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Folder Title:
National Medal of the Arts 7/9/91 [OA 8325]

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Ah-brah-ven-ell

MAESTRO MAURICE ABRAVANEL: For his long and distinguished career as a conductor, including 33 years as the Music Director of the Utah Symphony. During his tenure, Maestro Abravanel transformed the Utah Symphony into one of the most respected and accomplished orchestras in the United States.

ROY ACUFF: For his contributions to country music, on radio, television, recordings and stage. As King of Country Music, Roy Acuff is a legend: from the Grand Ole Opry to everywhere good country songs are appreciated and enjoyed.

Bellooskee

PIETRO BELLUSCHI: For his stature as one of the giants of 20th century architecture; particularly for his role in the development of the "Northwest" school of architecture. Mr. Belluschi and his partners are responsible for the design of many of America's finest residential, commercial and ecclesiastical structures, as well as fine arts centers and museums.

J. CARTER BROWN: For his leadership of the National Gallery of Art and his stewardship of the arts in the Nation's Capital. For the past 30 years, Carter Brown has dedicated himself to improving the quality of the cultural life of Washington, DC and to preserving our country's cultural treasures.

honey

CHARLES "HONI" COLES: For his ebullient style of tap dance, his choreography and his dedication to passing his artistry on to others. "Honi" Coles earned wide acclaim for his performances on stage and screen and for his dedication to younger dancers in the studio.

JOHN O. CROSBY: For his leadership of opera in America. For the past 34 years, under the direction of Maestro Crosby, the Santa Fe Opera has become a leader in innovation, education, and superbly crafted performances.

dee-ben-corn

RICHARD DIEBENKORN: For his artistry and steadfast devotion to his artistic vision and integrity. One of the finest contemporary visual artists, Mr. Diebenkorn's influence reaches beyond the canvas and into the classroom where he has taught painting throughout his entire career.

"Phil"

R. PHILIP HANES, JR.: For his generous support and work on behalf of the arts in North Carolina and across the nation. Mr. Hanes's personal contributions to the arts have been enormous, and his leadership, both on the National Council on the Arts, and with numerous other arts groups, sets an example for volunteerism in this nation.

KITTY CARLISLE HART: For her stewardship of the arts in New York State and her passionate commitment to public support of the arts. Along with her career as a singer and actress, Ms. Hart has demonstrated her love of the arts by steadfast leadership over more than two decades.

freemus

PEARL PRIMUS: For her dancing and choreography, which have shown Americans the beauty of the Dance of Africa. As an artist and anthropologist, Ms. Primus observed the cultural expressions of Africa, the Caribbean and the Southern United States and through the prism of dance has shown all of us new worlds.

ISAAC STERN: For his brilliant career as a consummate violinist, and for his leadership of the Carnegie Hall. Hailed as one of the foremost musicians of the 20th century, Mr. Stern has championed the contemporary repertory, and as President of Carnegie Hall, he has helped rescue and restore this treasure for the performing arts.

TEXACO: For its long-term commitment to the arts, in particular for Texaco's support of the Metropolitan Opera Broadcasts for over half a century. Through the generosity of Texaco, millions of people across the nation have been able to enjoy opera performances in their homes on radio and television.

THE WHITE HOUSE
WASHINGTON

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THE HOME BOOK OF AMERICAN QUOTATIONS

SELECTED AND ARRANGED BY

BRUCE BOHLE

DODD, MEAD & COMPANY
NEW YORK 1967

1
Build your art horse-high, pig-tight and bull-strong.
ELBERT HUBBARD, *Epigrams*. "Horse-high, pig-tight and bull-strong" is the definition of a legal boundary fence.

2
Scratch an artist and you surprise a child.
JAMES G. HUNEKER, *Chopin*.

3
Great art is an instant arrested in eternity.
JAMES G. HUNEKER, *Pathos of Distance*.

4
An art is a handicraft in flower.
GEORGE ILES, *Jottings*.

5
Art is nothing more than the shadow of humanity.
HENRY JAMES, *Lectures: University in Arts*.

6
In art economy is always beauty.
HENRY JAMES, *The Altar of the Dead*.

7
America has not always been kind to its artists and scholars. Somehow the scientists always seem to get the penthouse while the arts and humanities get the basement.
LYNDON B. JOHNSON, Speech, upon signing the Arts and Humanities Act of 1965, 29 Sept., 1965.

8
We must never forget that art is not a form of propaganda, it is a form of truth. And as Mr. [Archibald] MacLeish once remarked of poets, "There is nothing worse for our trade than to be in style." In free society art is not a weapon and it does not belong to the sphere of polemics and ideology. Artists are not engineers of the soul.
JOHN F. KENNEDY, Address at Amherst College, Amherst, Mass., 26 Oct., 1963.

9
I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft.
JOHN F. KENNEDY, Address at Amherst College, Amherst, Mass., 26 Oct., 1963.

I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him.
JOHN F. KENNEDY, Address at Amherst College, Amherst, Mass., 26 Oct., 1963.

10
For art establishes the basic human truths which must serve as the touchstones of our judgment.
JOHN F. KENNEDY, Address at Amherst College, Amherst, Mass., 26 Oct., 1963.

11
It may be different elsewhere. But democratic society—in it—the highest duty of the writer, the composer, the artist is to remain true to himself and to let the chips fall where they may. In serving his vision of the truth the artist best serves his nation. And the nation which disdains the mission of art invites the fate of Robert Frost's hired man—"the fate of having nothing to look backward to with pride and nothing to look forward to with hope."
JOHN F. KENNEDY, Address at Amherst College, Amherst, Mass., 26 Oct., 1963.

The artist, however faithful to his personal vision of reality, becomes the last champion of the individual mind and sensibility against an intrusive society and an officious state. The great artist is thus a solitary figure. He has, as [Robert] Frost said, "a lover's quarrel with the world." In pursuing his perceptions of reality he must often sail against the currents of his time. This is not a popular role.
JOHN F. KENNEDY, Address at Amherst College, Amherst, Mass., 26 Oct., 1963.

12
If sometimes our great artists have been the most critical of our society it is because their sensitivity and their concern for justice, which must motivate any true artist, makes him aware that our nation falls short of its highest potential.
JOHN F. KENNEDY, Address at Amherst College, Amherst, Mass., 26 Oct., 1963.

13
To draw a moral, to preach a doctrine, is like shouting at the north star. Life is a vast and awful business. The great artist sets down his vision of it and is silent.
LUDWIG LEWISOHN, *Modern Drama*.

14
Art is power.
LONGFELLOW, *Hyperion*, bk. iii.

15
Nature is a revelation of God;
Art a revelation of man.
LONGFELLOW, *Hyperion*, bk. iii.

16
Art is long, and Time is fleeting.
LONGFELLOW, *A Psalm of Life*.

17
Art is the gift of God, and must be used
Unto His glory.
LONGFELLOW, *Michael Angelo*, pt. i, sec. 2.

18
Emigravit is the inscription on the tombstone where he lies;
Dead he is not, but departed,—for the artist never dies.
LONGFELLOW, *Nuremberg*.

19
Art is the desire of a man to express himself,

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Edited by
Robert I. Fitzhenry



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Arguments and Quarrels

Arguments are to be avoided — they are always vulgar and often convincing. *Oscar Wilde*

We're eyeball to eyeball, and the other fellow just blinked. *Dean Rusk*

Weakness on both sides is, as we know, the motto of all quarrels. *Voltaire*

There is no good arguing with the inevitable. The only argument available with an east wind is to put on your overcoat. *James Russell Lowell*

It is not necessary to understand things in order to argue about them. *Beaumarchais*

I learned long ago never to wrestle with a pig. You get dirty, and besides, the pig likes it. *Cyrus Ching*

The test of a man or woman's breeding is how they behave in a quarrel. *George Bernard Shaw*

I have never in my life learned anything from any man who agreed with me. *Dudley Field Malone*

Better be quarrelling than lonesome. *Irish proverb*

Quarrels would not last long if the fault was only on one side. *La Rochefoucauld*

When we quarrel, how we wish we had been blameless. *Ralph Waldo Emerson*

The most savage controversies are those about matters as to which there is no good evidence either way. *Bertrand Russell*

Every story has three sides to it — yours, mine and the facts. *Foster Meharny Russell*

Art and the Artist

Art is I, science is we. *Claude Bernard*

The artist, like the God of the creation, remains within or behind or beyond or above his handiwork, invisible, refined, out of existence, indifferent, paring his fingernails. *James Joyce*

Designers and free lance artists and editors can set their hourly rates by dividing their annual income needs by 1000. *Mike Rider*

Children, like animals, use all their senses to discover the world. Then artists come along and discover it the same way all over again. *Eudora Welty*

When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the areas of men's concern, poetry reminds him of the richness and diversity of his experience. When power corrupts, poetry cleanses. For art establishes the basic human truths which must serve as the touchstones of our judgement. The artist . . . faithful to his personal vision of reality, becomes the last champion of the individual mind and sensibility against an intrusive society and an offensive state. *John F. Kennedy*

Art disease is caused by a hardening of the categories. *Adina Reinhardt*

Art is the expression of an enormous preference. *Wyndham Lewis*

Conception, my boy, fundamental brainwork, is what makes the difference in all art. *Dante Gabriel Rossetti*

An artist may visit a museum but only a pedant can live there. *George Santayana*

All profoundly original art looks ugly at first. *Clement Greenberg*

Pioneers did not produce original works of art, because they were creating original human environments; they did not imagine utopias because they were shaping them. *George Woodcock*

Art is a human activity, consisting in this, that one man consciously, by means of external signs, hands on to others feelings he has worked through, and other people are infected by these feelings and also experience them. *Leo Tolstoy*

A picture lives by companionship. It dies by the same token. It is therefore risky to send it out into the world. How often it must be impaired by the eyes of the unfeeling. *Mark Roth Ko*

Abstract art is uniquely modern. It is a fundamentally romantic response to modern life — rebellious, individualistic, unconventional, sensitive, irritable. *Robert Motherwell*

Culture is something you cannot buy, something you cannot import, something you cannot learn or produce at will. A writer, an artist or musician cannot sit down and say 'Now I will produce culture.' Culture is something that evolves out of the simple, enduring elements of everyday life; elements most truthfully expressed in the folk arts and crafts of a nation. *Thor Hansen*

Dance is the only art of which we ourselves are the stuff of which it is made. *Ted Shawn*

Art is not an end in itself, but a means of addressing humanity. *Modest Petrovich Mussorgsky*

It is from the artist that society gains its loftier images of itself. *Joseph Wood Krutch*

All art is a revolt against man's fate. *André Malraux*

Art is a delayed echo. *George Santayana*

Art is a kind of illness. *Giacomo Puccini*

A work of art is a corner of creation seen through a temperament. *Emile Zola*

Art washes away from the soul the dust of everyday life. *Pablo Picasso*

Art gropes, it stalks like a hunter lost in the woods, listening to itself and to everything around it, unsure of itself, waiting to pounce. *John W. Gardner*

Man in Canadian art is rarely in command of his environment or ever at home in it. *Elizabeth Kilbourn*

What's an artist, but the dregs of his work — the human shambles that follows it around? *William Gaddis*

Art has no other object than to set aside the symbols of practical utility, the generalities that are conventionally and socially accepted, everything in fact which masks reality from us, in order to set us face to face with reality itself. *Henri Bergson*

Every artist preserves deep within him a single source from which, throughout his lifetime, he draws what he is and what he says and when the source dries up the work withers and crumbles. *Albert Camus*

As an artist grows older, he has to fight disillusionment and learn to establish the same relation to nature as an adult as he had when a child. *Charles Burchfield*

Perpetual modernness is the measure of merit in every work of art. *Ralph Waldo Emerson*

Nothing can come out of an artist that is not in the man. *H.L. Mencken*

It is not in life but in art that self-fulfillment is to be found. *George Woodcock*

An artist never really finishes his work, he merely abandons it. *Paul Valéry*

Interviews with artists are portentous and prejudicial things. Even when they fail in their objective — as they so often do — they can be dangerously affecting.

I approach them with profound misgivings and am always sorry afterwards that I approached them at all. They tend to reveal parts of the artist's character that have nothing to do with the public effect of his work, but that linger on under your skin, colouring your opinion of that work.

I am convinced it is a mistake to find an artist human outside his work. If you cannot find him human in and through his work, you are better not to know it when you come to formulate an opinion of his public value. *Kenneth Winters*

One must work, nothing but work, and one must have patience. *Auguste Rodin*

Art does not reproduce the visible; rather it makes it visible. *Paul Klee*

The more horrifying this world becomes, the more art becomes abstract. *Paul Klee*

One of the recognizable features of the authentic masterpiece is its capacity to renew itself, to endure the loss of some kinds of immediate relevance while still answering the most important questions men can ask, including new ones they are just learning how to frame. *Arnold Stein*

Every child is an artist. The problem is how to remain an artist once he grows up. *Pablo Picasso*

Art is man's nature; nature is God's art. *P.J. Bailey*

With the pride of the artist, you must blow against the walls of every power that exists, the small trumpet of your defiance. *Norman Mailer*

All art is a kind of confession, more or less oblique. All artists, if they are to survive, are forced, at last, to tell the whole story; to vomit the anguish up. *James Baldwin*

History repeats itself, but the special call of an art which has passed away is never reproduced. It is utterly gone out of the world as the song of a destroyed wild bird. *Joseph Conrad*

This is the artist, then — life's hungry man, the glutton of eternity, beauty's miser, glory's slave. *Thomas Wolfe*

If you ask me what I came to do in this world, I, an artist, I will answer you: 'I am here to live out loud.' *Emile Zola*

Illustrations have as much to say as the text. The trick is to say the same thing, but in a different way. It's no good being an illustrator who is saying a lot that is on his or her mind, if it has nothing to do with the text . . . the artist must override the story, but he must also override his own ego for the sake of the story. *Maurice Sendak*

In any evolutionary process, even in the arts, the search for novelty becomes corrupting. *Kenneth Boulding*

All art has this characteristic — it unites people. *Leo Tolstoy*

The cheap, no matter how charming, how immediate, does not wear so well. It has a way of telling its whole story the first time through. *William Littler*

Art at its most significant is a Distant Early Warning System that can always be relied on to tell the old culture what is beginning to happen to it. *Marshall McLuhan*

It is well with me only when I have a chisel in my hand. *Michelangelo*

Art is based on order. The world is full of 'sloppy Bohemians' and their work betrays them. *Eduard Weston*

Living is a form of not being sure, not knowing what next or how. The moment you know how, you begin to die a little. The artist never entirely knows. We guess. We may be wrong, but we take leap after leap in the dark. *Agnes de Mille*

Art is called art because it is not nature. *Goethe*

The artist, like the idiot, or clown, sits on the edge of the world, and a push may send him over it. *Osbert Sitwell*

Art-speech is the only truth. An artist is usually a damned liar but his art, if it be art, will tell you the truth of his day. And that is all that matters. Away with eternal truth. The truth lives from day to day, and the marvelous Plato of yesterday is chiefly bosh today. *D.H. Lawrence*

Art isn't something you marry, it's something you rape. *Edgar Dégas*

Art is a lie that makes us realize truth. *Pablo Picasso*

It's not what you see that is art, art is the gap. *Marcel Duchamp*

Art is either plagiarist or revolutionist. *Paul Gauguin*

I always suspect an artist who is successful before he is dead. *John Murray Gibbon*

An artist has to take life as he finds it. Life by itself is formless wherever it is. Art must give it form. *Hugh MacLennan*

Art upsets, science reassures. *Georges Braque*

An artist has been defined as a neurotic who continually cures himself with his art. *Lee Simonson*

In a sense, the modern artist is the liberal who can't believe in himself, the man who, as Robert Frost has put it, can't take his own side in a quarrel, and whose search into anarchy is a confession of his only strong intolerance — an intolerance of himself and his role. *Malcolm Bradbury*

Painting, n: the art of protecting flat surfaces from the weather and exposing them to the critic. *Ambrose Bierce*

Art is either plagiarism or revolution. *Paul Gauguin*

The father of every good work is discontent, and its mother is diligence. *Lajos Kassak*

A work should contain its total meaning within itself and should impress it on the spectator before he even knows the subject. — *Henri Matisse*

The terror of art lies in the representation of the hidden reality with its shattering effect. *Martin Greenburg*

I paint objects as I think them, not as I see them. *Pablo Picasso*

Art is all that cannot be suppressed. *Anon.*

Drawing is speaking to the eye; talking is painting to the ear. *Joseph Joubert*

We should comport ourselves with the masterpieces of art as with exalted personages — stand quietly before them and wait till they speak to us. *Arthur Schopenhauer*

There is no such thing as art. There are only artists. *Ernest Gombrich*

Be regular and orderly in your life like a bourgeois, so that you may be violent and original in your work. *Gustave Flaubert*

The painting rises from the brushstrokes as a poem rises from the words. The meaning comes later. *Joan Miro*

Caricature is rough truth. *George Meredith*

A work of art is an exaggeration. *André Gide*

Art not only imitates nature, but also completes its deficiencies. *Aristotle*

When one admires an artist it is important not to know him personally. *Jacinto Benaventey Martinez*

Beauty

Beauty is unbearable, drives us to despair, offering us for a minute the glimpse of an eternity that we should like to stretch out over the whole of time. *Albert Camus*

Beauty is truth — truth, beauty — that is all
Ye know on earth, and all ye need to know. *John Keats*

Ask a toad what is beauty? . . . a female with two great round eyes coming out of her little head, a large flat mouth, a yellow belly and a brown back. *Voltaire*

Grace is the absence of everything that indicates pain or difficulty, hesitation or incongruity. *William Hazlitt*

Though we travel the world over to find the beautiful, we must carry it with us or we find it not. *Ralph Waldo Emerson*

Beauty is an ecstacy; it is as simple as hunger. There is really nothing to be said about it. *W. Somerset Maugham*

She is a peacock in everything but beauty. *Oscar Wilde*

As a beauty I am not a star,
There are others more handsome by far,
But my face — I don't mind it
For I am behind it.
It's the people in front get the jar. *Anthony Euwer*

Until I saw Chardin's painting, I never realized how much beauty lay around me in my parents' house, in the half-cleared table, in the corner of a tablecloth left awry, in the knife beside the empty oyster shell. *Marcel Proust*

The beauty of the animal form is in exact proportion to the amount of moral and intellectual virtue expressed by it. *John Ruskin*

Do you love me because I'm beautiful, or am I beautiful because you love me? *Oscar Hammerstein, II*

Beauty is everlasting
And dust is for a time. *Marianne Moore*

Judgement of beauty can err, what with the wine and the dark. *Ovid*

NATIONAL MEDAL OF THE ARTS LUNCHEON \ THE EAST ROOM
MONDAY, SEPTEMBER 10, 1990 \ 11:45 A.M.

I'M HAPPY TO HAVE JOHN FROHNMAYER HERE, AND HAPPY TO HAVE JOHN HEADING THE NATIONAL ENDOWMENT FOR THE ARTS. AND, OF COURSE, BARBARA -- UP HERE TO HELP ME OUT. ALSO, I WANT TO WELCOME MY NEW CHAIRMAN OF THE PRESIDENT'S COMMITTEE ON THE ARTS AND HUMANITIES: DON HALL.

AND THANKS ESPECIALLY TO OUR HONORED GUESTS, THE ARTISTS AND THE PATRONS OF A SPECIAL AMERICAN TRADITION WHO GRACE US WITH THEIR PRESENCE TODAY.

WELCOME TO THE WHITE HOUSE, AND WELCOME TO THE SIXTH ANNUAL PRESENTATION OF THE NATIONAL MEDAL OF THE ARTS. \\\

LAST YEAR, THIS LUNCHEON WAS HELD THE WEEK BEFORE THANKSGIVING -- AND WAS DELAYED WHEN I GOT HELD UP IN THE ROSE GARDEN, DOING A "PHOTO OP" WITH THE "NATIONAL TURKEY." \\\\

BARBARA AND I AWARDED MEDALS THAT DAY TO SOME OF THE ARTISTIC GIANTS OF OUR TIME -- ALFRED EISENSTAEDT, JOHN UPDIKE, KATHERINE DUNHAM, AND DIZZY GILLESPIE, AMONG OTHERS. \\ AND WITH ALL THAT ASSEMBLED TALENT, GUESS WHICH ONE WAS PICTURED STANDING NEXT TO ME ON THE NEWS THAT NIGHT? \\\ THE NATIONAL TURKEY. \\\\ WE'VE DONE A LITTLE BETTER SCHEDULING THIS YEAR, HELSINKI NOTWITHSTANDING... \\\\

THE PEOPLE WE HONOR TODAY HAVE EARNED A COLLECTION OF AWARDS WITH NAMES THAT HAVE BECOME THE WORLD'S TOUCHSTONES OF <u>EXCELLENCE</u> -- NAMES LIKE GRAMMY AND OSCAR AND TONY, THE PULITZER PRIZE AND THE KENNEDY CENTER HONORS -- A COLLECTION OF AWARDS THAT WOULD JUST ABOUT FILL ITS OWN SMITHSONIAN. BUT WHERE MOST OF THESE AWARDS WERE AIMED AT HONORING <u>INDIVIDUAL</u> WORKS, TODAY WE GATHER TO SALUTE THE FULL BODY OF THEIR WORK, THEIR CONTRIBUTIONS TO THE ARTS, TO THE NATION, AND TO LIFE IN THE TWENTIETH CENTURY.

EMBRACING AN ERA THAT REACHES BACK AS FAR AS GEORGE ABBOTT'S BIRTH IN 1887 -- AND REPRESENTING MANY GENERATIONS OF AMERICAN TALENT -- THEY STAND ALONGSIDE THE ARTISTS WHO HELPED DEFINE AMERICA -- NO LONGER JUST ANOTHER SPRAWLING INDUSTRIAL NATION --BUT ONE OF THE CULTURAL GIANTS OF THE WORLD.

MOST HAD HUMBLE BEGINNINGS. I THINK OF JESSICA TANDY, SEWING HER OWN COSTUMES IN A BACKROOM THEATRE IN SOHO.

OR B.B. KING, TOURING BACKSTREET BARS AND DANCE HALLS, ON THE ROAD FOR 20 YEARS BEFORE MOST AMERICANS WOULD EVER HEAR HIS NAME. EVEN THEIR HOMETOWN NAMES READ LIKE THE VERY TAPESTRY OF AMERICA ITSELF: FORESTVILLE, NEW YORK. CENTRALIA [SEN-TRAIL-YA], WASHINGTON. ITTA BENA [BEE-NA], MISSISSIPPI. BROOKLYN AND ATLANTIC CITY.

THREE WERE FOREIGN-BORN, DRAWN HERE BY FREEDOM AND OPPORTUNITY, SEEKING NOT TO ENRICH THEMSELVES -- BUT TO ENRICH OUR CULTURE. AND TODAY, THEY ARE AMERICANS ALL, STRIVING IN THE CREATION OF BEAUTY.

TAKEN TOGETHER, TODAY'S HONOREES REPRESENT AN APPARENTLY INEXHAUSTIBLE RESERVE OF CREATIVITY, ONE THAT HAS OFTEN DEFIED CATEGORIZATION. BUT THERE ARE AT LEAST TWO CHARACTERISTICS, I BELIEVE, THAT CAN APPLY TO EACH. EACH IS A TRAILBLAZER, AN AUTHENTIC PIONEER WHO LITERALLY HELPED TO SHAPE HIS OR HER ART FORM.

AND EACH IS AN ARTIST WHO PRESSED THE VERY LIMITS OF HIS OR HER PARTICULAR ART FORM, OFTEN CROSSING OVER TO COMBINE DISTINCT MEDIUMS IN NEW AND VERY DIFFERENT WAYS.

SOMETIMES THAT CROSS-FERTILIZATION IS SELF-EVIDENT, SUCH AS WITH THE MULTI-DISCIPLINARY APPROACH OF LANDSCAPE ARCHITECT IAN MCHARG; WITH NEW YORK LEGENDS LIKE GEORGE ABBOTT AND BEVERLY SILLS, WHO'VE THRILLED AUDIENCES WITH THEIR PERFORMANCES ONSTAGE -- AND WITH THEIR LEADERSHIP BEHIND THE SCENES; OR WITH THE LOVE AND MAGIC OF HUME CRONYN AND JESSICA TANDY, WHOSE CREATIONS SEEM TO FLOAT EFFORTLESSLY FROM STAGE TO SCREEN AND BACK AGAIN.

[[MAY I TELL YOU A FRUSTRATION OF MINE. I THINK BARBARA BUSH IS SECRETLY IN LOVE WITH HUME CRONYN.]]

BUT YOU ALSO SEE IT IN PAINTER JASPER JOHNS' COLLABORATIVE EFFORTS WITH CHOREOGRAPHER MERCE CUNNINGHAM; IN THE VISUAL ARTS, WHERE FREDERICK DOUGLASS WAS BROUGHT TO NEW LIFE BENEATH THE BRUSH OF JACOB LAWRENCE;

AND IN THE CRIES AND HOLLERS AND WORK SONGS OF FIELD HANDS WHO LABORED IN ANOTHER TIME, ONCE AGAIN HEARD RISING ON THE WIND THROUGH THE GUITAR OF B.B. KING.

SPEAKING AT WELLESLEY BACK IN JUNE, BARBARA URGED YOUNG AMERICANS TO GO OUT AND SEEK THEIR OWN TRUE COLORS. THAT'S EXACTLY WHAT YOU'VE DONE. YOU HAVE CREATED SIGHTS AND SOUNDS AND CHARACTERS, CRAFTED ANEW WITHIN THE HUMAN IMAGINATION, AND IN DOING SO, ENRICHED THE COLORS ON THE CANVAS OF OUR NATIONAL LIFE.

AND THAT'S WHY AMERICA CONTINUES TO NEED AND WANT -- AND <u>APPRECIATE</u> -- YOUR CREATIVITY, YOUR TALENT AND YOUR DIVERSITY.

INDEED, IT IS YOUR EFFORTS IN THE ARTS AND THE HUMANITIES -- IN THE REALM OF THE SPIRIT -- THAT DISTINGUISH AMERICA AS A WORLD <u>LEADER</u>, RATHER THAN AS MERELY A WORLD POWER.

I AM PROUD THAT -- AS A PEOPLE, AND AS A NATION -- WE CONTINUE TO SUPPORT THE ARTS, BOTH THROUGH PUBLIC AGENCIES AND THROUGH PRIVATE CHAMPIONS OF THE ARTS, PATRONS LIKE HARRIS AND CARROLL MASTERSON, OF MY OWN HOMETOWN OF HOUSTON; SOUTHWESTERN BELL, OF ST. LOUIS; AND WASHINGTON'S OWN DAVID LLOYD KREEGER.

WE SALUTE YOU FOR THE JOY YOU HAVE GIVEN TO AMERICANS OF MANY AGES. THANK YOU. CONGRATULATIONS. AND GOD BLESS THE UNITED STATES OF AMERICA.

# # #

Bob

NATIONAL MEDAL OF THE ARTS / EAST ROOM
FRIDAY, NOVEMBER 17, 1989 / 12:00 NOON

THANK YOU, ALL OF YOU, FOR BEING HERE TODAY FOR THE FIFTH ANNUAL PRESENTATION OF THE NATIONAL MEDAL OF THE ARTS. IT'S A GREAT PLEASURE AND AN HONOR FOR BARBARA AND ME TO WELCOME YOU TO THE WHITE HOUSE.

I WOULD LIKE TO THANK THE NATIONAL COUNCIL ON THE ARTS, THE COMMITTEE ON THE ARTS AND HUMANITIES, AS WELL AS JOHN FROHNMAYER, [FRONE-MY-ER] OUR NEW AND DISTINGUISHED CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS, AND, OF COURSE, HUGH SOUTHERN, FOR THE SUPPORT AND ENCOURAGEMENT OF AMERICA'S CULTURAL LIFE.

DANTE ONCE WROTE THAT "ART IMITATES NATURE AS WELL AS IT CAN, AS A PUPIL FOLLOWS HIS MASTER; THUS IT IS A SORT OF GRANDCHILD OF GOD."

AS THIS "GRANDCHILD OF GOD," ART EMBRACES OUR VALUES AND HISTORY, GIVES MEANING TO OUR EXISTENCE AND ILLUMINATES THE BASIC HUMAN TRUTHS WHICH GIVE US PURPOSE. IN A WAY, ART DEFINES OUR CIVILIZATION.

BUT IN ANOTHER, MORE PERSONAL WAY, ART OPENS ENTIRE NEW WORLDS FOR EACH OF US, LETTING US SEE AND HEAR AND EVEN FEEL LIFE THROUGH THE MIND OF SOMEONE ELSE -- FROM NEW PERSPECTIVES.

INSTEAD OF SEEING A SINGLE WORLD, WE CAN SEE AS MANY WORLDS AS THERE ARE ARTISTS AND WRITERS, DANCERS AND MUSICIANS.

THE DIVERSITY OF ART IN THIS NATION IS TRULY A PRODUCT OF THE DIVERSITY OF OUR DEMOCRACY. THE AMERICAN ARTS, LIKE A MANY-FACETED MIRROR, HAVE BEEN A COLORFUL REFLECTION OF OUR NATION'S HISTORY. THE MUSIC OF THE FRONTIER LED TO THE BLUES OF THE BAYOU, AND THE SWING BANDS OF THE CITIES.

THE PRIMITIVISM OF THE EARLY PAINTERS GAVE WAY TO THE ROMANTICISM OF THE HUDSON RIVER SCHOOL AND LATER, AMERICAN IMPRESSIONISM AND ABSTRACT EXPRESSIONISM. IN ARCHITECTURE, AMERICANS SEE EVERYTHING FROM THE FEDERAL STYLE TO POST-MODERNISM. MODERN PHOTOGRAPHY AND FILMMAKING HAVE THEIR ROOTS IN THE TINTYPES OF THE CIVIL WAR ERA.

AND FROM OUR EARLIEST WRITINGS TO THIS WEEK'S BESTSELLER LIST, WE'VE SEEN AMERICAN POETRY, NOVELS AND SHORT STORIES EARN A UNIQUE PLACE IN THE LITERATURE OF THE WORLD. CITIES LIKE NEW YORK AND LOS ANGELES HAVE BECOME ART CAPITALS OF INTERNATIONAL IMPORTANCE, AND REGIONAL ORCHESTRAS, MUSEUMS, DANCE TROUPES AND OPERA COMPANIES HAVE ENJOYED SPECTACULAR SUCCESSES.

WE NEED TO MAKE THIS GREAT DIVERSITY OF ART MORE A PART OF THE LIVES OF ALL AMERICANS.

WE NEED TO BEGIN THIS EFFORT IN OUR SCHOOLS SO THAT OUR YOUNG PEOPLE WILL HAVE A SENSE OF THEIR HERITAGE AND THE CREATIVITY OF THE PRESENT. AND WE NEED TO MAKE SPECIAL EFFORTS TO REACH OUT TO THOSE WHO DO NOT REGULARLY PARTICIPATE. THE WORK OF THE NATIONAL ENDOWMENT FOR THE ARTS IS ESPECIALLY IMPORTANT IN THESE AREAS.

TODAY, WE HONOR A GROUP OF MEN AND WOMEN WHOSE CREATIVE IDEAS, TALENT AND PASSION HAVE ADDED SO MUCH TO THE RICH TAPESTRY THAT IS OUR NATION'S CULTURAL HERITAGE. THEIR WORK IS NOT JUST OF THE MIND BUT OF THE HEART AND OF THE SOUL.

SOME HAVE CHALLENGED US. SOME HAVE AMAZED US. SOME HAVE BROUGHT REMARKABLE BEAUTY OF SIGHT AND SOUND TO US.

BUT ALL HAVE HELPED US TO THINK AND TO DREAM AND TO UNDERSTAND OURSELVES AND OUR WORLD A LITTLE BETTER.

TODAY, WE HONOR ALFRED EISENSTAEDT [I-ZEN-STAHT] FOR HIS PHOTOGRAPHY, DIZZY GILLESPIE FOR HIS JAZZ INNOVATIONS, AND JOHN UPDIKE FOR HIS PROSE. KATHERINE DUNHAM FOR HER DANCE AND CHOREOGRAPHY, WALKER HANCOCK FOR HIS SCULPTURE, CZESLAW [SAYS-LOV] MILOSZ [ME-LOSHE] FOR HIS POETRY, ROBERT MOTHERWELL FOR HIS PAINTINGS, AND LEOPOLD ADLER FOR HIS HISTORIC PRESERVATION.

AND WE HONOR SOMEONE WHOSE GREAT TALENT AND ENERGY WILL LIVE ON, LONG AFTER THE SOUND OF HIS MUSIC HAS FADED -- THE LATE VLADIMIR HOROWITZ.

AND WE HONOR THE PATRONS OF THE ARTS -- THOSE WHO UNDERSTAND THAT WITHOUT THE ARTISTIC CREATIVITY OF ITS PEOPLE, NO NATION CAN BE WHOLE -- AND THOSE WHOSE DEDICATION, ENERGY AND COMMITMENT HAVE SUSTAINED THAT CREATIVITY OVER THE YEARS.

WE HONOR MARTIN FRIEDMAN OF THE WALKER ART CENTER IN MINNEAPOLIS, LEIGH [LAY] GERDINE [JER-DINE] OF WEBSTER UNIVERSITY IN ST. LOUIS, AND THE DAYTON HUDSON CORPORATION. AND NOW, JOHN FROHNMAYER WILL READ THE CITATIONS FOR NATIONAL MEDAL OF THE ARTS TO OUR RECIPIENTS.

((FROHNMAYER READS CITATIONS, FIRST LADY HANDS MEDALS TO YOU TO PRESENT TO RECIPIENTS.))

((BACK TO THE PRESIDENT)) THANK YOU, JOHN. I CONGRATULATE EACH OF YOU, FOR YOUR ACHIEVEMENTS, YOUR DREAMS AND YOUR PASSION. YOU HAVE HONORED THIS NATION, AND AMERICA IS GRATEFUL TO YOU. GOD BLESS YOU, AND GOD BLESS AMERICA. CONGRATULATIONS ONCE AGAIN. AND NOW I'D LIKE ALL OF OUR MEDAL WINNERS TO JOIN US UP HERE FOR A MOMENT.

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MEDAL OF ARTS CITATIONS:

MAURICE ABRAVANEL: For the richness of a lifetime devoted to conducting and teaching music from Wagner to Weill. His three decades of dedication to the Utah Symphony have shaped it into one of this country's most respected and accomplished orchestras.

ROY ACUFF: For bringing joy to the American people through the proud traditions of his authentic country music. This fiddle-playing son of a preacher touched the roots of this nation and rose to become the Grand Ole Opry's "King of Country Music."

PIETRO BELLUSCHI: For shaping the style of 20th-century America through his innovative architecture, particularly his designs that evoke the grandeur of the Pacific Northwest. Homes, offices, churches and museums across the nation reflect the breadth of his originality.

J. CARTER BROWN: For his commitment to preserving our country's cultural treasures. As an arts administrator of vision, he has molded the National Gallery into a museum for the entire nation, and has provided guidance and counsel for numerous commissions throughout this land.

CHARLES "HONI" COLES: For the sheer American vitality of his exuberant dance and choreography. From the sidewalks of Philadelphia to the boards of Broadway, his feet have tapped out the story of this country's spirit.

JOHN O. CROSBY: For his dream of giving young American artists the opportunity to train and perform in their own country. During the 34 years he has directed the Santa Fe Opera Company, his vision of musical excellence has enriched this nation.

RICHARD DIEBENKORN: For his fierce commitment to the personal integrity of artistic expression. Steadfastly exploring his own vision through the abstract expressionist movement, he stamped his unique mark on contemporary American art from the canvas to the classroom.

R. PHILIP HANES, JR.: For his informed counsel and generous patronage of the arts in America. He guided the national and regional growth of the arts council movement, and his leadership sets an example for volunteerism in this country.

KITTY CARLISLE HART: For her passionate stewardship of the arts, as a distinguished performer and an eloquent public arts administrator. Her 60 years of active commitment create a vivid legacy of the importance of making quality arts available to all Americans.

PEARL PRIMUS: For weaving together dance, choreography and anthropology to explore themes of spirituality and heritage. Through the prism of dance, she has introduced us to the rich cultural experiences of Africa, the Caribbean, and the Southern United States.

ISAAC STERN: For the genius of a brilliant career which has spanned and shaped this American century. He is the inspiration and conscience of this nation's musical life -- a compassionate humanitarian as well as one of our most gifted artists.

TEXACO: For setting the standard in corporate philanthropy through its half-century of generous support for the arts. In particular, with its sponsorship of the Metropolitan Opera's radio and television broadcasts, it has enabled opera to build a national constituency.

ROY ACUFF: FOR HIS SINGING AND PLAYING OF COUNTRY MUSIC, AND ~~for~~ BRINGING SO MUCH JOY TO THE AMERICAN PEOPLE IN THE PROCESS.

PIETRO BELLUSCHI: FOR BRINGING HIS DISTINCT SENSE OF DESIGN TO THE ARCHITECTURE OF MANY ~~OF AMERICA'S FINEST~~ BUILDINGS & STRUCTURES.

CHARLES "HONI" COLES: FOR HIS DANCING, CHOREOGRAPHY, AND DEDICATION TO THE ART OF DANCE.

JOHN O. CROSBY: FOR HIS MANY CONTRIBUTIONS TO ALL FACETS OF OPERA IN AMERICA.

RICHARD DIEBENKORN: FOR HIS PAINTING AND STEADFAST DEVOTION TO HIS ARTISTIC VISION AND INTEGRITY.

R. PHILIP HANES, JR.: FOR HIS GENEROUS SUPPORT of AND WORK WITH THE ARTS IN NORTH CAROLINA AND ACROSS THE NATION.

KITTY CARLISLE HART: FOR HER STEWARDSHIP OF THE ARTS IN NEW YORK STATE AND HER PASSIONATE COMMITMENT TO ~~PUBLIC SUPPORT FOR~~ THE ARTS.

ISAAC STERN: FOR HIS BRILLIANT CAREER AS A ~~CONSUMMATE~~ master VIOLINIST, AND FOR HIS LEADERSHIP AT THE CARNEGIE HALL.

TEXACO: FOR ~~THEIR~~ its LONG-TERM COMMITMENT TO THE ARTS, AND PARTICULARLY ~~THEIR~~ its SUPPORT OF THE METROPOLITAN OPERA BROADCASTS FOR OVER HALF A CENTURY.

(3 more to come)

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(3 more to come)

ROY ACUFF

The King of Country Music, Roy Acuff, was born in 1903 in Maynardville, Tennessee. Because his father was a pastor, Mr. Acuff had a religious upbringing that later influenced his dealings with his band, his fans, and country music in general. His home was also a popular meeting place where old-time music prevailed. This environment deeply influenced his strong pride in the East Tennessee foothill heritage and its authentic music.

After moving with his family to Knoxville and graduating from high school, Mr. Acuff played semi-professional basketball and baseball. He also used to pick up his father's fiddle and practice playing tunes by ear. In 1932, Roy began his musical career by joining the Doc Hower Medicine Show; they performed throughout Tennessee and Virginia. The medicine show developed Mr. Acuff's ease in performance and showmanship, and the support of those audiences encouraged him to continue show business.

By 1933, Mr. Acuff organized a group of musicians, the Crazy Tennesseans (later named the Smoky Mountain Boys) to perform on Knoxville radio stations. Their shows were the nation's first continually running and very successful local radio country music programs. In 1936, the same year he married Mildred Douglas, Mr. Acuff was also signed a recording contract by the American Record Corporation, which was later purchased by Columbia Broadcasting System.

He was accepted by the Nashville's Grand Ole Opry in 1938, and

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he began a successful career, in radio, television, records, movies and on stage, playing what one critic calls "good country songs, performed in a free-swinging country way." With his strong belief in old-time traditional music, Mr. Acuff and the Smoky Mountain Boys gained national recognition when NBC Radio broadcast 30 minutes of the Opry sponsored by Prince Albert Tobacco. Throughout the years, Roy and the Smoky Mountain boys recorded many hit songs, including "The Great Speckled Bird" and "The Wabash Cannonball."

Until the early 50s, the group was an old-time mountain string band which featured the fiddle and occasionally the banjo, backed by rhythm guitar, mandolin, harmonica, and bass. As country music changed in general, so did Mr. Acuff's style. By the mid-1950's, influenced by the rock and roll era, Mr. Acuff added the electric steel guitar and other electrified instruments to his style.

During World War II, Mr. Acuff's name and music catapulted onto the national scene. The subsequent popularity of country music traces its origins, to the Acuff era of World War II. As one of the most enduring stars of country music, he was named to the Country Music Hall of Fame in 1963 and the National Association of Broadcasters Hall of Fame in 1988. He had to cut down on his touring in 1972, but still performs every weekend at the Grand Ole Opry.

Baseball Hall of Fame pitcher Dizzy Dean bestowed the title of King of the Hillbillies on Roy Acuff, which was subsequently updated to King of Country Music.

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PIETRO BELLUSCHI

Architect Pietro Belluschi (born 1899 in Ancona, Italy) is recognized as one of the giants of 20th century architecture. He studied civil engineering at the University of Rome and as a young man received a scholarship to study in the United States. In 1924 he graduated as a Civil Engineer from Cornell University and moved to Portland, Oregon, to practice architecture. Over the next 26 years, he led the development of an architecture evocative of the environment of the Pacific Northwest -- a Northwest "school" that prevails today.

Among the many structures Mr. Belluschi has designed are: the St. Thomas More Church, the Equitable Building, and Portland Museum of Art in Portland, the Julliard School of Music in New York City, St. Mary's Cathedral and the Bank of America Headquarters in San Francisco, the Baltimore Performing Arts Center, the Convention Center and Performing Arts Center in Sacramento, the Convention Center in Seattle, among many others. In fifty years of active practice, Mr. Belluschi designed many residential, commercial and ecclesiastical structures, fine arts center and museums. He is or has been on the advisory boards of many cities in all parts of the country.

In 1948, he was appointed to the National Fine Arts Commission and served for several years as an advisor to the State Department on the design of foreign buildings. He also served

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as a consultant to the Secretary of the Air Force on the new Air Academy. From 1950 to 1965, he has the Dean of the School of Architecture and Planning at the Massachusetts Institute of Technology. Mr. Belluschi has also taught at the University of Oregon and the University of Virginia.

Among the many awards and honors bestowed upon Mr. Belluschi are honorary degrees from many colleges and universities, including the University of Rhode Island, the University of Massachusetts, the University of Michigan, and Portland University. Mr. Belluschi was a Trustee of the Boston Museum of Fine Arts, the American Federation of Arts, and the Lehey Clinic in Boston. He was a Fellow of the American Academy of Arts and Sciences, the Danish Royal Academy of Fine Arts, a Knight Commander of the Republic of Italy, and a Life Member of the National Institute of Arts and Letters. He was awarded the 1986 Governor's Arts Award in Oregon, and in 1972, he received the highest honor of the American Institute of Architects -- the Gold Medal.

HONI COLES

Legendary tap dancer Charles "Honi" Coles (born 1911, Philadelphia) learned how to dance on the neighborhood sidewalks rather than through formal lessons. Honi's earliest performances were in Virginia as one the three "Miller Brothers" and soloing in New York at the Harlem Opera House and the Apollo Theater. He also joined the famous Hoofers Club under the Lafayette Theatre.

From the mid to late 1930s, Honi performed as a member of the "Lucky Seven Trio" and soloed with Cab Calloway's Band until 1943 when he entered the U.S. Army. In 1946, he teamed up with Charlie "Cholly" Atkins forming the team "Coles and Atkins." For the next 14 years, Coles & Atkins was the epitome of class act dance teams. They were renowned for their soft shoe routine in "Taking a Chance on Love." From 1949-1950, Coles & Atkins performed a show-stopping number in the Broadway show, "Gentlemen Prefer Blondes."

Among Honi's many variety theatre appearances are coast-to-coast performances with Count Basie, Duke Ellington, Billy Eckstine, Louis Armstrong, Buddy Rich, Charlie Barnett and Fats Waller, as well as performances in leading houses of Europe.

To his credit are Broadway performances in "Bubblin' Brown Sugar," "A Salute to Black Broadway," and "My One and Only," for

which he earned a Tony Award in 1983. Movie performances include "Dirty Dancin'" and "The Cotton Club," and Mr. Coles also appeared on numerous television shows.

Widely recognized for these performances, Honi's contributions in choreography and dance education are equally outstanding. His choreography credits include early work with the Millers and Cholly Atkins and a multitude of concerts including Agnes de Mille's "Conversations in Dance." Mr. Coles has demonstrated, lectured and taught Black Dance and Dance History at such prestigious academic institutions as Yale University, U.C.L.A., Cornell, Duke, and George Washington University.

For these achievements, Mr. Coles has received the Tony, Drama Desk, Fred Astaire, Dance Magazine, Capezio Dance, Dance Educators of America Award, the City of New York's Mayor's Award of Honor for Arts and Culture, and the proclamation of "Honi Coles Day" in New York and in Washington, DC in 1982 where he was honored also by the Smithsonian Institute.

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JOHN O. CROSBY

Opera General Director, Conductor and Arts Administrator John O. Crosby (born 1926, New York City) is one of the leaders of American Opera. Following service in World War II as a member of the U.S. Infantry, John Crosby attended Yale University, majoring in music theory and composition. He continued his studies at Columbia University and was also active as a conductor of off-Broadway musicals.

In 1957, at the age of 31, he founded the Santa Fe Opera and remains today as its General Director -- the longest tenured general director of any opera company in America. Mr. Crosby had a dream. He wished to offer American artists the opportunity to gain experience in their own country, and so he began the Apprentice Artist Program in that first season of the Santa Fe Opera. The Apprentice Artist Program has served as a training ground for many of today's best known American singers such as Judith Blegen, Leona Mitchell, Samuel Ramey and James Morris. In 1965, he founded a similar program for the Apprentice Technicians to learn design, direction, lighting, costume and set construction.

In 1976, Mr. Crosby became President of the Manhattan School of Music, one of this country's most renowned conservatories and served that institution for ten years. He also served for four years, beginning in 1976, as President of OPERA America, a

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service organization for opera companies.

John Crosby, through his programming of an adventurous repertory, is a vitalizing force for the nation's music theater. In his 34 years as General Director, the Santa Fe Opera has presented 32 American and six world premieres. From an original audience of 12,000 attending 27 performances at the magnificent outdoor theater, the Opera now attracts a world-wide audience of 75,000 people attending almost 40 performances today. The Opera is one of the largest non-governmental employers in Santa Fe during the summer months, employing nearly 500 people. Crosby's commitment to the musical development of his opera company and the community, his beloved Santa Fe, has brought international renown.

Mr. Crosby has been presented with honorary degrees from the University of New Mexico, the College of Santa Fe, the Cleveland Institute of Music, the University of Denver, and Yale University, and in 1990, the Richard Tucker Foundation awarded him the Sara Tucker Award for Life Achievement in Opera. Mr. Crosby has also been a guest conductor for opera companies in the United States, Canada and Europe.

RICHARD DIEBENKORN

Painter Richard Diebenkorn (born 1922, Portland, OR) is an American artist of international acclaim who steadfastly explores his own vision. Mr. Diebenkorn received his training at Stanford University, the University of California at Berkeley, and the California School of Fine Arts where he received the Albert Bender Grant, the CSFA's highest prize. In 1951, he received a Masters in Fine Art at the University of New Mexico. He taught from 1959 to 1967 at the San Francisco Art Institute, was artist-in-residence at Stanford in 1963-64, and was a professor of art at UCLA from 1966 to 1973.

Before he was 30 years old, Richard Diebenkorn had secured his position as part of the growing abstract expressionist movement, exercising his own fresh style. In 1948, he had his first solo exhibition at the California Palace of the Legion of Honor in San Francisco. Eight years later he exhibited at the Poindexter Gallery, his first solo exhibition in New York City. In 1973, he had his first European exhibition in the Marlborough Galleries in London and Zurich. The Albright-Knox Art Gallery in Buffalo mounted a first major retrospective of his work in 1976, and in 1978 he represented the United States at the Venice Biennale, and in 1989, the Museum of Modern Art in New York mounted a retrospective of his drawings. His works are represented in the permanent collections of many major U.S. museums, including the Metropolitan Museum of Art, the Art

Institute of Chicago, the Whitney Museum of American Art, the Carnegie Institute, the Museum of Modern Art, and the National Gallery of Art.

In 1967 he established a studio in a part of Santa Monica, California, known as Ocean Park and began a new series of paintings which are quiet evocations of the area. John Russell, a New York Times art critic wrote, "One of the most majestic pictorial achievements of the second half of this century, in this country or anywhere else, is the Ocean Park series of paintings by Richard Diebenkorn." To this day, the series continues to be one of the most critically acclaimed works of art produced in America.

Mr. Diebenkorn's influence reaches beyond the canvas and into the classroom where he has taught painting throughout his entire career. Both abstract and figurative artists have found something to learn from him. In the words of Robert Hughes, a leading art critic, "Diebenkorn is, quite simply, one of the best painters America has ever produced."

His many honors and awards include membership in the National Academy of Arts and Letters, a Gold Medal from the Pennsylvania Council on the Arts, the Edward MacDowell Medal from the MacDowell Colony, and the Skowhegan Medal for Painting. Mr. Diebenkorn also served on the National Council for the Arts in the mid-'60s.

R. PHILIP HANES, JR.

Patron R. Philip Hanes, Jr. (born 1922 in North Carolina) has probably served on more boards of arts organizations than any other patron in America -- five international, 22 national, four state and nine local. His personal contributions and pledges to the arts have been exceptional, and there is probably no arts council in the United States over 20 years old that did not seek his counsel.

Mr. Hanes grew up in Winston-Salem, North Carolina and graduated from Yale University in 1949. Since 1950, he has been an executive with Hanes Companies, Inc. where he served as Chairman of the Board since 1968.

In 1950, Mr. Hanes joined the board of the first Arts Council in the United States in Winston-Salem. The arts council movement began in Winston-Salem, and Mr. Hanes has been a leader in their national and regional growth. He was a co-founder of the American Council for the Arts in 1960. He helped found the South Eastern Center of Contemporary Art in the 1950s, the North Carolina School of the Arts in 1963, helped raise millions for the Roger L. Stevens Center for the Performing Arts, and other institutions in North Carolina.

Mr. Hanes served on boards and committees of the National Endowment for the Arts, the National Museum of American Art,

Salzburg Seminars in American Studies, the Kennedy Center, the Spoleto Festival, and Winterthur Museum as well as dozens of other arts organizations. While serving the arts, Mr. Hanes also spent a large amount of time in conservation interests, serving an equally impressive array of local, state, and national conservation organizations. He has also served on the boards of hospitals, colleges, community organizations and foundations.

Among the many honors and awards Mr. Hanes has received are: the sole recipient of the National Governors Award for Distinguished Service to the Arts (1982); the Junior Chamber of Commerce Young Man of the Year Award for Winston-Salem and North Carolina (1958); the Winston-Salem Arts Council Award (1960); the North Carolina Public Service Award (1976); the Morrison Award for the Arts (1977); the North Carolina Award in Fine Arts (1982); two Winston-Salem NAACP Awards (1983), and honorary degrees from St. Andrews College, Wake Forest University and the North Carolina School of the Arts. The Hanes Companies received six Business Committee for the Arts Awards and the North Carolina Governor's Award in the Arts in Humanities.

KITTY CARLISLE HART

Kitty Carlisle Hart (born 1914, New Orleans, LA), former actress and singer and current chairman of the New York State Council on the Arts, combined her lengthy experience in the arts and her dedication to public service to become one of the leading public arts administrators in the country. She was educated in Switzerland, France, and England, where she studied both at the London School of Economics and the Royal Academy of Dramatic Arts. She made her stage debut in New York in the title role of Rio Rita in 1932, and first appeared on Broadway the following year in Champagne Sec. She appeared in several other musicals throughout the '30s and '40s, and she married playwright and director Moss Hart in 1946.

Ms. Hart made her debut with the Metropolitan Opera in Die Fledermaus in 1966, repeating those performances seven years later in the Met's summer Opera in the Parks series. Among her several film appearances are A Night at the Opera with the Marx Brothers, along with films starring Bing Crosby. Younger Americans remember Ms. Hart as a panelist for over ten years on the television show "To Tell the Truth."

Although she appeared on Broadway as recently as 1984 in On Your Toes, Ms. Hart has been most active since the '70s as a lecturer and public arts administrator. Originally appointed vice-chairman of the New York State Council on the Arts by Nelson

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Rockefeller in 1971, Ms. Hart was appointed chairman by Governor Carey in 1976 and was reappointed by Governor Cuomo. Having held the position for 15 years now, she is the third chairman of the council since its founding in 1960. During her tenure, Ms. Hart has overseen a budget that has grown from $27 million when she first took office, to its current high of $55 million. In the process, Ms. Hart has become known nationally as a staunch supporter of the arts and as an extraordinary spokesperson for the importance of art to all Americans, especially children.

Under her leadership, the New York State Council on the Arts has remained at the forefront of state arts agencies. Several new programs have been added during this period, including Arts in Education, Folk Arts, the Decentralization Program, and the Capital Aid Program. Ms. Hart accepts no compensation for her time and efforts, and she travels constantly around the country, extolling the virtues and importance of the arts. Drawing on her vast experience in the arts and on her commitment to public arts support, Ms. Hart offers eloquent testimony to the importance of maintaining quality and making the arts available throughout the land.

ISAAC STERN

Violinist Isaac Stern (born 1920, Kremenets, Ukraine) was less than a year old when his parents brought him to San Francisco where he received his entire musical education. He studied at the San Francisco Conservatory as a child, making his recital debut at age 14, and his orchestral debut, playing Saint-Saens' Violin Concerto No. 3 with the San Francisco Symphony Orchestra, before he was sixteen. He made his New York debut the following year, but his first real success came at his Carnegie Hall debut in 1943, earning him a place among the first rank of American violinists.

Mr. Stern played for the Allied troops in Greenland, Iceland and the South Pacific during World War II, and he made his European debut in 1948 at the Lucerne Festival, making regular tours abroad thereafter. He has also appeared in Australia, Japan, South America, and Israel, where he became a dominant force in that nation's musical life. He served, for example, as chairman of the board of the America-Israel Cultural Foundation and was founder and chairman of the Jerusalem Music Center. Mr. Stern has also encouraged and coached young talent, including several who went on to major careers such as violinists Itzhak Perlman and Miriam Fried, cellist Yo-Yo Ma, and pianist Yefim Bronfman.

Having made his first recordings in 1945, Mr. Stern has recorded more than 200 works over the years: the great concertos from

Bach to Bartok, the complete trios of Beethoven and Brahms, a chamber music series with cellist Pablo Casals, and sonatas with pianist Alexander Zakin. Along with the classics, Mr. Stern's repertory has included a number of premieres as well, such as concertos by William Schuman, Paul Hindemith, Peter Maxwell Davies, George Rochberg, and Krzysztaf Pendericki, as well as Bernstein's Serenade. In 1981, Mr. Stern formed a trio with Eugene Istomin and Leonard Rose which has received acclaim worldwide for its artistry.

Mr. Stern has been no less active outside the concert hall and the recording studio. In 1950, when Carnegie Hall was slated to be razed, he organized a group to save it, and became president of the Carnegie Hall Corporation, responsible for the hall's cultural programs. He was also active during this period in the establishment of the National Endowment for the Arts, serving as a founding member of the National Council on the Arts. In 1981, Mr. Stern accepted an invitation to visit China, where he performed, lectured, and worked with talented young players. A film chronicling his trip, From Mao to Mozart: Isaac Stern in China, received an Academy Award for best documentary.

Among the many honors and awards Mr. Stern has received are: the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity"; officer of the Legion d'Honneur (France); Kennedy Center Honor; Musical America Magazine's "Musician of the Year"; the American Symphony Orchestra League's Gold Baton; and a Grammy Lifetime Achievement Award.

In December, 1940, the first Texaco-sponsored radio broadcast of a Metropolitan Opera was aired across America by 150 stations on the NBC Blue Network. That first opera was Mozart's Le Nozze di Figaro. In the 51 years since those broadcasts began, millions of people across the country and Canada have been able to enjoy performances live from the stage of the Metropolitan Opera House. In all, 125 different operas have been performed on 1,010 broadcasts.

Last season was the beginning of Texaco's second half-century of broadcasts, and it also marked a new era in the series, with the inauguration of the Texaco opera broadcasts overseas to Europe. In addition to North American, they are heard in 16 European countries, from the United Kingdom to the Soviet Union, reaching additional millions of people.

In the last five decades, Texaco's commitment to opera has grown far beyond its original sponsorship of the radio broadcasts. In that time, Texaco's total financial commitment to the Met has reached approximately $100 million. This consists not only of Texaco's sponsorship of the Saturday afternoon radio broadcasts, but also the sole corporate sponsorship of more than 50 Metropolitan Opera telecasts on PBS since 1977 -- including the two-part Centennial Gala in 1983 and the June 1990 telecasts of Wagner's "Ring" cycle on four successive nights. Also included are Texaco's leading gift of $5 million to the Met's $100 million

Centennial Fund and its $1.5 million challenge grant in honor of the Met's Silver Anniversary at Lincoln Center.

The impact of this major, long-term commitment to opera by Texaco is impressive. The Texaco-sponsored broadcasts have enabled the Metropolitan Opera to establish a national constituency. More than half of the nearly $40 million that the Met raises annually is received from over 250,000 donors, most of whom live outside the New York metropolitan area.

The Metropolitan Opera radio broadcasts have been recognized as a model for arts programming and have been instrumental in the growth of opera in the United States. The excellence of this programming was recognized at the outset when, in 1940, the Women's National Radio Committee deemed the broadcasts to be the best music program on radio. The series of Texaco-Metropolitan Opera radio and television broadcasts has been honored on numerous occasions, and it has earned five Peabody Awards. The telecasts have received 12 Emmy nominations and seven Emmy Awards, the latest for the 1989 telecast of "Aida."

Perhaps most important of all, Texaco has set the standard for the appropriate role of corporate philanthropy. As the corporate underwriter for the Met's Saturday matinee and telecast series, Texaco has always respected the Met's need for total independence in its artistic planning and policies. The Texaco sponsorship of Metropolitan Opera broadcasts is the longest marriage between the arts and industry in the history of broadcasting. It is this consistent support for more than half a century that makes Texaco's contribution to arts programming the model for corporate sponsors who have followed.

JUN-13-91 THU 12:12 ARTS ENDOWMENT P.20/20

THE WHITE HOUSE
WASHINGTON

Date: 6/6

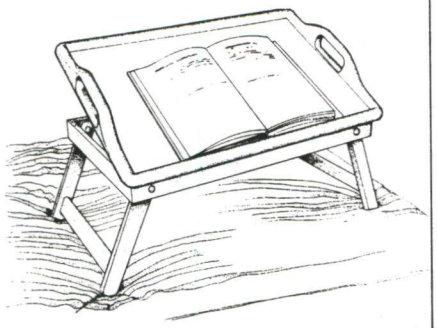
TO: Tony / Christina

FROM: JOHN S. GARDNER
Special Assistant to the President
and Assistant Staff Secretary

Could you please give this to the speechwriter who will draft the Medal of Arts remarks on 7/9? It's a nice idea, and the President likes Stern (who will receive a Medal).

Thanks
JG

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there isn't anything else to buy nowadays in Moscow."

The continuing immigration was a boost to morale. But as missiles kept falling the proud self-image of an Israel protected by a tough citizen Army adept at practicing the Biblical doctrine of "an eye for an eye" was overshadowed for many by an older image, that of the helpless Jew—now huddling for protection in a gas mask, in a poorly sealed room. And the sight of American soldiers manning Patriot missile batteries on the outskirts of Tel Aviv, Haifa, and Jerusalem was sobering, if also reassuring. Ever since Defense Minister Moshe Dayan announced, on the eve of the 1967 War, that he did not want American soldiers to fight Israel's wars, Israel has been proud of its self-sufficiency, at least on the battlefield. A few imaginative spirits were able to see something hopeful in the presence of American troops in Israel. Perhaps, some suggested, it would pave the way for an American-Israeli defense treaty, which might give Israel the courage to relinquish the occupied territories. Others expressed a faint hope that people who had been confined to their sealed rooms so often and for so long would feel more empathy in the future for Palestinians in the occupied territories, who are routinely locked in their homes for weeks at a stretch during the frequent curfews imposed by Israeli Army commanders. In Haifa one night, just as the novelist A. B. Yehoshua and his family were putting on gas masks they heard on the radio that at that very moment people in Riyadh and Bahrain were doing the same. Yehoshua described his sense of wonder at "this strange community of fate with Saudis and Bahrainis, devout Muslims, with a fine per-capita income." The stereotype of "a one-dimensional Arab world, monolithic and menacing, has been destroyed," he wrote, somewhat optimistically.

Inevitably, there was humor, too, and a spate of excellent satire on television. And, frightening though some of the missiles were, especially during the multiple bombardments of the first week, the fireworks in the sky attracted many spectators. Thousands climbed the flat roofs of Tel Aviv during alerts to watch the missiles shoot in, and many of them called a local radio station to describe what they had seen. Teen-agers painted their gas-mask boxes psychedelic colors. "Designer" bags for gas masks were on sale at many supermarkets. Some bore inscriptions, such as "Love" or "We'll get over this, too." Despite restrictions on public gatherings, several symphony orchestras continued to play, for rather small audiences, in the afternoons. Once, in Jerusalem, the air-raid sirens sounded while Isaac Stern was in the middle of Mozart's Violin Concerto No. 3. Stern and the orchestra withdrew to their sealed dressing rooms. Most people in the audience put on gas masks. But after a few minutes, with the alert still on, Stern returned to the stage without a mask and played a Bach saraband to a charmed but still largely masked audience. There was also a wave of jokes of the gallows-humor variety. They merely accentuated the general sense of gloom, which continued well into the postwar period. The war was widely seen as a foretaste of what Israel might face in the next war. Next time, there might be many more missiles, more accurate and more powerful.

There was general awareness that only a fluke—an "incredible piece of luck," in the words of a civil-defense spokesman—had kept the casualty rate so low. The Scuds that hit low-density suburbs might have hit high-density areas—schools, hospitals, high-rise apartment houses. A great number of people might have been killed, as happened in Saudi Arabia, when an Iraqi Scud hit an American barracks, killing twenty-eight soldiers. Apart from chemical and biological warheads, the greatest concern of the civil-defense authorities was mass casualties by conventional means.

THE Palestinians in the occupied territories supported Saddam Hussein, but they were probably the last people who "wanted" a war in the Gulf, for they feared it might spread to neighboring Jordan. Their leaders hoped to exploit the Gulf crisis politically—but, of course, they feared that the war might serve the Israelis as a pretext for expelling thousands of Palestinian militants. On Jordanian television, which can be seen on the West Bank, Palestine Liberation Organization leader Yasir Arafat was frequently shown, embracing and kissing the Iraqi leader. He, too, may have hoped that there would be no war. He should have known better, but he did not—thus confirming once more the old adage that the Palestinian leadership never

(Hinchliffe/Blymire)
June 28, 1991 1 p.m.
ARTS Draft One

PRESIDENTIAL REMARKS: PRESENTATION OF NATIONAL MEDAL OF THE ARTS
East Room
July 9, 1991

Barbara and I are delighted to welcome you to the East Room on this special evening. Tonight, our country bestows the honor of the National Medal of the Arts on those whose creativity stimulates and reflects the spirit of America. I look forward to this event each year because it gives us the chance to think about what truly enriches our lives.

American art is absolutely unique. Our artists draw on roots from around this world, then reinterpret them in a vigorously new way. All of us -- as leaders and teachers and citizens -- **must cherish and encourage this great diversity of vision** which defines our century, our land and our character.

Tonight we honor 12 artists and supporters whose life work expresses our nation's cultural heritage. Through their passion, genius and courage we understand what it is to be American. Most of all, they remind us of what William Blake wrote: "Nations are destroyed, or flourish, in proportion as their poetry, painting, and music are destroyed or flourish."

That is their gift to us -- because our cultural life gives us more than just beauty and pleasure. It voices our struggles and dreams as individuals and as a nation. **It captures that exhilarating feeling of being an American -- daring everything, dreaming everything, reaching for everything.**

Tonight's honorees prove that art rouses something vital

within us. Pearl Primus weaves together dance and anthropology to introduce us to the spirituality of our African and Caribbean heritage. The sweep of Pietro Belluschi's innovative architectural designs evoke the grandeur of this land -- particularly the Pacific Northwest. Roy Acuff stirs the roots of this nation through the proud tradition of authentic country music.

In a world where the imponderables of life are reduced to spreadsheets, these award recipients show that art touches us. Teacher and painter Richard Diebenkorn lives his life with fierce commitment to what he believes is the personal integrity of expression. "Honi" Coles' exuberant dance captures the sheer vitality and joy of the American spirit.

These artists and patrons know that as we equip our kids with the skills to compete in the 21st century, we must also help them develop as complete human beings. For without knowledge of the beauty and depth of the human spirit our lives and successes can become joyless. Maurice Abravanel has opened up many lives to the soaring majesty of the symphony through his lifelong devotion to conducting and teaching music. With his Santa Fe Opera, John Crosby has realized his dream of giving young American singers the opportunity to train and perform in their own country -- and has made others' dreams come true.

These distinguished men and women remind us that art expresses a nobility within us. Perhaps no-one better embodies this than Isaac Stern -- the humanitarian who is the inspiration and conscience of this nation's musical life -- a true genius of

the heart as well as of the violin.

But there would be little art without the support of benefactors who have both vision and steadfast commitment. American artists thrive because of arts administrators like J. Carter Brown, who has molded the National Gallery into a museum for the entire nation. Volunteers enhance our arts: men and women like R. Philip Hanes Jr., whose generous patronage has guided the national and regional growth of the arts council movement.

We owe a debt to passionate stewards of the arts like Kitty Carlisle Hart, herself a distinguished performer, who speaks eloquently of the importance of making quality arts available to all Americans. And artists can continue to develop and flourish because of corporate sponsors like Texaco, which has set the standard in corporate philanthropy through its half-century of generous support for the arts.

As we honor these outstanding beacons of excellence, I'm reminded of something President John Kennedy once said: "**In serving his vision, the artist best serves his nation.**" You have all brilliantly served our nation. Thank you and congratulations.

I'd like to ask John Frohnmayer to assist me in presenting to you these symbols of our nation's gratitude and esteem.

# # # # #

TO TS Copy

(Hinchliffe/Blymire)
June 28, 1991 1 p.m.
ARTS Draft One

PRESIDENTIAL REMARKS: PRESENTATION OF NATIONAL MEDAL OF THE ARTS
East Room
July 9, 1991

Barbara and I are delighted to welcome you to the East Room on this special evening -- as this country bestows the honor of the National Medal of the Arts. I look forward to this event each year because it gives us the chance to pause in our hectic schedules -- to look a little more deeply at what really enriches our lives. It was seven years ago that these medals were first presented -- setting a fine legacy of recognizing the individuals and groups who create and who make creation possible.

It's vitally important to bring these trailblazing artists and patrons to the attention of the American public -- because their work has helped to define our land, our character, and our century. American art is absolutely unique -- a vibrant mosaic born in explosions of imagination. American artists draw on the richness of our roots from around this world -- then reinterpret them in a vigorously new way. All of us -- as leaders and teachers and parents and citizens -- **must cherish and encourage this great diversity of vision that is American art.**

Tonight we do that by honoring 12 artists and supporters who have enriched our nation's cultural heritage. Their passion, genius and courage have helped us understand what it is to be American. Most of all, they have reminded us of what William Blake wrote: "Nations are destroyed, or flourish, in proportion as their poetry, painting, and music are destroyed or flourish."

That is their gift to us: because our cultural life gives us more than just beauty and pleasure. It defines us. It expresses our struggles and dreams as individuals and as a nation. **It captures that exhilarating feeling of being an American -- daring everything, dreaming everything, reaching for everything.**

Art rouses something vital within us -- like the way Pearl Primus weaves together dance and anthropology to introduce us to the spirituality of African heritage. Or the way Pietro Belluschi's innovative architectural designs evoke the grandeur of this land. And the way Roy Acuff stirs the roots of this nation through the proud tradition of country music.

In a world where the imponderables of life are reduced to black and white spreadsheets -- art can touch us. Richard Diebenkorn's fierce commitment to the personal integrity of expression moves something deep in our hearts. The sheer American vitality of "Honi" Coles' exuberant dance helps us express the joy and wonderment of the American spirit.

As we equip our kids with the skills to compete in the 21st century, we must also help them develop as complete human beings. For without knowledge of the beauty and depth of the human spirit, our lives and successes can become joyless. Think of the richness Maurice Abravanel's lifelong devotion to conducting and teaching music has brought to so many people -- especially in his adopted hometown of Salt Lake City. Think of how John Crosby realized his dream of giving young American artists the opportunity to train and perform in their own country -- and of how many

dreams he and the Santa Fe Opera Company have made come true.

Art awakens a nobility within us. Perhaps no-one better embodies this than Isaac Stern -- the humanitarian who is the inspiration and conscience of this nation's musical life -- a true genius of the heart as well as of the violin.

There could, however, be little art without the support of benefactors who have both far-reaching vision and steadfast commitment. American artists thrive because of arts administrators like J. Carter Brown, who has molded the National Gallery into a museum for the entire nation. Our arts are enhanced by volunteers like R. Philip Hanes Jr., whose generous patronage has guided the national and regional growth of the arts council movement. We owe a debt to passionate stewards of the arts like Kitty Carlisle Hart, herself a distinguished performer, who is an eloquent voice affirming across this land the importance of making quality arts available to all Americans. And artists can continue to perform and grow because of corporate sponsors like Texaco, which has set the standard in corporate philanthropy through its half-century of generous support for the arts.

As we honor these outstanding beacons of excellence, I'm reminded of something President John Kennedy once said: "**In serving his vision, the artist best serves his nation.**" You have all brilliantly served our nation. Thank you and congratulations.

I'd like to ask John Frohnmayer to assist me in presenting to you these symbols of our nation's gratitude and esteem.

# # # # #

NATIONAL MEDAL OF THE ARTS AWARDS

LEOPOLD ADLER, II IS A NATIONALLY RECOGNIZED EXPERT IN HISTORIC PRESERVATION, ONE WHO HAS CHANGED THE FACE OF HIS HOME TOWN, SAVANNAH, GEORGIA. HE WAS THE DRIVING FORCE BEHIND TWO REMARKABLE REVITALIZATION EXPERIMENTS: ONE REFURBISHED THE HISTORIC SECTION OF SAVANNAH; AND THE OTHER RENOVATED LOW INCOME HOUSING IN THE VICTORIAN DISTRICT. MR. ADLER HAS ALSO SERVED AS A TRUSTEE FOR ALMOST A DECADE FOR THE NATIONAL TRUST FOR HISTORIC PRESERVATION.

TO LEOPOLD ADLER FOR HIS CIVIC LEADERSHIP IN PRESERVING FOR ALL TIME THE BEAUTY OF SAVANNAH, GEORGIA, AND FOR MAKING THAT CITY A MODEL OF THE ART OF HISTORIC PRESERVATION.

KATHERINE DUNHAM IS AN OUTSTANDING DANCER AND CHOREOGRAPHER. THE DUNHAM COMPANY, THE FIRST BLACK PROFESSIONAL DANCE COMPANY IN AMERICA, PERFORMED THROUGHOUT THE WORLD FROM 1938 THROUGH 1963, PRESENTING THE DANCE, MUSIC AND FOLKLORE OF THIRD WORLD COUNTRIES AND THE U.S. FOR OVER THIRTY YEARS, MS. DUNHAM MAINTAINED THE ONLY PERMANENTLY SELF-SUBSIDIZED DANCE TROUPE IN AMERICA. SHE ALSO FOUNDED THE DUNHAM SCHOOL OF ARTS AND RESEARCH IN NEW YORK.

TO KATHERINE DUNHAM FOR HER PIONEERING EXPLORATIONS OF CARIBBEAN AND AFRICAN DANCE WHICH HAVE ENRICHED AND TRANSFORMED THE ART OF DANCE IN AMERICA.

- 5 -

ALFRED EISENSTAEDT [I-ZEN-STAHT] IS THE QUINTESSENTIAL PHOTOJOURNALIST WHO PIONEERED THE INTRODUCTION OF THE CANDID CAMERA TECHNIQUE INTO NEWS REPORTING. AFTER EMIGRATING FROM WEST PRUSSIA IN 1935, HE JOINED THE ORIGINAL PHOTOGRAPHY STAFF OF THE NEW LIFE MAGAZINE. MR. EISENSTAEDT'S MOST FAMOUS PHOTO IS THAT OF A SAILOR KISSING A NURSE IN TIMES SQUARE AT THE END OF WORLD WAR II. AS A PHOTOGRAPHER, HE HAS WON ALMOST EVERY MAJOR PROFESSIONAL AWARD.

- 6 -

TO ALFRED EISENSTADT FOR THE EXTRAORDINARY PHOTOGRAPHS THAT DOCUMENT THE TRAGEDIES AND TRIUMPHS HE HAS WITNESSED OVER A LIFETIME.

JOHN BIRKS "DIZZY" GILLESPIE IS A VIRTUOSO MUSICIAN, PIONEER, COMPOSER, AND BANDLEADER WHO HAS BEEN A PIVOTAL FIGURE IN 20TH CENTURY AMERICAN MUSIC. A FOUNDER OF THE JAZZ "BEBOP" MOVEMENT, HE DEVELOPED A RADICAL NEW APPROACH TO IMPROVISATION THAT WAS TO CHANGE THE COURSE OF MODERN MUSIC MAKING. FOR MORE THAN FORTY YEARS, HE HAS EXPLORED THE VARIED MUSIC OF DIFFERENT CULTURES. MR. GILLESPIE HAS PERFORMED BEFORE COUNTLESS WORLD LEADERS, AND HAS WON NUMEROUS AWARDS.

TO JOHN BIRKS "DIZZY" GILLESPIE FOR HIS TRAIL-BLAZING WORK AS A MUSICIAN WHO HELPED ELEVATE JAZZ TO AN ART FORM OF THE FIRST RANK, AND FOR SHARING HIS GIFT WITH LISTENERS AROUND THE WORLD.

- 9 -

WALKER KIRTLAND HANCOCK IS A RENOWNED SCULPTOR WHOSE WORK SPANS A PERIOD OF 70 YEARS. HE BEGAN BY SCULPTING THE BUST OF AN ORPHAN AND WAS AWARDED A PRIX DE ROME WHILE STILL AN APPRENTICE. HE HAS SPENT A LIFETIME SCULPTING OVER 268 PIECES -- MANY OF THEM PORTRAIT BUSTS, MONUMENTS AND MEDALS -- IN THE HEROIC RENAISSANCE STYLE OF FLORENCE. MR. HANCOCK HAS SCULPTED BUSTS OF AMERICAN HEROES AND PRESIDENTS. HE HAS SAID THAT JUST AS THE ANCIENT GREEKS DID IN THEIR SCULPTURE, CELEBRATING HEROES IS "STILL ONE OF THE WORTHY FUNCTIONS OF SCULPTURE" TODAY.

- 10 -

TO WALKER HANCOCK FOR HIS EXTRAORDINARY CONTRIBUTION TO THE ART OF SCULPTURE, AND FOR DEMONSTRATING THE ENDURING BEAUTY OF THE CLASSICAL TRADITION.

VLADIMIR HOROWITZ WAS A CONSUMMATE PIANIST AND GENIUS WHO WAS KNOWN FOR THE "CONTROLLED THUNDER" AND ELECTRICITY OF HIS PERFORMANCES. APPROPRIATELY, MR. HOROWITZ' FIRST HOME WAS ON MUSIC STREET IN KIEV. HE LEFT THE SOVIET UNION AS A MUSICAL SENSATION IN 1925, TO PLAY IN BERLIN, PARIS, AND FINALLY IN AMERICA AT CARNEGIE HALL. HE RETURNED TO CARNEGIE HALL 25 YEARS LATER AT THE HEIGHT OF HIS POPULARITY, AND RETURNED TO PLAY IN THE SOVIET UNION IN 1986. VLADIMIR HOROWITZ'S MUSIC HAD A COLORFUL, BLAZING QUALITY AND TECHNICAL EXCELLENCE. TRULY, HE WAS A MAN WITH NO EQUALS.

TO VLADIMIR HOROWITZ FOR HIS EXTRAORDINARY ACHIEVEMENTS AND DISTINCTIVE STYLE AS A PIANIST, WHOSE CONCERTS BROUGHT PLEASURE TO AUDIENCES EVERYWHERE AND WHOSE CONTRIBUTIONS TO MUSIC MADE HIM A CITIZEN OF THE WORLD.

- 13 -

CZESLAW MILOSZ [SAYS-LOV ME-LOSHE] IS A POET AND EDUCATOR, WHOM JOSEPH BRODSKY HAS CALLED "ONE OF THE GREATEST POETS OF OUR TIME, PERHAPS THE GREATEST." MR. MILOSZ WAS BORN IN LITHUANIA IN 1911 AND BECAME A NATURALIZED CITIZEN IN 1970. AS ONE OF THE LEADERS IN THE AVANT-GARDE POETRY MOVEMENT IN POLAND DURING THE 1930'S, HE EDITED AN ANTI-NAZI ANTHOLOGY, "INVINCIBLE SONG." MR. MILOSZ WON THE NOBEL PRIZE FOR LITERATURE IN 1980, FOR HIS POETRY ON LIFE IN THIS CENTURY.

- 14 -

TO CZESLAW MILOSZ FOR GLORIOUS POETRY AND PROSE THAT CELEBRATES THE FREEDOM-LOVING SPIRIT NOT ONLY OF HIS NATIVE POLAND BUT THAT OF HIS ADOPTED COUNTRY, THE UNITED STATES.

- 15 -

ROBERT MOTHERWELL IS AN ARTIST OF GLOBAL STATURE, RENOWNED AS ONE OF THE FOUNDERS OF AMERICAN ABSTRACT EXPRESSIONISM -- THE FIRST AMERICAN ART MOVEMENT TO RECEIVE RECOGNITION INTERNATIONALLY AS BEING ON THE LEADING EDGE OF WORLD ART. HE IS BEST KNOWN FOR A SERIES OF MONUMENTAL PAINTINGS ON THE "SPANISH ELEGY" THEME, FOR ABSTRACT PAINTINGS IN THE "OPEN" SERIES, AND AS A MASTER OF COLLAGES. HE HAS RECEIVED A MULTITUDE OF HONORS IN THE FIVE DECADES OF HIS CAREER.

- 16 -

TO ROBERT MOTHERWELL FOR REFLECTING IN HIS ART THE VERY ESSENCE OF AMERICAN FREEDOM, WITH PAINTINGS THAT HAVE FOUND A DISTINGUISHED PLACE IN COLLECTIONS EVERYWHERE.

JOHN UPDIKE IS THE AUTHOR OF OVER 30 BOOKS OF POETRY, NOVELS, SHORT STORIES AND ESSAYS. MR. UPDIKE IS ONE OF THE BEST CHRONICLERS OF AMERICAN SMALL TOWN LIFE IN LITERATURE. HE BEGAN AS A WRITER FOR THE NEW YORKER MAGAZINE, THEN AUTHORED THE NOVELS THE POORHOUSE FAIR, RABBIT, RUN, AND AMONG MANY OTHERS, THE CENTAUR AND THE WITCHES OF EASTWICK. AMONG MANY OTHER AWARDS, IN 1982 MR. UPDIKE RECEIVED THE PULITZER PRIZE FOR FICTION FOR RABBIT IS RICH.

TO JOHN UPDIKE FOR NOVELS AND STORIES THAT OVER A FORTY-YEAR CAREER HAVE GIVEN US A WRYLY AFFECTIONATE YET PENETRATING ANALYSIS OF THE COMPLEXITY OF LIFE IN TODAY'S AMERICA.

MARTIN FRIEDMAN IS ONE OF OUR NATION'S MOST INNOVATIVE AND SCHOLARLY MUSEUM DIRECTORS. MR. FRIEDMAN HAS SERVED AS DIRECTOR OF THE WALKER ART CENTER IN MINNEAPOLIS SINCE 1961, MAKING IT INTO ONE OF THE PREMIER SMALL MUSEUMS IN THIS COUNTRY -- IN EXHIBITIONS AS WELL AS PERFORMING ARTS. IN ADDITION TO HIS ACTIVISM IN THE ARTS COMMUNITY, HE HAS WRITTEN EXTENSIVELY ON CONTEMPORARY ART, AND RECENTLY HELPED CREATE THE NEW MINNEAPOLIS SCULPTURE GARDEN.

TO MARTIN FRIEDMAN FOR OPENING THE DOORS OF HIS MUSEUM TO THE BEST OF ALL OF THE ARTS OF OUR TIME -- FROM PAINTING AND SCULPTURE TO FILM, VIDEO AND PERFORMANCE -- AND FOR OPENING OUR EYES TO THE VITAL CONNECTIONS BETWEEN THESE FORMS OF EXPRESSION.

- 21 -

LEIGH GERDINE [LAY JER-DINE] IS AN OUTSTANDING CIVIC LEADER WHO HAS PAVED THE WAY FOR THE DEVELOPMENT OF EVERY MAJOR CULTURAL INSTITUTION IN ST. LOUIS. MR. GERDINE IS A 40-YEAR RESIDENT OF THAT CITY, AND FOR 18 YEARS, HAS BEEN PRESIDENT OF WEBSTER UNIVERSITY. HE HAS BEEN DEEPLY INVOLVED IN THE ST. LOUIS SYMPHONY, THE ST. LOUIS REPERTORY COMPANY, AND WAS FOUNDING CHAIRMAN OF THE ST. LOUIS OPERA THEATER, NOW ONE OF THE MOST WIDELY ACCLAIMED COMPANIES IN THE COUNTRY.

- 22 -

TO LEIGH GERDINE FOR HIS DISTINGUISHED CAREER AS A MUSICIAN AND EDUCATOR, AND FOR THE ENLIGHTENED PATRONAGE WHICH HAS EARNED HIM THE TITLE OF "SPIRITUAL FATHER OF THE ARTS IN ST. LOUIS."

- 23 -

DAYTON HUDSON CORPORATION HAS BEEN A LEADER IN CORPORATE GIVING FOR 43 YEARS -- SINCE 1980, THE CORPORATION HAS CONTRIBUTED NEARLY 70 MILLION DOLLARS TO ARTS PROGRAMS IN THE UNITED STATES. DAYTON HUDSON HAS TARGETED SUPPORT TO PROGRAMS THAT, ON A LONG-TERM BASIS, MAKE A COMMUNITY A MORE VITAL PLACE IN WHICH TO LIVE. DURING 1988 ALONE, DAYTON HUDSON GENEROUSLY AWARDED $7.4 MILLION TO 580 ARTS PROGRAMS IN 37 STATES AND THE DISTRICT OF COLUMBIA.

- 24 -

TO DAYTON HUDSON CORPORATION FOR HELPING TO FORGE A VITAL PARTNERSHIP BETWEEN THE CORPORATE SECTOR AND THE ARTS COMMUNITY, AND FOR DEMONSTRATING HOW BOTH CAN BENEFIT IN THE PROCESS.

# # #

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release July 9, 1991

REMARKS BY THE PRESIDENT
IN PRESENTATION OF NATIONAL MEDAL OF THE ARTS

The East Room

12:03 P.M. EDT

THE PRESIDENT: Thank you all for coming to the White House. And I'm sure glad we're doing this indoors -- (laughter) -- instead of out. But may I salute Secretary Lujan, a member of our Cabinet. Mr. Frohnmayer, my dear friend who heads this arts effort, and does it most effectively, I might say. Senator Hatch was to be -- right back here, Orrin Hatch. And then, in front of him, Chairman -- our distinquished Senator Claiborne Pell. And Congressman Yates was coming and he is over -- modestly in the back row, along with another Congressman, Ralph Regula there -- but more than welcome. Both champions of the arts, bringing good judgment and balance to the questions that concern us all. So I salute them.

And let me just say how pleased we are to see here the members of the President's Committee on the Arts and the Humanities -- so many corporate patrons without whom the arts would not flourish as much as they do -- and then, of course, especially today, the family and the friends of the honored recipients.

We're delighted to welcome you to this historic East Room. This afternoon, we honor with the National Medal of the Arts a group of men and women whose creative efforts really do capture America's vigor and spirit.

Our artists draw on inspirations and cultures from around the world, but then reinterpret them in distinctive ways, creative ways, American ways. And their passion and their genius and their courage add new dimension to our lives. They remind us of a truth expressed long ago by William Blake, who wrote: "Nations are destroyed or flourish in proportion as their poetry, painting, and music are destroyed or flourish."

And fortunately for us, art in America is alive and well. In all its forms, it captures the exhilarating feeling of being an American -- daring everything, dreaming everything, reaching for everything. And more importantly, it inspires Americans to dare more, dream more and reach further.

Today, we honor several. The honorees express vital emotions and truths. Pearl Primus weaves together dance and anthropology; calls forth the joy and excitement and spiritual vigor of our African and Caribbean heritage. Pietro Belluschi's innovative architectural designs -- they evoke the grandeur of this land, particularly the Pacific Northwest. His works evoke scenes as various as soaring mountain summits and quiet forest floors checkered by slanting sunbeams.

Roy Acuff keeps alive the undying tradition of authentic country music -- and I confess, I love that music. And he has helped make country music -- really he's the father of it, you might say. I don't want to date Roy, but -- (laughter) -- the father, and really has made it what it is today -- a music for all Americans, an art form that doesn't hold back one single thing. And it captures the joys and the aches and the frustrations that most of us feel, but few of us can express.

MORE

In a world where people too often try to reduce life's imponderables to black-and-white entries on a spreadsheet, our award winners provide color and depth and perspective.

Teacher and painter Richard Diebenkorn does not blink from the challenge of expressing himself as he sees fit. In his studio or his classroom, he teaches the importance -- the necessity -- of personal integrity. Honi Coles -- Charles "Honi" Coles's exuberant dance captures the sheer vitality and the joy of the American spirit. And it shows that you can't be fully American without breaking into a sweat and having fun from time to time. (Laughter.)

We often talk of a new world characterized by competition and enterprise, but our kids will not enjoy full lives if they don't experience and appreciate art. A life without art is flat and dull and gray. And it contains none of the highs and lows that give meaning to daily affairs.

Some of our honorees have devoted their careers to ensuring that all Americans enjoy the enriching influence of art.

Maurice Abravanel keeps symphony music popular by conducting and teaching with his Santa Fe Opera. John Crosby gives young American singers the opportunity to train and perform here in their own country. And Isaac Stern -- Barbara demanded to sit next to Isaac Stern -- (laughter) -- expresses the nobility that lies within us all with his heart and that magnificent violin. And just this year, in the middle of a threatened Scud attack -- Scud missile attack in Tel Avia, he returned to the stage and continued playing. Isaac Stern does more than play an instrument; he inspires us with his virtuosity, his courage and his commitment to humanity.

We also want to recognize benefactors who, through vision and steadfast commitment, keep art alive. American art thrives because of arts administrators like our own J. Carter Brown, who has molded the National Gallery into a museum really for the entire nation. Volunteers enhance our arts: men and women like R. Philips Hanes, Jr., whose generous patronage has guided the regional and national growth of the Arts Council movement. It is unlikely, but Philip will not want to claim that he and I were classmates at college many years ago, but I claim it -- proudly, as a matter of fact. (Laughter.)

We owe a debt to passionate stewards of the arts such as the famed Kitty Carlisle Hart, a distinguished performer committed to making quality art available to all Americans. And artists can continue to develop and flourish, as I mentioned earlier, because of corporate sponsors like Texaco, which has set a standard in corporate philanthropy through its half-century of generous support for the arts.

As we honor these beacons of excellence, I'm reminded of something that President Kennedy once said: "In serving his vision, the artist best serves his nation." And you honorees have all served our nation brilliantly. Thank you. Congratulations. It's a joy to have you here.

And now, I'd simply like to ask John Frohnmayer to assist me in presenting to you these symbols of our nation's gratitude and high esteem. (Applause)

END 12:10 P.M. EDT

J. CARTER BROWN

(Washington, D.C.)

As Director of the National Gallery of Art, J. Carter Brown (born 1934 in Providence, Rhode Island) is recognized as one of the nation's leading arts administrators. Mr. Brown graduated summa cum laude from Harvard in 1956 and received an M.B.A. from the university two years later. He continued his studies of art in Europe, with the critic Bernard Berenson, and in Paris and The Netherlands. In 1961, he received an M.A. from the Institute of Fine Arts in New York and moved to Washington.

Mr. Brown began his career with the National Gallery of Art as an Assistant to the Director and advanced rapidly. In 1964, he was named Assistant Director, and in 1968, he was appointed Deputy Director. One year later, he was named Director of the National Gallery, the post he continues to hold to this day. During his tenure, the National Gallery has grown in stature, enjoying a reputation for presenting comprehensive exhibitions of classic and contemporary art. He is responsible for helping to make the National Gallery of Art truly a museum for the entire nation, and witness to his achievement are the thousands of visitors who make the Gallery a "must-see" while in Washington, DC.

In addition to his responsibilities with the National Gallery, Mr. Brown also serves as Chairman of the D.C. Commission of Fine Arts and is a Trustee of numerous arts institutions, including

the American Academy in Rome, the American Federation of Arts, the Federal City Council, the John F. Kennedy Center for the Performing Arts, the National Trust for Historic Preservation, the National Geographic Society and the World Monuments Fund. He is the Treasurer of the White House Historical Association, and a member of advisory councils, including the National Council on the Arts. In addition to his good counsel for dozens of boards and committees, Mr. Brown is the author and director of the film "The American Vision" and has written at length on a variety of subjects for various professional journals.

Among the many honors and awards Mr. Brown has received are honorary degrees from a dozen colleges and universities, including Brown, Georgetown, William and Mary, the Rhode Island School of Design, Marquette and Maryland. In 1972, he received the Gold Medal of Honor from the National Arts Society,and in 1977 he was named "Washingtonian of the Year" by Washingtonian magazine. He is an Honorary Member of the American Institute of Architects, and has been honored with medals from several governments, including France, Norway, Egypt, Spain, Sweden, and Austria.

MAURICE ABRAVANEL

1915

Maestro Maurice Abravanel (born 1903 in Salonika, Greece) began his studies of music at the age of eight and was composing and playing the piano at the age of 12. Three years later in his new home in Lausanne, Switzerland, he was arranging music and performing for shows at the Municipal Theater. After giving up his medical studies at the age of 19, Mr. Abravanel began studying music with Kurt Weill in Berlin. Later he would enjoy a close collaboration with the composer, which led to conducting the world premieres of all Weill's American productions.

After his studies in 1922-23, Mr. Abravanel began his 55 year conducting career there. For the next 13 years, he directed the music productions of many of the major theaters in Berlin, Paris, and Sydney, Australia. In 1936, Abravanel made his first appearance with the Metropolitan Opera in New York, and he remained at the "Met" for two years. Abravanel went on to conduct Broadway shows for Kurt Weill and others including such shows as "Knickerbocker Holiday" and "Street Scene." During these years, he continued with guests appearances in Montreal, Chicago, Mexico City and Sydney, Australia. In 1947, he moved to Salt Lake City to become the Music Director of the Utah Symphony. He would stay 33 years.

Maestro Abravanel made the Utah Symphony into one of the most respected and renowned orchestras in the United States. He and

the Orchestra toured nationally and internationally, premiered 53 new works by American composers, and made over 100 recordings -- including Mahler's Eighth Symphony which catapulted the Utah Symphony to critical fame. Thanks to Abravanel's musical expertise and dedication to the Salt Lake community, Utah became the state with the highest rate of concert attendance in America.

In 1979, he passed the baton to a new conductor due to health reasons, but he continues his teaching of emerging musicians and conductors. For 24 years, he was Music Director of the Music Academy of the West in Santa Barbara, California, and since 1982, he has been giving summer seminars at the Tanglewood Music Center. He has served on numerous boards of arts organizations and from 1970-76, he was a member of the National Council on the Arts. He also served as Vice-Chairman of the American Symphony Orchestra League.

Among the many honors and awards Mr. Abravanel has received are a Tony Award, two Grammy nominations, and the prestigious Gold Baton Award of the American Symphony Orchestra League. Abravanel's rejection of a flashy international conducting career enabled him to stay put and oversee the musical development of his orchestra and community, his beloved Salt Lake City, where he continues as Conductor Emeritus of the Utah Symphony.

PEARL PRIMUS

Dancer, Choreographer and Anthropologist Pearl Primus (Born 1919 in Trinidad) has helped make dance accessible to all Americans. She was brought to the United States at the age of three and grew up in New York City where she received her B.A. in biology and pre-medical studies at Hunter College. In 1941, she began taking dance lessons at the New Group Dance Studio and later studied with Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman. Her first performance was held at the 92nd Street Y in New York three years later. She then became a regular performer at the Cafe Society, one of New York's first racially integrated nightclubs.

Her early work contains many of the spiritual themes that recur through all of her dance. "African Ceremonial," her first dance evolved from a Zairean ritual. Other noteworthy early works include "The Negro Speaks of Rivers," "Strange Fruit," and "Hard Time Blues." More recently, her "Michael Row Your Boat Ashore" poignantly expresses in dance the tale of a mother whose little girl was injured in a racially-motivated church bombing.

In 1948, Pearl Primus made her first expedition to Africa and has since made extensive journeys throughout the continent. In 1978 she earned a Ph.D. in anthropology from New York University, and she shares her rich knowledge through her dance as well as the anthropology classes she has taught since 1979.

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Pearl Primus has also traveled to study the Islands of the Caribbean and throughout the Southern United States which adds to her characterization of the heritage of Black people. Dance critic Walter Terry has called her "the World's foremost authority on African dance."

She has been decorated with the "Star of Africa" from the Government of Liberia, honored with the Page One Award from the Newspaper Guild in New York and has been named the Woman of the Year by the National Council of Negro Women. Dr. Primus was the recipient of one of the first Choreographers' Fellowship Grants from the National Endowment for the Arts, as well as previous grants. She is now Professor of Ethnic Studies at the Five Colleges consortium and has been a member of the faculty of numerous colleges. Her outstanding in-school assemblies for elementary and high school students, lectures in dance and anthropology for all ages, and the choreographic statements she has made through the Alvin Ailey company contribute greatly to our understanding of all cultures.

ROY ACUFF

The King of Country Music, Roy Acuff, was born in 1903 in Maynardville, Tennessee. Because his father was a pastor, Mr. Acuff had a religious upbringing that later influenced his dealings with his band, his fans, and country music in general. His home was also a popular meeting place where old-time music prevailed. This environment deeply influenced his strong pride in the East Tennessee foothill heritage and its authentic music.

After moving with his family to Knoxville and graduating from high school, Mr. Acuff played semi-professional basketball and baseball. He also used to pick up his father's fiddle and practice playing tunes by ear. In 1932, Roy began his musical career by joining the Doc Hower Medicine Show; they performed throughout Tennessee and Virginia. The medicine show developed Mr. Acuff's ease in performance and showmanship, and the support of those audiences encouraged him to continue show business.

By 1933, Mr. Acuff organized a group of musicians, the Crazy Tennesseans (later named the Smoky Mountain Boys) to perform on Knoxville radio stations. Their shows were the nation's first continually running and very successful local radio country music programs. In 1936, the same year he married Mildred Douglas, Mr. Acuff was also signed a recording contract by the American Record Corporation, which was later purchased by Columbia Broadcasting System.

He was accepted by the Nashville's Grand Ole Opry in 1938, and

he began a successful career, in radio, television, records, movies and on stage, playing what one critic calls "good country songs, performed in a free-swinging country way." With his strong belief in old-time traditional music, Mr. Acuff and the Smoky Mountain Boys gained national recognition when NBC Radio broadcast 30 minutes of the Opry sponsored by Prince Albert Tobacco. Throughout the years, Roy and the Smoky Mountain boys recorded many hit songs, including "The Great Speckled Bird" and "The Wabash Cannonball."

Until the early 50s, the group was an old-time mountain string band which featured the fiddle and occasionally the banjo, backed by rhythm guitar, mandolin, harmonica, and bass. As country music changed in general, so did Mr. Acuff's style. By the mid-1950's, influenced by the rock and roll era, Mr. Acuff added the electric steel guitar and other electrified instruments to his style.

During World War II, Mr. Acuff's name and music catapulted onto the national scene. The subsequent popularity of country music traces its origins, to the Acuff era of World War II. As one of the most enduring stars of country music, he was named to the Country Music Hall of Fame in 1963 and the National Association of Broadcasters Hall of Fame in 1988. He had to cut down on his touring in 1972, but still performs every weekend at the Grand Ole Opry.

Baseball Hall of Fame pitcher Dizzy Dean bestowed the title of King of the Hillbillies on Roy Acuff, which was subsequently updated to King of Country Music.

PIETRO BELLUSCHI

Architect Pietro Belluschi (born 1899 in Ancona, Italy) is recognized as one of the giants of 20th century architecture. He studied civil engineering at the University of Rome and as a young man received a scholarship to study in the United States. In 1924 he graduated as a Civil Engineer from Cornell University and moved to Portland, Oregon, to practice architecture. Over the next 26 years, he led the development of an architecture evocative of the environment of the Pacific Northwest -- a Northwest "school" that prevails today.

Among the many structures Mr. Belluschi has designed are: the St. Thomas More Church, the Equitable Building, and Portland Museum of Art in Portland, the Julliard School of Music in New York City, St. Mary's Cathedral and the Bank of America Headquarters in San Francisco, the Baltimore Performing Arts Center, the Convention Center and Performing Arts Center in Sacramento, the Convention Center in Seattle, among many others. In fifty years of active practice, Mr. Belluschi designed many residential, commercial and ecclesiastical structures, fine arts center and museums. He is or has been on the advisory boards of many cities in all parts of the country.

In 1948, he was appointed to the National Fine Arts Commission and served for several years as an advisor to the State Department on the design of foreign buildings. He also served

as a consultant to the Secretary of the Air Force on the new Air Academy. From 1950 to 1965, he has the Dean of the School of Architecture and Planning at the Massachusetts Institute of Technology. Mr. Belluschi has also taught at the University of Oregon and the University of Virginia.

Among the many awards and honors bestowed upon Mr. Belluschi are honorary degrees from many colleges and universities, including the University of Rhode Island, the University of Massachusetts, the University of Michigan, and Portland University. Mr. Belluschi was a Trustee of the Boston Museum of Fine Arts, the American Federation of Arts, and the Lehey Clinic in Boston. He was a Fellow of the American Academy of Arts and Sciences, the Danish Royal Academy of Fine Arts, a Knight Commander of the Republic of Italy, and a Life Member of the National Institute of Arts and Letters. He was awarded the 1986 Governor's Arts Award in Oregon, and in 1972, he received the highest honor of the American Institute of Architects -- the Gold Medal.

HONI COLES

Legendary tap dancer Charles "Honi" Coles (born 1911, Philadelphia) learned how to dance on the neighborhood sidewalks rather than through formal lessons. Honi's earliest performances were in Virginia as one the three "Miller Brothers" and soloing in New York at the Harlem Opera House and the Apollo Theater. He also joined the famous Hoofers Club under the Lafayette Theatre.

From the mid to late 1930s, Honi performed as a member of the "Lucky Seven Trio" and soloed with Cab Calloway's Band until 1943 when he entered the U.S. Army. In 1946, he teamed up with Charlie "Cholly" Atkins forming the team "Coles and Atkins." For the next 14 years, Coles & Atkins was the epitome of class act dance teams. They were renowned for their soft shoe routine in "Taking a Chance on Love." From 1949-1950, Coles & Atkins performed a show-stopping number in the Broadway show, "Gentlemen Prefer Blondes."

Among Honi's many variety theatre appearances are coast-to-coast performances with Count Basie, Duke Ellington, Billy Eckstine, Louis Armstrong, Buddy Rich, Charlie Barnett and Fats Waller, as well as performances in leading houses of Europe.

To his credit are Broadway performances in "Bubblin' Brown Sugar," "A Salute to Black Broadway," and "My One and Only," for

which he earned a Tony Award in 1983. Movie performances include "Dirty Dancin'" and "The Cotton Club," and Mr. Coles also appeared on numerous television shows.

Widely recognized for these performances, Honi's contributions in choreography and dance education are equally outstanding. His choreography credits include early work with the Millers and Cholly Atkins and a multitude of concerts including Agnes de Mille's "Conversations in Dance." Mr. Coles has demonstrated, lectured and taught Black Dance and Dance History at such prestigious academic institutions as Yale University, U.C.L.A., Cornell, Duke, and George Washington University.

For these achievements, Mr. Coles has received the Tony, Drama Desk, Fred Astaire, Dance Magazine, Capezio Dance, Dance Educators of America Award, the City of New York's Mayor's Award of Honor for Arts and Culture, and the proclamation of "Honi Coles Day" in New York and in Washington, DC in 1982 where he was honored also by the Smithsonian Institute.

JOHN O. CROSBY

Opera General Director, Conductor and Arts Administrator John O. Crosby (born 1926, New York City) is one of the leaders of American Opera. Following service in World War II as a member of the U.S. Infantry, John Crosby attended Yale University, majoring in music theory and composition. He continued his studies at Columbia University and was also active as a conductor of off-Broadway musicals.

In 1957, 34 at the age of 31, he founded the Santa Fe Opera and remains today as its General Director -- the longest tenured general director of any opera company in America. Mr. Crosby had a dream. He wished to offer American artists the opportunity to gain experience in their own country, and so he began the Apprentice Artist Program in that first season of the Santa Fe Opera. The Apprentice Artist Program has served as a training ground for many of today's best known American singers such as Judith Blegen, Leona Mitchell, Samuel Ramey and James Morris. In 1965, he founded a similar program for the Apprentice Technicians to learn design, direction, lighting, costume and set construction.

In 1976, Mr. Crosby became President of the Manhattan School of Music, one of this country's most renowned conservatories and served that institution for ten years. He also served for four years, beginning in 1976, as President of OPERA America, a

service organization for opera companies.

John Crosby, through his programming of an adventurous repertory, is a vitalizing force for the nation's music theater. In his 34 years as General Director, the Santa Fe Opera has presented 32 American and six world premieres. From an original audience of 12,000 attending 27 performances at the magnificent outdoor theater, the Opera now attracts a world-wide audience of 75,000 people attending almost 40 performances today. The Opera is one of the largest non-governmental employers in Santa Fe during the summer months, employing nearly 500 people. Crosby's commitment to the musical development of his opera company and the community, his beloved Santa Fe, has brought international renown.

Mr. Crosby has been presented with honorary degrees from the University of New Mexico, the College of Santa Fe, the Cleveland Institute of Music, the University of Denver, and Yale University, and in 1990, the Richard Tucker Foundation awarded him the Sara Tucker Award for Life Achievement in Opera. Mr. Crosby has also been a guest conductor for opera companies in the United States, Canada and Europe.

RICHARD DIEBENKORN

Painter Richard Diebenkorn (born 1922, Portland, OR) is an American artist of international acclaim who steadfastly explores his own vision. Mr. Diebenkorn received his training at Stanford University, the University of California at Berkeley, and the California School of Fine Arts where he received the Albert Bender Grant, the CSFA's highest prize. In 1951, he received a Masters in Fine Art at the University of New Mexico. He taught from 1959 to 1967 at the San Francisco Art Institute, was artist-in-residence at Stanford in 1963-64, and was a professor of art at UCLA from 1966 to 1973.

Before he was 30 years old, Richard Diebenkorn had secured his position as part of the growing abstract expressionist movement, exercising his own fresh style. In 1948, he had his first solo exhibition at the California Palace of the Legion of Honor in San Francisco. Eight years later he exhibited at the Poindexter Gallery, his first solo exhibition in New York City. In 1973, he had his first European exhibition in the Marlborough Galleries in London and Zurich. The Albright-Knox Art Gallery in Buffalo mounted a first major retrospective of his work in 1976, and in 1978 he represented the United States at the Venice Biennale, and in 1989, the Museum of Modern Art in New York mounted a retrospective of his drawings. His works are represented in the permanent collections of many major U.S. museums, including the Metropolitan Museum of Art, the Art

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Institute of Chicago, the Whitney Museum of American Art, the Carnegie Institute, the Museum of Modern Art, and the National Gallery of Art.

In 1967 he established a studio in a part of Santa Monica, California, known as Ocean Park and began a new series of paintings which are quiet evocations of the area. John Russell, a New York Times art critic wrote, "One of the most majestic pictorial achievements of the second half of this century, in this country or anywhere else, is the Ocean Park series of paintings by Richard Diebenkorn." To this day, the series continues to be one of the most critically acclaimed works of art produced in America.

Mr. Diebenkorn's influence reaches beyond the canvas and into the classroom where he has taught painting throughout his entire career. Both abstract and figurative artists have found something to learn from him. In the words of Robert Hughes, a leading art critic, "Diebenkorn is, quite simply, one of the best painters America has ever produced."

His many honors and awards include membership in the National Academy of Arts and Letters, a Gold Medal from the Pennsylvania Council on the Arts, the Edward MacDowell Medal from the MacDowell Colony, and the Skowhegan Medal for Painting. Mr. Diebenkorn also served on the National Council for the Arts in the mid-'60s.

R. PHILIP HANES, JR.

Patron R. Philip Hanes, Jr. (born 1922 in North Carolina) has probably served on more boards of arts organizations than any other patron in America -- five international, 22 national, four state and nine local. His personal contributions and pledges to the arts have been exceptional, and there is probably no arts council in the United States over 20 years old that did not seek his counsel.

Mr. Hanes grew up in Winston-Salem, North Carolina and graduated from Yale University in 1949. Since 1950, he has been an executive with Hanes Companies, Inc. where he served as Chairman of the Board since 1968.

In 1950, Mr. Hanes joined the board of the first Arts Council in the United States in Winston-Salem. The arts council movement began in Winston-Salem, and Mr. Hanes has been a leader in their national and regional growth. He was a co-founder of the American Council for the Arts in 1960. He helped found the South Eastern Center of Contemporary Art in the 1950s, the North Carolina School of the Arts in 1963, helped raise millions for the Roger L. Stevens Center for the Performing Arts, and other institutions in North Carolina.

Mr. Hanes served on boards and committees of the National Endowment for the Arts, the National Museum of American Art,

Salzburg Seminars in American Studies, the Kennedy Center, the Spoleto Festival, and Winterthur Museum as well as dozens of other arts organizations. While serving the arts, Mr. Hanes also spent a large amount of time in conservation interests, serving an equally impressive array of local, state, and national conservation organizations. He has also served on the boards of hospitals, colleges, community organizations and foundations.

Among the many honors and awards Mr. Hanes has received are: the sole recipient of the National Governors Award for Distinguished Service to the Arts (1982); the Junior Chamber of Commerce Young Man of the Year Award for Winston-Salem and North Carolina (1958); the Winston-Salem Arts Council Award (1960); the North Carolina Public Service Award (1976); the Morrison Award for the Arts (1977); the North Carolina Award in Fine Arts (1982); two Winston-Salem NAACP Awards (1983), and honorary degrees from St. Andrews College, Wake Forest University and the North Carolina School of the Arts. The Hanes Companies received six Business Committee for the Arts Awards and the North Carolina Governor's Award in the Arts in Humanities.

KITTY CARLISLE HART

Kitty Carlisle Hart (born 1914, New Orleans, LA), former actress and singer and current chairman of the New York State Council on the Arts, combined her lengthy experience in the arts and her dedication to public service to become one of the leading public arts administrators in the country. She was educated in Switzerland, France, and England, where she studied both at the London School of Economics and the Royal Academy of Dramatic Arts. She made her stage debut in New York in the title role of Rio Rita in 1932, and first appeared on Broadway the following year in Champagne Sec. She appeared in several other musicals throughout the '30s and '40s, and she married playwright and director Moss Hart in 1946.

Ms. Hart made her debut with the Metropolitan Opera in Die Fledermaus in 1966, repeating those performances seven years later in the Met's summer Opera in the Parks series. Among her several film appearances are A Night at the Opera with the Marx Brothers, along with films starring Bing Crosby. Younger Americans remember Ms. Hart as a panelist for over ten years on the television show "To Tell the Truth."

Although she appeared on Broadway as recently as 1984 in On Your Toes, Ms. Hart has been most active since the '70s as a lecturer and public arts administrator. Originally appointed vice-chairman of the New York State Council on the Arts by Nelson

Rockefeller in 1971, Ms. Hart was appointed chairman by Governor Carey in 1976 and was reappointed by Governor Cuomo. Having held the position for 15 years now, she is the third chairman of the council since its founding in 1960. During her tenure, Ms. Hart has overseen a budget that has grown from $27 million when she first took office, to its current high of $55 million. In the process, Ms. Hart has become known nationally as a staunch supporter of the arts and as an extraordinary spokesperson for the importance of art to all Americans, especially children.

Under her leadership, the New York State Council on the Arts has remained at the forefront of state arts agencies. Several new programs have been added during this period, including Arts in Education, Folk Arts, the Decentralization Program, and the Capital Aid Program. Ms. Hart accepts no compensation for her time and efforts, and she travels constantly around the country, extolling the virtues and importance of the arts. Drawing on her vast experience in the arts and on her commitment to public arts support, Ms. Hart offers eloquent testimony to the importance of maintaining quality and making the arts available throughout the land.

ISAAC STERN

Violinist Isaac Stern (born 1920, Kremenets, Ukraine) was less than a year old when his parents brought him to San Francisco where he received his entire musical education. He studied at the San Francisco Conservatory as a child, making his recital debut at age 14, and his orchestral debut, playing Saint-Saens' Violin Concerto No. 3 with the San Francisco Symphony Orchestra, before he was sixteen. He made his New York debut the following year, but his first real success came at his Carnegie Hall debut in 1943, earning him a place among the first rank of American violinists.

Mr. Stern played for the Allied troops in Greenland, Iceland and the South Pacific during World War II, and he made his European debut in 1948 at the Lucerne Festival, making regular tours abroad thereafter. He has also appeared in Australia, Japan, South America, and Israel, where he became a dominant force in that nation's musical life. He served, for example, as chairman of the board of the America-Israel Cultural Foundation and was founder and chairman of the Jerusalem Music Center. Mr. Stern has also encouraged and coached young talent, including several who went on to major careers such as violinists Itzhak Perlman and Miriam Fried, cellist Yo-Yo Ma, and pianist Yefim Bronfman.

Having made his first recordings in 1945, Mr. Stern has recorded more than 200 works over the years: the great concertos from

Bach to Bartok, the complete trios of Beethoven and Brahms, a chamber music series with cellist Pablo Casals, and sonatas with pianist Alexander Zakin. Along with the classics, Mr. Stern's repertory has included a number of premieres as well, such as concertos by William Schuman, Paul Hindemith, Peter Maxwell Davies, George Rochberg, and Krzysztaf Pendericki, as well as Bernstein's Serenade. In 1981, Mr. Stern formed a trio with Eugene Istomin and Leonard Rose which has received acclaim worldwide for its artistry.

Mr. Stern has been no less active outside the concert hall and the recording studio. In 1950, when Carnegie Hall was slated to be razed, he organized a group to save it, and became president of the Carnegie Hall Corporation, responsible for the hall's cultural programs. He was also active during this period in the establishment of the National Endowment for the Arts, serving as a founding member of the National Council on the Arts. In 1981, Mr. Stern accepted an invitation to visit China, where he performed, lectured, and worked with talented young players. A film chronicling his trip, From Mao to Mozart: Isaac Stern in China, received an Academy Award for best documentary.

Among the many honors and awards Mr. Stern has received are: the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity"; officer of the Legion d'Honneur (France); Kennedy Center Honor; Musical America Magazine's "Musician of the Year"; the American Symphony Orchestra League's Gold Baton; and a Grammy Lifetime Achievement Award.

TEXACO

In December, 1940, the first Texaco-sponsored radio broadcast of a Metropolitan Opera was aired across America by 150 stations on the NBC Blue Network. That first opera was Mozart's Le Nozze di Figaro. In the 51 years since those broadcasts began, millions of people across the country and Canada have been able to enjoy performances live from the stage of the Metropolitan Opera House. In all, 125 different operas have been performed on 1,010 broadcasts.

Last season was the beginning of Texaco's second half-century of broadcasts, and it also marked a new era in the series, with the inauguration of the Texaco opera broadcasts overseas to Europe. In addition to North American, they are heard in 16 European countries, from the United Kingdom to the Soviet Union, reaching additional millions of people.

In the last five decades, Texaco's commitment to opera has grown far beyond its original sponsorship of the radio broadcasts. In that time, Texaco's total financial commitment to the Met has reached approximately $100 million. This consists not only of Texaco's sponsorship of the Saturday afternoon radio broadcasts, but also the sole corporate sponsorship of more than 50 Metropolitan Opera telecasts on PBS since 1977 -- including the two-part Centennial Gala in 1983 and the June 1990 telecasts of Wagner's "Ring" cycle on four successive nights. Also included are Texaco's leading gift of $5 million to the Met's $100 million

Centennial Fund and its $1.5 million challenge grant in honor of the Met's Silver Anniversary at Lincoln Center.

The impact of this major, long-term commitment to opera by Texaco is impressive. The Texaco-sponsored broadcasts have enabled the Metropolitan Opera to establish a national constituency. More than half of the nearly $40 million that the Met raises annually is received from over 250,000 donors, most of whom live outside the New York metropolitan area.

The Metropolitan Opera radio broadcasts have been recognized as a model for arts programming and have been instrumental in the growth of opera in the United States. The excellence of this programming was recognized at the outset when, in 1940, the Women's National Radio Committee deemed the broadcasts to be the best music program on radio. The series of Texaco-Metropolitan Opera radio and television broadcasts has been honored on numerous occasions, and it has earned five Peabody Awards. The telecasts have received 12 Emmy nominations and seven Emmy Awards, the latest for the 1989 telecast of "Aida."

Perhaps most important of all, Texaco has set the standard for the appropriate role of corporate philanthropy. As the corporate underwriter for the Met's Saturday matinee and telecast series, Texaco has always respected the Met's need for total independence in its artistic planning and policies. The Texaco sponsorship of Metropolitan Opera broadcasts is the longest marriage between the arts and industry in the history of broadcasting. It is this consistent support for more than half a century that makes Texaco's contribution to arts programming the model for corporate sponsors who have followed.

(Hinchliffe/Gershowitz)
July 13, 1992 1 p.m.
MEDALS Draft One

PRESIDENTIAL REMARKS: PRESENTATION OF NATIONAL MEDALS OF THE ARTS
EAST ROOM
WEDNESDAY JULY 22, 1992

Barbara and I are proud to be here -- proud to be part of an America which values arts as well as business or science or politics. President Kennedy expressed so well the importance of this ideal when he said: "Roosevelt and Lincoln understood that the life of the arts...is very close to the center of a nation's purpose; and is a test of the quality of a nation's civilization."

Well, we're here to pay tribute to some extraordinary men and women -- men and women of genius and passion who enrich that quality of life in **our** America. "Made in the USA" has new meaning today -- for almost all these artists were born in small American towns; trained here in their own country; then turned their uniquely American vision to a wide range of artistic fields; ~~thus defining themselves -- and defining the land we share.~~ Because of the ~~integrity of expression of these men and women~~, today we celebrate the "sheer and priceless pleasure" of **being American**.

For some, "**being American**" means being born into a certain regional tradition with the talent to preserve that legacy, and carry it to a wider audience. **Earl Scruggs** has brought the fast and furious banjo-pickin' "licks" of his "bluegrass revolution" from Flint Hill, NC to Carnegie Hall. Down the road in Nashville, for over half a century an irrepressible ~~and eternally vital~~ country wit named **Minnie Pearl** has been dispensing down-home wisdom and a whole lot of down-deep laughter. And **Billy Taylor**'s

Jazzmobile Outreach gives a special streetwise swing to this ~~irresistible and~~ most American form of musical expression.

For some, "**being American**" means striving to brand the bold spirit of this land onto work that is universal and timeless. American-born and trained **Marilyn Horne** not only sings with the passion and precision that embody opera at its grandest -- but she also introduced composers such as Handel to audiences here at home. By elevating American choral musical to the highest levels of excellence, the sweep of **Robert Shaw**'s ~~vision of absolute beauty~~ work has proclaimed the majesty of God throughout this nation. With the courage and sheer power of his fierce talent, Mississippi's **James Earl Jones** has stamped his purely American mark on classical roles and created new characters who explore man's quest for dignity. **Robert Wise** brings the perspective of his Indiana childhood to the crafting of ~~brilliant~~ movies of imagination and humanity from "The Sound of Music" to "West Side Story."

For some, "**being American**" means flourishing this country's impatient exuberance in the face of dusty tradition. Out of **Robert Venturi**'s genius ~~and breadth of originality~~ sprang the Post-Modern movement of architecture, ~~setting buildings in their environment and~~ forever altering the way we see the cities around us. **Denise Scott Brown**'s illuminating analysis of urban planning presents architecture as rooted in contemporary social concerns, stimulating the American awareness of architecture as public art.

For some, **being American** means being passionate stewards of the arts, committed to bringing theater, painting, dance, music

and so much more to all kinds of Americans across this country. Millions have been stirred and moved by cultural programming like "Omnibus," part of the video trails blazed by **Robert Saudek**, now caretaker to television's legacy at the Museum of Broadcasting.

Two special companies have set the standard in corporate philanthropy. They give hundreds of grants and millions of dollars but, most importantly, they give the example of believing in the importance of arts for America. **The AT&T Foundation** supports innovative projects across this nation, ranging from tours by dance companies and ethnic artists to original drama and music composition. **The Lila Wallace-Reader's Digest Fund** aids American performing, visual and literary artists who have a dream -- and it also cares for the future, generously funding arts education.

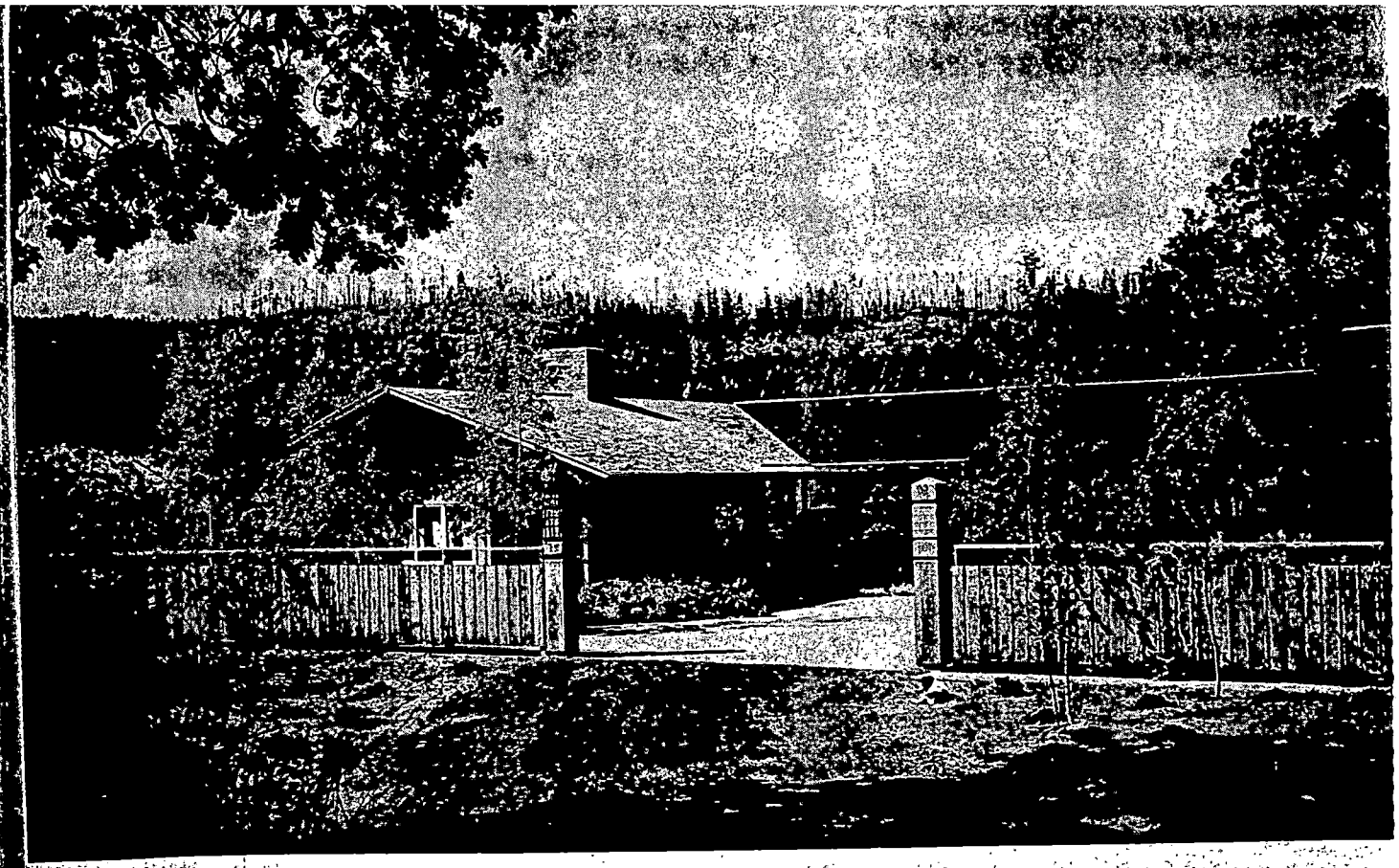
And I want to take a moment for a special salute to someone whose work has intrigued me since I first met him here at the White House a couple of years ago. When you talk about **being American**, nothing can capture the richness and depth of that experience quite like Native American art. Not only is it our oldest and proudest tradition, but in Native American society art and life are ~~inextricably woven together~~ strands of the same cloth. The ancient patterns on blankets, the dances, the colors -- art is an integral and time-honored part of ~~their~~ daily life ~~and of their spirit life~~. So I'm very honored to salute **Allan Houser**. His hands transform bronze and stone to capture the true meaning of this country's unbroken spirit. His sculptures eloquently echo this nation's heritage of proud Apache chiefs -- and speak for the essential

humanity of all Americans.

I firmly believe that our number one goal for the 21st century must be education. The high-tech challenges of a global marketplace will be overwhelming. But as we equip our kids with the skills to compete, we must also help them develop as complete human beings -- and one way to do this is through the arts. For without knowledge of the beauty and depth of the human spirit -- our successes are hollow, and our lives lacking. As President John Adams wrote: "I must study politics ... that my sons may have liberty to study mathematics and philosophy ... in order to give their children a right to study painting, poetry, music." That is why we celebrate these men and women tonight.

Thank you for your contributions to the great ~~diversity of vision~~ tapestry that is American art. Now, I'd like to ask Ann Radice to assist me in presenting these medals ~~on behalf of a grateful and admiring nation.~~

# # # #



The Northwest Architecture of Pietro Belluschi

Edited by Jo Stubblebine

Presented here for the first time in book form is a collection of the work of Pietro Belluschi, one of our foremost contemporary architects, one whose work has had wide influence in an exciting period in architecture.

Belluschi is one of the few contemporary greats who is loved as well as respected, for his work has a quality of human appeal beyond that of many of his fellows. That the intellect be satisfied is a tenet of modern design, but not all architects are as insistent as Belluschi that man's artistic and emotional demands must also be recognized. His designs express a philosophy that science is the servant of man, not his god. In short, his buildings are beautiful.

Indeed, this philosophy of satisfying "the whole man" has made a great change in his career; he has left the Pacific Northwest, scene of the work here presented, to head the School of Architecture and Planning at M.I.T., where he will have a broader opportunity to assist in the training of well rounded scientists, scientists who will recognize man's need for dignity, for beauty. This book then, marks the end of the strictly Northwest phase of his architectural practice, preserves its own reminders of great architecture in a country full of rugged mountains and individualism.

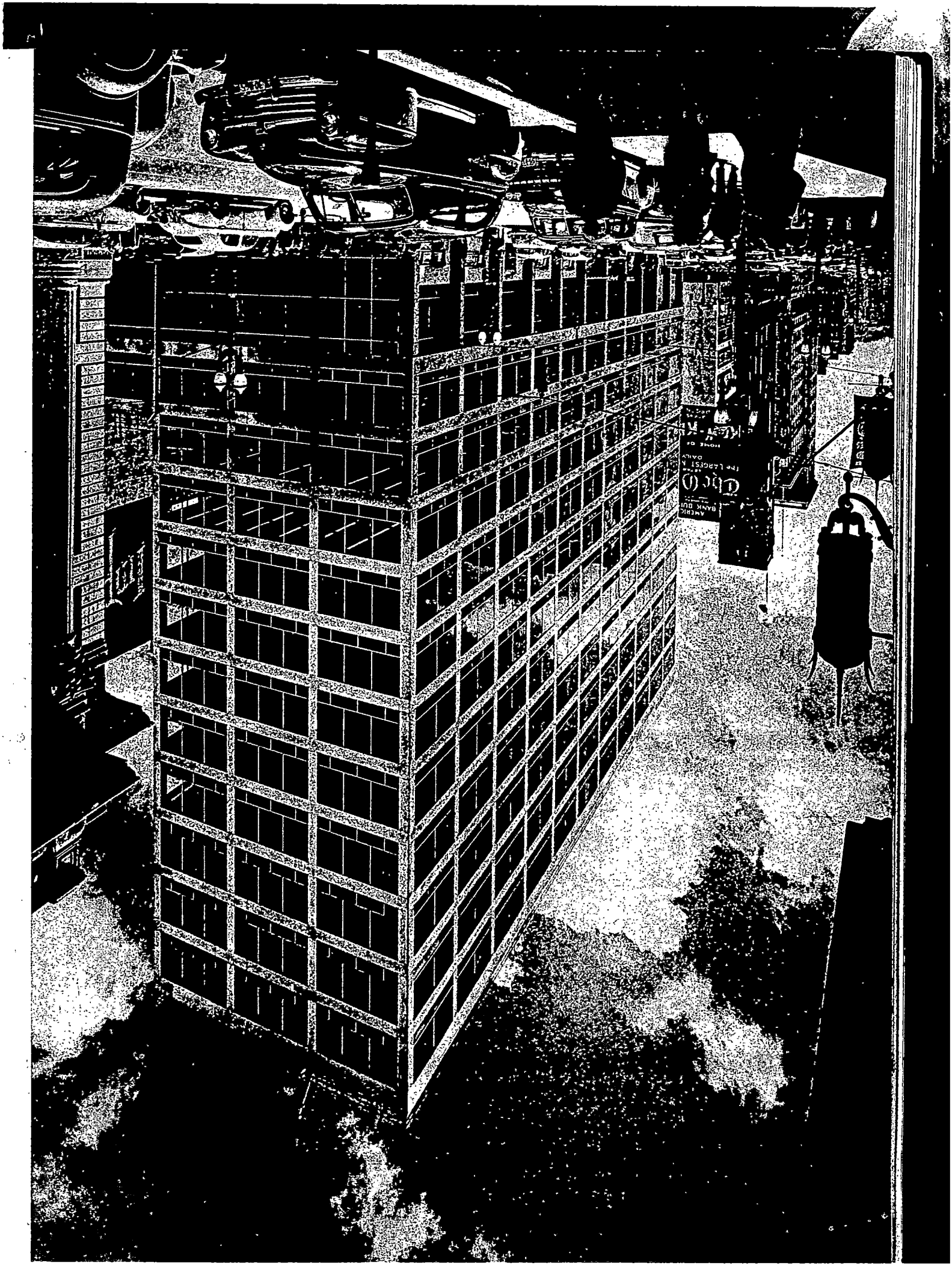
Through this pictorial study of his work, which includes a representative selection of houses, churches, and commercial buildings, the reader will come to appreciate the versatility of Belluschi's art. In commercial buildings he is crisp and efficient; in churches and houses he is gracious.

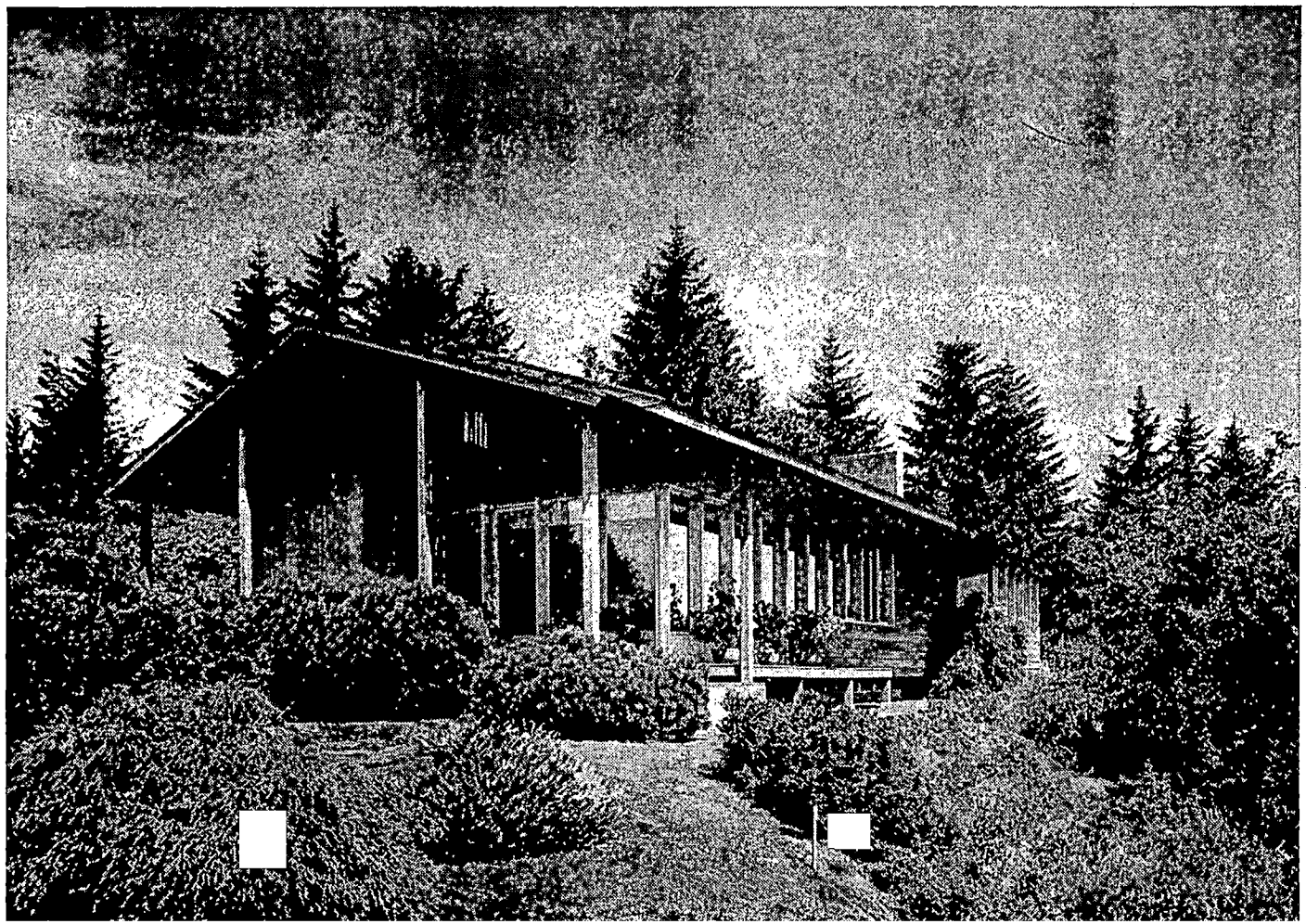
This book is certain to make modern architecture more meaningful to those who have not understood its diversity. Those who already admire the precision of contemporary design will find this a textbook of form and texture.

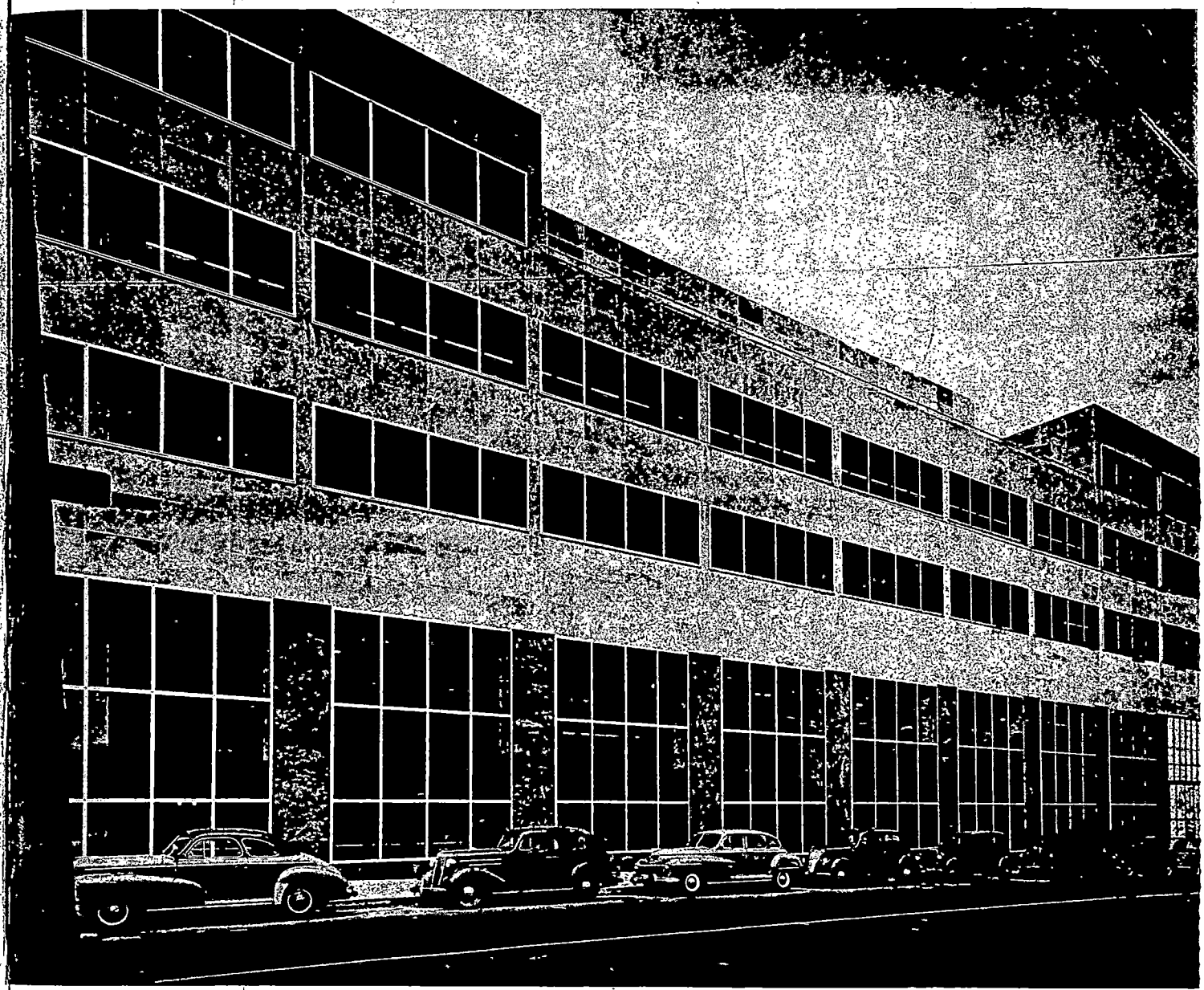
Editor Jo Stubblebine, a graduate of the School of Architecture and Allied Arts of the University of Oregon, and a former member of Mr. Belluschi's staff, contributes frequent articles on architectural subjects to magazines.

She has retained a keen interest in Mr. Belluschi's professional career, and when he left the Northwest to become Dean of the School of Architecture and Planning at M.I.T., she felt the time propitious for a pictorial summation of his accomplishments to date.

Jacket photograph by Ezra Stoller



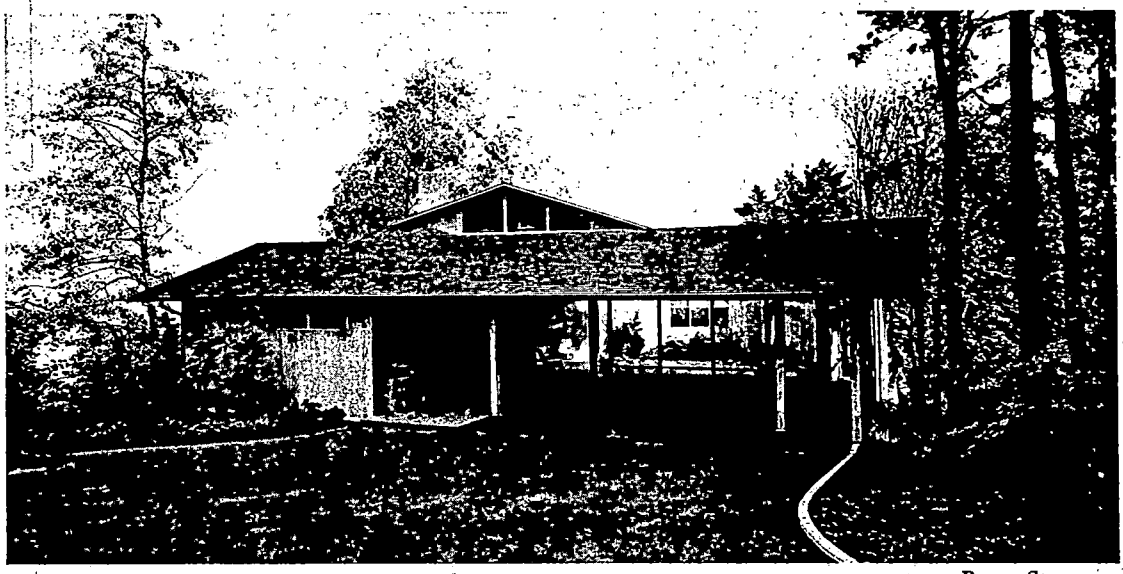




K. E. Richardson

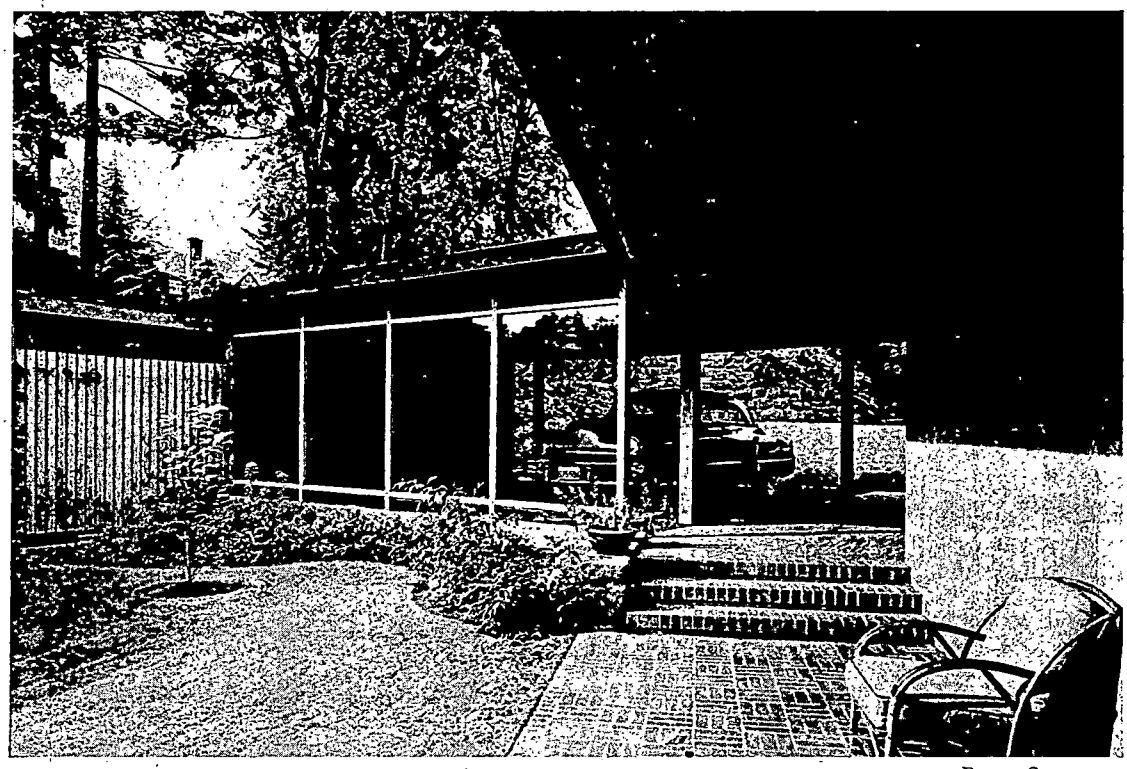
OREGONIAN BUILDING—1948

The large broad masses of the building for the Oregonian Publishing Company bespeaks the solidity of the century-old newspaper, and the position it holds in the area. The pale marble, red granite and green sweeps of glass give it color. The entrance façade is unobtrusive, but the main interest is to be found in the huge press room windows on the lower side, which produce a fascinating mechanical display day or night. The plan is carefully arranged to expedite the assembling and delivery of the newspaper, and includes a radio station and Hostess House.

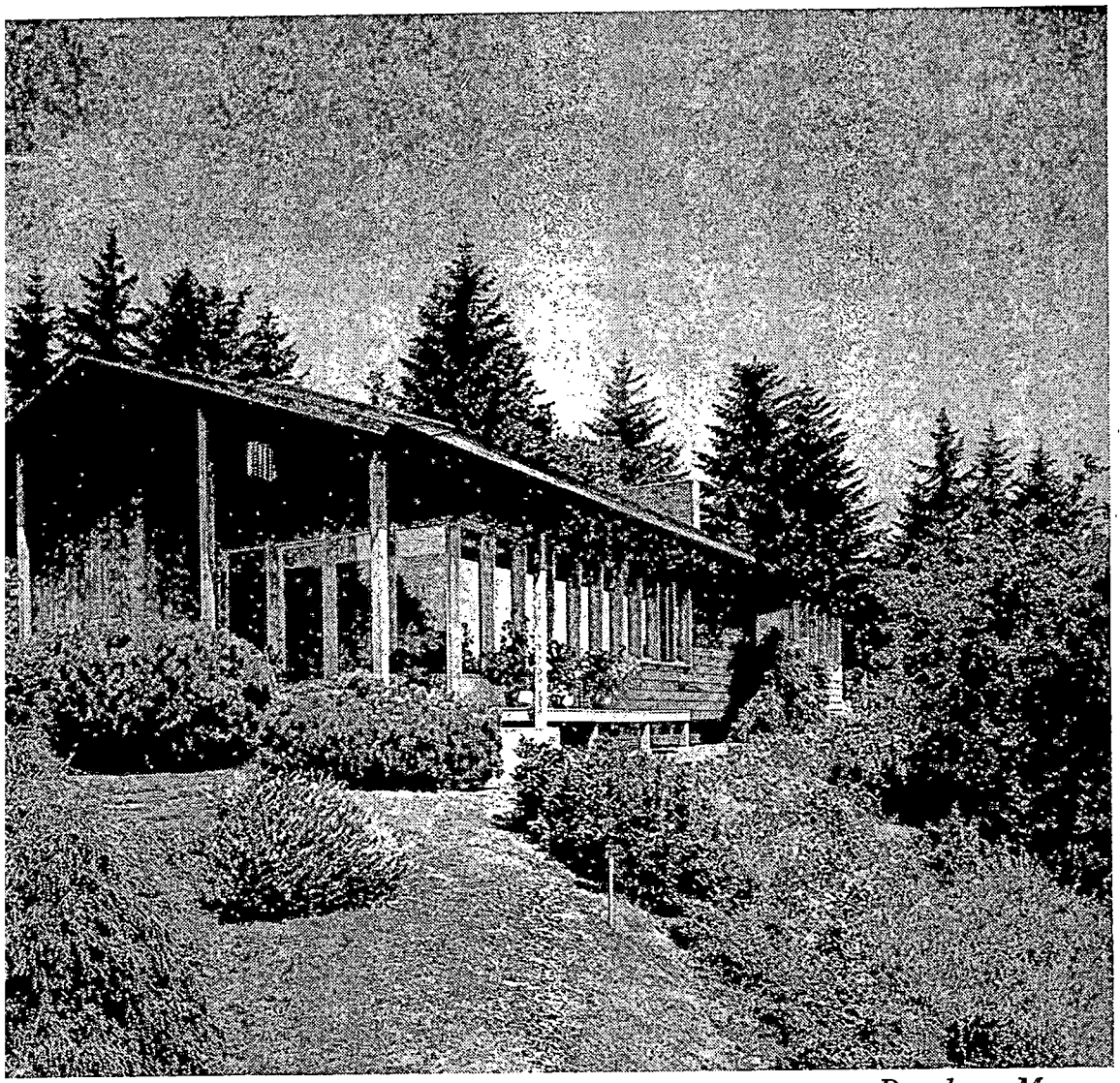


Roger Sturtevant

The hillside drops away sharply on the view side of this Portland house (1949), and the courtyard forms a baffle for privacy on the entrance side—as well as a level and protected garden area. The simplicity of the glazing detail is noteworthy.

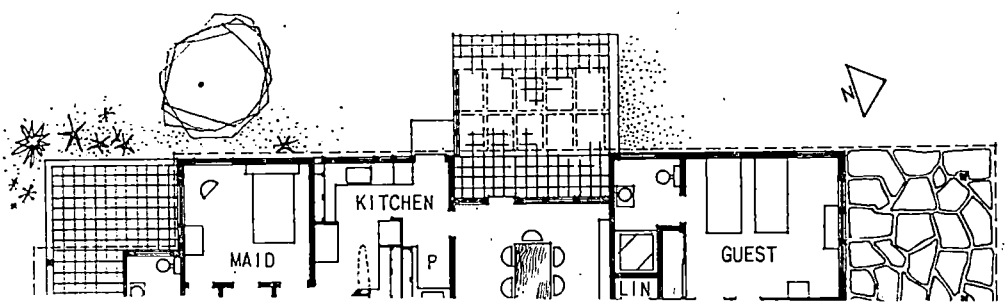


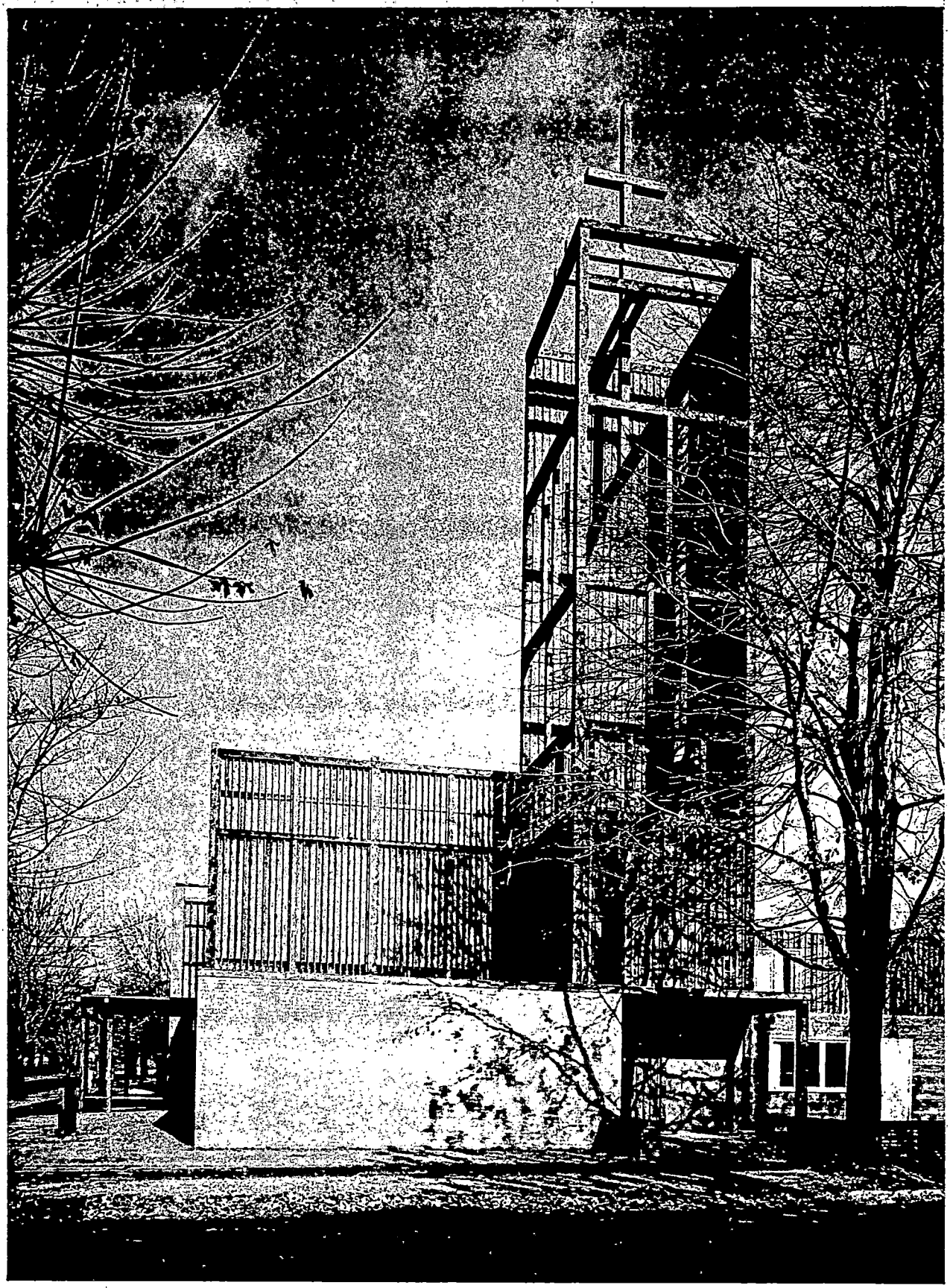
Roger Sturtevant



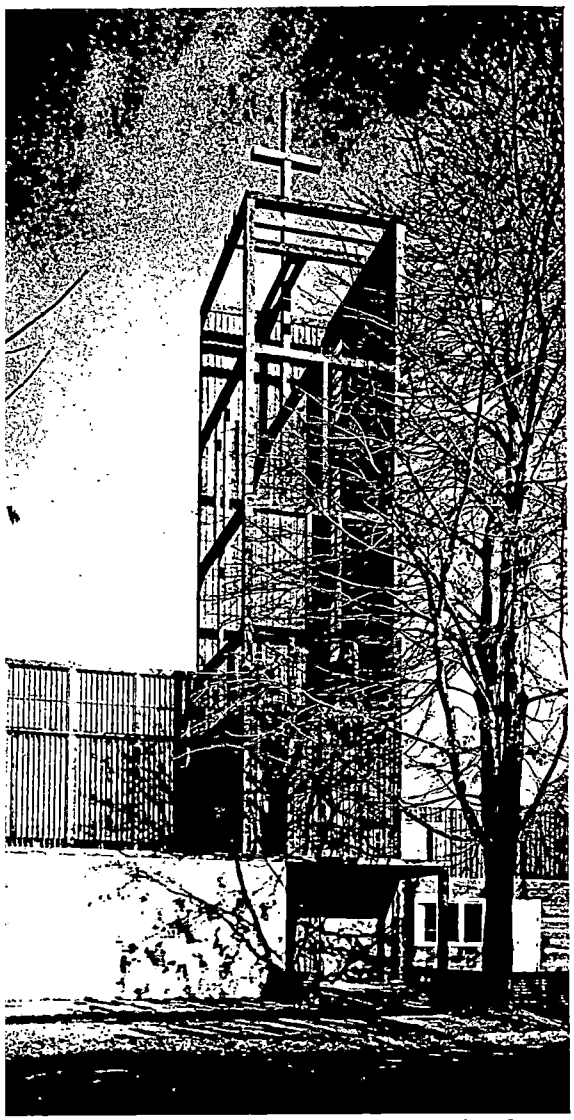
Dearborn-Massar

ıe is one of Belluschi's
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Roger Sturtevant



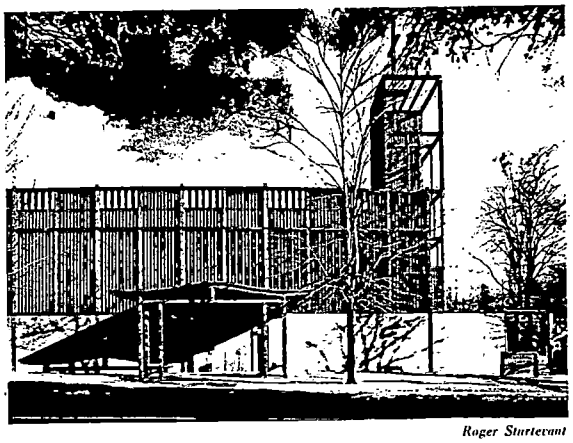
Roger Sturtevant



Roger Sturtevant

CENTRAL LUTHERAN CHURCH,
PORTLAND, OREGON—1951

This church is more formal than the previous two, but the warm use of wood and brick and colored glass is still apparent.



Roger Sturtevant

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The Harper Book of AMERICAN QUOTATIONS

Gorton Carruth and Eugene Ehrlich

A Hudson Group Book



Harper & Row, Publishers, New York
Cambridge, Philadelphia, San Francisco
London, Mexico City, São Paulo, Singapore, Sydney

fit and straight in everything, and pure and clean through and through. Let us set for ourselves a standard so high that it will be a glory to live up to it, and then let us live up to it and add a new laurel to the crown of America.

WOODROW WILSON, message to United States forces, September 4, 1917.

26. ART

See also BEAUTY

1 I don't know anything about art, but I know what I like.

Popular saying, quoted in Gelett Burgess, *Are You a Bromide?* 1907.

2 Every artist dips his brush in his own soul, and paints his own nature into his pictures.

HENRY WARD BEECHER, *Proverbs from Plymouth Pulpit,* 1870.

3 Art strives for form, and hopes for beauty.

GEORGE BELLOWS, quoted in Stanley Walker, *City Editor,* 1934.

4 Painting, *n.* The art of protecting flat surfaces from the weather and exposing them to the critic.

AMBROSE BIERCE, *The Devil's Dictionary,* 1906.

5 Religion and art spring from the same root and are close kin. Economics and art are strangers.

WILLA CATHER, *On Writing,* 1949.

6 Art is the stored honey of the human soul, gathered on wings of misery and travail.

THEODORE DREISER, *Life, Art and America,* 1917.

7 To my mind the old masters are not art; their value is in their scarcity.

THOMAS A. EDISON, quoted in *Golden Book* magazine, April, 1931.

8 Every nation, every race, has not only its own creative, but its own critical turn of mind; and is even more oblivious of the shortcomings and limitations of its critical habits than of those of its creative genius.

T.S. ELIOT, "Tradition and the Individual Talent," *The Sacred Wood,* 1919.

9 No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. . . . You must set him, for contrast and comparison, among the dead.

Ibid.

10 Our arts are happy hits. We are like the musician on the lake, whose melody is sweeter than he knows; or like a traveler, surprised by a mountain echo, whose trivial word returns to him in romantic thunders.

RALPH WALDO EMERSON, "Art," *Essays,* First Series, 1841.

11 Art is the path of the creator to his work.

RALPH WALDO EMERSON, "The Poet," *Essays,* Second Series, 1844.

12 Perpetual modernness is the measure of merit in every work of art.

RALPH WALDO EMERSON, "Plato," *Representative Men,* 1850.

13 "Ah!" said a brave painter to me . . . "if a man has failed, you will find he has dreamed instead of working. There is no way to success in our art but to take off your coat, grind paint, and work like a digger on the railroad, all day and every day."

RALPH WALDO EMERSON, "Power," *The Conduct of Life,* 1860.

14 The torpid artist seeks inspiration at any cost, by virtue or by vice, by friend or by fiend, by prayer or by wine.

Ibid.

15 Art is a jealous mistress, and if a man have a genius for painting, poetry, music, architecture, or philosophy, he makes a bad husband and an ill provider, and should be wise in season and not fetter himself with duties which will embitter his days and spoil him for his proper work.

RALPH WALDO EMERSON, "Wealth," *The Conduct of Life,* 1860.

16 From its first to its last works, Art is the spirit's voluntary use and combination of things to serve its end.

RALPH WALDO EMERSON, "Art," *Society and Solitude,* 1870.

17 Every genuine work of art has as much reason for being as the earth and the sun.

Ibid.

18 Artists must be sacrificed to their art. Like bees, they must put their lives into the sting they give.

RALPH WALDO EMERSON, "Inspiration," *Letters and Social Aims,* 1876.

19 Every artist was first an amateur.

RALPH WALDO EMERSON, "The Progress of Culture," *Letters and Social Aims,* 1876.

20 To me nature is everything that man is born to, and art is the difference he makes in it.

JOHN ERSKINE, in *Gentle Reader,* December, 1931.

21 One picture in ten thousand, perhaps, ought to live in the applause of mankind, from generation to generation until the colors fade and blacken out of sight or the canvas rot entirely away.

NATHANIEL HAWTHORNE, *The Marble Faun,* 1860.

22 The temple of art is built of words.

JOSIAH GILBERT HOLLAND, "Art and Life," *Plain Talk on Familiar Subjects,* 1865.

23 The one thing that marks the true artist is a clear perception and a firm, bold hand, in distinction from that imperfect mental vision and uncertain touch which give us the feeble pictures and the lumpy statues of the mere artisans on canvas or in stone.

OLIVER WENDELL HOLMES, SR., *The Professor at the Breakfast-Table,* 1860.

24 The artist needs no religion beyond his work.

ELBERT HUBBARD, in the *Philistine* magazine, published from 1895–1915.

25 Art is not a thing: it is a way.

ELBERT HUBBARD, *One Thousand and One Epigrams,* 1911.

26 Build your art horse-high, pig-tight, and bull-strong.

ELBERT HUBBARD, *The Roycroft Dictionary and Book of Epigrams,* 1923.

27 Scratch an artist and you surprise a child.

JAMES GIBBONS HUNEKER, *The Man and His Music,* 1900.

28 Great art is an instant arrested in eternity.

JAMES GIBBONS HUNEKER, *The Pathos of Distance,* 1913.

29 Art is nothing more than the shadow of humanity.

Attributed to Henry James.

30 In art economy is always beauty.

HENRY JAMES, "The Altar of the Dead," *Prefaces,* 1907–1909.

31 It is art that *makes* life, makes interest, makes importance, for our consideration and application of these things, and I know of no substitute whatever for the force and beauty of its process.

HENRY JAMES, letter to H.G. Wells, July 10, 1915.

32 It seems likely that many of the young who don't wait for others to call them artists, but simply announce that they are, don't have the patience to make art.

PAULINE KAEL, *Kiss Kiss Bang Bang,* 1968.

33 Art must unquestionably have a social value; that is, as a potential means of communication it must be addressed, and in comprehensible terms, to the understanding of mankind.

ROCKWELL KENT, *It's Me O Lord,* 1955.

34 Art is Power.

HENRY WADSWORTH LONGFELLOW, *Hyperion,* 1839.

35 Art is the child of Nature; yes,
Her darling child, in whom we trace

The features of the mother's face,
Her aspect and her attitude.

HENRY WADSWORTH LONGFELLOW, *Keramos,* 1878.

36 Art is the gift of God, and must be used Unto His glory.

HENRY WADSWORTH LONGFELLOW, *Michael Angelo,* written from 1872–1882, published posthumously, 1886.

37 Sculpture is more than painting. It is greater to raise the dead to life than to create Phantoms that seem to live.

Ibid.

38 Art is the desire of a man to express himself, to record the reactions of his personality to the world he lives in.

AMY LOWELL, *Tendencies in Modern American Poetry,* 1917.

39 The truth is, as everyone knows, that the great artists of the world are never puritans, and seldom ever ordinarily respectable. No virtuous man—that is, virtuous in the YMCA sense—has ever painted a picture worth looking at, or written a symphony worth hearing, or a book worth reading, and it is highly improbable that the thing has ever been done by a virtuous woman.

H.L. MENCKEN, *Prejudices,* First Series, 1919.

40 And now too late, we see these things are one:
That art is sacrifice and self-control,
And who loves beauty must be stern of soul.

ALICE DUER MILLER, "An American to France," *Welcome Home,* 1923.

41 I don't advise any one to take it [painting] up as a buisness proprosition, unless they really have talent, and are crippled so as to deprive them of physical labor,

Then with help they might make a living,

But with taxes and income tax there is little money in that kind of art for the ordinary artis

But I will say that I have did remarkable for one of my years, and experience,

As for publicity, that I'm too old to care for now,

GRANDMA MOSES, "How I Paint and Why," the *New York Times Magazine,* May 11, 1947.

42 If I didn't start painting, I would have raised chickens.

GRANDMA MOSES, *Grandma Moses, My Life's History,* 1947.

43 Art is a reaching out into the ugliness of the world for vagrant beauty and the imprisoning of it in a tangible dream.

GEORGE JEAN NATHAN, *The Critic and the Drama,* 1922.

44 Great art is as irrational as great music. It is mad with its own loveliness.

GEORGE JEAN NATHAN, *The House of Satan,* 1926.

45 Authors and actors and artists and such
Never know nothing and never know much.

DOROTHY PARKER, "Bohemia," *Sunset Gun,* 1928.

46 Were I called on to define, very briefly, the term *art,* I should call it "the reproduction of what the senses perceive in nature through the veil of the soul."

EDGAR ALLAN POE, *Marginalia,* 1844.

47 Good art weathers the ages because once in so often a man of intelligence commands the mass to adore it.

EZRA POUND, *Imaginary Letters,* 1930.

48 Art's long hazard, where no man may choose
Whether he plays to win, or toils to lose.

EDWIN ARLINGTON ROBINSON, "Caput Mortuum," *Collected Poems,* 1921.

49 An artist is a dreamer consenting to dream of the actual world.

GEORGE SANTAYANA, *The Life of Reason,* 1905–1906.

50 Nothing is so poor and melancholy as an art that is interested in itself and not in its subject.

Ibid.

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and not in its subject.

51 Fashion is a potency in art, making it hard to judge between the temporary and the lasting.

EDMUND CLARENCE STEDMAN, *The Poets of America,* 1885.

52 After a little while I murmured to Picasso that I liked his portrait of Gertrude Stein. Yes, he said, everybody said that she does not look like it but that does not make any difference, she will, he said.

GERTRUDE STEIN, *The Autobiography of Alice B. Toklas,* 1933.

53 He knows all about art, but he doesn't know what he likes.

JAMES THURBER, in *The New Yorker,* November 4, 1939.

54 I deplore any action which denies artistic talent an opportunity to express itself because of prejudice against race origin.

BESS TRUMAN, quoted by Helen Weigel Brown in *Liberty* magazine, June 9, 1945.

55 I am glad the old masters are all dead, and I only wish they had died sooner.

MARK TWAIN, in a letter to the *San Francisco Alta California,* May 28, 1867.

56 A great artist can paint a great picture on a small canvas.

CHARLES DUDLEY WARNER, *Washington Irving,* 1881.

57 Listen! There never was an artistic period. There never was an Art-loving nation.

JAMES ABBOTT MCNEILL WHISTLER, "Ten O'Clock," 1888.

58 To say of a picture, as is often said in its praise, that it shows great and earnest labor, is to say that it is incomplete and unfit for view.

JAMES ABBOTT MCNEILL WHISTLER, *The Gentle Art of Making Enemies,* 1890.

59 Art should be independent of all clap-trap—should stand alone, and appeal to the artistic sense of eye and ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like.

Ibid.

27. AUTHORITY

See also LAW; LIBERTY; MAJORITY RULE; POWER

1 If you happen to want a policeman, there's never one within miles.

Saying, recorded in Gelett Burgess, *Are You a Bromide?* 1907. (Now usually given as "You can never find a cop when you need one.")

2 The Deity, then, has not given any order or family of men authority over others, and if any men have given it, they only could give it for themselves.

SAMUEL ADAMS, speech delivered at Philadelphia, August, 1776, collected in *Early American Orations,* 1902.

3 Where the people possess no authority, their rights obtain no respect.

GEORGE BANCROFT, address published in the *Boston Courier,* October 22, 1834.

4 There is no stopping the world's tendency to throw off imposed restraints, the religious authority that is based on the ignorance of the many, the political authority that is based on the knowledge of the few.

VAN WYCK BROOKS, *From a Writer's Notebook,* 1957.

5 Men in authority will always think that criticism of their policies is dangerous. They will always equate their policies with patriotism, and find criticism subversive.

HENRY STEELE COMMAGER, *Freedom and Order,* 1966.

6 Never do anything against conscience, even if the state demands it.

ALBERT EINSTEIN, quoted by Virgil G. Hinshaw, Jr., in *Albert Einstein: Philosopher-Scientist,* 1949.

7 All authority belongs to the people.

Attributed to Thomas Jefferson, from a letter to Spencer Roane, June 27, 1821. (Jefferson's words were actually, "The people, to whom all authority belongs, . . .")

nomic zones. The United States neither recognizes nor claims jurisdiction over tuna beyond 12 nautical miles. As mandated by the Magnuson Fishery Conservation and Management Act, the United States Government has prohibited imports of tuna from several countries as a result of seizures of U.S. tuna boats by nations exercising jurisdictional claims. This dispute has resulted in a cycle of tuna vessel seizures and consequential U.S.-imposed trade embargoes that has resulted in serious erosion of our good relations with the countries of the region and has provided the Soviet Union with an opportunity to exploit these differences through fisheries agreements.

United States policy under the Magnuson Act has been to negotiate international agreements to ensure the effective conservation and management of tuna and to secure access for U.S. fishermen to the stocks wherever they migrate beyond a narrow belt of coastal waters. The Treaty provides for the issuance of regional licenses for tuna fishing in some ten million square miles of the South Pacific Ocean. Data collected on tuna catch may provide a basis for future management and conservation efforts. It thus furthers U.S. fisheries policy goals while eliminating the primary source of bilateral friction between the United States and the Pacific Island states.

I recommend that the Senate give early consideration to the Treaty, with annexes and agreed statement, and give its advice and consent to ratification at an early date.

RONALD REAGAN

The White House,
June 18, 1987.

Appointment of Henry W. Maier as a Member of the Advisory Commission on Intergovernmental Relations

June 18, 1987

The President today announced his intention to appoint Henry W. Maier, mayor of Milwaukee, WI, to be a member of the Advisory Commission on Intergovernmental Relations for a term of 2 years. He would succeed Joseph P. Riley, Jr.

Since 1960 Mr. Maier has served as the mayor of Milwaukee, WI. He is recognized as a dean of American mayors and is the only mayor to head all three national municipal organizations: the U.S. Conference of Mayors, the National League of Cities, and the National Conference of Democratic Mayors. From 1953 to 1960, he served as State senator.

Mr. Maier graduated from the University of Wisconsin (B.A., 1940; M.A., 1964). He served in the U.S. Navy. Mayor Maier was born February 7, 1918, in Dayton, OH. He is married, has two children, and resides in Milwaukee, WI.

Remarks at a Luncheon for Recipients of the National Medal of Arts

June 18, 1987

The President. Well, thank you, all of you, for being with us today on this third annual conferring of the National Medal of Art. Thanks also to the National Council on the Arts, for its work and for providing us with a fine list of nominees, and to our Committee on the Arts and Humanities and its Chairman, Andrew Heiskell, for their help in furthering our cultural life. Finally, let me thank the Congress—in particular, Senator Edward Kennedy, who is graciously hosting the reception this evening—for joining with us in supporting the arts and in celebrating the achievements of our best

artists and their supporters.

We honor today seven artists and four patrons of the arts. We do this in the bicentennial year of our Constitution. The Constitution is the framework of our liberty and the guarantor of our rights. Its drafting two centuries ago was one of the few truly revolutionary acts in the annals of human government. And the great constitutional philosopher Herbert J. Storing has written that unlike any governing system before it the Constitution was "widely, fully, and vigorously debated in the country at large; and adopted by open and representative procedure." Here in America, that is, the people gave powers to the government, not the other way around.

Yes, here in America government existed from the very first moment to preserve and protect and defend the unalienable rights of man. The Constitution was not just a statement of policy or procedure. It showed the depth of the Founders on learning and grasp of culture, without which they couldn't have produced the Constitution. It should come as no surprise, then, that the Founders viewed the arts as essential elements of the new American nation. George Washington declared in 1781 that both "arts and sciences are essential to the prosperity of the state and to the ornament and happiness of human life." And Thomas Jefferson was himself an artist as well as a politician. And John Adams spoke of his duty to study "politics and war, that my sons may have liberty to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce and agriculture, in order to give their children a right to study painting, poetry, music, and architecture."

Well, today it is John Adams' grandchildren's great-great-grandchildren who have that right. And let us resolve that our schools will teach our children the same respect and appreciation for the arts and humanities that the Founders had. Why do we, as a free people, honor the arts? Well, the answer is both simple and profound. The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we're a part, and they provide the foundation from which we may reach out to other cultures so that the great heritage that is ours may be enriched by, as well as itself enrich, other enduring traditions. We honor the arts not because we want monuments to our own civilization but because we are a free people. The arts are among our nation's finest creations and the reflection of freedom's light.

The National Medal of Arts is to recognize those among us who make this possible. So now, Nancy, who does such a fine job as honorary chairman of our Committee on the Arts and Humanities, will announce the honorees.

Mrs. Reagan. Romare Bearden was born in Charlotte, North Carolina, but grew up in Harlem, where he was influenced by the music and culture of jazz. University-trained in mathematics, in the end, he decided to become an artist. The New York Times wrote of his 1986 "Retrospective," that "Bearden's tapestries are about memory and forgetting, wisdom and laughter, silence and song." Romare Bearden is an exceptional artist, reflecting the American surroundings of his own life. Mr. Bearden. [*Applause*]

Ella Fitzgerald was born in Newport News, Virginia, and received her early music education in the public schools of Yonkers, New York. As a teenager, she won an amateur contest at Harlem's Apollo Theater, and within a year, she had an engagement with the Chick Webb Band. She's toured widely in this country and abroad, teaming with such greats as Louis Armstrong, Count Basie, and Duke Elllington. Ella Fitzgerald is indeed our First Lady of Song.

Howard Nemerov was born in New York City and graduated from Harvard University. He's authored over two dozen books and taught at several universities. His work covers the entire spectrum of American culture and rituals, including poems about trees, water, people, and science. He's also a scholar of Dante, Shakespeare, Wordsworth, and Blake. A Pulitzer Prize winner, Howard Nemerov is truly a great writer and scholar.

Alwin Nikolais was born in Southington, Connecticut, and received his first commission to choreograph in 1940. He served as

director of the Henry Street Playhouse for 22 years, and there he developed his form of abstract theatre. His career has now spanned four decades. Considered by many a revolutionary figure in the art of dance, Alwin Nikolais is an extraordinary part of that extraordinary American art form.

Isamu Noguchi was born in Los Angeles, but received his early education in Japan. He later apprenticed as a Guggenheim fellow with Brancusi, and he collaborated with Martha Graham, designing the sets for "Frontier." His unique sculpture bridges East and West. Committed to the art of our time, and yet an inspired reinventor of much that's ancient, Isamu Noguchi is a great artist and a great symbolic link between America and Japan.

William Schuman was born in New York City. He had his own jazz band and wrote popular songs in high school. And then he turned to symphonic music at 19, after hearing a concert of the New York Philharmonic. Mr. Schuman became president of the Juilliard School, establishing the Juilliard String Quartet and reforming the teaching of music theory. As a composer of 10 symphonies, 5 concertos, and many other works, and as a Pulitzer Prize winner, William Schuman's contribution to the music of America is enormous and lasting.

Robert Penn Warren was born in Guthrie, Kentucky. As a junior at Vanderbilt, he joined John Crowe Ransom, Allen Tate, and Donald Davidson, who edited the magazine The Fugitive. Mr. Warren has published 17 books of poetry and 10 novels. A recipient of 3 Pulitzer Prizes, 2 in poetry and 1 in fiction, Mr. Warren is our first Poet Laureate. His contributions to American letters are nothing short of extraordinary. Mr. Warren was unable to come today but has asked his friend, Mr. John Broderick, Assistant Librarian of the Library of Congress, to accept for him.

J. William Fisher was born in Marshalltown, Iowa, and was a composer in his early days. But he's best known as one who's spent a lifetime helping American opera, has been responsible for over 60 new opera productions throughout the country. He's also funded a theatre complex at Iowa State University, a professorial chair of music at the University of Iowa, and a fine arts and theatre center in his home town of Marshalltown. Bill Fisher, your generosity is in the American tradition, and the art of opera is the better for it.

Dr. Armand Hammer was born in New York City and trained as a physician. He began his business career in the Soviet Union while waiting for his medical internship. After his return in the 1930's, he organized the Hammer Galleries. As a philanthropist—I seem to be having trouble with my words—[*laughter*]—Dr. Hammer has enriched the collections of many museums, and his humanitarian endeavors have had worldwide impact. Dr. Hammer couldn't be with us today, but he's asked Mr. William McSweeny, president of Occidental International Corporation, to accept for him.

Frances and Sydney Lewis have devoted a lifetime to supporting the arts. Frances was born in New York City, and Sydney in Richmond, Virginia, where they both now live. They've spent 25 years collecting contemporary paintings, sculpture, design, and decorative arts; and they've supported artists from all over the country. Their generosity and a portion of their collection provide the basis for the new wing of the Virginia Museum of Fine Arts in Richmond. Frances and Sydney Lewis, you continue the American tradition as great and sensitive volunteers for the arts.

The President. Well, now, Nancy, thank you, and thank all of you. Our honorees today have truly been leaders in writing the history of American freedom. So, all that's left for us to say now to all of you, in addition to congratulations to all of them, and a thank you to them for what they have contributed, and to all of you for being here also. Once again, thank you, and God bless you all.

Note: The President spoke at 1:34 p.m. in the East Room at the White House.

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Artists in Quotation

A Dictionary of the Creative Thoughts of Painters, Sculptors, Designers, Writers, Educators, and Others

compiled by

Donna Ward La Cour



McFarland & Company, Inc., Publishers
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No more "likeness of reality," no idealistic images—nothing but a desert.

But this desert is filled with the spirit of nonobjective sensation which pervades everything. Even I was gripped by a kind of timidity bordering on fear when it came to leaving "the world of will and idea," in which I had lived and worked and in the reality of which I had believed. But a blissful sense of liberating non-objectivity drew me forth into the "desert," where nothing is real except feeling ... and so feeling became the substance of my life. This was no empty square which I had exhibited but rather the feeling of non-objectivity.—Kasimir Malevich, *The Non-Objective World* (1959).

21 One of the most obvious changes in the arts of our time has been the dropping not only of the representation, but also, of the story line. In poetry, in the novel, in the movie, narrative continuity has yielded to thematic variation. Such variation in place of story line or melodic line has always been the norm in native societies. It is now becoming the norm in our society and for the same reason, namely, that we are becoming a non-visual society.—Marshall McLuhan and Harley Parker, *Through the Vanishing Point* (1968).

22 ...[My paintings] begin as an unknown adventure in an unknown space. It is at the moment of completion that, in a flash of recognition, they are seen to have the quality and function which was intended. Ideas and plans that existed in the mind at the start were simply the doorways through which one left the world in which they occur.—Mark Rothko, in *The Legacy of Mark Rothko,* by Lee Selders (1974).

23 It is "the abstraction" in representational art, and the "subject matter" in abstract art which is interesting.—Fairfield Porter, in "Fairfield Porter: Poet of the Commonplace," by John Bernard Myers, *Portfolio* Magazine (Jan./Feb. 1983).

Amateur

24 Every artist was first an amateur.—Ralph Waldo Emerson, *Letters and Social Aims: Progress of Culture* (1875).

25 Amateur is "one who loves." The true amateur not only sincerely loves art, but fills with it most of his spiritual life; whereas the dilettante is a person using art as a mere pastime.

The amateur can teach the professional sincerity, spontaneity, and independence of approach.

An amateur is mainly interested in the process of achievement and all types of art expressions have equal value to him.—Robert Henri, *The Art Spirit* (1923).

26 Possibly, amateur art is one of the few areas in which a person is allowed to really express himself. Once an artist becomes a professional, he produces things with commercial appeal or to order. The inspiration is limited, the product restricted. Critical feedback and money can get in the way of a true expression. It is a happy coincidence when an artist expresses himself freely and it turns out to also be economically successful.—Baxter Bilbrey, *Colorado Springs Gazette Telegraph* (February 13, 1982).

Art

27 Art is not a different thing from nature, nor can it pass beyond nature's boundaries. For that light of knowledge which is a natural gift is scattered here and there and is collected into one body by art. This light is never to be found in its entirety or even in a large part in a single man.—Nicholas Poussin, in *Nicholas Poussin,* by Anthony Blunt (1958).

28 No man can embrace True Art, Until he has Explored and cast out false Art.—William Blake, *Songs of Experience* (1794).

29 Art is nature as seen through a temperament.—Jean Baptiste Camille Corot in *Corot,* by Keith Roberts (1965).

30 Classical art was the art of necessity; modern romantic art bears the stamp of caprice and chance.—Ralph Waldo Emerson, *Journals* (1856).

31 Art is an inbred craving of the natural, genuine, and uncorrupted man.—Richard Wagner, "My Life," from *Makers of the Modern World,* by Louis Untermeyer (1955).

32 Fine art is that in which the hand, the head, and the heart go together.—John Ruskin, lecture: "The Two Paths," in *Art and Life* (1886).

33 The work of art is determined by an ensemble consisting of the general state of mind and the manners and customs of the artist's environment.—Karl Marx, "Philosophy of Art," from *Marxism and Art,* by Berel Janz (1972).

34 Art should be independent of all clap-trap—should stand alone, appeal to the artistic sense of the eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like. All those have no kind concern with it; and that is why I insist on calling my works "arrangements" and "harmonies."—James Abbott McNeill Whistler, lecture: "To the World," London (May 22, 1878).

35 Art happens—no hovel is safe from it, no Prince may depend upon it, the vastest intelligence cannot bring it about.—James Abbott McNeill Whistler, *The Gentle Art of Making Enemies* (1890).

36 Art we in no way affect. A whimsical goddess and a capricious. Her strong sense of joy tolerated no dullness and live we never so spotlessly—still may she turn her back upon us....

So in all time does this superb one cast about for the man worthy her love—and Art seeks the Artist alone.

Where he is, there she appears, and remaining with him—loving and fruitful. Turning never aside in moments of hope deferred or insult and of ribald misunderstanding.

And when he dies she sadly takes her flight: though loitering in the land from fond understanding.

But refusing to be consoled. With the man, then not with the multitude are her intimacies.

And in the book of her life the names inscribed are few—scant in peers.

The list of those who have helped write her story of love and beauty.—James Abbott McNeill Whistler, *ibid.*

37 In art everything is theory, developed and applied in contact with nature.—Paul Cézanne in, *Paul Cézanne Letters,* ed. by John Rewald (1984).

38 ...[W]e are, presently sailing the high seas in our wretched little boats, all alone on the great wave of our times. Is it a renaissance? Is it a decadence? We are unable to judge....—Vincent van Gogh, letter to Emil Bernard, in *The Complete van Gogh,* by Jan Hulsker (1977).

39 Art lives upon discussion, upon experiment, upon curiosity, upon variety of attempt, upon exchange of views and the comparison of standpoints.—Henry James, *Pictures and Text* (1893).

40 Science is the possession of a criterion of examination against which no fact protests. Art is the generalization and application of it.—François Delsarte, address before the Philotechnic Society of Paris, in *Delsarte System of Expression,* by Genevieve Stebbins (1902).

41 Great artists and great work, or at least the great parts of it, can be called neither classicist nor romantic, neither passionate nor imitative: for they are both classical and romantic, emotional

life, etc., is a realm unto itself, governed by laws of its own which are applicable to it alone, and which together with all other realms forms in the final analysis, that great kingdom which we can only divine. — Wassily Kandinsky, *Rückblicke* (1913).

68 Art is an extension of language — an expression of sensations too subtle for words. — Robert Henri, *The Art Spirit* (1923).

69 A work of art is the trace of a magnificent struggle. All time is comprehended. — Robert Henri, *ibid.*

70 Art is an affirmation of life. — Alfred Stieglitz, in *Alfred Stieglitz: Photographs and Writings,* ed. by Sarah Greenhough and Juan Hamilton (1983).

71 Art is the eternal; for it reveals the inner landscape which is the soul of man. — Martha Graham, *Remarks* (1937).

72 Art is not a pastime, but a priesthood. — Jean Cocteau, *New York Times* (September 8, 1957).

73 Art, like the whole of our life, submits to the eternal law of change, and any attempts to stop it at one particular level are like vain efforts to stop time itself. — Nicolai Fechin, "Fechin on Art," *Persimmon Hill* Magazine, vol. 8, no. 3 (1978).

74 My real joy in life has been art. It's been a life-saver in terms of keeping my sanity and balance in business and public life. — Nelson Rockefeller, *Art News* Magazine (March 1979).

75 Art, you see, art stirs up emotion that people can get together on. Universal humanness, you know what I mean? It's one of those centers of order. . . . If he's an artist, what a man or woman does is make things. They make life startling and interesting again, bringing families together or lovers, what not. — John Gardner, *The Art of Living* (1981).

Study of Art

76 Art lies hidden in nature — he who can wrest it from her possesses art. — Albrecht Dürer, *The Writings of Albrecht Dürer,* trans. by W.M. Conway (1958).

77 The study of art is the study of the relative value of things. — Robert Henri, *The Art Spirit* (1923).

78 If you're looking for something to be brave about consider fine arts. — Robert Frost, in *Fire and Ice: The Art and Thoughts of Robert Frost,* by Lawrence Thompson (1942).

Value of Art

79 Seraphs share with thee knowledge; But art, O man, is thine alone. — Johann Von Schiller, "The Artists" (1788).

80 Nature is a revelation of God; Art is a revelation of man. — Henry Wadsworth Longfellow, "Hyperion" (1839).

81 Art is the gift of God, and must be Unto His Glory. — Henry Wadsworth Longfellow, "Michael Angelo" (1883).

82 To evoke in oneself a feeling one has experienced, and having evoked it in oneself, then, by means of movements, lines, colors, sounds, or forms expressed in words, so to transmit that feeling that others may experience the same feeling — this is the activity of art. It is a means of union among men, joining them together in the same feelings, and indispensable for the life and progress towards well-being of individuals and of humanity. — Count Leo Tolstoy, *What Is Art?* (1890).

83 Art is nothing more than the shadow of humanity. — Henry James, *Pictures and Text* (1893).

84 If you own a telescope, what, may I ask, interests you in it? Why do you value it? Is it not because of the property it possesses of showing to your surprised eyes vast and profound perspectives, invisible without its aid? It is, then, the astounding views brought within range of your vision that you love the instrument for, and certainly you would not dare to say that you loved the telescope for the telescope. Now, art is the telescope of a supernatural world. In art one must love something besides art if one would know how to love art. — François Delsarte, address before the Philotechnic Society of Paris, in *Delsarte System of Expression,* by Genevieve Stebbins (1902).

85 A work of art must carry in itself its complete significance and impose it upon the beholder even before he can identify the subject matter. . . . What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter, an art which might be for every mental worker (be he businessman or writer) like an appeasing influence, like a mental soother, something like a good armchair in which to rest from physical fatigue. — Henri Matisse, "Notes of a Painter," in *La Grande Revue* (December 1908).

86 Art is like a footprint which shows one has walked bravely and in great happiness. Those who live in full play of their faculties become master economists, they understand the relative value of things. Freedom can only be obtained through an understanding of basic order. Basic order is underlying in all life. It's not to be found in the institutions men have made. Those who have lived and grown at least to some degree in the spirit are our creative artists. — Robert Henri, *The Art Spirit* (1923).

87 Art is a form of religion, minus the Ten Commandment business, which is sociological. Art is a form of supremely delicate awareness and atonement — meaning at oneness, the state of being in one with the object. But is the great atonement in delight? — for I can never look at art save as a form of delight. — D.H. Lawrence, *Making Pictures* (1928).

88 Art is a step in the Known toward the unknown. — Kahlil Gibran, *Mirrors of the Soul* (1965).

89 Art is not to express personality, but to overcome it. — T.S. Eliot, *Selected Essays 1917–1932* (1932).

90 Art is the evocation of man's inner nature. Through art, which finds its roots in man's unconscious — race memory — is the history and psyche of race brought into focus. — Martha Graham, *Remarks* (1937).

91 To me the thing that art does for life is to clean it — to strip it to form. — Robert Frost in, *Fire and Ice: The Art and Thoughts of Robert Frost,* by Lawrence Thompson (1942).

92 Art, if it is to be reckoned as one of the great values of life, must teach men humility, tolerance, wisdom and magnanimity. The value of art is not beauty, but right action. — W. Somerset Maugham, *A Writer's Notebook* (1949).

93 The role of the artist is to hold up a vision of spiritual reality. — Joseph Campbell, *Hero with a Thousand Faces* (1949).

94 Art transfigures while it transfixes — it is art that molds, remakes and preserves. The story of art is also, the story of man. — André Malraux, *Voices of Silence* (1956).

95 All art is a revolt, a protest against extinction, a rebellious act against death and man's tragic mortality. — André Malraux, *ibid.*

96 Art is for the inner place, the inner place in other people, too.—Erica Jong, *The Artist as Housewife* (1972).

97 I think the only value of art is to pass on an emotional experience to others. They may not learn from it, yet by arousing an emotional reaction I think you accomplish your job either by painting, music, or the written word.—Frank Waters, in *Conversations with Frank Waters,* by John R. Milton (1971).

98 Art is the thing everyone has to use. There is art in the line of a jacket and in the shape of a collar as well as in the way one addresses a letter, combs one's hair, or places a window in a house.—Georgia O'Keeffe, in *Portrait of an Artist: A Biography,* by Laurie Lisle (1980).

99 Art is that which, despite all, gives hope.—Frederick Franck, *Art as a Way* (1981).

100 The very nature of art makes it demanding; it expresses conflict and feelings which are different from the way these emotions are handled on TV and movies.

Today youngsters need entertainment—diversion in huge amounts. But diversion does not reveal any truth or perception about human beings. Art does.—George Segal, *Art-Talk* newspaper (August/September 1987).

What Is Art?

101 Art is the path of the creator to his work.—Ralph Waldo Emerson, *Essays: Second Series—The Poet* (1844).

102 What is Art?
But life upon the larger scale, the higher,
When, graduating up in a spiral line
of still expanding and ascending gyres,
It pushes toward the intense significance
of all things hungry for the Infinite?
Art's Life,—and where we live, we suffer and toil.—Elizabeth Barrett Browning,"Aurora Leigh" (1856).

103 A picture is finished when all trace of the means used to bring about the end has disappeared. To say of a picture, as is often said in its praise, that it shows great and earnest labor, is to say that it is incomplete and unfit for view.... The work of the Master reeks not of the sweat of the brow—suggests no effort—and is finished from the beginning.—James Abbott McNeill Whistler, *The Gentle Art of Making Enemies* (1890).

104 All art is at once surface and symbol.—Oscar Wilde, *The Picture of Dorian Gray* (1891).

105 What is art? Art grows out of grief and joy, but mainly grief. It is born of people's lives.—Edvard Munch, in *Edvard Munch: The Man and His Art,* by Ragna Stang (1977).

106 If I were called on to define briefly the word "art," I should call it the reproduction of what the senses perceive in nature, seen through the veil of the soul.—Paul Cézanne, letter to Emil Bernard, in *Paul Cézanne, Letters,* ed. by John Rewald (1984).

107 My whole theory about art is the disparity that exists between form, masses and movement.—Alexander Calder, in *The Artist's Voice,* by Katherine Kuh (1960).

108 The stream and the broken pottery: what was any art, but an effort to make a sheath; a mold in which to imprison for a moment the shining, exclusive element which is like itself—life hurrying past us and running away, too strong to stop, too sweet to lose.—Willa Cather, *The Song of the Lark* (1915).

109 What is art?
As nearly as I could get it, he believed that we are a race who can exist only by gratifying appetites: the appetites are evil, the existence they carry on is evil. We were always sad, he says, without knowing why; even in the Stone Age. In some miraculous way a divine idea was disclosed to us directly at variance with our appetites. It gave us a new craving, which we could only satisfy by starving all the other hungers in us. I can understand that. It's something one often feels in art.—Willa Cather, *ibid.*

110 Art is the stored honey of the human soul, gathered on wings of misery and travail.—Theodore Dreiser, *Life, Art and America* (1917).

111 Art is science in the flesh.—Jean Cocteau, in *Cocteau's World: Anthology of Writings,* by Margaret Crosland (1973).

112 If I say it is art, it's art to me.—Hans Arp, in *On My Way: Poetry and Essays* (1948).

The Artist

113 To give a body and a perfect form to one's thought, this—and only this—is to be an artist.—Jacques-Louis David, in *Jacques-Louis David,* by Anita Brooker (1980).

114 The artist needs but a roof, a crust of bread, and his easel, and all the rest God gives him in abundance.—Albert Pinkham Ryder, in *Albert Pinkham Ryder,* by F.F. Sherman (1920).

115 ...[D]uring the harvest my work was not any easier than what the peasants who were actually harvesting were doing. Far from complaining of it, it is just at these times in artistic life, even though it is not the real one, that I feel almost happy as I could be in the ideal, in the real life.—Vincent van Gogh, letter to his brother, Theo, in *The Letters of Vincent van Gogh to His Brother, 1886–1890* (1929).

116 Woe to the artist who has never experienced the trials, doubts, and dissatisfactions of creation.—Igor Emmanuilovich Grabar, in *Igor Grabar,* by V. Azar Kovich and N. Yegorova (1977).

117 The stamping out of the artist is one of the blind goals of every civilization. When a civilization becomes so standardized that the individual can no longer make an imprint on it, then that civilization is dying. The "mass mind" has taken over and another set of national glories is heading for history's scrap heap.—Elie Faure, *History of Art* (1921).

118 A man must be master of himself and master of his word to achieve the full realization of himself as an artist.—Robert Henri, *The Art Spirit* (1932).

119 An artist tries to give a sense of existence to his creation so that it lives in itself, becoming as much alive and as real as the experience that he had had.—Kimon Nicoliades, *The Natural Way to Draw* (1941).

120 Power is something that artists have in abundance, only theirs operates inwardly: it is hidden, and seldom hurtful.—Alexander Eliot, *Sight and Insight* (1959).

121 Only the artist comes and says; look inward, through what I have done, into your own starry heavens, yours alone.—Alexander Eliot, *ibid.*

122 I don't believe in art. I believe in artists.—Marcel Duchamp, in *The World of Marcel Duchamp,* by Calvin Tompkins (1966).

123 It seems likely that many of the young who don't wait for others to call them artists, but simply announce that they are, don't have the patience to make art.—Pauline Kael, *Kiss, Kiss, Bang, Bang* (1968).