

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. paper	Personal (Partial) (1 page)	06/03/1994	P6/b(6)

COLLECTION:

Clinton Presidential Records
First Lady's Office
Speechwriting
OA/Box Number: 8168

FOLDER TITLE:

HRC [Hillary Rodham Clinton]/Paris 6/7/94 [1]

2012-1004-S
ms500

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

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- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

FIRST LADY HILLARY RODHAM CLINTON
GREETINGS UPON THE OPENING OF THE AMERICAN CULTURAL CENTER
PARIS, FRANCE
JUNE 7, 1994

DRAFT

Regrettably I can't be with you today to help celebrate the opening of the new American Cultural Center in Bercy.

The new American Center would not have come to fruition without the vision of American and French cultural leaders who believe that artistic and intellectual expression should flow freely across national borders. On both sides of the Atlantic, volunteers and private supporters of the arts contributed their time and energy to ensure that this important project succeeded.

With the new center, Paris will be home to the newest, most innovative wave of American culture. And the exciting architecture of Frank Gehry is sure to make his "petite ville" an American landmark in Paris.

The beauty of the American Center is that it builds on a rich tradition of cultural exchange between the United States and France. By establishing a locus of American culture in Paris, the center will strengthen the ties between our two nations and enrich the lives of French and American citizens alike.

Congratulations to all of you whose participation made this day possible.

###.

MEMORANDUM

TO: Lissa

FROM: Claire

RE: Requested material

DATE: June 2, 1994

Quote: "We have, moreover, the profound conviction that only by the power of association based on solidarity (by the union of the working classes to organize labor) can be acquired, completely and pacifically, the civil and political equality of women, and the social right for all"

-Jeanne-Francoise Deroine (1805-1894)

-French feminist

From: The New Quotable Woman (781,

1992)

Withdrawal/Redaction Marker

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[001]

FR: 6/3/94

Melanne,

Here is a work in progress for Hillary's breakfast with Simone Veil et. al.

I've tried to weave together two themes:

- 1) Women as caretakers (which I think resonates universally with women, and certainly will with this audience)
- 2) The challenges all free societies face on the eve of the 21st century -- and the need for us to unite around our common causes.

I have more information about specific issues involving women in France, which I may want to add if you think the speech is moving in the right direction. Obviously, I don't know if things have happened on the trip that would make her remarks for immediate and more personal.

Ciao!

Lissa *J*

P.S. Also am sending a draft of the "Greeting letter" for the American Cultural Center in Paris.

**United States
Information
Agency**

Washington, D.C. 20547



May 27, 1994

MEMORANDUM FOR: Melanne Verveer
Deputy Chief of Staff to the First Lady

FROM: Kimberly Marteau
Director, Office of Public Liaison

SUBJECT: Talking Points for the American Center Opening

Attached please find the talking points and background materials for the First Lady's opening of the American Cultural Center in Paris requested through Dr. Duffey.

Please call me (619-4355), should you need further information or if you have any questions.

**Talking Points
for First Lady Hillary Rodham Clinton's Visit to
the American Center in Paris**

Talking Points

1. The inauguration of the new American Center is a cultural milestone.
2. The stunning architecture of Frank Gehry will make the American Center a landmark in Paris.
3. The proposed cultural program for the American Center will bring the new, the innovative, the wave of the American cultural future to Paris.
4. The American Center is a sterling example of two basic American principles: volunteerism and private sector support of the arts. Many volunteers have participated in the effort to get this new Center built; many private individuals have generously supported it.
5. We hope that at times USIA will be able to assist with conferences and cultural events that will help to make the American Center the acknowledged place to go for Americana in France.
6. U.S. Information Agency programming with France is especially active in two areas - the U.S. France Fulbright Program and our international visitor program. This year, over 80 U.S. and French students and scholars are participating in the Fulbright Program. A number of current Ministers in the French cabinet are alumni of the International Visitor Program. (See attached list.)

Sensitive Areas

1. No USG Support for American Center -- The American Center in Paris is a private institution. USG has not supported the American Center in any way. The sale of the former American Center property and private contributions have funded the construction of the new building.
2. Audio Visuals -- The Government of France (GOF) wants to protect the French audiovisual sector, labeling it a "cultural" necessity. (The French claim that the U.S. dominance of the television and film markets is a form of "cultural imperialism" that is destroying French culture.) During the recent GATT negotiations, the French lobbied very hard to exclude audiovisuals from the areas being opened to free trade, arguing that a "cultural exception" should be applied to audiovisuals. The French were successful in blocking inclusion of audiovisuals within GATT, though they did agree to further negotiations on this issue. Currently, a "European directive" says that programming on European Union (EU) media should consist of at least 50% of programs produced within the EU. The GOF favors a higher, 60% EU content. The GOF has blocked Ted Turner from introducing cable channels within France based on this directive and GOF regulations. Motion Picture Association of America President Jack Valenti is a favorite target of French intellectuals.
3. English Language -- Culture Minister Jacques Tobin recently launched an initiative to ban English-language usage in France in business. The measure, which has to pass the French Parliament, would, among other matters, outlaw commercials using English words or phrases, prevent international conferences in France from being conducted exclusively in English, and punish disk jockeys or others who comment in English ("cool") during their programs. Business interests in general have opposed this proposed law, whose passage is doubtful. However, the issue is being exploited for its propaganda value

Drafted by USIA - 5/27/94

Background materials on the American Center, including newspaper articles are enclosed.

PARIS

HRC/AMERICAN CENTER NOTES

Financial probs - over-extended.

Delayed opening

Cultural sensitivity

fr. hostility to import of Amer. culture.

Totally privately operated

Architect

B

Frank Gehry

- essay of style: "explosive"

- "Tokyo School" - he opened new school

- Pritzker '89

ZAC (Bercy IAC)

link east & west parts of Paris

Limestone skin on building

indigenous to France

Neighborhood Redevelpt

Opera Bastille

Bib. Nationale - future site

Palais Omnisports

Founded 1931

Venue for music - 60's, 70's.

Play

dance

'79-'87 → Artists in Residence

Gehry!

Pei's Pyramid -

French v. sophisticated abt art & architecture

A "petit ville"

A "sui generis" quality to the bldg

It is from diff. vantage pt.

Trained briefly in Paris 1966

U.S. / FRANCE FULBRIGHT PROGRAM

General Statistics

FY 93 budget: \$1,766,660 U.S.: \$1,000,000 France: \$552,678
Other: \$213,982

U.S. scholars: 14
U.S. students: 19

French scholars: 32
French students: 12

FY 94 budget: \$1,818,805 U.S.: \$1,000,000 France: \$569,298
Other: \$249,507

(initial) U.S. scholars: 15
U.S. students: 20

French scholars: 29
French students: 25

FY 95 budget: \$1,812,380 U.S.: \$1,000,000 France: \$536,842
Other: \$275,538

(proj.) U.S. scholars: 15
U.S. students: 19

French scholars: 27
French students: 15

The Program in Brief

The French Fulbright program remains faithful to the fundamental principles of academic exchanges: excellence of participants, flexibility of programs, open competition and selection. In its grant awards it continues to give preference to exchanges in the humanities and social sciences, specifically: American studies, French Studies, history and sociology. The Commission would like to see more candidates in political science, economics and applied sciences. And it also plans to develop exchanges in fields important to the future which promote an interdisciplinary approach: environmental science, city planning, gerontology, ecology, sociology of populations and work, immigration, and cognitive science.

Another important program is the exchange of secondary school teachers.

Contrary to expectations, the opening of Eastern Europe did not diminish the interest of young French people in the United States. As a result, the Commission sees its role expanding. With the assistance of the French Ministry of Education, the Commission hopes to inventory all educational exchanges between the two countries and, in the role of the coordinator, provide enhanced information services to scholars and students. The Commission wants to ensure that new generations of scholars benefit from the same privilege as did their predecessors after WWII: to succeed in establishing ties and building networks between the two countries, taking into account the rapid evolution in higher education on both sides of the Atlantic.



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A private university in the public service

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May 20, 1994

By Fax: 202/456-6703

Ms. Heather Beckel
The White House
Washington, D.C. 20500

Dear Heather:

Thank you for letting me speak to you about Judith Pissar, Henry Pillsbury and the American Center in Paris.

As I indicated, the new home of the American Center, a remarkable building, designed by California architect, Frank Gehry, will be dedicated on Tuesday, June 7, 1994. As a member of the Board, I plan to be there.

Lissa
→
It is my understanding that the First Lady will visit the new building sometime that morning. In view of the outstanding leadership over the last twenty years of Judith Pissar, Chairman of the Board since 1977, and Henry Pillsbury, Executive Director, I take the liberty of suggesting that it would be most gracious on the part of the First Lady if she would, in any remarks she may make during her visit, say some words of tribute to these two Americans.

From
4/17
I send for your information a few materials I believe you will find helpful in this respect. If you would be kind enough to call my letter and these materials to the staff of the First Lady, I should be most appreciative.

I send to you as well a copy of the invitation to the inauguration, by the First Lady, extended by among others Mayor Chirac (as you know, a strong prospect to be next President of France) and Cultural Minister Toubon.

I have a second request. Judith Pissar will be installed, at the French Senate, as a Chevalier of the Legion of Honor, on May 26. President Mitterrand's decree awards her this distinction as "Chairman of the American Center" for

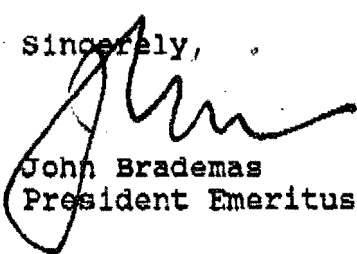
Ms. Heather Beckel
May 20, 1994
page 2

her contribution to cultural relations and understanding between our two countries. A brief letter from our President congratulating Ms. Pizar on this honor, particularly in light of the upcoming dedication of the new home of the American Center, I am confident, would be warmly received by friends of the Center.

I am very grateful to you for allowing me to offer these suggestions.

With all good wishes.

Sincerely,



John Brademas
President Emeritus

JB:mso

AMERICAN CENTER

BIOGRAPHY OF FRANK O. GEHRY,
PRINCIPAL, FRANK O. GEHRY AND ASSOCIATES, INC.
AND ARCHITECT, AMERICAN CENTER

Frank O. Gehry is the principal of the firm of Frank O. Gehry and Associates, Inc., which he established in 1962. Before founding his own firm, Mr. Gehry apprenticed with architects Victor Gruen and Pereira & Luckman in Los Angeles, California, and with André Remondet in Paris.

Though he has become known as perhaps the most uniquely "American" architect working today, Frank Gehry was not born in the United States. Raised in Toronto, Canada, he moved with his family to Los Angeles, California in 1947 at the age of 17. In subsequent years, Frank Gehry built an architectural career that has spanned three decades and produced remarkable public and private buildings in America, Japan and, most recently, Europe.

In an article published in The New York Times in November 1989, architecture critic Paul Goldberger wrote of Mr. Gehry's work: "His buildings are powerful essays in primal



AMERICAN CENTER, 29 rue de la Sourdière, 75001 Paris, France, telephone: (1) 40.15.00.88

U.S. OFFICE, The Puck Building, 295 Lafayette Street, Suite 820, New York, N.Y. 10012, telephone: (212) 966-0909

geometric form and industrial materials, and from an esthetic standpoint they are among the most profound and brilliant works of architecture of our time." Including residences, museums, libraries, schools, shops, concert halls, office buildings, restaurants and various other public structures, Mr. Gehry's buildings are distinguished by his innovative use of color and common local materials (chain link fencing, corrugated metal, indigenous stone) in the creation of highly individualistic, sculptural structures. Hallmarks of the architect's work are his populist approach -- a particular concern for the ways people move through, and live and work comfortably in, the spaces he has created -- and his insistence that buildings address the context and culture of their sites.

Among Mr. Gehry's most celebrated public projects are the Loyola Law School (1981); the Museum of Contemporary Art's Temporary Contemporary exhibition space (1983); the California Aerospace Museum (1984); the Frances Howard Goldwyn Regional Branch Library (1983-84); Santa Monica Place (1980); the Santa Monica Museum of Art (1988); and the Yale Psychiatric Institute (1989). His many private buildings, including the Schnabel House in Los Angeles, California (1989), the Winton Guest House in Wayzata, Minnesota (1986), and the Norton House in Venice, California (1984), have received equal recognition. Many of these and other designs by Frank Gehry were included in a major retrospective exhibition of his work organized by the Walker Arts Center in October, 1986. Titled "The Architecture of

Frank O. Gehry," the exhibit traveled to The Whitney Museum of American Art in New York City.

The architect's first completed project in Europe -- the Vitra International Furniture and Manufacturing Facility and Museum in Weil am Rhein, West Germany, opened in December 1989. In addition to the American Center in Paris, scheduled for completion in the autumn of 1992, Mr. Gehry is currently designing the Entertainment Center of the Euro Disneyland park in France, and a collaborative commercial project in Barcelona, Spain, with the architectural firm of Skidmore Owings & Merrill.

In 1989, after an extensive international competition, Frank Gehry was selected to design the Los Angeles Philharmonic Orchestra's Walt Disney Concert Hall, his largest commission to date in Los Angeles and a reaffirmation of his status as a local hero in California. Having stated that "art and architecture come from the same source," Mr. Gehry has become well known for his friendships with, and support of, California artists such as Ed Ruscha, Billy Al Bengston, Ron Davis, Ed Moses, and Chuck Arnoldi. His collaborations with performers, painters, and sculptors, particularly Claes Oldenburg and Coosje van Bruggen, have tempted many to consider him first an artist.

Mr. Gehry was awarded the premiere accolade of the architectural field -- the Pritzker Architecture Prize -- in May 1989. Comparable to the Nobel Prize, the Pritzker was

established in 1979 by the Hyatt Foundation to honor "significant contributions to humanity and the built environment through the art of architecture." In the same year, Mr. Gehry was named a trustee of the American Academy in Rome. He was elected to the College of Fellows of the American Institute of Architects (A.I.A) in 1974, and has received more than 25 national and regional A.I.A. awards. His work has been featured in such major publications as Time Magazine, House & Garden, Art in America, Newsweek, Domus, The Wall Street Journal, Progressive Architecture, The New York Times and Architectural Record, among others. His drawings and models, as well as his designs for cardboard furniture and his interpretations in various forms and materials of the fish -- something of a personal symbol -- have been exhibited in museums around the world.

Frank Gehry is the recipient of the Arnold W. Brunner Memorial Prize in Architecture from the American Academy and Institute of Arts and Letters. In 1982, 1985, 1987, 1988, and 1989, he held the Charlotte Davenport Professorship in Architecture at Yale University. In 1984, he held the Eliot Noyes Chair at Harvard University. He was made a Fellow of the American Academy and Institute of Arts and Letters in 1987, and he has received numerous honorary doctoral degrees.

Frank Gehry resides today in Santa Monica, California, with his wife Berta, and their two sons, Alejandro and Sami. The family lives in a house discovered by Berta and remodeled by Mr. Gehry.

AMERICAN CENTER

OPENING FESTIVITIES

The American Center's opening events will take place on June 7, 1994.

The day is being planned as an American in Paris festivity with artistic moments and activities happening throughout the building.

Distinguished radio artist, Philippe Krootchey from Radio Nova, has been invited to work with us to select talents from both sides of the Atlantic to celebrate appropriately the French-American artistic exchange for which the Center stands.

Accordingly, drawing from a list of artists who have either worked at the Center or who are fresh to our doors, the day will be punctuated by many events in the building and in the park: jazz, video, dance, visual arts happenings, and a potpourri series of events in the theater itself ranging from classical music to pop music to theatrical excerpts.

We are hoping to present cameo appearances of distinguished individuals the likes of Toni Morrison, Harry Connick, Jr., Bill T. Jones and Frank Gehry. Air France has committed to flying 40 artists from the United States to Paris for the opening. We are hoping to engage Peter Sellars to fine-tune such a smorgasbord.

Throughout this fête, American food and wine from the four corners of the United States will be served.

Our target is a total day audience of 600 - 800 people drawn from artistic, educational, diplomatic and business communities, and of course from the powerful and growing community which supports the American Center.

The day's "personality" will be a balance of anticipation and conviction, of some tradition and some innovation, with robust ceremony and great fun.

The participating artists and the exact schedule of the day will be set by the end of March.

American Center

Program Summary: June 1994

MAIN ART GALLERY

Exhibition: Pure Beauty; Recent Work from Los Angeles

A new generation of Los Angeles-based artists, including Richard Hawkins, Kelly Mason, Jorge Pardo, Sarah Seager, Thaddeus Strode, Diana Thater, and Pae White. This will be the world premiere of this show which will then go on to the Museum of Contemporary Art in Los Angeles. *Curator: Ann Goldstein, Los Angeles Museum of Contemporary Art*

THEATER

Griot New York - Garth Fagan Dance Company

Choreography - Garth Fagan

Music - Wynton Marsalis

Decor - Martin Puryear

Three African-American artistic griots (a West African term for story-teller or keeper of history) collaborated on this evening length dance work which captures the "youthful" energy, grittiness and enchantment that is associated with New York City.

Conference: Youth Culture, International

The origins and impact of an international "cultural literacy" among western youth expressed in language, fashion, erotic conventions, club culture, and leisure styles. *Kendall Thomas, Columbia University*

MOVIE THEATER

Film/Video:

Disorder Today

Sixteen programs of recent short film and video works that focus on disorder affecting the body, the soul, and structural systems. *Bill Horrigan, Wexner Center for the Arts*

Banned in the U.S.A.

Censorship and film from 1916 to today, including films such as Louis Malle's *The Lovers*, Isaac Julien's *Looking For Langston*, Shirley Clarke's *The Connection*, and Andy Warhol's *Lonesome Cowboys*. *Steve Seid, Pacific Film Archive*

Before Hollywood: Turn-of-the-Century Film from American Archives

Six feature length programs of 62 rare films produced between 1895 and 1915. *Sam McElfresh, American Federation of Arts*

BLACK BOX

Stations by Bill Viola

A newly commissioned video installation of five channels of color video projection and sound focusing on images of the human body submerged underwater. *John Hanhardt, Whitney Museum of American Art*

THROUGHOUT THE AMERICAN CENTER'S PUBLIC SPACES

Nam June Paik's Robot Family

Paik's remarkable series of free-standing video sculptures from 1965 to 1980 made out of old televisions. *John Hanhardt, Whitney Museum of American Art*

American Center

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Director, Museum of Contemporary Art, Los Angeles

Philanthropist

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AMERICAN CENTER

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Kathy Halbreich	<i>Director, Walker Art Center</i>
John G. Hanhardt	<i>Curator of Film and Video, Whitney Museum of American Art</i>
Stanley Hoffmann	<i>Chairman, Minda de Gunzburg Center for European Studies, Harvard University</i>
James Hoge	<i>Editor, <u>Foreign Affairs</u>, Council on Foreign Relations</i>
Richard Koshalek	<i>Director, Los Angeles Museum of Contemporary Art</i>
Harvey Lichtenstein	<i>Director and Producer, Brooklyn Academy of Music</i>
Joséphine Markovits	<i>Directrice Artistique de la Musique, Festival d'Automne</i>
Cynthia Mayeda	<i>Chair, Dayton Hudson Foundation</i>
Richard E. Oldenburg	<i>Director, Museum of Modern Art</i>
Suzanne Pagé	<i>Directrice, Musée d'Art Moderne de la Ville de Paris</i>
Henry Pillsbury	<i>Executive Director, The American Center</i>
Kendall Thomas	<i>Professor of Law, Columbia University School of Law</i>
Philippe Tiry	<i>Directeur, Office National de Diffusion Artistique</i>
David M. Winton	<i>Winton Partners</i>
Charles Wright	<i>Director, Dia Center for the Arts</i>

AMERICAN CENTER

FACT SHEET: FRANK GEHRY BUILDING

LOCATION : Bercy Park, 12th arrondissement, Paris

The American Center is located on rue de Bercy on the Right Bank of the Seine, across from the future Bibliothèque de France. The site is situated at the entrance to Bercy Park, within minutes of the Opéra Bastille, Palais Omnisport de Paris-Bercy, and the Ministère de l'Economie et des Finances. It is bounded by rue de Bercy to the north; the newly built Bercy Park to the south; the entry plaza to the Park on the west; and a new housing development on the east.

NEW YORK OFFICE

Paul Gunther, Director of Development
295 Lafayette Street/Suite 820, New York, NY 10012
tel. (212) 966-0909 FAX (212) 274-0082

DESCRIPTION

The new building of the American Center replaces the institution's former location on the Left Bank at 261 boulevard Raspail. Designed to convey in physical form the openness and accessibility of the American personality, the building provides state-of-the-art facilities for the new Center's interdisciplinary programming. Conceived as a miniature city, the building is made up of two essential masses or "blocks" connected at ground level by a soaring atrium hall. The structure accommodates exhibitions and performances, workshops and classes, lectures, conferences, research, sound and film recording studios, and residences.

DATES

Design Presentation : December 1989
Groundbreaking : July 1991
Opening to the Public : Spring 1994

LEGAL STATUS

The American Center is a 501(c)(3) nonprofit institution incorporated in the State of Delaware, United States and in France, a 1901 association.

DESIGN ARCHITECT

Frank O. Gehry & Associates, Inc.
Santa Monica, California

Frank O. Gehry, Founder and Principal
Robert G. Hale, Project Architect and Principal
Greg Walsh
Marc Salette

ASSOCIATE ARCHITECT

Saubot et Jullien Associates
Paris, France

Roger Saubot, Founder and Principal
Philippe Cieren, Project Architect
Nicolas Camilleri
Antoine Maroun
André Graby
Pierre Tanguy

SITE DIMENSIONS

The site is an approximately 166 x 170 foot rectangle with a 66 x 66 foot triangular section removed at its southwest corner, making a five-sided plot with one angled facade.

MAJOR FEATURES

The complex's main entrance, situated at the southwest corner of the site on the angled facade, opens onto Bercy Park with a sweeping portal topped by a zinc "awning" inspired by traditional French architecture. The exterior surface is indigenous French limestone (Saint Maximin) traditionally used in Paris.

The entrance hall or "accueil" rises up into a skylit atrium and connects the two blocks composing overall building structure. Access to the upper levels of both blocks is situated in the accueil,

which is open to the public and serves as an orientation point to the rest of the structure. The accueil has two levels providing access to upper cultural program areas, as well as a two-level restaurant and café, international bookstore, travel agency and membership office.

On the ground floor there is a 400-seat flexible proscenium stage theater with an extendable apron thrust stage. The volume of this theater rises through upper levels of the eastern structural blocks of the complex, which contains the American Center Arts and Education facilities, as well as administrative offices.

Below the accueil are three underground levels, the lower two designated for parking and technical space. Just below ground is the lower lobby, housing two "black box" performance and film/sound recording spaces of approximately 1,100 and 2,500 square feet, as well as an audio-visual center, an archival area, an exhibition hall, performing artists' dressing rooms, technical rooms and service areas.

The western block of the structure contains 26 apartments to be progressively used by visiting artists, scholars, and opinion leaders. Also located here is a 100-seat cinema and lecture hall.

On the upper levels, the eastern structural block of the building contains 8 classrooms and a conference room. The four top floors contain, respectively, spacious exhibition galleries and two studios, one for performing arts, the other for visual arts.

Exterior balconies are featured above the main entrance, facing southwest onto Bercy Park, and on the top two levels on the eastern facade of the building.

Soaring glass windows within the atrium offer constant views of activity within various parts of the complex and on different floors.

TOTAL FLOOR AREA

150,700 square feet

BREAKDOWN OF AREAS PER FLOOR

Listed from lowest underground level upward :

Sublevel 3	23,080 f ²
Sublevel 2	23,080 f ²
Sublevel 1	18,455 f ²
Mezzanine	9,010 f ²

Ground level	19,585 f ²
Raised Lobby	4,810 f ²
Floor 1	11,135 f ²
Floor 2	10,600 f ²
Floor 3	8,460 f ²
Floor 4	14,215 f ²
Floor 5	14,000 f ²
Floor 6	6,040 f ²
Floor 7	9,880 f ²
Floor 8	2,380 f ²

BREAKDOWN OF MAJOR PROGRAMMATIC ELEMENTS

Accueil/Hall	6,890 f ²
400-Seat Theater and Backstage Areas	11,170 f ²
2 Black Boxes and Support Areas	6,640 f ²
Commercial (including Restaurant, Bookstore, and Travelers Information Agency)	10,270 f ²
Exhibition and Support Areas	7,350 f ²
2 Studios and Support Areas	4,650 f ²
Classrooms	7,220 f ²
Administration and Documentation Area	5,790 f ²
Cinema	1,650 f ²
Apartments	26,110 f ²

PARKING SPACES

Sublevel 3	66 f ²
Sublevel 2	38 f ²

BUILDING HEIGHT

100 feet (from elevation of proposed Park level)
85 feet (from rue de Bercy level)

AMERICAN CENTER

INTERVIEW WITH FRANK GEHRY, ARCHITECT FOR THE AMERICAN CENTER

Q. What has the American Center commission meant for you?

F.O.G. This is the first full-fledged cultural institution dealing with the arts as a permanent building that I have done outside of America. It's a very important project for me. I've worked with cultural institutions in the States. I did buildings for the Temporary Contemporary [an auxiliary facility of The Museum of Contemporary Art in Los Angeles], the California Aerospace Museum, the Goldwyn Library [in Los Angeles], the Cabrillo Marine Museum. For me, as someone very involved with sculpture and art and dance and music -- those things are part of my life, I take my nourishment from them -- to be offered a project like the American Center has been very exciting. The fact that it was in France gave it an extra boost. The Europeans are just now getting a new slant on American architecture. There have been some commercial buildings done there recently by Americans, and then of course Pei's Pyramid. So this project is very important to me and I have invested a lot of my gut in the American Center.

Q. Is this your first project in France?

F.O.G. It is the first project to be built in France. And I think there is a healthy skepticism among the French architects here regarding this project. You know they would have preferred a French architect to do it even though it's an American center. Especially after the Pei Pyramid. I have to say though that, so far, the agencies we've been working with -- the French building department and planning departments and all of the people we've met with to explain the project and approve the various parts -- have been very, very receptive. It's exciting especially because in France, these people are particularly knowledgeable about art and architecture, which is very, very different from the kind of character you find in America. The French in those capacities are a lot more cultured.



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Q. How familiar were you with Paris before this project?

F.O.G. Well, I lived and worked there in an architecture firm in 1960 and I've never forgotten the energy. It's something to draw from. I like it. Paris is a very intense city. Lots of people, lots of traffic. I have always been intrigued with France. It's a feisty society. It's not laid back. It's cranky and has an edge to it. They don't accept foreigners easily, either. It's a fascinating society to me. I like the French because they are quick to the point. They don't try to cover everything up. I want the American Center building to be just like Paris. It will be a city, a petit ville, full of dance and music and activity and a lot of energy like the city.

Q. Is it safe to say, then, that you are creating a very French building for the American Center?

F.O.G. Not really. The building is like the institution; it's about two perspectives, European and American. It's an American's interpretation of Paris as I see it, without trying to make a French building. I tried to deal with the mixture of cultures. It's a kind of "American in Paris." I see the building as very Parisian and very American. And also as very festive because that's what it's about.

Q. Could this building exist in California?

F.O.G. To me, France is about street life. A particular type of street life which couldn't exist in Los Angeles. I made a street life building for Paris which couldn't exist in Los Angeles. You couldn't put this building there. It's about context and the French context involves certain traditions and conventions. At the same time, the building is also very unconventional. That is, you walk up to the building and you think it's conventional at first, but then you'll blink.

Q. Could you explain how some of the actual details of the building create that effect of being both American and European? What did you do to make the transition from the conventional to the unconventional in one structure?

F.O.G. Well, if you look at the model and the plans for the building you can understand it better. You see the Rue Bercy? It's on the north side of the building. That is the way one arrives at the American Center building coming down the street from the Metro. You come down the street and the first image you

get of the building is this facade on the north side that is, for me, anyway, especially simple, comfortable, polite to the street and the existing surroundings. It has a calm facade and it breaks down into two masses on that side that respond to the scale of the buildings on that street. I've done a sort of classic mansard here, but I made the mansard slip down the side of the building, down to the ground. At the ground floor, there are glass storefronts like the ones in other buildings on the street. So from the beginning you think you have a discreet building. But as you move around the site it changes.

Q. In what way?

F.O.G. Well, as you come around the building from the street side you enter Bercy Park, the main axis toward the Seine, and the building starts to become more sculptural. The first thing you encounter on this side of the building, the west side, is a small sidewalk café that belongs to the Center. And above it, where you see a blank wall on the facade, is a 100-seat cinema. And the more articulated piece on top of that is what I call "the pineapple." There are three special apartments there that are part of the housing. They look out on the park. I wanted these to be very special. The forms here start to get a little, you know, different, a little unexpected, more animated. So then you move around the building from the pineapple into the park and you find the entrance to the building, where the building just explodes into a kind of exuberant form so that it is perceived as a kind of actual sculptured piece in the landscape of the Bercy Park. It's joyous, friendly, happy, welcoming. We put all the animation on the park side and it's very unconventional, very American. It's very energetic and very, very three dimensional.

Q. There are all kinds of unusual volumetric pieces over and above the entrance to the building. They are sort of massed together. And they do look, to use your word, "sculptural". Can you elaborate on these forms? Where did they come from?

F.O.G. Well, when I'm working I consider context. And the Parisian context is stone and metal roofs, very sculptural roofs. If you look at the Hotel de Ville, the sculptural character of that building is very strong. It's got the best cleavage in Paris. Its big, V-shaped spaces and the articulation between the roofs and fireplaces make a strong statement. For me that is the best of Paris.

Q. You've often been quoted as saying that your architecture is informed by painting and sculpture, causing some to think of you more as an artist than an architect.

F.O.G. I am an architect. I do think that art and architecture come from the same source. They involve some of the same struggles. My first work, when I started to do my own stuff, was encouraged by artists, not by other architects. Actually, other architects were suspicious of my work. Ed Ruscha, Ed Moses, the Los Angeles artists have always been very, very supportive. They became my support system and they are still my support system today. I am a product of the sixties. People like Ruscha, Richard Serra, Claes Oldenburg, Carl Andre -- they came out of the same time, the same mentality. I have always been interested in their work. I always related to their thinking and to the expressions of that time -- minimalism, pop art. I relate to these guys. In a lot of ways we are very similar, but I'm an architect.

Q. Where are the similarities?

F.O.G. I came to architecture through fine arts and painting is still a fascination for me. Paintings are a way of training the eye. You see how people compose a canvas. The way Bruegel composes a canvas versus the way Caravaggio composes a canvas or Jasper Johns. I learned about composition from their canvases. I picked up all those visual connections and ideas. And I find myself using them sometimes. The ideas of space through paintings, through the Pinturicchio paintings in Siena which are just beautiful, huge, spatial experiences. They are about cities. And Lorenzetti, Gentile Bellini, Carpaccio. All of these paintings are about space and cities. Piet Mondrian has inspired the window and wall elevations of many buildings from Gropius to Corbusier. I have been fortunate to have had support from living painters and sculptors. I have never felt that what artists are doing and architects are doing is very different. I've always felt there is a moment of truth when you decide what color, what size, what composition. How you get to that moment of truth is different and the end result is different.

Q. Another important aspect of the American Center building is the two masses you mentioned before. These actually house two distinct functions -- the cultural center and a housing area. These two masses seem to have a noticeable tension.

F.O.G. Yeah, they do. At the time the client was asking me to do this building I was thinking of buildings in terms of bottles. You put them together and there's an energy that you don't get from a bottle alone. They have an effect on each other. There's a difference between one bottle alone and six together or even two together. And a building -- the parts of a building -- should have that energy of bottles, forms together that have an effect on each other.

Q. Did you say "bottles," or "bodies"?

F.O.G. I said "bottles," but, now that you mention it, I could have said "bodies" because it's the same thing with bodies. In fact, I didn't originally contrive it this way, but the building is like a ballet dancer, a ballerina lifting her skirt, inviting people to come inside. The entrance, the way it sweeps across, is like the lifted skirt, and the circulation portion where the elevator is -- the part that rises over the skirt -- is like the figure. The ballerina lifts her skirt up and, since I'm a dirty old man, that's the way you enter the building! I also think of the building as being like a big welcome mat at the entrance to the park. It's open. It invites you in.

Q. Is that a critical aspect of the building for you -- the open, inviting quality?

F.O.G. Yes. I think the most important thing about the building for me is this idea I have about accessibility. The building has a body language that says "come in," like at the Temporary Contemporary or Disney Hall [a project in the design stage for the Music Center in Los Angeles]. The architecture doesn't get in the way of people walking in and out. It's inviting. The feeling of accessibility is a big priority in all of my work. The key issue for me is, What does the building say to the people on the street, how does it welcome them? And I don't think that destroys or negates an artist's position. I want people to be able to interact with my ideas and not be intimidated by them. This is very important, particularly today. It's what I'm doing with the Disney Hall in Los Angeles. With the American Center building, you feel an easy transition into the building without any intimidation, without feeling that somebody's going to stop you or ask you questions. My architectural language may feel strange to some people. But they should still feel comfortable in my buildings. That's the way the American Center will be, I think. You should see the entrance from the park and feel like coming in, taking your jacket off. I want the building to be like a party in the park, very inviting.

Q. Is the park entrance your favorite part of the building?

F.O.G. Well, it was definitely the toughest part to do.

Q. Why was it so difficult?

F.O.G. We had to conform to certain requirements determined by the city [of Paris] and that involved a chopped off corner on the site, which is called the pan coupé. There's an existing building already to the west of ours which has this cut off corner and we had to promise the city that we'd do the same thing on ours. So the site itself was the greatest challenge. You essentially have this 166 by 170 foot rectangular plot of land with a 66 by 66 foot triangle removed from the southwest corner of the site. I have never had an experience with this before. The pan coupé was a major torture.

Q. Why?

F.O.G. It meant working with a site that was confining. We had to work with the pan coupé, which is not the way I would usually work, which is about a less controlled, more immediate response to the site.

Q. How did you cope with the pan coupé in the end?

F.O.G. It was very difficult. First of all we put the main entrance there. If you look in straight elevation at our building, you can see that there's one element, then a second, and then the shaft of the elevator, which is orthogonal. So you have these three pieces in relation to the facade. Then in the front elevation to the park, which is on a diagonal, you have also orthogonally this sculptural element and again this side of the elevator and this side of the apartments. So there again you have the three elements.

The solution to the question of the pan coupé for me, which seems very simple now but took me months to figure out, was to rotate the circulation piece -- the elevator shaft, which I call "the leaning tower" -- over the entrance on the diagonal to make the transition around the pan coupé. It's complicated. But on each elevation, the pieces are frontal. So there are three parts on each elevation that are frontal, with the elevator tower being frontal in both directions. Then the skirt of the elevator tower -- the skirt of the ballerina that I referred to before, which is an awning over the entrance -- and this piece with the balcony that sits on top of the entrance roof rotate on the diagonal so that they face the diagonal created by the pan coupé. In fact, I'm always trying to recapture the missing point of the pan coupé. It's wishful thinking I guess. So you see on the model this little structure out in the plaza in front of the Center's entrance. It's a bandstand in the park. That's the missing point of the pan coupé.

Q. What will the visitor encounter at the entrance to the Center?

F.O.G. Well, first of all, my one California act here, or maybe it's a California act, is I hope to be able to have the wide glass doors of the entrance slide all the way back in warm weather so that the entrance is entirely open and the line between inside the Center and outside in the park disintegrates. The leaning tower over the entrance, as I said before, is the vertical circulation, the elevator that leads up to the other levels, and the stairways that surround that. The sculpture of the outside continues on the inside because you have the accueil.

Q. What is the accueil?

F.O.G. It's a kind of welcoming entry, an atrium on two levels. You can enter the building from the corner out on the Rue Bercy, or from the main entrance on the the pan coupé. Either way when you come in you're in the accueil. On the lower level of the accueil, you can go into the restaurant, the bar, the retail shops, the libraries. On the second level of the accueil -- the mezzanine, which is a raised section -- you go up and actually engage in the activities of the American Center. This mezzanine is connected to the restaurant also, but it's where you buy tickets and get information and have access to the elevator to go up to the theater and classes and the rest. The mezzanine can be used for special activities and parties, but also special exhibitions and activities we haven't even thought up yet. These two accueil spaces are different from each other. The lower level space has a small skylight that is related to the stairways and the elevators, but it is essentially covered. And the raised section of the mezzanine has a glass roof. From the mezzanine looking up you will see the sculptural parts of the building very clearly so that the energy of the exterior of the building will inform and be part of the mezzanine and the interior. I really like this part especially -- the activity, the animation visible by looking up through the glass skylights.

Q. That glass part where you can see all the people circulating is reminiscent of the Beaubourg [The Centre Georges Pompidou in Paris]. Was the Beaubourg at all an influence on your design choices here?

F.O.G. I like a lot of things about Beaubourg. But one thing I like especially about it is the feeling of people being all over it, the activity of it being a building inhabited by people. You feel its activity from the outside. At the American Center, we wanted to have balconies and places on the building where you could see people from the outside as well as the courtyard, the stairway,

so that it would be animated and its activities would be visible. The energy is important because the Center's program is very charged and intense and dense and it was important that the building reflect the energy of that. The activities which will go on inside the building complement the forms, which are dense, too.

Q. What do you mean by "dense"?

F.O.G. The American Center's program is extensive. It's multi-disciplinary. Movies and theater, classes, eating, exhibitions, shopping, people living in apartments. The building has to say what's in it. It has all kinds of uses and functions. There will be circulation in the building at all hours, and that made it complicated to work out. The codes for housing are different from those of the theatre, the restaurant, the museum and so forth. It's like a Swiss watch. I think we've achieved a nice balance. All the forms have been resolved with the density and we still have a humane building.

Q. Can you tell me more about the details of the building? You left off with an explanation of the entrance.

F.O.G. On the ground floor facing the park on the south side of the building there will be a bookstore which can also be, in summer, I hope, open with outdoor stands full of books and stuff. On the next floor above that there's a large window -- in the model through this window you can see we put a Frank Stella -- where there's a foyer for the 350-seat proscenium theater. So when you come out of the theater you look out of the window and feel the park below. Above this is the language school floor for the American Language Program. And above that are the exhibition galleries. And then above those are two spaces -- studios for art and dance classes and rehearsals. There is a balcony that is over the entrance, and people from the gallery can walk around the balcony and have views of the park.

Q. Why was the dance studio placed over the exhibition galleries? One would expect to have the galleries on the building's top level in order to take full advantage of daylight.

F.O.G. We agonized over that one. We wanted to get natural light into the art gallery with a tall skylight. This way, the way that we have it now, direct light doesn't come in but there's a higher space for the light to come in. If the gallery had been above the dance studio space, on the top floor, the window of the skylight would have been at the same level as the roof and you would have had uncontrollable light. I started with the design the other

way around when I was first working on it. But as I studied the reality of the program, this way made better sense with the gallery below.

Q. And what's happening on the eastern side of the building? It seems to become quiet again in comparison with the very animated south side and the entrance. Does that have anything to do with the fact that there will be an apartment house very close to the Center to the east?

F.O.G. The housing site to the east will be built after our project. I've seen the design, the plans for it. Since we started designing first we took that housing project into account. In general, nothing fronts onto that side so that when the housing is built they won't have our institutional areas staring into their apartments. Their building will be approximately the same height as ours -- 24 meters as opposed to our 27 meters. There will be a very small street between the two buildings, just for foot traffic really, and so you will never see much of that facade of the American Center except from the corner. It's just going to be a more quiet side. We will probably grow ivy and plants there. We've focused on the corners; the offices and archives of the American Center are on the two floors of that side, and the third floor is the American Language Program, which I already pointed out from the southern facade. And there's also two balconies on this eastern side.

Q. Henry Pillsbury [Executive Director of the American Center in Paris] seems particularly fond of those balconies. He talks about them with great enthusiasm.

F.O.G. That's because they have a lot to do with his idea about how the Center is going to be used by artists. He's picturing this one balcony off the studios as a place where dancers are going to hang out in their smelly leotards between rehearsals and artists are going to come out of the studios with paint on their pants and use the stairs to carry paintings and sculptures down to the galleries below. And the other balcony is a place where possibly sculpture can be shown.

Q. What materials have you chosen for the building?

F.O.G. For the interior I don't know yet. For the exterior we will choose a limestone that is indigenous to France. I don't know for sure what the stone will be. I envision a limestone that has some pink in it.

Q. And what about other materials?

F.O.G. The metal roof at the entrance will be zinc, the normal zinc that is always used on the roofs in France. And the glass should end up about the same greenish quality as on the model. That hasn't been figured out really yet either. The best glass I've seen so far, even including the Pei Pyramid, is still the Grand Palais. The windows there are really great. I like them because of their handmade quality.

Q. No chain link in this building?

F.O.G. No chain link. I'm not really doing much with it right now. When I worked with it, I was dealing with what I had and the materials that were affordable. I'm optimistic. I think the little Danziger building that I did in Melrose in 1964 (in Los Angeles) still looks good. A 25-year-old building made with cheap materials and it looks as good as the library building downtown. I'm very careful about detailing materials to keep them intact; but in being careful I'm also careful about preserving the quality of immediacy.

Q. When you were talking earlier about the relationship between art and architecture, you used the term "moment of truth." Can you elaborate on your moments of truth?

F.O.G. The moment of truth is when you have to face yourself and put down the first line or the first brush stroke if you're an artist. There is a point where I have to make a decision, take a direction. There are a lot of them in a building. It's essentially what makes a building look like it does, like the American Center building, which is the aggregate of all those moments of truth and my selection. It's what the shape of a building will be, which comes from inside your own values, unless you copy other stuff.

Q. You have said that if your American Center building looks at all like a particular person, it looks like Henry Pillsbury. Can you explain that?

F.O.G. Well, the building is a direct result of my conversations with Henry. It is completely about my involvement with him, my understanding of his vision for the Center, what it's going to do in the future, what it will mean to people who use it. It came out of our dialogue and hours and hours of conversation. He has worked closely on every aspect of it.

Q. So this building has been a collaborative effort?

F.O.G. Collaboration is a necessity for me. It's necessary in general in my work. Absolutely essential. Cities are built by a lot of people.

Q. It's tempting to draw comparisons between this building and the building that Peter Eisenman has just finished for the Wexner Center for the Visual Arts [on the campus of The Ohio State University in Columbus, Ohio]. Since you and Peter Eisenman are both known as deconstructivist architects...

F.O.G. I am not a deconstructivist! That term really drives me crazy. It's like someone invented this word and took my work, which I've been doing for more than twenty years, long before the word was invented, and crammed me into it. People insist on putting us in a box. They can't be comfortable with something they can't categorize. It's true that I'm very interested in buildings that are open, that allow people in them. But my buildings have always been that way because I'm interested in openness and accessibility, not just in structural devices.

Q. Well, the Wexner Center building is very idiosyncratic. It is a very personal statement by its architect, Peter Eisenman, and there is a great deal of curiosity about how that building will work with art in it, and whether or not the design will compete with the Wexner Center's program over the long haul. How difficult is it to make a personal architectural statement when you are designing a building for arts programming?

F.O.G. The American Center building won't compete with program. It's about program. It's completely a response to the client. I'll tell you a story: At a certain point after I'd talked to Henry and Judith [Judith Pizar, Chairman of the Board of the American Center in Paris], I saw all of the problems because they have this specific budget and this limited amount of real estate and they want a place to handle all of the programming they are talking about. A lot of programming, very complex. And as the architect, I am supposed to take all of their problems and give them back a thing, a building, a place that works for their program. That is when I went back to Los Angeles to my office and had eight weeks of panic. And Henry and Judith kept calling and saying, "What's happening?" They wanted to watch me work. They wanted to see solutions. They wanted to take Polaroid pictures of models and see drawings. And I wouldn't take their calls. I told them to leave me alone and go away, to let me work it out. I had to find the answers for myself, my moments of truth. I had to deal with the problems and figure them out my own way. So, ultimately, this building is just as much my personal statement as Peter Eisenman's is his in Columbus.

Mine is based on the information and the problems I was given by my client and this building is a direct answer, a personal answer to those problems.

Q. How much of a problem is the development of Bercy for you? How do you deal with a site where, eventually, thirteen other projects will surround you? Do you try to stand out? How do you make an original statement and still not be overpowering or out of scale?

F.O.G. It's a judgment call of where you pull in the reins and where you express yourself. Mostly that's done poorly by people. Most buildings that are built don't pay any attention to that. I think most good architects are sensitive to those issues and deal with them in some way or other. People hire an architect for his expression, for his talent to put things together in a certain way. I look at a situation such as Bercy optimistically. My perception has always been to deal with the world the way it is and to deal with it optimistically. I don't try to change it because I know I can't, so I try to fit in and mess with at the same time. Working in the city requires more than a passive interaction.

Q. And how about technical problems? What place do they have in the artistry of architecture?

F.O.G. Solving all the functional problems is an intellectual exercise. That is a different part of my brain. It's not less important, it's just different. And I make a value out of solving all those problems. Dealing with the context and the client and finding my moment of truth after I understand the problem. If you look at our process, the firm's process, you see models that show the pragmatic solution to the building without architecture. Then you see the study models that go through leading to the final scheme. We start with shapes, sculptural forms. Then we work into the technical stuff.

Q. How do you feel about the legacy of your buildings?

F.O.G. I'm not that precious about myself. On the other hand, these are public buildings that have to be maintained. There's a responsibility. The community invests money and there is a necessity that the building exists for a number of years and be built out of substantial materials.

Q. It seems as though many architects have been trying to make their buildings seem more important, more substantial, by appropriating a lot of forms and details from the past, by turning to Neo Classicism.

F.O.G. You know, I got very angry when other architects started making buildings that look like Greek temples. I thought it was a denial of the present. It's a rotten thing to do to our children. It's as if we're telling them there's nothing to do but look back. It's like there's no reason to be optimistic about the future. So I got angry. That's really when I started drawing the fish, because the fish has been around for thousands and thousands of years. It's a natural creature, very fluid. It's a continuous form and it survives. And it's not contrived. To tell you the truth, I didn't intend for it to become a central form when it first occurred to me. It was an instinctive thing.

Q. Will there be any fish at the new American Center?

F.O.G. So far, there is no fish form in the building at all. If one were to come, it might happen in the accueil. The plaza around the building has a pattern of paving that is like fish scales. So I guess that's the fish surfacing.

Q. The fish is a very appealing symbol particularly in these confused times when the whole world seems to be in a state of upheaval and change. Pluralism seems to dominate architecture today. Does this make for incoherence, or do you think it just reflects the incoherence of the world today?

F.O.G. This is a time of incoherence, chaos, rushing around. It is a time of serious global problems that we can't solve and don't even understand most of the time. As far as architecture is concerned, I think pluralism reflects the times in America. It may not be a positive thing in Europe; I can't make that judgement. But certainly in America we have been hit by waves and waves of European architects in our teaching institutions to the point where kids in architecture school feel like they're second-class citizens in their own country. This was true when I went to Harvard and it is the same now. There has been an inferiority complex over the years. You have to hope that original people will get over that.

Q. How much freedom does an architect have in his work?

F.O.G. There is not a lot that good architects get to do because basically the value systems are mostly about what architects are hired to do. Those are the priorities in America. This is a country that spends less per capita on culture than most smaller European countries. So we're still in the woods a bit on that one. I think it's been wonderful that the American press has started to focus on American architecture. There has been enough stuff made so there is a dialogue. There has been an awakening of architects. You certainly see it in Los Angeles. I think pluralism is wonderful. That is the American way. Individual expression. It hasn't hurt us in painting and sculpture. It hasn't hurt us in literature. And it won't hurt us in architecture.



Embassy of the United States of America

UNCLASSIFIED
TELEFAX TRANSMITTALDATE: May 11, 1994
TIME:

TO: Patty Solis, White House Staff

(Name & Office)

FAX NUMBER: 19-1-202-456-2317

(Country code + City code + FAX #)

Transmittal + 74 pages

FROM: JANICE F. BAY, MINISTER-COUNSELOR FOR ECONOMIC AFFAIRS

(Name, Office, Agency Code)

AMERICAN EMBASSY PARIS

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SUBJECT: Program for Mrs. Clinton

REF:

MESSAGE:

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-- TRANSMISSION TIME: COST: AGENCY CHARGED:

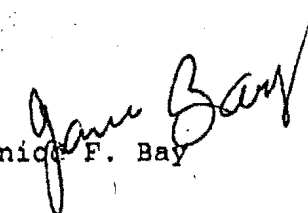
EMB-35 / August 90

MAY 11, 1994

Dear Patty,

Herewith are the selected materials which we have received from the American Center. They are organized into two parts: General background on the Center (the building, a mission statement, history, upcoming programs); and specific information on the art exhibition and video installations which will be in the building for the June 7 opening. The latter part also includes bio-data on the artists and a listing of events which will be included with invitations to the inauguration indicating events taking place during the months of June and July.

You might have already received these materials from Judith Pissar if you saw her during her Washington visit, however, we wanted to be sure that you had them. Also, we are still awaiting the statement of objectives for the proposed June 7 event, and a prioritized guest list. Regards.


Janice F. Bay

GENERAL BACKGROUND
(Building, Mission, History, Program Summary, Fact Sheet)

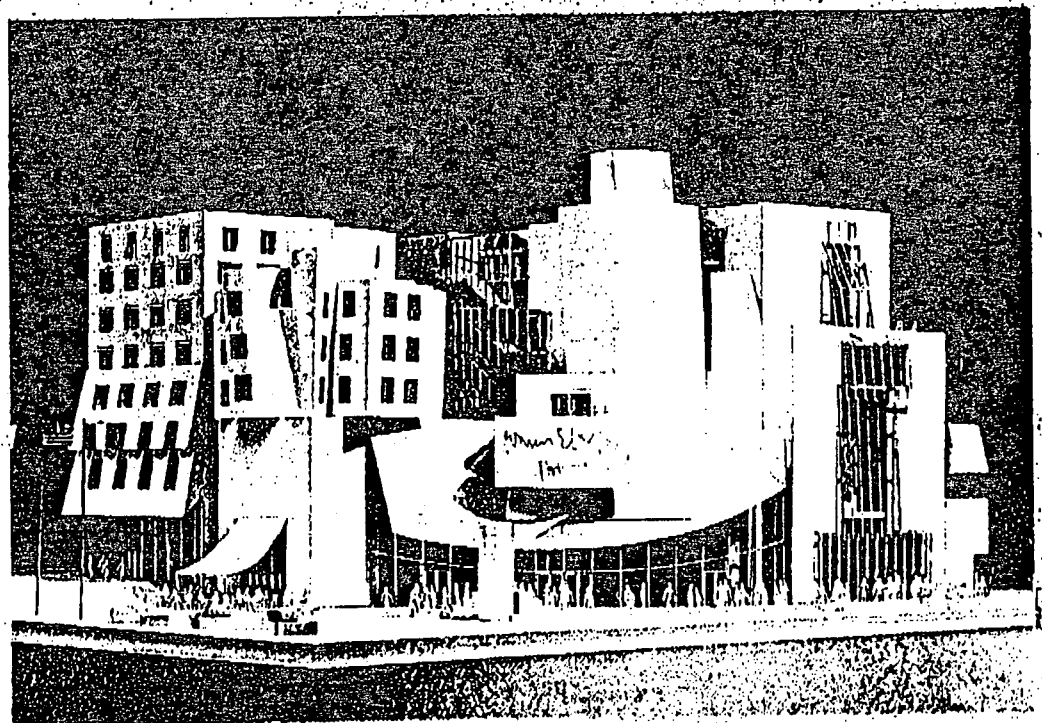
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Background

American Center

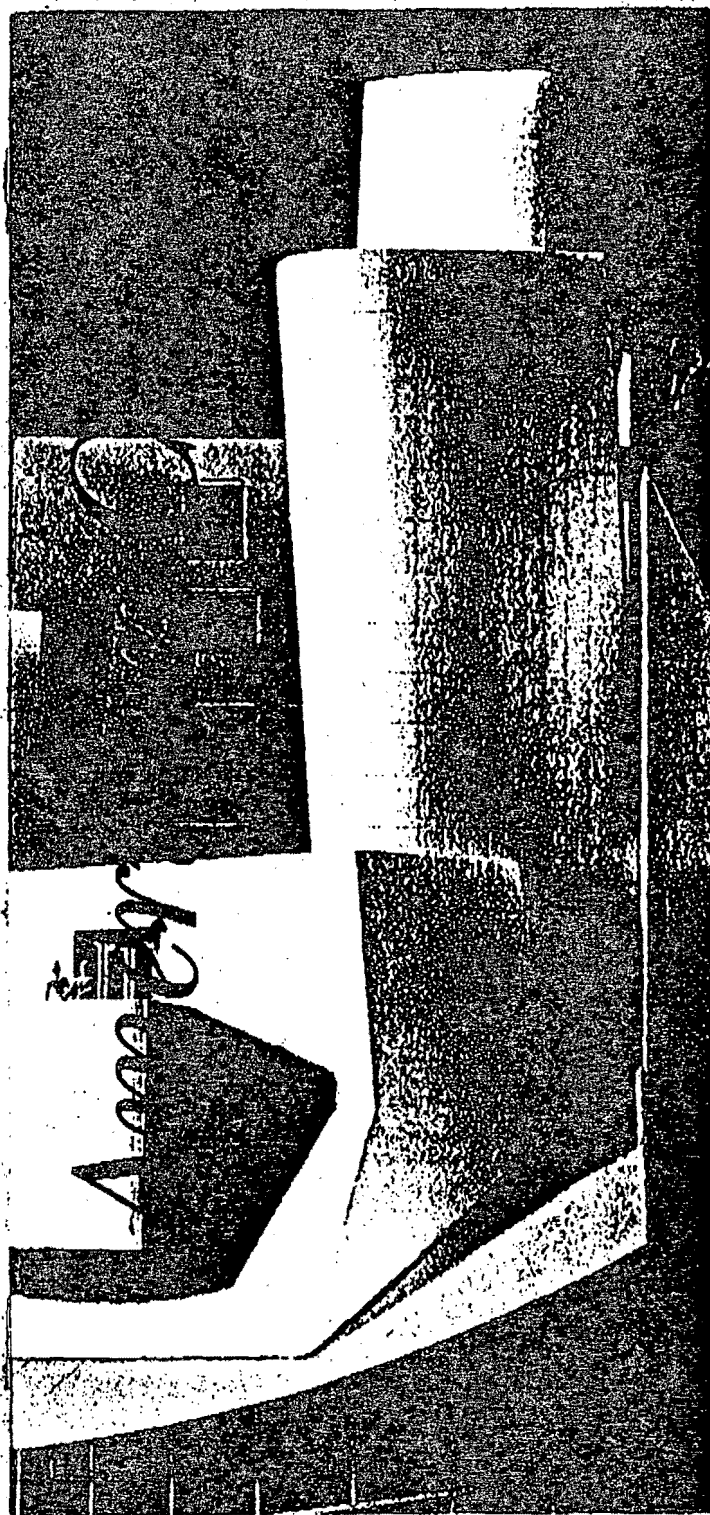
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44.73.77.55

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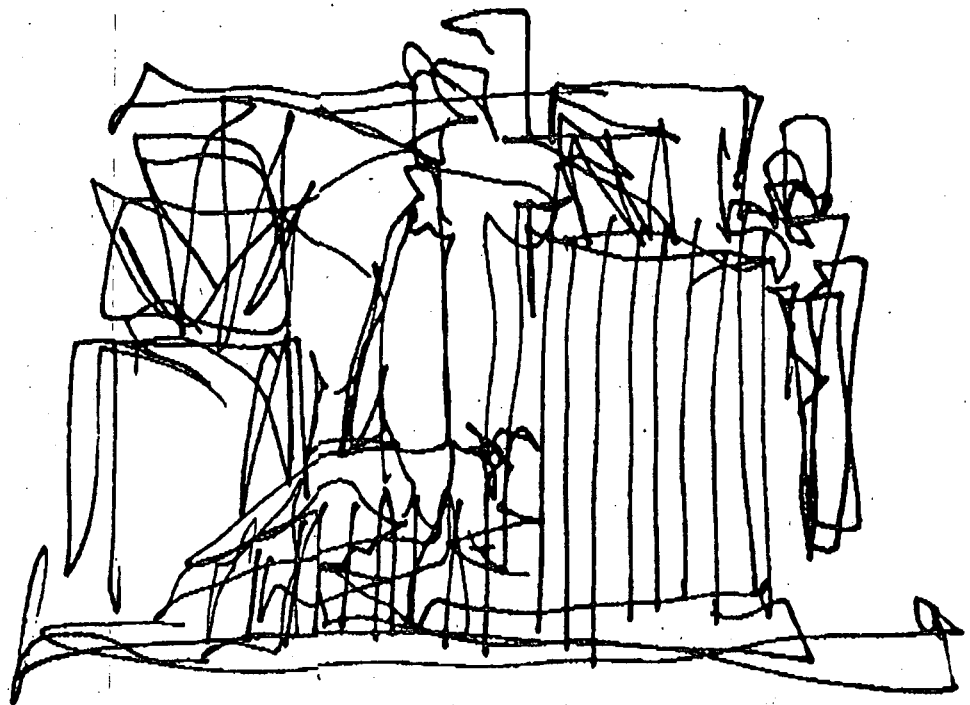


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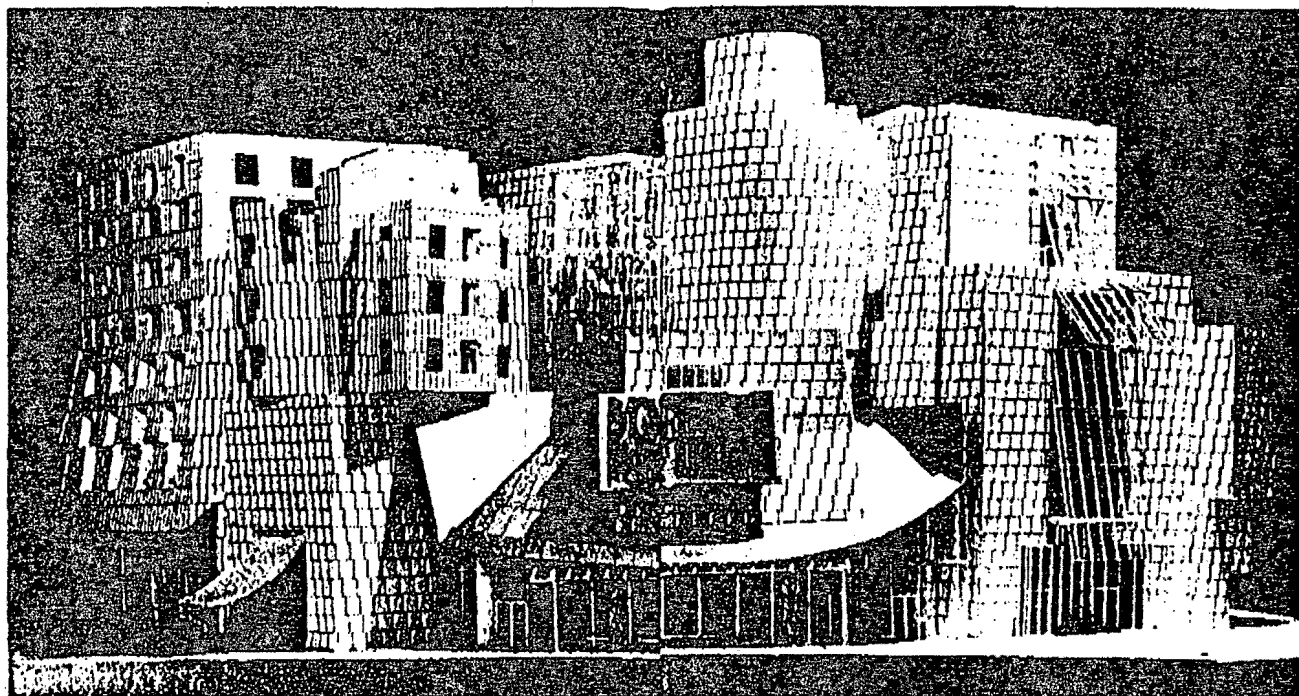


"A dancing figure, joyous, friendly and welcoming, the building has to say what's in it. The program of the Center is very charged and intense and dense. The building reflects that energy. The activities that take place inside will complement the forms we've designed." *Frank Gehry*

The Building



Drawing, new American Center by Frank Gehry



Model, new American Center; photo: Brian S. Yoo

In 1987 the city of Paris invited the American Center to relocate to the redeveloping southeastern district surrounding Bercy Park. The new neighbors will include the Bibliothèque Nationale de France, the Opéra Bastille, the Ministère des Finances, Palais Omnisports de Paris Bercy, and a tree-filled garden reclaimed from the old wine wholesale district, linking the Center directly with the river Seine. A nationwide search identified Frank Gehry as the architect most attuned to the needs of artists, scholars, and students. This imaginative, technologically-sophisticated building has been under construction since February 1991.

Sheathed in Paris limestone, the Center has been designed as a self-sufficient village of interlocking spaces. A gross floor area of 150,700 square feet will accommodate:

- 400-seat proscenium theater
- 100-seat cinema
- 2 black box studios
- 9 classrooms
- exhibition galleries and terraces
- totaling 10,000 square feet
- visual arts atelier
- performing arts atelier
- facilities for conferences
- and symposia
- audio and video center
- atrium
- restaurant/café
- documentation center
- travel agency
- bookstore
- 25 apartments for resident
- artists and scholars

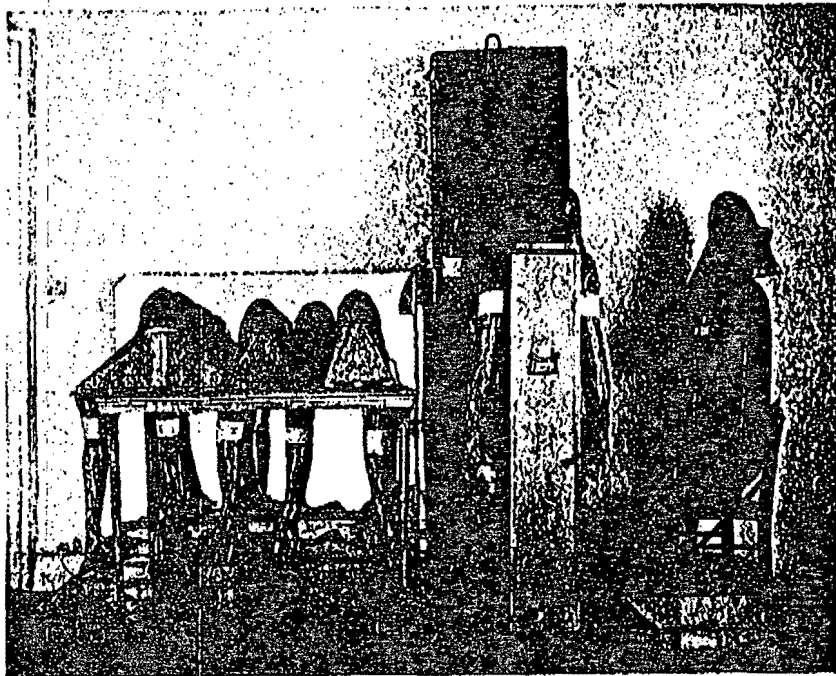
The Programs

Edward Kienholz and
Nancy Reddin Kienholz
"People Holding Bound Ducks"
Courtesy Lauer Gallery, New York
Photo: D. James Dee

The American Center's programming policy derives from the conviction that Paris is a crucial meeting place for artists and an essential urban laboratory for the future. The Center, accordingly, seeks:

- to cultivate emerging as well as established talents;
- to juxtapose live and technological art;
- to attend to the applied arts
- to mirror changing demographics and evolving ethnic expression;
- to collaborate with other institutions;
- to address issues of global concern, especially their impact on the arts and humanities; and, indeed,
- to send back to the United States ideas and perspectives revealed in the Center's intellectual life.

While the Center's presentations in the arts will highlight achievements of American artists, substantial representation of international creativity will serve to explore interrelations, interactions and common themes.



Exhibitions

The American Center's exhibitions will present a diversity of styles as well as media, from painting, sculpture, and the graphic arts, to photography, video, architecture and design. Often a conceptual or thematic approach will reflect social, political and psychological issues as they are addressed in contemporary art. Galleries will regularly become laboratories for works in progress and the Center will frequently commission new work.



Lee Breuer; photo: Amnon BenNounis

Performing Arts

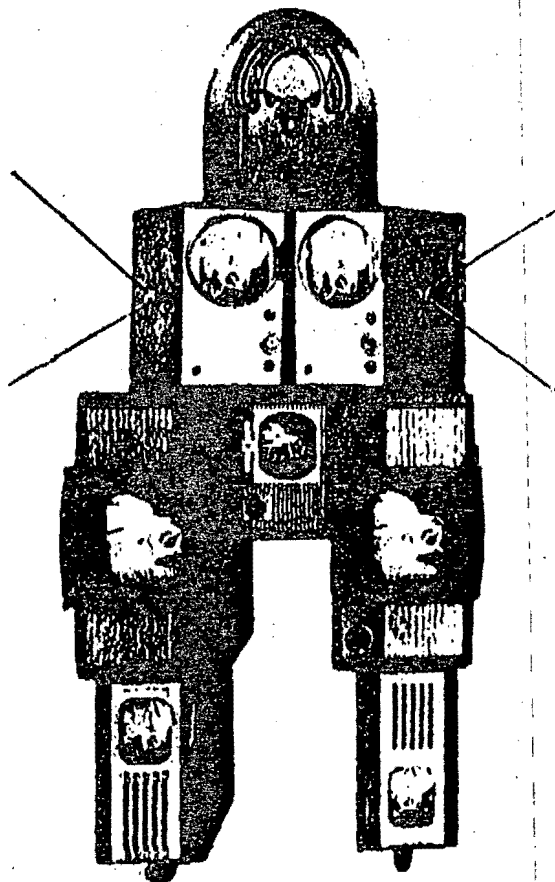
With its flexible proscenium theater, two black-box studios, and a café cabaret, the Center will offer most forms of contemporary theater, dance, music, and the literary arts, including an ongoing schedule of events for children. The program will give special attention to artists who are showing a seminal influence in America or who wish to collaborate with Europeans.



*Trisha Brown
Photo: Lois Greengfield*

Film, Video, and New Technologies

A mix of independent and commercial film, video, and audio arts presentations in this frontier field will cover a great variety of works of American origin, as well as a cross-section of experimental productions worldwide, with an end to explore interactive and novel technologies. An in-house media center will produce audio and video work, and periodic festivals will celebrate significant directors, actors, and genres.



Detail of model, new American Center; photo: J. Scott Smith

Residences for Artists and Scholars

The American Center will host up to 25 artists and scholars of established achievement, selected by a panel in concert with the staff for stays of six months to a year. While the Residency Program's prime purpose is to involve participants in Paris itself, the Fellows will form a community of essential talents from America and around the world which will influence all aspects of Center life.

The American Center will also continue to run a Residency Program at Paris' Cité Internationale des Arts, in partial collaboration with the National Endowment for the Arts. Annual residents include a minimum of thirteen artists and musicians from the United States and France.

*Nam June Paik "Family of Robot: Grandmother"
Photo courtesy of Holly Solomon Gallery, New York*

Education and Language Programs

Lecture series, debates, symposia and conferences, featuring speakers from the artistic and academic communities, will address the interests of a diverse public. Regular tours of local exhibitions for schoolchildren and adults will broaden the Center's scope of educational activities to incorporate events in the surrounding city.

The Center will frequently invite visiting artists to lead workshops, seminars, or master classes, thus providing the general public, and particularly fellow artists, with insight into the inspiration and methodology of their work. Hands-on classes in the Center's two ateliers, typically led by artist-teachers, will be offered to the public—both adults and children—in the areas of the performing, visual, and technological arts.

The American Center will offer courses in vernacular English ranging from introductory to full-fluency levels. The teaching will incorporate topical themes in American life and their relationship, through global issues, to

Europe, thereby enhancing the students' familiarity with practical aspects of contemporary America—notably in the cultural and professional spheres.



Photo: Jeanne Hilary

Restaurant, Bookstore and Travel Services



A California-style restaurant/café with a terrace spreading onto the entry plaza of Bercy Park, will provide an informal gathering place for the Center's community. Leading regional chefs invited from the United States will make gastronomy a form of cultural exchange. A bookstore will offer a full range of American publications. A specialized agency will provide advice and services tailored to students, teachers, artists, and business and other professionals traveling to the United States. A Student Advisory Service will generate educational and housing referrals for university groups and individual young members of the Center.

1991-1993

As preparations focus on the Center's inaugural season, the American Center has begun operations in a temporary building adjacent to its future home. It will offer a sampling of activities, from language and art classes to temporary exhibitions. Such activities, as well as strategic art events in selected sites throughout Paris, will give the city and especially the neighborhood a foretaste of the future.

American Center 51 rue de Bercy 75592 Paris Cedex 12 France tel(33.1)44.73.77.77 fax(33.1)43.07.11.71
usa office The Park Building 295 Lafayette Street, Suite 820 New York, New York 10012 tel(1.212)906.0909 fax(1.212)274.0082

Mission Statement

The purpose of the American Center is to encourage understanding between America and the international community through art and education.

Not since the years immediately following the Second World War have there been such momentous social and political upheavals in the world order as we are witnessing today. In the new Europe, Paris, long a magnet for American artists, writers, and composers, has assumed even greater visibility as an international crossroads of culture.

From its founding in 1931 as a private, nonprofit institution, the American Center has been a lively forum where many aspects of American creativity have been introduced to new audiences in Paris and, as such, has played a prominent role in America's cultural dialogue with Europe. Today the mission of the American Center has evolved considerably, as its programs, which have grown in variety and scale, are addressed to countries from around the world. Its dramatic new building, designed by the eminent American architect Frank Gehry - with its galleries, theaters, classrooms, and residences for visiting artists and scholars - reflects the diversity and energy of the Center's expanding mandate.

Through its exhibitions, theater, dance, film, and lecture programs, the American Center not only presents contemporary art in an international context, but explores the social, political, and philosophical concerns that inspire much of it. Although American art provides the core of its program, the Center's offerings include important manifestations of creativity from other cultures. The American Center's artistic, education, and language programs raise issues of particular relevance today. Among those are rapidly changing demographics worldwide, ecological concerns, evolving technologies, and the challenges of the new globalism. The Center offers artists working in a variety of media a venue for experimentation; it also provides the public a unique opportunity to observe the creative process firsthand.

Against the constantly changing background of world affairs, the American Center will play an ever greater role as a forum for the expression of creative ideas that promote artistic and intellectual discourse.

American Center

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Philanthropist
Restaurateur
Chairman, Condé Nast International, Inc.
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AMERICAN CENTER

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Philippe Tiry

Directeur, Office National de Diffusion Artistique

David M. Winton

Winton Partners

Charles Wright

Director, Dia Center for the Arts

AMERICAN CENTER

Advance Program Schedule

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	International Youth Culture			War and Memory			Gender	
DATES	June	July	August	September	October	November	December	January
PERFORMANCE	Ortiz, New York June 9 - 12 Dancing in the Streets June 23 - 26	Multi-Race Move July 1 - 2 TCD - HIP HOP July 18 - 31		Phenomena Gates - Pioneer Music	David Riazore Harris / Sundjata	Si-feng-wen Leung Tan - In Memoriam	Atabou Moore - Red to Red	Jane Comfort - Faith Healing - She
REFERENCES	Truth Culture, International June 8, 17, 25, 7	July 7, 7		Gardens and Their Cities	War and Memory, France and the U.S.A.			Courts and Courtship
FI / VIDEO	Disorder Today June 8 - 25	Banned in the USA July 4 - 26		Before Hollywood	Film Noir in Style and Hollywood	Symposium, Set & Technology		The Sex and Sex
EDIA ARTS				Bill T. Jones's Stations June 8 - December 1 Nora, Jane Park's David and Stuart - June 8 - December 1				
SUAL ARTS		Photo Review - Some Recent Work from Los Angeles June 1 - August 15				Longfellow and Nature, 1952-1994 September 18 - January 15		Cadaver Exports December 3 - February 6

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	Gender		Crossing Borders, Citizenship, Transnationalism				African American Culture	
DATES	January	February	March	April	May	June	July	August
PERFORMANCE	Jane Comfort - Faith Healing / She	Harris / Sundjata	Doug Yarrow - Homosexual Order	Heterosex	Ping Cheong - Dreams	Bill T. Jones - Still Here	Urban Black Women - Power and Art	
REFERENCES	Courts and Courtship			Citizenship				
FI / VIDEO	The Second Sex		For a Narrated Film and Video	Traveling Cultures			Black American Cinema in the UK and Canada	
EDIA ARTS								
SUAL ARTS				Minneapolis and Minneapolis February 21 - June 9			The American as Subject July 21 - November 3	
	Cadaver Exports December 3 - February 6							

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A BRIEF HISTORY OF THE AMERICAN CENTER

The American Center was founded in 1931, one of a group of institutions, created in the first half of the century by the American community in Paris, which includes the American Hospital, the American Library, the American Cathedral, and the American Church. It was conceived as part of the efforts of the American colony in France to establish its own institutions of the sort that would be found back home in Kansas City or Boston or Richmond -- a chamber of commerce, a church, a cathedral, a hospital, a college, a high school, a library, a student residence and, then, a center for students and artists. A nonprofit institution incorporated in the state of Delaware, the Center has no direct ties with any American or other national governmental agency.

The Center's primary mission at its inception was to foster understanding between France and the United States through social, educational, and general cultural activities. Founding Director Frederick Beekman, who was Dean of the American Cathedral, intended that the Center serve an additional purpose during those years of prohibition in the United States: the Center's alcohol-free environment was also designed to keep Americans in Paris out of the alluring Parisian cafés.

The American Center rented its land in the 14th *arrondissement* from the Archdiocese of Paris and raised funds from members of its American colony to make possible the design and construction of a building at the 261 Boulevard Raspail address near Montparnasse. This building was designed by Welles Bosworth, the American architect brought to France by the Rockefeller family to supervise the restoration of Versailles, and contained an auditorium, library, swimming pool, gym, bowling alley, billiard hall, canteen, several art studios, and a large enclosed garden. In 1934 the Bosworth building, and a small endowment campaign for its operation were completed, and the American Center opened.

During World War II, the Center ceased operations. In 1946, however, Dean Beekman recovered it from the French Army, which had taken the building on the departure of German occupying forces in Paris. Activities resumed, conducted in much the same fashion as they had been during the War, and Dean Beekman remained director of the institution until his death in 1959. By that time, the Center had become entirely independent of the

American Cathedral as Dean Beekman had retired from the church. During the 1950s, the American Center began to attract wide audiences for its schedule of cultural activities such as concerts, theater performances, exhibitions and colloquia.

With the coming of the 1960s and the recognition of the Center's growing programmatic sophistication, the institution's board of directors and President Jack Egle made the decision to appoint a full-time arts administrator. Named executive director in 1962, David Davis conceived and developed ambitious educational and artistic programs, laying the groundwork for the future. Many of the activities for which the American Center would later become famous were inaugurated by Mr. Davis: the American Center Language Program began during his tenure, as did higher-level instruction and master classes in various disciplines of the arts. Presentations of contemporary painting, dance, theater and music were instituted, along with debates on the arts and other related issues of international interest. "The Living Theater" worked in residence at the Center, conducting classes for actors and preparing their well-known theater work, "Mysteries and Other Places".

In 1966, President Jack Egle organized the purchase of the Raspail property from the Archdiocese of Paris, a venture which later proved providential for the Center's development.

David Davis died in 1968, bequeathing funds from his estate to equip one of the first open-access electronic music studios in Europe. His untimely death left the American Center briefly rudderless during the difficult period of student uprisings and political protests throughout Paris. In 1969, Henry Pillsbury was to succeed Mr. Davis as executive director.

During the next nine years, the American Center pursued the programming direction established by David Davis. The 1970s were years of enormous energy and activity: music was ever-present and remarkable performances established the Center as a widely-recognised venue for music in Europe.

Contemporary concerts, begun in the 1960s in the institution's *Centre de Musique* with the likes of Terry Riley, Keith Humble, Jean-Charles François, and the early *Musique Vivante* were continued. These performances and jazz presentations by such important American artists as Anthony Braxton, Sun Ra, Steve Lacy, Archie Shepp, the Chicago Art Ensemble, and many others

established the Center as a premier venue for New Music and jazz in Paris.

During the 1970s, the American Center's theater presented the European and Parisian débuts of plays written by Robert Lowell, Langford Wilson, Megan Terry, Sam Shepard, Israel Horovitz, and Ed Bullins, as well as theater works by such recognised artists and the Bread and Puppet Theater, la MaMa E.T.C., and Mabou Mines. The Center also hosted directors who are now recognized leaders in the United States.

The 1980s actually began at the American Center in 1977, the year Judith Pizar, former director of music at the Brooklyn Academy of Music in New York, was elected Chairman of the board of directors. Under her guidance, and with the continuing efforts of Executive Director Henry Pillsbury, the Center began a revitalization of its board of directors and a reaffirmation of its programming. Legendary artists such as Merce Cunningham, John Cage and Phillip Glass, who performed and also taught at the Center, were proudly presented. And in 1979, the Rockefeller Foundation agreed to support the Center with grants for an Artists-in-Residence Program, which provided short- and long-term residencies to artists in exchange for teaching stints in workshops, roundtables, and master classes.

Between 1979 and 1987 the Artists-in-Residence program engendered over 400 residencies, 350 workshops, 500 performances, 30 exhibitions and a series of special festival events. Major tributes to exemplary artists, including Gene Kelly, Jean-Louis Barrault, Madeleine Renaud, Peter Brook and Leonard Bernstein, were organized during these years. From the original vision of Dean Beekman, which was to provide a home-away-from-home for Americans living in Paris and to foster understanding between the United States and France through social, educational, and general cultural activities, the Center became the overseas studio for thousands of artists in every discipline, an exciting meeting place for students, and one of the premier venues for American arts, culture, and language abroad.

Under the leadership of Pizar and Pillsbury, the American Center grew 600% from a budget of two million francs and a membership of two thousand to a budget of 12 million francs and a membership of eight thousand. The institution assembled a regular staff of 50 people and a teaching faculty of some 40 others, including many

A

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young professionals of international reputation in the fields of performance, visual and technological arts.

In 1985, the Center began adding to its Paris-based board of directors new trustees from regional cities throughout the United States. These appointments have served to reinforce the Institution's commitment to reflect and serve all 50 states. Partly in recognition of this effort, the National Endowment for the Arts awarded the American Center in 1986 a \$400,000 Challenge Grant (\$100,000, with a \$3 to \$1 matching commitment), its first ever to an institution applying from outside the geographical borders of the continental United States.

The City of Paris invited the American Center in 1987 to consider re-establishing its multi-arts institution in Bercy Park, a developing cultural/residential/business district near where the Bastille Opera and the Bibliothèque Nationale de France were to be built. At the time, the Center's leadership was assessing the institution's future in the context of a new decade, the unification of the European Common Market, and other prevalent global issues. And not the least of their concerns were the problems posed by the extreme limitations of their existing physical plant. The Center's 1931 building, suitable for the institution's originally social mission, made a cumbersome arts center and became increasingly inadequate. The swimming pool, for example, had become a dance rehearsal space, the canteen, a tap-dance studio, the bowling alley, a jazz percussion studio, while an assortment of other spaces were turned into exhibition galleries, painting and drawing studios, video editing booths, and classrooms.

The City's invitation was thus a catalyst for the Center's board to act on its vision of strengthening the presence of the American Center with an expanded programming of more interdisciplinary and far-reaching cultural activities that would respond to the need for greater international cultural communication among nations in the 21st century. In February 1987, the trustees decided to sell the Raspail property and use the proceeds to construct a new building and begin an endowment for the Center. The City of Paris helped in the creation of the new American Center by purchasing the Raspail property and making a new site in Bercy Park available at a price well below market value.

In July 1987, the Center entered a period of planning and closed its doors to most of the public, maintaining only its classes in American language, and a series of events co-produced with other institutions. The directors and senior management began a search

for an architect to design larger and more flexible quarters in Bercy; it was decided from the onset that the designer be an American with a well-known vernacular style. In May 1988, Frank Gehry, the California-based architect, who received the Pritzker Architecture prize in 1989 was chosen. He is well-known around the world for his original and uniquely "American" buildings.

Mr. Gehry's model of a building he describes as "an American in Paris" was unveiled to wide acclaim in December 1989. Designed to convey in physical form the openness and accessibility of the American personality, the building provides state-of-the-art facilities for the Center's new complex, interdisciplinary programming. The extraordinary 150,000 square-foot structure, made up of two essential masses or "blocks" connected at ground level by a soaring atrium hall, will function as a "village of the arts" and features:

- * a 400-seat proscenium theater
- * 10,000 square feet of visual arts galleries and terraces for the exhibition of painting, sculpture, photography and installation works
- * a 100-seat cinema
- * two fully-equipped black box studios for performance
- * visual arts and rehearsal studios
- * 10 classrooms for the American Center Language Program and continuing educational activities in contemporary civilisation
- * facilities for political and business conferences, conventions and symposia
- * an American bookstore
- * a documentation and reference center holding the Center's archives
- * offices for a professional staff of curators, teachers, administrators, and arts technicians
- * a restaurant and cafe (with a performance component)
- * a travel agency
- * apartments for a residency program

The residency program will permit artists and scholars selected by committee to reside in one of the on-premise apartments rent-free. By providing this place to meet and exchange ideas, the residency program will play a part in creating a more dynamic international community. It will enhance each resident's experience abroad and

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American Center

Program Summary 1994-1995

Overview

The following program reflects the American Center's commitment to collaboration and cultural exchange ... with a variety of institutions (academic, humanistic, etc., as well as visual, performance, and media arts)

It has been developed as part of a unique, ongoing, constantly evolving alliance of cultural institutions and individuals ... It is a new way of working, a new model for the future of cultural institutions in the United States as well as France.

The programs reflect key values and concerns that are the heart of the American Center

- **The Center as a "laboratory of ideas," a "thinking space" where exhibitions, performances, the media arts and educational programs reflect a multi-disciplinary approach, and are brought together with contributions from the fields of anthropology, philosophy, cultural studies, literature, with each field informing the others in a dynamic system of intellectual inquiry and challenge**
- **Committed to exchange and process; to inquiry, discovery, inquisitiveness, openness, diversity; etc. not the export or promotion of any single "culture"**
- **With a principle focus on how culture(s) function internationally, how it shapes and inspires us as individuals and communities;**

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Participating Institutions...

**First 18 months of programs reflect
participation of the following institutions...**

American Federation of Arts
The Art Institute of Chicago
Brooklyn Academy of Music
Columbia University
Dia Center for the Arts
The Drawing Center
Museum of Contemporary Art, Los Angeles
MIT List Visual Art Center
New York University -- Africana Studies
Program; Institute for French Studies; and
Department of Cinema
Paper Tiger Television
Princeton University
Studio Museum in Harlem
SUNY, Stony Brook -- Humanities Institute
UCLA, African Studies Center
University of California Art Museum,
Berkeley, Pacific Film Archive,
University of Iowa -- Institute for Cinema
and Culture
Walker Art Center
Wexner Center for the Arts
Whitney Museum of American Art
Yellow Springs Institute
Zone Books

...and the curatorial leadership of

Madeleine Grynsztejn, Art Institute of
Chicago
John Hanhardt, Whitney Museum of
American Art
Harvey Lichtenstein and Joe Melillo,
Brooklyn Academy of Music

25

1994

Exhibitions

Pure Beauty: Some Recent Work from Los Angeles -- A new generation of Los Angeles-based artists, including Richard Hawkins, Kelly Mason, Jorge Pardo, Sarah Seager, Thaddeus Strode, Diana Thater, and Pae White. *Ann Goldstein, Los Angeles Museum of Contemporary Art*

Leon Golub and Nancy Spero: 1959-1994 -- A retrospective survey of the work of Leon Golub and Nancy Spero, exploring themes of power and vulnerability. *Katy Kline & Helaine Posner, MIT List Visual Arts Center*

Long-term installations

Stations by Bill Viola -- A newly commissioned video installation of five channels of color video projection and sound focusing on images of the human body submerged underwater. *John Hanhardt, Whitney Museum of American Art*

Nam June Paik's Robot Family -- Paik's remarkable series of free-standing video sculptures from 1965-1980 made out of old televisions to be installed throughout the Center's public spaces. *John Hanhardt, Whitney Museum of American Art*

Conferences

Youth Culture, International -- The origins and impact of an international "cultural literacy" among western youth expressed in language, fashion, erotic conventions, club culture, and leisure styles. *Kendall Thomas, Columbia University*

War and Memory in France and the U.S. -- War and its "memorialization" in France and the United States, focusing on three conflicts which have historical significance for both countries: World War II, the Vietnam War, and the Gulf War. *Thomas Keenan, Princeton University*

1994 (continued)

Film, Video Series

Disorder Today -- Sixteen programs of recent short film and video works that focus on disorder affecting the body, the soul, and structural systems. *Bill Horrigan, Wexner Center for the Arts*

Banned in the U.S.A. -- Censorship and film from 1916 - today, including films such as Louis Malle's *The Lovers*, Isaac Julien's *Looking For Langston*, Shirley Clarke's *The Connection*, and Andy Warhol's *Lonesome Cowboys*. *Steve Seid, Pacific Film Archive*

Before Hollywood: Turn-of-the-Century Film from American Archives -- Six feature length programs of 62 rare films produced between 1895 and 1915. *Sam McElfresh, American Federation of Arts*

19th Century Spiritualism, Art, and Technology -- Colloquium, screenings, exhibition, and publication, celebrating the centennial of the invention of cinema in both France and the U.S. *Allen S. Weiss, New York University*

Exchanges in the Dark: Film Noir in France and Hollywood -- Month-long series including twenty-four films and a two-part conference addressing the historical, aesthetic, and cultural impact and connection between the French pessimistic realist films of the 1930s and American "Film Noir." *Dudley Andrew, Institute for Cinema and Culture*

Performing Arts

Griot New York -- A week of performances by Garth Fagan Dance Company with music by Wynton Marsalis, decor by Martin Puryear, and choreography by Garth Fagan. Three African-American artistic griots (a West African term for story-teller or keeper of history) collaborate in this evening-length dance work which captures

1994 (continued)

Performing Arts

Out of Season -- A three week residency followed by a week of performances by David Dorfman Dance Company and 24 non-professional athletes from the Paris community. David Dorfman, a former athlete turned dancer and choreographer, combines athletic movements with an intricate and delicate gestural vocabulary.

The Multi Kulti Move -- Two concerts curated and produced by Craig Harris and Sekou Sundiata, composers and musicians who are at the vanguard of the innovations in American "new" urban music that focuses on the synthesis of jazz and hip hop plus the synthesis of rap and spoken word poetry.

HIP HOP -- Christian Tamet and the Theatre Contemporain de la Danse will complete a three week residency at the Center followed by two weeks of performances developed around dance issues related to the contemporary Hip Hop movement - rap, break dancing, and hype.

Plague Mass -- Diamanda Galas will perform this dramatic music theater work that was developed in memory of those who have died or will die from AIDS. Using elements from a Catholic Mass structure, this is her answer to the battle to find a cure for the pandemic disease.

Pop Dreams / Pig in the Blanket -- David Rousseve and the Reality Dance Company will perform an evening of works that are thematically woven around the timeless search for compassion and human dignity in the face of differing forms of oppression.

In Memoriam -- Pianist Margaret Leng Tan offers a commemorative tribute to her mentor, John Cage. The program spans 50 years of the late composer's radical contribution to the piano.

1994 (continued)

Performing Arts

Mabou Mines: Reel to Real -- An inter-play of film, video and live performance conceived by Frederick Newmann. Ten local actors and performers will be invited to become part of this play which addresses issues of memory, recollection, and illusion versus actual reality through the juxtaposition of live action and recorded imagery.

1995

Exhibitions

Miniatures and Monstrosities -- Artists using dramatic shifts in scale to create a works that have a heightened affectivity for an exploration of psychological conditions and states of being. *Lynne Cooke, Dia center for the Arts*

The Return of the *Cadavre Exquis* -- contemporary drawings based on the tradition of the Surrealist "Exquisite Corpse" parlor game. The exhibition will include works by Louise Bourgeois, Chuck Close, Roy Dowell, Robert Gober, April Gornik, Elsworth Kelly, Glenn Ligon, Brice Marden. *Ann Philbin, Drawing Center*

The Americas Exhibition -- the oldest continuing biennial survey in the United States, that will now include artists from Canada, the United States, Mexico, and Latin America and will focus on work grounded in cultural identity, history, traditional imagery. *Madeleine Gonsztein, Art Institute of Chicago*

African-American Artists in Paris, 1945 - 1960 -- Paris as an artistic mecca for African-American artists and its influence on the themes, imagery, style, and vision of their work. *Kinshasha Conwill, Studio Museum in Harlem*

Conferences

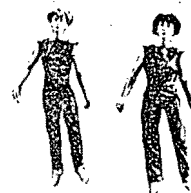
Courts and Courtship: Sexual Norms and Erotic Styles -- the history of gender and sexuality and will address issues ranging from the 1960s call for "sexual liberation" to the 1980s emphasis on "sexual abuse." *Eric Fassin, Institute for French Studies & Michel Feher, Zone Books*

Culture, the State, and the Public Sphere in France and the U.S.A. -- different models of state support and intervention in the realm of cultural and artistic production in France and the United States. *Kendall Thomas, Columbia*

PETER MORIN	DENNIS RUSSEL DAVIES	XAVIER COBO	FRANÇOIS-MARIE ATTILI	GORDON HEATH	NILI	LAWRENCE FERLINGHETTI
MARK MORRIS	ROBERT DICK	JEAN-PIERRE COCO	NANCY USCHER	THIERRY LE LURON	NICHOLAS NIKON	ALLEN GINSBERG
CHARLES MCGLETON	JOHN DRISCOLL	PAUL COOPER	CHRISTIAN VANDER	JOHN O'NEAL	GEORGES NOEL	JOHN GIORNO
JENNIFER MULLER	CHARLES DODGE	COUFLIER CELFA	YOSHI WADA	MADELINE RENAUD	JENNY OKUN	BRIAN GYSIN
LISA NELSON	JULIUS EASTMAN	QUINTETT	PETER WARREN	BLANCHE SALANT	RICHARD PAYNE	DICK HIGGINS
ROSALIND NEWMAN	JON ENGLISH	ERIC DEHNEN	BENNY WATERS		JOHN PFAHL	TAD JOANS
NEW DANCE ENSEMBLE	DOUGLAS EWART	JACQUES DIDONATO	BERRY WEDGE	ARTS PLASTIQUES	JANI PROVVISOR	JEAN-JACQUES LEBEL
MARY OVERLIE	ALAN FEINBERG	LYDIA DOMANCICH	BARNEY WILLEN	<i>Ateliers et expositions</i>	PHILIPPE ROBERT	LEWIS MACADAMS
JUDY PADOW	MORTON FELDMAN	BOB DOROUGH	JOE LEE WILSON	KATHY AGNOLI	JAMES ROSENQUIST	HARRY MATTHEWS
STEVE PAXTON	LINDA FISHER	EQUIPE OUT	IANNIS XENAKIS	WILLIAM ANASTASI	DAVID RYAN	MICHAEL MCCLURE
MOSES PENDLETON	LUKAS FOSS	PIERRE LAVRE	PILAR ZAMORA	STEVE ANDERSEN	ADRIAN SAXE	TAYLOR MEAD
SARA PETRONIO	MICHAEL GALASSO	BOBBY TAY	ZOOL FLEISCHER QUINTET	FREDERICK BALDWIN	ANNE SAUSSOIS	TERRY NILDZIAFK
ALBERT REID	JOHN GIBSON	JEAN CHARLES FRANÇOIS		LAURA BLAW	DOROTHEE SELZ	PETER ORLOVSKY
DANA REITZ	PHIL GLASS	IVRY GILIN	THÉÂTRE	DOVE BRADSHAW	ANDREAS SENSER	FROME ROTHENBERG
DEBORAH RILEY	MALCOLM GOLDSTEIN	MICHEL GODARD	<i>Ateliers et représentations</i>	ANN BROWN	RUSSELL SHARON	ARMAND SCHWERNER
ELISABETH ROUX	PETER GORDON	SAM GOODYEAR	ANTENNA THEATER	JOHN CAGE	MURRAY SMITH	<i>Lectures</i>
JIM SELF	GORDON GOTTLIEB	BURTON GREENE	ROGER BABB	MINDY CAMPONESCHI	MICHELLE STUART	JULIAN BECK
POWELL SHEPARD	JAY GOTTLIEB	STEVE GROSSMAN	JAMES BARBOSA	FREDERICH CANTOR	HOLGER TRULZSCH	MICHEL BUTOR
SAND MAN SIMS	BARBARA HELD	GROUPE INTERVALLES	BOB BERKY	ROSEMARIE CASTORO	WILLIAM T. WILEY	SAM CANSAROZZI
HIMMY SLYDE	GERRY HEMINGWAY	GUYM GUYM	ANNE BOGART	WILLIAM CLIFT	BETTY WOODWARD	HENRI CHOPIN
HENRY SMITH	CHARLES HOLLAND	SELAIMAN HAKIM	STEPHEN BORST	CLAUDIA DE MONTE	VIDÉO	ROBERT CORDIER
SOLARIS	SCOTT JOHNSON	PAUL HOLMANN	LEE BREUER	MADELINE DESHAMPS	<i>Ateliers et présentations</i>	FRANÇOIS DUTRENT
WILL SWANSON	TOM JOHNSON	ANNA-MARIA HOIROYD	TIMOTHY BUCKLEY	LAURA DITZ	JANE AARON	BERNARD HEIDSIECK
PAUL TAYLOR	SHARON KANACH	DANIEL HUMAIR	JOSEPH CHAIKIN	CHARLES ELDREDGE	MAX ALMY	GERARD-GEORGE LEMAIRE
BARBARA WATSON	MARY KING	MARTIN INGEL	RICHARD FOREMAN	ALLEN FLENSWICG	CHARLES ATLAS	GHERASIM LUCAS
ELEN WEBB	JOAN LA BARBARA	FRANÇOIS JEANNEAU	JUDITH GERSHMAN	HENRY GLASSIE	DANA BIRNBAUM	JUDITH MALINA
JULIE WEST	JIM LAMPEY	OLIVER JOHNSON	LESLIE GIFFORD	MICHAEL GIBSON	SKIP BLUMBERG	PHILIPPE SOLLERS
DAVID WOODBERRY	FRED LEHRDAHL	CHRISTIAN JOU	RONNIE GILBERT	MICHAEL GRAVES	TOM BOWES	JASON WEISS
STEPHANIE WOODWARD	A. TROY	SEGREID KESSLER	BILL IRWIN	HARMONY HAMMOND	CAROL BRANDENBERG	EDMUND WHITE
ARNIE ZANE	HUGH LEVICK	JIM KITZIN	SPALDING GRAY	HUGH HARDY	RUSSELL CONNOR	PERFORMANCE ART
JAWOLE WILLA JO ZOLLAR	GEORGE LEWIN	KODALY QUARTET	BEN HALLIEY	NEIL HARRIS	DENA CRANE	ERIC BOGOSIAN
	JOHN LINDBERG	BIRGIT KRUFELTZ	CHRIS HARDMAN	CYRIL HECK	MERCE CUNNINGHAM	JOELLE BAILLONZOLI
<i>Représentations</i>	GARRETT LIST	JOACHIM KUHN	LINDA HARTINIAN	SHERLA HICKS	JAIME DAVIDOVICH	YOSHIKO CHUMA
LAURIE BOOTH	JEFFREY LOHN	STEVE LACY	JOHN JUST'UN	BURDETTE KEELAND	DOUG DAVIS	LETITIA ELDREDGE
CLAUDE BRUMACHON	TOD MACHOVER	DANIEL LANDREAT	BERNARD JOLY	EDWARD KEINHOLZ	JUAN DOWNEY	JOAN JONAS
CISSE	FRANKIE MANN	JOELLE LEANDRE	COLLIN LARKINS	NANCY REDDIN KEINHOLZ	ED EINHUTLER	ROBERT LONGO
REGINE CHOPINOT	PAUL DE MARINIS	MICHEL LEGRAND	THOMAS LEABHART	KITTY KLADMAN	KEN FEINGOLD	STUART SHERMAN
SHIRO DAIMAN	INGRAM MARSHALL	JERRY LEIBER	GREG LIGHT	WILLIAM KLEIN	KIT FITZGERALD	STEPHANIE SKURA
CATHERINE DIVERRES	YVAR MIKHANIOFF			SUSAN KLEINBERG		



Attachment #1



Ils ont fait l'American Center

DANSE

Ateliers et représentations

SUSAN ALEXANDER
JUNE ANDERSON
KAROLE ARMITAGE
CHARLES ATLAS
RUTH BARNES
TANDY BEAL
BLUE PALM
BUSTER BROWN
TRISHA BROWN
SUSAN BURGE
TIMOTHY BUCKLEY
CALCK HOOK
LUCINDA CHILDS
BLONDELL CUMMINGS
MERCE CUNNINGHAM
LYNN DALLY
ANDREW DEGROAT
LEIGH DILLARD
DOUGLAS DINN
FLOIT FELD
MOLISSA FENLEY
JUNE FINCH
SIMONE FORTI
DIANE FRANK
LAURA GLENN
DAVID GORDON
CHUCK GREEN
MEG HARPER
SUSANNA' HAYMANN-CHAPPEY
FRED HOLLAND
JANE HONOR
ISHMAEL HOUSTON-JONES
RISA JAROSLOW
MARGARET JENKINS
BILL T. JONES
CATHERINE KERR
KENNETH KING
CHRIS KOMAR
ROBERT KOVICH
LISA KRAUS
RALPH LEMON
EDOUARD LOCK
GARY LUND
NUSAN MARSHALL

ANNE DREYFUS
ODILE DUBOC
EIKO AND KOMA
JACQUES GARNIER
CESC GELABERT
LESLIE GIFFORD
PHILIP JECK
MAY KAZAN
GENE KELLY
NOEMI LAPSEZON
LOUIS LECAVALLIER
BRIGITTE LEFEYRE
DANIEL LEPKOFF
NADEGE MACLEAY
LISA MARCUS
JEAN-MARC MATOS
BERNARDO MONTET
MARCIA MORETTO
NAZARE PEREIRA
DOMINIQUE PETIT
JEAN POMARES
KARINE SAPORTA
NANCY STARK SMITH
CHRISTINE SVANE
JANE WATTS

MUSIQUE

Ateliers et concerts

JOHN ADAMS
CHARLES AMIRKHANIAN
JOHN APPLETON
ROBERT ASHLEY
MILITIA BATTLEFIELD
JOHN BISCHOFF
ROBERT BLACK
PAUL BLEY
ANTHONY BRAXTON
DON BUCHLA
TOM BUCKNER
HAROLD BUDD
JOHN CAGE
JOSEPH CELLI
RHYS CHATHAM
PHILIP CORNER
MARILYN CRISPELL
CONRAD CUMMINGS
FRANCES DANNENBERG
ROGER DANNENBERG

DAVID MOSS
CANDACE NATVIG
PHIL NIBLOCK
JAMES O'BRYEN
BARRE PHILLIPS
HENRY PILLSBURY
STEVE REICH
FOSTER RHOD
NED ROTHENBERG
CARLOS SANTOS
DAVID STAROBIN
MORTON STROINICK
YVAN TCHILREPSIN
ROBERT OTIS TELSON
CHRISTOPHER TREF
DAVID TYDOR
BLUE GENE TYRANNY
ERIC WATSON
COLETTE WILKINS
JAN WILLIAMS
YALE BRASS QUINTET
PETER ZUMMO
MICHAEL ZWERNIN

Concerts

IRENE AEDI
JEAN-MARIE ALAIN
CLAIRE ALBY
MUHAMMED ALI
MICHEL ALIMECK
JOEL ALLOUCHE
BARRY ALTSCHUL
CESARIS ALVIM
ERIC BEDOUCHE
DAVID BEHRMAN
HAN BENNINK
ANNIE BION
SUGAR BLUE
EBERHARD BLUM
ALAIN BOUCHAUX
HENRI BOUGEROLLE
HERVE BOURDE
BOW GEMELAN
RAINER BRUHNINGHAUS
FATON CAHEN
KENT CARTER
EVAN CHANDLER

JACQUES FEMERCHER
JACQUES LE TROQUER
DIDIER FVAILLET
AL FIVITT
STELLA LEVITT
GYORGY LIGETI
ELIANE LUBLIN
DENNIS LUXION
GEOFFREY DOUGLAS MADGE
DIDIER MALHERBE
PHILIPPE MATE
STEVE MCGRAVEN
MICHA MINGELBERG
ALAIN MIDDLETON
BERTRAND MOLIA
GATESIKA MORAVIOFF
ROBERT NOLAND
ORCHENTRE COLONNI
ROB ONERTAG
KIM PARKER
RON PITNER
GEORGES PLEDERMACHER
MICHEL PORTAI
STIVI POISS
QUINTELE NIUSEN
AMI RADUNSKAYA
RICHARD RAUX
CATHERINE RINGER
JACQUELINE ROSS-HEINEN
HENRI DE ROUVILLE
MARK RUDKIN
ERIDERIC RZIWNSKI
MICHI SARDARY
REMY SARRAZIN
JACQUES SERRANO
ALEX SIVA
SPIRIT TIVET
TOMANZ STANKO
MARK STICKAR
MIKE STOLLER
PERRI STRAUSS
GUNTHER BABY SUMMER
BILL TAKIS
TAMIA
GERARD TAMESTTI
RICHARD TITELBAUM
HENRI TEFER
TRIO BUTTERFLY
KAREN TROW

MICHEL FINIANTE
JOAN MACINTOSH
HARRY MANN
GREG MICHUEN
DANIEL MESGUICH
MABOU MINES
MICHAEL MOSCHEN
NYU EXPERIMENTAL THEATER WING
HENRY PILLSBURY
LAVINIA PLONKA
BILL RAYMOND
TINY SACK
SAN QUENTIN DRAMA WORKSHOP
BRUCE SCHWARTZ
DALE SCOTT
STUART SEIDE
SANDRA SOLOV
DANIEL STEIN
TALKING BAND
KITH TERRY
JEAN CLAUDE VAN HALLIE
PAUL WEAVER



ROBERT WILSON
DALE WORSLEY
PAUL ZIMET

Représentations

JEAN-LOUIS BARRAUET
TOM BISHOP
GEORGE CARL
PIERRE CHABERT
JACQUES CHWAT
NATHALIE EPRON
LAURE SUZZERIX

KRISTINA LUCAS
SCOTT MACLEAY
RAFAEL MAHDAMI
GREGORY MASUROVSKY
KENWORTH MOFFETT
CHRISTINE O'LOUGHLIN
BETTY PARSONS
NENA PRENTICE
DAVID ROBINSON
BARBARA ROSE
ERNESTINE REUBEN
SAO
TIM SMITH
TL. SOLIEN
STEVEN SORMAN
DAVID STARK
THEODORE STEBBINS
JUDITH WOLFE

Expositions

MARTINE ABALLEA
STEPHEN ANTONAKOS
ARAKAWA
DIANE ARBUS
RICHARD BOSMAN
OLIVIER DE BOUCHONY
JAMES CASWELL
JEAN CLAREBOUDT
PIERRE COLBOC
HELENE DELPRAT
JEAN DETHIER
MARTHA DIAMOND
JIM DINE
BERNARD FAUCON
LUIS FRANGELLA
VIOLA FREY
JEAN-PIERRE GAPHAN
PETER GNASS
RED GROOMS
HAGIWARA
COME MOSTA HEIRT
SARA HOLT
VERA LEHNDORF
MONIQUE MAREGLIANO
STANLEY MATHEWS
MATSUTANI
RICHARD MALLANT
HELENE MUKOT

DON FORNIA
BOG HALL
JOHN HANSHAW
PAUL HARN
GARY HILL
KATHY HUTMAN
BRUCE JENKINS
PHILIP JONES
JACKIE KAIN
THE KITCHEN
JOAN LOGUT
BARBARA LONDON
CHIP LORF
SUSAN MILANO
BRANDA MILLER
ANTONIO MONTADA
BARBARA OSBORN
TONY OURSLER
NAM JUNE PAIK
OTTO PIENI
JEAN-MARC POUCHOUX
TONY RAMOS
DAN REEVE
PETER ROSE
JOHN SANBORN
IRA SCHNEIDER
SKIP SWEENEY
STEINA VASULKA
WOODY VASULKA
EDIN VELEZ
BILL VIOLA
MELINDA WARD
BILL WEGMAN
JOHN ZIEMAN

Présentations

BERNARD BATS
JEAN-PAUL FARGIER
YVAN NGUYEN
ALAIN LONGUET
HERVE NISIC
MICHEL JAFFRENOU

LETTRES

Ateliers et lectures

KATHY ACKER
WILLIAM SUTHERLAND
VICTOR HERNANDEZ GRUO



BEER MILLER
TIM MILLER

AN AMERICAN IN PARIS

*Frank Gehry's
boogie-woogie of a
building ushers in
a new era for the
American Cultural Center*

BY JANE FRIEDMAN

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Established in 1931 as a place for Americans abroad to congregate and feel at home, the American Center in Paris—the largest independent showcase for American culture overseas—has gone through the same changes as the world at large.

Ernest Hemingway, Gertrude Stein and other expatriate writers were among the first to gather in the stone building that housed the American Center on the Left Bank's Boulevard Raspail. During World War II, the building was taken over by the occupying Nazis, and after the Liberation, it was briefly turned over to the Free French Army.

During the postwar years, the Center saw its mission as keeping young Americans out of the tempting French cafés, acting as a kind of social club with a bowling alley, swimming pool and meeting rooms.

Then came the '60s, and the first "happening" in Europe—complete with dancers covered in spaghetti—happened right

there at 261 Boulevard Raspail. In May '68, as Dany the Red and other French radicals threw Paris into chaos, the Center was swept up in the revolt and eventually became a hangout for hippies.

Under new management in the late '70s, a time when America was feeling its strength culturally, the Center showcased high American art, including musicians John Cage and Steve Reich, dancer Merce Cunningham and composer Philip Glass.

But "the times they are a changin'" and so is the American Center in Paris. In the late '80s, the board of directors reexamined the Center's role in light of the imminent changes in Europe and concluded that its mission should go beyond merely showcasing American culture. They decided to create a new Center dedicated to fostering dialogue among intellectuals, artists, scientists and opinionmakers from both continents, one that would become a crucible for Euro-American brainstorming.

"We were really a community center before," says board chairman Judith Pissar. "Now we're joining the big leagues."

Speaking during a recent fund-raising trip to the United States, she explained that the Center would reflect "the partnership between Europe and the United States, in keeping with the new Europe of the '90s."

A few years ago, the directors realized that the building was too small and outdated for their new plans. "We finally had to admit that having dance performances in the empty swimming pool and visual arts exhibitions in the billiard room was no longer viable," said Henry Pillsbury, the Center's executive director. So the grand old building on the Boulevard Raspail was sold to an Arab bank for about \$40 million. Soon after, the Center bought a large piece of property (at what Pissar calls a "*prix d'amis*") from the City of Paris.

Formerly a wine entrepôt, the new premises are located in the heart of the current Parisian renaissance, on the Right Bank near the Quai de Bercy, across from the Très Grande Bibliothèque, the new national library that is a pet project of President Mitterrand's.

With such a commanding site, a grandiose program was de rigueur. "The directors began asking 'Why can't we provide an open environment for researchers to discuss AIDS, for example?'" recounts Pissar. "So we decided we would hold seminars in various fields, that we would become an interdisciplinary institution."

American architect Frank Gehry, 61, has designed a \$40 million boogie-woogie of a building to complement the Center's new ambitions. The new structure "will be the most exciting building that France has ever

seen," says Pissar. After reviewing plans submitted by a dozen American architects, the directors chose Gehry's because, they say, his work is "quintessentially American."

Gehry, who is based in Los Angeles and calls himself a "populist" architect, entitled the building "an American in Paris," and architecture critics have acclaimed its originality. Thomas Hine, architecture critic for the Philadelphia Inquirer, wrote that the

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The limestone and glass façade facing the Seine will be what Gehry calls "polite to the street" and relatively smooth and tame, the way French façades must be. But the back, facing the Parc de Bercy, will be a wholly different matter. It will be a disjointed, dancing structure, part ballerina tutu, part tilting tin rooftops of old Paris.

building "is likely to be the clearest and most visible expression of American culture in Paris."

The limestone and glass façade facing the Seine will be what Gehry calls "polite to the street" and relatively smooth and tame, the way French façades must be. But the back, facing the Parc de Bercy, will be a wholly different matter. It will be a disjointed, dancing structure, part ballerina tutu, part tilting tin rooftops of old Paris.

The building's "collage-like composition," says Hine, "can be read as an homage to Picasso, Braque" and similar artists. Paul Goldberger of The New York Times wrote that "the disorder and fragmentation of contemporary life have been an inspiration" in the design and that, in acknowledging and transcending its Parisian surroundings, the building "forges Parisian and American visions of urbanism into a new whole."

The structure will include exhibition galleries, theaters, cinemas, classrooms, studios for sound and film recording, a restaurant (with changing American cuisines) and a bookshop. There will also be 27 apartments for visiting artists, professors and other intellectuals, forming a kind of international artists' colony within the

center.

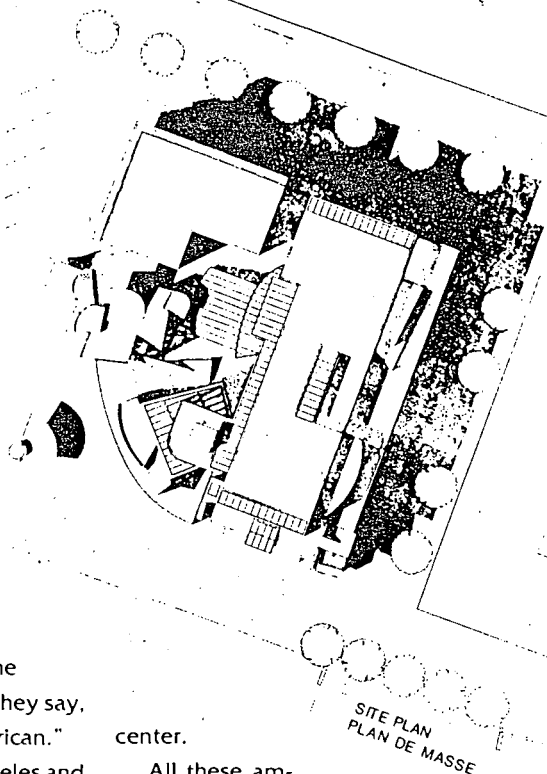
All these ambitions require money; operating expenses alone will be \$6 to \$8 million a year. In May, officials from the Center came to the United States seeking \$25 million in

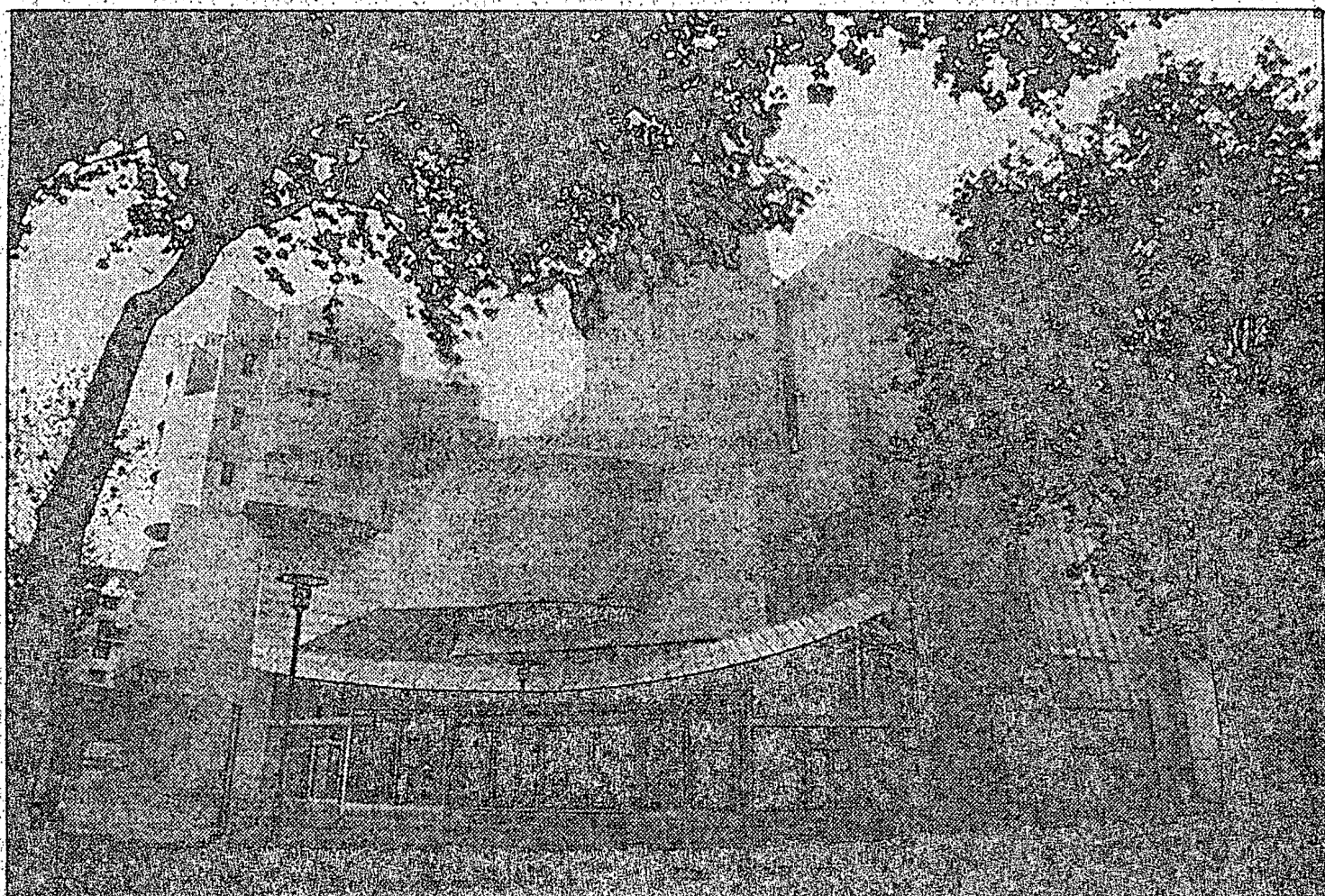
gifts to constitute an endowment as well as corporate underwriting for the apartments. Three apartments have already been financed—one by couturier Yves Saint Laurent, who donated \$525,000 so young designers could live there.

July 4 was the aptly chosen date for groundbreaking ceremonies, and Paris Mayor Jacques Chirac was on hand for the event. Pissar says the new Center's inauguration is planned for October 12, 1992, the 500th anniversary of Columbus's discovery of America.

Although analysts are unsure how the changes under way in Western and Eastern Europe will shape the Continent, many are confident that Paris will remain its cultural vortex. With such a grand structure, expansive program and strategic location, the Center will be well equipped to absorb European vibrations—Eastern and Western—in the '90s and beyond. ♦

Formerly a correspondent in France and the Middle East, Jane Friedman is now based in Washington, D.C. and contributes to The Christian Science Monitor and The Washington Post.





BY PASCAL GUYOT FOR THE WASHINGTON POST

Frank Gehry's American Center in Paris will remain empty for the next nine months because of financial problems. But what a shell!

Cityscape

The Debonair American in Paris

By Benjamin Forgey
Washington Post Staff Writer

PARIS—In a city that year by year sees its share of splendid—or at least very big—new modern buildings, architect Frank Gehry's American Center is a special treat. Like most Gehry buildings, it's a surprise, a burst of sculpted energy. It also is a beautiful, modestly scaled jewel in the still unfinished setting of Bercy, a redeveloping neighborhood along the Seine in east central Paris.

For seasoned Gehry watchers, the design's disciplined, urbanistic restraint is the biggest surprise. More or less the standard Parisian height (at seven sto-

ries), the center is sheathed like many traditional buildings here in limestone blocks that do wonders in the city's famous light. The northern facade hugs narrow Rue de Bercy in the polite, customary fashion, almost. And for all of its dynamism, even the great, cubistic fanfare of the main entrance, facing the new Parc de Bercy, conveys its energy with elegance and grace.

It's as if Gehry, unlike so many of the architectural stars who have built here over the past decade and a half, were paying his respects to time-honored Parisian conventions and then, subtly but powerfully, treating those conventions like so many pieces of malleable clay, shaping

them to his own idiosyncratic will. If this building is an American in Paris—and it most certainly is, just as the architect claimed a few years back when the model was unveiled—it is an American whose ebullience has been mitigated by an unaccustomed sophistication and tact.

With construction pretty much completed over the summer, the \$40 million building was opened, sort of, last week. "The spaces came alive with the people," reports Henry Pillsbury, the center's executive director, on an invitation-only evening gathering of about 400. "The building was everything we expected." But it will be a while before the public

See CITYSCAPE, D7, Col. 1

An American Presence in Paris

CITYSCAPE, From D1

(excepting those taking language classes) begins to enjoy the center's commodious facilities.

Founded as a sort of expatriates' club in 1931, the American Center in Paris blossomed after World War II into a first-rate venue for contemporary American arts. The move from the center's old digs on the Boulevard Raspail, which it had occupied comfortably for half a century, greatly overextended the institution's financial resources. As a result, the center last fall trimmed sails, postponing the grand opening (next June is the new target) and firing several top staff members. The building is paid for, Pillsbury says, but contributions to the ongoing \$32 million endowment campaign were greatly affected by the recession, with only about "\$10 to \$11 million" committed so far. "We're optimistic," Pillsbury states, hinting at major donations in the offing, "but it's a struggle."

So, except for lonely staffers and students, the building will remain empty for at least the next nine months. But what a shell! One of the great challenges to the architect was to fit everything the center asked for into the relatively low structure on a relatively constricted site. There's an intimate, 350-seat theater with a proscenium stage; a balcony and boxes cascading down its side walls; two black box studios; a 100-seat movie theater and lecture hall; an impressive double-height visual arts gallery; two big studios for visual and performing artists; classrooms; offices; 27 apartments for visiting artists, writers, scholars; and, on the ground floor, spaces for an international bookstore, a travel agency and an American restaurant-cafe. Whew. This building is packed with stuff, and looks it.

It looks, in fact, as if it is bursting at the seams. The metaphor of an explosion is one often applied to recent Gehry projects, even by the architect himself. But real explosions are messy, destructive things. The tremendous energy of this building, like the triumphant new art school Gehry designed and that opened last January at the Toledo Museum of Art, is that of an explosion contained. The great entry corner of the American Center, like much of the Toledo school, is in ways more akin to sculpture than to conventional architecture—the kind of robust three-dimensional sculpture practiced by Picasso, Lipchitz, Boccioni and others in the 1910s, in which weighty faceted masses appear about to break away but are carefully counterbalanced and contained.

Still, the odd, heavy forms of this entryway—angled, curved, blocky, tall—are indeed architecture in both functional and expressive terms. Ingeniously, willfully, and yet very politely, they house and express the various elements of the center's complex program of activities. The politeness is due in no small measure to the requirements of the authority controlling the development of Bercy, the Zone d'Aménagement Concrete Bercy, or ZAC, as such zones are universally called in Paris. Such zones represent a thoroughgoing type of urban renewal widely discredited in the United States but practiced in Paris with unrelenting zeal.

The Bercy ZAC, for instance, involves the almost total rebuilding of a colorful, chummy district that used to be filled mainly with warehouses for the storing of wine barrels from the provinces. The authorities have been criticized, perhaps justifiably, for eliminating too many of the picturesque old warehouses in favor of

"The spaces came alive with the people. The building was everything we expected."

—Henry Pillsbury, the center's executive director

new apartment buildings and the vast new formal garden currently under construction alongside the American Center. But the benefits of the comprehensive process are real: It is part of a large-scale, long-term effort to link the traditionally poorer eastern districts and suburbs with the wealthier districts to the west.

Even in little Bercy, this is no small operation. It involves construction of a new high-speed subway, called the Meteor, with a station close to the American Center's doors; the Palais Omnisports de Paris-Bercy, a curious, grass-covered pyramid of a building that seats 17,000; a huge complex housing research and office facilities for agricultural industries (including, of course, the wine industry); and three big parking structures. Learning from mistakes, ZAC planners have also paid attention to the city's traditional mixed-use neighborhoods and its hu-

man scale—along with several new schools, there are pockets of preservation, redesigned public spaces and new, low-apartment buildings with street-fronting retail stores.

For Gehry, as for other architects working in the district, there were some strict design requirements. The alignment with other buildings along the Rue de Bercy, for instance, was nonnegotiable. Gehry complied with typical aplomb. Then he outflanked traditionalists, and showed up a few of the other modern architects working on adjacent projects, with that beautiful (unrequired) limestone skin. And he took the idea of the canted Parisian Mansard roof and converted it to a facade design, so that the street-facing elevation has an angled skirt on its lower levels, as if the roof had somehow slipped a bit. The esoteric origins of this trick may escape the notice of the casual passerby, but it certainly makes for a handsome, unusual facade.

Gehry's biggest challenge, he has said, was the ZAC's insistence that the southwestern corner be sliced back at an angle, in mirror image of the mediocre, metal-and-glass office building to the center's west. It is a good rule, establishing a welcoming entrance to the park, but Gehry, with all the center's orders to fill, didn't like it: He had to squeeze things together on the inside. All that squeezing, however, produced the brilliant entryway, with its low zinc-sheathed canopy—the architect has likened it to a ballerina's skirt—setting off the powerful forms above and luring visitors inside.

Part by necessity and part by intention, the public interiors of the building are tight. There is no really big, ceremonial open space—the place most people will gather on performance nights, for instance, is a mezzanine that in functional fact is the roof of a ground-floor room housing electronic and mechanical equipment for the black box studios in the basement. On the other hand, one wouldn't want a Lincoln Center-type ceremonial space in this compact building. Gehry did all he could to shape this space and the other public interiors with good limestone walls and architecturally interesting shapes—cantilevered stairwells and the like. The glory of the interiors, both public and private, is moving around in them, from narrow passageways to open spaces with curiously shaped skylights, from enclosed rooms to balconies with striking views, from down to up, and back.

Gehry's signal achievement, viewed in the context of his own work, is to prove that he's not a "plop" architect who will swoop down on a place with a singular sign of his own genius. True, this building brings a lot of Los Angeles and a lot of Gehry to Paris. Yet it's finely adapted to local circumstances. Though it does indeed need people to bring it alive, we can, while waiting, rest assured that this architect did the American Center in Paris, and America, proud.

SHOWTIM

KENNEDY CENTER
CONCERT HALL—National Symphony, 8:30.
EISENHOWER—The Kentucky Cycle, 7:30.
TERRACE THEATER—"Lobby Fests" show, 7:30.
THEATER LAB—"Shear Madness," 11:30.
ARENA
FICHLANDER—"Twelfth Night," 2:30.
SMITHSONIAN
DISCOVERY—"Nightingale," 11:30.
STAGE
METROSTAGE—"Moon Street Moves," 7:30.
FORDS—"Beau Jest," 7:30.
GALA—"El Beso de la Mujer Arana," 8:00.
OLNEY—"Show Me Where the Good Round House," 8:00.
SHAKESPEARE—"Richard II," 2:30.
SOURCE—"Distant Fires," 8:00.
STUDIO—"The Caretaker," 8:00.
WARNER—"Principal Dancers of the Ballet," 7:30.
DINNER THEATRE
BURN BRAE—"Brigadoon," dinner, 7:30.
LAZY SUSAN—"Huntsense," dinner, 7:30.
TODT'S—"Meet Me in St. Louis," dinner, 7:30.
WEST END—"Evita," dinner 6, show 7:30.

STA

THE 21ST CENTURY'S DANGEROUS

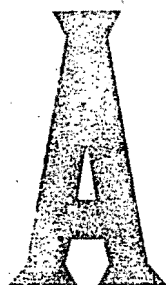
DEIN

THE FUTURE

WASHINGTON

• AMC 3
UNION STATION D
Washington, D.C.
1:10 5:30 8:00 10:40
• CINEPLEX OCEAN
WEST END 1-4
Washington, D.C.
2:15 4:40 7:15 9:40 12:05
• CINEPLEX OCEAN
TENLEY
Washington, D.C.
2:10 4:30 7:10 9:30

MARYLAND
• AMC 8 ACADEMY 14
Greenbelt, MD
1:45 5:00 7:40 10:15 12:45
• AMC 8
CARROLLTON 8
New Carrollton, MD
SEE DIRECTORY



AMERICAN CENTER

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TEL (1.212) 966.0909

51 RUE DE BERCY 75592 PARIS CEDEX 12 FRANCE
TELEPHONE (33.1) 44.73.77.77



Saison de printemps

Avant Première

Sociétés Partenaires

La donation du
défi Weisman

Un Nouveau
Directeur pour
Club France

Gala en faveur de la
lutte contre le SIDA

Spring Season

Avant Première

Corporate Campaign

Weisman Challenge
Grant

New Director for Club
France

AIDS Gala

Éditorial : Le Génie si particulier des sociétés américaines à but non lucratif

Grâce à deux négociations en cours, l'American Center a maintenant l'occasion de donner aux français un aperçu de ce que sont les organisations culturelles américaines.

D'une part, le Center est en train de réconcilier sa réalité française—une association privée assumant le mandat d'une institution culturelle publique—avec son identité américaine, une société commerciale de corporation à but non lucratif qui ne dépend pas des impôts de la ville ni de l'état. C'est pour cette raison que le Center apparaît aux Français comme très particulier et singulièrement malléable : un ami qui a du génie, peut-être, mais tout de même spécial. Notre tâche est de montrer que—tout en restant une organisation privée et ne faisant partie d'aucune agence du gouvernement américain—nos activités restent à la fois non lucratives et dans l'intérêt public.

D'autre part, l'American Center est en train d'étudier les façons de collaborer avec d'autres organisations à but non lucratif aux États-Unis : comment représenter, à Paris, non seulement les artistes et les savants américains, mais aussi ce génie si particulier aux institutions culturelles américaines. Vue de Paris, la constellation américaine des fringants théâtres, musées, et universités, avec leurs collectes de fonds et leurs conseils d'administrateurs fiduciaires sans ministère pour centraliser, n'est guère plus cohérente qu'un plan marqué, ici et là, "points d'intérêt".

L'American Center, à travers son propre caractère et celui de ses collaborateurs, peut attester de l'efficacité et de la richesse de cette variété institutionnelle tout en offrant une position avantageuse qui permettra de comprendre la méthodologie du système américain.

Editorial: The Peculiar Genius of American Nonprofits

Because of two current negotiations, the American Center may provide the French with insight on American cultural organizations.

On the one hand, the Center is reconciling its French reality—a private association doing the work of a public cultural institution—with its role as an American nonprofit institution fulfilling no constitutional obligation, nor operating on state or city taxes. As a result, the Center appears idiosyncratic and ad hoc to the French: a friend with some genius, perhaps, but peculiar nonetheless. Our job is to show that—while private and not part of any American government agency—our activities remain both "non-lucratives" and "dans l'intérêt public."

On the other hand, the American Center is exploring how to collaborate with nonprofit organizations in the United States: how to represent in Paris not only American artists and scholars but also this peculiar genius of American cultural institutions. As seen from Paris, the constellation in the States of feisty theaters, museums, colleges, with their fund raising and their boards of fiduciary trustees and no centralizing Ministry, is hardly more coherent than a map marked here and there: "points of interest."

The American Center, through its own distinct personality and that of its U.S. collaborators, can bear witness to the effectiveness and the richness of this institutional variety while providing a vantage point to see how the American system works.

Henry Pillsbury

Avant Première

Plus de 400 membres fondateurs de l'International American Center Circle ont participé, le 30 septembre 1993, à une réception et assisté à un spectacle pour l'avant-première du nouveau bâtiment de Frank Gehry, d'une superficie de 17 000 mètres carrés. La présidente du Circle, Mme Georges Pompidou, a accueilli les invités venus d'Europe et des États-Unis qui aident le Center à accomplir sa mission, celle d'encourager, par le biais de l'art et de l'enseignement, les relations d'entente mutuelle entre les nations. Cet événement était la première occasion pour les membres du Circle de découvrir l'intérieur du bâtiment avant qu'il ouvre au public dans quelques mois.

Les membres et amis, parmi lesquels des représentants de sociétés ayant soutenu le Center pendant son année préinaugurale, ont pu découvrir, au cours de la soirée, l'élégance et l'énergie des espaces magnifiques conçus par M. Gehry. Après avoir traversé l'accueil au plafond de verre imposant, ils sont montés jusqu'à la mezzanine et dans le foyer J.P. Morgan, deux espaces contigus donnant sur le parc de Bercy, où ils ont pu apprécier un champagne généreusement fourni par Rémy Martin.

Ensuite ils ont été conduits dans le théâtre de 400 places, de couleur bleue et ocre brun, où ils ont été chaleureusement accueillis par Mme Judith Pissar, Co-Présidente du Conseil d'Administration du Center, qui leur a exprimé sa joie de se retrouver avec tant d'amis. "La route qui a mené l'American Center de Montparnasse à Bercy a été longue et difficile. Mais enfin notre rêve est sur le point de se réaliser. Après cinq ans de travail acharné, nous émergeons de montagnes de plans, modèles, devis, dessins et chiffres pour bientôt reprendre notre place au soleil." Elle a d'abord remercié le Premier Membre Fondateur M. Frederick R. Weisman, Rémy Martin et les deux autres sponsors de la soirée, Air France et J.P. Morgan, pour leur soutien constant.

Peu après son entrée sur scène, Henry Pillsbury a demandé de façon touchante à ce que l'éclairage de la salle soit allumée afin qu'il puisse mieux distinguer ses amis dans l'auditoire. M. Pillsbury a souligné l'importance du développement d'une communauté autour du Center et le rôle des membres du Circle dans l'accomplissement d'une tâche qui n'en est qu'à ses débuts.

Après ses commentaires, la chanteuse américaine Louise Edelen et le pianiste Christopher Drobný ont interprété une sélection de chansons de Leonard Bernstein, en l'honneur du compositeur, qui fut l'un des plus grands amis du Center. M. Bernstein fut la vedette de concerts présentés au Center en 1985 et

Avant Première

On the evening of September 30, 1993, an "Avant Première," a reception and cabaret for International American Center Circle members to preview the new 150,000-square-foot Frank Gehry building, was attended by more than 400 charter inscribers. Circle Chairman Madame Georges Pompidou greeted guests from Europe and the United States who are helping the Center fulfill its commitment to encourage understanding among nations and play a role in forging solutions to shared problems through art and education. The event marked the first opportunity for Circle members to see the interiors of the Gehry building before its public opening later this year.

Members and friends, among them representatives from the corporations supporting the Center in its pre-inaugural year, experienced the grace and energy of the intervolving interiors of Mr. Gehry's design as the evening progressed through the dramatic spaces. Entering through the soaring glass-ceilinged grand foyer or accueil, they ascended to the mezzanine and adjoining J.P. Morgan foyer—contiguous spaces overlooking Bercy Park—where they enjoyed champagne, generously provided by Rémy Martin.

From there they were ushered into one of the Center's showpiece spaces, the 400-seat, blue and terra cotta-colored proscenium theater, and were warmly welcomed by Judith Pissar, Co-Chairman of the Center's Board of Directors, who expressed delight at seeing so many friends. "The road that has taken the American Center from Montparnasse to Bercy has been long and difficult. But at last, our dream is to the point of being realized," she told those assembled. "After five years of relentless work, we are emerging from mountains of plans, models, estimates, drawings and figures, to soon recapture our place in the sun." She thanked First Founding Member Frederick R. Weisman, Rémy Martin and the evening's two other corporate sponsors, Air France and J.P. Morgan, for their continued support.

In a poignant moment soon after taking the stage, Henry Pillsbury asked that the house lights be brought up so he could "better see his friends" in the audience. Mr. Pillsbury stressed the importance of building a community around the Center and the role of the charter Circle members in advancing a job only just begun.

Following his remarks, American singer Louise Edelen and pianist Christopher Drobný performed a selection of Leonard Bernstein songs in memory of the composer, one of the Center's greatest friends (Bernstein was featured in concerts at the Center in 1985 and 1988), and in artistic celebration of the City of Paris' decision to name the square next to the new Center, "Leonard Bernstein Place." Highlights demonstrating the breadth of Bernstein's career revisited such beloved musicals as West Side Story and On the Town, the opera Trouble in Tahiti, a symphony, Chichester Psalms, and Mass,

1988 et l'American Center a choisi de célébrer artistiquement la décision prise par la Ville de Paris de nommer la place située à côté du nouveau Center, la "Place Leonard Bernstein." Les moments les plus marquants de la soirée ont illustré l'ampleur de la carrière de Bernstein. On nous a présenté des extraits de comédies musicales comme *West Side Story* et *On the Town*, l'opéra, *Trouble in Tahiti*, une symphonie, *Chichester Psalms*, et *Mass*, un oratorio écrit en 1971 à l'occasion de l'ouverture du Kennedy Center. Fut également interprété "Little Smary," extrait d'*Arias and Barcaroles*, le dernier cycle de chansons composées par Bernstein et présentées en première par Mme Edeiken, en 1988, à New York.

Lors du buffet proposé après le spectacle et organisé au cinquième étage, les invités eurent l'occasion de voir la principale galerie d'expositions, un espace rectangulaire allongé, ponctué d'un mur curviligne.

Les points les plus remarquables de cette salle sont les puits de lumière, situés au centre et aux extrémités, qui vous invitent à lever les yeux vers ces plafonds de verre. La beauté de la galerie était rehaussée par la projection, sur les murs d'un blanc pur, d'une diapositive représentant le Center et par l'exposition du maquette du bâtiment exécutées par Gehry. Les invités ont pu apprécier la cuisine américaine, flâner sur les balcons surplombant la Seine, et danser à une musique jazz, rock, et rhythm & blues interprétée par ZIP, sous la direction de Michael Zwerin.

Au fur et à mesure que s'approche la date officielle d'ouverture, le Center organisera d'autres événements en avant-première pour les membres du Circle et les sociétés partenaires, comme la conférence de Thomas Krens, Directeur du Solomon R. Guggenheim Museum de New York City, qui a eu lieu le 3 décembre dernier, intitulée : "Le Musée d'Art du 21^e Siècle." Les membres du Circle seront invités aux événements de la cérémonie d'ouverture cette année. Ceux qui souhaitent en savoir plus sur la façon d'adhérer au Circle, sont priés de téléphoner à Victoria Schlegel, Development Associate (Directrice adjointe du développement) au bureau de New York (au 212.966.0909), ou à Jennifer Humbert, Director of Membership (Chargée des adhérents), à Paris (au 44.73.77.20).

an oratorio written in 1971 for the opening of the Kennedy Center. "Little Smary" from Arias and Barcaroles, the last song cycle written by Bernstein and premiered by Edeiken in New York in 1988, was also featured.

A post-performance buffet on the fifth floor gave guests an opportunity to view the main exhibitions gallery, an elongated rectangular space punctuated by a curvilinear wall.

The room's great focal points are the lightwells at the central and end sections which draw one's eye upward to the glass ceilings. Visually stunning, the gallery was further enhanced by a slide projection of the Center's image on stark white walls, and Gehry's maquette of the building. Guests enjoyed an array of American cuisine, wandered out onto balconies overlooking the Seine, and danced to a lively mix of jazz, rock, and rhythm and blues performed by ZIP, under the direction of Michael Zwerin.

As it approaches the official opening date, the Center will hold other preview events for Circle and corporate members, like the recent December 3 lecture by Thomas Krens, director of the Solomon R. Guggenheim Museum in New York City, entitled "The Art Museum of the 21st Century." Circle members will also be invited to opening festivities this year. Those interested in learning about Circle membership are invited to contact Victoria Schlegel, Development Associate, in the New York City office (212.966.0909) or Jennifer Humbert, Director of Membership, in Paris (44.73.77.20).



Madame Georges Pompidou, président de l'International American Center Circle, et Madame Judith Pizar, co-président du Conseil d'Administration du Center

Madame Georges Pompidou, Chairman of the International American Center Circle, and Judith Pizar, Co-Chairman of the American Center



Un membre du Circle Madame Edith Kuntz et son amie Madame Mary Guggenheim

Circle member Edith Kuntz and friend Mary Guggenheim

Bienvenue

L'American Center a confié à d'accueillir Mme Jennifer Humbert, la chargée des adhérents. Mme Humbert a huit ans d'expérience dans le marketing à New York. Elle s'est installée à Paris en 1984 et a travaillé comme traductrice et agent d'illustrateurs français à Paris, comme à New York. Mme Humbert parle couramment le français, l'anglais, et l'espagnol. Elle sera responsable de la campagne de prospection des nouveaux membres et de la création du Committee de l'International American Center Circle. Mme Humbert organisera les activités réservées aux membres de l'American Center. Enfin, elle assurera un accueil "American Style" à tous les visiteurs.

Welcome

The American Center is pleased to welcome Jennifer Humbert as its first Director of Membership. Ms. Humbert has eight years of marketing experience in New York City. She moved to Paris in 1984 and free-lanced as an agent and translator for French illustrators between Paris and New York. Ms. Humbert speaks English, French, and Spanish fluently. As liaison between the Center and its various supporters, Ms. Humbert will oversee the individual campaign for new members, the creation of the Committee of the International American Center Circle, special events, guided tours for prospective friends, and other activities. She is also responsible for an American-style welcome to the general public.

Sociétés Partenaires

L'automne dernier, l'American Center a lancé une campagne d'adhésion des deux côtés de l'Atlantique. Nous aimerions remercier chaleureusement nos amis, cités ci-dessous, qui ont montré leur soutien pour l'American Center un peu avant l'ouverture officielle cette année. Pour tous ceux qui voudraient nous soutenir dans la réalisation de notre mission culturelle, veuillez contacter Stacey Weston, à Paris (au 44.73.77.77), ou Paul Gunther à New York (au 212.966.0909) pour connaître les avantages accordés à nos sociétés partenaires.

Frederick Weisman Company (First Founding Member)

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Club France/Maison de la France

Coca-Cola Beverages, S.A.

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Société Générale

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Union des Groupements d'Achats

Publics

Warnaco, Inc.

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Corporate Campaign

Last fall, the Center launched a corporate membership appeal on both sides of the Atlantic. A warm thank-you is extended to the following internationally-minded friends who are leading the way in securing the artistic and programmatic future of the Center as it counts down to its official opening this year. We welcome all others interested in helping us fulfill our cultural mission. Please contact Stacey Weston in Paris (44.73.77.77) or Paul Gunther in New York (212.966.0909) about corporate membership.

Frederick Weisman Company (First Founding Member)

American Express France

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Société Générale

3M France

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Publics

Warnaco, Inc.

Yves Saint Laurent

La donation du défi Weisman

Pour la quatrième année consécutive, l'American Center a reçu la somme de \$500 000 de la Frederick Weisman Company, qui représente une partie de son initiative de donation de défi. Ce défi, dont la somme totale est de \$5 millions, est débloqué sur une période de dix ans, à condition que le Center réunisse par ailleurs chaque année une somme de \$1 million. A travers cet extraordinaire exemple de leadership, M. Frederick R. Weisman—homme d'affaires de Los Angeles, collectionneur d'art, et Premier Membre Fondateur du Center—assure une solide base de soutien pendant l'année inaugurale et également pour des activités qui sont en cours. Le conseil d'administration ainsi que le personnel le remercient encore de sa générosité.

Weisman Challenge Grant

For the fourth consecutive year, the American Center has received \$500,000 from the Frederick Weisman Company as part of its challenge grant initiative. The \$5 million endowment challenge being awarded over a ten-year period stipulates that the Center raise \$1 million annually to match \$500,000 pledged by the Frederick Weisman Company. Through this extraordinary leadership example, Los Angeles businessman and art collector Frederick R. Weisman—the Center's First Founding Member—is ensuring a solid foundation of support for the Center's inaugural year and its ongoing operations. The board of directors and staff thank him again for his steadfast generosity.



Jean-Pierre Courteau, Directeur USA, Maison de la France

Jean-Pierre Courteau, Director USA, French Government Tourist Office

Un Nouveau Directeur pour Club France

Jean-Pierre Courteau a été récemment désigné nouveau dirigeant de Club France, succédant ainsi à Michel Bouquier, et devenant Directeur de la Maison de la France aux États-Unis. M. Courteau occupait précédemment le poste de Directeur de la Maison de la France à Frankfurt, R.F.A. Fermement convaincu que les voyageurs devraient découvrir "la vie française dans son ensemble," il a l'intention de présenter aux Américains les charmes évidents des régions plus petites et moins fréquemment visitées qui se trouvent en dehors de Paris ou d'autres grandes villes.

Quant à l'avenir du soutien accordé par Club France au Center, il déclare, "Je connais bien le rôle important joué par le Club France et son ami, l'American Center, pour encourager et développer cet échange culturel. Je compte maintenir les étroites relations que nous avons avec le Center et c'est avec plaisir que j'attends son retour imminent."

Mme Judith Pissar, co-présidente de l'American Center, s'est fait l'écho de ses sentiments. Elle dit : "Club France s'est toujours tenu à nos côtés pendant ces années de transition et a bien gagné sa place d'honneur lors des festivités de réouverture."

New Director for Club France

Jean-Pierre Courteau was recently appointed the new head of Club France, succeeding Michel Bouquier in his role as Director of the French Government Tourist Office in the United States. Mr. Courteau was previously Director of the French Government Tourist Office in Frankfurt, Germany. Believing that travellers should experience the "totality of the French way of life," he intends to introduce Americans to the persuasive charms of smaller, less frequently visited regions outside Paris and other cultural hubs.

As for the future of Club France's support of the Center he says, "I am well aware of the important role Club France, with its friend the American Center, is playing in fostering and furthering cultural exchange. I intend to maintain strong ties with the Center and look forward to its imminent return."

American Center Co-Chairman Judith Pissar echoed these sentiments. "Club France has stood squarely by during our years of transition and has earned a prominent place at the reopening festivities," she said.



Le Professeur Luc Montagnier, Son Excellence Madame Pamela Harriman, et Monsieur Pierre Bergé

Dr. Luc Montagnier, The Honorable Pamela Harriman, and Pierre Bergé



La chanteuse LaVelle et Henry Pillsbury de l'American Center

Singer LaVelle and Henry Pillsbury

Gala en faveur de la lutte contre le SIDA

Pour commémorer "La Journée Mondiale du SIDA," un gala organisé par Yves Saint Laurent, son président, Pierre Bergé, et l'Institut français de la Mode a été donné à l'American Center le 1 décembre. Plus de 350 couturiers et personnalités de la haute couture parisienne, ainsi que les principaux médecins et chercheurs dans la lutte contre le SIDA, sont venus rejoindre les amis de l'American Center à l'occasion de ce gala.

Après le discours d'accueil du co-président de l'American Center, Mme Judith Pizar, M. Bergé, également président de l'ARCAT-SIDA et membre du conseil d'administration de l'American Center, a parlé de l'impact du SIDA dans le monde, et plus particulièrement dans l'industrie de la mode qui a subi la perte de quelques-uns de ses talents les plus brillants.

Cette occasion a été marquée par la première visite au Center de Son Excellence Madame Pamela Harriman, Ambassadeur des États-Unis en France. Dans son allocution, Mme Harriman a souligné l'importance de la collaboration franco-américaine dans la lutte contre le SIDA et a salué l'avènement du nouvel American Center comme un symbole de l'entente culturelle franco-américaine où les négociations du GATT ("General Agreement on Tariffs and Trade"/ Accord général sur les tarifs douaniers et le commerce) constituaient une source de tension entre Washington et Paris.

A la suite d'une éblouissante série de chansons par LaVelle, artiste afro-américaine vivant à Paris, et son trio, un dîner fut organisé dans la principale galerie d'expositions. Deux dessins monumentaux de l'artiste américain Robert Longo ont souligné l'équilibre de l'immense espace. Comme beaucoup d'artistes au renom international, M. Longo et Mme LaVelle ont déjà figuré dans les programmes de l'American Center, lorsqu'il était encore situé boulevard Raspail à Paris.

Le Professeur Luc Montagnier, grand chercheur travaillant sur le SIDA, a achevé la soirée en parlant de l'état actuel de la recherche contre le SIDA.

Tous les organisateurs ont agi bénévolement au profit du gala. Les recettes générées par l'événement iront à l'ARCAT-SIDA, la première oeuvre de bienfaisance, en France, de lutte contre le SIDA.

AIDS Gala

In commemoration of "World AIDS Day," a benefit organized by Yves Saint Laurent, its president, Pierre Bergé, and the French Institute of Fashion, was held at the American Center on December 1. More than 350 designers from Parisian haute couture, as well as leading doctors and AIDS researchers, joined friends of the American Center for the gala event.

After welcoming remarks by American Center Co-Chairman Judith Pizar, Mr. Bergé, who is also president of l'Arcat-Sida and a member of the American Center's board, spoke of the impact that AIDS has had on the entire globe, particularly the fashion industry, which has suffered the loss of some of its most brilliant talents.

The occasion marked the first visit to the Center by the Honorable Pamela Harriman, United States ambassador to France. In her speech, Mrs. Harriman underscored the central importance of Franco-American collaboration in the fight against AIDS and saluted the emergence of the American Center as a symbol of Franco-American cultural understanding at a moment when the GATT talks were often a source of tension between Washington and Paris.

An explosive series of songs by African-American Paris-based performer LaVelle and her trio was followed by dinner in the main exhibitions gallery. Two monumental drawings by American artist Robert Longo offset the space. Like so many of today's great international artists, Longo and LaVelle had already been presented at the American Center when it was on the Boulevard Raspail.

The great French AIDS researcher, Dr. Luc Montagnier, concluded the evening with his assessment of the current state of AIDS research.

All services were donated for the gala. Proceeds will go to l'Arcat-Sida, France's primary seeker of charitable funds in the AIDS struggle.

Les nouvelles de l'International
American Center Circle

"The Art Museum of the 21st Century" ("Le Musée d'Art du 21^e Siècle") était le sujet de la conférence donnée par Thomas Krens, Directeur du Solomon R. Guggenheim Museum de New York. Cette conférence a été organisée pour les membres du Circle et les amis du Musée le 3 décembre à l'American Center.

Citant l'importance de l'architecture considérée comme un "grand élément unificateur" des hommes à une époque où l'électronique a tendance à physiquement isoler le public, M. Krens a suggéré que le caractère d'une institution est exprimé dans sa conception, comme l'atteste ce nouveau bâtiment audacieux et vivifiant. Frank Gehry est aussi le créateur du Guggenheim Museum à Bilbao, qui ouvrira ses portes en Espagne en 1996.

Le discours de M. Krens a été la première occasion d'utiliser la salle de projection de films et la salle de conférences de l'American Center.

Les membres du Circle ont été invités à une avant-première privée du film "Short Cuts," dernier long métrage du metteur en scène Robert Altman, le 2 décembre, au Club Gaumont. Ce film, inspiré du recueil de nouvelles de Raymond Carver, présente des portraits de la vie contemporaine de Los Angeles. "Short Cuts" a reçu Le Lion d'Or au Festival du Film 1993 à Venise, et on peut le voir en France depuis le 5 janvier. Le parrainage de l'avant-première a été réalisé par le Center et les Films BAC.

Philippe de Montebello, Directeur du Metropolitan Museum of Art de New York, a déjeuné, le 8 octobre dernier, avec 30 membres de l'International American Center Circle au Cercle de l'Union Interalliée, à Paris. M. de Montebello est venu en Europe pour expliquer à la presse et aux passionnés d'art comment ont été réaménagées les galeries de tableaux et de sculptures du 19^e siècle que l'on trouve au Musée. M. de Montebello a parlé de l'importance de la philanthropie privée et comment celle-ci permettait aux musées d'acquérir des oeuvres essentielles qu'ils leur seraient impossibles d'acheter autrement. La partie majeure des nouvelles galeries du "Met" consiste en une collection incomparable de tableaux—principalement français—dont a fait don récemment l'éditeur et philanthrope Walter H. Annenberg.

International American Center
Circle News

"The Art Museum of the 21st Century" was discussed by Thomas Krens, director of New York's Solomon R. Guggenheim Museum, at a lecture for Circle members and Museum friends on December 3 at the American Center.

Citing the importance of architecture as a great "congregator" of people in an age where electronics tends physically to isolate audiences, Mr. Krens suggested that the personality of an institution is embodied in its design, as evidenced by the Center's bold, new invigorating building. Frank Gehry is also the designer of the Guggenheim Museum, Bilbao, which is scheduled to open in Spain in 1996.

Mr. Krens' talk marked the first-time use of the Center's cinema screening space and lecture room.

Circle members were invited to a private preview of "Short Cuts," the latest film by American director Robert Altman, held on December 2 at the Club Gaumont. Loosely based on Raymond Carver's collection of short stories, the film presents vignettes about contemporary life in Los Angeles. "Short Cuts" was the recipient of Le Lion d'Or at the 1993 Venice Film Festival and opened in France on January 5. The preview was sponsored by the Center and BAC Films.

Philippe de Montebello, director of the Metropolitan Museum of Art in New York City, lunched with 30 International American Center Circle members at the Cercle de l'Union Interalliée in Paris on October 8. In Europe to brief the press and art aficionados about the museum's refurbished nineteenth-century painting and sculpture galleries, Mr. de Montebello spoke of the importance of private philanthropy and how it enables museums to acquire major works that they would otherwise be unable to purchase themselves. The centerpiece of the Met's new galleries is a distinguished collection of paintings—principally French—recently donated by American publisher and philanthropist Walter H. Annenberg.

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