

**FIRST LADY HILLARY RODHAM CLINTON**

**WHITE HOUSE SCULPTURE GARDEN**

**THE WHITE HOUSE**

**NOVEMBER 6, 1998**

It's a great pleasure to welcome all of you to the White House, and to see so many advocates for the arts, as well as some of America's leading sculptors and their families. Just yesterday, here at the White House, we held the awards ceremony for the nation's highest honors in the arts and humanities. And we celebrated -- as we do here -- the unique and indispensable role that the arts play in shaping our nation and enriching our lives.

I'm so glad that all of you have just had the opportunity to view the remarkable works of art that make up our current sculpture exhibit. As some of you know, when the President and I first moved into the White House -- we realized that there was not a single piece of sculpture anywhere on the grounds. So with the help of a friend, designer Kaki Hockersmith, and J. Carter Brown -- the former director of the National Gallery of Art -- we began to plan for an outdoor sculpture garden showcasing America's contemporary artists. The easiest part was selecting the perfect White House location -- the beautiful Jacqueline Kennedy garden -- named for the First lady who believed so strongly that art should be a part of everyone's daily life.

As some of you know, my husband and I spent our first date in the sculpture garden of the art gallery at Yale -- surrounded by the massive works of Henry Moore. But art has always been a vital part of both of our lives -- and one of the great privileges of our years here at the White House has been to work toward ensuring that all Americans -- particularly our young people -- have the opportunity to be enriched and transformed and engaged by the art in their lives.

This is the seventh sculpture exhibition we have held here since 1994 -- as we continue to showcase America's leading sculptures provided by museums across the country. But this exhibit of 20th century American sculpture has a special twist. Each of the pieces reflects the breathtaking diversity of America's artistic tradition -- yet they are all inspired by the great French artist, Auguste Rodin. Rodin has earned the well-deserved title of the "father of modern sculpture" -- both by adhering to convention -- and yet daring to break away from it. And we see his influence in these magnificent works.

Whether using limestone or granite, marble or bronze, each one of these artists has interpreted the human form in dramatically different ways, challenging us to re-examine images we thought were familiar -- the softness of a child's hand; a body reaching upward; a family portrait.

Part of Rodin's genius was to create only a partial figure-- so that we could use our imaginations to complete it. And it's that enlivening of our imaginations that we are celebrating here today. Particularly as we approach the next millennium, we look to our artists, and musicians, and writers and philosophers, to express who we are as a nation -- and to help us imagine our future.

The very diversity of the works in this exhibit is a reflection of our democratic heritage -- where different expressions, beliefs and ideas not only exist side by side -- but deepen our appreciation of our common humanity.

I'm thrilled that three of the artists whose work is displayed in this exhibit have been able to join us today. I want to welcome Stephen de Staebler (Deh- STAY-BLER); Bryan Hunt, and George Segal, as well as their families and friends. I understand a number of family members of William Zorach (ZOR-ACK) are here as well. Thank you all for joining us; but more so -- for challenging and delighting us with your work.

I believe I am speaking for most of you when I say that artists are always indebted to the hard work and generosity of others who have supported and exhibited their work over the years. And here, I want to express my deep appreciation to those who made this exhibit possible. First to Arnold Lehman, director of the Brooklyn Museum of Art -- who organized and curated this exhibit. The sculptures themselves were lent by the Iris and B. Gerald Cantor Foundation; the Brooklyn Museum of Art; the Town of Greenwich, Connecticut; the Museum of Modern Art in New York; the National Gallery of Art here in Washington; the Neuberger Museum of Art, at Purchase College, New York; the Isamu Noguchi [EE-SAM-OO Na-GOO-CHEE] Foundation in Long Island City, New York; and the Whitney Museum of American Art.

I also want to thank Betty Monkman, the White House Curator, and the members of the Committee for the Preservation of the White House and the White House Historical Association. We could not do any of this without your help.

No one -- however -- could undertake the expense of mounting this series alone. For that, we turned to one of America's greatest arts patrons, Iris Cantor, along with her late husband, B. Gerald Cantor and the Cantor Foundation. Iris not only underwrote this exhibit. She also loaned the two centerpieces of the current show -- the castings of Rodin's "The Three Shades" -- and "The Thinker." Thank you, Iris, for being such a devoted friend of the arts -- and such a valued friend of mine and the President's.

It has been such a pleasure for me and my husband to explore and marvel at the unique pieces of artwork that have filled the sculpture garden over the past four years. And I hope that all of you -- and the thousands of visitors who visit the White House every day -- will be equally moved and inspired by the magnificent tributes to the human imagination that stand there today. Thank you for coming.

And now, I'd like to invite you to the State Dining Room for a reception.

Series  
7th in a series (Brochure)

Betty  
Monkman  
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Draft #1

FIRST LADY HILLARY RODHAM CLINTON  
TALKING IT OVER /CREATORS SYNDICATE  
COLUMN FOR PUBLICATION NOVEMBER 3, 1998

It was the massive bronzes of Henry Moore that first brought Bill and me together. After standing in line to register for law school classes one afternoon, we found ourselves in front of the Yale Art Gallery, which had a Mark Rothko exhibit inside and works by Moore in the sculpture yard. Sadly, a labor dispute had closed the doors, but Bill managed to talk his way in by offering to pick up trash. This was our first date.

I have always loved sculpture and was surprised to find, the day after Bill's first inauguration, that there was no sculpture anywhere on the grounds of the White House. The idea of creating an outdoor sculpture garden, featuring the works of contemporary American artists, took shape that very day.

It was easy to pick the perfect location the Jacqueline Kennedy Garden, named for the First Lady who believed so strongly that art must be a part of everyone's life. When I first moved to the White House, I spent a lot of time in this peaceful refuge, which appears to have been designed with sculpture in mind.

With the help of my friend and designer Kaki Hockersmith, White House Curators Rex Stouten and Betty Monkman and many noted artists and historians, a plan for a series of White House sculpture exhibits, featuring contemporary outdoor art on loan from museums and other public collections, was created and approved.

The first exhibit represented an overview of 20th century sculpture and included George Segal's Walking Man, Alexander Caldwell's Five Rudders, Louise Nevelson's Tropical Tree III and Judith Shea's Shield.

Subsequent exhibits have featured works by Deborah Butterfield, Georgia O'Keefe, Joel Shapiro, Tom Otterness, Willem de Kooning, Roy Lichtenstein, David Smith, Isamu Noguchi and Native American artist Allan Houser.

Among my favorites of the 83 pieces that have come to the White House are those that incorporate movement. During the second exhibit, Bill and I would often just sit and watch George Rickey's Two Lines Oblique, Atlanta, a 35-foot stainless steel sculpture that quivered slowly in the wind. And, I found myself repeatedly reaching out to touch Harry Bertoia's Tonal Sculpture, just to hear the lovely sounds it would send floating over the garden.

This week's opening of the seventh exhibit in the series marks a departure. Subtitled, Inspired by Rodin, this group of 12 sculptures includes three

artists 3-4  
add:  
Lewis Boyia  
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George Segal

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pieces by the French master.

Often called the father of modern sculpture, Rodin worked in Paris in the late 19th and early 20th centuries. But his influence on American artists has been dramatic and can be seen in several of the works included in this group, among them de Kooning's Clamdigger, Segal's Girl Standing in Nature and Noguchi's Woman.

Rodin often took traditional allegorical, literary or historical themes as his subjects, imbuing them with a power and emotion rarely expressed by earlier artists. Among the pieces on loan to the White House is his most famous, The Thinker. When describing his intended effect, Rodin explained, What makes my Thinker think is that he thinks not only with his brain, his distended nostrils, and compressed lips, but with every muscle of his arms, back and legs, with his clenched fist and gripping toes.

It has been such a privilege to bring this exceptional body of art to the White House. But it has also been a privilege to witness the unflagging generosity of those who have worked so hard to make it happen. Dozens of galleries and museums have been involved in choosing appropriate pieces and making loans of the art.

But none of these galleries alone could have undertaken the expense of mounting such a series. For that, we turned to one of this country's most important arts patrons, Iris Cantor, who agreed not only to underwrite the expense of each of the exhibits, but also to loan the two centerpieces of the current show The Thinker and The Three Shades.

As I look at the extraordinary work assembled in the Sculpture Garden this week, I see not only the variety, diversity and richness of American contemporary sculpture but also the variety, diversity and richness of American life. And I'm reminded once again just how vividly art reflects life and its capacity to provoke imagination, stir hope and inspire human progress.

Visitors to the White House can see Twentieth Century American Sculpture at the White House: Inspired by Rodin through October 1999. Visitors to the White House website can take a virtual tour of the exhibit at [www.whitehouse.gov](http://www.whitehouse.gov).

(750 words)

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Diane Frankel } Noah  
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Robert Shankman  
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## THE WHITE HOUSE

Office of the Press Secretary

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FOR IMMEDIATE RELEASE

October 11, 1994

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE WHITE HOUSE

Office of the Press Secretary

For Immediate Release

May 15, 1995

Remarks by First Lady Hillary Rodham Clinton  
at Sculpture Garden Opening

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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**FIRST LADY HILLARY RODHAM CLINTON  
REMARKS FOR THE OPENING OF THE SCULPTURE EXHIBITION  
EAST ROOM, THE WHITE HOUSE  
JANUARY 5, 1996**

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

And while we are again in the middle of another partial shutdown, we are finally able to hold this ceremony because the White House appropriations bill was passed.

I am happy to report to you that this exhibit did open in October, in time for the Arts and Humanities celebration at the White House. At least a thousand people had an opportunity to see the sculptures then, and thousands more were able to appreciate them during the December holidays.

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

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

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

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

■ I also want this exhibition to celebrate the sculptors themselves. Anne Tucker once said "All art requires is courage." So on behalf of the President and myself, I would like to thank the artists who are featured in this exhibit.

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

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

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**FIRST LADY HILLARY RODHAM CLINTON**  
**REMARKS FOR THE OPENING OF THE SCULPTURE EXHIBITION**  
**EAST ROOM, THE WHITE HOUSE**  
**JULY 22, 1996**

- Today, we celebrate the fourth and final installment in a series of exhibitions of Twentieth Century American Sculpture at the White House. As most of you know, this exhibit in the Jacqueline Kennedy Garden was inspired, in part, by Mrs. Onassis and her extraordinary artistic and cultural contributions to the White House. There is no place more appropriate for this celebration of American art than in the garden named in her honor.
- The 12 pieces in this exhibition represent the diverse visions and rich talents of sculptors from the Northeastern part of our country. Many of these sculptures have been inspired by the Northeastern landscapes and environments. The sculptors have incorporated such "found objects" as twigs from a backyard, old tires, pennies, leaves, and sardine skeletons into their works. Tom Otterness created his bronze sculpture "Head" with the intention of using New York's Wall Street as a backdrop.
- The President and I believe that art should be accessible to everyone because it can offer each of us a deeper understanding of our lives and of the rich cultural traditions we share as a nation and a people. Art can make our spirits soar and remind us of our powers to imagine and to create.
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**FIRST LADY HILLARY RODHAM CLINTON  
TALKING POINTS FOR "HONORING NATIVE AMERICA" EXHIBIT  
THE WHITE HOUSE SCULPTURE GARDEN  
NOVEMBER 5, 1997**

- Welcome to the White House and to the Jacqueline Kennedy Garden. I would like to begin this afternoon of honoring Native American artists by calling on Phillip Minthorne [Mint-Horn] to deliver a blessing in Nez-Perce [Nez-Purse] language.
- Thank you. I could not imagine a better way of opening "Honoring Native America" -- the first showing of Native American sculpture in our nation's capital. This exhibition is the sixth in a series of shows presenting 20th century American sculpture at the White House. Each exhibition has been drawn from museum collections around the nation; each has reflected a different region of the United States.
- Though the art we celebrate today comes from a long way away, it seems to be at home here. These works of sculpture are so vibrant and alive they feel almost as if they grew up in this space.
- We are honored by the presence of so many tribal leaders. You have come to help us recognize the living tradition as well as the individual statements of these artists. I hope these works will serve as an important reminder to the thousands of people who pass through the White House every day of the irreplaceable contributions of Native Americans.
- Of the 12 artists whose works you see, 10 are here today. The two who are no longer with us -- Allan Houser and Willard Stone - are powerfully present in their sculptures and through the family members who represent them.
- Each work is unique. Yet each reflects the heritage of a visual arts tradition and other more contemporary influences, which are translated into clay, wood, stone, and metal.
- Each sculpture stands on its own. Yet each tells a story of how traditions are passed from one generation to the next. Not only does this exhibit feature a piece by Allan Houser, it also features works by his son, Bob Haozous [Hah-Seuss], and a former student, Doug Hyde.

- Nora Naranjo [Nar-Hahn-Oh] Morse's work is represented here. I just came from an exhibit which displayed her mother's pottery at the National Museum of Women in the Arts. And Nora's niece, Roxanne Swentzell, made the remarkable clay piece exhibited in the East Entrance area. There is something uniquely American about how stories of continuity are constantly refreshed by new vision.
- Each piece here deserves our attention and respect. The works in this exhibit, by the artists I mentioned and the others who are represented -- R.E. Bartow [Bar-Toe], Susie Bevins-Ericsen, John Hoover, Truman Loew, George Morrison, and Doug Coffin -- are all works of tradition, of imagination, healing and love. As the White House looks ahead to a new millennium, we will continue to host a series of events that celebrate creativity. This exhibition and your presence at the White House truly express our millennium themes: to honor the past and imagine the future.
- I want to thank the Heard Museum of Phoenix, Arizona, its director Martin Sullivan, and its curator of Fine Art, Margaret Archuleta. [Are-Chah-Let-Ah] They and the museums and other leaders in Oklahoma, Santa Fe and Alaska made this exhibition possible, along with the generosity of the Mobil Corporation and its chairman, Lou Noto. The beautiful installation of these pieces was assisted by the National Park Service and the National Gallery of Art.
- Now I invite you to join me for a receiving line and a reception upstairs.

**FIRST LADY HILLARY RODHAM CLINTON  
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Malvina Hoffman  
1887-1966  
American. Sculptor

. . . at heart we are really working for the angels. . . .  
What counts is the lasting integrity of the artist and the  
enduring quality of his work.

-- Quoted in "Malvina Hoffman," Famous American Women by  
Hope Stoddard 1970

Born: June 15, 1887 in New York, NY. Died: July 10, 1966 in New York, NY.

Career Highlights: Her greatest achievement: group of 101 life-size bronze  
statues, Races of Mankind, for the Field Museum, Chicago, 1930-35.

Noa A. Meyer 11/02/98 04:55:28 PM

Record Type: Record

To: Laura E. Schiller/WHO/EOP, Christine N. Macy/WHO/EOP

cc:

Subject: art quotes

"Art is not a luxury, but a necessity" Rebecca West

"Art is the signature of civilizations" Beverly Sills

"Art is how a culture records its life, how it poses questions for the next generation and how it will be remembered" *Mark Twain 3 US players*

"Real art is religion, a search for the beauty of God deep in all things." *Emily Carr*

"The independence of the artist is one of the great safeguards of the freedom of the human spirit" C.V. Wedgwood

*Handwritten notes and a drawing of a plant. A bracket groups the first three quotes. A line connects the quote by Emily Carr to the drawing and the text 'Consider with artist'.*

REVISE 9/12/97

**FIRST LADY HILLARY RODHAM CLINTON  
TALKING POINTS FOR SCULPTURE GARDEN EVENT  
SEPTEMBER 15, 1997**

**It gives me great pleasure to join with you today to celebrate this remarkable exhibit of 20th Century American sculpture.** For almost a year, these works have given joy not only to those of us who have the privilege of living and working here, but to the more than a million people who pass through the White House every year. This exhibition is the fifth in a series showcasing American sculpture. I would like to take the time today to thank those who worked so hard to make it possible.

**The relationship between these twelve sculptures and this building is an important one.** The White House -- the people's house -- is a direct expression of our democratic ideals. It was designed to reflect simplicity and openness, not grandeur.

**The art we celebrate today is another reflection of our democratic heritage.** Only in a free and open society -- one in which different ideas, experiences, and beliefs live together -- could art of such power and vibrancy be created. Democracy liberates the power of individuals to make the most of their God-given promise. That includes artistic expression. In short, this exhibit, like the White House, says much about who we are.

**For this reason, our artistic and cultural traditions take on a special meaning as we approach the next millennium.** Artists have always helped us to see ourselves. As we leave the 20th century and enter the next millennium, we must summon our artists to help us honor the past and imagine the future. Their contribution is indispensable to helping us chart our nation's course. To this end, the sculpture garden will present the works of American artists through the year 2000, so that all visitors to the White House may join with us in rejoicing in American creativity. The next exhibition will bring together the works of Native American contemporary sculptors.

**I would like to thank four artists whose work is featured in this exhibition and who are here with us today:** Richard Hunt [former member, National Council on Arts; did not receive direct funding from NEA, but has been involved in Art in Public Places grant projects, which do receive grant money from NEA], Judith Shea [NEA visual art fellowships in 1984, 1986], Joel Shapiro [NEA visual art fellowship in 1975], and Immi [Emmy] Storrs. I am delighted, too, that the memories of the late Alexander Archipenko [Are-cha-peng-ko], Alexander Calder [participated in Art in Public Places Projects], and David Smith [served on National Council on the Arts] are being honored today by members of their families, who are here in attendance.

**The sculpture we celebrate today is a tribute not only to our cultural energy, but to our great national cultural institutions, which preserve and present our artistic treasures for all to see. These works were lent to us by the National Gallery, the National Museum of American Art, the Hirshhorn Museum, and the National Museum of Women in the Arts. They reflect the richness and diversity of the sculpture collections here in our nation's capital.**

**— This exhibit would not have been possible without the wisdom, commitment, and generosity of many individuals and institutions. I would like to thank the Iris and B. Gerald Cantor Foundation, whose support has allowed us to focus on 20th century American sculpture. I would also like to thank the directors, curators and staff from the participating institutions -- and especially Rusty Powell, director of the National Gallery, who curated this exhibition. Let me express my gratitude to Rex Scouten, Betty Monkman, the Park Service, and George Neubert [New-ber], the curator of the first Sculpture Garden exhibition.**

**As some of you may know, sculpture will always hold a special place in my heart. For our first date, the President and I went to a Henry Moore exhibit at the Yale University Art Gallery. Because of a labor dispute, the gallery was closed. So Bill found a guard and asked him if we could get into the exhibit if we picked up some garbage. The guard accepted Bill's offer. And, well, the rest is history.**

**FIRST LADY HILLARY RODHAM CLINTON**

**WHITE HOUSE SCULPTURE GARDEN**

**THE WHITE HOUSE**

**NOVEMBER 6, 1998**

It's a great pleasure to welcome all of you to the White House, and to see so many advocates for the arts, as well as some of America's leading sculptors and their families. Just yesterday, here at the White House, we held the awards ceremony for the nation's highest honors in the arts and humanities. And we celebrated -- as we do here -- the unique and indispensable role that the arts play in shaping our nation and enriching our lives.

I'm so glad that all of you have just had the opportunity to view the remarkable works of art that make up our current sculpture exhibit. As some of you know, when the President and I first moved into the White House -- we realized that there was not a single piece of sculpture anywhere on the grounds. So with the help of a friend, designer Kaki Hockersmith, and J. Carter Brown -- the former director of the National Gallery of Art -- we began to plan for an outdoor sculpture garden showcasing America's contemporary artists. The easiest part was selecting the perfect White House location -- the beautiful Jacqueline Kennedy garden -- named for the First lady who believed so strongly that art should be a part of everyone's daily life.

As some of you know, my husband and I spent our first date in the sculpture garden of the art gallery at Yale -- surrounded by the massive works of Henry Moore. But art has always been a vital part of both of our lives -- and one of the great privileges of our years here at the White House has been to work toward ensuring that all Americans -- particularly our young people -- have the opportunity to be enriched and transformed and engaged by the art in their lives.

This is the seventh sculpture exhibition we have held here since 1994 -- as we continue to showcase America's leading sculptures provided by museums across the country. But this exhibit of 20th century American sculpture has a special twist. Each of the pieces reflects the breathtaking diversity of America's artistic tradition -- yet they are all inspired by the great French artist, Auguste Rodin. Rodin has earned the well-deserved title of the "father of modern sculpture" -- both by adhering to convention -- and yet daring to break away from it. And we see his influence in these magnificent works.

Whether using limestone or granite, marble or bronze, each one of these artists has interpreted the human form in dramatically different ways, challenging us to re-examine images we thought were familiar -- the softness of a child's hand; a body reaching upward; a family portrait.

Part of Rodin's genius was to create only a partial figure-- so that we could use our imaginations to complete it. And it's that enlivening of our imaginations that we are celebrating here today. Particularly as we approach the next millennium, we look to our artists, and musicians, and writers and philosophers, to express who we are as a nation -- and to help us imagine our future.

The very diversity of the works in this exhibit is a reflection of our democratic heritage -- where different expressions, beliefs and ideas not only exist side by side -- but deepen our appreciation of our common humanity.

I'm thrilled that three of the artists whose work is displayed in this exhibit have been able to join us today. I want to welcome Stephen de Staebler (Deh- STAY-BLER); Bryan Hunt, and George Segal, as well as their families and friends. I understand a number of family members of William Zorach (ZOR-ACK) are here as well. Thank you all for joining us; but more so -- for challenging and delighting us with your work.

I believe I am speaking for most of you when I say that artists are always indebted to the hard work and generosity of others who have supported and exhibited their work over the years. And here, I want to express my deep appreciation to those who made this exhibit possible. First to Arnold Lehman, director of the Brooklyn Museum of Art -- who organized and curated this exhibit. The sculptures themselves were lent by the Iris and B. Gerald Cantor Foundation; the Brooklyn Museum of Art; the Town of Greenwich, Connecticut; the Museum of Modern Art in New York; the National Gallery of Art here in Washington; the Neuberger Museum of Art, at Purchase College, New York; the Isamu Noguchi [EE-SAM-OO Na-GOO-CHEE] Foundation in Long Island City, New York; and the Whitney Museum of American Art.

I also want to thank Betty Monkman, the White House Curator, and the members of the Committee for the Preservation of the White House and the White House Historical Association. We could not do any of this without your help.

No one -- however -- could undertake the expense of mounting this series alone. For that, we turned to one of America's greatest arts patrons, Iris Cantor, along with her late husband, B. Gerald Cantor and the Cantor Foundation. Iris not only underwrote this exhibit. She also loaned the two centerpieces of the current show -- the castings of Rodin's "The Three Shades" -- and "The Thinker." Thank you, Iris, for being such a devoted friend of the arts -- and such a valued friend of mine and the President's.

It has been such a pleasure for me and my husband to explore and marvel at the unique pieces of artwork that have filled the sculpture garden over the past four years. And I hope that all of you -- and the thousands of visitors who visit the White House every day -- will be equally moved and inspired by the magnificent tributes to the human imagination that stand there today. Thank you for coming.

And now, I'd like to invite you to the State Dining Room for a reception.

## Exhibition VII

This seventh exhibition in the series *Twentieth Century American Sculpture at the White House* is subtitled *Inspired by Rodin*. The French sculptor Auguste Rodin (1840 - 1917) created highly original figure studies that have inspired generations of American artists. The twelve works on view in the Jacqueline Kennedy Garden, selected from public collections in the Northeast, are indebted to Rodin's ability to capture the moods and manners of the human body.

While Rodin worked in Paris in the late 19th and early 20th centuries, his importance was quickly understood in the United States. Numerous American artists, such as Malvina Hoffman, Andrew O'Connor, and William Zorach, responded to his creative energies. More recently, contemporary artists whose work focuses on the body, including Louise Bourgeois, Willem de Kooning, and George Segal, can credit the power of Rodin's imagination in their own work. With the profound ability to fuse the division between figuration and abstraction, Rodin has engaged those who employ either style. Non-representational artists who evoke the figure, like Stephen De Staebler, Bryan Hunt, and Isamu Noguchi, have found in Rodin a guide to diverse aesthetic issues concerning balance, gesture, scale, materials, and public installation.

We hope that visitors to the White House will be moved by this exhibition, for it is the ongoing creative effort of American sculptors to imbue their work with challenges to the viewer, to provoke us to make fresh discoveries.

On behalf of the Trustees of the Brooklyn Museum of Art, I wish to express our gratitude to President and Mrs. Clinton for the honor of organizing this exhibition, one in a series conceived by Mrs. Clinton that reflects her own deep commitment to the art of our time. We are grateful as well to Iris Cantor and the Iris and B. Gerald Cantor Foundation for their support. Mrs. Cantor and her late husband, Bernie, philanthropists and distinguished friends to many American museums, have bestowed their generosity on all who have the pleasure of visiting this exhibition. Our good friend J. Carter Brown has given us his wise counsel throughout the planning of this project, for which we are most appreciative.

Since 1994, my colleague museum directors Peter C. Marzio, George Neubert, Rusty Powell, Martin Sullivan, Marcia Tucker, and Townsend Wolfe have organized outstanding exhibitions in the Jacqueline Kennedy Garden; their contributions have been significant to our present planning. At the Brooklyn Museum of Art, the team of Elizabeth Easton, Linda Ferber, Charlotta Kotik, Ken Moser, and Brooke Kamin Rapaport coordinated the selection and received extraordinary support from the expertise of White House Curator Betty Monkman and her able staff.

We salute the achievement of the artists represented in this White House exhibition. American artists have always been at the forefront of innovation and have been critical to sustaining our nation's cultural energy.

Arnold L. Lehman  
Director  
Brooklyn Museum of Art  
New York

## TWENTIETH CENTURY AMERICAN SCULPTURE AT THE WHITE HOUSE: INSPIRED BY RODIN

October 1998

*I have always loved sculpture. My husband and I spent our first date in the garden of an art gallery filled with American sculpture. We hope this exhibition of 20th century American sculpture inspired by the French sculptor Auguste Rodin will delight, challenge, and inspire the thousands of visitors who pass through the White House every day.*

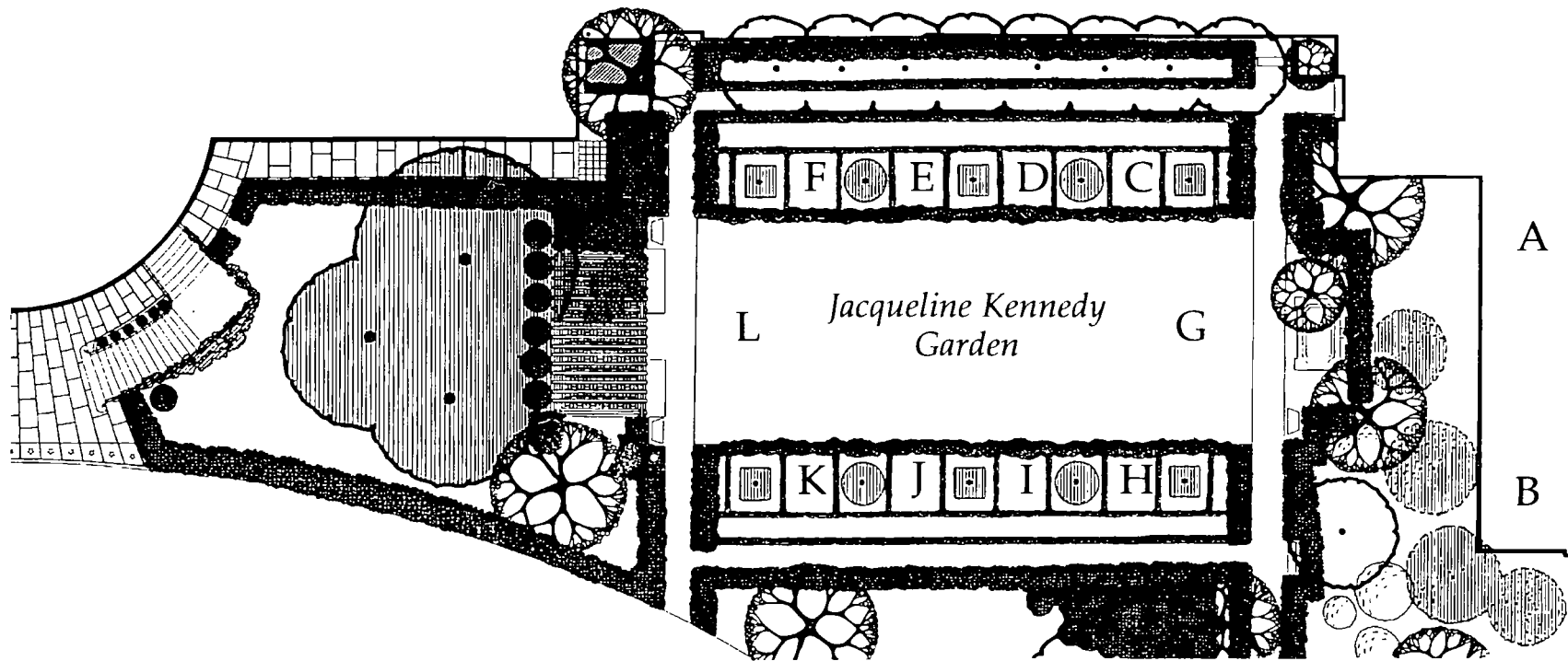
*This is the seventh in a series of sculpture exhibitions showcasing works from museums in various regions of our country. It is fitting that this exhibit, like its six predecessors, is installed in the garden created by and named for First Lady Jacqueline Kennedy. Mrs. Kennedy believed that art could and should be part of all of our lives. Now these works of contemporary art can be seen and appreciated by a wider audience than ever before.*

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

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

*My special thanks go to Iris Cantor, the Iris and B. Gerald Cantor Foundation; Arnold L. Lehman, director of the Brooklyn Museum of Art; and to the other lending institutions, for their time, energy and wisdom in making this exhibition possible.*

*Hillary Rodham Clinton*



TWENTIETH CENTURY  
 AMERICAN SCULPTURE AT THE WHITE HOUSE:  
 INSPIRED BY RODIN

**A** Auguste Rodin (French, 1840 - 1917)  
**Memorial Relief (Hand of a Child)**, c. 1905  
 Marble  
 National Gallery of Art, Washington, D.C.,  
 Gift of Elizabeth Merrill Furness

**B** Louise Bourgeois (American, b. France 1911)  
**Decontracté**, 1990  
 Pink marble and steel base  
 Brooklyn Museum of Art, New York,  
 Purchased with funds given by Mary Smith  
 Dorward Fund, the Contemporary Art  
 Council, the David H. Cogan Foundation,  
 Inc., Harry Kahn, Mrs. Carl Selden; and gift  
 of Edward A. Bragaline by exchange

**C** Malvina Hoffman (American, 1887 - 1966)  
**Ivan Mestrovic**, c. 1925  
 Bronze  
 Brooklyn Museum of Art, New York, Gift of  
 Mr. Felix Warburg and Mrs. Edward C. Blum

**D** Willem de Kooning (American, b. Holland,  
 1904 - 1997)  
**Clamdigger**, 1972  
 Bronze, edition 2/7  
 Whitney Museum of American Art,  
 New York, Gift of Mrs. H. Gates Lloyd

**E** Stephen De Staebler (American, b. 1933)  
**Standing Figure with Blue Shoulder**, 1983  
 Bronze, edition 3/3  
 Neuberger Museum of Art, Purchase College,  
 State University of New York, Gift of Mr. and  
 Mrs. David Guss on the occasion of Roy R.  
 Neuberger's 85th birthday

**F** Bryan Hunt (American, b. 1947)  
**Big Twist**, 1978  
 Bronze with cement base  
 The Museum of Modern Art, New York,  
 Gift of Carl D. Lobell

**G** Auguste Rodin (French, 1840 - 1917)  
**The Three Shades**, 1881 - 86; enlarged in  
 1898; cast in 1991  
 Bronze  
 Coubertin Foundry, cast 2/4  
 Iris and B. Gerald Cantor Foundation

**H** Andrew O'Connor (American, 1874 - 1941)  
**Tristram and Iseult**, 1928  
 Limestone  
 Brooklyn Museum of Art, New York,  
 Dick S. Ramsay Fund

**I** George Segal (American, b. 1924)  
**Girl Standing in Nature**, 1976  
 Bronze with white patina  
 Presented to the Town of Greenwich,  
 Connecticut, by the Greenwich Arts  
 Council in commemoration of the  
 Bicentennial Year, 1776 - 1976

**J** Isamu Noguchi (American, 1904 - 1988)  
**Woman**, 1983 - 85  
 Basalt with granite base  
 The Isamu Noguchi Foundation, Inc.,  
 Long Island City, New York

**K** William Zorach (American, b. Lithuania,  
 1887 - 1966)  
**Wisdom of Solomon**, 1966  
 Casota limestone  
 Brooklyn Museum of Art, New York,  
 Bequest of Lester Avnet

**L** Auguste Rodin (French, 1840 - 1917)  
**The Thinker (G.M.)**, 1880; enlarged in  
 1903 - 4; cast c. 1960  
 Bronze  
 George Rudier, cast 10/12  
 Iris and B. Gerald Cantor Foundation,  
 Promised Gift to the Iris and B. Gerald  
 Cantor Center for Visual Arts at Stanford  
 University