn't make no sense to me. I couldn't feature ourselves working in a play. But when we got it together to sit down and they gave us the opportunity to change everything to the way we wanted and put the right beat to the right song, that interested me."

"Gospel at Colonus" became a critical and commercial hit, says Fountain. "That's the thing that put us in the mind of the masses of people. We already knew how to sing to the masses of people, we just never had the opportunity."

Though soloists and choirs now dominate gospel, the Blind Boys continue to perform, in concerts, clubs and, quite often, overseas (next month they go to Japan and Europe).

"We try to do all we can while we can," says Fountain.

'Playing What I Knew' At 38, Liz Carroll is one of the youngest recipients of a **National Heritage Fellowship**, but she's hardly lacking in acclaim, having won the All-Ireland fiddling championship at 19.

Born in Chicago to Irish parents, Carroll is living testament to the vitality of traditional music. Her father was a button accordion player, her grandmother a fiddler, but she's as much the daughter of Johnny McGreevey, Joe Shannon and Seamus Cooley, Irish immigrants to Chicago who would gift her not only with tunes and techniques but the rich folklore attending the music.

In terms of fiddling, Carroll was to the manner born. "My grandmother played the fiddle, but I didn't have any particular fancy for the violin," she says. "I didn't think about it one way or the other -- until we got one home. It was just a matter of having one in my hands and I liked it right away."

That's the way it was with traditional Irish music too. Early on, Carroll had taken classical lessons. "They were great. I just never knew what classical music was or where I was heading. My parents never played classical music at home and every piece that I ever played, I was hearing it for the first time, whereas with the Irish music, I was just playing what I already knew. "

Carroll's parents sought out lay people "to help, but they always felt they didn't read music and there wasn't anything they could teach me. They'd say, 'You have a good ear, you're doing the right thing, you're on the right road ...'

"All I did was watch everybody."

She did this often, and apparently well, at "sessions" -- informal music gatherings in people's homes or at community sites. "My parents would take me once or twice a month," Carroll explains. "You sat down in a circle with your violin and you just tried. People kept starting tunes and playing and sometimes you'd put your instrument down and go play with other kids -- I was very young -- but that's really where you start learning. You sit in there and you try -- quietly -- until you get the tune down. It was a very easygoing process."

Carroll also started competing (and winning, though she insists it's because no one else competed), gradually moving into more advanced sessions and playing for Irish dancing schools. Even now, her repertoire consists primarily of Irish dance music.

It all paid off when Carroll entered the Fleadh Cheoil in Ireland, the annual "world championship" of Irish traditional music. Winners are crowned "All-Ireland Champion" in different instrumental categories, and after winning the junior division in 1973 and 1974, she won the senior division fiddle crown in 1975. At 19, Carroll was the youngest, and the first woman, to win that category.

Still, Carroll has never worked full time as a musician and in recent years has limited her travels in favor of raising a family. "I did work as a schoolteacher, and I now teach music around Chicago," Carroll says. "I still do things -- if I can go for a weekend or one day, I can do that. You do miss out."

This is said without regret, and there is none about the odd levels of support for traditional Irish music, even in Chicago, with its long cultural history for Irish Americans.

"It's a funny music," Carroll explains. "A lot of people that really like it also play it, so it's kind of low on fans."

GRAPHIC: PHOTO, OTHER WINNERS, JAMES A. PARCELL

LANGUAGE: ENGLISH

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COMMITTEE ON ARTS & HUMANITIES
9/21/94

Divider Title: _____

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 21, 1994

REMARKS BY THE PRESIDENT
AND THE FIRST LADY
AT THE PRESIDENT'S COMMITTEE ON
THE ARTS AND HUMANITIES CEREMONY

The East Room

4:56 P.M. EDT

MRS. CLINTON: Thank you. Thank you very much. Thank you and please be seated.

It is a great pleasure for the President and I to welcome all of you to the White House. We are very pleased and proud of this committee and are grateful to all who agreed to serve, and are particularly grateful to Dr. Brademas for taking on the job of being the chair; the distinguished vice-chairs; and everyone who has been willing to take their time for this commitment.

We believe this is an important day for those of us who care deeply about American culture. It's important not only because this committee has so much potential to do good in ways that will affect the lives of Americans, but also by focusing particularly in providing hopeful and productive outlets for our children.

We want to support and nurture our artists and humanists and the traditions that they represent. And we want also to bring those traditions alive for literally millions and millions of children who too often grow up without opportunities for creative expression; without opportunities for intellectual stimulation; without exposure to the diverse cultural traditions that contribute to our identity as Americans.

Too often today, instead of children discovering the joyful rewards of painting, or music, or sculpting, or writing, or testing a new idea, they express themselves through acts of frustration, helplessness, hopelessness and even violence.

We see too clearly how an erosion and breakdown of our most cherished institutions has resulted in a fraying of the whole social fabric. We see it most tragically in children killing children.

We know that the arts have the potential for obliterating the limits that are too often imposed on our lives. We know that they can take anyone, but particularly a child, and transport that child beyond the bounds that circumstance has prescribed.

We hope that among the many contributions this committee makes it will be thinking and offering ideas about how we can provide children with safe havens to develop and explore their own creative and intellectual potential.

The arts and humanities have the potential for being such safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people. And I am delighted that as one of its major endeavors this

committee will be considering ways of expanding those opportunities to all of our children.

Doing what we can here in the White House and throughout the administration to promote and nurture the arts and humanities is one of the great pleasures that has been ours in the last 20 months. The President believes so strongly in the role that arts and humanities has played in individual lives and in our collective life as a nation. As a child, he found so much joy and challenge in music and in the other art forms. And together, we have tried in our own lives and with our own daughter to provide that kind of exposure and opportunity.

So it is with great pleasure and particular joy, in front of this group on this day, for me to introduce the President of the United States. (Applause.)

THE PRESIDENT: Thank you very much, the First Lady and my old friend John Brademas, and to all of you who have agreed to serve, and your friends and supporters who are here.

I thank you for coming. Before I make the remarks that I want to make to you, I believe in view of the events of the last few days, and particularly the events of the last 24 hours, I should make a short statement about the situation in Haiti.

The deployment of our forces there is now going quite well. As a result of the agreement we have reached last weekend, we now have 8,500 United States troops who have entered Haiti peacefully without any resistance. The multinational force, which was enhanced today by the decision of Australia to join will soon be in a position to carry out its overriding mission: to ensure the transfer of power from the de facto military leaders to the democratically-elected government of Haiti by October the 15th.

I must also tell you how strongly we condemned yesterday's police violence there. Such conduct cannot and will not be tolerated. General Shelton, our Commander on the ground, has met with the Haitian military and police officials today and made clear our policy to them.

During this transition period, the Haitian military will carry out basic police functions. Our Armed Forces cannot and will not become Haiti's police force. But we can work to see that the Haitian military and police operate in a responsible and professional manner. Today, we are deploying on schedule 1,000 United States military police who will monitor the Haitian police, and by their own presence help to deter violence. In the days ahead we will reintroduce into Haiti human rights monitors who were expelled several weeks ago, and bring in police monitors as part of the multinational force.

Today is only the second day of this mission. The situation in Haiti will not change immediately. But today is better than yesterday. And yesterday was better than the day before. We will keep going. We will make steady progress. We will restore democracy.

As we move toward the 15th of October, we will also work to moderate the conduct of Haitian security forces without assuming

the responsibilities. Then after the democratic government returns to power, the coalition will help it to devise a long-term plan of police and military reform, including retraining people so that they can perform to their fullest capabilities in an appropriate manner for a democratic society.

We went into Haiti to help stop the senseless, tragic terror that has plagued the nation since the democratically-elected government was forced from power. The habits of violence will not be shed overnight. But during the coming weeks, we will work to help stop the violence and to begin the process of reconciliation.

I thank the American people for their understanding and increasing support for this endeavor. And, again, let me say my special word of appreciation to our troops there and to their families and all those who have supported them. (Applause.)

Now, let me thank you all again, all of you who've agreed to serve on the President's Committee on Arts and Humanities, to underscore the vital partnership that must exist between your government and the private citizens who do the work of the arts and humanities in our nation. I want to thank the First Lady for agreeing to be the honorary chair, although this is a job she wanted, unlike some of those I've asked her to take on. (Laughter.) You couldn't have a much more appreciative or informed friend.

I am also very, very pleased that John Brademas has agreed to serve as the chairman. I have known him for many years since his distinguished career in the United States Congress and through his brilliant presidency of New York University. I think he is one of our nation's most outstanding citizens and will certainly be one of the most eloquent advocates imaginable for the cause you are here to further. (Applause.)

He also happens to have been an original cosponsor of the bill that created the National Endowment for the Arts and Humanities, and he wrote the bill that established the Institute of Museum Services. He also promised to give me free congressional lobbying advice on the side in return for this appointment. (Laughter.)

I have charged the President's Committee with advancing public understanding of the arts and humanities, which is so important to our democracy, and to establish new partnerships between the federal agencies and the private sector.

As a sign of our commitment to the arts and humanities today, we have here with us members of the Cabinet and the administration, including Secretary Riley, Sheldon Hackney, Jane Alexander, Joe Duffy, and a number of other government officials.

I appointed as all of you can see an extraordinary group of Americans to this committee -- artists, scholars, writers, thinkers, leaders in the corporate world and the philanthropic community, committed citizens, activists recognized in their communities -- people who represent outstanding achievement and a commitment to the cultural life of our nation -- a commitment to keep it alive and to make it more accessible.

By this time next year, I want you to deliver to me a report on the progress we're making in furthering America's cultural life. For 200 years the arts and humanities have helped to bridge American differences, learned to appreciate differences that helped Americans to learn to appreciate differences, one from another, and to build strong and vibrant institutions across our country. You

must help us explore ways to do this better.

The most disturbing thing to me about American life today is not the problems we have, although we have problems of plenty, it is the lack of unity among Americans and the lack of optimism we feel in dealing with those problems.

Just a couple of weeks ago, a distinguished international panel of economists said that the United States was the most productive country in the world. They said that for the first time in almost a decade because the remarkable resurgence of our economy, because of the number of jobs we're creating, because we accounted for almost all the job growth and three-quarters of the economic growth in the seven great industrial nations of the world in the last year and a half, and because we are taking on a lot of our biggest challenges -- bringing our government deficit down three years in a row for the first time since Mr. Truman was president -- the only country of all the advanced economies to do that. And yet, so many Americans still feel that we're kind of adrift and falling apart from one another.

Maybe even more important as you look toward the 21st century -- isn't it interesting that in the last year and a half the South Africans wanted us to spend \$35 million and send our best people to South Africa to work on making that election a success. The Irish and the English have been fighting for eight centuries now. They wanted the United States to be involved in the process of reconciliation that is now taking hold in Northern Ireland. After decades of brutal struggle, the Israelis and the Arabs working together to make peace in the Middle East want the Americans to be centrally involved.

Even in the moment of our greatest tension a few days ago in Haiti, one of the military leaders said, well, if the President is determined to do this, and the world community is absolutely determined to go ahead, we want the Americans here. Why is that? We have Haitian Americans, Jewish Americans, Arab Americans, Irish Americans, English Americans. You think of it -- this diversity we have which cuts across racial and religious and philosophical and regional and income lines, it is the source of our great strength today in a world that is ever more interdependent.

And people look at us and say, you know, with their all their problems -- yes, their crime rate's too high; and, yes, they're too violent; yes, too many of their kids drop out of school; and, yes, there's too much income inequality, especially for working people -- but you know, they pretty well get along. And people from all different kinds of backgrounds wind up pursuing their chosen path in life and living up to their God-given potential. And they're adaptable -- they work their way through the changes that time and circumstance are imposing on them. That's what others think about us.

We somehow have to begin to think that about ourselves again. And I cannot help but believe that the arts and humanities must play a central role in that task. How we imagine our own lives and our own future and how we imagine ourselves as a country will have as big an impact on what it is we ultimately become as anything in the world.

I said the other day, I will just say again, a lot of you have been involved in various enterprises, great business enterprises, great arts enterprises, great entertainment enterprises. Just imagine how you would function if everyday in all the important years of your life you showed up for work and two-thirds of the

people you were working with thought that your outfit was going in the wrong direction and nothing good could happen. (Laughter.) Imagine what would happen if the National Gallery of Art were given the most priceless collection of impressionist paintings uncovered after having been thought destroyed for 50 years, and two-thirds of the people said, I don't believe they're impressionist paintings. (Laughter.) I know Monet -- he was a friend of mine. That's not him. (Laughter.) Don't bother me with the facts. (Laughter.) You're laughing because you know that it's true, don't you? (Laughter.) There is a grain of truth in this. Somehow we have to not sweep our problems under the rug and not sweep our differences under the rug, for that is also what makes America great.

But we only find energy for dealing with our problems and the heart and the hearing to deal with our differences when at least we have a realistic appreciation of where we are, what we're doing and where we're going. And I feel so good about the work we've done to move America forward in the last 20 months, but we'd all have to admit we've still got a lot of work to do in bringing America together in giving our people a realistic feeling about where we are in the world and where we're going. You can do that. You can make a huge difference. The arts and humanities have always helped to do that work.

So I urge you to continue in this work. I urge you to make your progress report to me. I urge you to remember what we are trying to do in our schools in helping to improve our children's education with the arts and humanities. I urge you to work to expand private philanthropy. We all know that the government in this country provides a crucial measure, but only a tiny measure of the support that the arts and humanities need.

I urge you to promote international cultural exchange and understanding, not only because we need desperately to know more about others throughout the world, but because I believe that we'll learn a lot more about ourselves if we just come in contact with people from other walks of life and other paths of the world.

Thanks to phones, faxes, internet, E-mail, CNN, we can see the power of our cultural traditions as they are exported around the world. And sometimes they come back to us. We had the only -- we're the first White House to communicate with huge numbers of people from all over by E-mail. And I'm trying to do a sociological analysis now of whether there's a difference between the E-mail communication and the mail communication -- or the female communication. (Laughter.)

I am very hopeful that you will make a remarkable contribution to this country. I went over this list of people with great care. I tried to get a very different group of people. I tried to imagine all the different things that I hope that this committee could deal with and all the different challenges I hope you could assume. If I haven't done a good job, it's not your fault it's mine in picking you, but I think you're pretty special.

Let me say in closing that I hope that in addition to the schools, you can think about how we can increase access to the arts and humanities all across America to people who might otherwise be isolated from them -- people who are homebound, people who live in very isolated areas, people who now don't even know how to speak the language that would be necessary to ask for something that might change their lives forever. I ask you also to think of that.

We've faced a lot of challenges as a country, but I'm

actually pretty optimistic about it based on the objective evidence. What remains is whether we can develop a vision that will sustain us as a people as we move through a period of change without a known big enemy into an uncertain future. It requires courage, but courage comes from having something inside that you can connect with what you see outside.

You can help us as we work our way through this in this remarkable time in our country's history. I hope you enjoy it. I thank you for serving. And I thank you for being here today.

Thank you. (Applause.)

END5:12 P.M. EDT

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Back Stage

September 23, 1994

SECTION: Vol. 35 ; No. 38 ; Pg. 1; ISSN: 0005-3635

LENGTH: 407 words

HEADLINE: Clinton revives arts-**humanities** advisory committee; President Clinton

BYLINE: Hersh, Amy

BODY:

President Clinton has announced that he is reviving the **President's Committee on the Arts and the Humanities**, which has not met since December, 1991. "We're here to complement the work of the National Endowment for the Arts and the National Endowment for the **Humanities**," Malcolm Richardson, deputy director of the committee, told Back Stage. "We tend to focus on private-public partnerships."

Other topics the committee will be discussing are how to create new partnerships between the NEA, NEH, and other Federal agencies, and how state and local arts agencies can increase their funding. "We're also interested in doing everything we can to foster a better financial climate for the nonprofit theatres," Richardson added.

In making the announcement on Sept. 19, President Clinton said, "The Federal, state, and local governments together provide only a small percentage of the support essential to our cultural life. These appointments underscore the vital partnership between the government and the private citizens who do so much to enrich and preserve the arts and **humanities** in our country."

The committee was scheduled to hold its first formal meeting under the Clinton Administration on Sept. 21 at the White House. Dr. John Brademas, a former U.S. Representative from Indiana and president emeritus of New York University, has been named chairman of the committee. Among others named to serve are playwright and screenwriter David Henry Hwang, musician and composer Quincy Jones, actress Rita Moreno, violinist Isaac Stern, and producer Ann Sheffer. The honorary chair is First Lady **Hillary Rodham Clinton**.

The committee members range from arts advocates to scholars and business leaders. They include: Harvey Golub, who is chairman and CEO of the American Express Company; William Ivey, an author who specializes in folk music; and Jaroslav Pelikan, a history professor at Yale University and president of the American Academy of Arts and Sciences.

The committee was created in 1982 under the Reagan Administration. One of its earliest initiatives was creating the Fund for New American Plays. The Fund, which is a partnership between the Kennedy Center and American Express, has given grants to nonprofit theatres for the production of new works. These include three plays that went on to win the Pulitzer Prize: "The Heidi Chronicles," "The Kentucky Cycle," and "Angels in America: Millennium Approaches."

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IAC-CLASS: Trade & Industry

LANGUAGE: ENGLISH

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

September 28, 1994

REMARKS BY THE FIRST LADY
HONORING VAN CLIBURN
GEORGE WASHINGTON UNIVERSITY
WASHINGTON D.C.

MRS. CLINTON: Thank you so much. It is a delight for me to be here among so many who for so many years have promoted cooperation and friendship between our countries. And I am very hopeful that the changes that have been taking place and that have resulted in the warm partnership between the United States and Russia will lead to even more cooperative efforts such as this foundation.

It was a particular delight for the President and me to see Russian students at the Library of Congress this morning. And it has always been a thrill for me to see American students who have recently been in Russia to study. So I am very hopeful that educational, cultural, and economic as well as other ties will continue to grow and deepen.

And I think one person among us has always served as a symbol of our country's appreciation of the arts and of the potential for many years that we could be brought together.

In 1958, when a young Texan won the International Tchaikovsky Piano Competition, that not only came as a surprise in Moscow, it probably also came as a surprise in New York, because all of a sudden onto the international cultural scene came an artist whose talent would absolutely revolutionize not only piano playing and concert performances, but also the way we thought about the role that music has played in our lives and the universal language that it is, which transcends geography and politics.

Van Cliburn became beloved in Russia, in the United States, and around the world. He has been and continues to be a treasure that peoples of all nations can share. He has been an ambassador of good will during some very difficult days. And he has demonstrated in a quiet, persistent way the contributions that each of us can make with whatever talents and skills we are able to have and develop.

MORE

He has shown us the greatest tool of diplomacy is often the simple magic of an artistic encounter and particularly the shared emotions that music conveys. We can all appreciate now, more than three decades later, the impact of his performance in Moscow in 1958. Thanks to his music, that door between our countries was cracked open a little wider and has stayed open during the decades until now it is wide open and we are here this evening.

On behalf of all lovers of music, on behalf of all Americans, and on behalf of our distinguished guests from Russia, we want to thank Van Cliburn for his humanity and his great talent and to salute him for making our lives and our world so much richer, and also to hope that the inspiration that he gave to many young Russians and Americans, not only those of musical talent but those with an ear to appreciate it, not only those who are artists, but those who dreamed of a better political and economic relationship between our countries, will continue to build a more deep and lasting friendship that will stand the test of time and in a way bring music to all of our ears that we can celebrate as we move forward together. Thank you, Van Cliburn.

(End of speech.)

* * * * *

MORE

THE WHITE HOUSE

Office of the Press Secretary

FOR IMMEDIATE RELEASE

October 11, 1994

Remarks by the First Lady
At Reception for the opening of 20th-Century Sculpture Exhibit
The First Ladies' Garden

Good afternoon. Welcome. Welcome to the White House and welcome to this garden. I am particularly pleased that this event could be held during October, which is Arts and Humanities Month, and that so many of you who are such strong advocates and supporters of the arts and humanities could join us here this afternoon. There are many people whom I wish to thank and will do so toward the end of my remarks because it is an unusually large number of people who have contributed to this occasion.

Sculpture, has been one of my favorite art forms ever since I was a young girl. And not simply, as lore might have it, because my first date with my husband was in the sculpture garden of the Yale Gallery, but because of the way it spoke to me and what it has always meant to me.

I know that all of you believe, as I do, that art has the capacity to provoke our imaginations. And I believe where there is imagination there is hope, and where there is creative expression there is potential for human progress. And hope and progress are concepts and ideals that are as important to us today as they always have been in the history of our country.

Looking at the wonderful pieces that have been assembled in this garden, we can see the variety and diversity and richness of contemporary American sculpture. And we can also see reflections of ourselves and our society over the last one hundred years.

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

Now some of our finest American artists and their art will be available to an entirely new audience. The thousands of visitors who pass through the White House each day will be able to look out the Colonnade windows and will be able to share in the aesthetic beauty and the emotional power of these sculptures. That is extremely important to the President and myself.

We believe that art is not a marginal part of society, is not a luxury, but that it has such extraordinary power and is entered in our personal and collective experiences. Art therefore should be as accessible to as many people as possible.

I have been lucky in my own life to live in places where great art was close at hand. I grew up in Chicago, I went to college in Boston, I was in law school at Yale and was always exposed to the museums, galleries and other places where art thrived. And it was in New Haven that I first saw works of some of the sculptors represented here today.

I also want this exhibition to celebrate the artists themselves. Most of us don't have the courage it takes to be an artist. The courage to unveil one's most profound emotions and visions to outside scrutiny. By sharing their feelings and their ideas with us, these artists not only add beauty to our surroundings here and around our country, they keep us from becoming too sedate, too numb, too inured to the complexities and the challenges of life. So on behalf of the President and myself, I would like to thank all of the artists--not only those represented here, but those throughout our country who contribute so much to the richness of our culture. I would like to thank the supporters of art and artists who help insure that art reaches more and more of our people.

And I would like to thank all Americans for allowing us to display this exhibit in the White House, which is in fact the only home of a head of state anywhere in the world that does have tourists come in nearly every day. And we have now increased so dramatically the numbers of tourists, that there will be, in the months that this exhibit is on display, nearly a million people who will see this, in this garden for the first time.

I would like to thank particularly the people who have made this exhibit possible and I'd like to start with George Neubert, the curator of this exhibit and the Director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska, at Lincoln. He has been an extraordinary help and guide to this entire project and we are very grateful. I would also like to thank Dr. Graham Spanier, the Chancellor of the University of Nebraska, for giving George Neubert and the Sheldon Art Gallery staff the time to work on this exhibit.

I also want to thank our dear friends from the Iris and B. Gerald Cantor Foundation, whose generosity helped make this possible. And the Cantors have been such great friends, not only of art and sculpture through the years, but of the President and mine and we are very grateful for your being here and seeing this come to fruition.

I'd also like to thank my friend, J. Carter Brown, who worked diligently to take a concept and bring it to this wonderful reality and also to wish him a belated happy birthday, which he spent here at the installation in the sculpture garden on Saturday.

And some of the artists whose works are represented in this exhibit are with us today. We thank, Richard Hunt, Bryan Hunt, Ellsworth Kelly and George Siegal, without whose artistry we would not be here celebrating this great occasion.

And those lending institutions from my part of the country, the Mid West, who have lent their treasures: the Sheldon

Memorial Art Gallery and Sculpture Garden, the Washington University Gallery of Art, the Akron Art Museum, the Museum of Contemporary Art in Chicago and the Art Institute of Chicago, the Milwaukee Art Museum, the Minnesota Museum of American Art, the Laumeler Sculpture Park and Museum in St. Louis, the Columbus Museum of Art in Columbus, Ohio, and the Walker Art Center in Minneapolis. I am particular pleased that all of these institutions could have contributed to this exhibit and that we can say to all who ask how proud we are that these institutions are a part of this White House first for us.

I also particularly want to thank and ask to stand as a group, the members of the White House Preservation Committee and the White House Historical Association, if you all would stand because certainly we could not do any of this without your help. Thank you all very much. I also want particularly to thank Rex Scouten, the Curator of the White House, who knows everything that happens here and ever did happen here. And Sylvia Williams, from the Smithsonian who is the President of the Association of Art Museum Directors who helped make this exhibit possible. And really to thank all of you for caring about this wonderful house and for caring about art.

It has been a real pleasure for both the President and me during the months we've been privileged to live here, to explore the nooks and crannies and to study with great interest and delight the wonderful book, **Art in the White House**, to uncover any of the treasures that are here and to try to add to the impact that the White House can bring to the art and culture of our times. So with that, let me say thank you and please join me for a reception up on the State Floor. Thank you all very much.

The Associated Press

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September 28, 1994, Wednesday, AM cycle

SECTION: Washington Dateline

LENGTH: 667 words

HEADLINE: U.S., Russian First Ladies Tour Hospital and Theaters

BYLINE: By LAWRENCE L. KNUTSON, Associated Press Writer

DATELINE: WASHINGTON

BODY:

Hillary Rodham **Clinton** balanced the roles of traditional first lady and crusader for health insurance reform on Wednesday as she escorted Naina Yeltsin on a tour of hospitals and theaters.

Mrs. Clinton made clear she has not given up the fight on health care reform even though that legislation has been declared dead in Congress for the year.

But when asked what dominates the conversation when she and the wife of Russian President Boris Yeltsin chat in private, she reported: "We talk about food and flowers and children and husbands."

Mrs. Yeltsin listened through a translator and nodded but did not volunteer any details of those private talks.

But neither woman was reticent about the public issues that concern them.

Mrs. Yeltsin, who hopes to improve the quality of health care delivery inside a giant country where the provision of health services is a problem, toured a state-of-the art center for children's medicine at Georgetown University.

"I wanted Mrs. Yeltsin to see how children are treated in our hospitals," Mrs. Clinton said. "They don't have the resources that we do."

Attempts are under way to offer doctors, training and equipment to help Soviet physicians improve the quality of care they offer.

After viewing a patient attached to a lifesaving machine that can circulate blood while acting simultaneously as an artificial heart, kidney and lung, Mrs. Yeltsin exclaimed: "I would like to take this piece of America back with me."

Moments before, she had kissed the cheek of a six-year-old who has had two kidney transplants and said, "I have seen unique equipment and the great care taken here with children."

Mrs. Clinton said she was concerned about how Americans pay for health care.

"The issue is not going to go away," she said. "The health needs of the families of America are not going to go away. And so the president and I are not going to go away."

"Because of the way we finance (health care) and the fact that we do leave millions of our fellow citizens without access to quality health care, that's something we have to address and we will work on that," she said.

Mrs. Clinton was asked about reports that when the battle over reforming health care delivery resumes next year, she won't be leading the charge.

"Oh. I don't think you should believe everything you read, do you?" she responded with a wide smile.

She said that the coalition that fought for reform "will continue to work together to create an environment in which positive change can take place."

Mrs. Yeltsin added her own endorsement, saying, "I am grateful for the attention she has brought to the health care issue, not only in the United States but in Russia also."

A short drive across town and Mrs. Clinton was showing Mrs. Yeltsin the concert halls and theaters of the Kennedy Center.

Calling them "very magnificent, unique," Mrs. Yeltsin added, "Only a rich country could afford a building so luxurious."

The two women then viewed excerpts from the current Kennedy Center showcase of the work of choreographer Twyla Tharp, who said she had created all the dances while living in Washington this summer.

Both first ladies applauded the last of the series, a dance set to the music of the Battle Hymn of the Republic.

Music was also the theme a few hours later as Mrs. Clinton and Mrs. Yeltsin took part in an award presentation at George Washington University honoring American pianist **Van Cliburn**, who has long fostered U.S.-Russian cultural cooperation.

Cliburn's 1958 victory at age 23 in the first Tchaikovsky International Piano Competition in Moscow electrified both countries.

Accepting the award from the American-Russian Cultural Cooperation Foundation, Cliburn said he has never forgotten "the beauty and the words and the power of the Russian people."

And Mrs. Clinton said: "We can all appreciate more than three decades later the impact of his triumph. The door between our countries was cracked open a little wider - and it has stayed open."

LANGUAGE: ENGLISH

LOAD-DATE: September 28, 1994

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September 29, 1994, Thursday, Final Edition

SECTION: STYLE; PAGE D1

LENGTH: 741 words

HEADLINE: Unconventional;
First Ladies Bow to Tradition

SERIES: Occasional

BYLINE: Roxanne Roberts, Washington Post Staff Writer

BODY:

The lawyer and engineer spent yesterday making the world a safer place, while the other lawyer and engineer toured Washington.

Ah, sometimes it's tough being a modern First Lady. As Bill Clinton and Boris Yeltsin agreed to dismantle nuclear warheads, **Hillary** Rodham **Clinton** and Naina Yeltsin hugged sick babies, toured the Kennedy Center, and chatted about health care and "food and flowers and children and husbands," said Clinton.

The First Ladies did not wink and elbow each other, but as they moved through the traditional paces assigned to presidential spouses, one got the impression that their friendship is based on a mutual antipathy for press questions and manufactured photo-ops.

Unlike Nancy Reagan and Raisa Gorbachev, who engaged in their own little cold war of one-upmanship, Clinton and Yeltsin -- both professional women, both interested in health care and children's issues -- seemed to genuinely enjoy each other's company. "We have a very good relationship that I value very much," Clinton told reporters -- and they believed her.

After a brief visit with their husbands to a Library of Congress exhibit on the influence of the Russian church on Alaska, the two women, both wearing tailored suits, toured Georgetown University Medical Center's pediatric unit. The hospital is working with the Vishnevskaya-Rostropovich Foundation to expand pediatric intensive care in St. Petersburg.

First stop was the children's playroom, where the women met with five young patients and their parents. There were kisses and hugs for the children and all the heartwarming shots that light up the evening news and prove that a picture with the First Lady is still a big draw.

These were the patients who were well enough to be really excited. "Most of the kids were speechless," said Kathleen Wagner, a therapeutic play provider at the hospital. "One of the mothers said her daughter wasn't sure who the two ladies were, but she knew they were very special."

After a somber visit through the children's intensive care unit, where the tour stopped to see an unconscious 19-year-old on a machine that acts as an artificial heart, kidney and lung, Mrs. Yeltsin -- who was trained as a construction engineer -- turned and said, "I would like to take this piece of America back with me."

There were the inevitable questions from reporters about health care legislation, and the inevitable answers about the importance of the issue for the families of America. Naina Yeltsin praised **Hillary Clinton's** role: "I am grateful for the attention she has brought to the health care issue, not only in the

United States but in Russia also."

When asked about reports she would not be leading the next health care charge for the administration, Clinton smiled and said, "I don't think you should believe everything you read, do you?"

After an hour at the hospital, the First Ladies continued on to the Kennedy Center, where Yeltsin was shown the Concert Hall and Opera House. "Very magnificent, unique," she said through a translator. "Only a rich country could afford a building so luxurious. This testifies to your richness."

There was no time for a real lunch -- just finger sandwiches in the center's African Room with chairman James Wolfensohn. "We had a very informed discussion on the differences between the performing arts in Russia and the United States, and laid the basis for cooperation in the future," he said.

Then the party was whisked to the Terrace Theater for a quick performance of choreographer Twyla Tharp's new works. Clinton appeared absorbed, Yeltsin looked a bit tired, but both women were full of compliments when they joined Tharp and her dancers on the stage afterward.

Last night's itinerary included a reception at George Washington University's Marvin Center honoring pianist **Van Cliburn** and a dinner at the Russian Embassy.

As if the First Lady's office didn't have enough to deal with during the two-day summit, one reporter brought up a question out of left field: Is the First Lady pregnant? Seems the tabloid Weekly World News is reporting that Clinton, 46, is due in April.

Spokesman Neel Lattimore had a good time with that one. "I don't have the guts to ask her," was his first response.

"This is the same publication that said she adopted a space alien baby," he said. "If they already have a space alien baby, I don't know if they need another one."

The official answer, he added, is no.

GRAPHIC: PHOTO, NAINA YELTSIN, LEFT, AND HILLARY CLINTON MEET 17-MONTH-OLD BARNETT AND HER PARENTS, ADRIENNE AND THE REV. EDWARD BARNETT, AT GEORGETOWN HOSPITAL. REUTER

LANGUAGE: ENGLISH

LOAD-DATE: September 29, 1994

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Back Stage

October 14, 1994

SECTION: Vol. 35 ; No. 41 ; Pg. 1; ISSN: 0005-3635

LENGTH: 359 words

HEADLINE: Julie Harris among winners of Nat'l Medal of the Arts; **President Clinton** announces 1994 National Medal of the Arts winners; Brief Article

BYLINE: Hersh, Amy

BODY:

Julie Harris, the only performer to win five Tony Awards, Gene Kelly, and Harry Belafonte are among the recipients of the 1994 National Medal of the Arts. **President Clinton** made the announcement on Oct. 12; the medals are scheduled to be awarded on Fri., Oct. 14, in a ceremony at the White House, followed by a dinner saluting the honorees.

The other recipients are: jazz musician and composer Dave Brubeck; Celia Cruz, the contralto known as "The Queen of Salsa"; Dorothy DeLay, violin teacher, whose many students include Itzhak Perlman; dancer/choreographer Erick Hawkins; folk musician and composer Pete Seeger (who is also a 1994 Kennedy Center Honoree); painter Wayne Thiebaud; and poet Richard Wilbur. Arts patron Catherine Filene Shouse will be honored, as will Young Audiences, a New York City-based organization that has brought art to the lives of six million young people.

There were other honors announced by the White House on Wednesday. For their work in the humanities, the winners of the 1994 Charles Frankel Prize are: educator Ernest L. Boyer; writer William Kittredge; scholar Peggy Whitman Prenshaw; public television executive Sharon Percy Rockefeller; and librarian emerita Dorothy Porter Wesley. Receiving the Presidential Citizens Medal for his legislative leadership and strong advocacy of the arts and humanities is Sen. Claiborne Pell of Rhode Island, who is the chairman of the Senate Subcommittee on Education, Arts, and Humanities.

"These extraordinary and talented individuals have borne eloquent testimony to the enduring power of the arts and the humanities in our everyday lives," **President Clinton** said. "They have contributed profoundly to the richness and variety of our nation's cultural life, and so it is with enormous gratitude that we pay them national tribute."

Nominations for the National Medal of Arts are sought annually by the National Endowment for the Arts and reviewed by the agency's National Council on the Arts. The recommendations are then forwarded to the President for his selection. Earlier this month, the President proclaimed October as **National Arts and Humanities Month**.

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October 13, 1994

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HEADLINE: The President and First Lady to Honor Artists and Scholars at White House Oct. 14

CONTACT: Cherie Simon of the Arts Endowment, 202-682-5570, or Gary Krull of the Humanities Endowment, 202-606-8446 ADVANCE For Release Thursday Oct. 13 at noon EDT

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BODY:

The President and First Lady will honor 16 distinguished American artists and humanists and one arts organization for their outstanding contributions to the nation's cultural life at White House ceremonies on October 14.

Honorees are the 12 recipients of the 1994 National Medal of the Arts, selected by **President Clinton** in collaboration with the National Endowment for the Arts, and the five recipients of the 1994 Charles Frankel Prize in the Humanities, chosen by the National Endowment for the Humanities. Also to be honored for his lifelong contributions in both fields is U.S. Senator Claiborne Pell (D-RI).

"These extraordinary and talented individuals have borne eloquent testimony to the enduring power of the arts and the humanities in our everyday lives," the President said. "They have contributed profoundly to the richness and variety of our nation's cultural life, and so it is with enormous gratitude that we pay them national tribute."

The First Lady said, "We are extremely pleased to honor each of these wonderful Americans whose life's work is an everlasting gift to the nation."

Earlier this month, the President proclaimed October as **National Arts and Humanities Month** and the White House awards ceremony headlines the events marking this celebration.

The National Medal of Arts honors distinguished artists and patrons who have offered inspiration to others either through their artistic achievement or exceptional work on behalf of the arts. The Frankel Prize honors Americans who have had outstanding success in bringing the insights of the humanities to wide public audiences.

Named by **President Clinton** as recipients of the 1994 National Medal of Arts are:

Actor and singer Harry Belafonte, New York, NY
Jazz musician and composer Dave Brubeck, Wilton, CT
Contralto Celia Cruz, New York, NY
Violin teacher Dorothy DeLay, Upper Nyack, NY
Actor Julie Harris, West Chatham, MA
Choreographer Erick Hawkins, New York, NY
Dancer Gene Kelly, Beverly Hills, CA
Folk musician Pete Seeger, Beacon, NY
Arts patron Catherine Filene Shouse, Vienna, VA
Painter Wayne Thiebaud, Sacramento, CA
Poet Richard Wilbur, Cummington, MA

Young Audiences, New York, NY
Winners of the 1994 Charles Frankel Prize for their work in the humanities are:

Educator Ernest L. Boyer, Princeton, NJ
Writer William Kittredge, Missoula, MT
Literary scholar Peggy Whitman Prenshaw, Baton Rouge, LA
Public television executive Sharon Percy Rockefeller, Alexandria,

VA

Librarian Emerita Dorothy Porter Wesley, Washington, DC

Also receiving the Presidential Citizens Medal for his legislative leadership and strong advocacy of the arts and humanities over the years is Senator Claiborne Pell of Rhode Island, Chairman of the Senate Subcommittee on Education, Arts and Humanities.

The Presidential awards presentation will take place on Friday, October 14, at 2:00 p.m., on the White House South Lawn. An official dinner honoring the recipients will be held that evening.

The White House ceremonies mark the tenth annual presentation of the National Medal of the Arts, which, unlike other arts awards, is not limited to a single field or area of artistic endeavor. The award honors "individuals who in the President's judgment are deserving of special recognition by reason of their outstanding contributions to the excellence, growth, support and availability of the arts in the United States."

Nominations for the National Medal of Arts are sought annually by the National Endowment for the Arts and reviewed by the agency's National Council on the Arts. Recommendations are then forwarded to the President for his selection. Winners receive a gold-covered sterling silver medal designed by sculptor Robert Graham of Los Angeles.

The National Endowment for the Humanities' Charles Frankel Prize, now in its sixth year, annually honors distinguished citizens who through their scholarship, writing, academic and/or philanthropic leadership have enriched the nation. The Prize commemorates the late Charles Frankel, an eminent professor of philosophy at Columbia University, assistant secretary of state for educational and cultural affairs, and first director of the National Humanities Center in North Carolina, whose life and work exemplify the integration of scholarship and public service.

The Frankel Prize recipients were selected by Humanities Chairman Sheldon Hackney from recommendations made by the National Council on the Humanities. The winners receive a lucite trophy crafted by Jeffrey Bigelow of Washington, D.C.

In the proclamation declaring October **National Arts and Humanities month**, the President said, " (This) is a time when we recognize the contributions of artists, scholars, museums, theaters, libraries, schools, foundations, government agencies, and other organizations and individuals who work to keep the arts and humanities a vital part of our lives. Let us reflect on the breadth of artistic and humanistic endeavor that blossom freely across our nation, and let us rejoice in the eloquence and meaning they give to our lives, hopes and dreams as American citizens."

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**NAT'L MEDAL OF THE ARTS AND CHARLES
FRANKEL PRIZE - 10/14/94**

Divider Title: _____

FIRST LADY HILLARY RODHAM CLINTON
REMARKS FOR THE
NATIONAL MEDAL OF THE ARTS AND CHARLES FRANKEL PRIZE CEREMONY
THE WHITE HOUSE
OCTOBER 14, 1994

I'm delighted once again to have all of you here at the White House to celebrate the extraordinary contributions of our nation's finest artists and humanists.

And I'm doubly pleased that this event coincides with the opening earlier this week of an exhibition of 20th century American sculpture in the First Ladies' Garden. Every time I have walked by the garden in the last few days, I've been so moved, so inspired by the beauty and power of these sculptures, which now will be accessible to a whole new audience of visitors who pass through the White House. I hope that before you leave you can take the time to visit the garden and experience these American masterpieces as well.

The sculptures reflect the richness and diversity of American culture. And they also offer visions of ourselves and our society over the last century. That's why it's so important that we make this exhibition -- and all facets of American culture -- accessible to as many people as possible.

This month, and particularly at this celebration today, we have the opportunity to affirm the vital place the arts and humanities hold in our society.

Many, many people are working tirelessly here in Washington to do just that, and I'm pleased to say that we have leaders in the Administration whose commitment to the arts and humanities never wavers: Jane Alexander, the chairman of the National Endowment for the Arts; Sheldon Hackney, chairman of the National Endowment for the Humanities, and Diane Frankel, director of the Institute of Museum Services.

I'd also like to welcome the distinguished members of Congress who are here. Let me just say how much we all appreciate the tremendous work being done by the Congressional Arts Caucus.

And finally, I'd like to ask the members of the NEA and NEH councils and the members of the board of the Institute of Museum Services to stand so that we can acknowledge their ongoing contributions to enriching and enlarging American culture.

Please stand.

[Introduce the President]

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PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS FOR THE
NATIONAL MEDAL OF THE ARTS AND CHARLES FRANKEL PRIZE CEREMONY
THE WHITE HOUSE
OCTOBER 14, 1994

This is the second year that I have had the pleasure of honoring the winners of the National Medal of the Arts and the Charles Frankel Prize, and it is truly one of the great pleasures of my job.

Today we celebrate the human imagination and its power to move us forward as a civilization. In honoring our finest artists and humanists, we honor the great American cultural traditions of pluralism, free expression, and tolerance. And we honor the quality of our civic life, which for more than two centuries has offered hope and opportunity to Americans from all walks of life even in the midst of momentous social and political change.

The arts and humanities are our bridge as a people. Whatever divisions exist among us, the arts and humanities draw us together. They enable us to celebrate our own individual identities while also teaching us about the experiences and ideals we share as Americans. And they give us a window on the human condition that prevents us from becoming too complacent, too numb, or too fearful of the challenges and complexities of the world around us.

Too often we think of art and scholarship, of creative expression and the world of ideas, as provinces of some cultural elite. In fact, the arts and humanities do not discriminate or prejudice. They honor us all equally.

Song, dance, painting, drama, books, ideas, and scholarship have never been owned by one ethnic group or another, one religion or another, one race or another, one ideology or another. Rather, they are part of our common heritage, conveying the distinct voices, emotions, and images that together make up a uniquely American culture.

That's why the arts and humanities can be such a powerful source of renewal as we move into the 21st century. We need only look at our history to know that every step we have taken forward as a democracy has coincided with a great period of artistic and intellectual ferment. By fueling our imaginations, by enlarging our understanding of a range of human experiences and emotions, the arts and humanities have always given us confidence to confront whatever uncertainties loomed ahead.

Given that this is National Arts and Humanities Month, it's an appropriate time to remember that public support for the arts and

humanities remains essential today, and will remain so for generations to come.

And now, the moment I look forward to all year, when I have the honor of conferring the National Medal of the Arts and the Charles Frankel Prize on a wonderful group of awardees:

Harry Belafonte once said, "The role of art isn't just to show life as it is, but to show life as it should be." Harry Belafonte has not only brought joy to his audiences but has inspired people around the world through his dedication to freedom movements and humanitarian causes. Singer, actor, and producer, Harry Belafonte has set industry standards with his countless successes. His third album, Calypso, was the first to sell over one million copies. We are all familiar with his work on USA for Africa, which produced the Grammy Award winning album and video "We Are The World". Harry Belafonte continues to bring art and activism together to inspire us to live our lives with passion and concern for others.

A pianist, composer, and bandleader, **Dave Brubeck** is truly an American jazz legend. Reaching international stardom in the 1950s, the Dave Brubeck Quartet performed with such bop era greats as Charlie Parker, Dizzy Gillespie, and Stan Getz. The Quartet's "Time Out" album was the first modern jazz album to "go gold". A classically trained musician, Dave Brubeck is also recognized worldwide for his compositions that include ballet scores, piano concertos, oratorios, cantatas and a mass. Merging both of his interests, he was a pioneer in combining jazz and symphony sounds.

Contralto **Celia Cruz** is known internationally as the Queen of Salsa. Born in Havana, Cuba, she began her vocal career singing her younger siblings to sleep. It wasn't long, though, before she began electrifying audiences on a larger scale. She's sung with Latin musical greats like La Sonora Matancera [mah-tahn-SAIR-ra], Tito Puente, and Johnny Pacheco. Celia Cruz has used her powerful voice and style to transplant Afro-Cuban music to every corner of the globe.

Since beginning her career as a violin teacher at The Juilliard School in 1948, **Dorothy DeLay** has inspired and instructed dozens of virtuosos and concertmasters from all over the world. Instead of teaching a particular technique or tone, her greatest achievement has been to draw out the individual talents and passions of her students. Through her guidance and encouragement, artists such as Itzhak Perlman, Sarah Chang, Nadja [nad-ya] Salerno-Sonnenberg, Cho-Liang Lin [cho-lee-ung-lin], and Nigel Kennedy have become internationally renowned violinists. In the words of Itzhak Perlman, "Miss DeLay's contributions to the excellence of the arts in this country are vast and her place in the history of classical music is secure."

Julie Harris is no stranger to theater enthusiasts. This five-

time Tony Award winner is one of America's most talented and versatile actresses. Her stage credits include I Am A Camera, The Lark, Forty Carats, The Last of Mrs. Lincoln, and The Belle of Amherst, in which she had the starring role as Emily Dickinson. That 1976 production broke box office records at the Kennedy Center as well as in Philadelphia and Boston. Her stage successes won her the New York Drama Critics' Circle Award and Donaldson Award. She has also lent her talents to television, radio, and film.

As the first American in George Balanchine's School of American Ballet and as the first male dancer in Martha Graham's Company, **Erick Hawkins** has been a pioneer in his field. In 1951, he opened his own dance school and founded a dance company, both of which continue to add vitality and originality to the dance world today. As a choreographer, dancer and teacher, Erick Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. For his boldness and talent, Erick Hawkins commands a legendary place in the American modern dance heritage.

The entertainment world boasts few stars as talented and admired as **Gene Kelly**. Beloved as a dancer, singer and actor, he is also an award-winning director, choreographer and producer. A household name, Gene Kelly inspires even the most uncoordinated among us to imitate his memorable scenes. Who hasn't wanted to skip and hum in a rainshower after watching Singin' in the Rain? Having performed in such timeless classics as For Me and My Gal, Anchors Aweigh, On the Town, and An American in Paris it's no wonder that he received a Kennedy Center Award in 1982 for his lifelong contribution to the arts. Whether on stage or screen, Gene Kelly is an American treasure whose musicals entertain people of all generations. We've just learned that Gene Kelly is unable to join us, but we extremely pleased that his wife Patricia is here to accept the award on his behalf.

Pete Seeger is an American folk music legend. Influenced by his father, Charles Seeger, a famous American musicologist, Pete Seeger achieved international fame as a folk singer, songwriter and political activist in the 1950s and 1960s. Among his credits are performing with Woodie Guthrie's band and composing such hits as "If I had a Hammer" for Peter, Paul and Mary and "Where Have All the Flowers Gone" for the Kingston Trio. Pete Seeger has also lent his music to support the civil rights movement, environmental protection, and the labor movement. Occasionally, Pete Seeger still picks up his banjo and anyone who is fortunate enough to listen will attest to his place as one of America's most enduring folk musicians.

Catherine Filene Shouse has been a lifelong patron of the arts. Her leadership has supported the Washington Ballet, Washington Opera, the Kennedy Center for the Performing Arts, and the New York City and Miami City Ballets. For half a century, she worked on behalf of the National Symphony Orchestra. In 1966,

Catharine Filene Shouse donated 100 acres of her Virginia farm as well as funds for an amphitheater to the U.S. government. The Wolf Trap Farm Park for the Performing Arts is America's first and only National Park dedicated to the performing arts and related education programs.

Professor **Wayne Thiebaud** [TEE-boh] is not your average college art teacher. A professor at the University of California at Davis, Wayne Thiebaud is also an internationally renowned artist whose paintings are on display at the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of Art in New York; the Chicago Art Institute; Harvard's Fogg Art Museum and the San Francisco Museum of Art. While his works hang on the walls of the most famous American museums, his teaching allows serious art students to learn and develop from his artistic genius.

Richard Wilbur has been a poet, translator, teacher, Broadway lyricist, critic, editor, and author of children's books. Foremost among his literary achievements have been his poetry and his translations. For his poetry, Richard Wilbur has won two Pulitzer Prizes and the National Book Award. For his translations of French plays, he has won the Bolligen and PEN translation prizes. His translations from Moliere and Racine are the most celebrated American translations from the French theater.

In a time when many schools are having to scale back or eliminate their music, theater and dance programs, **Young Audiences, Inc.** is helping to make the performing arts an essential part of young people's education. Last year, Young Audiences' professional artists presented nearly 50,000 performances reaching more than 6.1 million public school students. Coordinating with schools and communities to establish partnerships on behalf of arts education, Young Audiences has been instrumental in bringing the enrichment of the performing arts to young students around the country.

Winners of the 1994 Charles Frankel Prize for their work in the humanities:

A distinguished scholar, educator, and administrator, **Ernest Leroy Boyer** possesses an unrivaled commitment to educational excellence. As president of the Carnegie Foundation for the Advancement of Teaching in Princeton, New Jersey, he has helped lead the national education debate, and is consistently cited as one of the nation's foremost advocates of educational reform.

A professor of English at the University of Montana and an accomplished writer, **William Kittredge** is considered the leading scholar of the American West. His essays, memoirs, short stories and film screenplays about the region have reached a national audience. Helping to establish western regional studies as an academic field, he has taken Americans beyond the sentimentalized view of the old West, providing us with a more complex and worthy

history of the American West.

For the past twenty years, Peggy Whitman Prenshaw has been a champion of the humanities. A distinguished scholar of southern literature at Louisiana State University, she has organized, conducted or participated in dozens of public humanities forums in Mississippi and Louisiana. She has been a tireless advocate of the humanities in American civic life and has served on the Mississippi Humanities Council, The Federation of State Humanities Councils, and the Louisiana Endowment for the Humanities.

Sharon Percy Rockefeller, president and chief executive officer of WETA from 1989 to 1994, has led TV26 in becoming the third largest producer of national programs for the Public Broadcasting Service. During her tenure, the weekly viewership of WETA TV26 grew to an unprecedented one million viewers and WETA became a forerunner in the production of outstanding programming in the arts and humanities. Most notable among the long list of excellent programs is WETA's coproduction of Ken Burns' 1990 documentary, The Civil War, the highest rated program in the history of public television.

Today, Dorothy Porter Wesley is recognized for her role as a preeminent archivist of African-Americana. During her 43-year tenure as the principal compiler of the black studies collection housed at Howard University's Moorland-Spingarn Research Center, she has set national standards for collecting, preserving and making accessible thousands of books, pamphlets, manuscripts, portraits and artifacts relating to blacks in Africa and the United States. She was the visiting senior scholar at the W.E.B. DuBois Institute for Afro American Research at Harvard University.

1994 recipient of the Presidential Citizens Medal:

Senator Claiborne Pell has been an invaluable ally to the arts and humanities in the United States Congress. One of the founding fathers of the National Endowment for the Arts and the National Endowment for the Humanities, the distinguished senator from Rhode Island has tirelessly served his country through his legislative leadership and unwavering advocacy of the arts and humanities. As Chairman of the Senate Subcommittee on Education, Arts and Humanities, Senator Pell has been instrumental in providing opportunities for artists, in funding arts programs and preservation projects, and in bringing the experience and appreciation of the arts to communities across the nation.

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THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

October 14, 1994

REMARKS BY THE PRESIDENT
AT THE ARTS AND HUMANITIES AWARDS CEREMONY

The South Lawn

2:52 P.M. EST

THE PRESIDENT: Thank you very much. Ladies and gentlemen, Hillary and I are delighted to have all of you here today. This is the second year I've had the pleasure of honoring the winners of the National Medal of the Arts and the Charles Frankel Prize. And it's really one of the great pleasures of my job.

I may or may not be the first President who's reviewed the recommendations of the committee when they send them to me for who should receive the prize, but it enables me to sort of relive large chunks of my life as I see the artists who have been recommended for this esteemed honor.

Today we celebrate the human imagination and its power to move us forward as a civilization. In honoring our finest artists and humanists, we honor the great American cultural traditions of pluralism, free expression and tolerance. We honor the quality of our civic life, which for more than two centuries has offered hope and opportunities to Americans from all walks of life, even in the midst of momentous social and political change.

The arts and humanities are our bridge as a people --our bridge to one another. Whatever divisions exist among us, the arts and humanities draw us together. They enable us to celebrate our own individuals identities, while also teaching us about the things we share as Americans. They give us a window on the human condition that prevents us from becoming too complacent, or too numb, or too fearful of the challenges and complexities of the world of today and tomorrow.

Too often, we think of art and scholarship, of creative expression and the world of ideas, as the provinces as a cultural elite. Indeed, too often these very arguments have been made by those who would seek to divide us one from another -- to divide those who write our songs and paint our pictures and act in our dramas from what they would call normal Americans. But the truth is that the arts and humanities don't discriminate or prejudge, they honor all of equally. And when we listen and look and feel, they bind us together instead of giving in to those who would divide us.

Song, dance, painting, drama, books, ideas and scholarship have never been the province of one ethnic group, one religion, one political faction in this country. They are part of our common heritage. They convey all the distinct and different voices, emotions and images that together make up what is a uniquely American culture. That's why they can be a powerful source of our renewal and our common unity as we move forward into the 21st century.

We need only look at our own history to know that every step we have taken forward as a democracy has coincided with a period of great artistic and intellectual ferment. By fueling our own imaginations, by enlarging our understanding of human experience, the arts and humanities have always given us greater confidence to confront whatever uncertainties loom before us. We need that now -- greater confidence in the face of uncertainty, because I believe more than I can convey in words that the 21st century can be our greatest time if we learn to relish and cherish and celebrate our diversity and to face our challenges with genuine confidence. (Applause.)

You know, I'm glad you clapped for that because it wasn't in the notes, it's just what I wanted to say. (Laughter and applause.) The president of my alma mater, Georgetown, is over there. He's very glad I'm well educated enough to think of one coherent sentence that wasn't written for me. (Laughter.)

Given that this is national arts and humanities month, it's an appropriate time also to remember that public support for the arts and humanities, while always a minor portion of overall financial backing, remains essential today. And it will be so as far as we can foresee. Therefore, I want to thank especially all those people who were individually introduced by the First Lady just a few moments ago. They are a powerful voice for arts and humanities within this administration, and I am very proud of each and every one of them and the service they render to the United States.

Now, I have the honor of conferring the National Medal of the Arts and the Charles Frankel Prize on a wonderful group of awardees.

First, to a man whose music I love and who I found to be one of the funniest people I ever saw perform in person who later lived long enough to be able to encourage and, on occasion, rebuke me as President -- Harry Belafonte. (Applause.)

Harry Belafonte once brought tears to my eyes of laughter at one of his concerts, and later brought tears to my eyes with his passion for an event which is unfolding today, the return of President Aristide to Haiti. (Applause.) He once said, "The role of art isn't just to show life as it is, but to show life as it should be." Well, Harry Belafonte has not only brought joy to his audiences, but he's inspired people throughout the world with his dedication to freedom movements and humanitarian causes.

Singer, actor, producer -- Harry Belafonte has set industry standards. His third album, Calypso, was the first ever to sell over a million copies. We're familiar with his work on U.S.A. for Africa, which produced a Grammy award-winning album and video, "We Are The World." Today, he continues to bring art and activism together to inspire all of us to live our lives with passion and with concern for others.

Ladies and gentlemen, please join me in congratulating Harry Belafonte. (Applause.)

The next awardee is the first person on this list who's work ever touched me personally. I'll never forget when, as a high school musician, I discovered that I could actually play the saxophone lead in "Take Five." (Laughter.) And, Mr. Brubeck, I can still almost do it. (Laughter.)

A pianist, composer and bandleader, Dave Brubeck is truly an American jazz legend. Reaching international stardom in the

1950s, the Dave Brubeck Quartet performed with Charlie Parker, Dizzy Gillespie, Stan Getz and others. The "Time Out" album was the first modern jazz album to go gold. A classically trained musician, Dave Brubeck is also recognized worldwide for his compositions that include ballet scores, piano concertos, oratorios, cantatas, and a mass. Merging both of his interests, he was a pioneer in combining jazz and symphony sounds.

I can also tell you that he is still playing all the time and very well. It is my great personal honor to present the next award to Dave Brubeck. (Applause.)

Contralto Celia Cruz is known internationally as the Queen of Salsa. Born in Havana, she began her vocal career singing her younger siblings to sleep. It wasn't long, though, before she began electrifying audiences on a larger scale. She's sung with Latin musical greats like La Sonora Matancera, Tito Puente, and Johnny Pacheco. Celia Cruz has used her powerful voice and style to transplant Afro-Cuban music to every corner of the globe. Please congratulate Celia Cruz. (Applause.)

Since beginning her career as a violin teacher at the Juilliard School in 1948, Dorothy DeLay has inspired and instructed dozens of virtuosos and concert masters from all over the world. Instead of teaching a particular technique or a tone, her greatest achievement has been to draw out the individual talents and passions of her students.

Through her guidance and encouragement, artists such as Itzhak Perlman, Sarah Chang, Nadja Solerno-Sonnenberg, Cho-Liang Lin and Nigel Kennedy have become internationally renowned violinists. Itzhak Perlman said this: Miss Delay's contributions to the excellence of the arts in this country are vast and her place in the history of classical music is secure. No one could say it better. (Applause.)

Anyone who has ever seen our next awardee perform knows what great acting is all about. Julie Harris is a five-time Tony Award winner, one of our nation's most talented and versatile actresses. Her credits include I Am a Camera, The Lark, Forty Carats, The Last of Mrs. Lincoln, and The Belle of Amherst, in which she had the starring role as Emily Dickinson. That 1976 production broke box office records here at the Kennedy Center as well as in Philadelphia and Boston. Her stage successes won her the New York Drama Critics Circle Award and the Donaldson Award. She has also, as all of you know, lent her considerable talents to television, radio and film. Miss Julie Harris. (Applause.)

Our next honoree is truly a pioneer in his field. Eric Hawkins was the first American in George Balanchine's School of American Ballet and the first male dancer in Martha Graham's Company. In 1951 he opened his own dance school and founded a dance company, both of which continue to add vitality and originality to the dance world today. As a choreographer, dancer and teacher, Eric Hawkins' unique talent has been to place dance in a larger cultural and philosophical context. For his boldness and talent, Eric Hawkins commands a legendary place in American modern dance heritage. Eric Hawkins. (Applause.)

Our next honoree is Gene Kelly. Perhaps the most versatilely talented and widely admired American dancer, singer and actor of this generation. He wanted very much to be here today, and had planned to come, but at the last moment was literally forbidden by his doctors to do so. So his wife has come to receive the award for him.

All of you know that he is an award-winning director, choreographer and producer; a household name who has inspired even the most uncoordinated among us to imitate his memorable scenes, as I must confess, I tried to do for my daughter not very long ago when he was singing in the rain on television. Every one of you has probably done the same thing if you would be perfectly honest about it. (Laughter.)

Having performed in such timeless classics as *For Me and My Gal*, *Anchors Aweigh*, *On the Town*, and *An American in Paris*, it's no wonder that he received a Kennedy Center Award in 1982 for his lifetime contribution to the arts. Whether on stage or screen, Gene Kelly is an American treasure whose musicals entertain people of all generations. Even though he is unable to join us today, we know he's here with us in spirit. We're glad that Patricia is here to accept this award on his behalf. Mr. Gene Kelly. (Applause.)

The next awardee is the second person on this list who had a personal impact on my life, and I would daresay, the lives of every American citizen, at least every American who is 50 years of age or younger -- maybe who's 75 or 80 or younger. Pete Seeger is an American legend. Influenced by his father, Charles Seeger, a famous American musicologist, he achieved international fame as a folk singer, songwriter and political activist in the '50s and '60s. Among his many credits are performing with Woodie Guthrie's band and composing "If I Had a Hammer," "Where Have All the Flowers Gone," and many other songs that all of us know by heart.

He has also lent his music to support the civil rights movement, the protection of our environment and the labor movement. Occasionally, he still picks up his banjo, and anyone who is fortunate enough to listen will attest still to his place as one of our most enduring and endearing and important folk musicians. Mr. Peter Seeger. (Applause.)

Catherine Filene Shouse has been a lifelong patron of the arts. Her leadership has supported the Washington Ballet, the Washington Opera, the Kennedy Center, the New York City and Miami City Ballets. For a half century, she worked on behalf of the National Symphony Orchestra. In 1966, she donated 100 acres of her Virginia farm as well as funds for an amphitheater to the United States government.

The Wolf Trap Farm Park for the Performing Arts is America's first and only national park dedicated to the performing arts and related educational programs. It is a truly national treasure that I think we should all be grateful for. I wish we had more national parks that were for people to work in and learn in and live in. We owe her a lot, and today we recognize her for her signal gifts. (Applause.)

Professor Wayne Thiebaud is not your average college art teacher. A professor at the University of California at Davis, he's also an internationally-renowned artist whose paintings are on display at the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of Art in New York, the Chicago Art Institute, Harvard's Fogg Art Museum, and the San Francisco Museum of Art.

While his works hang on the walls of the most famous American museums, his teaching allows serious art students to learn and develop from his own artistic genius. I don't know about you, but one of the things that I'd like to say is we probably ought to recognize more teachers in this world. And when a teacher has this kind of gift and decides on his own initiative to keep on teaching,

that in itself is a contribution worthy of this medal. (Applause.)
Thank you. (Applause.)

Richard Wilbur has been a poet, translator, teacher, Broadway lyricist, among others, for -- I have to plug one of my favorites -- for the work he did with Lillian Hellman and Leonard Bernstein on *Candide*. A critic and editor, an author of children's books, foremost among his literary achievements have been his poetry and his translations. He has won two Pulitzer Prizes, the National Book Award, was our second Poet Laureate.

For his translation of French plays, he's won the Bollingen and PEN translation prizes. His translations from Moliere and Racine are the most celebrated American translations from the French theater. I think that all of us know that Richard Wilbur is among all other things one of the greatest poets of the 20th century, and we honor him today. (Applause.)

We're giving an award to an organization now that is terribly important. In a time when many schools are having to scale back or eliminate their music, theater or dance programs, Young Audiences Incorporated is helping to make the performing arts an essential part of young people's education. Last year Young Audiences professional artists presented nearly 50,000 performances, reaching more than 6 million public school students.

Coordinating with schools and communities to establish partnerships on behalf of arts education, Young Audiences has been instrumental in bringing the enrichment of performing arts to millions of young people all across our country. That is a terrific achievement, and I am honored to present the medal to one of our most outstanding young musicians, Yo Yo Ma. (Applause.)

I now present the winners of the 1994 Charles Frankel Prize for their work in the humanities. And I began quite proudly with a man who has been a longtime personal friend of the First Lady and of mine, whose work in education will influence educators and, therefore, help students well into the next century. Ernest Boyer is a distinguished scholar, educator and administrator who has demonstrated in his life an unparalleled commitment to educational excellence.

As President of the Carnegie Foundation for the Advancement of Teaching at Princeton, he's helped lead the national education debate for more than 10 years now. He has consistently cited as one of our nation's foremost advocates of educational reform. And I can tell you that, having worked with him myself for the better part of a decade, deep in his heart he does believe that all children can learn and that we can find a way to teach them. Mr. Ernest Boyer. (Applause.)

A Professor of English at the University of Montana and an accomplished writer, William Kittredge is considered the leading scholar of the American West. His essays, memoirs, short stories and film screen plays about the West have reached a national audience. Helping to establish western regional studies as an academic field, he has taken Americans beyond the sentimentalized view of the Old West, providing us with a more complex and worthy history of the American West. Mr. William Kittredge. (Applause.)

For the past 20 years, Peggy Whitman Prenshaw has been a champion of the humanities. A distinguished scholar of southern literature at Louisiana State University, she has organized, conducted or participated in dozens of public humanities forums in Mississippi and Louisiana. She has been a tireless advocate of the

humanities in American civic life and has served on the Mississippi Humanities Council, the Federation of State Humanities Councils, and the Louisiana Endowment for the Humanities. She is my neighbor and I know of her work and how much it has meant to so many of those ordinary citizens who might never have seen some of the things they saw but for her efforts. Thank you very much. (Applause.)

It is a great personal honor for me to have the opportunity to present the next award to our good friend, Sharon Percy Rockefeller, the president and chief executive officer of WETA from 1989 to 1994. She has led TV26 in becoming the third largest producer of national programs for the Public Broadcasting Service. During her tenure, the weekly viewership of WETA TV26 grew to an unprecedented one million viewers and WETA became a forerunner in the production of outstanding programming of the arts and humanities. Most notable among the long list of excellent programs is WETA's coproduction of Ken Burns' magnificent 1990 documentary, The Civil War, the highest-rated program in the history of public television. (Applause.)

You know what she said when I gave it to her? She said, don't forget Baseball. (Laughter.) And it was the only baseball we had this year. (Laughter.)

Today, Dorothy Porter Wesley is recognized for her role as a preeminent archivist of African Americana. During her 43-year tenure as the principal compiler of the black studies collection housed at Howard University's Moorland-Spingarn Research Center, she has set national standards for collecting, preserving and making accessible thousands of books, pamphlets, manuscripts, portraits and artifacts relating to blacks in America and in Africa. She was the visiting senior scholar at the W.E.B. DuBois Institute for Afro American Research at Harvard University. She also is still in her heart a librarian.

The first thing she asked me when I saw her today, was whether I was using the White House library. (Laughter.) The second thing I did was get a reprimand for having four overdue books. (Laughter.) Please welcome her here today. (Applause.)

The final presentation is of a Presidential Citizens Medal to an invaluable ally of the arts and humanities in Congress, the distinguished Chairman of the Senate Foreign Relations Committee, Claiborne Pell, of Rhode Island. Senator Pell is one of the founding fathers of the National Endowment for the Arts and the National Endowment for the Humanities. He has tirelessly served this country through legislative leadership and unwavering advocacy of the arts and humanities. As Chairman of the Senate Subcommittee on Education, Arts and Humanities, he's been instrumental in providing opportunities for artists in funding arts programs and preservation projects, and in bringing the experience and the appreciation of the arts to communities all across this country.

Let us give him a warm round of applause. Senator Pell, congratulations. (Applause.)

Now, let's end this program with a thanks to the good Lord for keeping the rain away -- (laughter) -- and a good round of applause to all of our honorees. Thank you very much. (Applause.)

END3:22 P.M. EDT

PRESIDENT WILLIAM JEFFERSON CLINTON
TOAST FOR THE ARTS AND HUMANITIES DINNER
THE WHITE HOUSE
OCTOBER 14, 1994

T.S. Eliot said, "Culture may . . . be described simply as that which makes life worth living."

We all know intuitively that the great American poet's words are true -- because we know that our spirits and minds depend on music, art, literature, philosophy, and ideas. We know that our growth as individuals requires our imaginations to be stretched, our beliefs to be tested, our emotions and attitudes to be channeled into creative forms of self-expression.

Without the arts and humanities we would grow stale as a people. While not everyone recognizes the vastness of our culture and the role it plays in renewing our democratic way of life, everyone knows that there are songs they love to hear, paintings they love to look at, books they love to read, ideas they love to debate.

That is your great power as artists, as thinkers, as scholars, and also as supporters and advocates of the arts and humanities. That is your great contribution. And that is why I'm honored to salute all the artists and humanists in America who keep our spirit alive and vibrant for generations -- and particularly the extraordinary group of Americans gathered here with us tonight.

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View Related Topics

October 15, 1994, Saturday, Final Edition

SECTION: STYLE; PAGE H2

LENGTH: 605 words

HEADLINE: Hail From The Chief;
Clinton's Personal Kudos to Arts Honorees

SERIES: Occasional

BYLINE: Jacqueline Trescott, Washington Post Staff Writer

BODY:

Presenting the national honors for artists and scholars, **President Clinton** said yesterday, "enables me to sort of relive large chunks of my life."

So, standing on a grand platform on the White House South Lawn, the president revealed the following personal facts: One of his most memorable accomplishments was learning to play the saxophone lead in Dave Brubeck's "Take Five." Turning to the silver-haired jazz musician, Clinton said, "And Mr. Brubeck, I can still almost do it."

Gene Kelly, he continued, "has inspired even the most uncoordinated among us to imitate his memorable scenes, as I must confess I tried to do for my daughter not very long ago." Clinton added mischievously to the crowd, "Every one of you has probably done the same thing, if you would be perfectly honest about it." Kelly, 82, who suffered a stroke in July, was represented by his wife, Patricia.

The occasion also offered Clinton a chance to show that he can take criticism. Citing Harry Belafonte for his musicianship and humor, Clinton added praise for his passionate activism. He mentioned their differences over U.S. policy on Haitian refugees, and noted that the 67-year-old singer had "lived long enough to be able to encourage and, on occasion, rebuke me as president."

But yesterday the president received only positive feedback. The arts and humanities, he said, "have always given us greater confidence to confront whatever uncertainties loom before us. We need that now-greater confidence in the face of uncertainty." He then added: "I believe more than I can convey in words that the 21st century can be our greatest time if we learn to relish and cherish and celebrate our diversity and to face our challenges with genuine confidence."

When the audience burst into applause, Clinton responded, "I'm glad you clapped for that because it wasn't in the notes. ... The president of my alma mater, Georgetown, is over there. He's very glad that I am well educated enough to think of one coherent sentence that wasn't written for me."

The ceremony marked the Clinton administration's second presentation of the **National Medal of Arts** awards and the Charles Frankel Prize for humanities. It was followed by an official dinner last night with a concert by Itzhak Perlman. The other arts honorees were salsa queen Celia Cruz, violin teacher Dorothy DeLay, actress Julie Harris, choreographer Erick Hawkins, folk musician and songwriter Pete Seeger, philanthropist Catherine Filene Shouse, artist Wayne Thiebaud, poet Richard Wilbur and the organization Young Audiences.

Clinton presented the humanities prizes to education leader Ernest Boyer, American West writer William Kittredge, public television executive Sharon Percy Rockefeller, librarian Dorothy Porter Wesley and Southern literature scholar Peggy Whitman Prenshaw.

In the evening, with a menu of lamb, fall greens, pumpkin ice cream and poached apples, the prime honorees were joined by actress Meredith Baxter, catalogue czarina Lillian Vernon, authors Joan Didion and John Gregory Dunne, National Public Radio President Delano Lewis, artist Peter Max and actor Tony Randall.

To a person, the awardees were still basking in the president's firsthand memories and his sweeping endorsement of the arts and humanities as a needed part of life. Kittredge signaled the mood, saying he was "enormously impressed, flattered and surprised." Belafonte said he was caught off-guard by the response of the president to his letter about Haiti. "I am impressed that he paid that much attention. And today he decided to give me Aristide's going back to Haiti as a present."

GRAPHIC: PHOTO, SMILES ALL AROUND: PRESIDENT CLINTON AND THE FIRST LADY PRESENT ACTRESS JULIE HARRIS WITH A NATIONAL MEDAL OF ARTS YESTERDAY.
JAMES A. PARCELL

LANGUAGE: ENGLISH

LOAD-DATE: October 15, 1994

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October 14, 1994, Friday, AM cycle

SECTION: Washington Dateline

LENGTH: 583 words

HEADLINE: Clinton Honoring 18 Artists, Backers

DATELINE: WASHINGTON

BODY:

Celebrating the arts as "our bridge to one another," **President Clinton** honored 17 Americans and one organization Friday for their contributions to the nation's culture.

The diverse crowd of honorees, to be feted at a black-tie banquet in the State Dining Room, included singer Harry Belafonte, dancer Gene Kelly, actress Julie Harris, poet Richard Wilbur and folk singer Pete Seeger.

At an afternoon awards ceremony on the White House lawn, Clinton said that presenting the awards "enables me to sort of relive large chunks of my life" as he fondly recalled the influence of the artists' work.

He described Kelly as one "who has inspired even the most uncoordinated among us to imitate his memorable scenes, as I must confess I tried to do for my daughter not very long ago when he was singing in the rain on television."

"Every one of you has probably done the same thing if you would be perfectly honest about it," he added, drawing a laugh from the crowd.

The awards included the **National Medal of the Arts** and the Charles Frankel Prize in the Humanities. In addition, Sen. Claiborne Pell, D-R.I., received the Presidential Citizens Medal for "legislative leadership and strong advocacy of the arts and the humanities over the years."

"The arts and humanities are our bridge as a people, our bridge to one another," Clinton said. "Whatever divisions exist among us, the arts and humanities draw us together."

Recipients of the arts medal, with White House descriptions, are:

-Harry Belafonte: Began his long career as a singer and actor with "sensual, authentic renderings of Caribbean folk songs."

-Dave Brubeck: "Pianist, bandleader, composer and jazz legend."

-Celia Cruz: "a contralto with a unique quintessential Afro-Cuban vocal sound and improvisational flair."

-Dorothy DeLay: "World-renowned teacher of the violin, the first woman and the most influential in her field."

-Julie Harris: "One of America's most talented and beloved women of stage and screen."

-Erick Hawkins: "The maverick star of America's constellation of dance greats."

-Gene Kelly: "An American treasure. A world-class dancer, singer and actor, he is also an award-winning designer, choreographer and producer."

-Pete Seeger: "An American folk music legend. ... His own compositions of 'Where Have All the Flowers Gone?' 'If I Had a Hammer,' 'Kisses Sweeter Than Wine,' and 'Turn, Turn, Turn' brought him much deserved personal fame."

-Catherine Filene Shouse: Now 98, her philanthropy made possible the National Park Service's Wolf Trap Farm Park for the Performing Arts in Vienna, Va.

-Wayne Thiebaud: "Internationally renowned American artist and teacher."

-Richard Wilbur: A former U.S. poet laureate, he is "a poet, literary translator, teacher, Broadway lyricist, critic, editor and author of children's books."

-Young Audiences, a New York-based group that brings music, dance, theater and the visual arts to more than 6 million young people in 32 states,

Winners of the Frankel Prize are:

Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching; William Kittredge, an interpreter of the American West and English professor at the University of Montana; Peggy Prenshaw, scholar of Southern literature at Louisiana State University; Sharon Percy Rockefeller, former president of the Washington public broadcasting station, WETA; and Dorothy Porter Wesley, an archivist who was principal compiler of the black-studies collection at Howard University.

LANGUAGE: ENGLISH

LOAD-DATE: October 14, 1994

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Example: House of Representatives

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October 14, 1994, Friday

SECTION: State and Regional News

DISTRIBUTION: TO CITY EDITOR

LENGTH: 392 words

HEADLINE: YOUNG AUDIENCES OF MICHIGAN RECEIVES PRESIDENTIAL MEDAL OF ARTS

BODY:

Young Audiences of Michigan, the local chapter of the national nonprofit arts-in-education organization, was honored today with the prestigious **National Medal of Arts**. Yo-Yo Ma, famed cellist and Young Audiences Board Member, accepted the award from **President Clinton** on behalf of Young Audiences and its 32 chapters located in 22 states and the District of Columbia.

Young Audiences links the arts community with the nation's schoolchildren to enhance their educational experience. Last year, more than 6 million children participated in a Young Audiences workshop, auditorium performance, or festival.

DETROIT, Oct. 14

A program unique to the Michigan chapter, which is based in Detroit, is the "Ready, Set, Go!" artist-in-residence program at Detroit Head Start sites. Working in cooperation with the Detroit Recreation Department and the Neighborhood Services Department of the City of Detroit, Young Audiences artists are in residence with a Head Start class for seven weeks. During this time they use the arts to help the children develop their readiness skills for school.

"At a time when many people are finally realizing the importance of a strong arts background and its effect on children's ability to learn reading and math skills, a program such as this one impacts children at their earliest level," said Phillip Talbert, Special Activities Coordinator for the Detroit Recreation Department and one of the program's supervisors. "A commitment to an intensive arts education program for 3- and 4-year-olds speaks to the quality of education we want for our children in the City of Detroit."

Young Audiences is the only organization to receive the **National Medal of Arts** this year. In presenting the medal, **President Clinton** praised Young Audiences as an example of building partnerships between the educational system, the arts community and the private and public sectors, toward the common goal of improving education for our nation's children.

Young audiences of Michigan is celebrating its 20th anniversary this year. Among the 90 artists who perform in schools are such Detroit musical luminaries as DSO violinist Joseph Striplin, and jazz greats Bess Bonnier and Hal McKinney. CONTACT: Colette Gilewicz of Young Audiences of Michigan, 313-843-6940, or home, 313-331-0798

LANGUAGE: ENGLISH

LOAD-DATE: October 15, 1994

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The Associated Press

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October 14, 1994, Friday, PM cycle

SECTION: Washington Dateline

LENGTH: 478 words

HEADLINE: Clinton Honoring 18 Artists, Backers

BYLINE: By LAWRENCE L. KNUTSON, Associated Press Writer

DATELINE: WASHINGTON

BODY:

Casting a broad net, the White House is honoring 18 of the nation's cultural elite, including singer Harry Belafonte, actress Julie Harris, poet Richard Wilbur and folk singer Pete Seeger.

"These extraordinary Americans have borne eloquent testimony to the enduring power of the arts and the human ties in our everyday lives," President Clinton said in a statement prepared for today's ceremony.

First lady **Hillary** Rodham **Clinton** called the work of the honorees "an everlasting gift to the nation."

The awards include the **National Medal of the Arts** and the Charles Frankel Prize in the Humanities.

In addition, Sen. Claiborne Pell, D-R.I., was receiving the Presidential Citizens Medal for "legislative leadership and strong advocacy of the arts and the humanities over the years."

Recipients of the arts medal, with White House descriptions, are:

-Harry Belafonte: Began his long career as a singer and actor with "sensual, authentic renderings of Caribbean folk songs."

-Dave Brubeck: "Pianist, bandleader, composer and jazz legend."

-Celia Cruz: "a contralto with a unique quintessential Afro-Cuban vocal sound and improvisational flair."

-Dorothy DeLay: "World renowned teacher of the violin, the first woman and the most influential in her field."

-Julie Harris: "One of America's most talented and beloved women of stage and screen."

-Erick Hawkins: "The maverick star of America's constellation of dance greats."

-Gene Kelly: "An American treasure. A world-class dancer, singer and actor, he is also an award-winning designer, choreographer and producer."

-Pete Seeger: "An American folk music legend. ... His own compositions of 'Where Have All the Flowers Gone?' 'If I Had a Hammer,' 'Kisses Sweeter Than Wine,' and 'Turn, Turn, Turn' brought him much deserved personal fame."

-Catherine Filene Shouse: Now 98, her philanthropy made possible the National Park Service's Wolf Trap Farm Park for the Performing Arts in Vienna, Va.

-Wayne Thiebaud: "Internationally renowned American artist and teacher."

-Richard Wilbur: A former U.S. poet laureate, he is "a poet, literary translator, teacher, Broadway lyricist, critic, editor and author of children's books."

-Young Audiences, a New York-based group that brings music, dance, theater and the visual arts to more than 6 million young people in 32 states,

Winners of the Frankel Prize are:

Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching; William Kittredge, an interpreter of the American West and English professor at the University of Montana; Peggy Prenshaw, scholar of Southern literature at Louisiana State University; Sharon Percy Rockefeller, former president of the Washington public broadcasting station, WETA; and Dorothy Porter Wesley, an archivist who was the principal compiler of the black studies collection at Howard University.

LANGUAGE: ENGLISH

LOAD-DATE: October 14, 1994

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October 14, 1994, Friday, NASSAU AND SUFFOLK EDITION

SECTION: PART II/WEEKEND; Pg. B27

LENGTH: 217 words

HEADLINE: New Yorkers Win Arts Medals

BYLINE: Karin Lipson

BODY:

FOUR NEW YORK-based recipients - including singer-actor Harry Belafonte and choreographer Erick Hawkins - are among several winners of national arts and humanities awards to be honored today by President Bill **Clinton and Hillary** Rodham **Clinton** at White House ceremonies.

The **National Medal of the Arts** will be awarded to Belafonte and Hawkins, as well as to New Yorker Celia Cruz, the Cuban-born salsa singer, and Young Audiences, a New York-based organization that brings artists and the arts into schools. The other honorees are: jazz musician and composer Dave Brubeck, artist Wayne Thiebaud, violin teacher Dorothy DeLay, actress Julie Harris, folk musician Pete Seeger, poet Richard Wilbur and arts patron Catherine Filene Shouse.

Winners of the Charles Frankel Prize for the humanities are: Washington, D.C., public-television executive Sharon Percy Rockefeller, educator Ernest L. Boyer, literary scholar Peggy Whitman Prenshaw and librarian Dorothy Porter Wesley.

Also to be honored today, with the Presidential Citizens Medal for his arts advocacy, is Sen. Claiborne Pell (D-R.I.). Chairman of the Senate Subcommittee on Education, Arts and Humanities, Pell was also an original co-sponsor of legislation that established the National Endowment for the Arts.

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LANGUAGE: ENGLISH

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October 15, 1994, Saturday, PM cycle

SECTION: Washington Dateline

LENGTH: 373 words

HEADLINE: President Honors Artists, Backers

BYLINE: By KIMBERLY A.C. WILSON, Associated Press Writer

DATELINE: WASHINGTON

BODY:

Eighteen performers and supporters of the arts are recipients of White House honors for superior performance in displaying the diversity of American culture.

"T.S. Eliot described culture as 'that which makes life worth living,'" **President Clinton** toasted his 130 guests at a black-tie dinner Friday night. "Some of you may think that's a bit much ... but everybody knows the songs they love to sing That is the power, those of you who are artists."

After a dinner of smoked lobster and grilled lamb in State Dining Room, the president, first lady Hillary Rodham Clinton and their guests moved to the East Room for a performance by violinist Itzhak Perlman and his pianist-daughter, Navah Perlman, 24.

The awards included the **National Medal of the Arts**, the Charles Frankel Prize in the Humanities, and the Presidential Citizens Medal for "legislative leadership and strong advocacy of the arts and the humanities" awarded to Sen. Claiborne Pell, D-R.I.

"The arts and humanities are our bridge as a people, our bridge to one another," Clinton said at an earlier ceremony. "Whatever divisions exist among us, the arts and humanities draw us together."

Recipients of the arts medal were:

-Actor-singer Harry Belafonte.

-Jazz virtuoso Dave Brubeck.

-Afro-Cuban contralto Celia Cruz.

-Violin teacher Dorothy DeLay, who taught Perlman at the Julliard School.

-Actress Julie Harris.

-Dancer Erick Hawkins.

-Actor-dancer Gene Kelly.

-Folk singer Pete Seeger.

-Philanthropist Catherine Filene Shouse.

-Artist and teacher Wayne Thiebaud.

-Former U.S. poet laureate Richard Wilbur.

-The New York-based Young Audiences group, which has brought the arts to more than 6 million young people in 32 states

Frankel Prize winners included:

Ernest L. Boyer, president of the Carnegie Foundation for the Advancement of Teaching; William Kittredge, scholar on the American West and English professor at the University of Montana; Peggy Prenshaw, scholar of Southern literature at Louisiana State University; Sharon Percy Rockefeller, former president of the Washington public broadcasting station, WETA; and Dorothy Porter Wesley, an archivist who was principal compiler of the black studies collection at Howard University.

LANGUAGE: ENGLISH

LOAD-DATE: October 15, 1994

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**COMMITTEE ON THE ARTS &
HUMANITIES - 12/2/94**

Divider Title: _____

FIRST LADY HILLARY RODHAM CLINTON
PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
WASHINGTON, DC
DECEMBER 2, 1994

TALKING POINTS

* It's a privilege to welcome all of you back to Washington and to hear about the progress you have made in just a few short months.

* There is much concern today about the future of federal funding for our country's vibrant cultural life. I hope all Americans will stop and think about what our nation would be like if monuments, museums, theaters, libraries, and other cultural institutions weren't available to us.

* The Clinton Administration remains committed to the NEA, NEH, IMS, and other federal cultural agencies. As the President said this fall, government only provides a small measure of support for the humanities and arts -- but it is a crucial measure. Without that support, fewer of our cultural institutions and organizations would survive or thrive, and fewer children would know the enrichment that comes from cultural activities.

* I know you have been hard at work advancing your ambitious agenda. Harvey (Golub) and Irene (Hirano) are working with Commerce to encourage cultural tourism. Cynthia (Schneider) and Roger (Johnson) are looking at ways to improve excellence in federal design. Bill (Ivey) and Quince (Jones) will be offering ideas about how to use the media to widen people's appreciation of our cultural life. And David (Gardner) and his group are examining the important question of how to stimulate more private philanthropy.

* Of particular interest to me is how your work will affect the lives of our children. As I said a few months ago when I met you at the White House, this committee has tremendous potential to provide hopeful and productive outlets for young Americans. Peggy and Rich, I hope you can share some of your ideas about how we can use the arts and humanities to give our children opportunities for intellectual and creative expression that generate self-esteem, hopefulness, and excitement about the future.

[Peggy Cooper Cafritz and Rich Gurin will report for about 2 minutes each. If there is time afterward, Dr. Brademas will invite questions and comments from committee members to you].

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FIRST LADY HILLARY RODHAM CLINTON,
REMARKS TO THE PRESIDENT'S
COMMITTEE ON ARTS AND THE HUMANITIES
OLD POST OFFICE, WASHINGTON DC.

APPROX: 11:30 AM EST
FRIDAY, DECEMBER 2, 1994

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(Applause.)

MRS. CLINTON: Thank you. I want to tell all of the committee members how
pleased I am to see you here, and I have been receiving reports about the
exciting and in many ways ground-breaking work you are already doing, by
looking at the issues that we all believe need to be addressed. I'm also very
conscious -- as the chairman just referred -- to the questions that are in all
of our minds about the future of federal funding for our country's vibrant and
vigorous cultural life.

Obviously none of us can predict what will happen on this front and I know
that if we could we could be making predictions that we hoped would come true,
but I believe that as Americans understand what it means to them to have their
local monuments, their museums, their theatres, their libraries, they will
understand -- as we do -- that all of our artistic and cultural institutions
are an integral part of what we call America, and a part that we must work
very hard always --

not only to preserve and nurture -- but to grow because of the impact that
they make on our lives.

Over the past 12 years, this committee, in a bipartisan way, has
courageously supported the arts and humanities, and I know that together we
will work to continue that vigorous support. Throughout their histories, the
NSA, the NEH, the IMS, and the other federal cultural agencies have enjoyed
bipartisan deeply rooted support that extends into every community in our
country.

know that because we value our diverse cultural traditions and we take pride in celebrating America's creative and intellectual genius that we will be prepared to make effectively the arguments that will need to be made, as to the tradition of community, the institutions represented, and more importantly all of our institutions throughout the country need to continue to have the support of the federal government.

MORE

**** filed by:RB--(--) on 12/02/94 at 17:32EST ****
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**FIRST LADY HILLARY RODHAM CLINTON
PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES
WASHINGTON, DC
DECEMBER 2, 1994**

TALKING POINTS

* It's wonderful to be with you again after our seeing you at the White House in September. And I'm particularly excited to see the momentum you have generated in finding new ways that the arts and humanities can help expand opportunities for children, strengthen our economy, and add new dimensions to our individual lives.

* At the same time, I've heard many of you express concern about the future of federal funding for our country's vibrant cultural life. Obviously none of us can predict what will happen -- on any front, including this one -- in the new political environment we find ourselves in. But I sincerely hope that in the months ahead all Americans will stop and think about what our nation would be like if monuments, museums, theaters, libraries, and other cultural institutions weren't available to us.

* Over the past 12 years, this committee has vigorously supported the arts and humanities, and I hope we will work hard together to continue that support. Throughout their histories, the NEA, NEH, IMS, and other federal cultural agencies have enjoyed bi-partisan support on Capitol Hill. And we all know why. As a nation, we have always valued our diverse cultural traditions and taken pride in celebrating America's creative and intellectual genius. We have always relied on our artists and humanists to strengthen the foundations of our democratic way of life. And we have abided by the notion that all of our people should have access to our cultural institutions.

* As the President said to you earlier this fall, government only provides a small measure of support for the humanities and arts -- but that small investment reaps enormous rewards in human terms. Without government support, fewer of our cultural institutions and organizations would survive or thrive. Fewer children would know the enrichment that comes from cultural activities. And the democratic ideals we have defended and upheld for two centuries years would be put in jeopardy.

* I know you have been hard at work advancing your ambitious agenda. Harvey (Golub) and Irene (Hirano) are working with Commerce to encourage cultural tourism, which contributes so much to our economic vitality. Cynthia (Schneider) and Roger (Johnson) are looking at ways to improve excellence in federal design. Bill (Ivey) and Quincy (Jones) will be offering ideas about how to use the media to widen people's appreciation of our cultural life.

And David (Gardner) and Terry (Semel) and their group are examining the important question of how to stimulate more private philanthropy.

* As you know, of particular interest to me is how your work will affect the lives of our children. As I said a few months ago when I met you at the White House, this committee has tremendous potential to provide hopeful and productive outlets for young Americans -- indeed to change their lives. Peggy and Rich, I hope you can share some of your ideas about how we can use the arts and humanities to give our children opportunities for intellectual and creative expression that generate self-esteem, hopefulness, and excitement about the future.

[Peggy Cooper Cafritz and Rich Gurin will report for about 2 minutes each. If there is time afterward, Dr. Brademas will invite questions and comments from committee members to you].

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View Related Topics

December 3, 1994, Saturday, Final Edition

SECTION: STYLE; PAGE C3

LENGTH: 524 words

HEADLINE: Calling for a United Stand On the Arts;
Hillary Clinton Urges Bipartisan Funding Support

SERIES: Occasional

BYLINE: Jacqueline Trescott, Washington Post Staff Writer

BODY:

The incoming Republican Congress's future treatment of federal cultural agencies, particularly the National Endowment for the Arts, is uppermost in many arts advocates' minds. Yesterday **Hillary Rodham Clinton**, speaking to the president's blue-ribbon panel on the arts and **humanities**, added her voice.

Pledging support for continued federal funding of cultural programs, the First Lady stressed the bipartisan endorsements that the cultural agencies historically have enjoyed -- a tactic that is becoming the strategy for those who see the agencies' existence threatened by the rise of a conservative power base in Congress.

"Obviously none of us can predict what will happen on this front," said Mrs. Clinton, referring to the annual tussle over budgets. "All of our artistic and cultural institutions are an integral part of what we call America, and ... we must work very hard not only to preserve and nurture, but to love [them] because of the impact they make on our lives."

Mrs. Clinton appeared briefly at the public meeting of the **President's Committee on the Arts and Humanities**, held at the Old Post Office Pavilion. The committee is made up of 31 private citizens appointed by the president, plus directors of the government cultural agencies. Mrs. Clinton serves as the honorary chairman of the group, which is headed by former Indiana representative John Brademas.

Throughout the day, participants discussed ways to influence the incoming Congress, as well as methods of identifying sources of new philanthropy and of building support for cultural programs. Mrs. Clinton said she was particularly interested in "how your work will affect the lives of children."

Devising ways to safeguard the National Endowments for the Arts and **Humanities**, the agencies' proponents argued, should be a bipartisan effort. The blue-ribbon panel itself grew out of an effort headed by conservative actor Charlton Heston during the Reagan administration, which had initially proposed eliminating the endowments.

"Throughout their history, the NEA, the NEH [and the Institute of Museum Services] -- the federal cultural agencies -- have enjoyed bipartisan and deeply rooted support that extends to every community in our country," Mrs. Clinton said.

The organization and leadership of the congressional committees that oversee the agencies have not been finally decided, but Brademas, who was instrumental in creating the agencies in the '60s and '70s, vowed to protect them. "I know that I did not fight so hard to create the endowments and the IMS only to have them swept away by a budget-cutting Congress, or because of disagreements over what is worthy of federal support," he said.

Rhoda Glickman, director of the Congressional Arts Caucus office, reported yesterday that 247 House members who had voted against a proposal this year by Rep. Philip Crane (R-Ill.) to abolish the NEA had been reelected.

Kennedy Center Chairman James D. Wolfensohn warned against politicizing issues such as arts education. "Our children must have the opportunity to create and grow," he said. "We should not allow it to become political."

GRAPHIC: PHOTO, HILLARY RODHAM CLINTON, WITH JOHN BRADEMAS AND NEA CHAIRMAN JANE ALEXANDER. "ALL OF OUR ARTISTIC AND CULTURAL INSTITUTIONS ARE AN INTEGRAL PART OF WHAT WE CALL AMERICA," CLINTON SAID. DUDLEY M. BROOKS

LANGUAGE: ENGLISH

LOAD-DATE: December 2, 1994

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December 3, 1994, Saturday, Final Edition

SECTION: Part A; NATION; Pg. A4

LENGTH: 725 words

HEADLINE: Arts agencies called threatened ;
First lady urges heading off expected GOP attack

BYLINE: Joyce Price; THE WASHINGTON TIMES

BODY:

First lady **Hillary Rodham Clinton** yesterday made a pitch for continued federal funding of the arts and **humanities**, but congressional and agency staffers warned it will all be taken away by a Republican-ruled Congress without intense lobbying and a strong show of public support.

"It's going to take absolute grass-roots, full-court efforts to salvage the agencies" - the National Endowment for the Arts (NEA) and the National Endowment for the **Humanities** (NEH) - in the 104th Congress, Nicholas Littlefield, an aide to Sen. Edward M. Kennedy, Massachusetts Democrat, told the **President's Committee on the Arts and Humanities** at its second meeting yesterday.

Mr. Littlefield, staff director for the Senate Labor and Human Resources Committee, noted that several times in the past, the NEA was saved from major funding cuts by "strong bipartisan support" in Congress. But he indicated the situation is far more critical at this time.

"Our problem now is not funding, but the very survival of the agency," he told the panel.

Ann Young, congressional liaison for the NEH, also described the two endowments as being in grave danger. "It's very serious . . . more serious now than ever before," she said.

Mrs. Clinton, honorary chairman of the 45-member arts and **humanities** committee that was reactivated by President Clinton to increase public support for cultural institutions, reflected on the uncertain futures of the endowments in remarks she made to the panel earlier in the day.

"The question in all of our minds is about the future of funding [of the NEA and NEH]. . . . Obviously, none of us can predict what will happen on this front," she said.

But Mrs. Clinton said she believes the American public will come to the rescue of the threatened agencies as they "understand what it means for them to have local monuments, museums and theaters, and they understand our artistic institutions are an integral part of America and a part that we must preserve, nurture . . . and [allow to] grow."

Even so, she urged members of the committee and other arts advocates to "take seriously the challenge that confronts [continued] support for the arts."

Committee Chairman John Brademas said there is cause for "deep concern" about the funding issue. He said congressional leaders with whom he has spoken have been "reluctant, before the House and Senate are even organized, to speculate publicly on how the new Congress might treat funding of the federal culture agencies and especially the reauthorization and appropriation of the NEA and NEH."

"We've all been reading various statements from members of Congress suggesting that the endowments be privatized, although we're not sure what that means," Mr. Brademas said.

He pointed out that other congressional members "have suggested that the NEA and NEH, the Corporation for Public Broadcasting, the Kennedy Center and even the Smithsonian and the National Gallery are candidates for budget cuts and even for elimination."

NEA Chairman Jane Alexander, a member of the president's committee, said she is confident her agency will survive because of what she described as "strong bipartisan support." However, she said it's still too early to know if large-scale cuts are likely.

Rhoda Glickman, executive director of the Congressional Arts Caucus and wife of Rep. Dan Glickman, Kansas Democrat, who was defeated in last month's elections, told the committee there is both "good news and bad news" in terms of the "possibilities of what the next Congress will bring you in terms of the arts."

Among the bad news, she said, is that "only 45 senators remain who voted with us" on arts funding issues.

Mrs. Glickman also expressed concern that Rep. Robert L. Livingston, Louisiana Republican, will be chairing the House Appropriations Committee. She noted he has supported amendments in the past that would abolish the NEA or cut more than half of its funding.

But Mrs. Glickman said she believes "those who are diagnosing an end of arts in America" because of the political sea change in Congress are "missing the boat."

She said that 247 House members who voted last year "to keep the endowment around will be part of the 104th Congress."

GRAPHIC: Photo, John Brademas greets **Hillary Rodham Clinton** at a meeting of a presidential arts advisory committee., By AP

LANGUAGE: ENGLISH

LOAD-DATE: December 3, 1994

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December 2, 1994, Friday, AM cycle

SECTION: Washington Dateline

LENGTH: 176 words

HEADLINE: First Lady Calls For Continuing Federal Funding of Arts

DATELINE: WASHINGTON

BODY:

Federal funding for the arts and **humanities** is like yeast because "it helps grow the local and state support," first lady **Hillary Rodham Clinton** said Friday.

Mrs. Clinton addressed a meeting of the **President's Committee on the Arts and the Humanities**, of which she is honorary chair. She talked about the uncertainty of arts funding under the new Republican-controlled Congress.

"I hope that each of us will take seriously the challenge that will confront support for the arts," she said.

John Brademas, chairman of the committee, echoed her concerns.

"We have all read about the threats to the very concept of federal support, which has been part of our system for almost 30 years now," Brademas said. "Let's remember that there is a lot that we do not know about the new Congress' priorities. Let us also remember that there is a vast network across the country of artists, scholars, cultural organizations and citizens who benefit from these programs and will be willing to tell their senators and representatives about these benefits."

LANGUAGE: ENGLISH

LOAD-DATE: December 2, 1994

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**NAT'L DESIGN AWARDS
3/9/95**

Divider Title: _____

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

March 9, 1995

REMARKS BY HILLARY RODHAM CLINTON
AT THE NATIONAL DESIGN AWARDS

Thank you. Thank you very much. Thank you. Thank you very much. I am grateful to Roger Johnson for this opportunity to be with all of you and also with his wife Janice. I am delighted that I had the opportunity to share this platform with Jane Alexander, who is doing a superb job of pointing out the relationship between the arts and the quality of our society. And I am particularly honored that I had the chance to share this platform with Senator Hatfield, and I think, by the reception you gave him this afternoon, you too were honored by his presence.

It is a particular pleasure to be with those of you who work day in and day out with the GSA and those of you who were involved in helping to choose amongst the many designs that were presented to you as members of the jury, and particularly to all of the honorees.

I am especially glad that we are holding this honorary ceremony here, in this building, which is one of my personal favorites in Washington, but I am usually inside of this building at night, at some event or another, so to be here during the day, especially with the sun shining, is a particular pleasure.

The work that we are honoring today, certainly goes far beyond any recognition that we can give you this afternoon. Because each day, what those of you who are being honored do, affects tens of thousands and even millions of Americans, who over the course of the lifetime of the buildings-- they too feel what you have attempted to impart to them in the way of your vision, your idea of what a public building should look like. Too often public buildings do not represent the best in any society. They do not reflect the work that goes on in them or do they in any way represent anyone's vision. They are strictly utilitarian and oftentimes not even effectively that.

But today we honor work that will stand the test of time. Sometimes that is not immediately apparent to the people of a building's or a design's time. You heard Senator Hatfield talk somewhat of the history of our Capitol. Well, both the Capitol and the White House were the results of a competition sponsored by President Washington. Many, many people complained about the results for both designs. Often the President's House, as the White House was called then, was referred to as undistinguished, disproportionate. And yet today it is, as is our Capitol, a

signal and a symbol of our democracy and what we as a nation stand for that is immediately recognized and appreciated around the world. Each of your designs are making a mark in the cities in which you worked. From the energy efficient border station in International Falls to the new technology which will strengthen the structure of the US Court of Appeals in San Francisco to resist future earthquakes, to a program which asked New York school children to interpret through art the significance of an African burial ground discovered during construction of the Federal Office Building.

All of these awards that are being honored today span a wide range of designs. And the fact that we are all affected means that each of us has a stake in the work that is done. Each of us has to in some way recognize that those buildings are us. They represent who we are, who we intend to become. The GSA, in partnership with the NEA, deserves great credit for encouraging creative design in our nation's infrastructure. Together they have encouraged preeminent national designers to participate in this process. These kinds of public/private partnerships are essential to bringing out the best, not only in government, but also in the private sector. As the world's leading purchaser of design services, the federal government should be the leader in fostering design excellence. Good design can affect our lives by beautifying our surroundings, improving our productivity and helping to affect positive social change. Too often we take our surroundings for granted. Too often we forget that the spaces we work in influence the way we live and do our jobs, the way we interact with each other, how we enjoy our days. I am lucky enough to be spending my days in very beautiful federal buildings-- The Old Executive Office Building, The West Wing, The White House. They say to me every day as I walk through the doors, this is a very special country, because the people who came before cared enough to think about the designs of the buildings they lived and worked in. And they wanted their vision, whether it was the Oval Office President Franklin Roosevelt put in, or the Truman Balcony, to say something about the kind of nation we were.

Federal buildings tell us a lot about our history, our culture and how we see ourselves as a people. The designs that are commissioned should reflect not only the best execution, but, as Senator Hatfield pointed out, the wise use of taxpayer's money. This year's 14 winners reflect both criteria, and it is a great pleasure for me to be part of saying thank you and congratulations.

End

FIRST LADY HILLARY RODHAM CLINTON
1994 GSA DESIGN AWARDS
NATIONAL BUILDING MUSEUM
MARCH 9, 1995

*Gabriella
Bush*

Acknowledgements:

- GSA Administrator Roger Johnson
- NEA Chair Jane Alexander
- Senator Mark Hatfield
- Ken Kimbrough [KIM-BREAUX], GSA Commissioner of Public Buildings
- Chet Widom [WHID-OM], President, American Architect Institute
- Thomas Beeby [BEE-BEE], Co-Chair, Design Awards Jury
- Susan Henshaw-Jones, Director, National Building Museum

I am pleased to be here at the third biennial GSA Design Awards to honor this year's winners. It is fitting that we are in the National Building Museum -- the only museum in the country that celebrates American architecture, urban planning and design.

The scope of your work goes far beyond the recognition you receive today. Each day your work affects, in ways large and small, tens of thousands of Americans who visit and use the buildings you have designed and renovated.

Just think: the White House and the United States Capitol were the results of a design competition sponsored by President Washington. How many people complained about the results, calling it "unproportionate." I bet we all wish we could see the way James Hoban did in crafting the grand building!

Each of you has made a mark in the cities you have worked on: the efficient border station in International Falls, Minnesota; to the new technology which will strengthen the structure of the U.S. Court of Appeals in San Francisco; to resist future earthquakes; to a program which asked New York schoolchildren to interpret through art the significance of an African burial ground discovered during construction of the federal office building -- this year's awards span a wide range of designs.

We are all affected by the design of federal buildings across the nation. These designs are a lasting tribute to the innovative spirit of Americans and to the diversity and breadth of our culture. Like the wonderful monuments here in the Nation's Capital. The day care centers in California. The new airport in Denver.

The General Services Administration, in partnership with the National Endowment for the Arts, deserve much credit for

encouraging creative design in our nation's infrastructure. Together, they have encouraged pre-eminent national designers to participate in the federal design process. These kinds of public-private partnerships are essential to bringing out the best not only in government, but also in the private sector. Everybody benefits when the best talent in the private sector joins together with the best talent in government.

As the world's largest purchaser of design services, the federal government should be the leader in fostering design excellence. Good design can affect our lives by beautifying our surroundings, improving our productivity and helping to affect social change.

Too often we take our surroundings for granted. We forget that the spaces we work in influence the way we do our jobs, the way we interact with others and even sometimes how much we enjoy our day. I'm lucky enough to spend parts of my day in very beautiful federal buildings. Like the Old Executive Office Building, where most of my staff works, which was lauded with two GSA Design Awards in 1990.

Federal buildings also tell us a lot about our history, our culture, and how we see ourselves as a people. And at this time of debate over the role of arts and culture in our society, we must remember that every building designed for the federal government is a monument to the American people.

The designs we commission should reflect not only the best execution, but also taxpayers money well-spent. I think this year's fourteen winners reflect both criteria. Congratulations!

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MADISON COUNCIL - 9/11/95

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**FIRST LADY HILLARY RODHAM CLINTON
RECEPTION FOR THE MADISON COUNCIL
THE WHITE HOUSE
APRIL 11, 1995**

TALKING POINTS

[Acknowledgements: Council Chairman John Kluge; Edwin Cox, vice-chairman; Leonard Silverstein, treasurer; Jim Billington]

It is a great privilege to welcome all of you to the White House. I know the President joins me in thanking you for your extraordinary work with the Madison Council and for enabling so many more Americans to take advantage of the unique resources of the Library of Congress.

The Library of Congress is the American people's library. It is the greatest repository of words, images, and information anywhere in the world. And if we think back on the nearly 200 years this extraordinary institution has existed, we can see and feel its indelible mark on the fabric of American society.

Franklin Roosevelt once said, "People die, but books never die." The importance of information in a free, democratic, and pluralistic society cannot be overstated. We all know that access to information -- to history, to literature, to learning, and to the whole universe of ideas -- is vital to sustaining and strengthening the ideals we have always cherished as Americans. And that access is even more critical today, when our own society and the world we live in is becoming more complex; and when our sensibilities are continuously bombarded by spin doctors, sound bites, and sensationalism.

Those of us who lament an erosion of values in America, and a decline of civility in our culture, take great solace in knowing that institutions like the Library of Congress live on. And we take great comfort and pride in the work the Madison Council is doing to make this precious, unique resource accessible to more Americans.

Because, as William Ellery Channing said, "books are true levellers." They are undeniable equalizers. And those of us who are lucky enough to have had access to books and libraries all our lives will always appreciate the power of words and ideas to provoke and cajole us into new levels of reflection and understanding. Someone once said that a book is "the only place in which you can examine a fragile thought without breaking it, or explore an explosive idea without fear it will go off in your face."

That is a very graphic reminder of the role of the written

word in our individual lives and in our larger culture.

Let me just say that I was reminded of this more powerfully than ever before during a recent trip to South Asia. In some parts of that region, literacy is viewed as the most critical factor in determining progress and economic prosperity. As the most civilized nation on earth, we cannot afford to turn our backs on our longstanding and rich traditions of literacy, learning, and the sharing of information and ideas. With your help, we will make those traditions a part of millions more American lives. That is why your support is so important to all of us.

Thank you.

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**WHITE HOUSE CRAFT RECEPTION
4/27/95**

Divider Title: _____

**FIRST LADY HILLARY RODHAM CLINTON
WHITE HOUSE CRAFTS RECEPTION
NATIONAL MUSEUM OF AMERICAN ART
APRIL 27, 1995**

TALKING POINTS

[Acknowledgements: Elizabeth Broun [BRUNE], Director of National Museum of American Art; Michael Monroe, Curator-in-Charge, Renwick Gallery; Michael Heyman [HAY-man], Secretary of the Smithsonian Institution; and the artists and patrons who donated craft pieces]

- I'm delighted that all of you could be here tonight to celebrate the opening of this exhibit. It is so exciting to me personally that this fine collection of American crafts will be available to the public here at the National Museum of American Art through the summer.
- When the President and I moved into the White House in 1993, we wanted to make sure the White House continued to reflect the important role that art and culture have played in our democracy for more than two centuries.
- The Year of American Craft in 1993 gave us a wonderful opportunity to display contemporary American crafts in the formal rooms of the White House.
- The 1993 White House Christmas Tree was covered with ornaments donated by crafts artisans from all over the United States. There were close to 8,000 craft ornaments on the tree.
- This collection includes 72 objects selected from all regions of the country, reflecting the rich cultural diversity of our nation and our history. It includes works in a wide range of mediums: glass, metal, ceramic, textiles, and wood. And it reflects the great spirit and generosity of our crafts artists and supporters of the American crafts movement. All the works were donated by the artists or their patrons.
- After the exhibit was put in place, over 1.5 million Americans viewed these beautiful objects while visiting the White House.
- Along with the "real life" collection, the National Museum of American Art has opened an "Internet Virtual Tour" of the collection. This audio/visual tour allows the viewer to examine each piece, get information about the artists, and

see the works as they appeared on display in the White House. For those who don't have access to computers, or who want something more permanent, there is also a beautiful book that showcases each piece.

- The pieces in this collection represent the beauty and diversity of American craftsmanship as well as the generosity of the crafts artists. It is our hope that this exhibition will help further appreciation of crafts as a vital part of our cultural life.

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View Related Topics

April 27, 1995, Thursday, Final Edition
Correction Appended

SECTION: HOME; Pg. T14

LENGTH: 2526 words

HEADLINE: The Clinton Collection

BYLINE: Heidi L. Berry

BODY:

Imagine walking into the main entrance hall of the White House, with its marble columns, crystal chandeliers and early 19th-century gilded furniture, and seeing a funky contemporary clock on a side table. The clock, by craft artist Wendell Castle, resembles a person as much as it does a timepiece.

It is no more startling in its setting than the large, brilliantly colored blue and yellow glass jar, with a bird perched on its lid, in the antiques-filled Vermeil Room. There, the French neo-classical mantel and the pier table made in New York around 1810 by master craftsman Charles-Honore Lannuier, are far more in harmony with each other and the sensibility of the First Home than the whimsical container by glassmaker David W. Levi.

And that is just the point.

These pieces, part of what is now referred to as the White House crafts collection, were meant to call attention to themselves, and thereby to the art of craft. Starting tomorrow, they will do so more publicly. The clock, the glass jar and 70 other objects will go on display at the **National Museum of American Art**. The exhibition, "The White House Collection of American Crafts," runs through September 4.

The collection can be seen as the culmination of an effort by **Hillary Rodham Clinton** to celebrate the year of craft, decreed before her arrival in the White House by both a joint resolution of Congress and a presidential proclamation. The collection, exhibition and accompanying book, published by Harry N. Abrams, for which the First Lady wrote the foreword, also can be seen as the highlight of a career for Michael W. Monroe. Retiring in June as curator-in-charge of the museum's Renwick Gallery, where crafts are the focus, Monroe selected the artists, and in many cases, the individual works of art.

Monroe sees "craft as a full-fledged art form," but he acknowledges that the field has often played "second cousin to the visual arts." Thus the collection and its attendant recognition are also a high point in the careers of the artists -- even those with national reputations -- who gave examples of their work, with values that range from \$ 600 to \$ 20,000, to the White House when it asked for a contribution to a permanent collection. It was only later that the White House was reminded it cannot accept the works of living artists, and so the collection has been scheduled for relocation to a future Clinton Library, presumably in Arkansas.

The genesis of the Clinton collection was in 1993. Looking ahead to their first Christmas holiday in the White House, **Hillary Clinton** decided to decorate the Christmas trees with ornaments made and donated by craftspeople, a creative but hardly radical idea. But in a bold departure from the formal, traditional nature of the White House, she also envisioned craft objects placed throughout the rooms.

It was an adventuresome step, and it could have easily failed. Mark Hampton, the interior designer and

member of the Committee for the Preservation of the White House, describes crafts as "not easily integrated into decorative schemes."

They are particularly difficult to display in the narrowly focused time framework of the White House, the period 1812 to 1825, he adds. But by many accounts, it was a smashing success. The most enthusiastic assessments, not surprisingly, come from craft professionals such as Janet Kardon, director of the American Craft Museum in New York. "It looked just wonderful," she recalls.

Even people with a more traditional bent, such as Wendy A. Cooper, curator of decorative arts at the Baltimore Museum of Art and a member of the Committee for the Preservation of the White House, were supportive. "As a special installation, they were well placed and most of them were very exciting," she says.

After the exhibit ended, most items were put in storage. Some went to the First Family's private quarters, others to the West Wing, near the President's office, and a number were used as centerpieces at White House luncheons.

According to Ann Stock, social secretary to the First Lady, **Hillary Clinton** turned to her shortly after moving into the White House to come up with specific ways in which to feature crafts there. Stock turned to Monroe.

Monroe and Stock both recall how together they walked through the White House, noting various locations they thought appropriate for displaying crafts. Then Monroe went back to his office and "consulted my memory bank" for objects that would "complement the historical setting of the White House" and could also "stand on their own." Within a month, he had compiled a list of dozens of artists whose work he says fulfilled the criteria he thought appropriate for such a collection.

That the objects were intended to form "the first permanent White House Craft Collection" is clear from the letter Stock sent to more than 70 artists in her capacity as "Special Assistant to The President and Social Secretary." In the solicitation, which in most cases requested a specific work, or a piece from a particular series, Stock assured the artists their contribution "will be displayed in a prominent location in the White House at events throughout the years."

That scenario, it appears, was overly optimistic. For the guidelines of the Committee for the Preservation of the White House state: "Works of an artist are not considered for acquisition unless the artist is deceased and the work executed 25 years prior to the current date." An exception is made only for life portraits of first ladies and presidents.

The intent of this restriction in large part is to allow judgments of quality to be made with the distance of time. And, in relation to the field of craft, that question seems particularly relevant. For there are many who view craft, at best, as a stepsister to the visual arts. "Crafts have been largely ignored by the mainstream art world," says Elizabeth Broun, director of the **National Museum of American Art**. Indeed, the word artist is rarely applied to craftspeople, who are more often called artisans.

Broun finds this term "unintentionally patronizing." And, she says, the boundaries between craft and art are slowly "blurring."

Still, crafts are a deceptively democratic art form, and their ostensibly functional nature tends to cloud the fine line between craft and art. After all, a basket or a vase or a teapot is presumably created for a utilitarian function. Clearly, some of the objects chosen for the White House are art. Interestingly, most of those that transcend the line discourage use, communicating their decorative rather than functional nature in subtle ways. For example, Castle's clock rests on intertwined and unsteady legs that suggest it should not be expected to give us the time even though it does. And the fluted handles on Levi's jar are clearly too small and fragile to be used.

The show, and **Hillary Clinton's** support, possibly give the artists a higher profile and more prestige than they have ever had. The collection has already achieved what Stock describes as the First Lady's

goal, to "highlight the best of America" and bring visibility to their creators.

That same desire -- to expose the artists to the broadest possible public -- is the impetus behind the decision to ultimately house the collection in the Clinton presidential library, according to Stock. That decision was made by Mrs. Clinton herself, according to associate White House curator Betty Monkman. It appears to accede to the Preservation Committee's restrictions while providing the artists continuing exposure. Stock says the collection would remain on permanent display, unless lent to a museum or even the White House itself.

Another option for the collection presumably would have been to give it to the Renwick, where Monroe has worked for 21 years. While Stock and Monroe acknowledge there was some discussion about the collection going to the Renwick, neither explained why it wasn't selected. Rather, Stock points out the unique character of such a collection in a presidential library, the fact that it was formed for the White House, and the First Lady's continuing desire to expose the artists to as broad a public as possible.

Cooper notes that the objects were "kind of a gift to the nation. I kind of hoped they would go to a national museum." It is likely that the collection would get broad exposure in a national museum in the nation's capital.

More than 100,000 people saw the collection while it was displayed during Christmas 1993. The craftspeople who made the objects were invited to a reception then and saw their work at the White House. Neither metal worker Albert Paley nor wood turner Philip Moulthrop recently had been notified that their gift would not permanently reside in the White House. Yet neither seemed distressed when told of the circumstances by a reporter. Instead, each was positive about the public acknowledgement paid to craft by government. It was, Paley said, the "first attempt to bring awareness to the arts in this way," by the "government recognizing one of its cultural resources" and the people who make it.

Mrs. Clinton is not the first First Lady to bring crafts into the White House. Ellen Wilson used rugs and bedspreads made in Tennessee and the Carolinas. Eleanor Roosevelt had furniture for a bedroom made through her own crafts project and textiles made under the auspices of the Works Progress Administration. Even presidents have focused on crafts in their home. In 1882, Chester Arthur commissioned a large stained-glass screen made by Louis Comfort Tiffany for the front hall.

As wife of the vice president, Joan Mondale, herself a potter whose work is represented in the collection assembled under Mrs. Clinton, focused great visibility on the field of crafts and brought the work of many craft artists to the vice president's residence. "The line between art and craft is slowly dissolving," says Mondale, now in Tokyo where her husband, Walter, is ambassador to Japan.

But the objects have not always fared well through changing administrations. Wilson's textiles have disappeared, either worn out or replaced, according to Monkman. Roosevelt's furniture is still in the White House and used on occasion, but the Tiffany screen was removed in 1902, dismantled and sold at auction. Its whereabouts are unknown, Monkman says, and it may have been destroyed by fire. And much of what Joan Mondale assembled for the vice president's house is in storage.

Mondale herself is one of the thousands of craft artists enjoying the current renaissance of craft. Renwick curator Monroe dates this flowering to university classes, which began after World War II, and he credits the role played by schools, museums, collectors and the media. Monroe estimates there were only a "handful" of craft fairs in the early 1970s. Now, he says, there are "hundreds and hundreds."

Monroe does not consider this entirely "a blue-chip collection." Instead, he sought to gather pieces that would present the full range of craft, from usable pieces to purely decorative or sculptural work. He included established, mid-career and emerging artists. Castle, glass makers Dale Chihuly and Harvey K. Littleton are in the first group, while metal worker Susan R. Ewing and ceramicist Mara Superior are in mid-career. He wanted to demonstrate the "generational exchange" in the field, with artists like Moulthrop, whose father, Edward, is also a craftsperson with a piece in the collection, and to include artists who were completely self-taught, such as furniture maker Sam Maloof, as well as those who were highly schooled. In addition, he wanted the collection to be geographically and ethnically diverse and to

include all craft media: clay, glass, wood, fiber and metal.

His passion for the art form emerges as he describes "a marriage between exquisite technique and unusual vision." He points to a free-form bowl by Chihuly of Seattle, among the best known of the artists in the collection, as "alive in rigid form," demonstrating the "molten quality of his material frozen at a moment in time."

When the exhibit ended in February, 1994, this bowl went to the upstairs Center Hall, which the Clintons use as a private living room. Until it left the White House for this show, it sat on an 18th-century English octagonal desk. Also there was a porcelain cocoa pot, complete with its own pedestal, by Massachusetts artist Mara Superior, which was placed on a table in a corridor on the third floor. It is painted with delicate designs derived from embroidered samplers, and like many of the objects in this collection, Superior's pot demonstrates a sense of humor. Its spout tilts down, as if it is about to pour the cocoa itself.

The Clintons must also have admired the stunning cut-glass vase by another Massachusetts artist, Sidney R. Hutter. His purely sculptural vase, an intriguing mix of classical form and modern technology, also went to the family quarters after the exhibit. It is composed of a spiral of cut and polished clear glass and gives off a hue that ranges from deep purple to pale lavender. The shade comes from the glue, which Hutter colors using a technique developed for the electronic and glass industries.

Ewing, from Ohio, is a generation younger than Castle. Her gold-plated brass coffee server has a severe geometric quality that explores the subject of the cylinder and the cone with a sense of humor.

The elegance and beauty of Moulthrop's lathe-turned white pine mosaic bowl is striking; he was asked specifically to donate this piece, he says. "It is one of my distinctive ones that I'm doing." His complex and unique process produces a wooden bowl with white pine suspended in black resin that shimmers and glows, the effect of a kaleidoscope of wood.

Leon and Sharon Niehues of Huntsville, Ark., are another multi-generational craft family. This husband and wife team makes beautifully detailed baskets woven from white oak and enhanced by waxed linen thread. Monroe describes their asymmetrical basket as a "swelling form" whose angled top gives an otherwise static piece a "sense of life." The Niehuses are essentially self-taught.

The energy of the Niehuses' baskets is in direct contrast to the elongated, classically inspired glass vase forms by Dante Marioni, of Seattle. The bright yellow glass is a thoroughly modern touch.

The current show will travel to at least three other locations, exposing the vibrant work of the 77 artists to an even wider public. And it will, as Monroe explains crafts should, "take us to an area we haven't been to before," where we can discover something "new about ourselves."

Heidi L. Berry, a writer on art and antiques and a collector, contributes regularly to Washington Home.

The White House Collection of American Crafts runs through Sept. 4 at the **National Museum of American Art**, 8th and G streets NW. Free. For tour details, call 357-3111. Beginning April 28, a virtual tour of the exhibit on the Internet can be reached through World Wide Web by accessing the NMAA's home page at <http://www.nmaa.si.edu>.

CORRECTION-DATE: April 28, 1995

CORRECTION:

The photograph on the cover of the Home section yesterday was misidentified. It showed the Blue Room of the White House.

May 03, 1995, Wednesday, Final Edition

In last Thursday's Home section, an incorrect Internet address to view the White House Crafts Collection now on display at the **National Museum of American Art** was printed. The correct address is [HTTP://www.nmaa.si.edu](http://www.nmaa.si.edu).

GRAPHIC: PHC,,JOHN BIGELOW TAYLOR; Photo, Jeff McNamara/Reprinted by permission from HOUSE BEAUTIFUL, (C) May 1995. The Hearst Corp. All rights reserved. , "Bird Vase" in glass by Dmitri Michaelides and David W. Levi. Mosaic white pine bowl by Philip Moulthrop, above. Fiber basket titled "Eburnia" by Sharon and Leon Niehues, right. Dale Chihuly's cerulean blue rippled bowl poised on an antique table in the White House. Coffee server in gold plate over brass by Susan Ewing. Ceramic bowls with gilded interiors by Cheryl Williams were used as centerpieces for a White House dinner. Ronald F. Fleming's redwood burl bowl, "New Beginnings," introduces an eclectic note to a formal room in the White House, above. Blown-glass "Imago" bag by John Littleton and Kate Vogel, right.

LANGUAGE: ENGLISH

LOAD-DATE: April 27, 1995

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House Beautiful

May, 1995

SECTION: Vol. 137 ; No. 5 ; Pg. 92; ISSN: 0018-6422

LENGTH: 607 words

HEADLINE: Command performance; donation of art to White House

BYLINE: Burros, Marian ; McNamara, Jeff

BODY:

As guests were leaving the White House after a state dinner last year, one of them, Dale Chihuly, dressed in a dinner jacket and his trademark paint-dripped sneakers, was spirited upstairs to the family quarters for a glimpse of his spectacular bowl. It is one of 72 pieces of 20th-century American crafts that have been donated by artists to the White House. The objects are displayed on a rotating basis in the Executive Mansion's public and private spaces. In 1993 First Lady **Hillary** Rodham **Clinton** began the collection to celebrate the Year of American Craft.

Mrs. Clinton sees the contemporary collection as a continuation of the crafts the White House has been gathering for nearly 200 years. "Now crafts have moved into a different realm and it seemed we should bring the holdings up to date," she said.

For that the White House turned to Michael W. Monroe, the curator of the Renwick Gallery of the Smithsonian Institution's **National Museum of American Art** in Washington, D.C. What he chose represents the diversity of the American crafts scene. "It mirrors what is going on culturally," he said. "There is no one clear movement but a wide latitude and opportunity for expression. Old and new techniques link 20th-century technology and traditional form. These pieces are full of energy, a tour de force of technical skill, a marriage of wonderful technique and wonderful vision."

The mediums of glass, ceramics, metal, wood, and fiber are represented. Among the most important is Chihuly's sculptured blown-glass bowl. "What's exciting about Chihuly's work is his sense of baroque-ness," said Monroe. "He is a master at capturing the power, fragility, and fluidity of glass."

Harvey Littleton's three pieces of elongated glass in blue with pale pink cores are also in the family quarters. Other pieces like Mary Ann "Toots" Zynsky's fused glass bowls are rotated on the state floors of the White House. Monroe likens her bowl to pieces of colored spaghetti. "It's as if she is painting an abstract expressionist work with big brushstrokes," he said.

Among the artists represented at the White House who use classical forms, the glassblower Dante Marioni is known for his electric colors. He contributed two pieces, including a shallow footed bowl in vivid yellow accented with black. James Randy Stromsoe also borrows from the classics, using precious metals. With gold leaf, pewter, and silver he created a bowl of elegant proportions that makes a strong architectural statement. Drawing on a different classical tradition, Cliff Lee's beautifully articulated peach-shaped porcelain vase is related to his Asian background.

The stoneware Prayer Bowls by Cheryl Williams reflect a very different ceramic tradition. "Refined, elegant, and precious," pronounced Monroe. "Out of fire, water, and mud emerges luminosity. The interior gold is a surprise, like breaking open an egg."

Looking at a bowl made by Ron Fleming of a single burl of redwood, Monroe said, "Technically it is spectacular, and it has an incredible vigor." In contrast with Fleming's highly decorative open form is the simple closed form of master wood turner David Ellsworth's wooden vase; it lets the grain of the wood

speak for itself. "The vase is straightforward and direct," said Monroe, "the perfect meshing of form and material.

"There are a lot of these pieces I'd kill to have across the street," Monroe added, referring to the Renwick's location on Pennsylvania Avenue opposite the White House. From April 28 through September 4, the crafts objects will be on exhibition at the Smithsonian's **National Museum of American Art**.

GRAPHIC: Photograph

IAC-NUMBER: IAC 16855294

IAC-CLASS: Magazine

LANGUAGE: ENGLISH

LOAD-DATE: October 30, 1995

FOCUSTM

Search: General News;national museum of american art and hillary w/2 clinton

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April 28, 1995, Friday, BC cycle

SECTION: UNDEFINED

LENGTH: 578 words

HEADLINE: White House Adds Cachet to American Crafts

BYLINE: By BARBARA MAYER

BODY:

An exhibition at the **National Museum of American Art** in Washington may be just the ticket contemporary crafts needs to move out of the weekend fair ghetto and into major galleries and museums.

The exhibition, a White House Collection of American Crafts, is made up of 72 glass, ceramic, metal, wood and fiber objects. It runs through Sept. 4 and is accompanied by a book published by Abrams, \$ 35, and a tour on the Internet.

After Sept. 4 the collection will return to the White House and, ultimately, to the Clinton Presidential Library, wherever it may be. The pieces, most donated by the artists, have been displayed on a rotating basis in the Clinton family quarters. A favorite, a glass bowl by Dale Chihuly, stood on a table in the Center Hall.

"Most of the objects are vessels because most of the locations are tables," says Michael W. Monroe, curator in charge of the museum's Renwick Gallery. "We got a photograph of every possible location in the White House - fireplace mantels, coffee tables, secretary-bookcases, occasional tables - and matched them up with pieces that would be appropriate."

The collection was assembled by Monroe in consultation with **Hillary Rodham Clinton** in an attempt to demonstrate the diversity of American crafts in the '90s. Indicative of divisions in the American crafts world, it is equal parts functional, quasi-functional and purely decorative.

Some of the craftsmen are self-taught. Some learned from a parent or as apprentices. Others went to art school.

"We wanted to represent the spectrum of American crafts from blue chip names to emerging artists, a wide geographic area, both genders, youth and age, and many ethnic strains," Monroe says.

Although this is the first named White House crafts collection, it is not the first time the White House has promoted American crafts. In 1882, President Chester A. Arthur commissioned Louis Comfort Tiffany to create a colored glass screen for the Cross Hall. In 1913, Ellen Wilson set up a "Blue Mountain Room" and invited people to come in and place orders for textiles woven in the mountains of North Carolina and Tennessee.

In 1927, Eleanor Roosevelt furnished a bedroom with colonial revival pieces made by a small workshop in Hyde Park, N.Y., known as Val-Kill Industries. In 1977, Rosalyn Carter used handcrafted tableware for the Senate wives' annual luncheon. When George Mondale was vice president, his wife, Joan, a potter, filled their official residence with crafts. She is among craftsmen represented in the White House show.

Now, what's this about the Internet?

"Potentially, there are millions of homes that we could reach," Steve Dietz, chief of publications and new media initiatives at the **National Museum of American Art**, says.

Anyone with a computer, modem and hookup to the Internet through one of the on-line services will be able to access images and text of the exhibition, including a clip about each artist and a history of the White House room where each object is installed. The user may also leave messages for the White House, the curators of the exhibition and the artists.

Why leave home, then?

"The Internet version of the tour is more like an electronic book than it is like a visit to the exhibition," Dietz says. "Ideally, someone will see the show and the Internet."

The **National Museum of American Art**, Eighth and G Streets, N.W., Washington, D.C., is open from 10 a.m. to 5:30 p.m. daily. Admission is free.

LANGUAGE: ENGLISH

LOAD-DATE: April 28, 1995

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Search: General News;national museum of american art and hillary w/2 clinton

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**SCHULPTURE GARDEN OPENING
5/15/95**

Divider Title: _____

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

May 15, 1995

**Remarks by First Lady Hillary Rodham Clinton
at Sculpture Garden Opening**

MRS. CLINTON: Good morning. Good morning. Oh please be seated. We're so pleased to have you on this glorious day here at the White House. It is always a pleasure to have guests and particularly those who have come from other parts of the country to be in Washington. And today it is especially a pleasure to have so many friends and lovers of art as we celebrate the second exhibition of contemporary American sculpture in the First Lady's Garden.

At a time of great debate about the role of art in society, I am particularly pleased that we can showcase American Art and artists at the White House. The president and I have always believed that art is not a marginal part of our culture nor a luxury that should only be accessible to those who can afford it. Art evokes our emotions and provokes our ideas. It enlarges our understanding of the world around us. It tells us who we are and what we can be and it ought to be experienced and shared by all Americans.

The twelve pieces assembled for this exhibition represent American sculpture since 1965. Like the sculptures in the first exhibit which some of you saw while they were on display in the fall, these sculptures embody the rich diversity of American artistic tradition and reflect the power of creative expression in our culture. I hope that you and the tens of thousands of visitors and guests who pass through here over the next few months will feel the same sensations of joy, excitement, inspiration, and intrigue, and challenge as I do looking at these particular sculptures.

I often come here at twilight after I try to do my daily exercise and sit and look at these sculptures as I did at the first ones that were here and find myself constantly being motivated and enjoying greatly the gifts that all of you have helped make possible. I hope that in seeing this exhibit all Americans will be reminded of the vital role that art plays in strengthening the democratic ideals upon which our nation is founded.

As some of you know, the idea for this exhibition was inspired in part by First Lady Jacqueline Kennedy Onassis. My all too brief friendship with her left a lasting impression on me as it did on so many others. It is a fitting tribute to her and

the extraordinary contribution she made to the White House to keep alive her appreciation of the arts through this ongoing exhibition of contemporary American sculpture.

Many people have helped us realize this dream. And I am so pleased that today we are able to again thank some of you who have worked hard over the last years to take an idea and translate it into reality. Once again, I want to thank the Iris and B. Gerald Cantor Foundation for their extraordinary support of this exhibition and for sculpture in general. Thank you. Iris, stand up. I also want to thank the Committee for the Preservation of the White House and the White House Historical Association some of whose members I see in the audience and I'd like to ask all the members of these important organizations to please stand and be recognized.

I owe a special debt of thanks to J. Carter Brown who has helped to shepherd this idea and to Rex Scouten, curator of the White House, both of whom have been extraordinarily helpful. I am so personally pleased to welcome back George Newburt, the director of the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska who curated the first exhibit and got us off to such a great start when we began with sculptures from the midwest.

Today it is a special honor and pleasure for me to thank the curator of this exhibit, someone whom I have known for a long time, admired and appreciated, and had nothing to do with his selection. The Association of Art Museum Directors, in its wisdom, chose Townsend Wolfe, the director and chief curator of the Arkansas Arts Center in Little Rock, to be the curator of this exhibit and we are very excited about that, Townsend. Thank you so much.

I would also like to thank Betsy Braun, the director of the National Museum of American Art, and Larry Rieger for their efforts to save and preserve our nation's outdoor sculptures through the Save Outdoor Sculpture Program which they have helped to implement.

The twelve sculptures behind me are from the southeast and they focus on American Sculpture from 1965. I am very grateful to the institutions which have lent their sculptures to this exhibit. It is not an easy decision to make.

I know that there are many of you here in this audience who are devoted benefactors and enjoy greatly the works in the institutions who are participating and we are so pleased that you would be willing to do this.

I'm also delighted that we have some of the artists with us who created these sculptures and, in fact, I think we have eight

of the eleven living artists with us and we thank them for adding beauty to our daily surroundings, for preventing us from becoming complacent about the lives we lead and the world we live in, and I would like all the artists who are with us to please stand for a moment.

This is a very exciting time for us in our country as we confront very challenging decisions about the kind of people we are, the kind of society we wish to have, the country that we will live in as we move into the 21st century and I am grateful that so many of you here for this ceremony are people who have supported the arts in your local communities and throughout the country. It is a major contribution that you make, not only to the arts but to the quality of our life together. And I would like now to invite you to again walk through the garden and then join me in the Blue Room upstairs for a reception, then in the State Dining Room. Thank you all very much. (Applause)

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May 15, 1995

SECTION: NATIONAL DESK

LENGTH: 1267 words

HEADLINE: First Lady **Hillary** Rodham **Clinton** Opens Exhibit of 20th Century Sculpture at White House

CONTACT: Lisa Caputo, Neel Lattimore, Karen Finney, 202-456-2960, all of the Office of the First Lady

DATELINE: WASHINGTON, May 15

BODY:

First Lady **Hillary** Rodham **Clinton** today officially opened the second exhibit of 20th century American Sculpture at the White House. The twelve pieces of sculpture, on loan to the White House, are located in the First Lady's Garden. The pieces chosen for this second exhibit, selected from twelve Southeastern museums, focus on American sculpture from 1965 to the present.

Mrs. Clinton said of the exhibit, "The twelve sculptures from the Southeast Region of the United States reflect and celebrate the special genius of American artists and their enduring capacity to stir our imagination and touch our hearts. It is appropriate that this exhibition is on display in the garden conceived of and created by First Lady Jacqueline Kennedy. Mrs. Kennedy believed that art could and should be a part of our lives."

As Chair of the Committee for the Preservation of the White House, Mrs. Clinton and Committee members discussed an exhibition of American 20th-Century sculpture in the White House in January of 1994. J. Carter Brown, Director Emeritus of the National Gallery of Art, and member of the Committee for the Preservation of the White House, contacted the Association of Art Museum Directors regarding the possibility of loaning pieces of 20th-Century American Sculpture to the White House. Under the auspices of the Iris and B. Gerald Cantor Foundation, twelve pieces of sculpture have been loaned to the White House from Southeastern art institutions.

The curator of the exhibit is Mr. Townsend Wolfe, Director and Chief Curator of the Arkansas Arts Center in Little Rock, Arkansas. The Committee for the Preservation of the White House hopes to continue the exhibition with pieces of sculpture from public art collections from every region of the country.

In October of 1994 the first exhibit of 20th Century sculpture was installed in the First Lady's Garden. George Neubert, Director of the Sheldon Memorial Gallery and **Sculpture Garden** at the University of Nebraska-Lincoln, selected twelve sculptures from museums in the Midwest. This first exhibit illustrated the major developments in American sculpture from the early 20th century to the present.

The second exhibit of 20th century sculpture focuses on American sculpture from 1965 to the present. Eleven of the twelve artists are living and working today. Each work is the individual artist's

contribution to the American vision of human life and human understanding. The pieces of sculpture reflect the diversity, vitality and energy of the past, present and future.

ON DISPLAY IN THE FIRST LADY'S GARDEN:

TITLE: SNAKE CHARMER

ARTIST: ALISON SAAR

ON LOAN FROM: SMITHSONIAN INSTITUTION'S HIRSHHORN MUSEUM AND
SCULPTURE GARDEN IN WASHINGTON, DC

TITLE: MOTHER AND CHILD

ARTIST: ELIZABETH CATLETT

ON LOAN FROM: NEW ORLEANS MUSEUM OF ART IN LOUISIANA

TITLE: CUBI XXVI

ARTIST: DAVID SMITH

ON LOAN FROM: SMITHSONIAN INSTITUTION'S NATIONAL GALLERY OF ART
IN WASHINGTON, DC

TITLE: DEFENDER

ARTIST: DAVID DEMING

ON LOAN FROM: ARKANSAS ART CENTER IN LITTLE ROCK

TITLE: TARGET I

ARTIST: JOHN SCOTT

ON LOAN FROM: BIRMINGHAM MUSEUM OF ART IN ALABAMA

TITLE: ZUR WITH DOG

ARTIST: BOAZ VAADIA

ON LOAN FROM: NORTON MUSEUM OF ART IN WEST PALM BEACH, FLORIDA

TITLE: TERNANA ALTAR II

ARTIST: BEVERLY PEPPER

ON LOAN FROM: SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF
AMERICAN ART IN WASHINGTON, DC

TITLE: POLLOCK'S INDIANS

ARTIST: MARK di SUVERO

ON LOAN FROM: J.B. SPEED ART MUSEUM IN LOUISVILLE, KENTUCKY

TITLE: LEVERAGE

ARTIST: LONNIE HOLLEY

ON LOAN FROM: EMORY UNIVERSITY'S MICHAEL C. CARLOS MUSEUM IN
ATLANTA, GEORGIA

TITLE: ADOLESCENCE

ARTIST: WILLIAM KING

ON LOAN FROM: HUNTER MUSEUM OF AMERICAN ART IN CHATTANOOGA,
TENNESSEE

TITLE: TWO LINES OBLIQUE, ATLANTA

ARTIST: GEORGE RICKEY

ON LOAN FROM: HIGH MUSEUM OF ART IN ATLANTA, GEORGIA

TITLE: VERTICAL VOID

ARTIST: CAROL HEPPER

ON LOAN FROM: ORLANDO MUSEUM OF ART IN FLORIDA

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Arkansas Democrat-Gazette

May 16, 1995, Tuesday

SECTION: NEWS ; Pg. 1B

Associated Press SOUTHERN WORKS-- First lady **Hillary Rodham Clinton** and Townsend Wolfe, director of the Arkansas Arts Center in Little Rock, unveil the latest **sculptures** in the First Lady's Garden at the White House on Monday. At right is "Vertical Void" by Carol Hepper of Orlando, Fla. The 12 new works are by Southeastern artists.

LENGTH: 622 words

HEADLINE: FIRST LADY SUPPORTS ARTS THROUGH EXHIBIT

BYLINE: JANE FULLERTON, Democrat-Gazette Washington Bureau

BODY:

WASHINGTON -- With arts funding under fire in Congress, **Hillary Rodham Clinton** argued Monday that art is critical to "strengthening democratic ideals" as she opened a **sculpture** exhibit at the White House.

The 12 pieces on display were selected by Townsend Wolfe, director of the Arkansas Arts Center in Little Rock, who served as curator for the exhibit. The artwork originated from museums in the Southeast, including the Arkansas Arts Center.

"At a time of great debate about the role of art in society, I am particularly pleased that we can showcase American art and artists at the White House," the first lady said. "The president and I have always believed that art is not a marginal part of our culture, nor a luxury that should only be accessible to those who can afford it."

The display is the second of four planned exhibits of 20th-century American **sculpture**, focusing on different regions of the country. The **sculpture** will be on display in the First Lady's Garden through September.

Wolfe echoed the first lady's sentiments about making art accessible.

He said public funding plays a key role in ensuring art is available to everyone and he criticized Republican proposals that would drastically reduce such funding.

"It's very shortsighted. It has the potential of making museums once again more exclusive," Wolfe said. "I think it's part of Congress' responsibility. I'm not opposed to defense funding, but there's got to be something to defend."

More than 30 Arkansans joined Wolfe for the exhibit opening and a reception in the State Dining Room. Among them was Little Rock interior designer Kaki Hockersmith, who helped originate the idea for a **sculpture** display at the White House.

"I was just walking around the White House grounds with the first lady, and she said, 'I can't believe there's no **sculpture** on the White House grounds.' That's how this really got started," Hockersmith said.

So Hockersmith, a member of the Committee for the Preservation of the White House, submitted an exhibit proposal that gained the committee's support.

The result is a series of four modern **sculpture** exhibits. The first exhibit, representing museums in the Midwest, featured a number of classical works.

For the second exhibit, Wolfe focused on more abstract works dating from 1965 to the present. Eleven of the 12 artists represented are still living and several were on hand for the opening.

"I was looking mostly for energy and freshness of vision," he said. "The opportunity for a living sculptor to have work in this garden is very unique."

The contemporary works are tucked between shrubs in the traditional English garden that was created by first lady Jacqueline Kennedy. The garden is visible to all tours and guests as they enter the East Wing of the White House.

The **sculpture** on display ranges from a mahogany statue of a mother and child by Elizabeth Catlett from the New Orleans Museum of Art to an abstract steel work by David Smith from the National Gallery of Art in Washington.

The Arkansas Arts Center contributed a massive black painted steel **sculpture** by Texas artist David Deming titled "Defender."

J. Carter Brown, director emeritus of the National Gallery of Art, praised the first lady for her effort to promote art at the White House.

"Mrs. Clinton has put energy into how she can help preserve the arts in this society," Brown said. "She's really given the arts a shot in the arm."

In her remarks, the first lady said she often comes to the garden at twilight to look at the **sculptures**.

"I hope that in seeing this exhibit, all Americans will be reminded of the vital role that art plays in strengthening the democratic ideals upon which our nation is founded," she said.

LANGUAGE: ENGLISH

LOAD-DATE: July 7, 1995

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